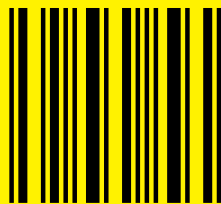


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Utopographies:  
Evaluation, Consensus and Location  
Experts From Beyond  
(A Script)

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**FIVE YEARS**

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## Background

Last year I presented at a conference organised by UAL and Newcastle University called *Utopography*; a multi-disciplinary event that brought together a diverse range of international delegates. We talked a good deal about different visions, ideas and conditions for utopia, looking at contexts in theory and practice, Science Fiction and art. This event was very much a conference, however, and there was considerable interest from delegates in staging an event that looked at strategies and forms for Utopic societies in more practical ways and that enacted rather than simply discussed what an ideal society might be. And wondered if you'd be interested in being involved / coming along?

Charlotte Knox-Williams

Dear Charlotte,

Yes I'd like to work with you on something for Evaluation, Consensus and Location... along the lines of the *Ignominious Wank*<sup>1</sup> proposal that was presented at the speculative practice-based symposium: *Back To Free School*<sup>2</sup> that you organised at Kilquhanity. The proposal should be considered as an invitation for any of the participants of the *Utopography Conference and the Evaluation, Consensus and Location* event.

Edward Dorrian

<sup>1</sup> *Ignominious Wank*. FYP-PS-04 Nicola Harlow, Trish Bould, Amy Todman, Susan Wood, Kathy Oldridge, Melanie Rose, Charlotte Knox-Williams and Edward Dorrian. (Five Years Publications, 2014) ISBN 978-1-903724-12-5

<sup>2</sup> *Back to free school: Drawing out the archive* was a week long residential project that took place from the 9th to the 17th of April 2011 in Galloway, Scotland. The site for the project was Kilquhanity, one of the original free schools established in the UK by John Aitkenhead in the 1940's.

## Utopia Evaluation: Evaluation, Consensus and Location 28 - 29 th March 2014

We (Critical Practice) are collaborating with a group of Utopographers, towards an event in the Triangle Exhibition Space at Chelsea College of Art and Design, 28th and 29th March. We have access to the space from the 24th to install a structure to host discursive events within the exhibitionary frame.

The theme is Evaluation (to enable Critical Practice to develop its current research strand) Consensus as its problematic for utopians and chimes with our Evaluative Communities and Location as we are all interested in being creatively estranged in time and space.

Critical Practice\*

Utopography is about the interactions of space and temporal narrative, the creation of social dreams and the reality of working within and through the environments of the present. WORKSHOPS 20 February, 2014 Utopography Workshop Convened by Amy Butt and Charlotte Knox-Williams, we were encouraged to start thinking/building the spatial form for Evaluation, Consensus and Location BA and PhD students, staff from Chelsea and experts from beyond met in the studio spaces at Chelsea. It was messy and fun.

10am -2pm BG01 Chelsea College of Arts Evaluation, Consensus and Location will be shaped through the creation of a spatial environment, a process led by Charlotte Knox-Williams and Amy Butt. The configuration of spaces will be driven by questions of collaboration and engagement. How might a place be inhabited, a place dedicated to the production of utopian process?

We need to imagine places through four thematics - spatial, social, temporal and fictional - through which to facilitate utopian processes. The places will be easily configuration; able to be bent, folded or crumpled into different shapes and times, into unforeseen transfigurations of possibility. And failure.

Charlotte Knox-Williams, Amy Butt\*

\* [http://www.criticalpracticechelsea.org/wiki/index.php?title=Utopia\\_Evaluation](http://www.criticalpracticechelsea.org/wiki/index.php?title=Utopia_Evaluation)

## Experts From Beyond

Dear Participants

(Utopography Conference and the Evaluation, Consensus and Location event.)

This is an invitation for you to participate in the recording of a staged 'discursive event'. Consistent with an idea of the Kilquhanity free school council meeting. One of the little details that filtered through in the description of John Aitkenhead's workings at Kilquhanity was that of the non-hierarchical weekly council meetings. In a school which makes no distinction between teacher and taught, the children sit in the round and attempt to resolve difference themselves.

To tell you the truth I'm really not quite sure what the thing'll be like. A disaffirmative and dissensual practice shot through with mistakes, anomalies, feints and incompetence. Perhaps. Evidently Aitkenhead's Kilquhanity Free School motto was 'Liberty, Equality and Inefficiency'. Developing its research strand. Creatively estranged. Perhaps not. Start again. Simply.

Sit for one hour as a group. We record ourselves in turn. For an amount of time (perhaps 5 mins). We each use the camera. (Framing, close up, panning, zoom in and out, etc). Discussion is not lead. There is no declared starting point. No proposition. Each participant operates before and behind the camera. There is no compulsion to speak, act, etc. There is no mic other than the camera. No PA system or amplification etc.

A transcription of any discussion will be attempted. A draft of the transcription is offered for any participant to edit (their own contribution only). A text comprising of the first draft and a second combined edit will be proposed for publication. The text remains copyrighted to the participants.

The recording will not be played back at the event. The recording is the copyright of those participating. Consent must be given for its future presentation or subsequent editing.

Edward Dorrian

Dear Critical Practice

I realise that I never subscribed to the Google Groups "CriticalPractice" group. I therefore have been unaware of developments and publication dates. My error. I also I fear that the missive that I posted in July may never have been received by you. I apologise for the short notice. I'll try again.

I'd like to now extend the invitation that was always part of the proposal that I submitted (and we 'performed') for Utopia: Evaluation, Consensus and Location on the 29th March 2014. This invitation is to view/read and discuss on Friday 3rd October 2014 the possibilities for editing the draft material recorded in March as part of a wider three day (3-5 October) discussion event organized by Five Years and School of the Damned entitled - Benefit: All Research is Crisis. This event will take place in the gallery at Five Years.

The recorded discussion as such has only now been transcribed. This is a raw and almost completely unedited transcription made by a third-party of the recordings. A first (rough) draft will be presented as a limited edition of 4 'proofing copy' to be read/ discussed in the gallery in October.

At present this edition is not for publication. The transcription as it stands can be sent to you (anyone of those participants of the March/Utopia discussion) who wish to preview it. The edition will remain at Five Years over the weekend (3-5 October) serving as possible prompt for further discussion. The text at this point is anonymous (a list of participants was not taken at the time). How we/you decide to proceed will form part of discussion in October. Please be aware that this will only be a possible starting point for any future publication. I would like to publish through Five Years as part of Public Series (note that Critical Practice has already published a contribution with Five Years already.<sup>3</sup> This along with any other issues can and will be discussed.

The video footage is unedited and will be shown in the gallery. Please see links below for outline of the October schedule.<sup>4</sup> I hope that it is possible to develop further discussion. Please let me know if you have any queries.

Edward Dorrian

<sup>3</sup> [http://www.fiveyears.org.uk/archive2/pages/189/Public\\_Series/FYPS/02.html](http://www.fiveyears.org.uk/archive2/pages/189/Public_Series/FYPS/02.html)

<sup>4</sup> <http://www.fiveyears.org.uk/archive2/pages/197/Benefit/197.html>

Hi Edward,

I have edited the transcript (except your section), I felt able to do so as none of the participants are identified. I treated it as a script, and enjoyed the repetitions and ellisions peculiar to speech. I also added a contextual paragraph.

The transcript reveals a lot of the tensions running throughout the event, its great! I think Sissu wants to copy edit the text, and then we can return it to you. Thanks for doing this Edward, and I hope we can host a PDF of the final publication.

Best wishes, Neil

13 November 2014

(Neil Cummings: Professor at Chelsea College of Arts, a member of Critical Practice; and on the editorial board of Documents of Contemporary Art)

## Open Discussion Transcript

Saturday afternoon 2pm, 28th March 2014, we slowly assembled for the last event of day two of the public programme of UTOPOGRAPHIES: EVALUATION, CONSENSUS AND LOCATION, a sprawling research project which condensed the energies and preoccupations of theorist Dan Smith, the Critical Practice Research Cluster, architect Amy Butt, Charlotte Knox-Williams, other utopographers and interested publics.

The schedule for Edward Dorrian's session suggested we would: Sit for one hour as a group and record ourselves in turn, for an amount of time (perhaps 5 mins). We each use the video camera - framing, close up, panning, zoom in and out, etc. Discussion is not lead. There is no declared starting point. No proposition. Each participant operates before and behind the camera. There is no compulsion to speak, or act. A transcription of any discussion will be made, a draft of the transcription will be offered to any participant for editing (their own contribution only). A text comprising the first draft and a second combined edit will be proposed for publication. The recording is the copyright of those participating, consent must be given for its future presentation or subsequent editing.

29.03.14.

Critical Practice 2014

Dear Edward: Many thanks for your invitation (to participate in How to Write: Reading Groups. Five Years: May 2015) We had a chance to review it in our meeting on Friday and regret that we don't have capacity to take part. All our energy is going into realising #Transacting: A Market of Values, which will take place in July on the Rootstein Hopkins Parade Ground at Chelsea.

