

THE TRANSFORMATIVE ROLE OF PLAY IN/FOR PUBLIC SPACES

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY



BY
MÜGE SEVER

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY
IN
ARCHITECTURE

SEPTEMBER 2023

Approval of the thesis:

THE TRANSFORMATIVE ROLE OF PLAY IN/FOR PUBLIC SPACES

submitted by **MÜGE SEVER** in partial fulfillment of the requirements for the degree of **Doctor of Philosophy in Architecture, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Fatma Candaş Bilsel
Head of the Department, **Architecture**

Assoc. Prof. Dr. Hacer Ela Alanyalı Aral
Supervisor, **Architecture, METU**

Examining Committee Members:

Prof. Dr. Fatma Candaş Bilsel
Architecture, METU

Assoc. Prof. Dr. Hacer Ela Alanyalı Aral
Architecture, METU

Prof. Dr. Selahattin Önür
Architecture, Atılım University

Prof. Dr. Anlı Ataöv
City and Regional Planning, METU

Assoc. Prof. Dr. Tonguç Akış
Architecture, İYTE

Date: 11.09.2023



I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Surname: Müge Sever

Signature :

ABSTRACT

THE TRANSFORMATIVE ROLE OF PLAY IN/FOR PUBLIC SPACES

Sever, Müge
Doctor of Philosophy, Architecture
Supervisor : Assoc. Prof. Dr. H. Ela Alanyalı Aral

September 2023, 307 pages

This thesis aims to delve into the multifaceted nature of play within urban public spaces and, in doing so, unlock its potential for emancipation and transformation as a driving force in the design of dynamic and interactive public environments.

This study centers on Johan Huizinga's pivotal work on play, highlighting its fundamental role in everyday life and social culture. It identifies key concepts like responsiveness, enjoyment, non-seriousness, Homo Ludens, freedom, spontaneity, the magic circle, and ritual as core elements of play. The research explores how play interacts within public spaces, influencing everyday life and potentially driving emancipation and transformation. This leads to the development of the “Playful Flow” framework, which intertwines play theory and public space theory.

The “Playful Flow” framework incorporates key parameters derived from the intricate interplay between concepts from play theory and those within public space theory. The thesis involves a thorough examination of observed examples and examples from literature and published ones. It evaluates these cases based on the parameters including interaction, visibility/stage presence, accessibility, playfulness, emancipation, transformation, and social orientation. The alignment of these parameters with relevant literature is systematically documented. The analysis of

these parameters serves as the central means for assessing their pivotal role in evaluating the impact of cultivating a playful flow within public spaces.

This thesis contributes to a deeper understanding of the symbiotic relationship between play, public spaces, everyday life and its actors. It offers a comprehensive framework for designing public environments that embrace playfulness, interactivity, and user participation, ultimately enriching the urban landscape and fostering vibrant, engaging public spaces.

Keywords: Play Concept, Public Space, Everyday Life, Homo Ludens, Flow

ÖZ

OYUN KAVRAMININ KAMUSAL MEKANLAR İÇİN(DE) DÖNÜŞTÜRÜCÜ ROLÜ

Sever, Müge
Doktora, Mimarlık
Tez Yöneticisi: Doç. Dr. H. Ela Alanyalı Aral

Eylül 2023, 307 sayfa

Bu çalışma, kentsel kamusal alanlardaki oyunun çok yönlü doğasını araştırmayı ve bunu yaparken dinamik ve etkileşimli kamusal ortamların tasarımında itici bir güç olarak oyunun özgürleşme ve dönüşüm potansiyelini açığa çıkarmayı amaçlamaktadır.

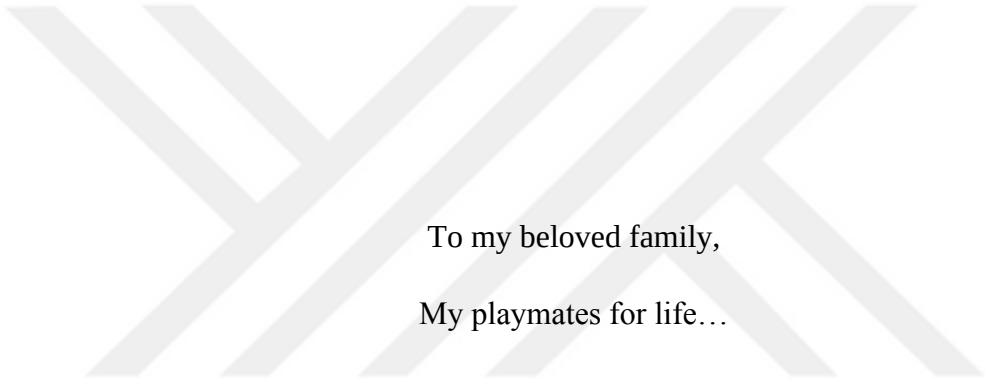
Oyun kavramının özellikle Johan Huizinga'nın ufuk açıcı çalışmasının merceğinden incelenmesi bu çalışmanın temel taşıdır. Oyunun günlük yaşamdaki ve toplumsal kültürdeki temel rolünü vurgular. Duyarlılık, keyif alma, oynusallık, Homo Ludens, özgürlük, kendiliğindenlik, sihirli çember ve ritüel gibi temel kavramları oyunun temel unsurları olarak tanımlar. Araştırma, oyunun kamusal alanlarda nasıl etkileşime girdiğini, günlük yaşamı etkilediğini ve potansiyel olarak özgürleşmeyi ve dönüşümü teşvik ettiğini araştırır. Bu, oyun teorisi ile kamusal alan teorisini iç içe geçiren “Oyunsal Akış” çerçevesinin formüle edilmesini sağlar.

“Oyunsal Akış” çerçevesi, oyun teorisindeki kavramlar ile kamusal alan teorisindeki kavramlar arasındaki birbiri içerisine geçmiş durumdaki ilişkisinden elde edilen temel parametreleri içerir. Tez, gözlemlenen örneklerin ve literatürdeki ve yayınlanmış örneklerin kapsamlı bir incelemesini içerir. Bu örnekleri etkileşim,

görünürlük veya sahnede olma, erişilebilirlik, oynusallık, özgürleşme, dönüşüm ve sosyal yönelim parametrelerine göre değerlendirir. Bu parametrelerin ilgili literatürle uyumu sistematik olarak belgelenmiştir. Bu parametrelerin analizi, kamusal alanlarda oynusal bir akışın çerçevesini çizmeye çalışır.

Bu tez, oyun, kamusal alanlar, gündelik hayat ve aktörleri arasındaki simbiyotik ilişkinin daha derin tartışılmasına ve anlaşılmasına katkıda bulunur. Oyunu, etkileşimi ve kullanıcı katılımını benimseyen, sonuçta kamusal mekânı zenginleştiren ve canlı, ilgi çekici mekanların yaratılması konusunda teşvik eden kapsamlı bir çerçeve sunmayı amaçlar.

Anahtar Kelimeler: Konsept olarak Oyun, Kamusal Mekân, Gündelik Hayat, Homo Ludens, Akış



To my beloved family,
My playmates for life...

ACKNOWLEDGMENTS

I extend my heartfelt gratitude to my supervisor, Assoc. Prof. Dr. Ela Alanyalı Aral, whose unwavering support, guidance, and motivating feedback have been invaluable. Her mentorship has kept me focused throughout this research journey. Her insightful discussions and priceless advice have shaped this dissertation. I am committed to carrying forward her guidance and sincerity.

I am grateful to my thesis committee, Prof. Dr. C  n   Bilsel and Prof. Dr. Selahattin   n  r, for their genuine support and transformative contributions to my study. Their guidance turned a challenging journey into an immensely instructive experience. I also extend my appreciation to the examining committee members, Prof. Dr. Anli Ata  v and Assoc. Prof. Dr. Tongu   Akı  , for their keen interest, valuable critiques, and enlightening discussions. Their feedback and recognition of my dedication and effort have further motivated me to acknowledge the significant contribution of this research to the field.

My hometown, Izmir, has gained an even more significant place in my heart through this thesis. I am immensely grateful to Studio Evren Ba  bu  , particularly Evren Ba  bu  , for generously sharing valuable insights and contributions that were crucial to my research. Additionally, I am deeply grateful to Prof. Dr. Sabine Knierbein for inviting me to Interdisciplinary Centre for Urban Culture and Public Space in TU Wien. Her guidance enriched my understanding of everyday life and public spaces. I had the privilege of attending her classes and working in a conducive environment. My research owes much of its depth to her mentorship. I also want to thank Olivia Kafka for her invaluable support and friendship during this project. I also extend my thanks to TUBITAK, Scientific and Technological Research Council of Turkey for supporting me with the scholarship of 2214/A International Research Fellowship Program, which made it possible for me to conduct my research abroad.

I extend my sincerest thanks to Prof. Dr. Zeynep Tuna Ultav, who has not only served as my department head but also been an academic mentor and a trusted friend, providing me with endless help and understanding. Also, I am thankful to all faculty members and staff of Yaşar University, Department of Interior Architecture and Environmental Design and Department of Architecture. I am filled with profound gratitude for my dearest ‘INAR girls’ – Begüm Senal Önal Özmalatyalılar, Bengi Şentürk, Cemre Çubukçuoğlu, Fulya Özbey, Gamze Eneş, İrem Deniz Akçam Ergin, Özüm Karadağ, Selin Aktan Abraham and Selin Güleroğlu. Their presence was indispensable in the completion of this thesis. The years we spent together are cherished, and I am immensely thankful for their support, invaluable contributions, and the meaningful moments of both laughter and tears that we shared.

I want to thank my ‘Ph.D. crew’ Melek Pınar Uz Baki, Mehmet Melih Cin, and Burcu Ateş for their amazing support and teamwork throughout this journey. Their enthusiasm and thoughtful discussions were truly invaluable. We went through this together, and I am so glad we made it together.

The Ph.D. journey has been an extensive and transformative experience, and I am profoundly thankful for the invaluable presence of my cherished friends who supported me every step of the way. I want to particularly acknowledge İpek Ek and Işın Can Traunmüller, whose support extended beyond friendship, providing both unwavering encouragement and valuable academic guidance. To my ‘Vienna family’—Ceren Yönetim-Rabl, Oğuzhan Zeytinoğlu, Ece Atıl, Eray Öztürk, Jasmine Auernig, Riana Sulic, Gizem Dokuzoğuz, Martin Traunmüller, Ulrich Rabl, Gerhard Hauer, Maria Hauer, Trixi Krauk and Martin Kraouk —your support and friendship have been a beacon of strength for me throughout this journey. Additionally, I extend heartfelt thanks to those who have walked this Ph.D. path with me: Gizem Özmen, Selin Güngör, Deniz Engin, Damla Gül Begüm Keke, Ölmez Brothers (Duhan Ölmez and Numan Ölmez), Arzu Cılasun Kunduracı, Çiğdem Çetin, Burçin Hancı Geçit, Nurhan İnce, Eda Aydın, Aysu Gürman, İrem İnce Keller, Ece Hekim, and Dilara Beder. Your steadfast support and unwavering presence have been truly

invaluable. I am deeply grateful to each of you for being an integral part of my journey. Furthermore, Berçin Özteke Emir, Didem Albayrak, Orçun Özteke and Nilay Altınay have illuminated my life with their remarkable presence since the day we crossed paths. Their friendship is not just a privilege but a cherished blessing. The moments we have shared, the laughter, the support—it is all woven into the very fabric of my journey. Each of them holds a special place in my heart, and I am endlessly thankful for their unwavering companionship. To my dear ‘Ankara family’—Hilal Kandemir, Fevzi Kandemir, Fatma Cansel Kandemir, and Esin Aysel Kandemir—thank you for your support and for welcoming me into your home during my Ph.D. Your presence was my strength, and without you, I could not have finished this journey.

Before everything and everyone, of course, To my dearest family, I owe my deepest thanks. Starting with my parents, Semra Sever and Kamil Sever, I consider myself incredibly fortunate to be your daughter. Words cannot express the depth of my gratitude for your boundless support, love, and understanding. You have been my unwavering pillars of strength throughout this remarkable journey. To my dear extended family—Ergun Parlar, Yücel Parlar, Efe, Ece, Mete, Marius, Maya, Suzan, İlker, Murat Can, Tülay, Uğur, Selin, Tobias, Hurşit, Özge, Mualla Parlar, Hüsnü Parlar, Aynur Aras, Nurgül Kocakoç, Tülay Türkmen, Mehmet Türkmen, Bilge Kayhan, Ayhan Sever, Ayfer Sever, my dearest grandparents Sonay Gürçay and Cemal Gürçay, and to my dear grandfather, Hurşit Sever, and my beloved grandmother, Fethiye Sever, Gülen Yavuz and Mustafa Yavuz, who I recently lost; each of you has played a pivotal role in shaping the person I have become. I am profoundly thankful for each and every one of you. Your support has been instrumental in my journey.

Lastly, I want to extend my deepest thanks to my beloved partner, Alexander Hauer, for his enduring patience and unwavering support. I am looking forward to embarking on this journey of life together, cherishing every moment.

TABLE OF CONTENTS

ABSTRACT.....	v
ÖZ	vii
ACKNOWLEDGMENTS	x
TABLE OF CONTENTS.....	xiii
LIST OF TABLES	xvii
LIST OF FIGURES	xix
LIST OF ABBREVIATIONS	xxiii
CHAPTERS	
1 INTRODUCTION	1
1.1 Problem Statement and Aim of the Thesis.....	1
1.2 Methodology	12
1.2.1 A Glimpse of TUBITAK 2214/A International Doctoral Research Fellowship Programme Project.....	14
1.3 Chapter Organizations of the Thesis.....	17
2 THE DEFINITION OF PLAY	21
2.1 The Concept of Play.....	21
2.2 Play versus Game: Understanding the Difference	34
2.3 Concluding Remarks.....	38
3 THE NOTION OF PLAY IN PUBLIC SPACE DESIGN	43
3.1 Setting the Stage: Prelude to Discourses on Public Spaces and Everyday Life	43

3.2	From Mundane to Magic Circle: Play's Transformative Passage in Public Spaces	54
3.2.1	Playful Tactics of Emancipation: The Situationist and The Letterist Movements in the City	67
3.3	Re-Imagining Public Space with Play: An Element for Social Interaction	81
3.4	Imaginary yet Groundbreaking Constructs: New Babylon and Fun Palace	94
3.5	Beyond the Ordinary: Discovering Play and Experiencing Public Spaces	105
3.6	Unlocking Play in Public Spaces: A Theoretical Integration of Concepts	121
4	A FRAMEWORK TO CREATE PLAYFUL PUBLIC SPACE: 'PLAYFUL FLOW'	129
4.1	The Description of Playful Flow	129
4.2	The Framework of Playful Flow	137
4.2.1	Interaction.....	140
4.2.2	Visibility / Being on a Stage.....	142
4.2.3	Accessibility /Inclusiveness.....	144
4.2.4	Playfulness.....	145
4.2.5	Emancipation.....	146
4.2.6	Transformation	148
4.2.7	Socially-orientedness.....	149
5	THE CITY AS A PLAYGROUND: THE EMANCIPATORY AND TRANSFORMATIVE POWER OF PLAY IN PUBLIC SPACE	151

5.1	Shaping Spaces through Play: Aldo van Eyck's Playgrounds as Emancipative Public Spaces and Contemporary Reflections	151
5.2	The Spaces Where We Play: Playful Interventions in Public Spaces...	164
5.2.1	Scale-Based Evaluation of Playful Flow in Public Spaces	168
5.2.1.1	Large-Scale Playful Interventions.....	168
5.2.1.2	Small-Scale Playful Interventions.....	192
5.2.2	Impact-Based Evaluation of Playful Flow in Public Spaces	202
5.2.2.1	Extensive Impact Playful Interventions	202
5.2.2.2	Point Impact Playful Interventions	207
5.2.3	Duration-Based Evaluation of Playful Flow in Public Spaces	211
5.2.3.1	Short-Term Playful Interventions	211
5.2.3.2	Permanent Playful Interventions.....	216
5.2.4	Definition-Based Evaluation of Playful Flow in Public Spaces ...	224
5.2.4.1	Spatially Defined Playful Interventions.....	224
5.2.4.2	Adaptive Playful Interventions	233
5.2.5	Engagement-Based Evaluation of Playful Flow in Public Spaces	239
5.2.5.1	Passive Engagements	239
5.2.5.2	Active Engagements	244
5.3	Temporary Playful Flows: Activities, Festivals and Rituals in Public Spaces	252
6	CONCLUSION	265
6.1	Research Journey and Main Study Findings.....	265
6.2	Prospects for Future Researches	280
	REFERENCES	283

APPENDICES

A. Website Sources for Examples	303
CURRICULUM VITAE	305



LIST OF TABLES

TABLES

Table 2.1 The definition of play by Huizinga and Caillois.....	28
Table 2.2 Sutton-Smith's Seven Rhetorics of Play	32
Table 3.1. Comparison between <i>Moments</i> and <i>Situations</i>	64
Table 3.2 Scheme of Sadler on genealogy of SI.....	69
Table 3.3 Key concepts at the foundation of the SI.....	72
Table 3.4 The comparison between New Babylon and Fun Palace and The Relations with Play Concept.....	103
Table 3.5 The conceptual framework in public space theory	122
Table 5.1 The evaluation of The Central Waterfront of Lake Ontario within the scope of Playful Flow	171
Table 5.2 The evaluation of Izmir Karşıkiy Waterfront Project within the scope of Playful Flow.....	189
Table 5.3 The evaluation of MAUJ within the scope of Playful Flow	196
Table 5.4 The evaluation of Papilio within the scope of Playful Flow.....	201
Table 5.5 The evaluation of Shadowing within the scope of Playful Flow	204
Table 5.6 The evaluation of the skateboard ramps in Resselpark within the scope of Playful Flow.....	206
Table 5.7 The evaluation of slide to the train station with the Transfer Accelerator within the scope of Playful Flow	208
Table 5.8 The evaluation of open bookcase on Bloch-Bauer-Promenade within the scope of Playful Flow	210
Table 5.9 The evaluation of SWAY'D within the scope of Playful Flow	212
Table 5.10 The evaluation of the Open Piano within the scope of Playful Flow .	215
Table 5.11 The evaluation of the Lawn on D in Boston within the scope of Playful Flow	218
Table 5.12 The evaluation of Das Netz within the scope of Playful Flow	219

Table 5.13 The evaluation of Swings in Zollergasse within the scope of Playful Flow	224
Table 5.14 The evaluation of Tophane Park Playground within the scope of Playful Flow	228
Table 5.15 The evaluation of Bostanlı Pedestrian Bridge and Bostanlı Sunset within the scope of Playful Flow	233
Table 5.16 The evaluation of THE POOL within the scope of Playful Flow	235
Table 5.17 The evaluation of Kurpark Oberlaa within the scope of Playful Flow	238
Table 5.18 The evaluation of the Sea Organ within the scope of Playful Flow	241
Table 5.19 The evaluation of Karlsplatz within the scope of Playful Flow	244
Table 5.20 The evaluation of Impulse within the scope of Playful Flow.....	246
Table 5.21 The evaluation of MuseumsQuartier Wien within the scope of Playful Flow	250
Table 5.22 The evaluation of the swing within the scope of Playful Flow	252
Table 6.1 Play theory in public space concepts and properties of Playful Flow...	266

LIST OF FIGURES

FIGURES

Figure 1.1 Brief History of <i>Play</i> in the literature until 1990's.....	4
Figure 1.2 Relationship /Relevance of existing studies in literature (Subject Map). 6	
Figure 1.3. The relations between the existing works in literature and potential discussion and contribution areas	9
Figure 2.1 The frequency of 'play' mentions between 1800 and 2019	22
Figure 2.2 The schema of "games are components of play"	36
Figure 2.3 The schema of play is a component of games	37
Figure 2.4 The schema of the broadest and most inclusive play category.....	37
Figure 2.5 The basic notions and characteristics of play theory	42
Figure 3.1 The Naked City.....	75
Figure 3.2 <i>Nouveau Théâtre D'opérations dans la Culture (New Theater of Operations within Culture)</i> , 1958, "leaflet showing the nexus linking the 'construction of situations' to 'unitary urbanism,' 'experimental behaviour,' 'drift,' 'psychogeography,' 'situationist architecture,' 'permanent play,' and the 'détournement of prefabricated aesthetic elements.'"	77
Figure 3.3 "New Babylon consists of a network of sectors where nomadic citizens are engaged in creative play"	96
Figure 3.4 Draft of Fun Palace promotional literature (1963)	97
Figure 3.5 Cedric Price's Fun Palace (1961-1974) helicopter view, model and perspective	99
Figure 3.6 Cedric Price's Fun Palace (1961-1974) internal view – mid section	99
Figure 3.7 Conceptual sketch of Fun Palace interior by Cedric Price (1963)	101
Figure 3.8 Dimensions of a successful public space.....	114
Figure 3.9 A typology of ludic ways to increase pedestrian activity	120
Figure 3.10 The conceptual framework for the integration of the play concept into the realm of the public space theory	126

Figure 4.1 The conceptual framework for the integration of the play theory and play theory in public space theory	139
Figure 5.1 Aldo van Eyck, tree is leaf and leaf is tree, 1962.....	154
Figure 5.2 Drawing by the site preparation division of the department of public works, designed by Aldo van Eyck	155
Figure 5.3 The categorization of playful interventions for playful flow	167
Figure 5.4 The Central Waterfront of Lake Ontario Waterfront Project Site Plan	169
Figure 5.5 The Central Waterfront of Lake Ontario Waterfront Project Wavedeck	170
Figure 5.6 IzmirDeniz Izmir Waterfront Regeneration Project Groups.....	172
Figure 5.7 IzmirDeniz Waterfront Regeneration Project ‘Karşıkiyi’	173
Figure 5.8 ‘Karşıkiyi’ Activity Map	175
Figure 5.9 <i>Karşıkiyi</i> Sensory Experience Map	179
Figure 5.10 <i>Karşıkiyi</i> Master Plan	182
Figure 5.11 ‘Karşıkiyi’ Activity Types	183
Figure 5.12 ‘Karşıkiyi’ The Use of the Waterfront	185
Figure 5.13 Angler module.....	186
Figure 5.14 Melody module	187
Figure 5.15 Seasoaked General View	190
Figure 5.16 The relationship between the water and the user at the Seasoaked ..	191
Figure 5.17 MAUJ, The corniche of El Mina, Lebanon	193
Figure 5.18 MAUJ, The corniche of El Mina, Lebanon	194
Figure 5.19 MAUJ, The corniche of El Mina, Lebanon	195
Figure 5.20 <i>Papilio</i> , Site View, designed by Studio Evren Başbuğ.....	197
Figure 5.21 <i>Papilio</i> , designed by Studio Evren Başbuğ.....	198
Figure 5.22 Hıdırellez at the Papilio, designed by Studio Evren Başbuğ	199
Figure 5.23 Activities at the Papilio, designed by Studio Evren Başbuğ.....	200
Figure 5.24 Wooden platforms and activities at the Papilio, designed by Studio Evren Başbuğ.....	200
Figure 5.25 <i>Shadowing</i>	203

Figure 5.26 The skateboard ramps in Resselpark, Vienna.....	205
Figure 5.27 The skateboarders' space without the ramps in Resselpark, Vienna.....	206
Figure 5.28 Slide to the train station with the Transfer Accelerator by HIK Ontwerpers in Utrecht.....	207
Figure 5.29 Open bookcase in the 10 th district, Favoriten, Vienna.....	209
Figure 5.30 <i>SWAY'D</i> interactive public art installation	212
Figure 5.31 Open piano in Graben, Vienna	213
Figure 5.32 The Lawn on D	217
Figure 5.33 <i>Das Netz</i> by NL Architects in Berlin.....	219
Figure 5.34 The transformation of Zollergasse.....	221
Figure 5.35 <i>The swings</i> at the Zollergasse	222
Figure 5.36 Tophane Park Playground	225
Figure 5.37 Tophane Park Playground	227
Figure 5.38 Tophane Park Playground	228
Figure 5.39 <i>Bostanlı Pedestrian Bridge</i> and <i>Bostanlı Sunset Terrace</i> , designed by Studio Evren Başbuğ.....	230
Figure 5.40 <i>Bostanlı Pedestrian Bridge</i> , designed by Studio Evren Başbuğ	231
Figure 5.41 <i>Bostanlı Pedestrian Bridge</i> , designed by Studio Evren Başbuğ	231
Figure 5.42 <i>Bostanlı Sunset Terrace</i> , designed by Studio Evren Başbuğ	232
Figure 5.43 <i>THE POOL</i> , a touring installation	234
Figure 5.44 <i>Kurpark Oberlaa</i> site plan.....	236
Figure 5.45 Playfulness in <i>Kurpark Oberlaa</i>	237
Figure 5.46 Potential playfulness in <i>Kurpark Oberlaa</i>	238
Figure 5.47 <i>The Sea Organ</i> , designed by Nikola Bašić in city of Zadar in 2005 ..	240
Figure 5.48 The hidden structure of the musical Sea Organ.....	240
Figure 5.49 <i>Karlsplatz</i> throughout the year	243
Figure 5.50 <i>Impulse</i> ; a short-term playful intervention	245
Figure 5.51 The site map of <i>MQ</i> in Vienna	248
Figure 5.52 The different events and themes in <i>MQ</i> throughout the year	249
Figure 5.53 <i>The Swing</i> in Rust, Burgenland	251

Figure 5.54 A diagram of the <i>Helmut-Zilk-Park</i> for public transportation	254
Figure 5.55 <i>The Helmut-Zilk-Park</i>	255
Figure 5.56 The playful repertoire and rhetorics in <i>Helmut-Zilk-Park</i>	256
Figure 5.57 Winter activities at <i>MQ</i>	258
Figure 5.58 Christmas markets at <i>Rathaus</i> in Vienna, ...	259
Figure 5.59 Concert event at <i>MQ</i>	260
Figure 5.60 Everyday life activities and event s at <i>MQ</i>	261
Figure 6.2 Process of Playful Flow Framework and its Elements	279



LIST OF ABBREVIATIONS

ABBREVIATIONS

CIAM: Congres Internationaux d'Architecture Moderne

MQ: MuseumsQuartier

SI: The Situationist International

WWII: World War II



CHAPTER 1

INTRODUCTION

1.1 Problem Statement and Aim of the Thesis

Play, play, play... until the things fall in place!

Yehuda E. Safran

The discussions on the play notion in architecture and urban design scope can be traced back to the criticisms of industrialization and modernization period of the cities. Play notion becomes an important element in order to be free in a monotonous life and a rebellious act against the routine everyday life and urban pattern. How do the actors – the user – experience the spaces? The actors of daily life in many cases change the space for their various, temporary, and sudden purposes. Urban theory, specifically since the criticism directed towards the Modernist urban approach, has validated everyday life, which usually unfolds in playful ways: the freedom and playfulness introduced in these practices have also been interpreted as a revolt against the mundane.

Heraclitus (535 BC – 475 BC), who has uttered *play* for the first time stated that “the course of the world is a playing child moving figures on a board – the child as absolute ruler of the universe”¹. This fragment was interpreted by various

¹ Diels, Fragment 52 Quoted by author Robert Anchor, ‘History and Play: Johan Huizinga and His Critics’, *History and Theory* VO - 17, 1, 1978, 63 <<https://doi.org/10.2307/2504901>>. The original fragment is in Greek: αἰὼν παῖς ἐστὶ παίζων· περτεύων· παιδὸς ἡ βασιληΐη. The translation of this fragment is varied by different theoreticians: David Farrell Krell, ‘Towards an Ontology of Play: Eugen Fink’s Notion of Spiel’, *Research in Phenomenology*, 2 (1972), 63–93 <<http://www.jstor.org/stable/24654225>>. translated it as follows: Aion is a child playin draughts; the kingship is the child’s). Thus the word “Aion” is interpreted differently such as “time”, “life”, “life span” and “life time”.

theoreticians, elaborating the notion of play has revealing its various aspects on the stage of history.

Heidegger describes a space called *Spielraum* (*play-space*), which he describes as a stage, *Spiel* (*a play*) in which *Dasein* (*the existent ones*) is placed and additionally, the light and suppression occur in the theme of this play.² *Spiel* is not a monotonous play; it includes many plays in itself³.

In addition to Heidegger, Friedrich Nietzsche (1844-1900) also discusses Heraclitus's words: Nietzsche says "According to Heraclitus, the universe⁴ (*Die Welt*) is a play (*das Spiel*) of Zeus, or in terms that is more appropriate for physics, it is the play of fire (*des Feuers*) with itself; ..." ⁵ Nietzsche asserts that the universe occurs from the play of powers and the space in which the play exists is a limited and nonempty place.⁶

The studies in literature elaborated *play* and *game* notions, mainly. Even though in different languages these two words are translated into one word, the meaning and the origin of these words in English differentiate. In this scope, the studies, mainly, are divided into two parts: The studies related with play notion and the studies related with game notion.

² Yücel Dursun, *Oyunun Ontolojisi* (Ankara: Doğu Batı Yayınları, 2014).

³ Ibid.

⁴ *Die Welt*, the German word, is translated as the universe or the World in different studies.

⁵ Yücel Dursun, 'The Onto-Theological Origin of Play: Heraclitus and Plato', *Lingua Ac Communitas*, 17, 2007, 69–78., p. 72.

⁶ Ibid.

The studies on play concept are mainly categorized under four-categories: ‘The Ontology⁷ of Play’⁸, ‘the theory of play for society’, ‘play in the urban theory’, ‘urban experiments on play for everyday life’. In the first category, the origins of notion of play is focused on by the discussions of the primary sources such as Heraclitus, Heidegger, Plato, Kant, Gadamer, Huizinga and Caillois; in the second category, the synchronic effects of the discussions to the social and architectural environments after the rationalist tendencies of Modernism are undertaken within the perspective of daily life activities; the third category, the prolific and creative interpretations of the definitions are examined; and finally the fourth category, the reading continues with the experiments in urban scale.

In literature, the effect of *play* on cities and spaces was discussed as a fundamental notion for opposing the mechanized everyday life in disciplines such as architecture, sociology, and anthropology since Johan Huizinga, particularly, within the perspective of his constructed relationship between culture, society and play. In the modernization period, architecture was related to the understanding of functionalism and commodification. The design of the spaces was based on the functionalist

⁷ According to Merriam-Webster ‘ontology’ means “a particular theory about the nature of being or the kinds of things that have existence” Merriam-Webster, “ontology”, 2023 <<https://www.merriam-webster.com/dictionary/play>> [accessed 25 May 2023]. Lorhardus used the term "ontology" for the first time in 1606 and equated metaphysics with ontology. The concept, which has its roots in Aristotle through metaphysics, later came to the fore through thinkers such as Hume, Kant, Husserl, Heidegger and Quine. It was discussed in more detail and interdisciplinary in the 20th century.”Heidegger took the human being as the Access point to the question of being. To highlight man’s existence, he called man ‘Dasein.’ He pointed out that the human being is a kind of being whose sense of being (meaning of life) or non-being (death) is always at stake. Heidegger carried out an existential analysis of Dasein in one of his major works, *Being and Time*.” Further details, please, see TUBITAK, “Ontology/Varlıkbilim”, 2023 <<https://ansiklopedi.tubitak.gov.tr/ansiklopedi/ontolojivarlikbilim>> [accessed 25 May 2023]; Assist.Prof.(PhD) Sinan Kılıç, ‘Heidegger ’ in Fundamental Ontolojisiinde Varlığın Özdeşliği Giriş’, *Kaygı Uludağ University Faculty of Arts and Sciences Journal of Philosophy*, Fall 2014.23 (2014), 11–28.; P. Simons., “Ontology (metaphysics)” *Encyclopedia Britannica*, 2023 < <https://www.britannica.com/topic/ontology-metaphysics>> [accessed 25 May 2023].

⁸ According to Dursun, although the play has a closed, limited ontological form and structure, a situation of endless possibilities and freedom still applies to this play. According to Gadamer, all plays and play movements take place within a certain ontology. This is a framework of explanation that helps us understand the fundamental differences between plays. With this framework, we not only understand the differences between the plays in terms of their general categories, but also what or what happens during any given play. The ontology of play, however, does not necessarily emphasize "being" in a drastic way. In this respect, play can also be between "there is" or "there is" or "not" (as Derrida puts it). Further details, please, see Dursun, *Oyunun Ontolojisi*.

understanding which is related to the questions of its purpose, its components, and its place in the urban fabric. Even though urban spaces look like spaces for society and individuals it was hard to talk about the existence of a human-centered design approach without an understanding of ‘place’ psychologically and anthropologically. In this situation, modernization critiques targeted the city and its disconnected relation with society by considering everyday life and rigid urban planning. The notion of play comes to the forefront as an emancipation element from the routine and existing urban pattern (Figure 1.1).

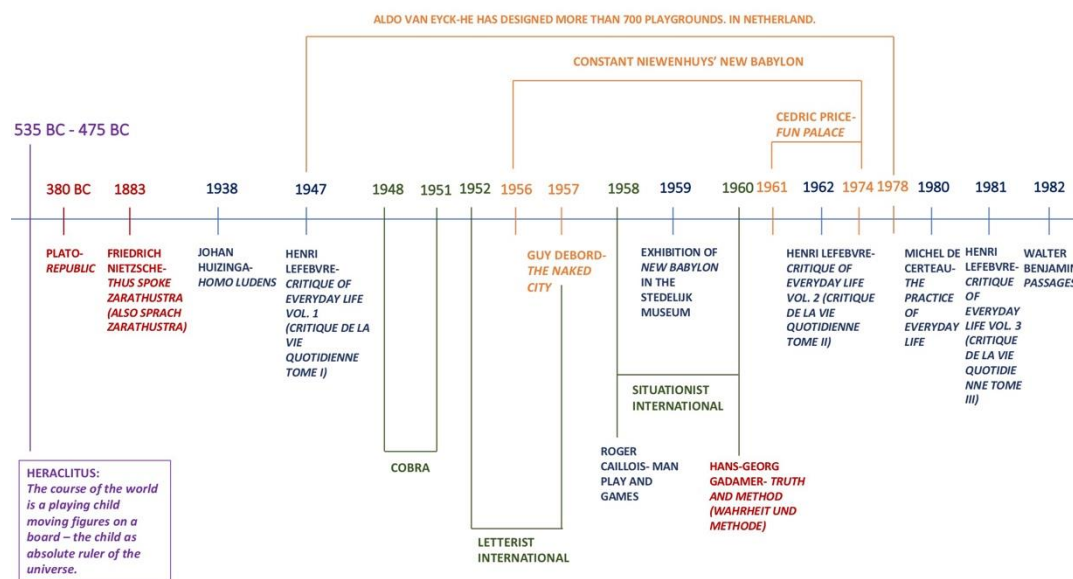


Figure 1.1 Brief History of *Play* in the literature until 1990's⁹

The current study comprises a literature review on the notion of play in the city which is pointed out in the research in the fields of architecture, sociology, and philosophy. The aim of this study is to discuss critically the works on the ‘play-concept’ in cities, its integration into everyday life, architecture, and urbanism, in order to understand and develop a comprehensive understanding of the ways *play* has been introduced in both philosophy and sociology; and later employed in a critical concern in urban

⁹ Author's own compilation.

theory. For this purpose, the study elaborates on the different approaches, the progress of the topic, and methods that have been introduced in these disciplines. The study aims to reach an understanding by investigating the existing works which define the notion of play, the theories, and approaches to it. Thus, the study comparatively evaluates various definitions, discussions, and emphasis and how they elaborate the notion of play in reaching an understanding. While the practices of life in the city are getting transformed into something boring, predictable, and machine-like, play becomes a life board for people who want to break that solidity of sameness and fragmentation in society. In this scope, the thesis in which the notion of play and its use for public space and city will be discussed and evaluated as a crucial contribution within the perspective of its potential for integration of publicness and society with the help of architecture.

