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Francis Hunger - Media Art, Installation, Conceptual Art, Feminism & Media History

Spatial Analysis of a Field Trial

Jethro Waldron - Utopic discourse and anti colonialism in The Playboy of the Western World

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Enhance Your Mind: Rituals, Oulipo & Hans Ulrich Obrist.

Cao Fei (曹斐) - Whose Utopia, 2006

DRONE OFF A PYRAMID! - Teotihuacan Pyramid of the Sun and Moon.

AADRL Final Jury 2018 - Material Networks

21 Books I Want to Read in 2021

Heterotopias

Books on your radar #1 | 2021 new releases / Proof copies / ARCS Conversations: Cao Fei and Hans Ulrich Obrist

The rise and fall of Teotihuacan with David Carballo

Landscape Architecture Lecture Series: Diana Fernandez

Mushrooms and Community Science: Data is Not the Destination with Christian Schade

Dr. Savannah Shange - Electric Marronage

Utopics A Spatial Play

Utopics: Spatial Play. Authors; Louis Marin; Book. 148 Citations; 469 Downloads; Part of the Contemporary Studies in Philosophy and the Human Sciences book series (MIP) Log in to check access. Buy eBook. USD 44.99 Instant download; Readable on all devices; Own it forever;

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Utopics Book Subtitle Spatial Play Authors. L. Marin; Series Title Modern Introductions to Philosophy Copyright 1984 Publisher Palgrave Macmillan UK Copyright Holder Palgrave Macmillan, a division of Macmillan Publishers Limited eBook ISBN 978-1-349-07329-0 DOI 10.1007/978-1-349-07329-0 Edition Number 1 Number of Pages XXVII, 280 Topics. Political Science

ABSTRACT - This study introduces the work of French philosopher, Louis Marin, one of utopia’s most original thinkers. It shows how his theoretical reflections on utopic signifying practices and notion of ‘spatial play’ can offer fresh insights into the spaces that contribute to the consumer experience in a festival marketplace.

The Utopian Imagination: Spatial Play in a Festival...
In order to bring its textual and imaginary spaces into play utopic fiction allows two basic modes of discourse — narrative and description. The first is more immediately adapted for the diachronic and discursive manifestation of events, things, and beings.

This, as L. Marin (in Utopics: Spatial Play, 1984) shows, is central to all classical forms of utopianism (beginning with Sir Thomas More, whose descriptions of Utopia bear a rather distressing similarity to those set out in the new urbanism). The effect is to destroy the possibility of history and ensure social stability by containing all processes within a spatial frame.

In his book Utopics: Spatial Play, Louis Marin analyzes these spaces of exchange and how they relate to hegemonic ideology. In his analysis of the "degenerate utopia," Marin first establishes what exactly a utopia is. A Utopia serves as a discursive space in which ideology is played out; "it is a stage for ideological representation."

Spatial data exploration and visualization are two of the most important functions of GIS. Questions of access to health services, or siting of new health facilities are particularly well suited to GIS analysis.

Probability mapping, or mapping the statistical significance of rates rather than the rates themselves, is a useful solution where...

Marin's study of the transition into the decidedly childish Disneyland space in Utopics: Spatial Play again provides a helpful point of comparison. He describes a three-part transition into the world of Disneyland, including "the outer limit of the parking area, the intermediary limit of..."
The day that Brian Connell, Fred Lonidier, Martha Rosler, and Allan Sekula went to Disneyland was only a few months after Augusto Pinochet's CIA-fueled coup d'etat in Chile on September 11, 1973—not long after Pinochet's junta banned one of their inspirations for visiting and photographing the park in the first place: the socialist text *Para Leer El Pato Donald* (How to Read Donald Duck ...)

*Utopics in our time, or, How to walk in Di$neyland – The ... limit and to the spatial frontier of the horizon where gaze and earth seem to coincide. In the slide, taken at dusk, space up to its ultimate back- ... (1980), Utopics: Spatial Play (1984), Portrait of the King (1988), and Food for Thought (1989). Please see the Editorial Note on page 595 of this issue.