We do hope, however, that we'll have a chance to work with you again in future.

Very best wishes,  
Marsha Bradfield and Critical Practice

23 February 2015







1. It may be less than an hour... could you come round and make the group more circular, equidistant and equal... yes... it's kind of yellow isn't it... never mind... I just wanted to start by trying to introduce what it was we are... wanting to do... which... I'm not quite sure... how it works... my proposal was really on the back of... the invitation to this project... which on the face of it... was something I wasn't... the name for example... Utopia... was not something that was figuring necessarily... what I was working on myself... or the work I was involved with... there was a project that... Charlotte [Knox-Williams] had been involved with... in a school... in Kilquhanity... Scotland... which had been set up as... a free school... one of the earliest free schools in Britain... in the 1940s... by John Aitkenhead... this is not really going around the right way... so part of the project was really to do with... recording conversations... a very simple device... of using the camera to... pass between participants during the conversation... and that would create some kind of... tracking shot... we can't rely on the quality of the recording... hopefully that will pick up because I don't think that the camera's microphone is particularly... strong enough... I think the idea was... to involve the... participants... or to have... participation as well as... documentation... part of the model of this school was this notion of the... council... and the children's school... and so... it took this... egalitarian idea... of not having any... mastery... not having any... hierarchy... and that the children themselves... would somehow... not necessarily by consent... would come to an idea of resolution... of disputes... so it's very... straightforward... and it's something that is fed into... part of my practice... being involved with an artist-run... gallery... called Five Years... and part of that project spans... involves open submissions... whereupon there is no... selection... no criteria... and the invitation was given to anyone to... participate... and anyone will be... given time... in fact that was how I met Charlotte... a project in Bethnal Green Library... in an old redundant part of the library... it was the public... selection of what seemed to be... quite interested in this notion of... public space... that education could be facilitated... so I am guessing that... that... kind of background was... partly... the reason why Charlotte thought this idea of... utopian... community of equals... she didn't phrase it like that... but I deduced... so that's my movement towards... a documentation... and again... that is... something that... I was curious... how this model of recording conversation... between participants... would allow the discussion around... common ideas... and the idea of an essence of an... argument...



not necessarily an argument... a commonality... could be considered... I'm interested... actually... as a starting point... as I haven't participated in this project at all... but I'm clearly aware that it's off the back of another... and is also plugged into... an institutional framework... which again sort of begs the question... of why the notion of utopia... utopian formats... utopian ideas... or the idea of utopia... could be considered... and it runs in parallel perhaps... with your ideas of why this could happen... and how this could be discussed... and examined... and even this set up... kind of apart from... what it is... what is actually happening... how did it come to be like this? I was curious... whilst sitting and watching... and participating... and not participating in the events you had yesterday... just what it was you did...? what you thought... how people exchanged things... everything was quite frenetic... the activity... what's that word? at times joyful... carnivalesque... and what it alluded to... and I wanted to know... whether that was something... in relation to the conference itself... which may mean it's more conservative... or more formulated... in the presentation of papers... more academic... I'm not sure... I'm not sure what my ideas of academia are... obviously I have gone through art school... I have on occasions lectured... and taught... and on panels... revolving around issues of... extra and

institutional frameworks... so... I'm kind of curious... these are the parts of the threads of what you do... is this the case?

2. Well, I'm interested in your questions about academia... because I don't have any answers to them – I'm not even sure what my role is as an academic. I have worked in things like a warehouse, I've worked in museums and a few art schools and I'm not sure if that makes me an academic. Because I see it as a sort of day job, and it's a day job that allows me to explore utopias, which I can't help but explore, as it's a preoccupation I can't get away from. So my approach to academia is trying to allow some sort of engagement with my preoccupation.
3. *Your preoccupation?*
4. Yeah.
5. I always think that... as outside of it... is this question... of transfer... that seems to be presented as... relevance... and it's... interesting that you... maybe... I'm miss-reading...
6. My preoccupation I guess comes from reading Moore's *Utopia* around age 15, and that book resonating with a lots of questions I had when growing up, about why is society like this? Why cannot it be different? And having people tell you... look, it's like this! And reading that book, seeing possibilities, so it's an



obsession with why the world is like this. Why do we allow these particular things to happen? So it is not a solipsistic obsession. Why do we allow people to starve? Why do we allow poverty? It's about the relationship to the social.

7. So the academic framework is just one example... of these social interactions... there are many other... facets that you... occupy... that allow you...
8. I don't know. I'm interested in academic debates, I'm interested in art dealing with these things, and I'm frustrated because it's art... I actually want these things to be the world, and not things within it.
9. As I've just joined in, I'm not quite sure that I understand the question fully, the debates you had, the small pockets of discussion about academic... institutional versus organic, and yesterday we were talking about conferences, networking and functions, and you were talking today about your interest in utopia... For me when I think about academia, maybe it's in the States, maybe this is a disciplinary thing, I'm not an artist, I'm an English professor, you know, most of what we do is teaching. So you know, it's interesting to hear that most of these conversations is about research, or what we can do, and whether that can be part of the real world – or are we swamped by institutional administrative work?

I'm expected to research and write, but most of my day-to-day life and actually passion is occupied with teaching and working with my students. I just want to bring that into the conversation because that isn't very institutional in structure but it has a particular framework. Of course, learning and teaching can happen outside an institution.

10. Yeah, academia isn't something that happens in life.
11. Yeah! And I think that the notion that academia is this ivory tower, and we are all sitting there doing our solitary research, is very different from the day-to-day labour of working with students. I'm sure it happens a little differently in the UK, and I know it happens differently in art schools, but for me, that's an important thing to talk about.
12. More than that, is that teaching, depending on how you frame your teaching, your teaching can be a kind of social action, your teaching can be a kind of utopia. It just depends on how much you feel that you can do stuff outside of delivering the core curriculum you're contracted for. The other option is to engage in social actions, to forget academia and dedicate yourself to small incremental changes. One of the things that happens a lot in utopia study conferences is that at various times, let's say Lyman Tower Sargent feels that he



has to remind us that this is a society that studies utopias, and that it's not about making utopias. Now that doesn't mean that you might find 30 – 50% of the people involved in some kind of social political actions, but at various times there are individuals who come in a kind of hit-and-run way to the society, and get really angry at us, get really angry that we are not plotting the next utopia. Of course they tend to be the most mad people, in the sense that they cannot work within a group, they are not able to operate in a looser type social setting. I think the big challenge every day is, if you are frustrated with the way the world is, the challenge is, to do something through your teaching.

for arguments sake. I'm not saying, I mean we were talking about Augé yesterday, and we were saying poor Augé, he gets beaten up all the time for these non-places, and in reality he's just using this opposition to make an argument. He's not, you know, probably in his own way... I don't speak for him but I think he could find some pleasure in an airport too. Perhaps.

17. I don't think that's his argument anyway.
18. It's about solitude. That's his connection. But I just wanted to say that, in a way, when we were putting stuff out there to provoke a conversation it doesn't necessarily mean this binary...
13. Yeah, I mean I don't teach just my curriculum. I try to get my kids to develop their consciousness, get them to not only see the world how it is, but to change it.
19. But this opposition, you can subvert the model. You can be involved in social action. I think most of us who studied utopia, and probably many other people believe that within the creation and exploration of cultural forms, and the discussion of these, maybe through teaching, or our own activity...
14. Everyone who teaches can do that. In the same way I think that the teacher's job is to invite the student to subvert the model, the teacher's job is to subvert the institution. Somehow... the other option, again, is direct social action.
20. But I wasn't making that opposition.
21. ...is that changing of the world.
15. That's the ultimate aim...? to subvert the model?
22. But the opposition is a different one. On one side the opposition is subverting the model and/or social action. But you don't have to choose. You don't have to say one is better. You can just
16. Well, I don't know if it's a rigid duality, I'm just putting it out there



- be a tool, you know, you can just be a meat puppet and the system says, 'Jump!' You ask, 'How high?' They say, 'Do this!' You ask, 'For how long?'
23. But these tools, and I don't want to call them tools because that's a bit rude, and some of my colleagues might be in this position, I don't know, they believe in what they are doing, they don't believe they are tools of the institution.
24. But that's fine, that's something else.
25. Which is pretty much anyone in higher education, you know, involved. They probably believe in what they are doing and what they say they're doing.
26. We recently had a meeting with our rector, I believe, and were you there? David Cross said something about, we are all in this because of an egalitarian belief. And the rector said, 'Yes, I agree, and that's why I'm here too', and our associate dean says the same thing and everyone is like, 'Yes, we are all egalitarians, we are all here for the good of humanity, that's why we are in higher education.'...
27. Ambition's a funny thing...
28. ...and if they can say that...
29. Yeah, but we'll differ on what the good for humanity is.
30. Well, they all believe they are in this for some form of altruism, because they believe in education as a reforming social tool, but these are...
31. Reforming... not emancipating?
32. It's notable that the rector is a former lawyer, so there is this sort of built-in reformist thing very much on the surface.
33. But you know they will also say they are opposed to government policy on the introduction of tuition fees. I think because they are threatened by it, not because they inherently think it's wrong, but they are saying, 'Yeah, we are on *your* side, we share *your* same beliefs.' And it's like... who's *we*?
34. And how does it feel when they give you 1%?
35. I'm not complaining about anything... Because I'm on... record.
- [laughter]
36. But just to open things up. It's their terms right? This is what we were saying yesterday. These people all believe in this egalitarian thing, they believe in the good of states, they believe in what they are doing, but what do these terms really mean? The reason you think you're involved in higher education is



because... you say you want to change the world, or help your students or produce something that is innovative, these things probably look different to them, than what they look like to you. So talking about these things as if there's a shared core value, when...