The works on play notion are mostly discussed in relation with the Situationist International movement within the perspective of its importance for their dealing with the urban and everyday life. There is a growing recognition that play and everyday life are intricately intertwined.¹⁰ In addition, playgrounds, and its contribution to the city in the literature, the use of play as a tool in public space design, the use of play as a political tool, the use of play as a transformative and unifying element for society or as a unifying element in interdisciplinary studies, its adaptation and play and Johan in urban space. There are studies focusing on theories about Huizinga and Robert Caillois. This variety of subtitled games, which are handled in an academic context, can lead to implications that have the potential to understand the importance of the game from a comprehensive perspective. This variety of subtitles play is tackled with in the academic context can lead to the inferences which have the potential for understanding the significance of play in a comprehensive perspective (Figure 1.2).

¹⁰ J Raessens, 'Playful Identities, or the Ludification of Culture', *Games and Culture*, 1.1 (2006), 52–57.

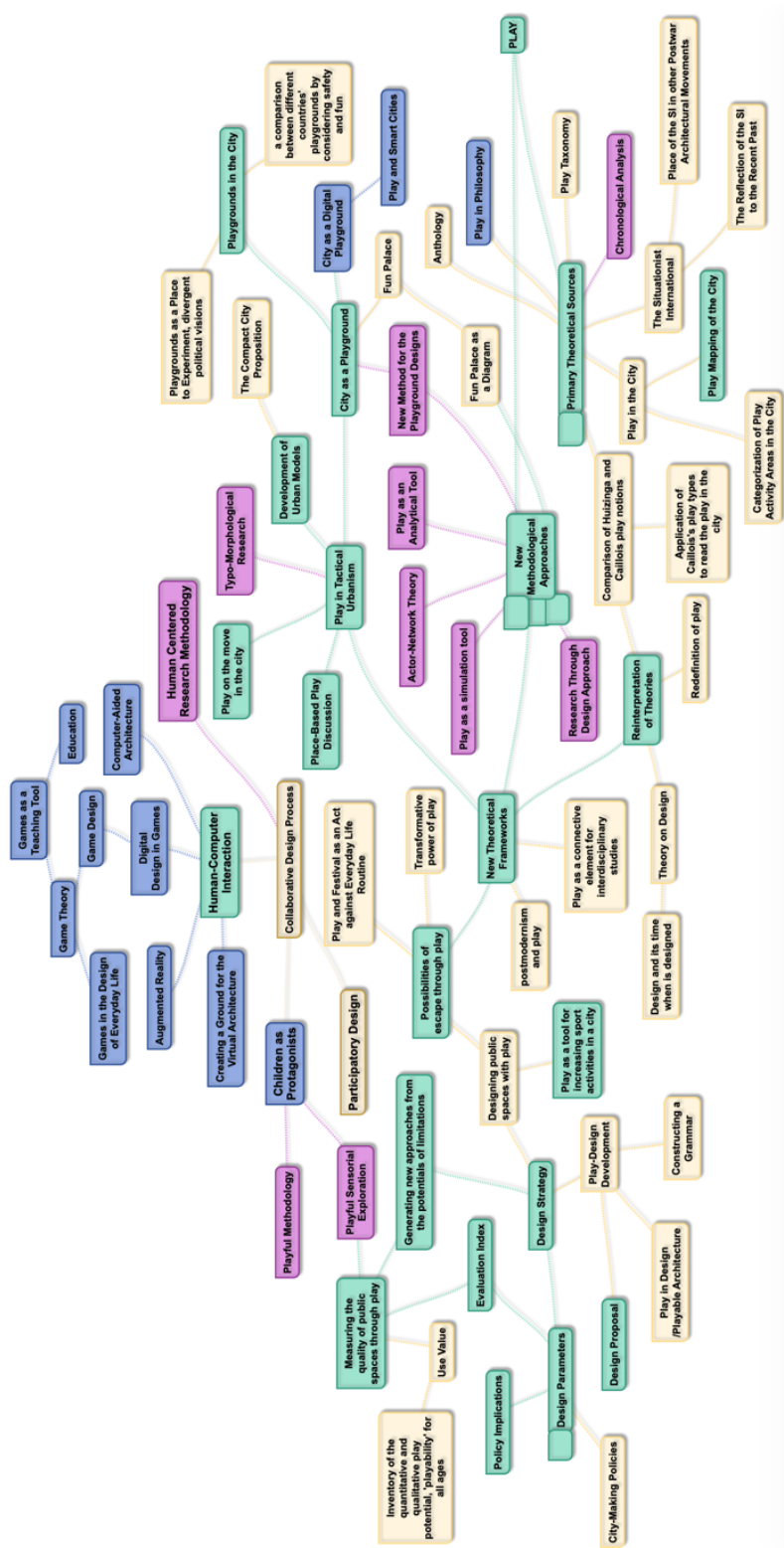


Figure 1.2 Relationship /Relevance of existing studies in literature (Subject Map)

Even though the notion of play has been discussed since Heraclitus from different perspectives, in this study, the works of Plato, *Republic* (380 BC), Hans-Georg Gadamer, *Wahrheit und Methode* (Truth and Method, 1960), Johan Huizinga, *Homo Ludens* (1938) and Roger Caillois's *Man, Play and Games* (1958) come to the forefront by considering their contributions on the ontology/origin of play and its place in architecture. This study considers these works in literature reveals its importance for the society by describing *play*. These works have a great importance since they are the precursor ones in which the theoreticians try to define, discuss and categorize the notion of play as a fundamental concept in cultural contexts.

In literature, the works on *play* can be evaluated under two subtitles with the modernism period: 'Play in Theory' and 'Play in Practice'. In the literature on origin of play, Huizinga discusses the notion within the perspective of culture, living as a society and daily life. His definitions affect the later theoreticians who has studies on modernism, daily life practices and industrial society. In this scope, 'Play in Theory' category is constituted from the theoreticians such as Henri Lefebvre, Michel de Certeau, Walter Benjamin and the members of the Situationist International movement¹¹ (1957-1972) even though most of them does not focus on play directly. Additionally, fundamental applications in architecture discipline through the related theoretical works such as Aldo van Eyck's Playgrounds (1947-1978), Constant Nieuwenhuys's *New Babylon* (1956-1974), Guy Debord and Asger Jorn's *The Naked City* (1957), Cedric Price's *Fun Palace* (1964) are investigated by considering their interpretations of play.

The latest discussions on play and its applications in architecture are exemplified and briefly discussed in relation to earlier dialogues, commencing with three pivotal works: *Ground-up City: Play as a Design Tool*, edited in 2007 by Liane Lefaivre, George Hall, and Atelier voor Bouwkunst Döll, as well as *Ludic City*, written in 2007 by Quentin Stevens, alongside various existing projects from different cities. Despite

¹¹ The Situationist International will be abbreviated as SI throughout the paper.

the abundance of both practical and theoretical works today concerning the integration of play in urban spaces, the selected studies hold significant weight due to their contributions to subsequent discussions and their innovative approaches within the contemporary perspective and the developments that have emerged within it.



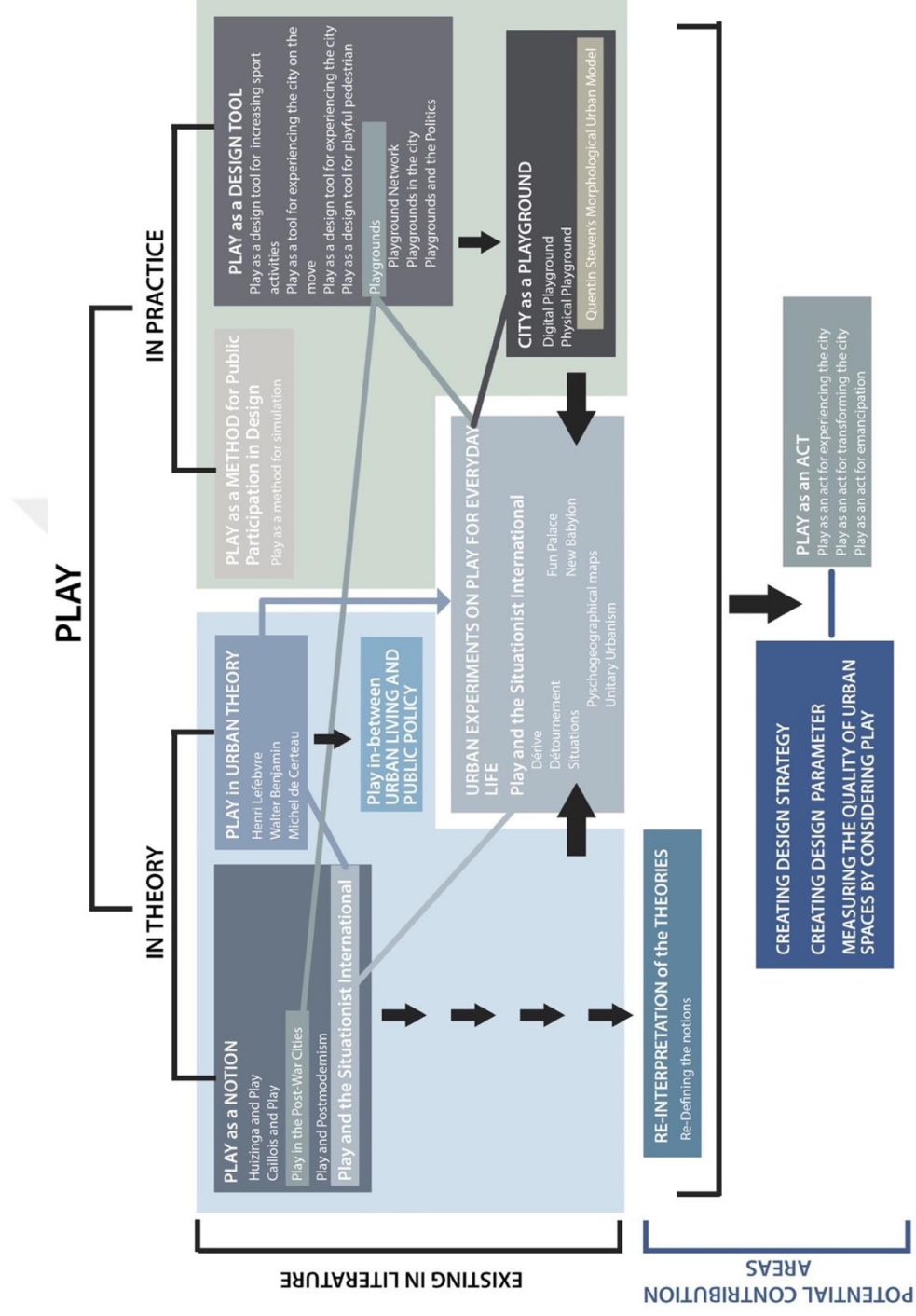


Figure 1.3 The relations between the existing works in literature and potential discussion and contribution areas

Figure 1.3 depicts the existing relations in literature and potential discussion and contribution areas. The studies on play are evaluated under two parts: 'Play in Theory' and 'Play in Practice'. In literature, on origin of play, Huizinga discusses the notion within the perspective of culture, social life and daily life. His definitions affect the later theoreticians who study modernism, daily life practices in cities and post-industrial society. In this scope, 'Play in Theory' part is constituted by the works of the theoreticians such as Henri Lefebvre, Michel de Certeau, Walter Benjamin and the members SI movement (1957-1972) even though most of them do not actually focus on *play*, directly. The pioneer theoreticians such as Huizinga, Caillois and Lefebvre, and main practices such as playground of Aldo van Eyck and the Situationist International Movement practices construct the other another group within the perspective of their understanding on play. The studies which use preliminary works such as Huizinga, Lefebvre and the Situationist International Movement focus on the possibilities of escape from daily routines and fragmentation in city through play. These studies can be interpreted as the trials of new contributions to everyday life and public space discussions which point out the transformative power of play in everyday life and city.

Additionally, as depicted in Figure 1.3, *Urban Experiments on Play for Everyday Life* discussion is placed in-between theory and practice since it is relevant for both categories. While the notions which are brought up by the members of the SI such as situations, détournement and dérive can be categorized in theory, because of their practical contributions such as Psychogeographical maps, Unitary Urbanism, and lastly, unbuilt architectural projects and utopias which can be evaluated as both theoretical and practical works such as Cedric Price's *Fun Palace* (1964) and Constant Nieuwenhuys' *New Babylon* (1956-1974), are listed under the practical part. In this sense, this discussion is placed in the intersection of the theory and the practice.

This study reveals the potential of play notion as an emancipatory element for both urban space and society by focusing on its power for transformation of both spaces and notions' meanings on urban spaces. It includes an analysis of the existing

literature within the perspective of play in urban spaces. The argument shapes around the idea of increasing the social interactions of people with each other and public spaces, attaching people to the urban spaces by using play as a tool for integration and lastly, understanding the effect of design to get a playful space.

The study focuses on the gaps in the area covered by the studies on play and aims to develop a new perspective related with the design strategy by considering the missing parts in literature. Even though, today, there are many practical and theoretical works about integration of play in urban space, selected studies carry a significance considering their contributions on following works and the proposed topic for the Ph.D. dissertation.

The aim of this doctoral thesis is to explore the transformative power of play within the context of public spaces and investigate its potential contributions to emancipation and interactivity. The study seeks to develop a comprehensive framework for playful public spaces presenting a playful flow, emancipating users from the mundane, and enhancing the usability and sociability of these public spaces.

Research Questions:

1. How can the concept of play be defined and understood within the scope of urban public spaces?
2. To what extent can the emancipative and transformative power of the concept of play be utilized in the design of more dynamic and interactive public spaces?

This study endeavors to address these research inquiries to construct a comprehensive comprehension of the concept of play, its potential for emancipation, and its capacity to enact transformative changes in urban environments and societal interactions. To achieve this, the research will conduct a thorough examination of pertinent literature regarding play within public spaces. Ultimately, this study aims to offer valuable perspectives, culminating in the establishment of a framework for creating lively and playful public spaces. This framework will aid designers in

crafting public environments that foster playfulness, interactivity, and active user engagement.

1.2 Methodology

This study embraces a multidisciplinary approach, integrating concepts from diverse fields including urban design, psychology, and sociology. To uphold this multidisciplinary perspective, the study employs a variety of techniques.

Integrating quantitative and qualitative approaches, or incorporating various qualitative methods within a single research project, can serve the purpose of highlighting the unique strengths of each approach, ultimately leading to a more comprehensive understanding of the research problem compared to studies solely rooted in one methodological approach.¹² In this scope, uniting different methodological approaches can occur in two ways: firstly, through a blend of quantitative and qualitative methods, known as mixed method research, which involves techniques like surveys and open-ended interviews; and secondly, through a fusion of various qualitative methods, termed multimethod research, incorporating techniques such as interviews and observations.¹³ Thus, in this study, the research methodology is a multi-method qualitative methodology which consists of literature review, observations, content analysis, analysis of the examples and interpretation of the data.

This study embarked on its journey by conducting a comprehensive literature review, laying the foundation for the emergence of key concept sets. Through this process, a framework for playful flow was carefully delineated, considering the interrelationships between these identified concepts.

¹² John Creswell, *A Concise Introduction to Mixed Method Research* (Thousand Oaks, CA: SAGE Publications, 2015) p. 3.

¹³ David Silverman, *Interpreting Qualitative Data*, Sixth Edition (London: SAGE Publications, 2020), p. 402.

Grounded in Mihaly Csikszentmihalyi's seminal work on "flow" as expounded in the book *Flow: The Psychology of Happiness*, written in 1990, the concept was further scrutinized in tandem with notions of 'play', 'playfulness', 'the magic circle', and 'enjoyment'. Its significance was further elucidated through observations in public spaces in Vienna. This study employs a comprehensive approach to delve into the concept of "playful flow" within design and architecture. Commencing with an extensive review of academic literature and publications pertaining to play, playfulness, and public spaces, the researcher introduces the term *playful flow*. This term encapsulates a seamless and immersive play experience, drawing inspiration from Csikszentmihalyi's concept of *flow*. Playful flow captures the transformative and emancipatory power of play in these spaces, where users are liberated from the monotony of everyday life and engage in interactive and participatory experiences.

The genesis of this playful flow framework can be attributed to the TUBITAK (The Scientific and Technological Research Council of Türkiye) 2214/A International Doctoral Research Fellowship Program project, which took place in Vienna from February 2020 to February 2021. The TUBITAK project holds a pivotal role in this thesis, providing a critical backdrop for the *playful flow framework*. The examination of public spaces in Favoriten, the 10th Vienna District, within the scope of this project, was complemented by observations of Vienna's broader urban offerings.

Another noteworthy facet of this study lies in the exploration of the coastal transformations in Izmir, my place of residence. Intrigued by the rejuvenation efforts that commenced in 2011, this interest eventually blossomed into the focal point of this thesis.

The selection process meticulously curated examples from both Izmir (2016 to 2022) and Vienna (2019 to 2022), coupled with those discerned through content analysis. These examples, richly drawn from direct urban observations across varied times, seasons, and events, provide tangible, real-world insights. This dual-method approach, merging theoretical foundations with empirical substantiation, augments the study's comprehensiveness, offering a panoramic view of *playful flow* within

design and architecture. The three groups interviewed during the TUBITAK project in Vienna – users, authorities and designers – and the interviews with Studio Evren Başbuğ, one of the designer groups of the Izmir coastal renewal project, also contributed to the evaluation of the designs observed in this study and the discussion of the playful flow framework.

In addition to the Vienna and Izmir case studies, a notable subset of examples emerged from 42 specialized design and architecture website resources. (APPENDIX A) This content analysis, guided by specific keywords such as ‘play’, ‘playful’, ‘playfulness’, ‘playful public space’, ‘playful city’, ‘playable city’, and others, spotlighted instances where the concept of playful flow was explicitly addressed. These examples underwent meticulous re-evaluation and categorization, ensuring a robust discussion of the playful flow framework. Each category and subcategory were thoughtfully examined through at least one observed example and another identified through content analysis, enhancing the depth and diversity of the study.

1.2.1 A Glimpse of TUBITAK 2214/A International Doctoral Research Fellowship Programme Project

The methodology and the thesis use the result of TUBITAK 2214/A International Doctoral Research Fellowship Programme Project which has held in Vienna between February 2020 and February 2021. The doctoral research aimed to analyze the impact of the concept of *play* in urban and public spaces. It sought to understand the types of play that occur in cities, the physical characteristics of these spaces, and the roles of various actors, including municipalities and users. The study explored the potential of play in shaping the distribution of playful spaces throughout the city.

Everyday life actors often transform urban spaces for temporary and spontaneous purposes, leading to increased physical activity, social interactions, and a sense of place attachment. Urban theory, particularly in response to criticisms of Modernist

urban development, has recognized the significance of everyday life, which can manifest in playful ways and be interpreted as a form of resistance against the ordinary. By integrating play into urban spaces, these acts can transform the city into a 'playground' and contribute to creating a more playful city.

The research project aimed to understand the effects and possibilities of play in everyday life, urban spaces, and public areas. It examined existing governmental policies and the roles of different actors, ranging from municipalities to citizens. It also explored whether play can be utilized as a tool for various purposes by regulators involved in urban and public space design. This investigation raised questions about the position of the play concept within the triangle of designers, regulatory authorities, and users.

Vienna was considered an ideal city for studying the perception of the play concept in everyday life due to factors such as long-standing tradition of gender mainstreaming in urban planning and the influential work of female municipal planners in the past. The STEP 2025 Urban Development Plan Vienna, designed by the city government, aims to create a livable, socially equitable, gender-equitable, educating, cosmopolitan, prosperous, ecological, integrated, and participatory city. Vienna offers festivals and various opportunities for fun activities within its public spaces, both through organized events and spontaneous playful acts. The research recognizes cities as products of socio-cultural evolution and acknowledges the importance of involving urban society in leveraging the innovative potential of the city for development.

Therefore, the research project acknowledged the importance of play concept in urban space and especially, public spaces within the context of social interaction and everyday life. It is constructed through the following research questions;

- a) What is the role of playful acts and the concept of play when discussing and distinguishing urban and public space? What are the player actions?

- b) Does the effect of the morphological features of the place affect the potential to be playful?
- c) What is the relationship between designers, regulators/authorities and users when considering the play concept an act of rebellion against the mundane?

In summary, the TUBITAK research project investigated the significance of play in urban and public spaces, examining its impact on social interaction and everyday life. It addressed questions about the role of play, the influence of place, and the relationship among designers, regulators/authorities, and users in embracing play as a means of challenging the ordinary.¹⁴

The research aimed to reach a tripartite result:

- a. To understand the role of playful, liberating actions in public spaces, which may serve as places of encounters,
- b. To discuss urban and public spaces that have play potentials and can be considered as meeting places, taking into account their formal analyses and their distribution within the city,
- c. Revealing the positions and approaches of different profiles such as organizers, users, designers, nonprofit and private organizations when creating playful spaces.

The method of the project, used to decipher the playfulness and everyday life relations in public spaces as observation process including following the users,

¹⁴ In order to understand concept of play and public/urban spaces, observations in Vienna have been completed. In this process, the most common public spaces in Vienna such as Museumsquartier, Rathausplatz, Stadtpark, Stephansplatz, Kärntner Straße, Resselpark have been observed. As a result of this study, the 10th District, Favoriten has been chosen. This choice has been repeatedly debated with the doctoral supervisor at TU Wien. Archive research, and mapping in the 10th District, Favoriten have been accomplished in order to explore the everyday life and the use of public spaces in Vienna within the help of the databases of TU Wien, The Interdisciplinary Centre for Urban Culture and Public Space and 10th District, Favoriten District libraries. During the study, observations, categorizations have been completed, and the interviews started with the designers, users, and regulators/authorities. Lastly, in the last part of the work, analyses and interviews have been completed, and interpretations are made by considering the literature review, mappings, and analyses. All the work packages of this research have been completed with a few revisions. The outputs of the project helped this doctoral thesis as being a trial and beginning point for the developed method.

analyses done architecturally, socio-culturally, rhythm analysis, categorization of the activities and behaviors of users within the scope of Sutton-Smith's repertoire and rhetorics of play and lastly, interviews can be helpful to further research projects. Thus, the research project became an early draft version of this thesis study.

The project became beneficial in order to understand the relationships between the tripartite groups as designer, regular authorities and the users. While the project focused on the different actors of the process of playful public space design, this doctoral study comes to the forefront within the theoretical ground of playful public space design. During the research period, while the literature review has been extended, the interviews, observations and analyses have been achieved. The experiences which are gained at the end of this research project period, helped me to construct the framework of *playful flow* in the public spaces.

1.3 Chapter Organizations of the Thesis

The study starts with the play concept and its definition. Chapter 2 elaborates the definition of play. It starts to frame the theoretical ground by defining the notion of play and its existence in the spatial dimension. This chapter aims to establish a solid foundation for understanding the play theory. The theory of play is an important discussion instead of the game notion due to its transformative and emancipatory power on the urbanscape. The differences between play and game notions are argued, and it is defined by considering its role in the study. This chapter is related to explain why play has a crucial role in the study and what is the role of it within the scope of public space designs. Firstly, the concept of play is discussed and secondly, the play and game notions are defined. This discussion on play theory presents a set of concept from play theory literature.

Chapter 3 advances the discourse by delving into the integration of play within the design of public spaces. The exploration of relevant literature within this discussion is organized into six distinct categories: Everyday life and public spaces in the

context of profound historical events like Industrial Revolutions and World War II, the transformative influence of play on public spaces and Everyday Life Existence, Play as a Catalyst for Social Interaction, Fun Palace and New Babylon as pioneering endeavors in the pursuit of playful cities, the uncovering of play and the experience of it in public spaces, and contemporary debates surrounding play in public spaces and urban environments. The studies examined within this chapter collectively unveil a spectrum of concepts derived from play theory in the realm of public space literature. According to Vaneigem, it is the awareness of necessity that leads to our alienation, and only within the singular space-time of lived experience can we truly believe that reality frees us from such constraints. This realm of lived experience is described as the focal point where individuals come closest to their authentic selves.¹⁵

In this sense, this chapter shows that the integration of the play concept into the public space is of great importance. Additionally, as Franinovic indicated in the article, while designing the space “choice of location, scale and physicality of interface, timing and localization of media response to participant’s actions, and automaticity embedded in the system”¹⁶ are important factors which affect the playful acts in the urban spaces. The chapter focuses on the integration of play and potentials of playfulness in public space design approaches by starting to examine the works of the Situationist International and their contributions to play concept in urban contexts. The chapter ends with the existing applications and installations in the city which turn the city into playgrounds for the users.

Chapter 4 starts with proposing a new perspective with the coined term as *playful flow*. This chapter introduces *playful flow* notion. Drawing upon Mihalyi Csikszentmihalyi’s concept of flow, Lefebvre’s *enjoyment*, it is developed a

¹⁵ Raoul Vaneigem, (1967), ‘The Revolution of Everyday Life’ in <http://library.nothingness.org/articles/SI/en>

¹⁶ Karmen Franinovic, ‘Architecting Play’, *AI Soc.*, 26.2 (2011), pp. 129–36 <<https://doi.org/10.1007/s00146-010-0292-4>>.

comprehensive understanding of playful flow. This chapter highlights the transformative and immersive experiences that can be achieved through the integration of play and flow in public spaces. The definition of playful flow and its initiators helps to construct the base for creating a repertoire for emancipative and interactive public spaces.

Chapter 5 elaborates on examples of playful interventions. In this chapter, the parameters of a *playful flow* are realized and can be observed will be interpreted. The presence of concepts such as interaction, visibility or being on a stage, accessibility, playfulness, emancipation, transformation, and social orientation, which were introduced and emerged as a result of literature discussions as playful flow parameters, is evaluated within these playful interventions.

To begin, the study delves into the significance of Aldo van Eyck's playgrounds, considering their role as wellsprings of inspiration for subsequent projects and their potential to catalyze emancipation and societal transformation within urban environments. Following this, the research scrutinizes playful interventions, examining various examples through the lens of playful flow parameters. Lastly, the study explores the influence of festivals, rituals, and activities on the dynamic of playful flow within a given space.

The study takes a systematic approach to explore the transformative power of play in public spaces within the scope of *playful flow framework*. It introduces the framework of playful flow, explores the unique context of play in public spaces. This structure allows for a comprehensive examination of the topic while providing valuable insights and recommendations for designers in creating engaging and emancipatory public spaces.

CHAPTER 2

THE DEFINITION OF PLAY

2.1 The Concept of Play

The notion of *play* is explored in various dictionaries, such as Merriam-Webster, Oxford, and Collins dictionaries, as well as within the Google database, in addition to numerous books and articles. The definitions found in the Oxford English, Collins, and Merriam-Webster dictionaries can be classified into four main categories: The first definition involves “engaging in activity for enjoyment and recreation.” This definition is prominent due to its primary aim of spontaneity and fun, encompassing the absence of serious and practical intentions. Secondly, play is described as an action or performance within the realms of music, dance, sports, and situations involving strategies. Thirdly, play is a “light and constantly changing movement.”¹⁷ Lastly, in Collins Dictionary, *play* is defined as a way or perform, which describes “how someone behaves, when they are deliberately behaving in a certain way or like a certain type of person.”¹⁸ In Google, the use of play notion throughout the years is revealed on a graph in which the frequency of mention is shown (Figure 2.1).

¹⁷ Merriam-Webster, “play”, 2019 <<https://www.merriam-webster.com/dictionary/play>> [accessed 15 April 2019].

¹⁸ Collins Online Dictionary, “play”, 2019 <<https://www.collinsdictionary.com/dictionary/english/play>> [accessed 15 April 2019].



Figure 2.1 The frequency of ‘play’ mentions between 1800 and 2019¹⁹

The frequency of play and play mentions has increased between 1920 and 1940. This might be the effect of World War II (1939-1945) and its backwash, especially on sociology, anthropology, psychology, history, education, and architecture. While the notion of play can be interpreted in many ways, including play tactics in war and play in education, in architecture, it might be revealed as play in war zones and playgrounds in war cities. Additionally, after World War II, play came to the forefront within the changing perspective on urban space, urbanity, and play in urban spaces by considering such works of Situationist International and Aldo van Eyck’s playgrounds in Amsterdam.

Play’s origin is primarily the subject of philosophy by considering its place since antiquity to question its existence and meaning. One of the most critical discussions on play comes from Plato’s book, *Republic* (around 380 BC). He discusses play as a tool to put someone into a particular condition of soul and body; it is the ambiance to put someone into a certain shape that could handle a feeling and an action. It is a process of shaping a citizen for rendering the action that he is inclined to from his

¹⁹ Google Books Ngram Viewer, ‘No Title’. Google Ngram Viewer creates a graphic table about how often that word is found in the books in the language you specify in the date range you choose. As the chart shows, between 1800 and 2019, the word "play" was the most used variations in English written books.

nature in compliance with the purpose of perfection.²⁰ Play for Plato is an active part of the city that contributes to education and the organic growth of the city against the play with God. In 1926, David Lloyd George indicated play as “a child’s first claim on the community. Play is nature’s training for life. No community can infringe that right without doing deep and enduring harm to the minds and bodies of its citizens.”²¹ After World War II, in the United Kingdom, a developing profession started called Playwork. The primary purpose of this profession is to regain the bombed spaces in the neighborhoods by considering the children in the city. Thus, in 2005, The Playwork Principles statement was revealed by the Playwork Principles Scrutiny Group (PPSG), convened and hosted by the United Kingdom, “Play Wales, is alleging a ‘breach of trust between SkillsActive and the playwork profession.’”²² In the statement, play is described as “a process that is freely chosen, personally directed, and intrinsically motivated.”²³ The whole statement can be found in the following text:

- All children and young people need to play. The impulse to play is innate. Play is a biological, psychological, and social necessity and fundamental to the healthy development and well-being of individuals and communities.
- Play is a freely chosen, personally directed, and intrinsically motivated process. Children and young people determine and control the content and intent of their play by following their instincts, ideas, and interests, in their own way for their own reasons.
- The prime focus and essence of playwork is to support and facilitate the play process, which should inform the development of play policy, strategy, training, and education.

²⁰ Nilgün Toker, ‘Oyuna Girme - Oyunu Seyretme: Platon’a Karşı Aristoteles’, *Toplum ve Bilim*, 103, 2005, 7–20. p. 11.

²¹ Quoted by Jane Hewes, “Back to Basics: The Right to Play,” *Connections*, 11.2 (December), 2007, p. 1-4.

²² Adrian Voce, Accessed March, 18, 2019. <https://www.childinthecity.org/2015/10/08/uk-playwork-field-in-dispute-with-employer-body-over-standards-review/>

²³ Playwork Principles Scrutiny Group, Playwork Principles. Play Wales, Cardiff. Available online at: (Accessed April, 2019) <http://www.playwales.org.uk/login/uploaded/documents/Playwork%20Principles/Statement%20by%20the%20Playwork%20Principles%20Scrutiny%20Group%20FINAL051015.pdf>

- For playworkers, the play process takes precedence, and playworkers act as advocates for play when engaging with adult-led agendas.
- The role of the playworker is to support all children and young people in the creation of a space in which they can play.
- The playworker's response to children and young people playing is based on a sound up-to-date knowledge of the play process and reflective practice.
- Playworkers recognize their own impact on the play space and also the impact of children and young people's play on the playworker.
- Playworkers choose an intervention style that enables children and young people to extend their play. All playworker interventions must balance risk with children's developmental benefit and well-being.²⁴

Even though the statements are related to children and young people, by considering the issues that the text points out, the concerns and interests of all people in urban spaces. In this sense, this statement and the definitions of play notion reveal play concepts listed below:

- a. Play is necessary for mental and physical health and the cultural development of society.
- b. Play helps to communicate between people with each other and with urban spaces.
- c. Play can be used as a tool for educative purposes within the perspective of its ability to increase individuals' instincts, strategies, and sense of control and creativity starting from childhood.
- d. Play changes the urban environment and public spaces spontaneously and purposefully by considering the sake of players, in other words, the public.
- e. Play has a transformative power on public, public policy, everyday life, and urban spaces while creating its own environment, time, and players.

In literature, the theoreticians predicate the origins of *play* within the perspective of the social and cultural effect of play notion and its importance for society and

²⁴ Playwork Principles Scrutiny Group, Playwork Principles. Play Wales, Cardiff. Available online at: (Accessed April, 2019)

architecture, as in *The Cultural Limits of Play and the Serious*, which was realized by Johan Huizinga, the rector of the University of Leyden, in 1933. The play was discussed earlier by Plato from the perspective of the state and society. Huizinga carries this idea one step further by pointing out the existence of play in society, culture and as a means of communication among people. Huizinga developed this theme of oration into a powerful work, *Homo Ludens: A Study of the Play Element in Culture*, published in 1938. The book opened new perspectives for the theoreticians in sociology, anthropology, architecture, and urban design.

This book aimed to describe the significance of play, the role of play as a pivotal, central point for society, and its progress through history. Huizinga defines Homo Ludens as 'Man, the Player.' According to Huizinga, we are 'playing' voluntarily in our social interactions, as it is an inseparable component of being a human. It has a unique place, separated from the spaces of everyday experiences; it creates its own spatial experiences. It has its own integrity, which is a complex structure and created order existing by the actions for the aim of fun. According to Huizinga, the aim of the play is not to do something as soon as possible from a shortcut but instead to do it in a complicated and the longest way to enjoy it. Play creates temporary and limited perfectness in the complicated structure of life in a world that is not perfect. Huizinga's discussion on play inspired many theoreticians, styles, and cultural and architectural projects. According to him, play is more than purely physical or biological activity within the perspective of its contents. Play is something meaningful socially, psychologically, and physically. Huizinga defines play with these words:

Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside "ordinary" life as being "not serious," but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social

groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means.²⁵

Huizinga examines the role of play in society as the component of what makes society a 'society' by considering several issues, from its competitive nature to its expression in language, law, art, and philosophy and as a cultural phenomenon. According to Huizinga, play is not an existing piece of culture that stems out of the culture; it existed in society since the beginning of interactions between individuals. He points out that play is crucial to increase society's social and physical activities.

Even in its simplest forms on the animal level, play is more than a mere physiological phenomenon or a psychological reflex. It goes beyond the confines of purely physical or purely biological activity. It is a significant function – that is to say, there is some sense to it. In play there is something “at play” which transcends the immediate needs of life and imparts meaning to the action. All play means something.²⁶

These meaningful interactions between individuals of society create the civilizations in which those interactions existed way before the culture of Huizinga. He states that “real civilization cannot exist in the absence of a certain play-element... To be a sound culture-creating force, this play element must be pure... True play knows no propaganda; its aim is in itself, and its familiar spirit is happy inspiration.”²⁷ He defines a new group in society called Homo Ludens, 'Man, the Player,' which opposes Homo Faber, 'Man the Maker,' and Homo Sapiens, 'Man the Thinker.'²⁸

This new alternative group, Homo Ludens, and the notion of play became significant concerns and inspirations for theoreticians and architects after the book was published. In 1959, Roger Caillois, a sociologist intellectual, responded to the book of Huizinga in an appendix to *Man and the Sacred* (Free Press in 1959), and in 1961, he wrote a book named *Man, Play and Games*. Caillois paid tribute to the

²⁵ Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (Beacon Press, 1971). p. 13.

