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Imaginary Possibilities of New Babylon

Abstract: One of the best examples of experimental utopianism is the New Babylon urban utopia of the Situationists, which bases its existence on the creation of opportunities to "transform reality" and "shape the urban environment". New Babylon, which is depicted as an unlimited labyrinth with its defined new social model and the new individual (*homo ludens*) who will become both a resident and an architect of the new city, gains visibility with its neutral structure and interchangeable interiors with technological systems. This study tries to reveal the diversity of new living possibilities produced by the spaces designed with users' imaginations, on the axis of the New Babylon project, through the concepts of utopia, space, and representation.

Keywords: Urban Utopia; Layers of Possibilities; Urban Environments; The Imagination of the User; New Babylon.

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Urban utopias are the result of the quest for a location where the idealized society will coexist and the desire to change and improve one's own surroundings. The goal of experimental utopianism, which lies at the intersection of the possible and the impossible, is to create critical future scenarios using fantasy and imagination under conditions that have not yet appeared in current reality. New Babylon, which is one of the best examples of experimental utopianism, begins with a description of a classless society in which exploitation has been abolished and bases its existence on the creation of opportunities to "transform reality" and "shape the urban environment". According to the new social model, individuals (*homo ludens*) will become residents as users, and also architects who design imaginative spatial structures in New Babylon, which is depicted as an unlimited labyrinth.

Therefore, a city's continually changing landscape, which gains recognition with its neutral framework and modifiable interior parts with technological equipment and systems, can be depicted using a representational technique that can only be transferred to paper through layering. This study aims to demonstrate the new

life possibilities presented by utopias that create gaps in space to allow for the permeation of imagination, as well as reveal the social and spatial diversity generated by these gaps. However, in order to categorize the emerging possibilities, we should begin by defining certain layers through the concepts of utopia, space, and representation on the axis of the New Babylon project.

The first layer primarily corresponds to the category associated with the theoretical background of the utopian concept. The critical and speculative perspective on everyday life, the city, a new order, and a new individual contained within utopia creates creative gaps within ideology. These gaps provide opportunities for creative and imaginative thoughts while also contributing to the emergence of multifaceted and multilayered possibilities.

Category b, which focuses mainly on the New Babylon, consists of two different parts: spatial and representative. The architecture of New Babylon, which allows structural and technological possibilities, is depicted as an unlimited labyrinth with its neutral structure and interchangeable interiors with technological systems. The project allows the user to design imaginative spatial structures and create a diversity of new living possibilities produced by the spaces designed with users' imaginations. This situation requires that the project be examined in the category where the plane of possibilities of utopia acquires spatial qualities.

The city's continuously reshaped dynamic structure makes it challenging to represent the topographic form using conventional methods. Therefore, the city's landscape can be depicted using a representational technique that can only be transferred to paper through layering. While the ever-changing urban image increases the diversity of drawing, it also opens up the possibilities that drawing offers to the imagination. The last part of "b" is representative and contains the drawing of New Babylon, which reflects the possibilities of the gaps in the drawing.

The theoretical layer is categorized as "a" (ideological-utopian), and the second and third layers, which are more closely related to the structural layers associated with New Babylon, are categorized as "b" (spatial and representative). However, it should be noted that the category "b," which includes the spatial and representational components of the New Babylon urban utopia, always had to be a part of "a," which contains the theoretical framework of the utopia.

A. Ideological – Utopian

Utopia that allows for creating gaps in ideology

Similar to utopia, ideology is a social force that derives its roots from human experiences and aims to equip people with value systems and beliefs related to specific social tasks and the reproduction of order.[1] While the constructed social tasks and the envisaged new order in ideology evoke utopia, it is also possible to discuss certain planes where utopia and ideology diverge from or intersect with each other. Karl Mannheim explains the diverging plane between ideology and utopia as the utopian consciousness partially or completely shattering the reality of the established order, embodying a revolutionary orientation, whereas ideology is understood as thoughts that were later realized as designs masking

the reality of the existing order, created by the dominant (and rising) classes.[2]

On the other hand, French philosopher Paul Ricoeur suggests a resolution to the common problem of authority and power systems in utopia and ideology by proposing that the plane of escape, where utopia is defined as no place, can provide a new perspective for the gaps in ideology, thus presenting a possible area of agreement where the two concepts can nourish each other.[3] This viewpoint, which proposes the intersection of reality and fantasy as a potential solution, actually aims to bring utopia and ideology together on common ground. In this way, utopia and ideology can create escape possibilities using each other's methods in the areas where they remain unsolvable in their respective approaches.