37. That's kind of my point. The person we would see as the ultimate enemy in this institution, and I think he is, I think he believes we are all on the same side, and that he's in this for the right reasons. I don't think he is lying when he says that. He believes it, but he believes it according to a logic that we find twisted. In just the same way that Bloch talks about discovering the utopian in things we find abhorrent.
38. You know, one of things I found really interesting with your talk yesterday was the absence of psychoanalysis, and I think psychoanalysis – as I was saying to Neil – psychoanalysis... Well, there is this analyst named Winnicott who worked very carefully with children, and was supposed having been a great father, although he had no children of his own, and he talked about the 'false self' as a thing that could be very generous, and very tolerant and acceptive and you know, very culturally relativist... Winnicott was claiming for himself the ability to talk about a constellation of character in a fairly systematic way, so it wasn't just, 'You're

false, I'm real, you're real, I'm false,' but there was this notion of the 'false self' constructed in such a way that the false self believes all of these stories, or what an ex-girlfriend called, 'the empty words that they tell themselves;' words like 'excellent' become very quickly empty... And I'm sure all over the UK there were storms of passion for a little time, 'I'm passionate about food,' 'I'm passionate about transportation,' 'I'm passionate about passion,' you know, 'We're all passionate about people,' and very quickly those words are drained of all meaning, drained of all resonance and register. How do you recuperate words? And how do you then challenge individuals using those words?

39. Some people were saying yesterday... they came to the event, they were asking, 'Why is there all this stuff on the future?' Because they were saying, 'There's just loads of events, you know, this phrase, the future is trending.' And they are right, it's become meaningless, because everyone is saying, 'Yeah, we are going to do an event on the future, we are going to do an exhibition in the future, we are going to talk about the future in our party political broadcast, we'll all just focus on the future.' Because it's a sort of resonant word, and because it's resonant it's everywhere, and it's drained and then gone. And yeah, with the passion thing, every reality TV show with someone baking or sewing or



fixing a car or whatever, it's what they have a passion for, and they 'go on a journey' and those words have become... It's like, 'Well, what is a journey? Is it your life? Is it an emotional experience? What on earth is your journey?'

40. Well, if you have a lot of extra time and you fill out a survey for Waitrose, Marks and Spencer, Sainsbury's or what have you, they ask, what you loved about your shopping experience. And that's where I fall down, because I don't know how to talk about...
41. You have no passion for it?
42. I don't have passion for it, so it's hard for me to love it.
43. You know what's interesting, because Dan and I had an under-caffeinated talk about this on the tube, on the way in, about authority and utopia. I'm really curious because, you know, in my work I'm very critical of this happiness and positive psychology movement; and I spend a lot of time showing how I think it's problematic. And everybody asks me at every point, although nobody has asked me yet, you know, ok, 'So what's the alternative? What do you propose as an alternative model?' And I think that's the problem with utopia right there, there are all these models, all these possibilities and nobody wants to say, well, this is what it should be.

And Ruth Levitas writes about it in her last book, she implies a normative view, and at some point you have to be willing to step away from this possibility and actually say, 'No, here's the cure of how I think it should be.' And part of the utopian project needs to stick to a plan, which is something I think we shy away from, which I shy away from too, and this event is also trying to enable certain things to emerge, and I'm just wondering, you know, how to get other people involved here to think about that. Where do you draw the line between exploration and possibility and actually say, because all of this, even if it's sort of organic, and let it emerge... And collaborative implies a view right of how we should think things should be, how people should interact, what we think is productive, what we think has value – even if that's implicit – and especially as educators, we think a lot about this. 'Oh we're doing really good for our students,' or 'I want to help them become critical,' and that will help them to do whatever. And that seems democratic, but it also implies that it's me imposing what I think they should be doing. So I just want to throw that out, and I don't know if I'm taking us off course, but I'm really interested in this. You know, people always think utopia, they think blueprints, they think it's sort of this rigid idea; and so we have all really shied away from plans, you know, to this other extreme, but



- if we do think there could be a better world, if there is something better, we have to articulate clearly what we think that better is. And that implies a worse, which is tricky, you know. You don't want to say this is superior to that...
44. Is that the problem at hand? You know...you have been very... eloquent in describing it... which is part of this issue of mastery... and the problem with that is... I was kind of... assuming that this is part of the problem... of utopia... where the solution... mastery... or the notion of even attempting it... as you describe... is this authoritarian figure... able to describe his actions as egalitarian...the difficulty of... 'the journey'... of critical participation is what? Is that just named as such?
45. I disagree that there is no model here, there is a model.
46. It's kind of implicit.
47. It's a model that doesn't work very well, it's not very efficient, it's chaotic but it's an alternative.
48. It is an alternative, but also.
49. It's not us just saying we should have an alternative, that this is it, it's crap and we are hungry.
50. But that's not fair, I mean this is
- inching towards something.
51. Ok, but that's the whole point, I'm not saying it's bad, I'm asking, why should we expect it to be perfect?
52. Right.
53. I'm saying it might be. Yeah, we need more food, but surely if we create a model it's not going to work, no model works, we have to provide alternatives, try, and then if that alternative doesn't work let's do something completely different. Or we might try and modify it. But you have to have an alternative, and this is the alternative where you cannot have the authority.
54. You have to bring it in to test it, otherwise it's just simply a theory; and what are we going to do in practice?
55. But then, this is not an empty discussion about, let's have a utopian alternative. What we are doing... I think this is a template. And I don't think it's going to be easy.
56. Yeah, but I wouldn't use the word crap myself.
57. I would be fascinated to know if anyone here was at Occupy?
58. Yeah, in New York.





59. Yeah right, because so many events that I've been to, there's this competition that Occupy has to be present. There's this reverence around Occupy, so you have to acknowledge Occupy, you need to talk about your journey as part of Occupy and so forth, and I think what's really crucial is that then opens up into a discussion about failure. Did Occupy fail? And so I guess, I don't know if that's really a productive discussion. We could just kind of avoid that.
60. No, I agree, because what where our expectations of success? What? That it's permanent, that it creates a World State?
61. There are two things... Lyman Tower Sargent always talks about... One is that anyone who studies utopia, anyone who is interested in utopian studies very quickly realises that utopia is a joke for a failure. So, the biggest complaint of people who are against the idea of thinking about utopia, is that they fail. The counter argument is, what does that mean? The point is, that they were imagined, and they existed, it's not important for 20 minutes or two days or ten or twenty years. What's interesting is not the fact that they ultimately fail, because everything fails.
62. I think that something, striking for me is, that when I spoke to friends of mine about this project, especially Polish friends, they didn't want anything to do with it. For them, it was not necessarily about failure, it was about an authoritative regime.
63. What I'm saying is that there are about ten of them right; there's failure, there's totalitarianism, there's genocide, I'm just picking on failure because that's what we were talking about at the moment. The other thing is, I think you know...
64. I think it's important, that's one of the key words we use.
65. Yeah, it was one of the words that came up in the first workshops we did, when we discussed failure and the possibility of failure, and it was quite liberating and hopeful, because without the possibility of failure you can't try...
66. And then everybody is at risk.
67. Imagine one of the major political parties saying, 'In our manifesto, we might completely fuck up.' Our government will fail, and we'll end up worse because we're going to try something that won't work.
68. I find this argument about failure actually quite negative, and to a certain extent kind of backward in a way, because failure in my opinion is implicit in any attempt of doing something. So in the manifesto, it's not mentioned because it's not good



publicity, it's not good to say it.

69. Yes, the term needs to be rehabilitated, because in a creative context like this, we talk about failure all the time. It's something we're trying to do in utopia, but it also needs to be rehabilitated into public consciousness.