²⁶ Ibid. p. 1

²⁷ Ibid. p. 211.

²⁸ See Johan Huizinga. *Homo Ludens: A Study of the Play-Element in Culture*. For further explanations.

inspirational ideas and creativity of Huizinga's theory of play, which includes a concept as a free activity and defined limits by considering the 'sacred' area. Thus, it is separated from the routine of everyday life. Caillois states that:

First, he sought an exact definition of the essence of play; second, he tried to clarify the role of play present in or animating the essential aspects of all culture: in the arts as in philosophy, in poetry as well as in juridical institutions and even in the etiquette of war.²⁹

However, according to Caillois, Huizinga also ignores or underestimates the variety of playful actions and play activities, which helps society in many ways within the perspective of different cultural contexts. The main distinction between the works of Caillois and Huizinga is in categorizing "certain forms of play and [the way they] describe how these forms operate in societies."³⁰ Caillois' book distinguishes the differences between play and games and discusses the four different types of play – *agôn* (competition), *alea* (chance), *mimicry* (simulation) and *ilinx* (vertigo) – as an updated version of Huizinga's book. These types can be paired in different cultural contexts.

In addition to the categorization of play by Caillois, the definition of play is expanded by considering Huizinga's definition. Table 2.1 shows that Caillois's definition of play has similarities with Huizinga's play; however, Caillois goes into detail and differentiates his definition by considering the focal points, such as no interest in wealth or goods and separations of place within the perspective of the play activity.

²⁹ Roger Caillois, *Man, Play, and Games* ([New York]: Free Press of Glencoe, 1961). p. 3.

³⁰ Thomas S. Thomas S Henricks, 'Caillois's Man, Play and Games - An Appreciation and Evaluation', *American Journal of Play*, 3.2 (2011), 157–85. p 157.

Table 2.1 The definition of play by Huizinga and Caillois³¹

HUIZINGA'S DEFINITION OF PLAY ³²	CAILLOIS'S DEFINITION OF PLAY ³³
• It is a voluntary activity • It is different from the ordinary pieces of life • It is limited by specific places, times and cultural contexts • It has rules which reveals tension and balance • Its character is shaped by secrecy • It is not daily and real life. It is an escape from the everydayness.	• It has a free form • It is separate from the ordinary activities, places and times • It is uncertain; the results are unpredictable • It is unproductive; creating nothing • It has rules which have to follow • It is "accompanied by a special awareness of a second reality or of a free unreality, as against real life"

The difference between the works of Caillois and Huizinga is that while Huizinga does not include the games of chance such as bets, casinos, lotteries, and races, Caillois gives importance to these types of games related to money because of the chance factor. Huizinga focuses on competitions rather than chance games. Defined times and places for plays are another crucial distinctive feature of play for Caillois. Even though Huizinga also discusses the limitation of place and time, Caillois points out time and space limits and separate occupation, excluding from the other parts of life. According to Caillois, a game starts at a certain place, such as a chessboard, stadium, or stage with a signal, and it ends with a signal in a certain period (Table 2.1).

Unlike Caillois, Huizinga points out the link between the notion of play and religion by considering the relationship between God and human beings. Huizinga focuses on the discussions of Plato about the similarities between rituals and plays. Huizinga

³¹ Author's own compilation.

³² Huizinga. *Homo Ludens*, pp. 3-13.

³³ Caillois. pp. 9-10.

indicates that Plato “has no hesitation in comprising the *sacra* in the category of play.”³⁴

God alone is worthy of supreme seriousness, but man is made God’s plaything, and that is the best part of him. Therefore every man and woman should live life accordingly, and play the noblest games and be of another mind from what they are at present... For they deem war a serious thing, though in war there is neither play nor culture worthy the name, which are the things we deem most serious. Hence al must live in peace as well as they possibly can. What, then, is the right way of living? Life must be lived as play, laying certain games, making sacrifices, singing and dancing, and then a man will be able to propitiate the gods, and defend himself against his enemies, and win in the contest.³⁵

In this scope, Huizinga points out that “the Platonic identification of play and holiness does not defile the latter by calling it play, rather it exalts the concept of play to the highest regions of the spirit.”³⁶ According to Huizinga, the origins of play can be found before the culture, and it also becomes superior or at least independent from the culture.³⁷ Plato gives importance on play more than culture, which can be understood by his categorization of culture, rituals, and the concept of play. Huizinga also follows Plato’s lead, and he carries a step further what Plato discusses within the perspective of the relationship between play, culture and society.

Huizinga’s exploration of play as an integral cultural element finds resonance in the ideas put forth by Brian Sutton-Smith. As an American folklorist and play theorist, Sutton-Smith discerned play as a means through which individuals comprehend their surroundings. He contended that play facilitates personal and interpersonal understanding, fostering the development of one’s identity and cultural affiliation. In his 1997 work, *The Ambiguity of Play*, Sutton-Smith characterizes play as a multifaceted endeavor. Despite the varied activities and behaviors that the term *play* encompasses, he asserts that its essence needs to be more graspable through a

³⁴ Huizinga, *Homo Ludens*, p. 18.

³⁵ Quoted by Johan Huizinga, *Homo Ludens*, p.19, Originally written by Plato, *Laws*, vii, p. 796.

³⁶ Huizinga, *Homo Ludens*, p. 19.

³⁷ Ibid..

functional lens alone. Instead, he identifies it as a communication strategy, transcending mere functionality.³⁸ Hence, play serves as a crucial avenue for communication between individuals and the urban environment. McLaughlin underscores that play facilitates primary data exchange even without resorting to words.³⁹ The idea of play functioning as a communicative tool between people and their surroundings can be traced back to Johan Huizinga's seminal work "Homo Ludens." Huizinga posits that play takes precedence in the partnership between play and culture. According to Huizinga, "in the twin union of play and culture play is primary."⁴⁰ He delves into play's intricate nature, encompassing semantic and formal dimensions. Within his book, he observes that the tendency to associate play with qualities like 'non-seriousness,' 'non-productivity,' and 'divergent from daily life,' as seen in the works of scholars such as Huizinga and Caillois, originates from the Cartesian dichotomy between work and play in modern thought. Particularly following the Industrialization Era and the rise of Modern Thought, a distinction was established between work and play, necessitating their separation. This notion propagated that work ought to be serious, obligatory, and devoid of enjoyment. Consequently, activities with even the slightest utilitarian purpose were excluded from the play category. Sutton-Smith's book centers on 'the rhetorics of play,' with each rhetoric signifying distinct player archetypes, actions, and play styles.

According to him, there are seven rhetorics of play:

- The rhetoric of play as progress: This rhetoric mostly focuses on children plays. Unlike adults, the plays of children and animals use play for adaptation into their environments and help for their development physically, mentally and psychologically.
- The rhetoric of play as fate: This rhetoric is based on games of chance

³⁸ Brian Sutton-Smith, *The Ambiguity of Play* (Cambridge: Harvard University Press, 1997), p. 3.

³⁹ James T. McLaughlin, 'The Play of Transference, Some Reflections on Enactments in the Psychoanalytic Situation', *Journal of the American Psychoanalytic Association*, 35 (1987), pp. 557–82.

⁴⁰ Huizinga, *Homo Ludens* p. 46.

and gambling and it is against to the first rhetoric. “It [also] contrasts most strongly also with those modern theories of leisure that argue that the distinguishing feature of play is that it is an exercise of free choice.”⁴¹ “It is no longer a widespread and conscious value system among the intellectual elites, though it remains popular among lower socioeconomic groups.”⁴²

- The rhetoric of play as power: The source of this rhetoric is the sport games and competitions. It implies the conflicts between the power-focused control mechanisms. It takes its strength from the warfare and patriarchy.
- The rhetoric of play as identity: This rhetoric is mostly used for traditional, cultural elements, festivals and public ceremonies. According to this view, the aim of play is to strengthen the power of public players who play it and maintain their identities.
- The rhetoric of play as the imaginary: It highlights improvisation, creativity and development of imagination in literature and art.
- The rhetoric of the self: This rhetoric is the interpretation of play by capitalist society. According to that, play is an act for fun and relaxation which helps to draw away from everyday life such as high-level risk games and hobbies.
- The rhetoric of play as frivolous: This rhetoric asserts that play is an activity that is useless and foolish. “[I]n modern times, it inverts the classic ‘work ethic’ view of play, against which all the other rhetorics exist as rhetorics of rebuttal.”⁴³ Additionally, this view also implies that players are wandered.

⁴¹ Sutton-Smith, *The Ambiguity of Play*, p. 10.

⁴² Ibid.

⁴³ Ibid, p. 11.

Table 2.2 Sutton-Smith's Seven Rhetorics of Play⁴⁴

Rhetoric	History	Function	Form	Players	Discipline	Scholars
1. Progress	Enlightenment, evolution	Adaptation, growth, socialization	Play, games	Juveniles	Biology, psychology, education	Vygotsky, Erikson, Piaget, Berlyne
2. Fate	Animism, divination	Magic, luck	Chance	Gamblers	Math	Bergler, Fuller, Abt
3. Power	Politics, war	Status, victory	Skill, strategy, deep play	Athletes	Sociology, history	Sprioso, Huizinga, Scott, Von Neumann
4. Identity	Tradition	Communitas, cooperation	Festivals, parades, parties, new games	Folk	Anthropology, folklore	Turner, Falassi, De Koven, Abrahams
5. Imaginary	Romanticism	Creativity, flexibility	Fantasy, tropes	Actors	Art and literature	Bakhtin, Fagen, Bateson
6. Self	Individualism	Peak experience	Leisure, solitary, extreme games	Avant-garde, solitary players	Psychiatry	Csikszentmihalyi
7. Frivolity	Work ethic	Inversion, playfulness	Nonsense	Tricksters, comedians, jesters	Pop culture	Welsford, Stewart, Cox

The rhetorics are a source of various kinds of ambiguity. Obviously no rhetoric (the arguments made about a play form) is totally identifiable with any play practice (the way the ludic form is played). But because the rhetoric is making a statement about the value of the play form, there is apt to be a conflation of the two. Those who make statements about the value of the play are inclined to imply that their statements are also descriptions of the behaviors or experiences taking place on the playing field.⁴⁵

Sutton-Smith believed that these rhetorics are not mutually exclusive and that people can use multiple rhetorics to discuss play. He also believed that the rhetorics of play can change over time and that different cultures may have different preferred rhetorics. His play theory has been influential in the field of play studies. It provides a way to understand the different ways that people think about and talk about play, and it highlights the importance of play in human development. He introduces play

⁴⁴ Sutton-Smith, *The Ambiguity of Play*, p. 215.

⁴⁵ Ibid, pp. 214–216.

as a process of actively constructing meaning. Play is a way to create new possibilities and explore new ways of being. According to him, play can be shaped by the social and cultural context in which it takes place; additionally, it shapes these contexts simultaneously. The significance and roles of play are subject to cultural influences, and play can uphold or question societal conventions. Sutton-Smith provides the following sequence, arranging activities often labeled as play experiences based on their communal nature, ranging from more individual to predominantly collective settings:

- *Mind or subjective play*: dreams, daydreams, fantasy, imagination, ruminations, reveries, Dungeons and Dragons, metaphors of play and playing with metaphors.
- *Solitary play*: hobbies, collections, (model trains, model airplanes, model power boats, stamps), writing to pen pals, building models, listening to records and compact discs, constructions, art projects, gardening, flower arranging, using computers, watching videos, reading and writing, novels, toys, travel, Civil War reenactments, music, pets, reading, woodworking, yoga, antiquing, flying, auto racing, collecting and rebuilding cars, sailing, diving, astrology, bicycling, handicrafts, photography, shopping, backpacking, fishing, needlework, quilting, bird watching, crosswords, and cooking.
- *Playful behaviors*: playing tricks, playing around, playing for time, playing up to someone, playing a part, playing down to someone, playing upon words, making a play for someone, playing upon others as in tricking them, playing hob, putting something into play, bringing it into play, holding it in play, playing fair, playing by the rules, being played out, playing both ends against the middle, playing one's cards well, playing second fiddle.
- *Informal social play*: joking, parties, cruising, travel, leisure, dancing, roller-skating, losing weight, dinner play, getting laid, potlucks, malls, hostessing, babysitting, Saturday night fun, rough and tumble, creative anachronism, amusement parks, intimacy, speech play (riddles, stories, gossip, jokes, nonsense), singles clubs, bars and taverns, magic, ham radio, restaurants, and the Internet.
- *Vicarious audience play*: television, films, cartoons, concerts, fantasylands, spectator sports, theater, jazz, rock music, parades (Rose Bowl, mummers', Thanksgiving), beauty contests, stock-car racing, Renaissance festivals, national parks, comic books, folk festivals, museums, and virtual reality.
- *Performance play*: playing the piano, playing music, being a play actor, playing the game for the game's sake, playing New York, playing the fishes, playing the horses, playing lingo, play voices, play gestures, playbills, playback, play by play, player piano, playgoing, playhouses, playlets.
- *Celebrations and festivals*: birthdays, Christmas, Easter, Mother's Day, Halloween, gifting, banquets, roasts, weddings, carnivals, initiations, balls, Mardi Gras, Fastnacht, Odunde.
- *Contests, such as games and sports*: athletics, gambling, casinos, horses, lotteries, pool, touch football, kite fighting, golf, parlor games, drinking, the Olympics, bullfights,

cockfights, cricket, Buzkashi, poker, gamesmanship, strategy, physical skill, chance, animal contests, archery, arm wrestling, board games, card games, martial arts, gymnastics.

- *Risky or deep play*: Caving, hang gliding, kayaking, rafting, snowmobiling, orienteering, snowballing, and extreme games such as bungee jumping, windsurfing, sport climbing, skateboarding, mountain biking, kite skiing, street luge, ultrarunning, and skyjumping.⁴⁶

These terms showcase the diverse range of play phenomena, although they do not fully capture the extensive presence of informal play across various aspects of life. According to Sutton-Smith, this list itself requires a thorough description and comprehensive play theorizing, as the elements it comprises are often referred to using different terms like entertainment, recreation, hobbies, and pastimes.

In this study, it was indicated at the beginning that the concept of play discussed by philosophers revealed a new path for the theoreticians and also architects. Especially, the work of Huizinga has affected the practices and studies in urban theory. While Huizinga discusses the subject of play it shifts its track from philosophy to sociology and architecture implicitly.

2.2 Play versus Game: Understanding the Difference

The notion and origin of play is primarily the subject of philosophy by considering its place since antiquity to question its existence and meaning. However, in literature, the theoreticians predicate the origins of play within the social and cultural effect of the play notion and its importance for society and architecture. Therefore, it is essential to ask the question of ‘Why play rather game?’ At this point, it is crucial to bring the two different words *paideia* (or *paidia* or *paidea*) and *ludus* into the discussion in order to understand why it is played instead of games by discussing the criticism of modern cities. Roger Caillois’ work *Man, Play and Games* from 1961 about the themes of play and game, their definitions, classifications, and social

⁴⁶ Sutton-Smith, *The Ambiguity of Play*, p.4.

functions, is critical in this scope. According to Caillois, the activities of play occur between two edges: *paidia*, child play in Greek, and *ludus*, activities such as games, competition, and practice in Latin. His discussions on *paideia* and *ludus* are summarized by Gonzalo Frasca: Paideia is “prodigality of physical or mental activity which has no immediate useful objective, nor defined objective, and whose only reason to be is based in the pleasure experimented by the player”.⁴⁷

On the other hand, Ludus can be described as a kind of paideia, which is defined as “activity organized under a system of rules that defines a victory or a defeat, a gain or a loss”.⁴⁸ Even though Caillois does not want to give an exact definition and distinction of Paideia and Ludus, Frasca tries to find their differences between each other. Additionally, theoreticians do not denote the translation of ‘paideia as play’ and ‘ludus as game’; they pair these couples due to the intentions instead of meaning. Caillois indicates that while a game has a set of rules and the main purpose is to win, play has rules, too; however, the aim of play is pleasure rather than winning a prize and as a spontaneous act in which the rules are set by the players themselves. Additionally, Caillois states that both ludus and paidia are “not categories of play but ways of playing, they pass into ordinary life as invariable opposites, e.g. the preference for cacophony over a symphony, scribbling over the wise application of the laws of perspective”.⁴⁹ In this sense, this study will investigate the notion of *play* which is close to *paidia* – a free, spontaneous, communicative moment-based activity – in urban life and, it can include into the urban spaces in order to break the existing routines in society, on the contrary to the formal and closed system of *games*. The ambiguity in play is a crucial term preventing the play to turn into a game.

⁴⁷ Gonzalo Frasca, ‘Ludology Meets Narratology: Similitude and Differences between (Video) Games and Narrative’, 3 (1999) <<http://www.ludology.org/articles/ludology.htm>>.

⁴⁸ Ibid.

⁴⁹ Caillois, p. 53.

Salen and Zimmerman describe the relationship between play and game in two distinct ways⁵⁰: In the first relationship games are a subset of play. *Play* is a more extensive term that encompasses a wide range of activities, including informal and unstructured forms of play. Not all forms of play constitute a game. Games, on the other hand, involve a more formalized set of rules and competition. While most forms of play are looser and less organized, some formalized forms can be considered games. In this sense, *game* is a subset of *play*⁵¹ (Figure 2.2).

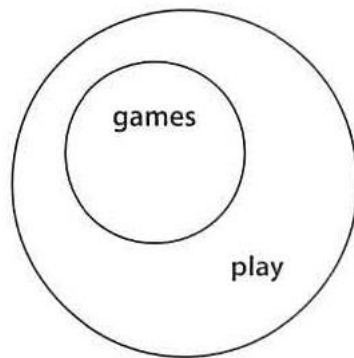


Figure 2.2 The schema of “games are components of play”⁵²

In the second relationship, play is a component of games. From a conceptual perspective, games contain play as one of their essential elements. Play is a crucial aspect of games but within the broader context of game design. It represents the experiential and interactive aspect of games, among other components. In this view, *play* is a component of the larger concept of *game*⁵³ (Figure 2.2).

⁵⁰ Katie Salen Tekinbaş and Eric Zimmerman, *Rules of Play: Game Design Fundamentals*, The MIT Press (MIT Press, 2004).

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

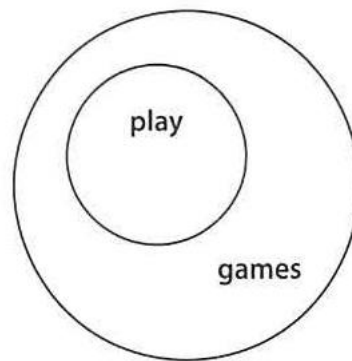


Figure 2.3 The schema of play is a component of games⁵⁴

Salen and Zimmerman state that, additionally, there is a third category of play that is broader and more inclusive which extends beyond typical play activities. This category refers to being in a playful state of mind, where a spirit of play is infused into ordinary actions or interactions. This could involve playful use of words, dressing playfully, or adopting a playful tone in communication. It emphasizes the playful attitude and mindset rather than specific activities or games (Figure 2.4).



Figure 2.4 The schema of the broadest and most inclusive play category⁵⁵

⁵⁴ Ibid.

⁵⁵ Ibid.

2.3 Concluding Remarks

In this chapter, the section on ‘the Concept of Play’ delves into the notion of play and its origins. It predominantly centers around the contributions of Johan Huizinga, Roger Caillois, and Brian Sutton-Smith. Johan Huizinga’s book, *Homo Ludens: A Study of the Play Element in Culture*, places a spotlight on the significance of play within society and its role as a medium of communication. He posits that play is an integral component of human interactions, giving rise to distinctive spatial experiences. Huizinga characterizes Homo Ludens as the ‘Playing Man’ and delves into the influence of play across diverse societal dimensions, including language, law, art, and philosophy.

In response to Huizinga’s work, Roger Caillois expands upon the classification of play, drawing distinctions among various play types such as competition, chance, simulation, and vertigo. He particularly underscores the significance of chance-based games and the interconnectedness between games and monetary systems. Caillois draws a clear demarcation between play and other facets of life, underscoring designated times and settings for engaging in play.

This subsection delves into the societal significance of play by examining the perspectives of Huizinga, Caillois, and Sutton-Smith regarding the origins, classifications, and cultural importance of play. It underscores the pivotal role of play as a fundamental element in human interactions and its far-reaching influence across various societal domains, including architecture and urban design. Sutton-Smith’s approach to play exhibits subtle deviations from the viewpoints of the other scholars. While he follows in the footsteps of Huizinga, he asserts that play is a multifaceted concept open to diverse interpretations. According to him, the spectrum of play encompasses numerous variations, each carrying distinct meanings and implications. He classifies seven distinct modes of contemplating play, which he terms as ‘rhetorics of play,’ aiming to fathom its intricate dynamics. Additionally, he categorizes the range of play behaviors to enrich our comprehension of play and its role in human life.

The concept of play, as deliberated upon by these scholars, gives rise to the notion of a 'Magic Circle.' This term alludes to a situation that defines the temporal and spatial dimensions where actors or players engage in play. The term is borrowed from Huizinga's work in *Homo Ludens*.

All play moves and has its being within a play-ground marked off beforehand either materially or ideally, deliberately or as a matter of course... The arena, the card-table, the magic circle, the temple, the stage, the screen, the tennis court, the court of justice, etc. are all in form and function play-grounds, i.e., forbidden spots, isolated, hedged round, hallowed, within which special rules obtain. All are temporary worlds within the ordinary world, dedicated to the performance of an act apart.

The concept of the magic circle, as expounded by Huizinga, refers to a distinct space generated by play. It is symbolized by an enclosed circle that delineates and sets apart the realm of play from the real world. This magical boundary serves as a temporal demarcation, representing a journey with both a commencement and conclusion, yet lacking a fixed starting or ending juncture. Within this circle, a space of repeatability is defined, offering both constraints and boundless prospects. Essentially, it constitutes a finite expanse with limitless potential. The magic circle characterizes a space that manifests in everyday life.

The sub-chapter titled 'The Spatial Dimensions of Play' explores the contributions of Henri Lefebvre, Michel de Certeau, and Walter Benjamin in relation to the interplay between the concept of play and everyday life. Lefebvre's trilogy *Critique of Everyday Life* and his work *The Production of Space* delve into the prospect of an architecture of pleasure and the transformative influence of play within society. Lefebvre accentuates the distinction between routine 'everyday' activities and the broader concept of 'everyday life,' underlining the significance of play as an isolated and secluded realm diverging from ordinary existence. In contrast, De Certeau focuses on resistance and tactics in the context of everyday life. He regards actions like reading and cooking as modes of resistance against prevailing systems of control. Benjamin introduces the notion of the flâneur, an observer and participant who navigates and encounters evolving urban landscapes.

This segment of the chapter underscores the link between play and rebellion against established systems, underscoring play as a conduit for relaxation, amusement, and spontaneous undertakings that challenge social hierarchies. Lefebvre's critique of industrial society and functionalism is reflected in his perspectives on play, with his dialogues aligning with Huizinga's delineation of play functions as contests or representations. In essence, these thinkers explore the potential of play and its interaction with everyday life to kindle imaginative alternatives and facilitate societal transformation.

The final subsection delves into the differentiation between the terms *paideia* (or *paidia*) and *ludus*, concerning the concept of play. Roger Caillois's work, *Man, Play and Games*, extensively explores the definitions and societal roles of play and games. Games possess predetermined rules and a winning objective, while play is characterized by impromptu actions and self-established rules, with the principal aim being pleasure. Caillois underscores that both *paideia* and *ludus* represent manners of engaging in play rather than discrete play categories. The text proposes that the urban life's notion of *play* aligns more closely with the unrestrained, spontaneous, and communicative essence of *paideia*. It serves as a means to break free from established societal routines, in contrast to the structured and enclosed system of *games*. The inherent ambiguity within play is deemed pivotal in preventing its transformation into a formal game.

All these thinkers emphasize the multidimensional aspect of play, its capacity to challenge societal conventions, and its potential to nurture innovation, opposition, and societal transformation. Play extends beyond the confines of games defined by preset regulations and objectives; it encompasses impulsive, enjoyable, and communicative pursuits. Its enigmatic and boundless nature facilitates experimentation, creativity, and the disruption of habitual routines.

The study of the play reveals its profound impact on human experience, society, and architecture. By understanding play as a distinct form of human activity, characterized by pleasure, responsive, fun, self-determined rules, and spontaneous

engagement, we can appreciate its potential for personal fulfillment, social transformation, and the creation of vibrant and inclusive urban spaces. Embracing the spirit of play within everyday life can lead to the revitalization of the mundane, the discovery of new perspectives, and the cultivation of a more joyful, free and meaningful existence.

In this way, a ground for the play in everyday life within the scope of its power for emancipation and transformation can be created. The philosophical and theoretical background of play concept reveals the discussion on play as a free and emancipative act. This chapter reveals the basic notions and characteristics of the play theory, which is depicted in Figure 2.5. The contributions of these concepts in the context of play in public space will be discussed in the following chapters.



Figure 2.5 The basic notions and characteristics of play theory⁵⁶

⁵⁶ Author's own compilation.

CHAPTER 3

THE NOTION OF PLAY IN PUBLIC SPACE DESIGN

3.1 Setting the Stage: Prelude to Discourses on Public Spaces and Everyday Life

Public spaces have constantly changed with many different events and influences socially and historically. The historical change process that started with the Industrial Revolution was later shaped by modernism, technology, and the effects of World War II. Public space, which gained new meanings and importance in everyday life, became the scene of all these historical changes. Kraus et al. outline four stages of the Industrial Revolution and highlight that the late 18th century witnessed the involvement of the first steam engine in the UK's textile industry, which is defined as the initial stage of the Industrial Revolution.⁵⁷ This situation was the beginning of the Revolution, increased mechanization and introduced mass production. This development led to the growth of cities, increased migration from rural to urban, and the development of new transportation systems. "At the first stage, the industry took the first steps towards replacing manual labor with mechanical labor, which increased the efficiency of the labor force."⁵⁸ The increasing density has caused changes and compression in urban spaces, especially in the public space. The movement from rural to industrial cities led to spontaneous urbanization and the expansion of urban areas. Cities became densely populated due to the influx of individuals seeking employment in factories for improved earnings and a modern lifestyle. While modernism traces back to a way of life and arrangement originating

⁵⁷ Kateryna Kraus, Nataliia Kraus, and Kateryna Budzhdyhan, 'Fourth Industrial Revolution as a Driver of the Digitalization of Production and Urbanization', *VUZF Review*, 7.1 (2022), 177–91 <<https://doi.org/10.38188/2534-9228.22.1.18>>, p. 179.

⁵⁸ Ibid. p. 180.

in 17th century Europe⁵⁹, its notable impact emerged during the 1920s, mainly fueled by the advancements ushered in by the Industrial Revolution in architecture and urbanism, resonating globally. Anthony Giddens indicates that the changes instigated by modernity hold a greater influence compared to many change forms specific to earlier epochs, encompassing both their widespread occurrence and heightened intensity.⁶⁰

The second industrial revolution, which started at the end of the 19th century with the invention of the assembly line, caused an increase in traffic and air pollution with the increase of already busy city centers and automobiles. With the development of mass production techniques, capitalism and the increase in factory areas also brought new needs and caused everyday life to become more and more ordinary.

By mid-nineteenth century the metropolis had already taken its chief traits from the new mass society, a society in which inward experience, personal history, psychological introspection, everything subjective, no longer mattered. In the big city and the mass inhabiting it the civilization of the machine age found its own form, one reduced to quotidian banality. The intellectual saw his own rules compromised. Between intellectuals and metropolis yawned a gulf that could be bridged only by accepting dissent. The intellectual, in substance, discovered that his own singularity no longer had its place in the massified metropolis dominated by a technical capacity for infinite duplication which, as Nietzsche saw with utter lucidity, had killed off once and forever all sacredness and divinity. But at the same time the metropolis became the very sickness to which the intellectual felt himself condemned: exile in his homeland, he could make one last attempt at dominating the evil that assailed him by deciding to abandon himself of his own free will to a holy prostitution of the soul.⁶¹

The third stage of the Industrial Revolution came with the inventions of computer and production automation in the 1970s.⁶² These computers enabled the processing

⁵⁹ Anthony Giddens, *Modernliğin Sonuçları* (İstanbul: Ayrıntı Publication, 2004), p. 11.

⁶⁰ Ibid., p. 14.

⁶¹ Manfredo Tafuri and Francesco Del Co, *Modern Architecture (History of World Architecture)* (Academy Editions Ltd., 1980), p. 87.

⁶² Kateryna Kraus, Nataliia Kraus and Kateryna Budzhdyhan, 'p. 180.

of top-tier information that was previously managed manually. The advent of computerization served as a catalyst for production automation. These new developments also affected urbanization by considering the population growth, urban settlements, and lifestyle in the cities. Starting from the 1980s, artificial intelligence and robotics came to the forefront in history as the fourth stage of the Industrial Revolution. “[It] is a new industrial breakthrough, in which there is an interaction of new information and communication technologies in production processes, urban management, and life.”⁶³ As technology advances and urban areas grow, these shifts introduce alterations in the public domain, urban landscapes, and daily routines. Undoubtedly, these industrial revolutions have also given rise to wage disparities and societal inequalities. Within the trajectory of industrial and urban advancement, public spaces became integral components of the capitalist cycle, transformed into segmented areas with designated functions within cities. As time allocation in daily life evolved, the proportion of social activities diminished compared to obligatory engagements like work.

According to Françoise Choay, the cities have experienced a decline in semantic richness since the Industrial Revolution, coinciding with the transformation of space’s nature.⁶⁴ The once informative and shaping quality of space in earlier epochs has diminished. The city, which previously functioned as a means of communication, has evolved into a subject of scrutiny for experts such as social scientists, urban sociologists, and planners.⁶⁵ Over time, these debates combined with Modernism and the state of cities and urbanization after the World War II.

Marshall Berman divides the history of modernity into three distinct phases, focusing on the interplay between modernism and modernization. The first phase stretches

⁶³ Kateryna Kraus, Nataliia Kraus and Kateryna Budzhdyhan, p. 180.

⁶⁴ Cited from Françoise Choay, 1969. *The Modern City: Planning in the 19th century*. New York: George Brazillier, Inc. by Ela Alanyalı Aral, ‘Leftover Space as a Value and Potentiality for the Public Realm in the City’, 2003, p. 23.

⁶⁵ Ela Alanyalı Aral, p. 23.

from the early 16th century to the early 18th century and is characterized by a lack of awareness about the transformative forces at play. The second phase is defined by the emergence of a modern public and marked socio-political upheavals prominently driven by the French Revolution of 1789. The dynamics that followed fostered a dramatically altered environment. The 19th century's modern public sphere introduces an inner duality. This era retains memories of pre-modern existence, nurturing the emergence and establishment of modernization and modernism. This dual consciousness acts as a fertile ground for their growth. In the final stage, the 20th century, modernization extended its influence across almost the entire globe.⁶⁶

Karl Marx identifies the core of modernity as the fundamental contradiction rooted in its foundation. While industry and science pave the way for more efficient human labor utilization, they perpetuate decay by relegating people to serve machines. Marx contends that this decay can be confronted only by a new social force: the proletariat, as modern as the machines themselves. In the *Communist Manifesto*, it is revealed that the revolutionary impetus to overthrow the modern bourgeoisie springs from the very impulses and necessities intrinsic to the bourgeoisie.

The bourgeoisie cannot exist without constantly revolutionizing the instruments of production, and with them the relations of production, and with them all the relations of society... Constant revolutionizing of production, uninterrupted disturbance of all social relations, everlasting uncertainty and agitation, distinguish the bourgeois epoch from all earlier ones. [...] All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and men at last are forced to face...the real conditions of their lives and their relations with their fellow men.⁶⁷

Berman states that the perception of modernity in the 20th century has a hostile atmosphere, unlike the perception in the 19th century. The fact that people gradually

⁶⁶ Marshall Berman, *All That Is Solid Melts into Air: The Experience of Modernity* (New York, Toronto, London: Penguin Books, 1982), pp. 16–17.

⁶⁷ cited from Marx by Marshall Berman, p. 21.

become extensions of machines and that they lack dynamism has resulted in this result. Giddens, on the other hand, has a more positive outlook. While Giddens' description might initially appear as a pessimistic metaphor for modernity, it encapsulates not just a sense of hopelessness but also an "energizing and optimistic anticipation." Moreover, it implies that although complete control over the journey's trajectory and speed is unattainable, comprehending existence and engaging in 'internal' interventions remain viable. This perspective holds a positive aspect, offering a sense of encouragement.

According to Giddens, there are two critical images which play a significant role regarding the experience of living in the world of modernity, yet both remain insufficient. The first image, attributed to Max Weber, illustrates how rationality's grip gradually confines individuals within a mundane bureaucratic routine, called the 'iron cage.'⁶⁸ Among the founders of modern sociology, Weber recognized the importance of expertise in societal development and framed the phenomenology of modernity around it. According to Weber, the vibrancy and spontaneity of daily life thrive only within the confines of this bureaucratic structure. The second image, associated with Marx and embraced by many beyond traditional Marxism, presents modernity as a menacing entity. Marx's insights surpassed his contemporaries in comprehending the modernity's destructive and irrevocable consequences. In Marx's view, as Habermas indicated, modernity remains as an 'unfinished project,'⁶⁹ a monster that can be tamed, as humanity retains the ability to control its creations. Capitalism, in this interpretation, represents an irrational mode of governance, replacing the controlled fulfillment of human needs with the capricious forces of the market.⁷⁰ In addition to these images, Giddens creates another image with

⁶⁸ Anthony Giddens, pp. 137–138.

⁶⁹ Further details, please also see, Jürgen Habermas, 'Modernity: An Unfinished Project [1980]', in *Contemporary Sociological Theory*, ed. by Craig J. Calhoun (Blackwell, 2007), pp. 2–363.

⁷⁰ Anthony Giddens, pp. 137–138.

‘juggernaut’⁷¹ metaphor. He states that this ride with juggernaut is by no means entirely unappealing or unprofitable; often filled with refreshing and hopeful anticipation.⁷² While modernity’s institutions persist, our complete control over the journey’s course and pace remains unattainable. Consequently, a sensation of complete safety eludes us, as the route taken by this journey is fraught with impactful risks. This creates a paradoxical coexistence of ontological security and existential anxiety. The concept of modernity’s juggernaut is multifaceted and not uniform; it transcends a singular trajectory. It is not a tool formed of unified mechanisms; instead, it is a structure defined by dynamic, contradictory, and competing influences.⁷³

Georg Simmel indicates that the deepest problems of modern life arise from the individual’s effort to protect his independence and individuality against the dominant forces of society.⁷⁴ The stimuli that individuals are constantly exposed to in the urban environment develop a blasé attitude.⁷⁵

While industrial revolutions showed their effects in every field with modernism, social life was directly affected and reflected in urban life. Capitalism and consumption culture, formed by the products of developing industry and modernization, have also become a point of escape for urbanites who are increasingly isolated and alienated from society. They started to create their own spaces, such as modernist plazas and department stores in Europe and shopping malls and gated communities in America. While these new forms were designed to be

⁷¹ Giddens explains that the term "juggernaut" originates from the Hindi word "jagannath," signifying the lord of the world and attributed to Krishna. An annual procession featured a massive chariot carrying a statue of this deity through the streets, with his devotees purportedly sacrificing themselves under the wheels. Modern life parallels being aboard a fast-moving juggernaut rather than a meticulously guided and expertly navigated vehicle. Further details, please see, Anthony Giddens, p. 56.

⁷² Anthony Giddens, pp. 137–138.