Henri Lefebvre supports the belief that ideological transformation is necessary for the pursuit of architectural utopias in urban and spatial design, stating, "What is an ideology without a space to which it refers, a space which it describes, whose vocabulary and links it makes use of, and whose code it embodies?... More generally speaking, what we call ideology only achieves consistency by intervening in social space and in its production, and by thus taking on body therein."[4] The reproduction of social relations in spatial production constitutes a fundamental concern for both Lefebvre and architectural utopias. For this reason, some urban utopians initiate their visions of urban utopias by establishing relationships with ideological revolutions that seek to overturn social modes of production. Nevertheless, according to Lefebvre, "to change life" or "to change society" is meaningless without the production of an appropriate space.[5]

The view that lies behind the critical stance in the emergence of utopia, suggesting certain possibilities for social and political progress, is particularly fortified through architecture and urban design, alongside the social and political criticisms that emerged following the Industrial Revolution and the French Revolution. Throughout the 20th century, marked by significant ruptures, utopias reached the zenith of their socio-political and spatial production. However, the belief that architecture has the key to ending conflict rather than revealing its true nature has often led to the negative interpretation of modern architecture and transformed its failures into a cursed legend of utopia, both for architects and the public alike.[6] This process, referred to as the collapse of modern architecture, marked the beginning of the downfall of architectural perspectives on utopias, leading to the withdrawal of architecture's social and political content. The weakening of its critical aspect ultimately caused the possibilities it held for a different and better future to be forgotten. When visionary projects associated with unreality take the place of architectural utopias, the dynamic relationship between architectural form and societal processes, which could only be attributed to utopia, begins to fade away. As a method, utopia should address the transformation of needs, desires, and satisfactions necessary both in a new society and during the transition in order to create imagined alternative futures. It should read and transform the present from the perspective of the future, sustaining and surpassing the tension that opens the path to present futures and future presents.[7]

In addition to the physical and social dimensions of the relationship established

between utopia and reality, the critical or analytical dimensions of the approach to the observed reality are also significant. This relationship established through future, now, and criticality not only encompasses speculative future projections but also nourishes utopia by reinforcing the belief in the transience and alterability of existing reality. Iris Marion Young explains the significance of utopian approaches to urban living by stating that the proposed ideals do not necessarily form achievable goals, but they serve as a step towards liberatory politics by challenging the assumption of the given and inspiring the imagination of alternatives through offering critical perspectives.[8] Both Lefebvre and Young converge on the point that the intersection between ideals and utopia strengthens the ability to construct alternative theories, expand future visions, and enable the critique of alternatives. The imaginaries shaped by narratives that revolve around the pursuit of ideals merge with everyday life through repeated routines, thus shaping the urban image in which everyday life unfolds. The close relationship between utopian thought and the urban image can be traced back to the early origins of utopia. This is exemplified by Robert Park who describes humanity's desire to establish order and its connection to the city by stating, "For the city and the urban environment represent the most consistent and generally successful effort to shape the world as human desire would have it. However, the city the world that man has created – is henceforth the world in which he must live. In constructing the city, man has, in a sense, constructed himself without fully comprehending the nature of the task he has undertaken."[9] While ideology seeks to

envision an internal order, this vision also continues to seek a space in which it can exist. Within the framework of ideology, thoughts, systems, and new equations that will exist within everyday life but are excluded or desired to be emphasized are represented and/or constrained through spaces developed for the city utopias.