70. I'd like to suggest that one way that we might be able to move forward, not today, but if something like this ever happens again, is in a way, a lot of us come to the term utopia, and the performance of utopia, from very different perspectives. Some people have read very deeply into utopia, some people have read very deeply into science fiction, some people just have intuitions about utopia, and so on. And maybe at least part of another event could be a shared reading, not academic, and no one making a presentation on the reading but we have some kind of shared reading. The one I have in mind based on this discussion is David Harvey in 2000, not 2014, he was dealing with just these issues, and the issue of closure and openness; of concrete process, and he came up with this idea of a dialectic utopia. That at a certain point, we have to make a space for utopia and we have to decide, and as someone pointed out to me, 'decide' has the same etymological root as 'hindsight,' so deciding is always killing off one option and letting another live. You just have to do that, you have

to take that risk and court failure. But he says, ok, so on the one hand there is this problem in spatial utopias, where there is always an attempt to achieve a kind of closure; once and for all. Which then gives us alien environments, but we have to somehow accept this as a possibility. On the other hand there is the temporal utopia, and social process never wants to declare time; and so we need a kind of balance between the open and closed, and the closed and the open, and through that you can sort of establish a feedback loop. One of the most substantial criticisms of Lefebvre, for Harvey, is that Lefebvre never said what that place was going to look like. He felt that ultimately Lefebvre's critique of utopia was weakened by not finally saying, 'This is what it's going to look like.' So Harvey is saying, in a sense, that you have to declare, like you have done here, and then you also do what you are doing now, which is kind of, this back and forth, this dialectic.

71. Are we going backwards and forwards? That's interesting actually, thinking about the exchange of voices that are recurring here, and the voices that don't speak in this group.

72. But that's an old story, and again going back to psychoanalysis, there are people who speak and there are people who don't speak. The problem is that, you think that I am not letting



- other people speak, well then, we can have that conversation and that can become really interesting.
73. Well, it's interesting just as an observer... throughout the two days... and how weird this is, there are people who dictate... there are people who do actually generate... and I don't know if that is part of a didactic...
74. I think there are several things going on.
75. You're using these terms as if they're interchangeable...
76. ... I don't think I'm suggesting that they are interchangeable...
77. ...and they're not all the same.
78. I think there are people who are speaking, and I don't think it's really effecting the decision making process.
79. Not necessarily, but I guess my question would be different.
80. Is the decision making process happening in smaller groups, where you may not hear those conversations, rather than the public ones, where the ones with the loud voices are heard?
81. But I still think it's discursive production.
82. Absolutely, it involves talking, and I guess it's about this sense of who has noticed you talking. Who seems to be leading, I think it can be hard to tell.
83. Also, some people might not want to speak, and it doesn't necessarily mean that they are not contributing.
84. I think it also depends on where people are coming from. You know, when this discussion started, Dan was the first person to start speaking after you, and it quickly became basically the academics amongst us who started speaking first, and opened this discussion out, and I think possibly that's because of our background, you know, we are trained to do it. You know, we are trained to ask questions, it's our job. I guess it's part of the teaching process to break that silence and to get people thinking and speaking in some way – so it's kind of second nature.
85. Actually, I would try not to do this; and my students, they might disagree with me, but I would try not to do this in a teaching situation, because I wouldn't want to dominate it.
86. But the question was asked specifically about academics, if the question was, 'As an art student, what do you think about the model of education here at Chelsea?' I don't think I would have been as participatory. Just because



it's not something I know much about, and I would have wanted to hear different perspectives, so I'm just saying that, the framing of the question also lead to a particular frame. Maybe that's something we need to be asking. I don't know.

87. You were talking about 'being egalitarian,' and also you mention the question of, what is the alternative, why is there no model that can be followed? So I see a conflict between being at the lead point, where you design a grand design for the future, and having to establish this egalitarian possibility of decision making, and also deciding on what it is that we want. Why do we have to decide what it is? Why can't we decide what it isn't? And by deciding what it isn't, we might end up with what it is. So this is like we have a model, but it's crap, but it might become better in the future.
88. Except when you think about social action, a lot of times it collapses. Joseph Rykwert observed in a book called, *The Seduction of Place*, that in most instances when we are talking about the city, and the shaping of the city, which can include everything, we tend to be against it. And the problem with putting it in the negative register, is that it doesn't really suggest how we want it to be. His argument is that, if we want the city we want, if we want to have a city where whatever we feel, we feel welcome, we

feel at home... wherever it is we want as a community, and he's always talking about community, he's not talking about individuals or corporations or consumers, he's talking about citizens; then the challenge, as he sees it, is to put it into political action – is putting it into the positive; this is what we want, not what we don't want, and I think there is something really valuable in that.

89. I really think on a self-conscious level your dominating the discussion.
90. That was an intervention, a certain kind of intervention.
91. I'm going to undermine myself, but the society I want, for as many people as possible, is the complete opposite of how I current live. You know, I can get strawberries in December. The society I want, we will not have strawberries in December, I will not be able to order books at a moments notice and have them arrive the next day. I probably won't have central heating, I probably wouldn't have wifi. I probably would have to spend a lot of time and space with dirty, smelly, people, and it would be awful. But it would be awful according to the alienated life I live now, so I would have to learn to live in that harsh environment, so it's not what I want. I want to live in a nice warm cosy house, with no interruptions and unseasonal fruit, watch Netflix



and have constant hot water, be able to buy cheap clothes, to be able to buy cheap clothes would be nice, you know, made in the far east. I want all of those things, so the life I really want for society is going to mean, I have to give up all of those things, and I don't want to. But I'll do it if I have to. So it's a kind of conflict about what I want.

92. So in other words, ideologically you would want a crap life, but you're not prepared to sacrifice what you have.
93. I am prepared to sacrifice it, to build that life, yeah.
94. But only if everyone else does it before you?
95. I don't believe my giving up those things now would bring about that crap life, so yeah, I know it sounds really crap and empty, but I said I was going to undermine myself, and that's the position I'm in.
96. I agree with you that giving up certain qualities that we enjoy in the western way of life, in society, if that would bring about this kind of egalitarian world, where everyone is not hungry and everyone has this level of medical treatment or whatever, to me, that would be worth doing.
97. I think we have to do it. I don't think

we have a choice. I think it's going to happen, it's going to happen to almost all of us apart from a very small number living in enclaves. We might be lucky enough to be living in one of those enclaves, but this is not going to last forever. Getting strawberries in December, you know, in a cold country...

98. Days are numbered.
99. Our days are numbered.
100. This is the conflict of scientific advancement versus ecological reality.
101. I don't think it's scientific advancement, because I think we could build an enormous space-age incredible planet, where everyone lived in Buckminster domes, and we were all fed and kept warm. You know, it's not technology, it's just capitalism.
102. But those are different. One is a resignation of an apocalyptic future that is going to happen, and the other a sort of active moving towards another possibility.
103. But we have no choice. I think we've got to the situation where we have no choice about whether or not we are going to lose the strawberries in winter. Most people are going to lose them within the west.



104. But I'm saying that if we changed our lifestyle, because these systems fell apart, we'd have to adapt to that. I'm not sure that's what you are saying, but that's not what I would consider a utopian impulse, that's just resigning yourself. Do we wait until the strawberries go away?
105. That's what's going to happen.
106. Why don't you start building those domes now, in preparation for the moment where it all collapses?
107. That's a good point because there's this big film right now, about Noah, and I guess that's getting us ready for that collapse.
108. But what's the story of Noah? That one family survive, and the animals? Hollywood is obsessed with disaster, it's like the world could be fucked as long as your kids are all right.
109. That's not sustainable, is it?
110. It's not sustainable.
111. Maybe we'll wipe out the whole zoo and say it was for conservation, in the name of conservation let's kill all the animals.
112. I'm going to shut up now.
113. What is going to happen after this...
- event? With the... vast amount of documentation... that everybody has been taking...? Is there... What is it that occurs afterwards? What is... distilled... disseminated?
114. We're going to go near a wifi-spot, upload it all, and hope for the best. And buy strawberries.
115. While sitting with our Macbooks.
116. Are you making a publication?
117. I'm trying not to speak, but there is going to be a publication which I'm hoping is going to develop along similar lines. I mean, I don't want to be the editor of it because I'm lazy, and I also believe it should happen in another kind of manner. So what Penny is doing with the graphic facilitation here is going to form an important part. One of the things that Neil spoke about, was coming up with a template, I don't want to use templates, but something concrete. Guidelines. What kind of rules, what kind of terms, what kind of words? So I think it's something we need to discuss. I do feel like, going back to Jill's point, I completely agree that we spend a lot of time talking about utopia, and it goes back to the Harvey thing, that you have to say what it is at some point. I think this is a necessary part of it, it's a part of it I don't like, I hate working collectively, but I think it's the right way.