⁷³ Ibid., pp. 138–139.

⁷⁴ Georg Simmel, ‘The Metropolis and Mental Life’, in *The Sociology of Georg Simmel* (Glencoe, Illinois: The Free Press, 1950), pp. 409–24.

⁷⁵ Ibid.

functional and efficient for the public, they have created an alienating and exclusionary environment.

The all-encompassing influence of global capitalism has resulted in political, economic, and spatial marginalization and uniformity, which in turn have led to societal unrest.⁷⁶ This turmoil has surfaced neglected issues, prompting resistance movements focused on claiming “the right to the city.”⁷⁷ These movements have provided a voice for marginalized groups and have unveiled the multifaceted symptoms of capitalism pervading every facet of existence, leading to escalating inequality.⁷⁸ These movements have also played a transformative role in shaping public spaces that highlight dissent and diversity. By bridging previously separate groups, these movements have showcased their inclusive strength. Through these actions, they have autonomously reshaped parts of the urban environment, offering ordinary citizens an active role. This process has also nurtured critical cultural production, spanning from political philosophy to planning, design, and art. Ultimately, these movements have ignited a fresh political imagination, introducing new forms of subjectification and dissent. They have spurred a critical engagement with cultural creation and engendered a sense of protest towards established politics and the political landscape.⁷⁹

An influential figure in theoretical discourse, David Harvey’s contributions in this realm are indispensable. He delves into power dynamics, the proletariat versus the ruling class, labor’s potency, and the interplay between city and architecture within the capitalist framework. Harvey asserts that capitalism is in a perpetual cycle of

⁷⁶ Burcu Yiğit Turan, ‘Occupy Gezi Park’, in *City Unsilenced. Urban Resistance and Public Space in the Age of Shrinking Democracy*, ed. by Jeffrey and Sabine Knierbein Hou (New York, London: Routledge, 2017), pp. 83–94, p. 84.

⁷⁷ Neil Brenner, ‘Theses on Urbanization’, *Public Culture*, 25.1 (2013), pp. 85–114.

⁷⁸ Benjamin Shepard, 2012, quoted in Burcu Yiğit Turan, ‘Occupy Gezi Park’, in *City Unsilenced. Urban Resistance and Public Space in the Age of Shrinking Democracy*, ed. by Jeffrey and Sabine Knierbein Hou (New York, London: Routledge, 2017), pp. 83–94, p. 84.

⁷⁹ Jacques Rancière, *Disagreement: Politics and Philosophy*, 1st print (Minneapolis: University of Minnesota Press, 1999).

deconstructing established systems and settlements, only to regenerate anew.⁸⁰ This cyclic process emphasizes the reconstruction and deconstruction of spaces, accounting for the evolving circumstances and capitalism's societal impact. The essence of capitalism is reflected in its creation of cities as both production hubs and consumption epicenters, pivotal for its continuous reinvigoration. According to Harvey, urbanization encapsulates the establishment of infrastructure to facilitate production, circulation, exchange, and consumption.⁸¹ This complex transformation is shaped by the capital, space, and time. Notably, Harvey highlights the commanding influence of monetary power, enabling even grand palaces to morph into offices or mass housing units.⁸²

Harvey contends that capitalist urbanization thrives within the confines of the capital community. It is constructed within the firm framework of spatial and temporal abstractions, channeling the ceaseless energy and turbulence of capital's movement, while under the scrutiny of a watchful and skeptical government.⁸³ The urban domain emerges as a congregation of productive forces, encompassing the engaged workforce in the temporary capital circulation. Urban areas serve as settlements for individuals continually reproducing themselves through the proceeds derived from capital's circulation or its derivative incomes. Social and political complexities intertwine within the capitalist city, coexisting with the dynamic forces of capitalism's uneven growth—an essential dialectic in Harvey's view. Addressing the ensuing quandaries and comprehending the inherent contradictions becomes pivotal. Harvey suggests contemplating solutions to this intricate puzzle and examining the mechanisms at play. Henri Lefebvre's insight, as Harvey echoes, is that capitalism thrives by producing space, with urban space becoming an expanding organism.⁸⁴

⁸⁰ David Harvey [translated by Esin Soğancılar], *Urban Experience* (İstanbul: Sel Publishing, 2016).

⁸¹ *Ibid.*, p. 109.

⁸² *Ibid.*, p. 250.

⁸³ *Ibid.*, p. 317.

⁸⁴ *Ibid.*, p. 318.

Therefore, scrutinizing the urbanization process unveils the mechanisms underpinning capitalism's reproduction.

Industrial revolutions, the impact of modernism, and particularly the economic and social turmoil witnessed during the World War II have left their marks on urban landscapes. Capitalism's imprint is indelibly etched onto these spaces, its influence cutting across emerging crises and leaving a trail of profound consequences on societies, ecologies, and cultures. Within each wave of change and crisis, capitalism seizes upon meaningful patterns and daily practices, often with devastating effects. In the face of crisis, capitalism seizes another opportunity to appropriate everyday life's significant routines and practices. It acts as a driving force for social self-organization, striving to navigate capitalism's persistent challenges, uncertainties, and fragmentations. A range of forms emerges in response: from active responses and resistance to ongoing struggles, avoidance, and even countercultural movements within the urban context.

Tornaghi and Knierbein state that over the past decades, professionals spanning architects, geographers, planners, sociologists, and urban designers, captivated by the realm of public space, have engaged in meticulous endeavors to document the evolving nature of these places.⁸⁵ According to Tornaghi and Knierbein, their efforts encompass a broad spectrum of transformations, from explorations of shifts in publicness and public life⁸⁶, to delving into public opinion and the public sphere⁸⁷, as well as observations of unsettling landscapes and the encroachment of privatization on public spaces.⁸⁸ This substantial reservoir of literature coexists

⁸⁵ Chiara Tornaghi and Sabine Knierbein, 'Conceptual Challenges. Readdressing Public Space in a Relational Perspective', in *Public Space and Relational Perspectives. New Challenges for Architecture and Planning*, ed. by Chiara Tornaghi and Sabine Knierbein (London and New York: Routledge, 2015), pp. 13–16, p. 13.

⁸⁶ Hannah Arendt, *The Human Condition* (University of Chicago press, 2013); Richard Sennett, 'The Fall of Public Man. London, New York', *Victoria, Toronto, New Delhi, Auckland and Rosebank*: Penguin, 2002.

⁸⁷ Jurgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (MIT press, 1991).

⁸⁸ Further information, please see, William H. Whyte, 'The Social Life of Small Urban Spaces', 1980; M. (Ed.) Sorkin, *Variations on a Theme Park. The New American City and the End of Public Space* (New York: Hill and Wang, 1992); S. Christopherson, 'The Fortress City. Privatised Space, Consumer Citizenship', in *Post-Fordism*:

alongside lesser-explored yet profoundly relevant accounts of insurgent, interstitial, yet enduring forms of collective space appropriation and recreation.⁸⁹ Thus, since 1960s, public space is a topic of various disciplines as a place for people's needs and claims.⁹⁰ Only very few of these contributions have explicitly characterized public space as a "relational web,"⁹¹ intertwining individuals, locations, and connections or as a "condition for and symbol of human relation"^{92, 93}

Henri Lefebvre's works are vital resources often cited in discussions about the contribution to the social production of space, resistance in the cities, everyday life and its components, and everyday life in public spaces. He is one of the pioneering French Marxist philosophers and sociologists who wrote extensively about public space and its power relationship. He argues that space is not a neutral or inert background, but a social product produced and reproduced through human practices. Lefebvre's insights shed light on the complex ways public spaces are constructed, utilized, and imbued with power dynamics, enriching the discourse on the intersection of space, society, and capitalism. In 1947, the first volume of the *Critique of Everyday Life* trilogy was published, marking a pivotal moment in Henri Lefebvre's work.⁹⁴ In this initial volume, he introduces the concept of everyday life—an intricate amalgamation of material and symbolic social practices that form the foundation of our existence. The trilogy's second volume delves into the

A Reader, ed. by A. Amin (London: Blackwell, 1994), pp. 409–27; Low, S. and Neil Smith, *The Politics of Public Space* (New York: Routledge, 2006) and Chiara Tornaghi and Sabine Knierbein, p. 13.

⁸⁹ Sophie Watson, *City Publics: The (Dis) Enchantments of Urban Encounters* (Psychology Press, 2006); Karen Franck and Quentin (Eds.) Stevens, *Loose Space: Possibility and Diversity in Urban Life* (Abingdon: Routledge, 2007); Jeffrey Hou, *Insurgent Public Space: Guerrilla Urbanism and the Remaking of Contemporary Cities* (London and New York: Routledge, 2010).

⁹⁰ William H. Whyte, 'The Social Life of Small Urban Spaces', 1980; Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1992); Setha Low and Neil Smith, *The Politics of Public Space* (New York: Routledge, 2006); Don Mitchell, *The Right to the City: Social Justice and the Fight for Public Space* (New York, London: The Guilford Press, 2003); Watson; Further details, please see, Tornaghi and Knierbein, pp. 13–16.

⁹¹ Lyn H. Lofland, *The Public Realm. Exploring the Cities Quintessential Social Territory* (Farnham: Ashgate).

⁹² By referring Georg Simmel in Fran Tonkiss, *Space, the City and Social Theory* (Oxford: Polity Press, 2005).

⁹³ Tornaghi and Knierbein, p. 13.

⁹⁴ Henri Lefebvre, *Critique of Everyday Life - The One Volume Edition* (London and New York: Verso, 2014). The book includes all three volumes of *Critique of Everyday Life*, Volume I. Introduction, Volume II. Foundations for a Sociology of the Everyday and Volume III. From Modernity to Modernism.

multifaceted dimensions of everyday life, encompassing its social, political, and economic aspects. In the concluding volume, Lefebvre scrutinizes the intricate nexus between everyday life and the phenomenon of modernity. Between these trilogy volumes, two notable works emerged: *The Right to the City* in 1968 and *The Production of Space* in 1974. Lefebvre's exploration of 'The Right to the City' questioned prevailing urban studies and human rights discourses, introducing the concept to critique the impacts of industrialization and capitalist modernity on urban society. He posited that industrialization and capitalist modernity shape urban society utilizing commodification, center dispersion, and ruptures in everyday life. *The Production of Space*, on the other hand, delves into the complex relationship between social relations and the creation of space. Lefebvre articulates three distinct modes of space production: representations of space, representational spaces, and lived spaces.⁹⁵ Representations of space manifest in maps, plans, and symbolic languages, while representational spaces are the experiences and appropriations of space in individuals' everyday lives. Lived spaces emerge through the activities and interactions that people engage in daily.

Lefebvre underscores that the production of space is fundamentally political and can serve as a site of resistance. He introduces the concept of the spatial triad, elucidating how space emerges through the interplay of spatial practice, representations of space, and representational spaces. Notably, he advocates for the right to the city, asserting that it is a fundamental entitlement for all, fostering democratic and inclusive urban spaces—a fundamental tenet for ensuring equitable urban development.

Following the transformative waves of industrial revolutions, the profound impact of modernism, and the seismic aftermath of the Second World War, capitalism reached the apex of its power. This heightened state became a focal point of scholarly attention, particularly concerning its influence over urban public spaces. Everyday

⁹⁵ Henri Lefebvre [translated by Donald Nicholson-Smith], *The Production of Space*, (Cambridge, Oxford: Blackwell, [1974] 1991).

life metamorphosed into a relentless battleground, where individuals grappled to establish their existence while seeking refuge from the banal and the alienating. In light of this backdrop, the subsequent sections of this chapter will embark on a comprehensive exploration of everyday life within public spaces. Guided by the pioneering contributions of Lefebvre, this inquiry will also delve into the complex interaction with the concept of play and discuss the opposing tactics and liberating movements of everyday life and society.

3.2 From Mundane to Magic Circle: Play's Transformative Passage in Public Spaces

The city and the urban, where the constant crises and the efforts to overcome these crises are more or less successfully handled through collective self-organization, is almost like a palimpsest. This constant change and effort reflect the complex and dynamic nature of cities. The people living in the cities nourish these changes with their actions and stances against the crisis. In this scope, public spaces become the heart of the cities for centuries by being a stage for counter or supportive actions of the individuals. They are the arenas to help individuals share thoughts to remind them of the necessity of being public socially and politically. According to Mumford, starting from the 1900s, the idea that civil relations in public spaces gained importance was adopted.⁹⁶ The crucial milestones such as the Industrial Revolution, Modernism, and WWII have affected both public everyday life and the cities in different layers. While the Industrial Revolution released serial production and technology to use in many areas of everyday life, modernism defined the new lifestyle for people and shaped the spaces accordingly. While modernism has brought new reforms within the scope of art and culture, modern lifestyle emerged in the late

⁹⁶ Lewis Mumford, *The City in History: Its Origins, Its Transformations, and Its Prospects* (Houghton Mifflin Harcourt, 1961).

19th and 20th centuries in response to the Industrial Revolution. Modern life started to alienate people from each other and to the city.

The concept of “creative destruction,”⁹⁷ borrowed by Harvey from Schumpeter, illustrates the ongoing renewal process within the capitalist system, where the old is consistently dismantled and replaced with the new. This concept can lead to various implications. For instance, as modernity portrays urbanization as a path forward, the physical, cultural, ethical, and political values of urban spaces are continually regenerated throughout the urbanization processes.⁹⁸ The actions of destruction and creation stem from modernity’s inherent contradictions, culminating in the emergence of alternative outcomes. The progressive and revolutionary facets of modernity coexist alongside its alienating and fetishistic dimensions.

Walter Benjamin reveals a creative method to revolt against this system in addition to discovering the fragments of pieces in the city. Benjamin borrows the term *flâneur*, which means a stroller, and comes from French *Flânerie*, the act of strolling. It is revealed to be based on the essay by French poet *Charles Baudelaire*, *The Painter of Modern Life*, written in 1863, by Walter Benjamin in his seminal work, *The Arcades Project*, which is the collection of his writings between 1927 and 1940. After the renovation of Paris with Haussmann in Paris at the beginning of the 19th century, the citizens started to look around through the boulevard and visit cafés and shops, which kept avenues alive. The term was new to society, and it changed the daily life of the citizens in this century. A flâneur walks all around the city. There is no aim for strolling in the city except to be a part of it. Additionally, he seeks the experiences that can be obtained from confrontations in the crowds of the city.⁹⁹ Baudelaire describes the modern Parisians as les flâneurs “who practiced leisurely

⁹⁷ David Harvey [translated by Berna Kılınçer], *Paris, Modernitenin Başkenti* (İstanbul: Sel Publication, 2012), pp. 7–8.

⁹⁸ Berman.

⁹⁹ Walter Benjamin (translated by Howard Eiland and Kevin McLaughlin), *The Arcades Project*, ed. by Rolf Tiedemann (Cambridge, Massachusetts, and London, England: Belknap Press of Harvard University Press, [1982] 1999).

strolling as a form of entertainment.”¹⁰⁰ Flâneur observes the behaviors of the citizens and rapidly changing urban spaces of Paris.

For the perfect flâneur, ... it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow. ... To be away from home, yet to feel oneself everywhere at home; to see the world, to be at the center of the world, yet to remain hidden from the world – such are a few of the slightest pleasures of those independent, passionate, impartial [!!] natures which the tongue can but clumsily define. The spectator is a prince who everywhere rejoices in his incognito... The lover of universal life enters into the crowds as though it were an immense reservoir of electric energy. We might also liken him to a mirror as vast as the crowd itself; or to a kaleidoscope endowed with consciousness, which, with each one of its movements, represents the multiplicity of life and the flickering grace of all the elements of life.¹⁰¹

Even though Benjamin came up with the concept of flâneur through Baudelaire’s essay, it becomes an act of rebellion against the existing system and the mundane with Benjamin. The flâneur is aware of the value of individual experience. The flâneur, the actor of the urban exploration game, continues his opposition to the existing solid structure by discovering and surprises. At this point, play is something useful by considering its combination with the concept of flâneur and its contribution to social life. Play is an essential way for relaxation and entertainment. Besides, “it is rediscovered spontaneity, and even more, it is activity which is not subjected to the division of labor and the social hierarchies.”¹⁰² Flâneurs become one of the pioneer rebels against what comes along with the Industrial Revolution and modern life with their playful act in the city and everyday life. Benjamin tries to show the social events that are stuck in the impermanence of daily life and create

¹⁰⁰ Nancy Forgione, ‘Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris’, *The Art Bulletin*, 87.4 (2005), 664–87 <<http://www.jstor.org/stable/25067208>>.

¹⁰¹ Quoted by Benjamin (translated by Howard Eiland and Kevin McLaughlin), p. 443 Originally written by Baudelaire, “The Painter of Modern Life” and Other Essays, trans. Jonathan Mayne (New York: DaCapo, [1873] 1984), p. 9.

¹⁰² Henri Lefebvre, *Critique of Everyday Life: Foundations for a Sociology of the Everyday - volume II*, Critique of Everyday Life (Verso, 1991). p. 203.

contradictions and tries to develop a visual strategy against this situation and present a fulcrum.

Lefebvre argues that public space is essential for the development of differentiated space, which is the space of lived experience. It is characterized by the diversity of people and cultures and the richness of everyday life. Lefebvre's approaches and ideas on public space have been influential in urban planning and urban design. According to him, the public space is the most important part of the city, where people can interact and communicate with each other. The public sphere is a space of struggle where people can challenge the existing capitalist cycle and system and create new possibilities. His work has been used to argue for the importance of creating public spaces that are accessible to all people and that promote diversity and creativity.

In his book *Le Droit à la Ville [The Right to the City]* in 1968, Lefebvre made criticisms of urban studies and human rights discourses with the concept of 'right to the city.' With this concept, he states that industrialization and capitalist modernity shape urban society. Urban society is formed by capitalist production relations and technocratic measures. Industrialization commodifies the city, disperses the center, and creates cracks in everyday life. The proletariat, those who produce the urban space and its relations, are driven from the center of the city to its peripheries. In this process, the conscious creative capacity of the proletariat decreases, and the urban consciousness weakens.¹⁰³

Lefebvre states that urban space is an instrument controlled by the ruling classes. This instrument aimed to hold space in the hands of power by dispersing and directing the proletariat and preserving capitalist relations of production. According to Lefebvre, the solution to this trend is not to return to the past or surrender to the current order, but to transform urban society with a new humanism, with an

¹⁰³ Mitchell.

experimental utopia. The potential for this transformation was in the proletariat. Lefebvre stated that the urban-rural distinction reflects the basic contradictions and class struggle existing in the spatial dimension. Critical urban studies, which started with the study of the right to the city, matured in *The Production of Space* (1974). Lefebvre emphasized that class struggle affects the production of space, and this struggle is more evident in space today. Consequently, according to Lefebvre, only the proletariat can contribute its social and political activity to the realization of urban society.¹⁰⁴

In his works, the main aim of Lefebvre is to comprehend everyday life within the focus on individuals' interaction in spaces by considering events and activities and reinvention of space and society simultaneously. As a Marxist, unlike Marx, he concentrates on everyday life more than the capitalist conditions. At the same time, he discusses the deterioration not only economically but also socio-culturally, alienation and everyday life. Since the beginning of the 20th century, capitalism has affected the economy and all areas of life. Consumption culture has become an element that affects people's lives and thoughts and shapes their values. While these values were being shaped, people started to become alienated from both social life and production, and the traces of alienation became visible in social and cultural life. The increase in the pressure of consumption culture and capitalist life on people has also shaped everyday life, causing people who go back and forth between work, home, and repetitive activities to be stuck in this routine. This situation has led people to move away from their subjective values and habits and to become standardized due to the consumption culture. Their freedoms began to be lost in everydayness and restricted the inhabitants of the city. According to Lefebvre, *everyday life* and *everydayness* [*quotidienneté*] have a distinctive, nuanced understanding: While

¹⁰⁴ Turan. Further details, please see, Henri Lefebvre, *The Production of Space* (Blackwell, 1991); Don Mitchell, *The Right to the City: Social Justice and the Fight for Public Space* (New York, London: The Guilford Press, 2003), Arendt., Jacques Rancière, *Disagreement: Politics and Philosophy*, 1st printing edition (Minneapolis: University of Minnesota Press, 1999). and Isabell Lorey, 'The 2011 Occupy Movements: Rancière and the Crisis of Democracy', *Theory, Culture & Society*, 31.pp. 7–8 (2014), pp. 43–65.

everydayness refers to the repetitive actions and mundane, everyday life is defined as a broader and dynamic understanding by including various elements such as individuals, activities, places, time, social structures and cultural influences.¹⁰⁵ According to Lefebvre, starting from the 19th century with capitalism, three different time lines can be discussed: (i) free time (leisure time), (ii) required time (work time), and (iii) constrained time.¹⁰⁶ Elden indicates that the main problematic of the 20th century was the shift of the balance between these time kinds. Everyday life has become the primary terrain of class struggle and capitalism instead of the economy.¹⁰⁷ The free time is not something to be planned by the people but what is left from the work and constrained time. The free time is defined by the consumerist society and people spend their free time with the mundane and ordinary types of shows and spectacles such as the similar tv shows, films and shopping with the campaigns, discounts, and sparkling shop windows. These so-called free time activities and their spaces are away from the definition of public spaces as being distracted from the everyday mundane and being free with the rest of the public by socializing.

Lefebvre considers space as the sum of social actions. According to that, space embodies both individual and collective actions simultaneously. It is perceived as a 'lived' space, both 'constructed' and 'process of processes', emerging from the interaction of concrete and intangible, encompassing actions, thoughts, and simultaneous experiences. According to Lefebvre, space and social activities interact and transform each other. For this reason, the activities carried out in the space reproduce the space. In this context, the concept of play emerges as a catalyst that creates and/or feeds this interaction in public space. In the capitalist and consumption culture we live in, while trying to bring the public space to a point where it is

¹⁰⁵ Further details, please, see Henri Lefebvre [translated by Donald Nicholson-Smith], *The Production of Space*, Michael E. Gardiner, *Critiques of Everyday Life* (London and New York: Routledge, 2000). and Henri and Christine Levich Lefebvre, 'The Everyday and Everydayness', *Yale French Studies*, 73 (1987), pp. 7–11.

¹⁰⁶ Henri Lefebvre, *Modern Dünyada Gündelik Hayat* (İstanbul: Metis Yayınları, 2016), p. 66.

¹⁰⁷ Stuart Elden, *Understanding Henri Lefebvre* (Cornwall: Continuum International Publishing Group, 2004).

constantly commodified and serves this culture, the events and playful interventions to be organized in the space prevent this situation from occurring. As Lefebvre mentioned, public space becomes a field of resistance. The power and importance of play are great for this new public space that challenges the dominant ideology and pioneers the creation of new possibilities for social and political change. Lefebvre's *Critique of Everyday Life* trilogy (1947, 1962, 1981) and *The Production of Space* (1974) are important sources that highlight exploring the potential of an architecture of enjoyment and the transformative power of play in society. Lefebvre emphasizes the distinction between *everyday* activities and *everyday life*, emphasizing the importance of play as a potential for a closed challenge separate from ordinary activities. In *Toward an Architecture of Enjoyment* ([1973] 2014), he argues that architecture can also be a way of creating spaces conducive to enjoyment. The trilogy of *Critique of Everyday Life* (1947, 1962, 1981) is an influential work on urbanism, everyday life, and spaces, in addition to his heavily cited book, *The Production of Space* (1974). In the books of Lefebvre, based on the critiques on everyday life, society and cultural contexts, and the relation with architecture and urban design, the basic argument is on the possibility of the architecture of enjoyment. According to him, a transformation of society is possible if only there is a possibility on a total revolution of social conditions and cultural contexts. As an important part of everyday life, architecture can change if society changes. He indicates that it is important to understand the difference between "the enjoyment of a space" and 'the space of enjoyment' within the perspective of architecture's constitution of capitalist productions.

In *Critique of Everyday Life*, Lefebvre defines everyday life as a junction of "illusion and truth, power and helplessness; the intersection of the sector man controls and the sector he does not control."¹⁰⁸ The trilogy of *Critique of Everyday Life* reflects the

¹⁰⁸ Henri Lefebvre, *Critique of Everyday Life: Foundations for a Sociology of the Everyday*, *Critique of Everyday Life* (Verso, 1991), p. 40.

idea of Marxist alienation and commodification, which are related to the production mechanisms, come along with the capitalism. He presents the distinction between *everyday*, which includes all fragmented various activities that took place in the defined spaces, and *everyday life*. Everydayness and the boredom of everyday lives have their own spaces where everyone in society shares their experiences. In this sense, for Lefebvre, it is a big surprise that society of technology, functionality era discovers *Homo Ludens*. According to him, on the one hand, intellectuals expect something extraordinary to occur constantly. On the other hand, they detour to playful activities and childishness in order to hide the painfulness of daily life from themselves. Play is a fundamental need for humans, and it has the potential for revolution in everyday life. He states that “[o]ne of the most important characteristics of play was its spatial separation from ordinary life. A closed space is marked out for it, either materially or ideally, hedged off from the everyday surroundings.”¹⁰⁹

Lefebvre indicates that:

[p]lay is part of every human activity. In a sense life in its entirety is play: a risk, a game or match lost or won. From childhood onwards there is a need to play (and moreover want and privation themselves can be acted, simulated and disguised: in asceticism, and in privation which has been accepted in order to delay fulfilment or increase pleasure) If it is part of all activity, play soon relinquishes this ambiguous role and becomes distinct: it establishes itself as something separate; it adopts forms and rules; it becomes organized socially. It is impossible to imagine mankind without play activity, or society without underlying or manifest games.¹¹⁰

Lefebvre’s criticism of industrial society and functionalism can be investigated through his ideas on the play, and his discussions align with Huizinga's functions of play as a contest or representation. Overall, he explores the potential for play and everyday life to inspire creative alternatives and foster social transformation. He

¹⁰⁹ Rosalie L. Colie, ‘Johan Huizinga and the Task of Cultural History’, *The American Historical Review*, 69.3 (1964), 607–30 <<https://doi.org/10.2307/1845780>>, p. 19.

¹¹⁰ Henri Lefebvre, *Critique of Everyday Life: Foundations for a Sociology of the Everyday*, p. 193.

discusses play as an activity that cannot exist together with functionalism. According to him, “[play] is a domain without limits, like that of (free) critical thought or art (when it is truly free), which can and must appropriate matters which do not concern them from the point of view of social integration and the functional.”¹¹¹ He states that play concept in society and everyday life has a direct relationship with the developments in industrial and technological areas in which alienation and isolation are a matter of the individuals of society. Additionally, the discussions on the play by Lefebvre include direct and indirect references into the work of Huizinga. According to Huizinga, the definition of play brings into the deduction of the two crucial functions of play in general: ‘as a contest *for* something’ or ‘a representation *of* something.’ These functions have a direct relationship with the ideas of Lefebvre on play activity as a revolutionary act. Lefebvre states that man cannot be thought of without playful activity and society without underlying or explicit play. Lefebvre discusses *play* as a moment and indicates the criteria to classify an activity as a moment:

- a) The moment is constituted by a choice which singles it out and separates it from a middle or a confusion, i.e., from an initial ambiguity.
- b) The moment has a certain specific duration.
- c) The moment has its memory.
- d) The moment has its content.
- e) Equally, the moment has its form: the rules of the game – the ceremonies of love, its figures and rituals, and its symbolism – the pace and principles of work for whoever is working, etc.
- f) Every moment becomes an absolute.

¹¹¹ Lefebvre, *Critique of Everyday Life*, volume II. pp. 203-204.

g) Disalienating in relation to the triviality of everyday life – deep in which it is formed, but from which it emerges – and in relation to the fragmented activities it rises above, the moment becomes alienation.¹¹²

In his *Critique of Everyday Life Volume II* (1962) he discusses *moments* as a different notion than *instants*.

In day-to-day language, the word ‘moment’ and the word ‘instant’ are almost interchangeable. However, there is a distinction between them. When we say ‘It was an enjoyable moment...’, for example, it implies a certain length of time, a value, a nostalgia and the hope of reliving that moment or preserving it as a privileged lapse of time, embalmed in memory. It is not just any old instant, nor a simple ephemeral and transitory one.¹¹³

The distinction between *moments* and *situations* is defined by Lefebvre. According to him, “[t]he moment is not exactly the same as ‘situation’”; as situation is “the result of a decision and a choice – of an endeavour – the moment creates situations.”¹¹⁴ (Table 3.1)

¹¹² Ibid., pp. 345-347.

¹¹³ Ibid., p. 343.

¹¹⁴ Ibid., p. 352.

Table 3.1 Comparison between *Moments* and *Situations*¹¹⁵

MOMENTS	SITUATIONS
• “The moment is <i>almost</i> the structure. • Each moment can be characterized in the following ways: it is <i>perceived, situated</i> and <i>distanced</i>.”¹¹⁷ • Lefebvre’s moment is “first of all temporal, a zone of temporalization.”¹¹⁹	• “The conjuncture is <i>almost</i> the situation.”¹¹⁶ • “Situations are less definitive, potentially richer.”¹¹⁸ • “The situation (closely articulated to place) ... is completely spatiotemporal.”¹²⁰ It is spatial and urban in orientation.

Lefebvre’s *moments*¹²¹ and Huizinga’s *magic circle*¹²² can be discussed as complementary concepts. Both concepts contain discourses about how people create and experience space. Moments and magic circle, which are concepts related to how they experience the space and how they fit the space, offer a space of freedom, exploration, and creativity in this way. Although Lefebvre’s concept of moments has a somewhat more abstract meaning, the temporality of the two concepts moves away from the context of physical space. It becomes similar to perceiving space and time in a different dimension.

¹¹⁵ Author’s own compilation.

¹¹⁶ Ibid., p. 352.

¹¹⁷ Ibid., p. 352.

¹¹⁸ Ibid., p. 181.

¹¹⁹ Andy Merrifield, ‘Lefebvre and Debord: A Faustian Fusion’, in *Space, Difference, Everyday Life: Reading Lefebvre*, ed. by Richard Milgrom and Cristian Schmid Kanishka Goonewardena (New York, London: Routledge, 2008), pp. 176–91. p. 182.

¹²⁰ Merrifield. p. 182.

¹²¹ Lefebvre, *The Production of Space*.

¹²² Huizinga.

Lefebvre also describes the play as a type of unique *festival* which helps to rupture the ordinary, everydayness into non-alienated modes in life. According to Lefebvre, the festival is a significant notion within the scope of the critique of everyday life.

[Lefebvre]'s *Critique de la vie quotidienne* (1947) argued that the ordinary, forgotten, everyday areas of normal rather than affluent shoppers on the periphery of the elite, metropolitan city were privileged places of poetic experience and social life. Lefebvre's book outlined the theory of "everydayness", 'le quotidien', built around the potentials of the humble and repetitive aspects of life, as opposed to those related either to the world of production or consumption. Here, he asserted the 'right' to the city as a place of pleasure and enjoyment, independent of the imperatives of the economy. More precisely, he saw the city as the locus of 'festival'.¹²³

His purpose was to "oppose everyday life and re-organize it until it is as good as new, its spurious rationality and authority unmasked and the antithesis between the quotidian and the Festival exposed."¹²⁴ Thus, festival can be transformative for everyday life as play. Festivals are revolutionary activities that help to interrupt the everydayness and the mundane which comes along with the capitalism. Public spaces play an important role in the discussions of leisure time and festivals as they provide opportunities for physical activities, social interaction and cultural richness. "Public space is the stage upon which the drama of communal life unfolds."¹²⁵ According to Carr et. al. public spaces are "[...] the common ground where people carry out the functional and ritual activities that bind a community, whether in the normal routines of daily life or periodic festives."¹²⁶ Festival has dual meanings for Lefebvre: It is a part of the everyday life and culture, and it is a re-production of everyday life which is not in resemblance with the present one. Festival can be a revolutionary concept that helps destroy society's hierarchical order and alienation in everyday life.

¹²³ Liane Lefaivre and H. Döll, *Ground-up City : Play as a Design Tool* (Rotterdam: 010 Publishers, 2008), p. 56.

¹²⁴ Henri Lefebvre, *Everyday Life in the Modern World* (Transaction Publishers, 1971), pp. 205-206.

¹²⁵ Stephen Carr and others, *Public Space* (Cambridge University Press, 1992), p. 3.

¹²⁶ *Ibid.*, p. xi.

Public space can be a place where meaning can be discovered between daily routines and mundane activities, enabling urban publics to exist. The existence of public space is important when people establish social relations with each other and for daily practices and unplanned encounters. In this sense, public spaces reflect the socio-cultural situation. They can be turned into ‘the spaces of enjoyment,’ as Lefebvre states:

The space of enjoyment cannot consist of a building, an assembly rooms, places determined by their functions. It cannot consist of a village, a small town, which have been repurposed to a certain extent. Rather, it will be the countryside or a landscape, a genuine space, one of moments, encounters, friendships, festivals, rest, quiet, joy, exaltation, love, sensuality, as well as understanding, enigma, the unknown, and the known, struggle, play.

Places and instants of moments.¹²⁷

According to him, the space of enjoyment can be natural, limitless, and non-functional, but also defined by activity with pleasure, such as festivals and moments. As a place of enjoyment, the public space is an escape from the difficulties, pressures and alienating qualities of everyday life. It can be a place where city dwellers can come together, get away from the mundaneness of everyday life, communicate with each other and relax. The space of enjoyment is a complementary concept with “counter-space”¹²⁸ defined by Lefebvre. Public space is valuable in that it is also used as a counter-space, another space discussion by Lefebvre. He describes counter-space using the terms *difference* and *externality*, while describing a space that opposes and transcends the rules of dominant space. He describes counter-space as “a utopian alternative to actually existing ‘real’ space.”¹²⁹ Public space can become as both the space of enjoyment and a counter-space; while it can provide a space for

¹²⁷ Henri Lefebvre, *Toward an Architecture of Enjoyment*, ed. by Lukasz Stanek (University of Minnesota Press, 2014), p. 152.

¹²⁸ Lefebvre, *The Production of Space*. p. 381.

¹²⁹ *Ibid.*, p. 349.

people to relax, enjoy and escape from the mundane, it can also present a space for people to challenge the status quo and create change.

The space, constantly reproduced with society and daily life, offers a critical perspective that shows the effectiveness of everyday life. In this context, Lefebvre describes the production process of this constantly moving space from three perspectives: “conceived space (l’espace conçu), perceived space (l’espace perçu) and lived space (l’espace vécu).”¹³⁰ While the conceived space describes the idealized, abstract space, the perceived space is the material and observable. This space is the place where pressure is put, and physical experiences can be observed. In this spatial triad dialectic, the lived space acts as a bridge between the two other spaces described. The lived space is the incarnation of the designed and perceived space with human experience.¹³¹ In this spatial triad relationship perspective, space is not a political or social product of urban reality but an autonomous power that can and is produced; it produces and reflects social relations.¹³²

3.2.1 Playful Tactics of Emancipation: The Situationist and The Letterist Movements in the City

Lefebvre influenced later movements and theoreticians such as the Letterists and the Situationist International. The Letterist Group, comprised of avant-garde artists and writers, coalesced in the 1940s under the influence of Henri Lefebvre’s critiques of everyday life and discussions surrounding the production of space. Founded by Isidore Isou, it took shape during this period. However, after Guy Debord’s sudden departure from the group, he went on to establish the Lettrist International in 1952.

¹³⁰ Lefebvre, *The Production of Space*.

¹³¹ Ibid., pp. 33–39.