According to Lefebvre, the transformation that will take place must be sought in everyday life. In his work *Critique of Everyday Life*, Lefebvre frequently references Marx and Engels, emphasizing that as long as everyday life remains unchanged, the world cannot change and that radical transformations will arise from critical thinking.[10] He also highlights the necessity of an existing connection between what people think and believe about themselves and what they actually are. The foregrounded idea is that individuals can shape their own lives. Within a designed system that goes beyond the existing order, they can imagine and create an alternative everyday life, a city that exists within the flow of everyday life. When approached within the context of social organization and critical perspective, utopian urban projects position the individual, who is part of the social fabric, from a new critical standpoint within the designed city. This standpoint is related to the spatial dimension and production of utopia as much as it is connected to everyday life and experiences. The spatial framework that architecture thought and dreams turn into define new roles for individuals through fictional societal scenarios, and the dynamics of space creation can become part of the utopian narratives that attempt to be flexible both in terms of process and space. According to Lefebvre, "to extend the possible, it is necessary to

proclaim and desire the impossible. Action and strategy consist in making possible tomorrow what is impossible today."[11]

Michael Holquist relates the critical power of utopia's speculative future projections to the parallelism of "chess and war" and "utopia and real society." He argues that through chess and utopia, situations with immense complexity and lack of symmetry are radically stylized, detached from real life, and replaced by the positioning of chess as war and utopia as a society.[12] In both cases, players have the opportunity to speculate on different outcomes by replaying history. Just as a chess player can recreate historical battles using specially designed pieces representing specific armies, the utopia player can replicate social organizations to produce different communities. "The irreversibility of history is prevented, and the outcomes determined by the contingency of actual experience can be reversed in utopia, in the freedom of the utopist's imagination… Utopia is playing with ideas".[13] Looking at utopia through a critical lens of speculation not only compels it to take a position in relation to reality but also transforms it into a reexperienced game in the face of unlimited possibilities. This is precisely what Ricoeur aims to achieve in his relationship between ideology and utopia: "The only way to break free from the circularity in which ideologies ensnare us is to posit a utopia, declare it, and judge the ideology according to this foundation."[14] Thus, with its experimental nature, utopia becomes both a questioning and a projection tool, continuing to engage in thinking and producing a better life that does not yet exist.

In his 1961 article, Lefebvre refers to the concept of "*experimental utopia*," which involves a continuous critique of the given problem through the aid of imagery and imagination and explores possibilities that will be discovered.[15] Lefebvre positions experimental utopianism at a distinct point from abstract utopias that focused on ideal cities disconnected from specific situations, and future projections developed on the basis of the already-given reality. By questioning how technological applications can envision a future through spaces or how yet unrealized conditions within the current reality can create the potential for utopia, Lefebvre situates experimental utopianism at the intersection of the possible and the impossible. For Lefebvre, aiming for the impossible was the key to constructing a "concrete utopia" that addresses a possible future within reality. By doing so, he goes beyond traditional utopian thinking, which is associated with abstract ideals and formal plans, and believes that another world and the ways to reach it are not in a distant time or place but here and now. It is based on the belief that uncovering and overcoming what the current reality conceals and obstructs is essential to making the impossible possible.[16] This relationship established through future and criticality strengthens utopia by encompassing speculative future projections as well as reinforcing the belief in the volatility and potential for change within the current reality.

It is essential to keep in mind that this characteristic also applies to the utopia of New Babylon after discussing the gaps generated by utopia in terms of theoretical possibilities and the potentials presented by these gaps. The second layer is concerned with how the spatial gaps are filled and the significance given to imagination during

this process. However, before starting into this section, it is necessary to quickly review how the theoretical gaps involving the search for a new order in the utopia mentioned in the first section are filled with the imagination of New Babylon.

Introduction to New Babylon (Situationist International)

Guy Debord, who drew on the principles outlined in the declaration issued by artists who gathered at the "World Congress of Free Artists" in Alba in September 1956, presented his report titled "Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action" for a vote at the conference held in Italy in 1957. This allowed for the convergence of members from avant-garde groups such as Lettrist International, Imaginist Bauhaus, CoBrA, and the London Psychogeographical Society to establish a common text, declaring the foundation of Situationist International. The Situationist International began its work with a comprehensive analysis and critique of the current state, including the publication of manifestos and statements. Debord emphasizes the need to challenge the exploitative nature of the system, which conceals class conflicts and restricts leisure time, primarily through questioning the existing power everywhere as a crucial aspect of the project to transform the world.[17] He also discusses the construction of new environments, referred to as "situations," which will be both a product and a tool. The liberation of individuals whose leisure time has been taken away within the exploitative system, as well as the establishment of a city and

a classless society, are prerequisites for this transformation.