118. I agree. Yeah. I also said that I am uncomfortable with the decision part, with the killing off, that's something I personally struggle with. And I've seen it again, and again after working in this area for a decade now, over and over again, people ask me flat out all the time, 'What is the answer?' And I feel very reluctant to make that decision. And I have personally been struggling with, why? Is it that I don't want to personally get rid of possibilities? Is it because I don't want to be seen as authoritative?
119. You may be seen as authoritative, but not authoritarian, and that's an interesting slip of the tongue, if you think about it. Because you have a certain authority, you have been working with the same material for a long time, you can speak with confidence, with a certain decisiveness. We trust you.
120. I know that, and I don't feel that you should. I feel like I should be on the couch! I'm just saying that I think it's an important part of the project, at some point for things to happen differently; an articulation of difference. And I do think that this event did that, you know, articulated the process.
121. But I think, if someone asked you what the alternative is, if they asked, 'What's the answer?' you don't have to say, 'I have the answer.' You can talk about how one might get to an answer.
122. Yeah, I'm sure.
123. What's even more interesting for me is, when people show me the various attempts to get to the answer. I'm really surprised that... something we haven't focused more on – but there's still time – is actual practice. Because when you cite people like Harvey, I think it's a very interesting suggestion, but unless there are concrete studies, I think it's a missed opportunity because... it's just more theory I guess.
124. But that's our work, our work is to do the case studies.
125. Great! Where are they?
126. Well, it depends where you are looking, if you are looking you can find them.
127. Yeah, but I'm guessing this is what the offering from you folk would be. In contrast to, I should be careful here, but it's just interesting that it goes to back to theory... You have to say what you want. No! Surely you have to demonstrate what you want. Or you have to demonstrate a kind of attempt to live differently... or something. Does this make sense?
128. Absolutely. I think in the end case studies are required. Adam and I had this conversation because I think I tend to self-present a more kind of high



theory or something, and that can start to feel like it's going to, sort of fly off into space, and one of the ways you can start grounding the thought is through case studies, something concrete.

129. I think I'm ambivalent.

130. Because I come from a literary studies background, I guess I have this 'big other' behind me. I know what the institutional demands are, there has to be some kind of basis in literature, somewhere along the line for me to present this as a viable project. I think I really value theory, it's often downplayed. I remember I went to a practical social sciences seminar one lunchtime a couple of months ago, some guy gave this great presentation that was incredibly critical of the Centre for Social Justice – which is Iain Duncan Smith's lobby group that masquerades as a think tank – and I think he used Bataille, and then immediately someone... the first question was from this very snazzy dressed gentleman with a very plummy voice who rushed to the defence of the Centre for Social Justice and said, 'Well, your French philosopher can say all these abstract things.' And immediately I was like, no, if you don't have the values behind it, that's what theory does, it gives you a set of values. It's important to take a step back, and I think it is something that artists as well as academics can do,

is take a step back and say, 'Actually when we think about this, what are we doing? What are the underlying values?' And we shouldn't be snide and use a French philosopher as a derogatory term in this sort of dog-whistle way that I felt was incredibly offensive. So no, I think theory has its place.

131. Can I just read something based on the facebook page of this event? This is what they said, 'This is pretentious, and vacuous art world pseudo-hipster leftism, Deleuze-o, babble at its worst, at the place where I did my MA.'

132. Alright, alright, I wrote it, I wrote it.  
[laughter]

133. And then it says, and quotes, 'The theme of evaluation is to enable Critical Practice to develop its current research, consensus as its problematic for utopians,' does that make sense? Maybe they've cut something out?... "Our evaluative communities... and location as we are all interested in being estranged in time and space.' So they've basically quoted our blurb, so you know, I didn't know how to feel about this, sort of flattered, like I'm a hipster now? I live in Finchley, I'm 40 years old, I'm not a hipster, I don't understand Deleuze, I hate the art world and pseudo hipster leftism, but yeah, this is obviously how this event





appears to somebody. And I'm not sure what to think of that, and I don't know if they are right, or I don't know; as you say we have to realise the value of art world pseudo hipster leftism Deleuze-o babble, and say, well, actually within that we find useful spaces and values. And so defend that or, I'm just not sure...

134. If we are going to try and rehabilitate concepts like utopia, we have to also, you know, we have to defend the process whereby we rehabilitate concepts like utopia. There is a lot of pretentious crap that masquerades as art, and a lot of pretentious crap that masquerades as theory, and academia, it's the inherent risks of what we do I think. And I guess, we have all sat through events where we'd say, 'What a lot pseudo leftist hipster Deleuze-o babble!'
135. Can I just put in a comment about this event, which I have to say I really enjoyed, because I never really get to do stuff like this, and I think this is the most exciting thing about Utopographies. And it's not a critique of the event, I mean I have actually enjoyed it very much, but it seems, and I think this is where you started the conversation about people dominating, and I am sure I am one of those people, but no, I'm not insulted by that. I think you are absolutely right, I think it's fascinating that there is all this great construction happening, artistic things in different mediums, and a lot

of making. Right, and then there are the more academic types, of which I am one, and we are sort of talking and theorising, and I think we both have a lot to give to each other. That's the practice idea. But I do think they are kind of two very separate strands, that are operating differently. They are meeting because we are all in this space, but they are not informing each other or colliding as much as maybe they could. Because I feel there could be so much I learn from this, and I assume, I hope that there is something more theoretical, not to say, art is not theory, that we could all bring... But it seems that it's just two parallel strands happening, even though they are happening in the same space and time; does that make sense to anybody, or is that just my... I'm curious.


136. That's a very interesting observation... but again why are they parallel strands? Why is that?
137. I don't know, that's why I'm curious.
138. That's not really how I'm experiencing it... part of it is the great... difficulty... the attempt... to articulate... and that seems to be a part of this...
139. Well I just wonder what you'd feel if you had more experience of life, you know, ongoing discussions about theory that happens in an art school environment, like all the time.



140. Because it's not that we are not doing it, or not talking about it. We talk about it every single day, but yeah, I think it's... I don't know, I'll shut up. I'm not going to say another single word.
141. I'm lucky enough to have participated in the workshops that evolved the structure, and in thinking about what this event should be like. I was involved in the building of the thing and able to participate in this event, and I think that's special, because I don't sense those distinctions. The fabrication of the event and the event itself are very closely meshed.
142. Yeah, I felt that when I was participating in threading the structure. I just want to say it wasn't a comment on the art, I actually think, probably again and this is from the outside, that art, you know, the discussion on theory and practice, that this is actually much more enmeshed in what you do. I felt very strongly, and again this is a personal reflection, and I'm just sort of babbling, that this type of making is actually so removed from my daily life and that's something I regret. So I was feeling more, how could I bring that making, you know, that creative process, not that writing and thinking is not creative, but it's a very different type of process... and I would like to see more of what you guys do on a daily basis brought into what is maybe a more traditional literary academic environment. And I don't know how to do that...
143. There's something I agree with what that guy says, and yet if we look around now, this is a supposedly public event, and hardly any members of the public is here. It's only us that are involved in the project.
144. We are the public?
145. Well, yes, we are the public. But this is already a discussion we are having between us, and we discussed this discussion, and we discuss things between us. Anyway, this is what I found right, like, there needs to be this type of repetition, and such projects are totally divorced from what's happening outside.
146. Sounds like academic bad conscience to me.
147. Yes, well, no. But in many cases, what we are discussing, there is no one from outside the circle.
148. If you go to Speakers Corner and start doing this stuff... look what happens in this circle! People get accused of like... empty theory... or babble... Imagine what is going to happen if you go out there [points outside] where someone is worried about how they are going to feed their kids. They're not going to want to engage with your comment.



- |      |  |      |   |
|------|--|------|---|
| 149. | Why not?   | 155. | No, I'm not saying it's a zero sum game. I'm saying, this lack of engagement, this is why people come up with such comments, I mean I like... |
| 150. | Why should they? Why should they?  |      |   |
| 151. | People might accuse you of being a loon, but they'll listen to what you have to say. | 156. | I don't think that's why they come up with those comments.  |
| 152. | I don't see why it's a zero sum game.  | 157. | I'm now acting as a chair... I have to say... I'm sorry but your hour is up... in fairness for others...                                      |
| 153. | Sorry?   |      |   |
| 154. | I don't see why it is a zero sum game, I don't see why it's this, or that.           |      |   |

A blurry, black and white photograph showing a person in a dark jacket standing in the foreground. In the background, there is a brick wall with a fire exit sign. A rope or cable is visible running across the scene.

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xit





29.03.14.