¹³² Stuart Elden, ‘Ritimanaliz: Önsöz’, in *Ritimanaliz: Mekan, Zaman ve Gündelik Hayat by Henri Lefebvre* (İstanbul: Sel Publication, 2017), pp. 7–20.

The LI underwent two phases. During the first phase, which lasted until late 1953, the group included all those who met in Aubervilliers, as well as a few other regulars at Chez Moineau. During this phase, Debord and others published three issues of a free newsletter titled *Internationale Letteriste* [IL].¹³³

In 1953, Chtcheglov presents the manifesto “Formulary for a New Urbanism” in response to Debord’s provocation to create an upheaval in everyday life. Aiming to breathe new life into LI, this essay aims to present a critique of *urbanism* with a new city and a utopian vision of urban life.¹³⁴ After the Second World War, gentrification becomes an outcome of urban and architectural production. In line with this goal, huge concrete blocks began to be erected in Paris, and the city became an experimental area that allowed the development of capitalism. Suburbans are built for the working class whose neighborhoods are destroyed during these gentrification efforts. LI’s first protest against these destructions in this capitalist modernization process was Chtcheglov’s manifesto “Formulary for a New Urbanism.”¹³⁵ LI is transformed into the Situationist International movement in 1957 after Asger Jorn and Guy Debord met. The manifestos and their methods to stand against the gentrification, capitalist urban transformations and/or the interventions to the everyday life and the mundane have been kept in the SI.

The SI is one of the significant avant-garde movements in 20th century which has similarities with the former avant-garde movements by considering its opposition to the circumstances of everyday life, existing social order and cultural context, demands of freedom and revolution from the existing social framework. Its roots can be traced back to two important movements: The Lettrist Group, and CoBrA.¹³⁶

¹³³ James Trier, *Guy Debord, the Situationist International, and the Revolutionary Spirit* (Leiden: Brill, 2019), p. 49. Further details, please, see also, *NotBored*, “Letteris International,” for translations of some articles in the IS issues.

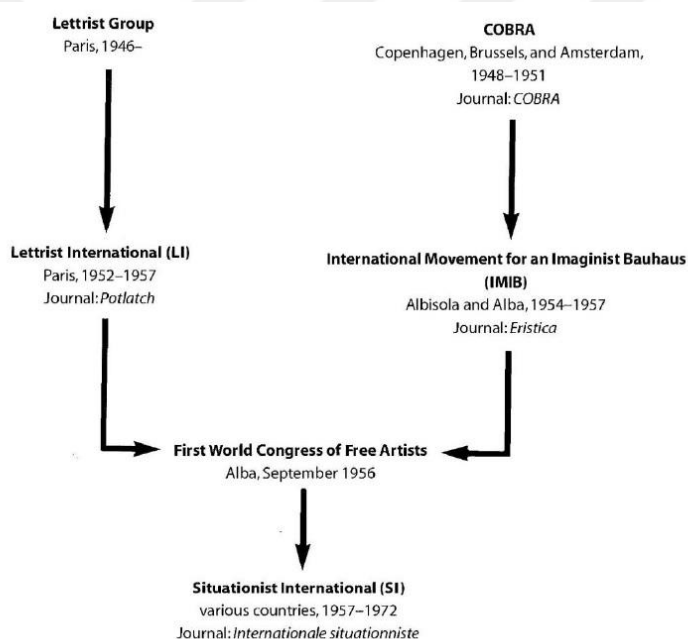
¹³⁴ Trier, p. 49.

¹³⁵ Trier, p. 49.

¹³⁶ Simon Sadler, *The Situationist City* (Cambridge (Mass.); London: The MIT Press, 1998). p.2.

CoBrA¹³⁷ was founded in 1949 by Asger Jorn and Constant Nieuwenhuys.¹³⁸ Its historical progress and envisions for the transformation of everyday life by considering its contribution on art, architecture and urbanism are discussed in detail in the books such as *The Situationist City* (1999) by Simon Sadler, *Guy Debord And The Situationist International: Texts And Documents* (2002) and *The Situationists And The City: A Reader* (2010) edited by Tom McDonough and *The Beach Beneath The Street* (2011) by McKenzie Wark. The books mostly focus on the theoretical background, the conditions of everyday life during the period when the movement has emerged, and what the purposes of the members of the SI (Table 3.2).

Table 3.2 Scheme of Sadler on genealogy of SI¹³⁹



“The [SI] was founded by three women and six men in July 1957 in the little Ligurian town of Cosio d’Arroscia.”¹⁴⁰ Some of the founders of the SI were Guy Debord,

¹³⁷ An acronym of Copenhagen, Brussels, and Amsterdam.

¹³⁸ Sadler. *The Situationist City*, p. 4.

¹³⁹ Sadler. *The Situationist City*, p. 2.

¹⁴⁰ McKenzie Wark, *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International* (Verso Books, 2015). p. 6

Asger Jorn and Piero Simondo.¹⁴¹ In France, Guy Debord published his book, *The Society of the Spectacle* (La Société du Spectacle) in 1967. The book was found so ‘extreme’ in the ’70s and ’80s, and it is accepted as a text that confirmed the existing situation in everyday life. According to Debord, the society of the spectacle is an extension of capitalism and commodity circulation. His critique includes the view that after modern life and the movements of industrialization, everything becomes a representation; reality and demonstration intertwine with each other. Everyday life becomes as a commodity, and this situation deludes society. Capitalism procreates the society of the spectacle. According to Debord, spectacle produces itself.¹⁴² It comes from the process of modernity and capitalism, but it creates its own rules. The power of spectacle comes from government, economy, politics and industrialization. Additionally, spectacle presents itself as a society, a piece of community and a unification tool. The SI aimed to create encounters in order to change the understanding and use of society after industrialization.

Debord explains the content of the SI as three fundamental basics: “It is an artistic avant-garde, it seeks through experimentation to find the way to the human being’s free arrangement of his daily life, and finally, “it cooperates with the practical and theoretical erection of a new revolutionary contest.”¹⁴³ The manifesto of the movement can be investigated in two parts: The first part reveals the current and historical debates, problems and criticisms of modern culture which is developed as the result of industrial and technological progress and movements. The second part consists of the phases which ends with the revolution and rebellion acts, and the role of the SI in realizing this transformation. Debord indicates that “[f]irst, we believe that the world must be changed. We desire the most liberatory possible change of the

¹⁴¹ Wark; Sadler.

¹⁴² Guy Debord, *The society of the spectacle* (New York: Zone Books, 1994).

¹⁴³ Guy Debord, ‘The Situationists and the New Action Forms in Politics and Art’, in *Action Forms in Politics and Art*” in *Cosmonauts*, ed. by Bolt Mikkel and Jacob Jacobsen Rasmussen (Copenhagen: Nebula, 2015), pp. 215–22. p. 215.

society and the life in which we find ourselves confined. We know that such change is possible by means of pertinent actions.”¹⁴⁴

Else Steen Hansen [J. V. Martin] indicates the difference in the defined circumstances of present-day society by the Situationists and what they want to do. According to Hansen, they define the existing society “in terms of three features: passive spectators, isolation and the abandonment of the subject”; however, they want to integrate “active participants, contact and the realization of the subject” into the society.¹⁴⁵ Hansen denotes that “[t]hey play a game against the power-that-be, and among the stakes is the human right to construct one’s own life freely.”¹⁴⁶ Debord indicates in one of his lectures that it is important to produce ourselves instead of capitalist products that make us slaves of the system.¹⁴⁷ This means to play against the existing power. In his text, Debord suggests that everyday life can be the focal point for the revolution, and thus, the collective labor can create new situations for the rebellion in everyday life.¹⁴⁸

The Situationists pay attention to the ideas of Lefebvre on the changes in everyday life practices that affect and extinguish the alienation in society. They are against the logic behind the division of “life as work and family lives” and “time as working and leisure” contrary to the functionalist approaches to modern urban designs in which the city is divided into workplace, residential area and recreation center. The idea of a unitary city is revealed in different forms: Being a *flâneur* in the labyrinths of the city, enthusiasm for discovering the streets and cityscape, and resisting the capitalist disciplines and working hours. Thus, “[t]hey create a theory for urban planning: they

¹⁴⁴ Guy Debord, ‘Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action’, in *Situationist International Anthology*, ed. by Ken Knabb (Berkeley: Bureau of Public Secrets Publications, 1989). p. 29.

¹⁴⁵ Else Steen Hansen, ‘Homo Ludens in Cosmonauts of the Future’, in *Cosmonauts of the Future: Texts from the Situationist Movement in Scandinavia and Elsewhere*, ed. by Bolt Mikkel and Jacob Jacobsen Rasmussen (Copenhagen: Nebula, 2015), pp. 222–26. p. 222.

¹⁴⁶ Else Steen Hansen, ‘Homo Ludens in Cosmonauts of the Future’. p. 222.

¹⁴⁷ Guy Debord, ‘Perspectives for Conscious Changes in Everyday Life’, *International Situationniste*, 3 (1961) <<http://www.cddc.vt.edu/sionline/si/everyday.html>> [accessed 16 February 2018].

¹⁴⁸ Debord, ‘Perspectives for Conscious Changes in Everyday Life’.

call it unitary urbanism, which is to say a theory for a planned use of art and technology that can contribute to the complete construction of a milieu dynamically linked to experienced behavior. Put differently, the surroundings should suit mankind the way the water suits the fish.”¹⁴⁹

According to the first issue of the SI bulletin¹⁵⁰ directed by Debord in 1958, there are three significant key concepts at the foundation of the movement which will be discussed in following sections as: *Constructed Situation*, *Psychogeography*, *Unitary Urbanism* (Table 3.3).

Table 3.3 Key concepts at the foundation of the SI¹⁵¹

<i>Constructed situation</i>	A moment of life concretely and deliberately constructed by the collective organization of a unitary ambiance and a game of events.
<i>Psychogeography</i>	The study of the specific effects of the geographical environment (whether consciously organized or not) on the emotions and behavior of individuals.
<i>Unitary Urbanism</i>	The theory of the combined use of arts and techniques as means contributing to the construction of a unified milieu in dynamic relation with experiments in behavior.

The very first manifesto of the SI, declared by Debord, reveals that the central idea of the movement is ‘the construction of situations,’ “the concrete construction of momentary ambiances of life and their transformation into a superior passional quality.”¹⁵² The significance of ‘constructed new situations’ is pointed out by

¹⁴⁹ Else Steen Hansen, ‘Homo Ludens in Cosmonauts of the Future’. p. 223.

¹⁵⁰ Guy Debord, ‘No Title’, *International Situationniste*, 1 (1958) <<https://www.cddc.vt.edu/sionline/si/is1.html>>.

¹⁵¹ ‘International Situationniste’, *International Situationniste*, 3 (1959) <<http://www.cddc.vt.edu/sionline/si/definitions.html>>.

¹⁵² Guy Debord, ‘Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action’, in *Situationist International Anthology*, ed. by Ken Knabb (Berkeley: Bureau of Public Secrets Publications, 1989), p. 25.

theoreticians who discuss the SI. The transformation from passive individuals as spectators into active participants who create their own environment in which they want to live in and preparation for a revolution in everyday life are stressed out in literature of the SI movement. Constructing new situations collectively can give opportunity for a new society and everyday life. Sadler, McDonough and McKenzie reveal the logic behind the creating situations as a solution for alternative everyday life in which alienation in society no longer existed.

The concept of *dérive* is developed and explained by Debord in his article of 1956, *Theory of the Dérive* as an experimental method in order to explore the everyday life. It is a spontaneous, unplanned walk in the city, separated from the concept of *flâneur* with an important point: It is based on the urban drift that is explained as ‘playful-constructive behaviour’ by Debord.¹⁵³ Hilde Heynen describes the detailed instructions of *dérive* through the definition of Debord as follows:

[I]t should take a fixed amount of time (preferably twenty-four hours) and involve a small group of people whose path is determined by a combination of system and randomness, conscious choice and change. The aim is to move through the city without purpose, thus provoking unexpected occurrences and encounters.¹⁵⁴

A drifter who believes that change originates from the streets employs the technique of collage to enact transformations. The *dérive*, an act against clichés, involves wandering aimlessly through the city, exploring new places, and embracing the desire to dissolve into the surroundings and become lost. The *dérive* is like making research unlike the *flâneurs*. Both *dérive* and *flânerie* creates situations however, while the *dérive* aims to create it, a *flâneur* does it as a result. “*Dérive*’s main goal was the construction of situations through a ‘rapid changing of ambiances’ by

¹⁵³ Sadler.

¹⁵⁴ Hilde Heynen, ‘New Babylon: The Antinomies of Utopia’, *Assemblage*, 29, 1996, 25–39 <<https://doi.org/10.2307/3171393>>. p. 26.

focusing on a real pleasure of movement and not on the ‘manufactured desire of spectacle’.”¹⁵⁵

The *dérive* cuts across the division of the space of the city into work, rest and leisure zones. By wandering about in the space of the city according to their own sense of time, those undertaking a *dérive* find other uses for space besides the functional. The time of the *dérive* is no longer divided between productive time and leisure time.¹⁵⁶

The SI seeks to create encounters and change society through the construction of situations. They emphasize the transformation of everyday life, opposing the division between work and leisure and the alienation it produces. Thus, the *derive* can be described as a playful act which offers a different time and space understanding, just like in a magic circle. The whole city can be turned into a playground, which can be discovered within the help of this playful act. According to Debord, “[f]rom a *dérive* point of view cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones.”¹⁵⁷ The *dérive* is also an easy way to understand the concept of psychogeography of the urban scape. “What the *dérive* discovers is psychogeography: the lineaments of subjective space. In place of the chance encounters of the surrealists, they create a practice of play and strategy which invents a way of being, outside of commodified time and outside of the separate disciplines of knowledge – including geography.”¹⁵⁸ The idea of exploration of the city ended up with the creation of psychogeographical maps by Debord and Jorn in 1957.

Psychogeographical *dérive* can be grasped as a resistive practice – totally willing to detach itself from the everyday spectacle of the city and the further conditions it entailed such as boredom and alienation. This resistive quality in urban walking is apparent in the words of

¹⁵⁵ Debord, ‘Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action’.

¹⁵⁶ Wark, p. 25.

¹⁵⁷ Wark, p. 25.

¹⁵⁸ Wark, p. 25.

Michel de Certeau, as he describes everyday urban walking as a spatial process able to affirm transgress, suspect and respect.¹⁵⁹

They create the maps, *Psychogeographie de Paris* (1956) and *The Naked City* (1957), in the book of Paris Guide. “*The Naked City* is composed of nineteen cut-out sections of a map of Paris, printed in black ink, which are linked by directional arrows printed in red. Its subtitle describes the map as an ‘illustration of the hypothesis of psychogeographical turntable.’”¹⁶⁰ (Figure 3.2)

The Naked City serves as an analogy for the function of the map as a whole. It is no longer the streets and landmarks of Manhattan but those of Paris that are “starred”: [...] The users could experience ‘the sudden change of atmosphere in a street, the sharp division of a city into one of distinct psychological climates.’¹⁶¹

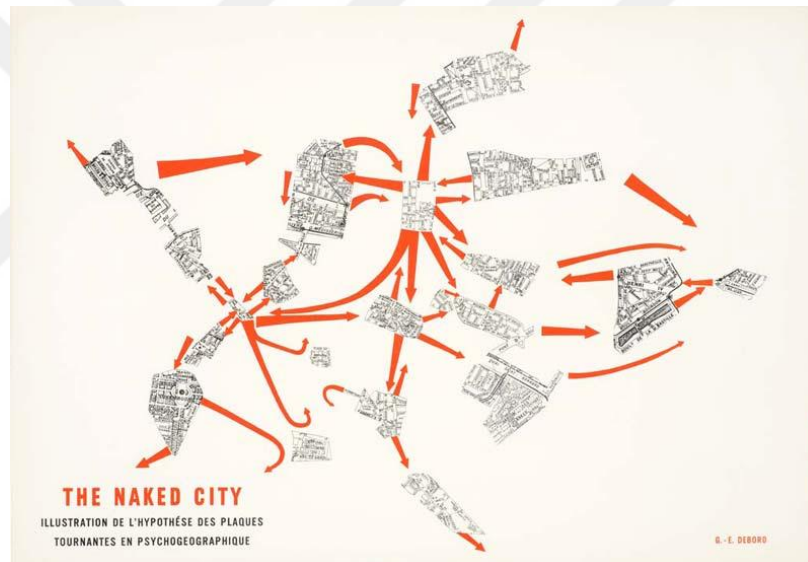


Figure 3.1 The Naked City¹⁶²

¹⁵⁹ Bill Psarras, ‘Dérive in the Digital Grid Vreaking the Search to Get Lost’, in *The 19th International Symposium of Electronic Art*, ed. by R. Cleland, K., Fisher, L. & Harley (Sydney, 2013) <<http://ses.library.usyd.edu.au/handle/2123/9475>>. p. 1.

¹⁶⁰ Thomas F. McDonough, ‘Situationist Space’, *October*, 67 (1994), pp. 59–77 <<http://www.jstor.org/stable/778967>>, p. 60.

¹⁶¹ Guy Debord, ‘Introduction to a Critique of Urban Geography’, in *The Situationist International Anthology*, ed. by Ken Knabb (Berkeley: Bureau of Public Secrets Publications, 1981), pp. 5–8.

¹⁶² ‘The Naked City’ <https://paulwalshphotographyblog.files.wordpress.com/2013/06/debo_009_05_01.jpg>.

The map of Debord and Jorn shows that *dérive* is not only an exploration method but also a preparation for the atmosphere without class discrimination and borders, and this situation refers us to *Unitary Urbanism*.¹⁶³ *Unitary Urbanism* aims to contribute to and provoke play in their leisure time. Unitary Urbanism envisages a transformed everyday life in which the society is purified from the ‘everydayness,’ norms and general rules in culture, urbanism ideology and commodification. It proposes a program of ‘socio-experimental’ praxis, which is developed by considering the ‘playful-constructive’ behaviors. In this scope, the notion of play has a transformative role in both urban theory and society.

According to the studies in related literature, *détournement* is a method of propaganda in which the preexisting elements are made as a collage. It is defined as “[t]he integration of present or past artistic productions into a superior construction of a milieu. Thus, “there can be no situationist painting or music, but only a situationist use of those means. In a more elementary sense, *détournement* within the old cultural spheres is a method of propaganda, a method which reveals the wearing out and loss of importance of those spheres.”¹⁶⁴ In the third issue of *Internationale Situationniste* (IS), *Détournement* has two crucial rules: The first rule is the loss in value of *détourned*, an autonomous element in which this loss can cause the loss of original meaning completely, and the second one is “the organization of another meaningful ensemble that confers on each element its new scope and effect.”¹⁶⁵ In Guy Debord and Gil J. Wolman’s *A User’s Guide to Détournement* (1956), the use of *détournement*, which is a tool to create play in the city for enjoyment, is formulated as four laws by Debord and Wolman:

It is the most distant *détourned* element which contributes most sharply to the overall impression, and not the elements that directly determine the nature of this impression.

¹⁶³ Guy Debord, ‘Theory of the *Dérive*’, in *The Situationist International Anthology*, ed. by Ken Knabb (Berkeley: Bureau of Public Secrets Publications, 1989), pp. 50–54.

¹⁶⁴ ‘Int. Situationniste’.

¹⁶⁵ ‘Int. Situationniste’.

The distortions introduced in the détourned elements must be as simplified as possible, since the main impact of a détournement is directly related to the conscious or semiconscious recollection of the original contexts of the elements.

Détournement is less effective the more it approaches a rational reply.

Détournement by simple reversal is always the most direct and the least effective.¹⁶⁶

These brief explanations of key concepts for the SI bring together the theoreticians on a poster named *Nouveau Théâtre D'opérations dans la Culture* (*New Theater of Operations within Culture*, 1958) by the SI in which the guidelines of the situationist experience were aimed to be revealed in the city (Figure 3.3).

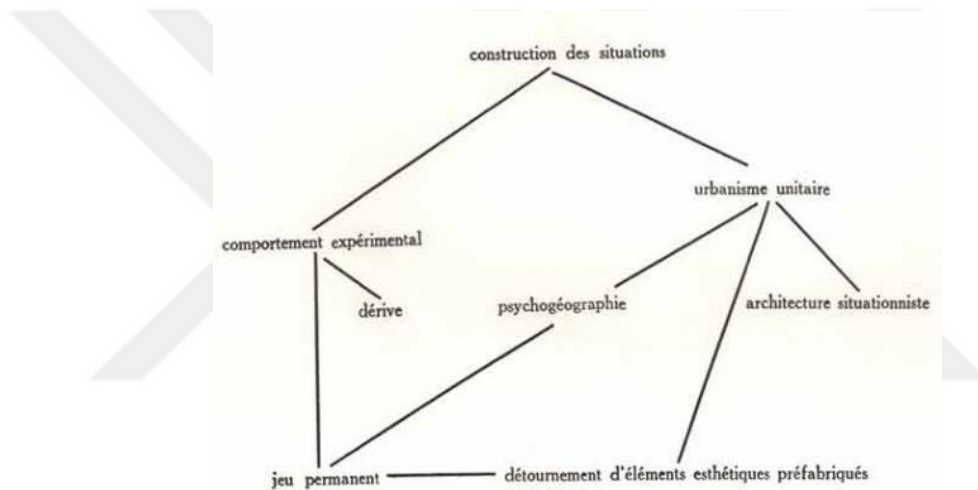


Figure 3.2 *Nouveau Théâtre D'opérations dans la Culture* (*New Theater of Operations within Culture*), 1958, “leaflet showing the nexus linking the ‘construction of situations’ to ‘unitary urbanism,’ ‘experimental behaviour,’ ‘drift,’ ‘psychogeography,’ ‘situationist architecture,’ ‘permanent play,’ and the ‘détournement of prefabricated aesthetic elements.’”¹⁶⁷

¹⁶⁶ Guy Debord and Gil Wolman, ‘A User’s Guide to Détournement’, 1956 <<https://www.cddc.vt.edu/sionline/presitu/usersguide.html>> [accessed 8 July 2021].

¹⁶⁷ Sadler. *The Situationist City*, p. 158.

Sadler states “[s]ituationists were certain that they had a set of revolutionary devices – psychogeography, drift, détournement, situations, and unitary urbanism – but were unable to arrange them into a coherent program.”¹⁶⁸

The SI sees the public space as a potential site of resistance to spectacle and casualness. The “situation” created in public space will challenge the alienating effects of society and allow people to experience new lifestyles and social relations. In this context, playful activities to be created in the public sphere become an element that increases the possibilities to create and nurture these situations. Play creates situations, spoils the “spectacle,” and stands up to the pressures and influences of capitalist society.

The discussions on public space and everyday life have been ongoing since the early 20th century. The scholars have sought to understand the emancipatory and transformative potential of these concepts, particularly in the context of capitalism. While Lefebvre is a pioneer in these discussions and has influenced movements like the Situationist International (SI), Michel de Certeau (1925-1986), another significant French thinker and a contemporary of Lefebvre, is a historian and social theoretician who also delves into the concept of everyday life. However, de Certeau’s approach is different than Lefebvre’s. While Lefebvre points out the monotonous and missing pieces of modern everyday life, de Certeau discusses the perception of modernization and contemporary culture by focusing on the cultural spectatorship, which has emancipated aspects. In his book, *The Practice of Everyday Life* (1980), de Certeau shifts the discussions of Lefebvre on emancipated activities onto more monotonous and dull activities such as eating and drinking. Unlike Lefebvre, de Certeau focuses on the theory of *resistance* in everyday life or revolution without saying it. According to him, people are not passive consumers of space but producers with their tactics and strategies to negotiate their way through the city. In the book,

¹⁶⁸ Sadler. *The Situationist City*, p. 157.

he describes strategies and tactics as two approaches to act in society and create their own unique experiences of public space:

I call a 'strategy' the calculus of force relationships which becomes possible when a subject of will and power (a proprietor, an enterprise, a city, a scientific institution) can be isolated from an environment. A strategy assumes a place that can be circumscribed as proper (propre) and thus serves as the basis for generating relationships distinct from it... Political, economic and scientific rationality has been constructed on this scientific rationality has been constructed on this strategic model. I call a 'tactic', on the other hand, a calculus which cannot count on a 'proper', (a spatial or institutional localisation), nor thus on a borderline distinguishing the other as a visible totality. The place of a tactic belongs to the other. A tactic insinuates itself into the other's place fragmentarily, without taking over its entirety.¹⁶⁹

Tactic is kind of an art of weakness against the strategy of those who has power. De Certeau defines those tactics in everyday life, such as reading, talking, wondering, cooking, etc., which are classified as "habits, attitudes and 'pratique quotidiennes'¹⁷⁰ in our daily life" by him.¹⁷¹ Thus, play can also be evaluated as a tactic which helps an ordinary human being in the everyday life of a city to find creative alternatives to escape from the monotonous existing standardized system.

All the tactics and situations developed against everydayness, ordinariness and the capitalist and consumption order show that daily life and the city are a place of resistance. Since the early 20th century and since then, the movements and the theoreticians have been looking for the emancipatory and transformative power from the mundane and capitalism. In this scope, play can be a part of them. Lefebvre reveals the power of play, which can be a rebellious activity instead of "a minor, marginal activity, sidelined and tolerated by the important functions of industrial society."¹⁷² Lefebvre's criticism on everyday life of industrial society and functionalism can be read through his ideas on play. He discusses play as an activity

¹⁶⁹ Michel De Certeau and Steven Rendall, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), p. xix.

¹⁷⁰ Michel De Certeau, *The Writing of History* (Columbia University Press, 1988), p. xvii.

¹⁷¹ Ibid.

¹⁷² Lefebvre, *Critique of Everyday Life: Foundations for a Sociology of the Everyday - Volume II*, p. 203.

which cannot exist together with functionalism. According to him, “[play] is a domain without limits, like that of (free) critical thought or of art (when it is truly free), which can and must appropriate matters which do not concern them from the point of view of social integration and the functional.”¹⁷³ He states that play concept in society and everyday life has a direct relationship with the developments in industrial and technological areas in which alienation and isolation are a matter of the individuals of society.

In these complex structures and situations, cities are constantly evolving. The spatial and social aspects of cities are mutually constitutive, meaning that they shape each other mutually reinforcingly. Tonkiss¹⁷⁴ argues that cities provide meaningful contexts for understanding the interplay of social and spatial relations. This is because cities are places where people from different backgrounds come together and interact with each other. The physical environment of the city can shape these interactions, and the interactions of people can shape the physical environment of the city. Madanipour asserts that cities are never static but are constantly evolving and adapting to new circumstances. He argues that this dynamism is what makes cities such vibrant and exciting places.¹⁷⁵ This suggests that the interplay of social and spatial relations in cities is a never-ending process. The interplay of social and spatial relations in cities is a complex and dynamic process. The way people interact with each other in cities is shaped by the physical environment, and the physical environment is also influenced by the social interactions of people, constantly evolving as a result. This dynamism is a product of both society and the city itself. Within this context, public spaces play a pivotal role, both affected by and instrumental in creating these social interactions and dynamism. Play concept can increase these interactions and dynamism in public spaces.

¹⁷³ Ibid. pp. 203–204

¹⁷⁴ Tonkiss, *Space, the City and Social Theory*.

¹⁷⁵ Ali Madanipour, *Whose Public Space?* (London: Routledge, 2010).

3.3 Re-Imagining Public Space with Play: An Element for Social Interaction

Public spaces become the heart of cities for centuries with different purposes for individuals. They are the arenas to help the society share their thoughts and remind the necessity of being public socially and politically. According to Mumford, the idea that civil relations in public spaces gained importance was adopted starting in the 1900s.¹⁷⁶ These spaces are the stages of everyday life actors in which they express themselves and ‘present shows.’ The individuals become visible socially, physically and psychologically.

In the realm of urban studies, the term ‘public’ takes its roots from the Latin word ‘populus,’ signifying ‘people.’ Madanipour’s perspective encapsulates this as “a large number of people, who are either conceptualized as a society or as state, and what is associated with them.”¹⁷⁷ Within this context, public spaces emerge as domains accessible to the populace for various activities, primarily centered around social interactions. These spaces hold profound significance within a city, providing individuals with opportunities to engage freely, express their identities, conduct daily routines, and foster connections.¹⁷⁸ John Montgomery also highlights public spaces for the diversity in functionality, the distribution of shops, rhythms of daytime and nighttime engagements, street vending, a spectrum of cultural and gathering spots, expansive areas for strolling, observing passersby, and other pursuits, a blend of land ownership with varying unit dimensions, vibrant street vitality, and engaging street facades as a well-designed public space.¹⁷⁹

¹⁷⁶ Mumford.

¹⁷⁷ Ali Madanipour, *Public and Private Spaces of the City* (Routledge, 2003). p. 96.

¹⁷⁸ Amos Rapoport, *Human Aspects of Urban Form: Towards a Man—Environment Approach to Urban Form and Design* (Elsevier, 2016).

¹⁷⁹ John Montgomery, ‘Making a City: Urbanity, Vitality and Urban Design’, *Journal of Urban Design*, 3.1 (1998), pp. 93–116.

Arendt¹⁸⁰ and Sennett¹⁸¹ delve into notions of publicity, publicness, and public life, emphasizing the vitality of these concepts for societal cohesion. Habermas, on the other hand, casts light on the intricate dynamics of the public sphere, public opinion, and public space in the political domain.¹⁸² He underlines the essence of openness, commonality, shared benefits, and communicative interactions in shaping a robust public sphere. Sennett underscores that ‘public’ space is open for everyone,¹⁸³ while Önür adds that privacy tends to be diminished and anonymity heightened within such spaces.¹⁸⁴ Sennett emphasizes the importance of creating settings that embrace a diverse and democratic society. He focuses on diversity in his works, asserting that individuals from varied backgrounds may come together and coexist harmoniously in public spaces. Additionally, Arendt indicates that the presence of diversity, a range, and multiplicity of perspectives is essential for forming a cohesive community. Public space serves as the arena where this community gathers and converges. “[W]ithout a space of appearance and without trusting in action and speech as a mode of being together, neither the reality of one’s self, of one’s own identity, nor the reality of the surrounding world can be established beyond doubt.”¹⁸⁵ The notion of the “space of appearance” signifies the jointly cultivated and mutual comprehension of reality, functioning as the sole bedrock for political dialogue and collective undertakings. According to Tonkiss, public space ought to serve as a hub where individuals can congregate and engage in interactions, while remaining accessible and open to everyone.¹⁸⁶

Taking a step back to the 1980s, Whyte’s work reveals the catalysts embedded within public spaces, drawing from his meticulous observations of New York City’s public

¹⁸⁰ Arendt .

¹⁸¹ Sennett.

¹⁸² Jurgen Habermas.

¹⁸³ Sennett.

¹⁸⁴ Selahattin Önür, ‘Architectural Experiences and Experiments in the Public Sphere’, Unpublished Ph.D. Thesis, Middle East Technical University, Ankara, 1992.

¹⁸⁵ Arendt, p. 208.

¹⁸⁶ Tonkiss.

parks.¹⁸⁷ These catalysts serve as stimulants for human engagement and interaction, fostering a vibrant atmosphere in these shared spaces. Kostof contributes to this discourse by categorizing public spaces based on perceptual attributes. These spaces emerge as pivotal epicenters within the urban landscape, sought out, traversed, and stumbled upon by individuals in the course of their everyday lives.¹⁸⁸

Importantly, the vitality of public spaces transcends mere utilitarian function; they embody the essence of social integration. Scholars' perspectives coalesce to highlight that public spaces not only facilitate daily activities but also serve as crucibles of emancipative power. In these domains, diverse individuals converge, bridging gaps between different strata of society, cultures, and lifestyles. The significance of these spaces lies in their role as incubators of shared experiences, enabling citizens to forge connections, exchange ideas, and cultivate a sense of collective identity. As Madanipour, Arendt, Sennett, Habermas, Whyte, and Kostof intertwine their insights, a comprehensive understanding of public spaces emerges – one where these spaces are not just physical, but integral to the intricate tapestry of urban life and its social fabric.

Amidst these varied definitions and dialogues on public spaces, a unifying thread emerges: the essence of connection, exchange, sharing, and integration within the urban tapestry. Public spaces function as pivotal nodes that simultaneously bind both spaces and individuals. In the fabric of everyday life, the utmost significance rests with public space – the sanctuaries where monotony and mediocrity dissipate, granting individuals the platform to manifest their presence and foster social bonds. According to Lefebvre's insights, spaces are not just passive constructs; they are dynamic products of societal activity. They serve as both the canvas and the brush, continually shaping and being shaped by the societal narrative. Lefebvre's

¹⁸⁷ William H. Whyte, *City: Rediscovering the Center* (University of Pennsylvania Press, 2012).

¹⁸⁸ Spiro Kostof, Greg Castillo, and Richard Tobias, 'The City Assembled: The Elements of Urban Form through History. 1st North' (Boston: Bulfinch Press, 1999).

perspective underscores the intrinsic interplay between public spaces and societal activities, wherein these spaces become the stage for social life. At the same time, these very intersections contribute to the ongoing evolution of the spaces themselves.

If we understand space as a product of social practices and as something constructed by movements of people and by the very “use” of this space, then, following Lefebvre, we might conceive spaces not only as social but also as playful, since play is an intrinsic social movement emergent by the relationships between people.¹⁸⁹ In this sense, we suggest that playful spaces are a subcategory of social spaces in the realm of social practices (perceived spaces), in that they highlight the relationship between daily routine and urban reality. Playful spaces are mostly urban spaces and are produced by the mobility and interactions of people who inhabit these spaces.¹⁹⁰

Frequently, the orchestration of public spaces falls under the purview of urban planners and architects, yet it is the activities and movements of the users that ultimately mold them. These spaces bear a profound mission- to serve as catalysts for interpersonal exchanges and to foster a dynamic relationship between individuals and the public sphere. Remarkably, even humble pavements can be recognized as arenas of public interaction wherein people engage and partake in social dynamics.¹⁹¹ Gottdiener’s perspective resonates strongly, affirming that spaces encompass not only actions but also form a pivotal facet of social dynamics, deeply intertwined with our daily lives.¹⁹² Indeed, they exert influence on our emotional engagement with our actions.

In his book, *The Right to the City* in 1968, Lefebvre’s main issue is that “[...] the city [is] a projection of society on the ground that is, not only on the actual site, but at a specific level, perceived and conceived by thought, [...the city [is] the place of

¹⁸⁹ Adriana De Souza e Silva and Daniel M. Sutko, ‘Playing Life and Living Play: How Hybrid Reality Games Reframe Space, Play, and the Ordinary’, *Critical Studies in Media Communication*, 25.5 (2008), pp. 447–65.

¹⁹⁰ Adriana De Souza e Silva and Larissa Hjorth, ‘Playful Urban Spaces: A Historical Approach to Mobile Games’, *Simulation & Gaming*, 40.5 (2009), pp. 602–25.

¹⁹¹ Jane Jacobs, *The Death and Life of Great American Cities* (New York, Toronto: Random House, 1961).