Situationalists, who are aware that the construction of the envisioned society and individual cannot be achieved within the current order and believe in their ability to change the existing order, describe the main outlines of the revolution to be carried out. In a text titled "Preliminaries Toward Defining a Unitary Revolutionary Program," co-authored with Pierre Canjuers in 1960, Guy Debord states that the decision-making mechanisms of production and labor management should be given to the workers to overthrow the existing order and consciously transform all aspects of social life.[18] He emphasizes that utopias of new ways of life can only be realized with the victory of this revolutionary movement, highlighting that revolution and utopia can only work together to enable the free and collective construction of everyday life. In this context, revolution, utopia, and the transformation of everyday life cannot be considered independently of ideology.

The Situationists believe that with the changing dynamics of the social order, individuals who gain control over leisure time and the management of everyday life will freely construct and live in situations, which will become a play consisting of events within an organized and collective life. These transient and instantaneous atmospheres (situations) that can be continually reconstructed are part of everyday life and experimental and experiential realms of production and play.[19] The meaning attributed to this game is derived from the situationists' perception of the game as a power that places individuals in a creative position, enabling them to move

beyond the competitive life perception of contemporary society by making them a part of the flow and events. Influenced by Johan Huizinga's book *Homo Ludens*[20], which was translated into French in 1951, the Situationists associate the emerging new human model with *homo ludens* as an alternative to *homo faber*. In this book, Huizinga defines the concept of play as voluntarily engaging in temporary worlds designed independently of time and space limitations during isolated leisure time in everyday life.[21] However, for the Situationists, the player's style is not limited to *homo ludens* alone. Huizinga's perspective on the concept of play, which bears similarities to the definition of situation, aligns with the theory of *dérive*, one of the Situationists' fundamental practices and tactics, through its playful aspect and relationship with leisure time.

As one of the initial practices of the Situationists' experiential relationship with the city, *dérive* is a type of walking action familiar from the practices of the *flâneur*[22] or surrealist activities. In his text "Theory of the *Dérive*," Debord distinguishes *dérive* from an ordinary journey or stroll due to its playful-constructive behaviors and awareness of psychogeographic[23] effects.[24] For the situationists, *dérive*[25] is not merely a method of experiencing, understanding, or analyzing the city; rather, the purpose of these observationsis to be utilized in developing hypotheses about the structure of the situationist city. In one of these maps, called "Naked City," fragments detached from their original contexts and brought together through *détournement*[26] are reorganized in a fragmented appearance using arrows to create new meanings. This method not only criticizes the existing representations

by reducing the understanding of the city to purely visual foundations but also aims to reveal inevitable cracks and conflicts in the overlooked urban space.[27] The psychogeographic maps produced during *dérive* depart from conventional map examples in terms of content and expressive techniques, challenging maps' existing representational and formal aspects.

Situationists fill the gaps created by utopia with their revolutionary programs and playful thoughts. In order to fill the gaps created within utopia with imagination, they utilize leisure time, play, and the individual creativity of their users as tools and tactics. They also amplify possibilities through these tools. In light of all these explanations and definitions, it is now possible to discuss the potential of more distinct and tangible spatial gaps. To initiate this discussion, it is imperative to scrutinize the layers of gaps in New Babylon and examine how these gaps are spatially organized to be filled with imagination.

B. SPATIAL

The architecture of New Babylon allows for structural and technological possibilities

The exploration of different atmospheres of the city through *dérive* and attempts to express this exploration on a map also nourish the ideas of "Unitary Urbanism" mentioned by the Situationists since their first published report. The concept of unitary urbanism is defined as the construction of an environment aiming to use arts and techniques simultaneously and in dynamic relation with experimental behaviors. Furthermore, this city liberates

individuals by relieving them of labor through automation facilitated by technology, while also enhancing the diversity of situations and physical interventions that can be created in space.