63



64

and	and	are	are
and	and	are	are
and	and	are	are
and	and	are	are
and	and	are	are
and	and	are	are
and	and/or	are	are
and	angry	are	are
And	angry	are	are
and	animals	are	are
and	animals	are	are
and	another	are	are
and	another	are	are
and	another	are	are
and	another	are	are
and	another	are	are
and	another	are	are
and	answer	are	are
and	answer	are	are
and	answers	are	are
and	answer'	are	are
and	answer'	are	are
and	answer'	are	Are
and	any	are	are
And	any	are	are
and	any	are	are
and	any	are	are
And	any	are	are
and	anybody	are	are
and	anyone	are	are
and	anyone	are	are
and	anyone	are	area
and	anyone	are	argument
And	anyone	are	argument
and	anyone	are	argument
and	anything	are	argument
and	anything	are	argument
and	anyway	are	argument
and	Anyway	are	argument
and	apart	are	arguments
and	apart	Are	around
And	apart	are	around
and	apocalyptic	are	around
And	appears	are	around
and	approach	are	around
and	are	are	around
and	are	are	arrive
and	are	are	art
And	are	are	art
and	are	are	art
and	are	are	art
and	are	are	art
and	are	are	art

art	as	attempt	be
art	as	attempting	be
art	as	attempts	be
art	as	Augé	be
art	As	Augé	be
art	as	authoritarian	be
art	as	authoritarian	be
art	as	authoritative	be
articulate	as	authoritative	be
articulate	as	authoritative	be
articulated	as	authority	be
articulation	as	authority	be
artist	as	authority	be
artist-run	ask	avoid	be
artistic	ask	aware	be
artists	ask	away	be
as	ask	away	be
as	ask	away	be
as	asked	away	be
as	asked	away	be
As	asked	away	be
as	asked	awful	be
as	asking	awful	be
as	asking	babble	be
as	asking	babble	be
as	asks	babble	be
as	associate	babble'	be
as	assume	babbling	be
as	assuming	back	be
as	at	back	be
as	At	back	be
as	at	back	be
as	at	back	be
as	at	back	be
as	at	back	be
as	at	back	be
as	at	background	be
as	at	background	be
as	at	background	be
as	at	backward	be
as	at	backwards	be
as	at	bad	be
as	at	bad	be
as	at	baking	be
as	at	balance	be
as	at	based	be
as	at	based	be
as	at	basically	be
as	at	basically	be
as	attempt	basis	be
as	attempt	basis	be
as	attempt	Bataille	be

be	because	better	but
be	because	better	but
be	because	better	But
be	because	better	but
be	because	between	but
be	because	between	But
be	because	between	but
be	Because	between	But
be	become	between	But
be	become	between	but
be	become	between	but
be	become	big	but
beaten	become	big	but
became	become	big	But
because	been	biggest	But
Because	been	binary	But
because	been	bit	But
Because	been	Bloch	but
because	been	blueprints	but
Because	been	blurb	but
because	been	book	but
because	been	book	but
because	been	book	but
Because	before	book	but
because	begs	books	but
because	behind	both	but
because	behind	break	but
because	being	bring	but
because	being	bring	but
because	being	bring	but
because	being	bring	But
Because	being	bring	But
because	belief	bring	But
because	beliefs'	Britain	but
Because	believe	broadcast	but
because	believe	brought	but
because	believe	Buckminster	but
because	believe	build	but
Because	believe	build	But
because	believe	building	But
because	believe	building	But
because	believe	built-in	but
because	believe	But	but
because	believe	But	but
because	believe	but	but
because	believe	But	but
because	believes	but	But
because	believes	But	but
Because	believes	but	but
because	believes	But	but
because	best	but	but
because	Bethnal	But	but
because	better	but	but

but	can	Charlotte	comment
but	can	Charlotte	comment
but	can	Charlotte	comments
But	Can	cheap	comments
But	can	cheap	common
But	can	Chelsea	commonality
But	Can	children	communities
but	can	children	community
But	can	children	community
But	can	children's	community
but	can	choice	competition
But	can	choice	complaining
but	can	choice	complaint
But	cannot	choose	complete
but	cannot	circle	completely
but	cannot	circle	completely
but	can't	circular	completely
but	can't	cite	concepts
buy	can't	citizens	concepts
buy	can't	city	concrete
buy	can't	city	concrete
by	capitalism	city	concrete
by	car	city	concrete
by	careful	claiming	conference
by	carefully	clearly	conferences
by	carnavalesque	clearly	conferences
by	case	closed	confidence
by	case	closed	conflict
by	case	closely	conflict
call	case	closure	conflict
called	cases	closure	connection
called	central	clothes	conscience
called	Centre	clothes	consciousness
came	Centre	cold	consciousness
came	certain	collaborative	consensus
came	certain	collapse	consent
camera	certain	collapses	conservation
camera	certain	collapses	conservation
can	certain	colleagues	conservative
can	certain	collectively	consider
can	certain	colliding	considered
can	chair	come	considered
can	challenge	come	constant
can	challenge	come	constellation
can	challenge	come	constructed
can	challenge	come	construction
can	change	come	consumers
can	change	come	context
can	changed	come	contracted
can	changes	comes	contrast
can	changing	coming	contributing
can	chaotic	coming	conversation
can	character	comment	conversation

70

equals	Everything	failure	find
equidistant	everything	failure	find
especially	everywhere	fair	find
especially	evolved	fairly	fine
essence	ex-girlfriend	fairness	first
establish	examined	fall	first
establish	example	false	first
estranged	example	false	first
etymological	excellent	false	Five
evaluation	Except	false	fixing
evaluative	exchange	false	flat
even	exchanged	family	flattered
even	exciting	far	fly
even	exhibition	fascinated	focus
even	existed	fascinating	focused
even	expect	father	folk
even	expectations	fed	followed
even	expected	fed	food
event	experience	feed	food
event	experience	feedback	for
event	experience	feel	for
event	experiencing	feel	for
event	exploration	feel	for
event	exploration	feel	For
event	explore	feel	for
event	explore	feel	for
event	extent	feel	For
event	extra	feel	for
event	extra	feel	for
event	extreme	feel	for
event	fabrication	feel	for
event	face	feel	for
event	facebook	feel	for
events	facets	feeling	for
events	facilitated	feels	for
events	facilitation	fees	for
events	fact	fell	for
ever	fact	felt	for
every	fail	felt	for
every	fail	felt	For
every	fail	felt	for
every	fail	few	for
everybody	fails	fiction	for
everybody	failure	figure	for
everybody	failure	figuring	for
everyone	failure	fill	for
everyone	failure	film	for
Everyone	failure	finally	for
everyone	failure	Finchley	for
everyone	failure	find	for
everyone	failure	find	for
everyone	failure	find	for
everything	failure	find	for

for	from	giving	got
for	from	go	government
for	fromwhat	go	government
for	fruit	go	grand
for	frustrated	go	graphic
for	frustrated	go	Great
for	fuck	goes	great
for	fucked	goes	great
for	fully	going	great
forever	functions	going	great
forget	funny	going	Green
form	future	going	grounding
form	future	going	group
formats	future	going	group
former	future	going	group
forms	future	going	group
formulated	future	going	groups
forth	future	going	growing
forth	future	going	guess
forward	future	going	guess
forwards	gallery	going	guess
found	game	going	guess
found	game	going	guess
frame	game	going	guess
frame	gave	going	guess
framework	generate	going	guess
framework	generous	going	guess
framework	genocide	going	guessing
frameworks	gentleman	going	guessing
framing	get	going	Guidelines
free	get	going	guy
free	get	going	guy
French	get	going	guys
French	get	going	had
frenetic	get	going	had
friends	get	going	had
friends	get	going	had
from	get	going	had
from	get	going	had
from	get	going	had
from	get	going	had
from	get	going	had
from	gets	going	had
from	getting	going	hand
from	Getting	gone	hand
from	give	gone	hand
from	give	good	happen
from	give	good	happen
from	given	good	happen
from	given	good	happen
from	gives	good	happen
from	gives	good	happen
from	giving	good	happen

74		75
----	--	----

in	incredibly	into	is
in	incremental	into	is
in	individuals	into	is
in	individuals	into	is
in	individuals	into	is
in	informing	into	is
in	inherent	into	is
in	inherently	into	is
in	innovative	introduce	is
in	instances	introduction	is
in	institution	intuitions	is
in	institution	invitation	is
in	institution	invitation	is
in	institution	invite	is
in	institutional	involve	is
in	institutional	involved	is
in	institutional	involved	is
in	institutional	involved	is
in	institutional	involved	is
in	institutional	involved	is
in	insulted	involved	is
in	interact	involved	is
in	interactions	involved	is
in	interchangeable	involved	is
in	interchangeable	involved	is
in	interest	involves	is
in	interested	involves	is
in	interested	is	is
in	interested	is	is
in	interested	is	is
In	interested	is	is
in	interested	is	is
in	interested	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interesting	is	is
in	interruptions	is	is
In	intervention	is	is
inching	intervention	is	is
include	into	Is	is
incredible	into	is	is
incredibly	into	is	is

is	is	issues	it
is	is	issues	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	It
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	It	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	Is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	It	it
is	is	it	it
is	is	it	it
Is	is	it	it
Is	is	it	it
is	is	it	it
is	is	it	it
is	Is	it	it
Is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
Is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
is	is	it	it
Is	isn't	It	it
is	isn't	it	it
is	isn't	it	it
is	isn't	it	it
is	isn't	it	it
is	issue	it	it
is	issue	it	it