¹⁹² Mark Gottdiener, *The Social Production of Urban Space* 2nd Edition. (University of Texas Press, 1985).

confrontations and of (conflictual) relations [...], the “site of desire” [...] and “site of revolutions.”¹⁹³ According to Lefebvre, the concept of the right to the city encompasses and transcends various rights tied to demographics (such as age, gender, and elderly individuals), social conditions (like the working class and peasants), and entitlements to education, employment, culture, leisure, health, and housing. In Lefebvre’s perspective, it’s notable that the right to the city surpasses mere rights to the natural world. Instead, it emerges as a fervent exclamation and a compelling call to action in response to what Lefebvre terms as a “pseudo-right.”¹⁹⁴

Lefebvre’s concept of the ‘right to the city’ encompasses both a political rallying cry and a theoretical construct that emphasizes the entitlement of all urban dwellers to actively shape their surroundings and partake in the creative evolution of their urban environment. Central to his notion is the belief that this right extends mere physical access; it encompasses the ability to utilize spaces, engage in the design process, and achieve both social and political inclusivity. Lefebvre envisions a communal area where individuals coexist, interact and flourish devoid of discrimination based on language, religion, race, or social status. Public spaces ought to be conceived and structured to cater to everyone, promoting equitable access and experience for all individuals. This vision aligns with his ‘right to the city’ framework, which underscores the paramount significance of shared ideas, communal identity, and the fundamental human need for social interaction. Within this framework, the concept of play emerges as a catalyst that molds inventive exploration and interpersonal connections, nurturing an immersive relationship between people and their environment. Play’s presence within public spaces not only educates and entertains but also cultivates a sense of belonging. By integrating play into public spheres, individuals garner a heightened influence over their surroundings, thereby strengthening their connection to these communal areas. In this context, public

¹⁹³ Henri Lefebvre, Eleonore Kofman, and Elizabeth Lebas, *Writings on Cities* (Blackwell Oxford, 1996 [1968]), LXIII, p. 109.

¹⁹⁴ Lefebvre, Kofman, and Lebas, LXIII, p. 173.

spaces, enriched by playful activities, contribute to the cohesion of urban landscapes and their inhabitants. Furthermore, the incorporation of play augments individuals' engagement with public spaces, fostering a stronger and more enduring presence.

Thus, William Whyte's *Triangulation* can be that a strategic intervention which is described as follows:

[A] process by which some external stimulus provides a linkage between people and prompts strangers to talk to each other as though they were not. There are, say, two men standing at a street corner. A third man appears. He hoists a sign and begins a loud harangue on the single tax. This links two men. Casually, they exchange comments on the human comedy before them, in a tone of voice usually reserved for close friends.¹⁹⁵

The *stimulus* within public spaces takes on the form of a playful element according to Whyte's *Triangulation* concept, aimed at fostering an environment ripe for interactive engagement among individuals. Whyte indicates that public spaces is a space of vitality. It is a place where people are active and engaged. Play itself becomes a catalyst that initiates connections, both between people and the space they occupy, as well as among different individuals sharing the space, in alignment with the principles of Whyte's triangulation. Examples of this playful essence found within the context of *Triangulation* encompass activities like admiring sunsets, fishing, swimming, playful interactions with water, leisurely walks through aquatic landscapes, friendly swimming races to docks, and even the simple joy of skipping stones across water surfaces. In these scenarios, water emerges as the pivotal element that encapsulates and reveals the innate playfulness in the waterfront public spaces.

Whyte keenly observes that specific elements present in public spaces possess a natural ability to organically bring people together, thereby enhancing social interactions. These elements encompass both naturally occurring features, such as bodies of water, and thoughtfully designed components. Notably, artistic

¹⁹⁵ William H. Whyte, 'The Social Life of Small Urban Spaces', p. 94.

installations hold the power to catalyze gatherings and interactions, while picturesque waterside views serve as yet another catalyst that unites people, facilitating communication. The constituents that nurture these social interactions and foster a collective sense of community embody the essence of Whyte's triangulation concept. Activities such as playing games, observing passersby, or engaging in artistic endeavors provide fertile ground for initiating conversations among users of public spaces. Whyte's notion of triangulation endeavors to articulate the manner in which urban communities evolve, emphasizing the critical role of nurturing genuine social interactions that unfold organically.

It is pivotal to acknowledge that Whyte's research constitutes only a facet of the broader spectrum of studies emphasizing the essential role of human-centered design and strategic interventions in shaping public spaces. The portrayal of public spaces as dynamic arenas capable of disrupting the monotony of daily routines through 'serendipitous occurrences,' breaking down social barriers with innovative spatial arrangements, promoting interaction through playfulness, and nurturing a shared sense of identity among diverse groups can be integral considerations in the blueprint of public space design. Thus, incorporating spontaneity and playful activities takes on heightened significance, beckoning individuals who find themselves entrenched in their everyday routines. The innate need for social connection and the desire for playfulness inherently propel people to seek moments of reprieve within their daily lives.

Carr et. al. outline five fundamental human needs within public spaces: physical, social and psychological comfort; relaxation to escape city life's routines; passive engagement through observation of surrounding; active engagement with the participation in activities; and the desire for exploration and stimulation. These features are the fundamental needs for public spaces used by the public.¹⁹⁶ These

¹⁹⁶ Carr et. al.

active and passive engagements represent key aspects of activities within these spaces. Passive engagement entails interacting with the environment while remaining uninvolved, while active engagement involves direct interaction with both the space and its occupants. Notable, passive engagement, such as observing people, holds significant value within public spaces. In this scope, these active and passive engagements would be discussed within the scope of the Whyte's triangulation. While a passive engagement may be to watch a festival or a scene as in Whyte's triangulation, Arendt's 'being seen and heard by many' in public space can be considered one of the most common passive engagements.

Jan Gehl succinctly captures these needs and aspirations by categorizing activity types within everyday life in public spaces. He aptly states that while some activities are essential obligations such as work and school, optional and social activities demand higher-quality outdoor spaces and conducive environments. Gehl astutely notes, "Social activities are all activities that depend on the presence of others in public spaces"¹⁹⁷ and "[they] occur spontaneously, as a direct consequence of people moving about and being in the same spaces."¹⁹⁸

Gehl's extensive research and assessments, rooted in the user's perspective and the dynamics of social life, provide invaluable insights when contemplating public space design.¹⁹⁹ Consequently, when conceptualizing public spaces, careful consideration might be given to human behavior and psychological factors.²⁰⁰ The design of public spaces can be centered around the interaction between users and spaces, accommodating the preferences of various demographics to establish an authentic rapport between human interactions and their surroundings. This holistic approach

¹⁹⁷ Jan Gehl, *Life between Buildings*. (Danish Architectural Press, 2011), p. 12.

¹⁹⁸ Ibid.

¹⁹⁹ Ibid.

²⁰⁰ Jun Ren, 'The Study of Waterfront Area Landscape Planning Based on Eco-Priority a Case Study of Mangshan Mountain Scenic Spot', in *2011 International Conference on Electric Technology and Civil Engineering (ICETCE)*, Lushan, China, 22-24 April, (2011): 1778-1781.

holds the potential to enhance social cohesion²⁰¹ and contribute to the synthesis of a more integrated society.

Public space is then the space of co-presence and simultaneity, where different actors can be present in the same place at the same time, where individuals can develop freely within a plurality of possibilities that are negotiated collectively.²⁰²

This social integration²⁰³ can be achieved from every point of view including social equality. Jane Jacobs describes public spaces as a blend of commercial, residential, and civic functions that exists in close proximity, fostering a constant flow of pedestrian activity throughout both day and night; “[...] lively, diverse, intense cities contain the seeds of their own generation.”²⁰⁴ An idealized public space is where everyone come together without any discrimination, equal and free exchange of ideas, some people are forced to become a background instead of part of the action.²⁰⁵ Ruddick states that “city space has been gendered in a way that tends to exclude women from the public realm, or to include them only in highly scripted and delimited roles.”²⁰⁶

²⁰¹ Anna Rita Manca defines social cohesion with the following: “Social cohesion refers to the extent of connectedness and solidarity among groups in society. It identifies two main dimensions: the sense of belonging of a community and the relationships among members within the community itself.” According to her, it strives to create societal balance, economic vitality, and national identity by promoting equity, curbing unchecked economic growth, and averting social divisions. This social process aims to reduce inequality and socioeconomic disparities while satisfying individual development and belonging needs. It harmonizes personal freedom, social justice, economic efficiency, resource sharing, pluralism, and conflict resolution through common rules. Further details, please see, Anna Rita Manca, ‘Social Cohesion’, in *Encyclopedia of Quality of Life and Well-Being Research*, ed. by Alex C Michalos (Dordrecht: Springer Netherlands, 2014), pp. 6026–6028 <https://doi.org/10.1007/978-94-007-0753-5_2739>.

²⁰² Madanipour, *Public and Private Spaces of the City*. p. 159.

²⁰³ American Psychological Association defines “social integration” as “the process by which separate groups are combined into a unified society, especially when this is pursued as a deliberate policy. It implies a coming together based on individual acceptance of the members of other groups.” Further details , please see, ‘Social Integration’, *American Psychological Association*, 2023 <<https://dictionary.apa.org/social-integration>> [accessed 1 August 2023].

²⁰⁴ Jacobs, *The Death and Life of Great American Cities*, [1961], p. 448.

²⁰⁵ Madanipour, *Public and Private Spaces of the City*. p. 159.

²⁰⁶ Susan Ruddick, ‘Constructing Difference in Public Spaces: Race, Class, and Gender as Interlocking Systems’, *Urban Geography*, 17.2 (1996), pp. 132–51., p. 150.

If the goal of urban design is to create accessible, diverse, and open public spaces, then we must recognize that no single setting will meet the needs of all groups at all times. Rather, it is more appropriate to think about a network of spaces that can accommodate the meaningful characteristics of specific social groups. Public spaces will be more useful for women if these spaces provide perceived and actual safety and facilitate women's multiple roles by allowing women to conveniently entertain children, complete work tasks, and/or accomplish household responsibilities such as shopping or other errands.²⁰⁷

This discrimination is not only seen through the women but also different genders, races, cultures, and physical features. According to Castells, "space is not a reflection of society, it is its expression (...) space is not a photocopy of society, it is society."²⁰⁸ Scholars also discuss the minorities and their roles in the public spaces within the scope of dedicated roles in the public life. Many studies reveal that there are inadequate spaces for minorities, particularly within the context of racism; consequently, the concept of an 'open-minded public space' becomes difficult to discuss.²⁰⁹

Mention of social identities and the representations of others in public space often are relegated to an aside or anecdote illustrating the larger thesis of inequity. And yet these representations are not merely the end product or byproduct of hierarchical and unequal relationships. [...] To unravel the nature of encounters in public space requires a consideration of the relational nature of identity that often requires that one step out of an examination of dyads [man/woman; black/white; old/young) and look across categories to the ways in which people interact within and across matrices of power (e.g., black man/white woman; white adult/black child).²¹⁰

²⁰⁷ Kristen Day, 'Feminist Approaches to Urban Design', in *Companion to Urban Design* (Routledge, 2011), pp. 150–61. Further information, please, see, Karen A Franck and Lynn Paxson, 'Women and Urban Public Space: Research, Design, and Policy Issues', *Public Places and Spaces*, 1989, pp. 121–46.

²⁰⁸ Manuel Castells, *The Rise of the Network Society. The Information Age, Economy, Society, and Culture* (Oxford: Blackwell, 1996), p. 410.

²⁰⁹ Susan Ruddick, 1996, p. 83.

²¹⁰ Ibid

If public spaces cannot be used by everyone under the equal circumstances within the perspective of security and belongingness, could they still be defined as “public”? Carr et. al. states that public space embodies diversity, serving as a welcoming and inclusive realm where individuals from various cultures and backgrounds can find a sense of belonging.²¹¹ They state, it is important that public spaces are accessible physically, visually and symbolically.²¹² In addition to them, Newman mentions the necessity of the physical and visual access by the users without barriers in public spaces.²¹³ Madanipour also highlights that

the essential quality of public space is its accessibility: the more open and unconditional the access, the more public it becomes. This openness should include physical as well as social accessibility: access to the place and to the activities within it; without free and open access, a public space is not quite public.²¹⁴

According to Madanipour, public spaces have a potential to present new possibilities for a multitude of engagements and activities and cannot be a place for segregation and discrimination.

Public urban space is the space that is not controlled by private individuals or organizations, and hence is open to public. This space is characterized by the possibility of allowing different groups of people, regardless of their class, ethnicity, gender and age, to intermingle.²¹⁵

²¹¹ Carr et. al.

²¹² Carr et. al., pp. 138–151.

²¹³ Oscar Newman, *Defensible Space: Crime Prevention through Urban Design* (Collier Books New York, 1973).

²¹⁴ Ali Madanipour, ‘Marginal Public Spaces in European Cities’, *Journal of Urban Design*, 9.3 (2004), pp. 267–86.

²¹⁵ Ali Madanipour, ‘Design of Urban Space: An Inquiry into a Socio-Spatial Process’, 1996, pp. 144–145.

In this context, Carmona et al. assert that the incorporation of inclusive design²¹⁶ is pivotal in crafting public spaces.²¹⁷ Accessibility for all is a fundamental aspect of public spaces design. In this sense, a catalyst is useful to create a public space that can belong to everyone equally and freely.

Public space is the constructor and container of events, their space and condition of possibility, and at the same time it is constructed by events, both predictable and unpredictable. It is the place in which events are disclosed and become public, or at least publicly visible, and thereby starting a possible chain of actions and reactions that may not be completely predictable or controllable. As a place of experimentation, it is often the place of small and everyday events and processes, but it is occasionally the place of major events that may change the course of social life in a city. As a crossroad and an open field, it is the stage on which public life unfolds, with all its diverse phenomena and their multiple meanings; the field of social encounter, political contest, cultural communication and economic exchange.²¹⁸

As highlighted in the literature, many contemporary urban public spaces have undergone privatization and commodification, leading them to lose their intrinsic characteristics as truly 'public' spaces. Authentic public spaces can be accessible to all, devoid of the adverse effects of gentrification and commodification associated with neoliberal ideologies. Harvey strongly disagrees the privatization and commercialization of public space and according to him, they play a vital role in fostering a robust democracy.²¹⁹ While private spaces are delimited and safeguarded

²¹⁶ "Inclusive Design, also referred to as universal design, accessible design, and barrier free design is an international concept that is intended to allow environments to be inclusive of all people" as indicated in the article, Kerry Mulligan, Allyson Calder, and Hilda Mulligan, 'Inclusive Design in Architectural Practice: Experiential Learning of Disability in Architectural Education', *Disability and Health Journal*, 11.2 (2018), ppp. 237–42 <<https://doi.org/https://doi.org/10.1016/j.dhjo.2017.08.009>>. and Nina Warburton states that "inclusive design depends on listening carefully to the needs and desires of others, empathising with them and remaining open minded about the potential solutions." Nina Warburton and Alloy Total Product Design, 'Everyday Inclusive Design', in *Inclusive Design for the Whole Population*, ed. by Simeon Keates and Cherie Lebbon John Clarkson, Roger Coleman (London: Springer-Verlag London, 2003), pp. 250–70, p. 259.

²¹⁷ Matthew Carmona, Steve Tiesdeil, Tim Heath and Taner Oc. *Public Spaces. Urban Spaces. The Dimensions of Urban Design*, Second Edi (Massachusetts, Oxford: Elsevier, 2010).

²¹⁸ Ali Madanipour, *Cities in Time: Temporary Urbanism and the Future of the City* (Bloomsbury Publishing, 2017). p. 150.

²¹⁹ Harvey.

through state-regulated protocols governing private property utilization, public spaces, though not devoid of regulation, are generally perceived as accessible to varying degrees of public engagement.²²⁰

Public spaces possess the unique ability to bring visibility to the unseen; they provide a platform for individuals to actively participate as protagonists in everyday life. However, achieving this inclusivity remains a challenge in contemporary cities marked by a capitalist culture and a neoliberal societal framework. This research delves into the notions of socialization, inclusivity, and freedom, with the intention of manifesting these ideals through the medium of play. Using the concept of play can enhance interactions between users and their environment, as well as foster connections among users themselves. The concept of play serves as a gateway for the public to establish a connection with public spaces, blurring the demarcation between individuals and their surroundings.

Moreover, the play concept emerges as a catalyst capable of reshaping public spaces, particularly countering privatization. It can turn an empty parking lot into a public space for everyone in addition to increasing publicness in the existing and defined public spaces by the municipalities and the residents of the cities. Thus, it also can be said that the play concept exists in everyday life and conceives a magic circle in public spaces for users which helps them to become distant from the routine, superficial and mundane caused by capitalist culture.

In this context, it is pertinent to reference Whyte, who asserts that the urban landscape serves as the principal arena for encountering novel individuals and spontaneous actions akin to a theatrical stage. The ancient notion of ‘Theatrum Mundi,’ which likened the world to a stage and its inhabitants to actors, finds resonance in Whyte’s contemporary interpretation. Similarly, Sennett, in his work *The Fall of Public Man* from 1976, further advances this notion into the present day,

²²⁰ Setha Low and Neil Smith, *The Politics of Public Space* (New York: Routledge, 2006), p. 4.

characterizing public space as a stage and its occupants as the protagonists. While Whyte accentuates public space as a setting for encounters and interactions, Sennett expands on this, viewing society itself as a theatrical realm where all individuals assume the roles of performers. “The classic ideal of the *theatrum mundi* attempted to convey one union of aesthetics and social reality. Society is a theatre, and all men are actors.”²²¹

Mitchell indicates that numerous theorists argue that public spaces function as the tangible settings in which social engagements and communal endeavors involving all segments of the ‘public’ take place. These spaces encapsulate the essence of the public sphere.²²² According to Mitchell, “it is for a very simple reason that public democracy requires public visibility, and public visibility requires the existence of physical public spaces.”²²³ In the contemporary context, many individuals and groups are increasingly favoring a bottom-up approach to designing public spaces over the traditional top-down system.

3.4 Imaginary yet Groundbreaking Constructs: New Babylon and Fun Palace

Constant Nieuwenhuys uses *détournement* while designing his project, *New Babylon* (1958-1974). He adopted images and forms from the existing architecture and design understanding, and he merged them in new and unexpected ways. *New Babylon* can be a true embodiment of the concept of *détournement*. Both *New Babylon* and *détournement* challenge the status quo by offering a freer vision of the future. However, *New Babylon* is more than just an example of *détournement*. It is designed for *Homo Ludens*, who constitutes society, instead of *Homo Faber*. According to

²²¹ Sennett., p. 313.

²²² Mitchell, p. 131.

²²³ Mitchell.

Constant, play is an important part of life as much as thinking and production in addition to be an emancipatory act.

The life is described as follows: Citizen of *New Babylon* do not work, instead, there are machines which take care of everything.²²⁴ Thus, we may not talk about ‘leisure time’ anymore. The endless free time for play on the infinite playground of New Babylon in which most of the spaces are assigned for public use directs inhabitants to playful activities.

New Babylon’s space frame was ideally suited to the creation of transitory, amorphous architecture, fantastic vistas and fecund space, ready for homo ludens to let his imagination run wild. Any city is artificial, but New Babylon would be an exquisitely fabricated environment where everything would truly sing of humanity.²²⁵

The flexible structure of the project allows modification and changes according to the needs. The studies focus on the main features of New Babylon which are to create a place for collective life and work-less society for the constant playful activities. According to McKenzie, Constant opposed to the division of the city into functional zones such as home, work, leisure and transport.²²⁶ New Babylon project is a proposal for playful city which is created against the existing problems of the city such as population, traffic, housing, everydayness and crises in society. “Whereas the Fun Palace sought to be a place where ‘play’ could be used as a constructive use of free time, New Babylon sought revolution.”²²⁷ (Figure 3.3)

In *The Politics of Pleasure: Gender, Desire, and Détournement in the Art of the Situationist International, 1957-1972*, Kelly C. Baum states that “the only way for artists to mobilize the Situationist project effectively is to détourn it – that is, to

²²⁴ Further details please see, Julie Nichols, ‘Nomadic Urbanities: Constant’s New Babylon and the Contemporary City’, *Graduate Journal of Asia-Pacific Studies*, 4.2 (2004), pp. 29–52 <<https://cdn.auckland.ac.nz/assets/arts/Departments/asian-studies/gjaps/docs-vol4-n02/Nichols-vol4-2.pdf>>.

²²⁵ Further details please see, Nichols. p. 132.

²²⁶ Wark. p. 123.

²²⁷ Alejandro Fernandez, ‘In the Fields: The Fun Palace, Co-Creation, and the Digital City’ (University of Waterloo, 2012), p. 36.

borrow specific concepts or techniques from the SI and “square” them with the current historical moment.”²²⁸ According to Güneş Duyul, there is a misunderstanding on the notion of *détournement* which leads to the loss of critical features of New Babylon and its proposition as a tool to fight against the problems on today’s production of space. *Détournement* can help to resist against to the existing everydayness and urban pattern.

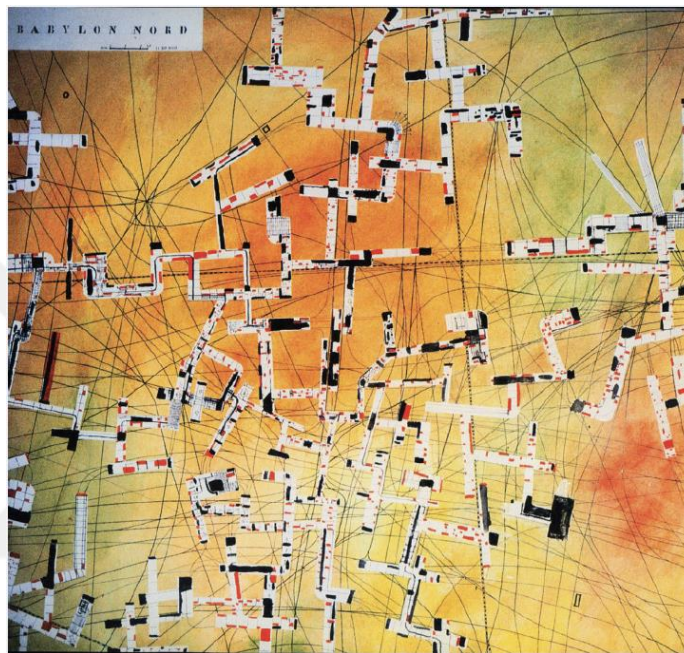


Figure 3.3 “New Babylon consists of a network of sectors where nomadic citizens are engaged in creative play”²²⁹

Another creative result of unitary urbanism is Cedric Price’s *Fun Palace* which is designed in between 1961-1974 in collaboration with Joan Littlewood who is one of the important precursors of that period as a director of an avant-garde theatre. *Fun Palace* is the architectural solution, foreseen by Littlewood and designed by Price, for an understanding which helps to develop new opportunities for education and experiences against the globalized economy and routines in daily life of working

²²⁸ Kelly C. Baum, ‘The Politics of Pleasure: Gender, Desire, and *Détournement* in the Art of the Situationist International, 1957-1972’ (University of Delaware, 2005). p. 413.

²²⁹ Alejandro Fernandez, p. 37.

class. “[T]he social concept of the Fun Palace is primarily a people’s workshop or university of the streets, the self-participatory element of the activities must extend to a degree of control by the users of their physical environment.”²³⁰ (Figure 3.4)

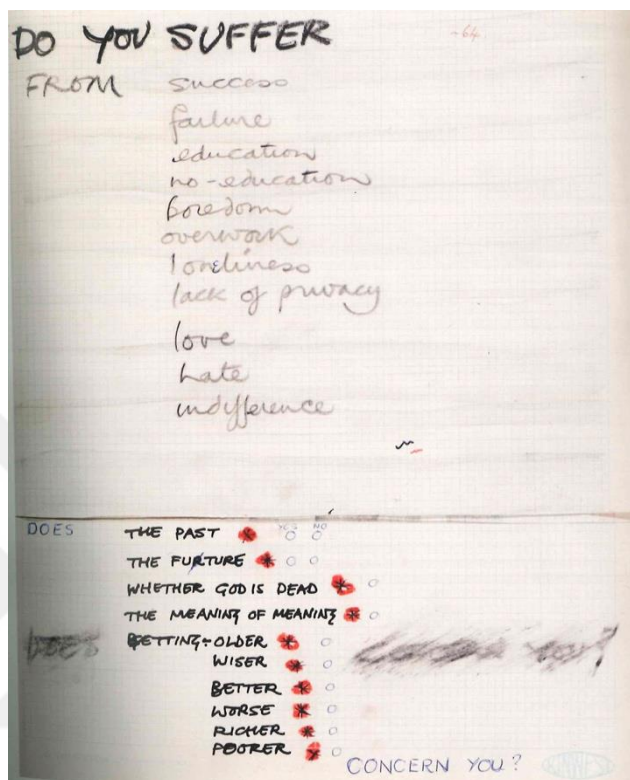


Figure 3.4 Draft of Fun Palace promotional literature (1963)²³¹

It is developed as a new format of theatre by Littlewood who is inspired from philosophy of Bertolt Brecht, Russian Constructivism and has an intention for strolling, play-work and other activities for pleasure.²³² “She envisioned an ideal realization of Brechtian theatre as a place of cultural bricolage²³³ where people could experience the transcendence and transformation of the theatre, not as audience, but

²³⁰ Cedric Price, *Cedric Price : The Square Book*. (Chichester, West Sussex: Wiley-Academy, 2003). p. 56.

²³¹ Stanley Mathews, *From Agit-Prop to Free Space: The Architecture of Cedric Price* (Black Dog Pub. Limited, 2007), p. 115.

²³² Lubomir S. Popoy, ‘Architectural Design as a Laboratory for Social Innovation: Fun Palace Story’, *Anti-Po-Des Journal of Design Research*, 2 (2007), pp. 1–10.

²³³ According to Oxford Dictionaries bricolage is“(in art or literature) construction or creation from a diverse range of available things”. <https://en.oxforddictionaries.com/definition/bricolage>

as player and active participants in a drama of self-discovery.”²³⁴ Brechtian new epic theatre in which the spectators include themselves in play by developing their own ideas and this new approach is a kind of active learning process. These inspirations reveal as Fun Palace which is a flexible and transforming construction that can be adapted for different circumstances and needs. The project is meta-synthesis of high-technology, cybernetics, architecture, and theatre (Figure 3.5, Figure 3.6).²³⁵

The Fun Palace challenged the very definition of architecture, for it was not really a ‘building’ at all, but rather a matrix that enclosed an interactive machine, a virtual architecture merging art and technology. For a brief time, the Fun Palace became a rallying point for scores of intellectuals who saw it as a vast social experiment in new ways of building, thinking, and being. A diverse collection of individuals such as Buckminster Fuller, orchestral conductor Yehudi Menuhin, and Member of Parliament Tony Benn volunteered their services to the project.²³⁶

²³⁴ Stanley Mathews, ‘The Fun Palace: Cedric Price’s Experiment in Architecture and Technology’, *Technoetic Arts*, 3.2 (2005), 73–92 <<https://doi.org/10.1386/tear.3.2.73/1>>.

²³⁵ Cedric Price, ‘The Fun Palace’, *The Drama Review*, 12.3 (1968), pp. 127–34.

²³⁶ Stanley Mathews, ‘The Fun Palace: Cedric Price’s Experiment in Architecture and Technology’. p. 85.

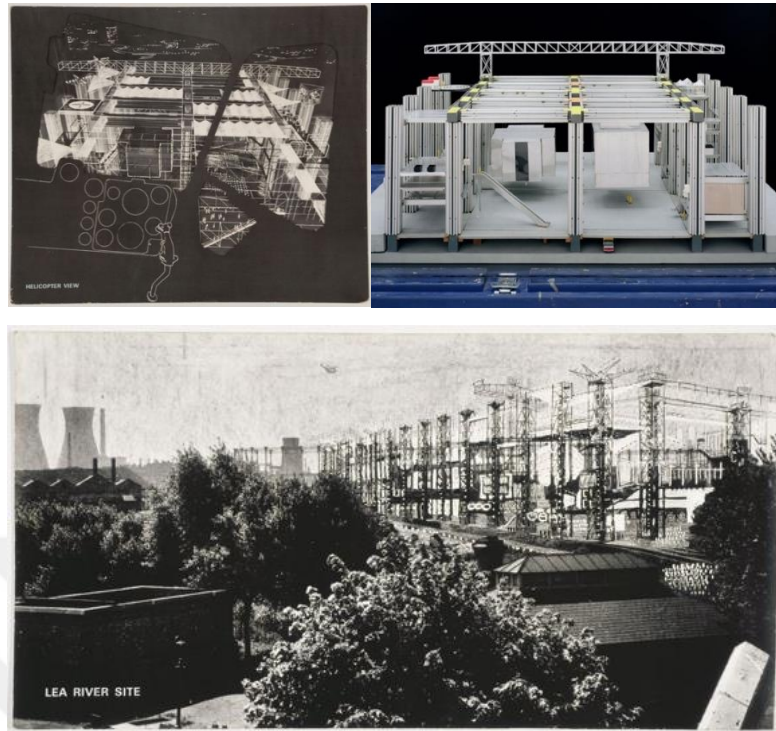


Figure 3.5 Cedric Price's Fun Palace (1961-1974) helicopter view, model and perspective²³⁷

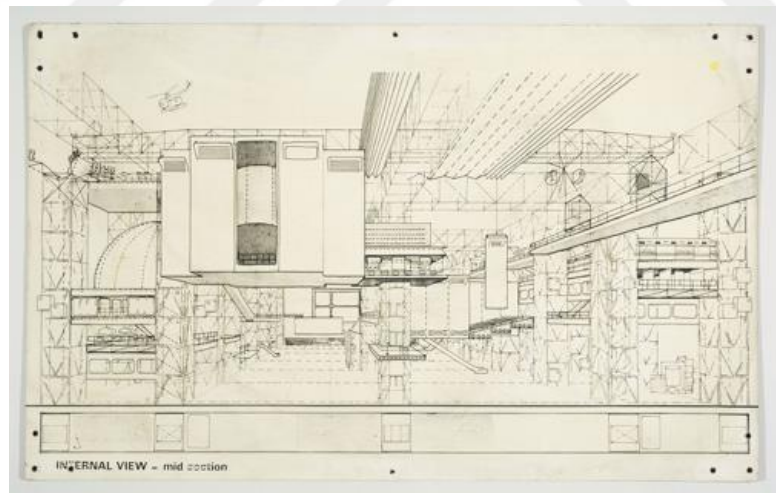


Figure 3.6 Cedric Price's Fun Palace (1961-1974) internal view – mid section²³⁸

²³⁷ 'Fun Palace Project' <<https://www.cca.qc.ca/en/search/details/collection/object/399301>> [accessed 20 February 2019].

²³⁸ 'Fun Palace Project'.

Fun Palace is a “fun laboratory”²³⁹ in which the users learn and have fun at the same time. Fun Palace is a detailed laboratory in which the borders between the leisure time and work/study time are blurred within the help of playful activities. According to Price, while the rapid changes in industrialization like automation in the workplace and affordable technology for production create more free time for the people, especially labors, a new condition is revealed and thus, that must be considered for the society and city (Figure 3.7).²⁴⁰

Littlewood states the introduction of Price’s idea with following words:

The drawing was almost inexplicable. I could make out filigree towers, varied areas at different levels, there were galleries, gantries and escalators – it looked airborne.

‘Can it be kept clean?’

‘It’s a self-washing giant.’

‘And those things?’

‘Moving walkways and catwalks. No you’re pointing at the radial escalators. They can be steered.’

‘It’s not easy to read.’

‘It’s a mobile, not a watercolour. And I am rather busy.’²⁴¹

²³⁹ Joan Littlewood describe Fun Palace as Fun Laboratory since it is both education and fun.

²⁴⁰ Cedric Price, ‘Draft of Fun Palace Booklet’ (Montreal: Canadian Centre for Architecture, 1964).

²⁴¹ Joan Littlewood, *Joan’s Book: Joan Littlewood’s Peculiar History as She Tells It*, Biography and Autobiography (Bloomsbury USA, 1994), p. 702.

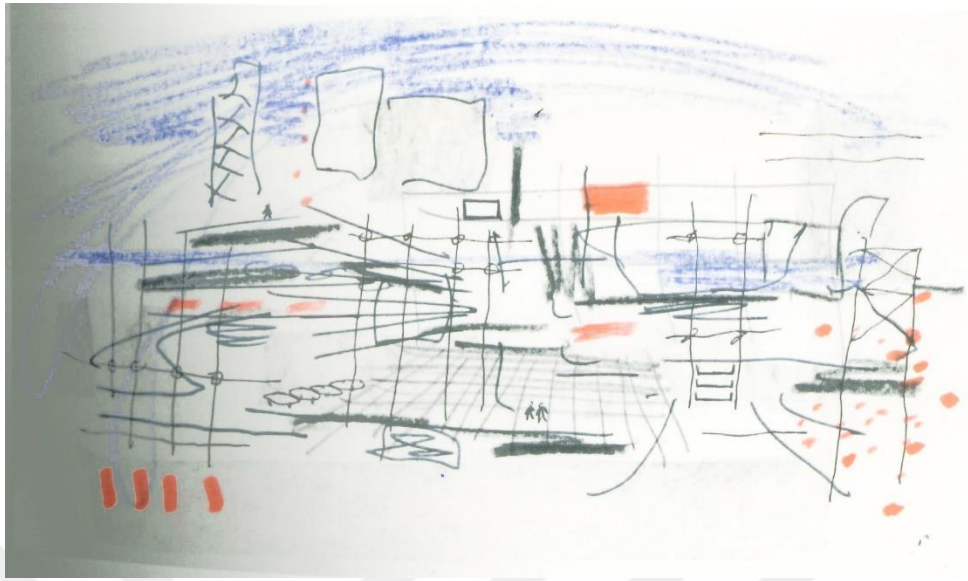


Figure 3.7 Conceptual sketch of Fun Palace interior by Cedric Price (1963)²⁴²

New Babylon has a unique system in which the spaces can be adapted according to the users' demands. This dynamic structure provides limitless variations for spaces and thus for play, as well. This flexible structure presents a nomadic living in addition to the freedom. This nomadism distracts the sense of belonging and thus, it also liberates not only physically but also socially. The studies focus on the main features of New Babylon which are to create a place for collective life and work-less society for the constant playful activities. New Babylon project is a proposal for playful city which is created against the existing problems of the city such as population, traffic, housing, everydayness, and crises in society. New Babylon is an old discussion by considering its history, representation, and architectural features, however, the importance about its contribution within the perspective of play use can be developed through sociological approach and design strategies.

Additionally, Fun Palace has a similar significance with New Babylon within the perspective of playful acts, architecture and everyday life. In "Cedric Price's Fun Palace as Public Space" Howard Shubert presents the investigation of Fun Palace as

²⁴² Stanley Mathews, *From Agit-Prop to Free Space: The Architecture of Cedric Price*, p. 67.

a dynamic structure in order to understand “how Fun Palace’s proposed spatial experiences and planned urbanistic relationships advanced a vision of public space that recalled specifically English historical sources, even as it relied on international cuttingedge technology, and anticipated new modes of social interaction.”²⁴³ According to the study, Fun Palace is a ‘facility,’ ‘service,’ or ‘Giant Space Mobile’ which has no walls and doors, and thus, it is hard to define the notions such as inside or outside and public or private. Onur Özkoç states in his work *Social Potentials of Pattern: Cedric Price’s Fun Palace* that although Fun Palace – with its complex relations between “social context, program and architectural production”²⁴⁴ – interprets and addresses the social context of 1960s Britain, the idea of interpreting the social context and utilizing contemporary potentials in service of social imagination provides a case to learn from in the present day. [...] It is precisely the privileging of “organization and idea over architecture as built form” that underlines Fun Palace as a significant case at present to learn from the incorporation of social imagination into design.”²⁴⁵

While some studies focus on the social aspects of Fun Palace by questioning the relationship between play and architecture, in *Architecting Play*, Karmen Franinovic aims to “explore how an interactive system, situated in public space may foster explorative activities and enable the transformative power of play.”²⁴⁶ The article focuses on several projects from early attempts like Fun Palace to recent ones. The analyses of the projects are developed within the perspective of *Automaticity: Delegating action to architecture, Complexity: Location and timing of media responses, Tangibility and Scale: Architectural politeness, and Situatedness:*

²⁴³ Howard Schubert, ‘Cedric Price’s Fun Palace as Public Space’, 2005 <[http://www.howardshubert.com/Architecture_Curator/Cedric_Price_files/Cedric Price Fun Palace as Public Space.pdf](http://www.howardshubert.com/Architecture_Curator/Cedric_Price_files/Cedric%20Price%20Fun%20Palace%20as%20Public%20Space.pdf)> [accessed 9 July 2018]. p. 4.