Constant and Debord discuss in their text "The Amsterdam Declaration" how the constant creation of temporary micro-worlds and events (situations) collectively and incessantly in the path toward the unitary city is a fundamental component of creating an original society. The individual who will create and transform these micro-worlds within an incessant play will also become a resident and an architect of this new city. With the new order, the individual, through their new player mission (*homo ludens*), will not only gain the power to create and utilize their leisure time but also the right to construct themselves and their surroundings. According to Constant "a human can only have a worthy life if they create it themselves."[28] Constant Niewwenheys, who conducted the most intensive work on Unitary Urbanism, continued to produce models and drawings depicting the situationist city and write texts describing the new city until the 1970s. In the third issue of Situationist International, in the article "For a Different Life, For a Different City," Constant provides detailed information about the form and the operational system of the new city to be designed. Constant argues that as a solution to modern cities that confine people to concrete graveyards, focusing solely on traffic circulation and domestic comfort, a collective habitat with maximum social space should be created with technical inventions that serve unpredictable leisure and imagination play.[29] This city, which can have its atmosphere regulated and consciously altered by its residents thanks to technological possibilities, is elevated from the ground with multiple layers, which allows for extensive communal use of shared spaces and chance encounters among its inhabitants in these different layers.

The concept of Unitary Urbanism becomes visible in the "New Babylon" project, also designed by Constant, when it starts to materialize. This utopian city, called "New Babylon," where new ways of life will be implemented and spread across the entire world, is described as an unlimited, dynamic, and experimental labyrinth integrated with topography by interspersing natural elements among its divided sectors. By benefiting from technology, it constantly changes its atmosphere, leaves traffic on the ground by elevating it with columns, and is defined as a constantly transforming labyrinth.

According to Constant such a city requires the collectivization of land and means of production, complete automation of labor, and the end of the minority's dominance over the majority in this world.[30] Consequently, the idea of freedom merges with creativity and transforms into real freedom. The importance of experiential learning through experimentation and experience is directly related to the technological affordances offered by space and the possibilities provided by the design of the social order. Although its comprehensive structure is neutral, New Babylon, with its interior spaces consisting of frequently modifiable elements and technological systems, allows its player-users to create combinations with unlimited possibilities by playing with the elements in their environment. The changing situations, events,

and environments transform the entire city into a pool of experience, a dynamic organism where multiple users' interventions continuously renew and construction and destruction occur simultaneously. Constant associates this situation with a "dynamic labyrinth" and views the definition of movement in New Babylon as a labyrinth notbound by spatial or temporal limitations as a direct expression of social independence[31] (an unlimited labyrinth that can be shaped both according to residents and architects, depending on their imagination). On the other hand, the issue of presentation transforms into another layer of imaginative possibilities in such a rapidly changing structure. Translating the dynamic labyrinth, where fixed expression techniques fall short, onto paper opens the door to possibilities offered by instantaneous transcriptions and creative drawing techniques based onimagination.

C. Representative

The drawing of New Babylon reflects the possibilities of the gaps in the drawing

The multi-level organization of New Babylon (ground, interior of sectors, rooftop terraces etc.), the interconnections between levels, and its continuously reshaped dynamic structure make it challenging to represent the topographic form using conventional methods. Constant associates this situation with the fourth dimension, stating that New Babylon would require a computer for its symbolic notation, documenting each moment like a ship's logbook.[32] Wigley argues that Constant's innovative approach to representation deviates from explanatory or transcriptional drawings, focusing not on the forms derived from his own designs but on visuals that strive to arouse the desire to involve the users in the play.[33] The emphasis is less on representing buildings and more on capturing the interest of the viewer in the production process, the existing dynamism, fluidity, and sense of limitless possibilities. Consequently, the drawings have moved away from merely representing reality or a building.The models, graphics, sketches, or collages produced by Constant aim to express the production and design process rather than reflect a finished and final city plan.

Although Vidler acknowledges that this unique collection of drawings potentially evokes a sense of reality that could be realized or already built, he suggests that the diagrams describing spatial and social relationships, rather than conventional sections, plans, perspectives, and models, provide a glimpse into the boundless possibilities depicted in the drawings of New Babylon.[34] The depictions of sectors and interior spaces, which transform from a structure of buildings and islands into a social apparatus, aim to visualize the active and collective aspects rather than simply conveying the physical. With its changing topography, ongoing construction, and the promise of distinct and ever-changing momentsfor its users, New Babylon cannot be adequately expressed within the confines of traditional drawings with their limited boundaries, such as sections and plans used to define completed works. Instead, an attempt is made to produce a multi-layered representation that encompasses multiple realities and transitions between realities simultaneously and in the same place for

this dynamic organism that can only be represented through fragmented images. The construction of the societal framework, the emerging new order, and the city with different spatial atmospheres associated with humans lead Constant and the Situationists to seek alternative expression techniques, which in turn offer new perspectives on spatial representation techniques.