it	it's	it's	I'm
it	it's	It's	I'm
it	it's	it's	I'm
it	It's	it's	I'm
it	it's	It's	I'm
it	it's	it's	I'm
it	it's	it's	I'm
it	it's	It's	I'm
it	it's	ivory	I'm
it	It's	I'd	I'm
it	it's	I'll	I'm
it	it's	I'll	I'm
it	it's	I'm	I'm
it	it's	I'm	I'm
it	It's	I'm	I'm
it	it's	I'm	I'm
its	it's	I'm	I'm
its	it's	I'm	I'm
its	it's	I'm	I'm
its	it's	I'm	I'm
itself	it's	I'm	I'm
itself	it's	I'm	I'm
it's	it's	I'm	I'm
it's	it's	I'm	I'm
it's	It's	I'm	I'm
it's	it's	I'm	I'm
it's	it's	I'm	I'm
it's	It's	I'm	I'm
it's	it's	I'm	I'm
it's	it's	I'm	I've
it's	it's	I'm	I've
it's	it's	I'm	I've
it's	it's	I'm	I've
it's	it's	I'm	Jill's
It's	it's	I'm	job
it's	it's	I'm	job
It's	it's	I'm	job
it's	it's	I'm	job
it's	it's	I'm	John
it's	it's	I'm	joined
it's	it's	I'm	joke
it's	It's	I'm	Joseph Rykwert
it's	it's	I'm	journey
it's	It's	I'm	journey
it's	it's	I'm	journey
it's	it's	I'm	journey
it's	it's	I'm	journey
it's	it's	I'm	joyful
it's	it's	I'm	Jump
it's	it's	I'm	just
it's	it's	I'm	just
it's	it's	I'm	just



Just	kind	know	letting
just	kind	know	let's
just	kind	know	let's
just	kind	know	let's
just	kind	know	level
just	kind	know	level
just	kind	know	Levitas
just	kind	know	liberating
just	kind	know	library
just	kind	know	Library
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	life
just	kind	know	lifestyle
just	kind	know	like
just	kind	know	like
just	kind	know	like
just	kind	know	like
just	kind	know	like
just	know	Knox-Williams	like
just	know	labour	like
just	know	lack	like
just	know	last	like
just	know	last	like
just	know	lawyer	like
just	know	lazy	like
just	know	lead	like
just	know	lead	like
just	know	leading	like
just	know	learn	like
just	know	learn	like
Justice	know	learning	like
Justice	know	least	like
kept	know	lectured	like
key	know	Lefebvre	like
kids	know	Lefebvre	like
kids	know	Lefebvre's	like
kids	know	leftism	like
kill	know	leftism	like
killing	know	leftism	like
killing	know	leftist	like
Kilquhanity	know	less	like
kind	know	let	like
kind	know	letting	like

like	lot	material	meeting
like	lot	may	members
like	lot	may	mention
like	lot	may	mentioned
like	lot	may	meshed
like'	lot	maybe	met
line	lots	maybe	microphone
line	loud	Maybe	might
lines	love	maybe	might
listen	loved	maybe	might
literary	lucky	Maybe	might
literary	lucky	Maybe	might
literature	lunchtime	maybe	might
little	lying	maybe	might
little	Lyman Tower Sargent	maybe	might
live	Lyman Tower Sargent	MA	might
live	Macbooks	me	might
live	mad	me	might
live	made	me	might
live	major	me	might
live	make	me	mind
live	make	me	mind
lived	make	me	mine
living	make	me	minutes
living	make	me	miss-reading
loads	make	me	missed
lobby	make	me	model
location	makes	me	model
logic	making	me	model
long	making	me	model
long	making	me	model
long'	making	me	model
look	making	me	model
look	making	me	model
look	making	mean	model
look	making	mean	model
look	making	mean	model
look	making	mean	model
look	manifesto	mean	model
looking	manifesto	mean	model
looking	manner	mean	models
loon	many	mean	model'
loop	many	mean	modify
looser	many	mean	moment
lose	many	mean	moment
lose	many	mean	moments
lot	Marks	mean	months
lot	masquerades	meaning	Moore's
lot	masquerades	meaningless	more
lot	masquerades	meat	more
lot	mastery	medical	more
lot	mastery	mediums	more
lot	mastery	meeting	more

[illegible]

of	on	one	or
of	on	one	or
of	on	one	or
of	on	one	or
of	on	One	or
of	on	One	or
of	on	one	or
of	on	One	or
of	on	One	or
of	on	ones	or
of	on	ones	or
of	on	ongoing	Or
of	on	only	or
of	on	only	or
of	On	only	or
of	on	open	Or
of	on	open	or
of	on	open	order
of	on	open	organic
of	on	opened	organic
of	on	openness;	other
of	On	opens	other
of	on	operate	other
of	on	operating	other
of	on	opinion	other
Of	on	opportunity	other
of	on	opposed	other
of	on	opposite	other
of	on	opposition	other
of	on	opposition	other
of	on	opposition	other
of	on	opposition	other
of	on	option	others
off	once	option	otherwise
off	one	option	other
off	one	or	our
off	one	or	our
off	one	or	our
offensive	one	or	our
offering	One	or	our
often	one	or	our
Oh	one	or	our
ok	one	or	our
Ok	one	or	our
ok	one	or	our
old	one	or	our
old	one	or	our
old	one	or	our
on	one	or	our
on	one	or	our
on	one	or	Our

Our	participants	people	point
Our	participate	people	point
out	participate	people	point
out	participated	people	point
out	participated	people	point
out	participating	people	pointed
out	participating	people	points
out	participating	people	policy
out	participation	people	Polish
out	participation	people	political
out	participatory	people	political
out	particular	people	political
outside	particular	people	political
outside	particular	people	poor
outside	particularly	people	position
outside	parties	perfect	position
outside	partly	performance	positive
outside	parts	Perhaps	positive;
outside	party	perhaps	possibilities
over	pass	permanent	possibilities
over	passion	person	possibilities
over	passion	person	possibility
own	passion	personal	possibility
own	passion	personally	possibility
own	passion	personally	possibility
page	passion	personally	possibility
panels	passionate	perspectives	possibility
papers	passionate	philosopher	possible
parallel	passionate	philosopher	possibly
parallel	passion	phrase	poverty
part	Penny	phrase	practical
part	people	pick	practice
part	people	picking	practice
part	people	place	Practice
part	people	place	practice
part	People	place	practice
part	people	Place	practice
part	people	plan	preoccupation
part	people	planet	preoccupation
part	people	plans	preoccupation
part	people	pleasure	preoccupation
part	people	plotting	preparation
part	people	plugged	prepared
part	people	plummy	prepared
part	people	pockets	present
part	people	point	present
part	people	point	presentation
part	people	point	presentation
part	people	point	presentation
part	people	point	presented
participants	People	point	pretentious
participants	people	point	pretentious

pretentious	psychoanalysis	reading	reflection
pretty	psychoanalysis	reading	reforming
probably	psychoanalysis	reading	Reforming
probably	psychoanalysis	reading	reformist
probably	psychology	reading	regime
probably	public	ready	register
probably	public	real	register
probably	public	real	regret
probably	public	real	rehabilitate
probably	public	realise	rehabilitate
problem	public	realises	rehabilitated
problem	public	reality	rehabilitated
problem	public	reality	relation
problem	publication	reality	relationship
problem	publication	really	relativist
problem	publicity	really	relevance
problem	puppet	really	reluctant
problematic	put	really	rely
problematic	put	really	remember
process	putting	really	remind
process	putting	really	removed
process	putting	really	repetition
process	putting	really	required
process	qualities	really	research
process	quality	really	research
process	question	really	research
process	question	really	research
process	question	really	resignation
produce	question	really	resigning
production	question	really	resolution
productive	question	really	resonance
productive	question	really	resonant
professor	question	really	resonant
project	question	really	resonating
project	questions	really	reverence
project	questions	really	revolving
project	questions	really	rid
project	quickly	really	right
project	quickly	really	right
project	quickly	reason	right
project	quickly	reason	right
project	quite	reasons	right
project	quite	recently	right
project	quite	record	right
projects	quite	recording	right
proposal	quite	recording	right
propose	quite	recording	Right
provide	quoted	rector	Right
provoke	quotes	rector	right
pseudo	rather	rector	right
pseudo	read	recuperate	right
pseudo	read	recurring	right
pseudo-hipster	read	redundant	right;