²⁴⁴ Onur Özkoç, ‘Social Potentials of Pattern: Cedric Price’s Fun Palace’ (Middle East Technical University, 2009). p. 1.

²⁴⁵ Özkoç. p. 6.

²⁴⁶ Karmen Franinovic, ‘Architecting Play’, *AI Soc.*, 26.2 (2011), pp. 129–36 <<https://doi.org/10.1007/s00146-010-0292-4>>.

Blurring the boundaries of play. She states that “the projects presented show that the architecture of play can help us to engage with established behaviors in public space.”²⁴⁷ The main focus of this article is to discuss “design decisions that appear to have had the most importance in [the] work: choice of location, scale and physicality of interface, timing and localization of media response to participant’s actions, and automaticity embedded in the system.”²⁴⁸ The analyses from Fun Palace to recent projects might give ideas to understand the effect of play as a transformative of social and personal behaviors, and the role of architecture through the subjects of the study.

Table 3.4 The comparison between New Babylon and Fun Palace and The Relations with Play Concept²⁴⁹

New Babylon	Fun Palace
Collective play comes to the forefront. The main idea is against functionalism.	It opposes to functional planning methods; the main important aspect is to design fun-spaces.
Leisure time can be defined as all time, as people in the city do not work.	Everything is connected to a machine, automation is the increased factor in everyday life, thus a person has leisure time more than before.
Play exists in everything. It is a main part of life and living in the structure.	Play exists in everything. It is a main part of life and living in the structure.
It has stable but expandable sectors and flexible and the inner part of the building consists of movable modules according to the needs of individuals.	There are flexible and movable modules inside of a frame structure.

²⁴⁷ Ibid. p. 134.

²⁴⁸ Ibid.

²⁴⁹ Author’s own compilation.

Table 3.4 reveals that Fun Palace and New Babylon share several similarities. Both display adaptability for diverse activities and prioritize play as a fundamental aspect. Nevertheless, a notable differentiation emerges when observing the Fun Palace's connection to Plato's philosophy, which emphasizes that "education must be play play-like." Although there is no dispute in the existing literature that the Fun Palace project was inspired by Plato's ideas, the project seems to be inspired by Plato's words about education. Additionally, this study underscores its significance in unveiling the intricate interplay between architecture and the concept of play.

Unbuilt projects of the SI show the role of play in architecture by considering its concepts and contexts, mainly. According to Benjamin Mark Thomas, "play does have a role in Architecture, but that this role is apparent only at particular moments and points."²⁵⁰ Thomas' thesis indicates that play is anti-architectural "for the play can be brought out of nothingness" by considering the activities of children who can have "as much fun chasing after each other in an open field – a pure form of play where a built entity is not required."²⁵¹ This view opposes the basic needs of the game, space and time, and both Fun Palace and New Babylon give an idea about the game's connection with architecture. It will be seen in the examples that will be discussed in the following section that it is not possible for the game to exist without a place. Both Fun Palace and New Babylon can be portrayed as playground cities; but more importantly, they offer emancipative, interactive and dynamic structures as the play itself carries.

²⁵⁰ Benjamin Mark Thomas, 'The "Playground" Project' (Carleton University, 2005). p. iv.

²⁵¹ Thomas. pp. 112–113.

3.5 Beyond the Ordinary: Discovering Play and Experiencing Public Spaces

Within the realm of urban design literature, the creation of space and the cultivation of a profound sense of place, alongside the establishment of a space's purpose in fostering a sense of belonging, have been enduring topics of discussion. Montgomery sheds light on the evolving dichotomy between the pursuit of urban quality and the cultivation of a sense of place. He underscores the division among urban designers, delineating those who prioritize physical attributes and those who emphasize psychological dimensions.²⁵² Montgomery offers a comprehensive viewpoint that bridges various perspectives, highlighting the significance of designs that encompass all their social, physical, psychological, and cultural dimensions.²⁵³ He contends that various physical elements—such as architectural form, scale, signage, gathering spaces, open areas, and greenery—that contribute to urban quality and the sense of place can be enriched with psychological, cultural, and social considerations.²⁵⁴

These ongoing deliberations within urban space design have evolved into inquiries that extend to the realm of public space design and influence conceptions of designing public spaces, too. Notably, investigations into the interplay between the notion of 'place' and urban space have given rise to research endeavors aimed at addressing queries like, "What should be the optimal approach to designing public spaces? How can the functionality of public spaces be enhanced, and how does design play a pivotal role in this process?" Within this framework, investigations highlight particular components that warrant integration during the public space design phase, all while acknowledging their pivotal function as social centers fostering interactions and providing havens from the ceaseless rhythm of daily existence. These constituents encompass physical attributes, sensory encounters, and

²⁵² Montgomery.

²⁵³ Montgomery.

²⁵⁴ Montgomery.

activities. Through the dynamic interplay of these three elements, the public space continuously undergoes rejuvenation, shaped by the agency of its users. Thus, scholars have engaged in discussions surrounding the ideal attributes of public spaces, offering diverse perspectives encompassing physical, geographical, morphological, sociological and psychological facets to discuss public spaces within the scope of these components.

In his book, *The Image of the City*²⁵⁵, Lynch posits that the city's inhabitants shape its image through their interaction with spatial elements. C     Bilisel suggests that Lynch expands the theoretical foundation of urban design in a multifaceted manner, employing concepts of perception and cognition.²⁵⁶ Consequently, it can be observed that Lynch draws inspiration from psychology's perception and cognition terminology to analyze the city through observation. In a parallel vein, Quentin Stevens discusses and reevaluates Lynch's work. Stevens is one of the pioneer scholars who discuss play within the scope of the city and public spaces. Within his chapter titled *Urban Escapades: Play in Melbourne's Public Spaces*, Quentin Stevens highlights how play offers possibilities for people by engaging with each other and helps to change their routines, inhibitions, and social rituals. He explores the concept of play "as an overarching framework for understanding different kinds of freedoms that exist within social practices in urban spaces."²⁵⁷ In another of his articles, titled *The Shape of Urban Experience: A Reevaluation of Lynch's Five Elements*, he suggests the creation of a morphological urban model through a comparative analysis of two distinct empirical studies of user experiences. One study, conducted by Lynch, primarily explores people's perceptions, while the other,

²⁵⁵ Kevin Lynch, *The Image of the City*, Harvard-MIT Joint Center for Urban Studies Series (Harvard U.P.; Oxford U.P, 1960).

²⁵⁶ C     Bilisel, 'Kent Tasarımı ve   evre EstetiĐi', *TMMOB Mimarlar Odası Ankara Şubesi*, 23 (2010), pp. 6–15 <<http://www.mimarlarodasiankara.org/dosya/dosya23.pdf>>.

²⁵⁷ Quentin Stevens, "Urban Escapades: Play in Melbourne's Public Spaces," in *The Emancipatory City?: Paradoxes and Possibilities*, ed. Loretta Lees (London, Thousand Oaks, New Delhi: Sage Publications, 2004), p. 139.

conducted by the author himself, centers on people's behavior.²⁵⁸ It involves extensive analyses of the structure of urban public space from a phenomenological and behavioral perspective. In this paper, Stevens, "[has] identified five kinds of spatial elements which structure people's playful experiences in urban spaces: paths, intersections, boundaries, props, and thresholds."²⁵⁹

The observations presented here have emphasized how spatial elements frame a wide range of noninstrumental urban behaviors: interactions with strangers, new bodily experiences, the discovery of new views, the reading of new meanings. In comparison with Lynch's work, play in urban space illustrates a richer set of links between spatial form, memory, intention, perception, symbolism, human bodies, and action. [...] Two specific potentials are illustrated, through two different types of play: the first is physical exploration of the space, which leads to a bodily sensation: the second is engagement with the meanings of a space, and here the choice of site and the outcome are directed to the goal of communicating with other people who share the space.²⁶⁰

Stevens reappropriates Lynch's adapted terminology, translating it into spatial elements to uncover the latent possibilities of playful activities within public spaces in his book, *The Ludic City: Exploring the Potential of Public Spaces* written in 2007. His book offers a perspective, delving into the concept of play within urban environments. The study approaches the topic from a distinctive angle, focusing on the playfulness of physical elements in the city, including thresholds, pathways, intersections, boundaries, and props.²⁶¹ This exploration into the connection between physical city elements and the play concept introduces theorists to a fresh outlook, highlighting the interweaving of the city's tangible attributes with social interactions and the notion of play. Stevens expounds upon the integral role of public spaces in

²⁵⁸ Quentin Stevens, 'The Shape of Urban Experience: A Reevaluation of Lynch's Five Elements', *Environment and Planning B: Planning and Design*, 33.6 (2006), 803–23 <<https://doi.org/10.1068/b32043>>.

²⁵⁹ He claims that "Landmarks and districts have a rather limited role in spatial experiences other than the practical task of wayfinding" Further details, please see, Stevens, 'The Shape of Urban Experience: A Reevaluation of Lynch's Five Elements'. p. 821.

²⁶⁰ Stevens, 'The Shape of Urban Experience: A Reevaluation of Lynch's Five Elements'. p. 822.

²⁶¹ Quentin Stevens, *The Ludic City: Exploring the Potential of Public Spaces* (Taylor & Francis, 2007).

everyday social life, underscoring their fundamental functions as arenas for both social interactions and play. He states that:

Play is contingent, it exists among the tensions and contradictions of urban social life. It is first and foremost the mechanics of behavior, and not the place or social context, which are of interest here. [...] The kinds of social practices which can be labeled as ‘play’ are a fresh lens for viewing urban settings and for understanding their performance.²⁶²

In his study, Stevens constructs a theoretical foundation for the role of play within public spaces by immersing himself in urban social life through the individual experiences encountered within these spaces. According to Stevens, urban public spaces assume the role of a facilitator in resolving inherent tensions—ranging from the dichotomy between exchange value and use value, alienation and participation, to the juxtaposition of instrumental work rationality and the liberating creativity of play—by fostering an environment conducive to playful practices.²⁶³ He delves into the significance of play within the perspectives of urban theorists and movements such as Lefebvre, Benjamin, Debord, and the Situationist International (SI). Stevens also delves into the taxonomy of play forms and the various settings wherein play activities can manifest, including pathways, intersections, boundaries, thresholds, and props. Ultimately, he embraces the notion that play has the potential to contribute to shaping a comprehensive approach towards the design, management of urban public spaces, and the overall planning of urban areas.²⁶⁴

Stevens examines the presence of play in public spaces through the lens of Caillois’s four play types - chance, vertigo, competition, and simulation - within the context of Melbourne. Moreover, he proposes a model for designing urban spaces in a playful manner. He underscores play’s transformative potential to shape both urban environments and public policies, fostering a “playful, non-reductive understanding

²⁶² He describes the importance of play in the Works of urban theoreticians and movements such as Lefebvre, Benjamin, Debord and the SI. Quentin Stevens, *The Ludic City*, p. 2.

²⁶³ Stevens, *The Ludic City*, p. 3.

²⁶⁴ *Ibid.*

of space and social practice.”²⁶⁵ Stevens identifies three themes which are important to get “the wider experiential potential of urban space: functionality, access and public performance”²⁶⁶ which serve to the definitions of play within the perspective of “the concepts of non-instrumentality, spatial separation and publicness.”²⁶⁷ Stevens initiates by sketching a concise theoretical history concerning the presence of play within urban spaces. As he delves into this historical context, he examines the interplay with the public realm, referencing influential figures like Huizinga, Caillois, Lefebvre, and the Situationist International movement. Their definitions and utilization of play in daily life, urban spaces, and society further anchor his exploration. Delving into analyses, Stevens extends the conversation to encompass the potential of playful activities in cities such as Melbourne, London, Berlin, New York, and Brisbane. He accomplishes this by highlighting ‘paths,’ ‘intersections,’ ‘boundaries,’ ‘thresholds,’ and ‘props’ embedded within urban patterns. The core focus of the book centers on the examination of “playful forms of activity in urban public spaces as a way to better understand the relations between the design of the built environment, the special social conditions which characterize the city, and people’s perceptions and behavior.”²⁶⁸

Stevens references Christopher Alexander, Kevin Lynch, Jane Jacobs, and Jan Gehl in the context of their analyses on urban patterns and their endeavors to foster a more human-centered city design.²⁶⁹ Stevens contends that his analyses and contributions in urban space design, centered around the potential of play to rejuvenate the use of public spaces, introduce a novel viewpoint in addition to their existing work. While Stevens presents an urban model aimed at identifying potential playful spaces in the

²⁶⁵ Ibid.

²⁶⁶ Ibid.

²⁶⁷ Ibid.

²⁶⁸ Ibid., p. 196.

²⁶⁹ Further details, please See Christopher Alexander, Sara Ishikawa, and Murray Silverstein, *A Pattern Language: Towns, Buildings, Construction (Center for Environmental Structure)* (Oxford University Press, 1977); Jan Gehl, *Cities for People* (Washington, Covelo, London: Island Press, 2010); Jane Jacobs, *The Death and Life of Great American Cities* (New York, Toronto: Random House, 1961); Kevin Lynch, *The Image of the City*, Harvard-MIT Joint Center for Urban Studies Series (Harvard U.P.; Oxford U.P, 1960).

city, his focus is primarily on morphological elements. Notably, his core sources, such as Jane Jacobs, indicate his consideration of play as a social practice. However, his analyses remain confined to spatial components, including paths, intersections, boundaries, props, and thresholds, comprehensively elaborating on the potential for playful spaces and the methods for their discovery.

In urban space design, only a handful of theorists have successfully crossed this distinction, as most tend to lean towards either the physical determinism perspective or the subjective mental mapping perspective, as Montgomery mentions.²⁷⁰ Montgomery quotes Jacobs, who was ‘originally a solitary voice in the wilderness,’ emerged as a pioneer in researching urban quality, seeing activity as both a producer and a reflection of excellence in the built environment.²⁷¹ Jacobs identifies four key determinants that govern or constitute activity parameters: primary use, density, permeability of the urban structure, and a mix of building types, ages, sizes, and conditions.²⁷² Jacobs, along with figures such as Jan Gehl and Cook, argue that thriving urban areas are primarily due to vibrant street life and the myriad activities that take place in buildings and spaces.²⁷³

Jan Gehl delineates the needs and desires through an exploration of activity types in everyday public spaces. He categorizes them into necessary activities, which are essentially obligatory tasks like work and school, and optional and social activities that demand well-designed outdoor spaces and a favorable environment. Gehl defines social activities as “all activities that depend on the presence of others in public spaces”²⁷⁴ and notes that they “occur spontaneously, as a direct consequence

²⁷⁰ Montgomery.

²⁷¹ Ibid.

²⁷² Jacobs, *The Death and Life of Great American Cities*.

²⁷³ Cited by Montgomery. Further details, please see, Jan Gehl, ‘A Changing Street Life in a Changing Society’, *Places Journal*, 6.1 (1989), pp. 8–17 <<https://placesjournal.org/assets/legacy/pdfs/a-changing-street-life-in-a-changing-society.pdf>>; Robert S. Cook, *Zoning for Downtown Urban Design* (New York: Lexington Books, 1980).

²⁷⁴ Gehl, *Life Between Buildings*, p. 12.

of people moving about and being in the same spaces.”²⁷⁵ According to him, public spaces have possibilities to adapt themselves for high capacities to accommodate changes and be flexible for activities. These transformable and flexible spaces for diverse gatherings and festivities can bring vitality to various periods of day and night for society.²⁷⁶ Madanipour also emphasizes that “the space necessitates a level of adaptability and impartiality.”²⁷⁷

Through his research and assessments, Gehl delves into the user perspective and social dynamics, encompassing public spaces within the realm of design.²⁷⁸ A comprehensive approach requires acknowledging the interplay between users and spaces while accommodating the preferences of diverse groups. This effort seeks to establish a cohesive relationship between human interactions and the built environment, ultimately contributing to social cohesion.

Public space is then the space of co-presence and simultaneity, where different actors can be present in the same place at the same time, where individuals can develop freely within a plurality of possibilities that are negotiated collectively.²⁷⁹

Jan Gehl developed ‘Twelve Quality Criteria for effective public open space design’, organized into three key themes: ‘protection,’ ‘comfort,’ and ‘enjoyment.’²⁸⁰

Protection: This theme addresses the fundamental requirements for safe and inviting outdoor environments. It includes criteria for safeguarding against traffic hazards, accidents, harm from others, and unpleasant sensory experiences.

Comfort: The comfort theme focuses on creating conditions that encourage people to spend more time in public spaces. It encompasses criteria related to walking,

²⁷⁵ Ibid.

²⁷⁶ Further details, please, check, John Montgomery and Whyte .

²⁷⁷ Madanipour, *Public and Private Spaces of the City*, p .113.

²⁷⁸ Gehl, *Life Between Buildings*, p. 12.

²⁷⁹ Madanipour, *Public and Private Spaces of the City*. p. 159.

²⁸⁰ Gehl, *Life Between Buildings*.

standing, sitting, visibility, auditory engagement, conversation opportunities, and the provision of spaces for play and various activities.

Enjoyment: In this theme, Gehl highlights criteria that enable people to appreciate positive aspects of the environment. These criteria encompass the ability to enjoy favorable climate conditions, aesthetic qualities, and positive sensory experiences.

In summary, Gehl's twelve quality criteria guide the design of public spaces to ensure safety, comfort, and enjoyment for users, ultimately enhancing the overall quality of urban environments.

Vikas Mehta examines the attributes of public spaces, delving into various scholarly perspectives. In light of these assessments, Mehta scrutinizes Gehl's approach, investigating five pivotal dimensions of public space: inclusiveness, pleasurability, meaningful activities, safety, and comfort.²⁸¹ Mehta uses these five dimensions of public space in order to evaluate public spaces with a public space index.²⁸² According to him, the index has value for researchers, educators and students to measure public space quality, aids teaching and offers practical learning. Crucially, he indicates that it assesses societal attitudes, informing citizens about equity, security and rights, providing insight into civil society's state.²⁸³

Additionally, Seema Praliya and Pushplata Garg proposes another evaluation criteria by highlighting the dimensions of quality and their attributes: 'Accessibility' and 'linkedness,' 'maintenance,' 'attractiveness' and 'appeal,' 'comfort,' 'inclusiveness,' 'activity and uses,' 'purposefulness,' 'safety' and 'security'.²⁸⁴ As a result of this study, they indicate that "each public space will differ from the others due to its typology and context and will perform differently; but the

²⁸¹ Gehl, 'A Changing Street Life in a Changing Society'.

²⁸² Vikas Mehta, 'Evaluating Public Space', *Journal of Urban Design*, 19.1 (2014), pp. 53–88, p. 71.

²⁸³ Ibid., p. 87.

²⁸⁴ Praliya Seema and Pushplata Garg, 'Public Space Quality Evaluation: Prerequisite for Public Space Management', *The Journal of Public Space*, 4.1 (2019), pp. 93–126.

attributes/dimensions associated with quality are the same for any type of public space and the methodology suggested for evaluation is relevant to all.”²⁸⁵

Gehl has risen as a prominent figure in theorizing the evolution of these dimensions. As time has progressed, the development of these criteria and the examination of public spaces have captured the attention of not only scholars but also designers, nonprofits, and communities. *Project for Public Spaces (PPS)*²⁸⁶, which is a non-profit initiative in the field of urban design and public space, took on the question ‘What makes a great space?’ and responded by formulating four distinct criteria and their corresponding subcategories.²⁸⁷

These primary four criteria, revealed by Project for Public Spaces organization, can undergo further assessment based on several intuitive or qualitative facets. When evaluating access and linkage, qualitative aspects encompass user convenience, visibility, ease of movement, and accessibility. In terms of uses and activities, these include the capacity to offer purpose for being in a space, vibrancy, and distinctiveness. For comfort and image, factors involve safety, cleanliness, greenery, distinctive character, and appeal. Sociability criteria encompass encouraging neighborliness, fostering friendships, interactions, diversity and a sense of pride. These qualitative facets can also be gauged through quantitative parameters (Figure 3.8).²⁸⁸

²⁸⁵ Ibid.

²⁸⁶ This non-profit organization is a cross-disciplinary team who work on urban design and public spaces and how to improve them for the sake of the public. They state that “since 1975, Project for Public Spaces has helped over 3500 communities across 50 countries and all 50 U.S. states imagine their futures and meet their needs through public space. From our early days building upon the research of William H. Whyte, we have grown into the go-to resource for placemaking as an approach to designing and managing public spaces with the people who use them every day.” Further details, please see, Project for Public Space, ‘Project for Public Spaces’ <<https://www.pps.org/about>> [accessed 1 June 2023].

²⁸⁷ Project for Public Spaces, ‘What Makes a Successful Place?’, 2019.

²⁸⁸ Ibid.

What Makes a Great Place?

Project
for Public
Spaces

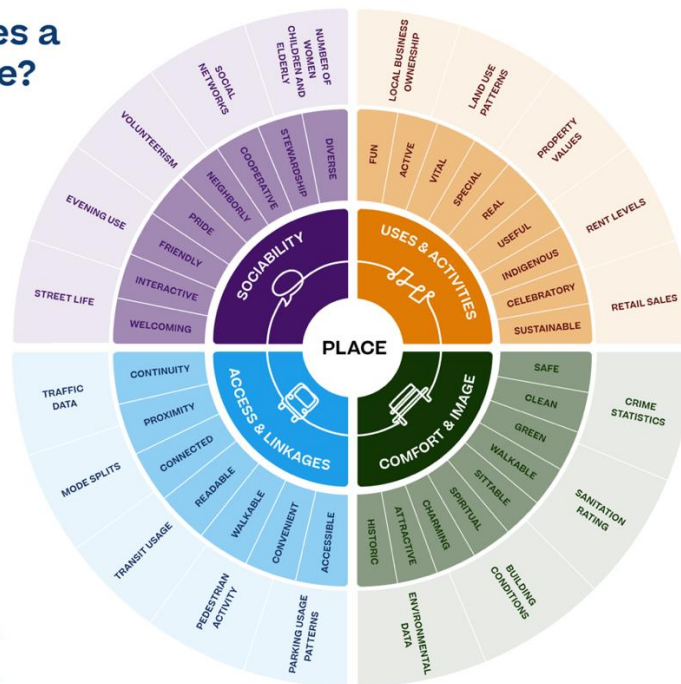


Figure 3.8 Dimensions of a successful public space²⁸⁹

These dimensions come to light in the context of effective public space design, serving as informative components for the design process. Numerous nonprofit organizations endeavor to uncover valuable elements and methodologies for crafting public spaces. While certain entities conduct research, others engage in practical experimentation through minor applications within public spaces. While the outcomes of such interventions might be transient in some instances, they frequently wield a substantial influence on local communities, nurturing imagination and piquing interest. These various forms of urban activism are labeled with distinct terms like “tactical urbanism”²⁹⁰, “Do it Yourself”²⁹¹, “guerrilla urbanism”,²⁹²

²⁸⁹ Project for Public Space.

²⁹⁰ Project for Public Space, ‘What Makes a Successful Place?’

²⁹¹ Mike Lydon and Anthony Garcia, *Tactical Urbanism: Short-Term Action for Long-Term Change* (Washington: Island Press, 2005).

²⁹² SPUR, ‘DIY Urbanism. Testing the Grounds for Social Change’, 2010.

“temporary urbanism”²⁹³, or “placemaking”²⁹⁴. This assortment of terminology underscores the fact that the conception of public space transcends mere design; it embodies a participatory process, an educational journey rooted in shared values and collaborative content creation. It provides an avenue for channeling the aspirations of diverse publics, enabling them to claim ownership and relish in the enjoyment of public spaces, ultimately reaffirming the notion of public space as a fundamental human entitlement.

Public spaces, exhibiting various functions, forms, and sizes, constitute essential urban elements within the built environment. Carmona et al. encapsulate these pivotal characteristics by defining public space as a “kit of parts.”²⁹⁵ This conceptual toolkit comprises buildings (encompassing walls, entrances/exits, building lighting, colonnades, corners, monuments/landmarks, etc.), infrastructure (encompassing roads, cycle lanes, bus stops/shelters, street lighting, etc.), landscaping (including trees, lawns, road surfaces, street furniture, steps, etc.), and uses (such as events, gatherings, street commerce, outdoor dining/drinking, playgrounds, etc.).²⁹⁶ Furthermore, Carmona et. al. emphasize that the pace of change varies across the elements constituting this kit of parts. Elements more prone to rapid transformation, such as landscape components and environmental uses, exert a profound influence on people’s perceptions. They assert that “[...] the way the different elements are cared for, and the impact of those elements that change most frequently – the paving, street furniture, shopfronts, signage, soft landscaping, building uses, and public space activities – are likely to be decisive in determining users’ perception of quality.”²⁹⁷ The organizations or communities uses these potentials in order to increase the potentials of public spaces as socially and physically. They try to

²⁹³ Jeffrey Hou, ‘Guerrilla Urbanism: Urban Design and the Practices of Resistance’, *Urban Design International*, 25 (2020), pp. 117–25.

²⁹⁴ Project for Public Spaces, “‘What Is Placemaking?’”, 2007.

²⁹⁵ Ibid.

²⁹⁶ *Public Space: The Management Dimension*, ed. by Claudio Magalhães and Leo Hammond Matthew Carmona (London: Routledge, 2008).

²⁹⁷ Matthew Carmona.

increase the awareness and the usability of public spaces by focusing on the perception of the existing structure and rebuild images related with the public spaces.

The process of uncovering this inherent potential and analyzing user demands and requirements is of paramount significance. Within this analytical framework, one method employed to comprehend the relationship between users and public spaces in their daily lives is rhythmanalysis. Developed by Lefebvre, rhythmanalysis investigates the interplay between the rhythm of everyday life and the shaping of physical space.²⁹⁸ Lefebvre critiques the superficial nature of spectacles and the predominance of vision, emphasizing the significance of other senses, notably hearing and listening. Bachelard asserts that rhythmanalysis extensively explores various avenues to identify novel prospects for rhythm creation.²⁹⁹ He underscores the essentiality of seeking out rhythm when space, time, and energy converge. Within this context, energy can also be construed as activity.³⁰⁰

Lefebvre's analysis of modern urban society revolves around the concept of rhythmanalysis, which involves attentively and creatively observing the rhythms of everyday life, including pedestrian movements and traffic flow.³⁰¹ He argues that human beings are shaped by both natural rhythms, such as the heartbeat, and “social” rhythms related to work, leisure, and urban activities. These rhythms intersect in the everyday experiences of individuals. The everyday becomes a site where conflict arises between enduring rhythms and the socio-economic processes imposed by production, consumption, circulation, and habitat.³⁰²

Lefebvre proposes using rhythmanalysis as a method to comprehend the intricate relationship between rhythms, space, and society. This method involves mapping,

²⁹⁸ Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life* (Bloomsbury Publishing, 2013).

²⁹⁹ Ibid., p. 151.

³⁰⁰ Gaston Bachelard, ‘The Dialectic of Duration (M. McAllester Jones, Trans.) Clinamen’, *Manchester (Orig. Pub. 1950)*, 2000, pp. 20–21.

³⁰¹ Bachelard.

³⁰² Adéla Procházková, ‘Henry Lefebvre’s Rhythmanalysis as a Tool for Comprehensive Listening of the City’, 2018.

observations, and interpretation to uncover hidden features and understand the political, social, and socio-cultural implications of everyday rhythms. Scholars liken this examination of diverse rhythms in cities and everyday life to “a polyphonic orchestra”³⁰³, where various activities of individuals harmonize. While the city influences and shapes social life, the design of public spaces within the city can also impact social interactions. Rhythmanalysis serves as a tool to decipher the dynamic and interdependent relationship between space and social life.³⁰⁴

Thus, urban rhythms could be defined within the scope of rhythmanalysis as follows:

1. They are produced socially.
2. They are produced and comprehended through the physical and multisensory bodies.
3. They reveal themselves from the relationship between everyday life routines and spatial rhythms.
4. They have a relation to the other rhythms such as the body rhythm and night and day rhythm.
5. While some similar rhythms are in harmony with each other (eurhythmia), some of the different rhythms could be together in harmonious way (arrhythmia) and some different rhythms could be together incompatible with each other (polyrhythmia).
6. The boundaries between the rhythms are blurred, there is no separation to understand where the rhythm ends and another one starts.
7. They ply between the strong and weak times.
8. They repeat themselves but not in the same way, like a repetition at the falling stone.³⁰⁵

³⁰³ Mike Crang and Penny S Travlou, ‘The City and Topologies of Memory’, *Environment and Planning d: Society and Space*, 19.2 (2001), pp. 161–77.

³⁰⁴ Ibid.

³⁰⁵ Eren Kürkçüoğlu and Burcu Soygüzeloğlu, ‘Pandemi Sürecinde Kentsel Mekânı ve Gündelik Yaşam Pratiklerini Ritimanaliz İle Okumak: İstiklal Caddesi Örneği’, *İDEALKENT*, COVID-19 Sonrası Kentsel Kamusal Mekânların Dönüşümü, pp. 244–76.

Altman and Low state that the repetition or in other words, everyday life routines are also stressed by Giddens by means of users' recreation of their social interactions, cultural norms, and rules of the society.³⁰⁶ In this scope, Pellow indicates that the space where the activities are happening is important "because it links up space, place and time."³⁰⁷ Thus, the mappings and diagrams related to sensory experiences, the activities and landmarks at the public spaces and the movements of the users can be produced as the result of rhythmanalysis.

Lefebvre's rhythmanalysis remains a significant approach in the analysis and design studies of public and urban spaces. It facilitates the comprehension of a place's daily life rhythm, incorporating its users and activities, thereby guiding space design in alignment with these rhythms. This method finds utility within nonprofit organizations like *PPS* and *PlacemakingX*,³⁰⁸ aiding the exploration of daily life dynamics, the reconfiguration of spaces, and the user's social integration. As rhythmanalysis is an analysis method that can progress playfully, the result of the analysis can contribute to increasing the playfulness in public space.

An important example of the use of rhythmanalysis is done in Lusi Morhayim's article *Nightscares of Play: Enjoyment of Architecture and Urban Space through Cycling*. In the article, the consideration of time and space for play is emphasized in the context of urban space design. The article delves into viewing the city as a playground, with a special focus on the experiences of movement and nighttime.

³⁰⁶ Deborah Pellow, 'Spaces That Teach: Attachment to the African Compound', *Place Attachment*, 1992, pp. 187–210.

³⁰⁷ Ibid., p. 190.

³⁰⁸ PlacemakingX is a global network who works on "to accelerate placemaking as a way to create healthy, inclusive, and beloved communities." They state that "Placemaking is a common cause which draws people together to collectively reimagine and reinvent public spaces as the heart of their community. Strengthening the connection between people and the places they share, 'placemaking' offers a collaborative process by which we can shape our public realm in order to maximize its value to everyone." They indicate that as emerging placemaking networks expand and strengthen, they aim to collaboratively shape a new political, social, and economic framework for future cities. The objective is to prevent any one sector, profession, or demographic group from monopolizing the definition of places and placemaking. PlacemakingX seeks to facilitate this shift by catalyzing systemic change at local, regional, national, and global levels, addressing this important gap. PlacemakingX, 'About', 2019 <<https://www.placemakingx.org/about>> [accessed 10 August 2023].

Through the research, a distinct layer of radical urban engagement is revealed – the playful enjoyment of architectural elements and urban spaces. This is exemplified through the case study of “Midnight Mystery Ride, a community bicycle ride taking place in the middle of the night once a month in several cities and around the world.”³⁰⁹ The study concentrates on scrutinizing the use value and exchange value, employing the theoretical perspectives of play and rhythm analysis to analyze nighttime cycling. The lens of rhythm analysis is applied to investigate the contrasts between the temporal and spatial aspects of play versus those influenced by the rhythms of contemporary social practices.”³¹⁰

As bicyclists choose nighttime to traverse urban space and create room for play, they replace exchange value with use value in places that are created with exchange value in mind. Sometimes this shows itself in the form of an upscale residential neighbourhood that is transgressed, and at other times the rides turn places of commodified spectacles into spectacles of play.³¹¹

In *Plan for a Playful City: A Typology of Ludic Ways to Increase Pedestrian Activity*, Gabrielle M. Donoff elaborates the use of play as a tool for increasing pedestrian activities through the analyses on urban space design and policy implications. “To consider how planners can support the design of playful pedestrian spaces, academic literature and urban design interventions that encourage playful pedestrian activity were compared.”³¹² In the study, the analyses are specialized only for winter cities and the theory is compared with real life examples in order to find ludic ways to increase pedestrian activity by creating a typology of play, design and implementation.³¹³ In this sense, it can be said that playful activities depend on not only the space and time but also the circumstances in the city within the perspective

³⁰⁹ Deborah Pellow, ‘Spaces That Teach: Attachment to the African Compound’, *Place Attachment*, 1992, pp. 187–210.

³¹⁰ Lusi Morhayim, ‘Nightscapes of Play: Enjoyment of Architecture and Urban Space through Bicycling’, *Antipode*, 0.0 (2018), 1–19 <<https://doi.org/10.1111/anti.12400>>, p. 6.

³¹¹ Morhayim. p. 13.

³¹² Morhayim.

³¹³ Gabrielle M. Donoff, “Plan for a Playful City: A Typology of Ludic Ways to Increase Pedestrian Activity” (University of Manitoba, 2014), p. 138.

of the weather, the cultural identity and the location of the city. The typology presented by Donoff, within the categorization of play type, design and implementation reveals the ludic ways for increasing activities in Figure 3.9.

Play type	Design	Implementation
Acting contrary to social convention	Attractive colours	Busy location
Adaptation of a well known game type	Bicycle infrastructure	Guerrilla installation
Auditory stimulation	Biomimicry	Infill in underused space
Chance	Celebrates northern spirit or aesthetic	Microclimate
Cognitive games	Fire or solar gain for warmth	Opportunity to people watch
Competition	Imageability	Reduce actual or perceived travel distance
Cooperation	Multigenerational appeal	Route choice or environmental mastery
Creative play	Materials intentionally absorb or reflect heat	Sense of belonging & community connection
Opportunity to escape	Pedestrian lighting	Temporary, pop-up or seasonal
Opportunity to increase social contact	Scientific design	Uses existing infrastructure
Risk	Unique paths (eg. width, texture)	Use of social media or pop culture
See cause & effect	Uses ice, snow, or wind as a positive feature	
See or move beyond boundaries	Use of common, everyday materials or objects	
Separate from everyday experience	Use of props to alter movement	
Simulation	Vibration	
Test of physical skills	Water	
	Written instructions	

Figure 3.9 A typology of ludic ways to increase pedestrian activity³¹⁴

The notion of play can be evaluated as a way for experiencing the city with social interactions within the scope of a tool for enhancing the public realm. Ela Alanyalı Aral indicates by referring to Whyte that cities are still “the prime place for the meeting of people... and it is because of the great likelihood of unplanned, informal encounters or the staging of them” as a place which is open to interactions and face-

³¹⁴ Gabrielle Donoff, p. 138.

to-face communications.³¹⁵ In literature, this issue is revealed in the same discussions with playgrounds and cities by considering to discover the spaces by using play as a tool. New additions into the spaces, play centered design of the urban space or temporary changes give new purposes to the user by adding the fun factor and interaction and these studies reveal the understanding that cities as playgrounds which will be discussed in the next chapters.