Pinder defines utopian spaces as areas that offer perspectives on how different spaces and ways of life can be produced, in addition to the desire for a different and better future. In this context, New Babylon has left a legacy that is not only utopian but also adaptive and capable of being re-evaluated through comparable dynamics, with its detailed depiction of a post-revolutionary alternative life narrative and spatial trials created by the new individual defined by the new order.[35] The crucial point that should not be overlooked is that the search for a model aware of the approach to the new spatial production cannot be conceived independently of the individual and its imaginaries.

An unfinished city continues to nourish the imagination not only in the spatial dimension but also by leaving gaps in the drawings reflected on paper. After all, "descriptions are the verbal jackets into which our observations of reality are fitted and, as such, can be either too tight or too loose."[36] Completed drawings, such as explanations or descriptions, can sometimes prove inadequate or incomplete in capturing the imagination. Translating an unfinished, ambiguous, or fluid structure onto paper transforms it into the allure of as-yet-unobserved and undiscovered possibilities; in other words, the allure of the "absolute void." The user of the city, whether a resident, urban dweller, or architect, continues to imagine not only during the design process but also on the drawings. The gaps left in the drawing can be considered creative spaces with unlimited possibilities that can be filled by the imagination of both the designer and the user. Drawings of New Babylon are far from being solid, unchangeable, or representing a fixed moment. In New Babylon, there is no such moment. Therefore, this section also represents another category in New Babylon for the layers of utopia, defined as imaginary possibilities based on presentation techniques.

Conclusion

In order to conclude with an encompassing result, throughout the presentation, three categories or layers regarding the possibilities of the gap left to the imaginary in utopia through New Babylon were attempted to define. When discussing spaces that can be shaped by imagination, the imagination required to fill these spaces is also a part of the social imaginaries. Charles Taylor's definition of "social imaginaries" is formed through questions about "how people imagine their social existence, how they fit in with others, how things work among themselves and their friends, and the expectations normally encountered," which easily align with the answers found in New Babylon. In other words, like social imaginaries, New Babylon is the result of utopian thought emerging from the examination of social and human relationship patterns.[37]

On the other hand, the moment utopia moves away from ideology and instead engages in discussing and critiquing the

possibilities within reality, it opens the door to numerous other possibilities by creating its own alternative and ideal reality. Though not real but potentially achievable, these possibilities do not solely exist on the theoretical plane of the utopia. In the New Babylon project, where utopia merges with space, a continuously evolving city aids in the emergence of open-ended alternatives and diverse spatial possibilities through the open structure that leaves gaps for the imagination of both the user and the designer, who are *homo ludens*. This refers to the spatial plane, a second possibility plane in utopias.

The third and final plane of possibility is the plane of the drawing. The rapidly changing structure of New Babylon necessitates different presentation techniques that allow for the transposition of not just the current state of the kinetic space but also its instantaneous conditions, thereby encompassing thousands of possibilities.

This represents the plane of possibilities acquired at the moment when drawing transforms into a reflective tool of a dynamic process. It cannot be conceived independently from theoretical or spatial processes; rather, it can be considered a new layer that emerges as an outcome of these processes.

In this study, an effort has been made to make the layers that support users' creativity within the New Babylon project visible. It aimed to reveal the spaces examined through utopian, spatial, and representational and the possibilities these spaces offer to the imagination of users, architects, or urban residents. The relationship, which is an integral part of everyday life but remains invisible, between the city, the resident or user, and the imaginary was attempted to be dissected through the lens of the New Babylon urban utopia, aiming to bring forth possibilities for rethinking the utopian imaginary through the city.

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14. Paul Ricoeur, *op. cit.*, p. 172-173.

15. David Pinder, "Reconstituting the Possible: Lefebvre, Utopia and the Urban Question", in *International Journal of Urban and Regional Research,* no. 39:1, 2015, p. 37.

16. *Idem*, *Visions of the City: Utopianism, Power and Politics in Twentieth Century Urbanism*, Routledge, 2011, p. 246.

17. Guy Ernest Debord, "Sitüasyonların İnşası ve Uluslararası Sitüasyonist Akımın Etkinlik ve Örgütlenme Koşulları Üzerine Rapor", in Ali Artun (ed*.), Sanat Manifestoları: Avangard Sanat ve Direniş,* İstanbul, İletişim Yayınları, 2015, p. 278-282.