rigid	say	see	should
rigid	say	see	should
risk	say	see	should
risk	say	see	should
risks	say	see	should
role	say	see	should
root	say	see	should
round	say	see	should
rude	say	seeing	should
rules	say	seemed	should
runs	saying	seems	should
rushed	saying	seems	should
Ruth Levitas	saying	seems	should
Rykwert	saying	seems	should
sacrifice	saying	seems	shouldn't
sacrifice	saying	seems	show
said	saying	seen	show
said	saying	seen	showing
said	saying	seen	shut
said	saying	sees	shut
said	saying	selection	shy
said	saying	selection	shy
said	saying	self	side
Sainsbury's	saying	self-conscious	side
sake	saying	self-present	side
same	saying	self	silence
same	saying	self	similar
same	saying	seminar	simple
same	saying	sense	simply
same	saying	sense	single
same	saying	sense	single
same	says	sense	sitting
same	says	sense	sitting
same	says	sense	sitting
sat	says	sense	situation
say	says	separate	situation
say	says	set	slip
say	school	set	small
say	school	set	small
say	school	setting	small
say	school	several	smaller
say	school	sewing	smelly
say	school	shaping	Smith's
say	schools	share	snazzy
say	schools	shared	snide
say	schools	shared	so
say	science	shared	so
say	sciences	she	So
say	scientific	she	so
say	scientific	shied	So
say	Scotland	shopping	so
say	second	shot	so
say	Seduction	should	So

so	social	something	speak
So	social	something	speak
so	society	something	speak
so	society	something	speak
So	society	something	speak
so	society	something	speak
So	society	something	speak
so	society	something	Speakers
so	solipsistic	something	speaking
so	solitary	something	speaking
So	solitude	something	speaking
so	solution	something	special
So	some	something	specifically
so	some	something	Spencer
So	Some	something	spend
so	some	something	spend
So	some	something	spend
so	some	something	spoke
So	some	something	spoke
So	some	something	start
So	some	something	start
so	some	somewhere	start
So	some	sorry	start
So	some	Sorry	start
So	Some	sort	start
so	some	sort	started
so	some	sort	started
So	some	sort	started
So	some	sort	starting
so	some	sort	starve
So	somebody	sort	State
So	Somehow	sort	states
So	somehow	sort	States
So	somehow	sort	step
so	someone	sort	step
so	someone	sort	step
so	someone	sort	stick
So	someone	sort	still
so	someone	sounds	still
Social	something	Sounds	stories
social	something	space	storms
Social	something	space	story
social	something	space	story
social	something	space	straightforward
social	something	space	strands
social	something	space	strands
social	something	space-age	strands
social	something	spaces	strawberries
social	something	space	strawberries
social	something	span	strawberries
social	something	spatial	strawberries
social	something	speak	strawberries

strawberries	sure	talking	that
striking	sure	talking	that
strong	sure	talking	that
strongly	sure	talks	that
structure	sure	talks	that
structure	sure	tank	that
structure	sure	taught	that
struggle	sure	teach	that
struggling	sure	teacher's	that
student	sure	teacher's	that
student	sure	teaches	that
students	sure	teaching	that
students	sure	teaching	that
students	Surely	teaching	that
students	surely	teaching	that
students'	surface	teaching	that
studied	surprised	teaching	that
studies	survey	teaching	that
studies	survive	teaching	that
studies	sustainable	teaching	that
studies	sustainable	teaching	that
studies	swamped	teaching	That
studies	system	technology	that
studies	systematic	tell	that
studies	systems	tell	that
study	take	tell	that
stuff	take	template	that
stuff	take	template	that
stuff	taking	templates	that
stuff	taking	temporal	that
stuff	talk	ten	that
submissions	talk	ten	that
substantial	talk	tend	that
subvert	talk	tend	that
subvert	talk	tend	that
subvert	talk	term	that
subvert	talk	term	that
subverting	talk	term	that
success	talk	terms	that
such	talk	terms	that
such	talked	terms	that
such	talking	terms	that
such	talking	test	that
suggest	talking	than	that
suggest	talking	than	that
suggesting	talking	than	that
suggestion	talking	than	that
sum	talking	that	that
sum	talking	that	that
sum	talking	that	that
superior	talking	that	that
supposed	talking	that	that
supposedly	talking	that	that

[illegible]

93

this	those	to	to
this	those	to	to
this	those	to	to
this	though	to	to
this	thought	to	to
this	thought	to	to
this	thought	to	to
this	threading	to	to
this	threads	to	to
this	threatened	to	to
this	through	to	to
this	through	to	to
this	through	to	to
this	through	to	to
this	through	to	to
this	throughout	to	to
this	throw	to	to
this	time	to	to
this	time	to	to
this	time	to	to
this	time	to	to
this	time	to	to
This	time	to	to
this	time	to	to
this	time	to	to
This	time	to	to
this	time	to	to
this	time	to	to
this	time	to	to
this	time	to	to
this	time	to	to
this	times	to	to
this	times	to	to
this	times	to	to
this	to	to	to
this	to	to	to
this	to	to	to
this	to	to	to
this;	to	to	to
this'	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to
those	to	to	to

to	to	to	trying
to	to	to	trying
to	to	to	trying
to	to	to	tube
to	to	to	tuition
to	to	to	TV
to	to	to	twenty
to	to	to	twisted
to	to	to	two
to	to	to	two
to	to	to	two
to	to	to	two
to	to	today	type
to	to	today	type
to	to	tolerant	type
to	to	tongue	type
to	to	too	type
to	to	too	types
to	to	took	UK
to	to	tool	UK
to	to	tool	ultimate
to	to	tools	ultimate
to	to	tools	ultimately
to	to	tools	ultimately
to	to	too	uncomfortable
to	to	totalitarianism	under-caffeinated
to	to	totally	underlying
to	to	towards	undermine
to	to	towards	undermine
to	to	towards	understand
to	to	tower	understand
to	to	Tower Sargent	unless
to	to	Tower Sargent	unseasonal
to	to	tracking	until
to	to	traditional	up
to	to	trained	up
to	to	trained	up
to	to	transferthat	up
to	to	transportation	up
to	to	treatment	up
to	to	trending	up
to	to	tricky	up
to	to	trust	up
to	to	try	up
to	to	try	up
to	to	try	up
to	to	try	up
to	to	try	up
to	to	try	up
to	to	try	up
to	to	trying	up
to	to	trying	up



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what	what	when	Who
what	what	when	who
what	what	when	who
what	What	when	who
what	what	where	who
What	what	where	who
what	What	where	who
what	What	where	who
what	What	where	who
What	What	where	who
what	what	where	who
what	what	where	who
what	what	where	who
what	what	Where	who
what	what	where	whole
what	what	where	whole
what	What	where	who's
what	What	where	why
what	what	Where	why
what	what	where	Why
what	what	where	Why
what	what	where	why
what	What	where	why
what	what	where	Why
what	what	where	Why
what	what	whereby	why
what	what	whereupon	why
what	what	wherever	why
what	whatever	whether	Why
what	whatever	whether	why
what	whatever	whether	Why
what	whatever	which	Why
What	what's	which	why
what	what's	which	Why
what	What's	Which	Why
what	what's	which	Why
what	What's	which	Why
what	what's	which	why
what	what's	which	why
what	What's	which	why
what	what's	which	why
what	What's	which	Why
what	when	which	why
what	when	which	why
what	when	Which	why
what	when	which	wifi
what	when	which	wifi-spot
what	when	which	will
What	when	While	will
what	when	whilst	will
what	when	who	will
what	when	who	will

will	with	world	Yeah
will	within	world	Yeah
willing	within	world	Yeah
Winnicott	within	world	yeah
Winnicott	within	World	Yeah
winter	within	World	Yeah
wipe	without	world	Yeah
with	wonder	world	Yeah
with	wondering	world	yeah
with	won't	worried	yeah
with	won't	worse	Yeah
with	word	worse	Yeah
with	word	worst	Yeah
with	word	worth	yeah
with	word	would	years
with	words	would	years
with	words	would	Years
with	words	would	yellow
with	words	would	yes
with	words	would	Yes
with	words	would	Yes
with	words	would	yes
with	words	would	Yes
with	words	would	Yes
with	words	would	yes
with	words	would	Yes
with	words	would	Yes
with	work	would	yesterday
with	work	would	yesterday
with	work	would	yesterday
with	work	would	yesterday
with	work	would	yesterday
with	work	would	yesterday
with	work	would	yet
with	work	would	yet
with	work	would	York
with	work	would	you
with	work	would	you
with	worked	would	you
with	worked	would	You
with	worked	wouldn't	you
with	working	wouldn't	you
with	working	wouldn't	you
with	working	write	you
with	working	writes	you
With	working	writing	You
with	working	wrong	you
with	works	wrote	you
with	works	wrote	you
with	workshops	Yeah	you
with	workshops	Yeah	you
with	world	Yeah	you
with	world	Yeah	you
with	world	Yeah	you
with	world	Yeah	you
with	world	yeah	you

you	you	you
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you	you	your
you	you	your
you	you	yourself
you	you	yourself
You	you	you'd
You	you	you're
you	you	You're
you	you	you're
you	You	you're
you	You	You're
you	you	You're
you	you	you're
You	You	zero
you	you	zero
you	you	zero
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