18. Guy Ernest Debord and Pierre Canjuers, "Preliminaries toward defining a unitary revolutionary program", in *Situationist International Anthology*, 1994, p. 388.

19. Guy Ernest Debord, "Definitions", Translated by Ken Knabb, in Ken Knabb (ed.), *Situationist International Anthology,* California, Bureau of Public Secrets, 2007, p. 49-51.

20. Johan Huizinga, a Dutch historian who lived from 1872 to 1945, wrote *Homo Ludens: a Study of the Play Element in Culture* in 1938. His work studied the function of play in law, military, science, poetry, philosophy, and the arts and proposed that the instinct for play is the fundamental component of human culture and society. *Homo Ludens*, the title, translates to "Man the Player."

21. Johan Huizinga, *Homo Ludens: Oyunun Toplumcu İşlevi Üzerine Bir Deneme*, translated by Işık Ergüden, İstanbul, Ayrıntı Yayınları, 2006.

22. *Flâneur*: someone who observes people and society while walks around, doing nothing in particular. Baudelaire, Charles, *The Painter of Modern Life*, New York, Da Capo Press, 1964, p. 9. Baudelaire defines flaneur as "The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flaneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world – impartial natures which the tongue can but clumsily define."

23. Guy Ernest Debord, "Theory of the Derive", Translated by Ken Knabb, in Ken Knabb (ed.), *Situationist International Anthology,* California, Bureau of Public Secrets, 2007, p. 8. Debord defines psychogeography as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals."

24. *Ibidem,* p. 62.

25. *Dérive* is a method of swiftly moving among many environments, and it is one of the fundamental situationist techniques. Derives are distinct from the traditional ideas of voyage or walk since they involve playful constructive action and knowledge of psychogeographical implications. During a specific time period, one or more people in a group abandon their relationships, their jobs, their hobbies, and all other regular causes for movement and action, allowing themselves to be drawn by the terrain's allures and the encounters they come across. Guy Ernest Debord, "Definitions", Translated by Ken Knabb, in Ken Knabb (ed.), *Situationist International Anthology,* California, Bureau of Public Secrets, 2007, p. 52. Also, Debord defines the *dérive* as "a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances."

26. The reuse of pre-existing artistic elements within a new ensemble. The two fundamental principles of *Détournement* are the loss of significance of each autonomous element – to the extent that it may go so far as to entirely lose its original meaning – and the imposition of a different meaning onto each element, thereby providing it with a new context.

27. David Pinder, "Subverting cartography: The situationists and maps of the city", in *Environment and Planning A*, no. *28*(3), 1996, p. 419.

28. Constant Nieuwenhuys, " New Babylon: Outline of a Culture", in Mark Wigley (ed.), *Constant's New Babylon: The Hyper-Architecture of Desire,* Rotterdam, 010 Publishers, 1998, p. 165.

29. *Idem*, "A Different City for a Different Life", in *October,* no.79, 1997, p. 109.

30. Constant Nieuwenhuys, "New Babylon: Outline of a Culture", in Mark Wigley (ed.), *Constant's New Babylon: The Hyper-Architecture of Desire,* Rotterdam, 010 Publishers, 1998, p. 160.

31. *Ibidem*, p. 165.

32. *Ibidem*, p. 165.

33. Mark Wigley, "Paper, Scissors, Blur", in Catherine de Zegher & Mark Wigley (eds.), *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* London, MIT Press, 2001, p. 52.

34. Anthony Vidler, **"**Diagrams of Utopia", in Catherine de Zegher and Mark Wigley (eds.), *The Activist Drawing Retracing Situationist Architectures from Constant's New Babylon to Beyond,* London, MIT Press, 2001, p. 84.

35. David Pinder, "Utopian Transfiguration", in *Architectural Design*, no. 71(3), 2001, p. 16-18.

36. David, N. Livingstone, R. T. Harrison, "Hunting the snark: Perspectives on geographical investigation," in *Geografiska Annaler. Series B. Human Geography,* 1981, p. 70.

37. Charles Taylor, *Modern Social Imaginaries*, Durham, Duke University Press, 2004, p. 23.