3.6 Unlocking Play in Public Spaces: A Theoretical Integration of Concepts

Conducting a meticulous examination of the extant literature concerning public spaces is imperative for attaining a thorough grasp of the influence and potency of the play concept within this domain. The discussions in prior chapters have facilitated the construction of a coherent conceptual framework. In this context, two salient clusters of concepts manifest distinctly: the conceptual framework derived from the discourse encompassing Public Space Theory literature (Table 3.5), and the emergent cluster of concepts associated with the integration of the play concept into the realm of the public space theory (Figure 3.10). Correlating these conceptual frameworks with facets of the play concept and its delineated parameters, as expounded in Chapter 2, facilitates an exploration of the ramifications of the play concept upon public spaces and offers insights into its potential integration within them.

³¹⁵ Alanyalı Aral.

Table 3.5 The conceptual framework in public space theory³¹⁶

Play Theory in Public Space Concepts	Outcomes from the Literature
Diversity	Creating a setting for individuals with diverse backgrounds (Richard Sennett)
	Intersection of diverse functions and a constant flow of pedestrian activities (Jane Jacobs)
	equitable access and experience for all (Henri Lefebvre)
	a welcoming and inclusive realm for creating a sense of belonging (Stephen Carr. et. al.)
	Creating vitality and constant and vibrant rhythm of everyday life (John Montgomery)
Multiplicity	Creating a hub for intersection and openness for everyone (Fran Tonkiss)
	Presence of diversity and a range of perspectives (Hannah Arendt)
	Presenting new possibilities for a multitude of engagements/activities (Ali Madanipour)
Inclusivity	
	Inclusive design for all with comfort, safety and pleasure (Matthew Carmona, Richard Sennett, Quentin Stevens)

³¹⁶ Author's own compilation.

Table 3.5 (continued)

Accessibility	Openness against all kinds of limitations, human scale (Jan Gehl)
	Physical and visual access by the users without barriers (Oscar Newman)
	Accessbility physically, psychologically, socially and mentally (Ali Madanipour)
	Physical access, visual access, and symbolic access (Carr. et. al.)
Participation	Connectivity between users and places (Carr. et. al.)
	Accessible to varying degrees of public engagement (Setha Low & Neil Smith)
	Continuous events and presence of activities (Hannah Arendt)
	Sense of invitation (David Harvey)
	Active involvement and liveliness (Ali Madanipour)
Sociability	Active and passive engagement (Stephen Carr. et. al.)
	Triangulation for social interactions and an engagement, a catalyst (William H. Whyte)
	Different levels of interaction and collective interactions (Jan Gehl)
	Being visible like on a stage (Richard Sennett)
	“space of appearance” (Hannah Arendt)
	Public spaces are such catalysts for social interactions (Mark Gottdiener)
	Social interaction and liveliness, encounter spaces (Matthew Carmona)

Table 3.5 (continued)

Vitality	Vital, active spaces with engagements (William H. Whyte)
	Number of individuals, amenities, festivities, gatherings (John Montgomery)
Justice & Democracy	Presence of an arena to express themselves (Hannah Arendt)
	Being democratic , giving city to the public (Henri Lefebvre)
	Revealing the essence of democracy and being a community (Ali Madanipour)
	" constantly creating and re-creating public spaces" (Setha Low & Neil Smith)
	Presenting a struggle and existence place for public (Jane Jacobs)
	Presenting a place for public visibility (Don Mitchell)
	Revealing a platform as an arena for engaging discussions (Jürgen Habermas)
Discovery	Public spaces against the privatization and commercialization (David Harvey)
	The desire for exploration (Stephen Carr. et. al.)
	Diversity and alteration (Matthew Carmona)
	Creating public spaces with surprises for discoveries and exploration (Michel de Certeau)
	Presenting potentials for playful interventions and visibility (Quentin Stevens)

Table 3.5 (continued)

Flexibility	Presence of various activities and adaptability (Ali Madanipour)
	High capacity for various activities and people (Jan Gehl)
Educativity	Educative place for everyone (Richard Sennett)
	Playful educative potentials in public spaces (Quentin Stevens)
	Presence of various activities and adaptability (Ali Madanipour)
	High capacity for various activities and people (Jan Gehl)
	Educative place for everyone (Richard Sennett)
	Playful educative potentials in public spaces (Quentin Stevens)

These concepts which are presented in Table 3.5 are the fundamental concepts which public spaces have potentially. They have risen from the theoretical framework expounded earlier within this chapter. How these concepts can be enhanced by play is revealed by use of properties of play that exist in the theory of public space. (Figure 3.9)

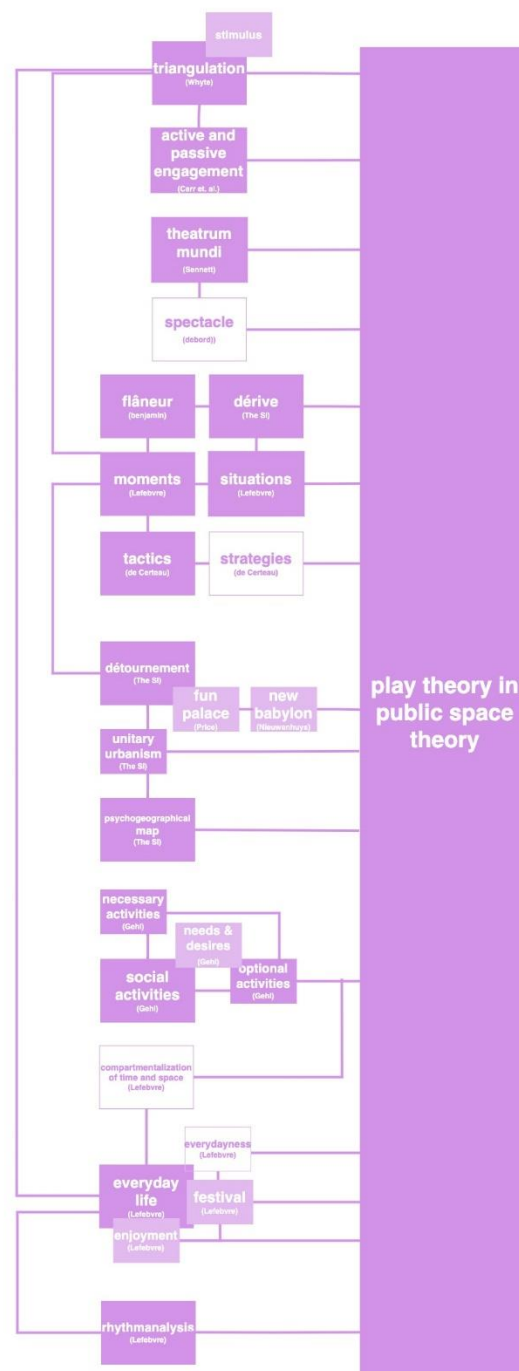


Figure 3.10 The conceptual framework for the integration of the play concept into the realm of the public space theory³¹⁷

³¹⁷ Author's own compilation.

The keywords presented in Figure 3.9 provide the potential, play-hidden tactics, situations, concepts and relations with each other, which are revealed by the scholars over the years. These playful potentials represent the emancipative and transformative powers against the mundane in everyday life.





CHAPTER 4

A FRAMEWORK TO CREATE PLAYFUL PUBLIC SPACE: 'PLAYFUL FLOW'

4.1 The Description of Playful Flow

Oxford English Dictionary describes the notion of *flow* by indicating both movements, proceeding smoothly and continuity: *Flow* means “move[ing] steadily and continuously in a current or stream” and “go[ing] from one place to another in a steady stream, typically in large numbers.”³¹⁸ Flow comes to the forefront of literature with the book *Flow: The Psychology of Happiness*, written by Mihaly Csikszentmihalyi in 1990. The book is the result of his research on flow, state of mind, and enjoyment discussions within the scope of psychology.

According to Mihaly Csikszentmihalyi, flow is “a state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will continue to do it even at great cost, for the sheer sake of doing it.”³¹⁹ He indicates that “[e]njoyment appears at the boundary between boredom and anxiety when the challenges are just balanced with the person’s capacity to act.”³²⁰ When an individual is in a flow state, the user is in a high state of focus and enjoyment. In this scope, the play concept could be defined as one of the initiators for creating a flow.

In urban context, while play is described as an emancipatory and transformative act from everyday life routines and a way to escape from reality with its offer as the

³¹⁸ Oxford English Dictionary, ‘flow’, <<http://www.oed.com>>. [accessed 15 April 2019].

³¹⁹ Alanyalı Aral, ‘Leftover Space as a Value and Potentiality for the Public Realm in the City’. p. 4.

³²⁰ Mihaly Csikszentmihalyi, *Flow: The Psychology of Happiness*, 1990. pp. 100–101.

magic circle, the existence of play and its adaptation into the urban spaces can be discussed under the scope of playful flow.

In Csikszentmihalyi's theory, the focusing of attention allows for 'self-transcendence',³²¹ where the body is operating in a state of being in total cooperation with another person or object. The notion of selfhood, then, is to be understood as contingent upon 'presence': the self is constructed over and again in each instant of space and time and in relationship to other people and rhythms within that instant.³²²

According to Csikszentmihalyi, play is an *autotelic* activity, derived from the Greek words *auto*, meaning *self*, and *telos*, meaning *goal*, emphasizing its self-contained nature that is pursued for its own sake rather than a specific purpose. He likens it to the concept of a *magic circle*, where engagement in play occurs purely for the intrinsic enjoyment and fulfillment it brings.

The autotelic experience, or flow, lifts the course of life to a different level. Alienation gives away to involvement, enjoyment replaces boredom, helplessness turns into a feeling of control, and psychic energy works to reinforce the sense of self, instead of being lost in the service of external goals. When experience is intrinsically rewarding life is justified in the present, instead of being held hostage to a hypothetical future gain.³²³

In the concept of a playful city, the central focus lies in amplifying the core essence of uninhibited and spontaneous play, often referred to as *paidia role*. This type of play is not primarily motivated by practical or goal-driven objectives; instead, it thrives on its inherent and self-sufficient nature. The sheer intrinsic delight and satisfaction drawn from the activity become the primary incentives for participation, underscoring the unadulterated pleasure of the experience.³²⁴ In the realm of magic circle time adopts a distinct dimension compared to reality, and the space undergoes

³²¹ Further information, please see Csikszentmihalyi, *Flow: The Psychology of Happiness*, 1990, p. 64.

³²² Csikszentmihalyi, p. 147.

³²³ *Ibid.*, p. 127.

³²⁴ Dani Abulhawa, 'Locating Rhythms, Improvised Play in the Built Environment', in *Philosophical Perspectives on Play*, ed. by Wendy Russell and Emily Ryall Malcolm Maclean (New York: Routledge, 2016), pp. 136–51.

a metamorphosis to align with the demands of the play's rules. Within this self-contained environment of play within the magic circle, the act of playing becomes autotelic—a pursuit that inherently generates its own significance and accomplishes its own objectives. When someone engages in play, their perception of time and space is reconfigured to adhere to the autotelic framework and the regulations governing the magic circle of the play.

[...] the magic circle can also be seen as constituting a “smooth space” where players are free to suspend their pursuit of their own interests, engage in ludicrous behaviour and, as Deleuze and Guattari would describe it, experience a number of becomings (becoming a millionaire property tycoon in Monopoly, becoming Don Juan in the bedroom). The magic circle is the very thing which allows players to distribute themselves in new, transgressive ways “in the course of one's crossings.”³²⁵

In this context, if a playful flow can be achieved, users would become engrossed in the moment, relishing the state of mind created by experiencing the flow within the constructed magic circle. According to Csikszentmihalyi, playful activities help to reveal flow. “They have rules that require the learning of skills, they set up goals, they provide feedback, they make control possible.”³²⁶ He states that the participants and spectators of these activities manage to reveal “an ordered state of mind that is highly enjoyable.”³²⁷

Hence, the concept of a *playful flow*, orchestrated through the integration of urban patterns and urbanscape design, serves as a conduit for liberating the mind from the mundane and ushering in states of emancipation and enjoyment. This dynamic state of *playful flow* can be understood as a harmonious fusion of heightened focus and

³²⁵ Michiel de Lange, ‘The Playful City: Citizens Making the Smart City’, in *The Playful Citizen. Civic Engagement in a Mediatized Culture*, ed. by and I. de Vries R. Glas, S. Lammes, M. de Lange, J. Raessens (Amsterdam: Amsterdam University Press, 2019), pp. 349–69. pp. 136–137.

³²⁶ Tael Harper, ‘The Smooth Spaces of Play: Deleuze and the Emancipative Potential of Games’, *Symplokē*, 17.1–2 (2009), pp. 129–42.

³²⁷ Csikszentmihalyi, p. 142.

pleasure, brought into being by an environment and activities that exude a playful essence.

Drawing inspiration from Csikszentmihalyi's work, specifically his book on *Flow*, this concept aligns with his assertion that "the phenomenology of enjoyment has eight major components."³²⁸ In essence, the convergence of these components facilitates the emergence of a profound psychological state that transcends the ordinary. Through the synergy of a playful ambiance and purposeful activities, a *playful flow* unfolds, inviting individuals to partake in a captivating journey where time, self-awareness, and the pursuit of mastery intertwine in a symphony of enjoyment and engagement.

When people reflect on how it feels when their experience is most positive, they mention at least one, and often all, of the following. First, the experience usually occurs when we confront tasks we have a chance of completing. Second, we must be able to concentrate on what we are doing. Third and fourth, the concentration is usually possible because the task undertaken has clear goals and provides immediate feedback. Fifth, one acts with a deep but effortless involvement that removes from awareness the worries and frustrations of everyday life. Sixth, enjoyable experiences allow people to exercise a sense of control over their actions. Seventh, concern for the self disappears, yet paradoxically the sense of self emerges stronger after the flow experience is over. Finally, the sense of the duration of time is altered; hours pass by in minutes, and minutes can stretch out to seem like hours. The combination of all these elements causes a sense of deep enjoyment that is so rewarding people feel that expending a great deal of energy is worthwhile simply to be able to feel it.³²⁹

When these eight components of the phenomenology of enjoyment summarized by Csikszentmihalyi are considered in the context of the concept of *playful flow*, a set of concepts emerges:

Positive Experiences / Applicability: In the playful flow, individuals tend to engage in activities that offer a sense of accomplishment. This is in line with the first

³²⁸ Ibid., p. 100.

³²⁹ Ibid., pp. 102–103.

component of Csikszentmihalyi; Positive experiences often arise when we encounter tasks that we have a chance to complete. In a fun environment, the challenges are designed to be within the scope of skill mastery and strike a balance between engagement and achievement.

Concentration and Focus: At the heart of both flow and playful engagement is the element of concentration. Just as Csikszentmihalyi points out, engaging in enjoyable activities within the magic circle requires deep concentration and allows participants to be completely immersed in the experience.

Clear Goals and Responsiveness: In the playful flow framework, clear goals and immediate feedback become crucial. Similar to the third and fourth components, the tasks undertaken within the magic circle are designed to have well-defined goals and mechanisms that provide rapid responses and increase a sense of progress and achievement.

Engagement: As described by Csikszentmihalyi, the effortless sense of participation is in keeping with the concept of a playful flow. Playful activities create a situation in which individuals are immersed in the experience, their worries and everyday routines disappear for a moment, and they are completely immersed in the enjoyment of the engaged activity.

Sense of Control: The autonomy and agency inherent in a playful flow environment reflects the sixth component. Participating in activities within the magic circle gives individuals a degree of control over their actions, encouraging a higher sense of agency and empowerment.

The Transcendence of Self-Consciousness: As outlined in the seventh component, the playful flow leads to a paradoxical but powerful phenomenon. In the playful environment, self-awareness declines, allowing participants to immerse themselves completely in the experience. The absence of self-doubt allows for a stronger, more secure sense of self to emerge later.

Changing Perception of Time: The concept of time distortion, emphasized in the eight components, is the distinguishing feature of both flow and playful participation. In a state of playful flow, individuals often notice that the hours pass quickly, or alternatively, moments of intense busyness can make the minutes feel like hours, adding to the feeling that time is malleable within the magic circle.

Ultimately, the combination of these eight components forms the core of the playful flow experience. The complex interplay of achievable challenges, focused attention, clear goals, inclusive participation, personal agency, self-transcendence, and a distorted sense of time creates a deep sense of enjoyment. This state of enjoyment is so gratifying that individuals are willing to invest a significant amount of energy into enjoyable activities within the magic circle, realizing the intrinsic value of the experience itself.

The core essence of *playful flow* can be traced back to Lefebvre's profound notion of enjoyment. In his work titled *Toward an Architecture of Enjoyment*, Lefebvre directs his focus toward the concept of *jouissance*. This term, translated from French to English as *enjoyment*, encapsulates the realms of creativity, self-actualization, and a profound interconnectedness with the world. For Lefebvre, *jouissance* represents a pivotal facet of human well-being, permeating an array of experiences that span from artistic expressions to everyday activities like dining and strolling. He posits that *jouissance* entails an intensified, even ecstatic, encounter that transcends the confines of the physical realm.

Stanek further elucidates Lefebvre's perspective, underscoring the intricate dynamics that underlie the social construction of space.³³⁰ According to this viewpoint, architecture is compelled to dissolve into fleeting moments of euphoria – instances akin to sudden sparks of desire. These ephemeral situations spring forth from the activities of transient groups, further emphasizing the transient nature

³³⁰ Łukasz Stanek, 'Introduction. A Manuscript Found in Saragossa. Toward an Architecture', in *Toward an Architecture of Enjoyment* (Minneapolis: University of Minnesota Press, 2014), pp. xi–3, p. xlviii.

inherent to them. Embedded within this context, play emerges as a fundamental constituent of *jouissance*. Lefebvre articulates that “there is no pleasure without movement, without activity, and, therefore without effort.”³³¹ His understanding of enjoyment inherently underscores the significance of engaged activity, serving as a liberating force from the monotony of the ordinary. Lefebvre propounds that the practice of *rhythmanalysis* offers a potent tool to explore the realm of enjoyment and the spaces it inhabits. *Rhythmanalysis* initiates with individual bodily experiences and extends to encompass the spatial dimensions. This methodology facilitates an insightful journey from the individual's somatic encounters to a broader understanding of the interplay between body, space, and the rhythms that define our experiences.

Thus, the concept of playful flow also finds its roots in Lefebvre's exploration of enjoyment, where *jouissance* represents a gateway to self-fulfillment and interconnectedness with the world. This perspective integrates seamlessly with his observation on the transient nature of architectural experiences, alluding to the fleeting nature of joyful instances. Play, as a conduit of engagement and movement, aligns with Lefebvre's notions of enjoyment, and his proposition of *rhythmanalysis* offers a method to uncover the intricate connections between experiences, spaces, and the rhythms that bind them. The playful flow can be analyzed and improved the playful potentials of the existing structure within the help of Rhythmanalysis. Lefebvre focuses on this understanding in order to analyze modern urban society. He listens to the rhythms of everyday life, such as the pedestrians and traffic. “The rhythmanalysis is a comprehensive theory and conceptual method which requires from the rhythmanalyst the attentive and creative observation of all conceivable aspects related to his surroundings.”³³² According to Lefebvre, human beings are produced by natural rhythms such as heartbeat and ‘social’ rhythms, which are work,

³³¹ Lefebvre, *Toward an Architecture of Enjoyment*, p. 75.

³³² Procházková, p. 103.

leisure, and urban activities, and these rhythms come together at the body in the everyday. “The everyday is simultaneously the site of, the theatre for, and what is at stake in a conflict between the great indestructible rhythms and the processes imposed by the socio-economic organization of production, consumption, circulation, and habitat.”³³³ Lefebvre proposes to analyze and comprehend the complex relationship between these rhythm, space, and society using the rhythmanalysis method, which can be achieved with the mapping, observations, and interpretation of the results of the analyses. Rhythmanalysis helps to reveal the hidden features behind the rhythms of everyday life and the political, social, and socio-cultural implications. This effort to understand ‘the diverse beats’ in the cities and everyday life in the cities is discussed by scholars as examining it “as a polyphonic orchestra”³³⁴ by considering the users’ activities. While the city directs and changes the social life,³³⁵ the city and the design of public spaces can affect the social life. Rhythmanalysis could be one of the methods to decipher this dynamic and symbiotic relationship between space and social life. Lefebvre’s rhythmanalysis method is a crucial approach that examines everyday life practices. This approach also gives clues to various subjects such as everyday rhythms, habits and routines, temporal changes, instant events, the built environment, and urban functions, changing quality in urban space, usage, and movement patterns while analyzing urban rhythms consisting of everyday life rhythms and spatial rhythms.³³⁶

In the book *Philosophical Perspective of Play*, Dani Abulhawa points out Henri Lefebvre’s Rhythmanalysis and his theories of spatial production within the perspective of play in everyday life and urban context. She discusses exploring the playful disruptions of urban space and the limitations of freedom by considering play

³³³ Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life*, p. 73.

³³⁴ *Ibid.*, p. 192.

³³⁵ Mike Crang and Penny S Travlou, ‘The City and Topologies of Memory’, *Environment and Planning d: Society and Space*, 19.2 (2001), 161–77.

³³⁶ Elizabeth Grosz, ‘Thinking the New: Of Futures yet Unthought’, *Symplokē*, 6.1/2 (1998), pp. 38–55.

itself.³³⁷ She tries to combine real-life experiences with Lefebvre's theories in order to "raise an awareness of the importance and power of the instant of play in the public built environment."³³⁸ Thus, she points out Lefebvre's basic framework for the rhythms' analyses within the perspective of

Repetition (of movements, gestures, action, situations, differences)

Interferences of linear processes and cyclical processes

Birth, growth, peak, then decline and end.³³⁹

Thus, one of the ideas to construct a playful flow in urban context would be using Lefebvre's framework. Playful flow in urbanity can be based on the understanding of Lefebvre since the repetition, process, and starting and ending points can depict the urban spaces by considering play in public. Additionally, this interaction between the play concept and flow can provide a new perspective to design a magic circle which is "both a prerequisite and an effect of play"³⁴⁰ in public spaces, too. This approach to creating a playful flow can potentially increase the user interaction between each other and the space itself. A playful flow can let out from the everydayness and provide an opportunity to emancipate the users themselves. Thus, a playful flow brings a chance to have an interactive and live public space to the users.

4.2 The Framework of Playful Flow

In the domain of *playful flow*, the eight components outlined by Csikszentmihalyi that define the experience of pleasure hold undeniable importance, although they

³³⁷ Dani Abulhawa, "Locating Rhythms, Improvised Play in the Built Environment", in *Philosophical Perspectives on Play*, edited by Malcolm Maclean, Wendy Russell and Emily Ryall, 2016, pp. 136-151.

³³⁸ Ibid., p. 138.

³³⁹ Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life*. p. 15.

³⁴⁰ Katie Salen Tekinbas and Eric Zimmerman, *Rules of Play: Game Design Fundamentals* (MIT press, 2003), p. 450.

offer only a partial view. Factors such as *positive experiences/applicability, concentration and focus, clear goals and responsiveness, engagement, sense of control, the transcendence of self-consciousness, and changing perception of time* are integral to grasping the essence of *playful flow*. However, when contextualized within the realm of public space, a more expansive perspective is required.

The intricate interplay between an individual's immersive encounter and the spatial backdrop necessitates a broader framework. While Csikszentmihalyi's components aptly capture the internal aspects of engagement and enjoyment, a holistic exploration is essential to discern how these facets synergize with the dynamics of public space. This entails examining the multifaceted interactions that give rise to the state of *playful flow* within the larger context of public environments. In essence, while the foundational elements outlined by Csikszentmihalyi continue to be indispensable in understanding the core dimensions of engagement, a more comprehensive approach is revealed to fully comprehend how these elements interact with the dynamics of public spaces and contribute to the cultivation of *playful flow*.

In this scope, the interaction of concepts from both public space theory and play theory assumes relevance. The juncture where these conceptual sets intersect becomes the crux for establishing and elucidating the concept of *playful flow* within public spaces, thereby shaping its overarching framework (Figure 4.1).

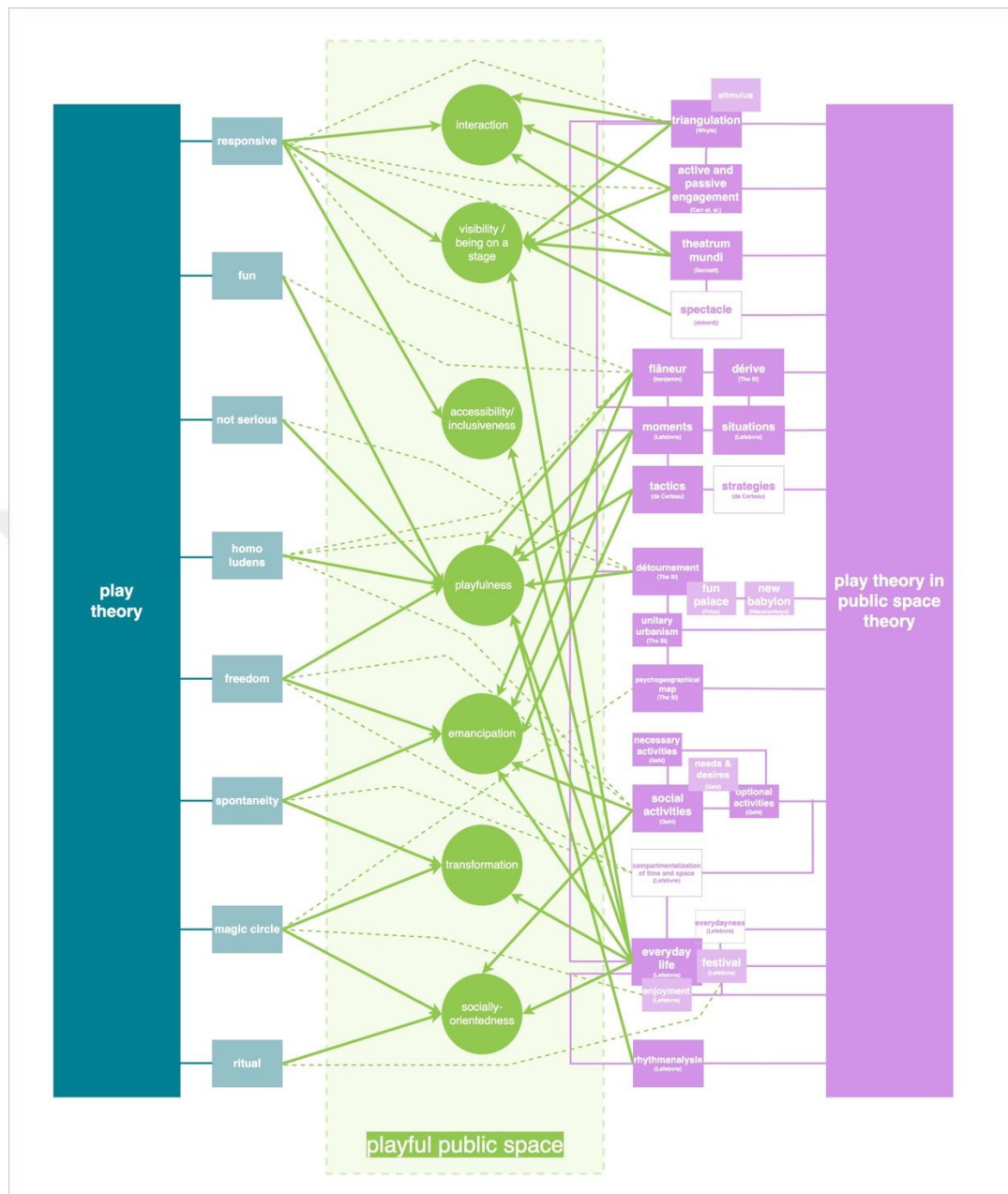


Figure 4.1 The conceptual framework for the integration of the play theory and play theory in public space theory ³⁴¹

Figure 4.1 shows the framework of playful flow and its notions which are *interaction*, *visibility/being on a stage*, *accessibility/inclusiveness*, *playfulness*,

³⁴¹ Author's own compilation.

emancipation, transformation, and socially-orientedness. In the Figure, both play theory and play in public space theory notions are depicted. In the play in public space theory part the contrary notions are represented with dark and light magenta with the same size such as *theatrum mundi* and *spectacle*. The secondary notions are represented with the smaller size. The relations between the notions are presented with different colors in order to understand the relationships clearly. These notions can help to understand the playfulness and to create new playful flows in public spaces as parameters. As an outcome of the relations between concepts derived from play theory and the theory of play in public space theory shared concepts are explained in the following sections.

4.2.1 Interaction

Interaction stands as an essential parameter shared by both sets of conceptual notions. Within the realm of play, responsiveness assumes a pivotal role, fostering interaction not only between individuals and the surrounding space but also among individuals themselves. Likewise, interaction stands as a vital pillar in the context of public spaces. At the heart of what constitutes a public space lies sociability – the interplay between individuals and their surroundings or fellow inhabitants. This intrinsic sociability fundamentally defines the essence of a public space.

According to Huizinga play is crucial for social interaction and it is a powerful way to cultures and societies.³⁴² The action-reaction and responsiveness at the core of the play place it in an important position for interaction in the public space. Play concept holds the inherent capacity to serve as an external catalyst – stimulus – as elucidated by Whyte’s “triangulation”³⁴³ fostering a social connection among individuals by inciting interaction between unfamiliar individuals. Experiencing the same activities,

³⁴² Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life*.

³⁴³ Huizinga.

including into same plays in public spaces in tandem generates a shared bond, nurturing a sense of familiarity. This situation is also valid for the active and passive engagement described by Carr et. al.³⁴⁴ Playfulness possesses the dual capacity to manifest as both active and passive engagements within public spaces. Regardless of the nature of engagement – active or passive – an inherent interaction is sparked. Sennett's concept of "theatrum mundi"³⁴⁵ metaphorically envisions the city as a stage, where public spaces assume the role of platforms for self-expression. This expressive act itself necessitates interaction. Within public spaces, individuals can observe others and simultaneously be observed, creating a dynamic environment for interpersonal communication. This process of seeing and being seen fosters meaningful interactions that enhance the social fabric of these spaces.

From the point of view of the engagement concept, which is at the core of playful flow, participation in public spaces encourages meaningful interactions and contributes to a sense of immersion and connection. Emphasizing immersion, playful flow highlights how participation strengthens interactions and makes social exchanges more enjoyable and meaningful. Positive experiences and/or applicability are important for meaningful interactions in public spaces. Engaging interactions where people connect through relevant topics create a sense of satisfaction and increase a sense of belonging. Playful flow intensifies this by showing how meaningful interactions contribute to enjoyable experiences within the dynamics of public spaces. Clear goals and responsiveness increase engagement and create meaningful flow. Clear goals guide conversations and activities in public spaces. The effects and reactions between the place and the user or the interaction of the users with each other occur in the playful flow. The concept of playful flow emphasizes how clear goals increase interactions and lead to a more enjoyable and fulfilling experience.

³⁴⁴ William H. Whyte, 'The Social Life of Small Urban Spaces', in *Common Ground?: Readings and Reflections on Public Space*, 2009 <<https://doi.org/10.4324/9780203873960>>.

³⁴⁵ Sennett.

The interaction created through play in public spaces is in harmony with the concept of playful flow. The interplay of participation, positive experiences, clear goals, and responsiveness fosters meaningful exchanges and enriches individuals' interactions with their environment and others without any discrimination.

4.2.2 Visibility / Being on a Stage

Visibility, like being on stage, emerges as a crucial parameter for the development of a playful flow in public spaces. This multifaceted concept intersects with various theories and perspectives, influencing interaction and interaction dynamics.

Whyte's "triangulation"³⁴⁶ suggests that well-placed features such as benches or fountains act as stimuli that encourage people to come together and interact. Visibility plays a very important role here, as these features create focal points that attract people's attention. Being in the sight of others increases the likelihood of spontaneous interaction and increases the potential for playful interaction. This situation is similar to Sennett's "theatrum mundi."³⁴⁷ Visibility is similar to this metaphor, as public spaces become platforms for self-presentation and interaction. People use these spaces as stages to connect with others, develop a sense of identity and shared experience. Debord's concept of the "spectacle"³⁴⁸ represents the passive consumption of images as opposed to Sennett's active participation. While spectacle contains superficial experiences detached from real interaction, visibility in the context of the playful flow encourages authentic participation. Playful flow defies its passive nature within the spectacle and encourages active, genuine interactions. In this context, visibility in daily life comes to the fore in terms of developing the sense

³⁴⁶ Sennett.

³⁴⁷ William H. Whyte, 'The Social Life of Small Urban Spaces'.

³⁴⁸ Sennett.

of being a part of a social fabric for the public space. Playful flow feeds off these daily interactions and enriches the mundane with meaningful interactions.

In summary, visibility serves as a cornerstone in developing the flow of fun in public spaces. The capacity of visibility to attract individuals to common spaces and experiences increases the potential for participation in the playful flow by promoting a sense of connection, identity, and enjoyment.

The concept of playful flow, as influenced by Csikszentmihalyi's notions of positive experiences / applicability and the sense of control, intersects dynamically with the parameter of visibility – akin to being on a stage, too. Positive experiences based on the relevance and relevance of an event naturally align with the visibility of being on stage. When individuals perceive themselves to be seen and accepted by others, their experience acquires an additional layer of significance. Visibility transforms the environment into a platform for expression, making interactions more meaningful and enjoyable. The act of being seen by others during activities in Playful flow increases positive experiences by affirming the actions of individuals and creating a sense of belonging. The sense of control, which is an integral part of playful flow, is strengthened by visibility. When individuals are in sight, they can actively direct their actions by choosing what to engage in and how to present themselves. Being on a scene, figuratively or literally, allows individuals to control the narrative of their interactions. This control translates into a higher sense of agency and authority, enriching the playful flow experience. It encourages proactive participation as individuals consciously or unconsciously participate in the performance of the public sphere when they perceive themselves as visible actors in a common space. The combination of visibility and interaction in a playful flow creates a dynamic environment where positive experiences and a sense of control flourish.

The principles of positive experiences/applicability and sense of control in playful flow align with the concept of visibility, like being on stage in a playful flow. Visibility increases the meaningfulness of experiences and empowers individuals by allowing them to control their relationships with the environment. This interaction

enriches interactions, shapes the scene where playful flow unfolds, and fosters fun, empowerment and dynamic participation in public spaces.

4.2.3 Accessibility /Inclusiveness

Accessibility and inclusiveness stand as crucial parameters in shaping the concept of playful flow within public spaces, and they serve as foundational conditions for the realization of other essential aspects. Scholars such as Carr et al., Newman, and Madanipour delve into the multifaceted nature of access, encompassing physical, visual, and symbolic dimensions. Lefebvre's emphasis on equitable access and a discrimination-free society aligns seamlessly with these discussions.

This perspective resonates harmoniously with Arendt's idea of being seen and heard by many, advocating for the defense of multiplicity, and Sennett's concept of encountering the unknown. Together, they underscore the paramount importance of configuring public spaces to not only ensure physical accessibility but also to remain responsive to the diverse needs and aspirations of society. This responsiveness within public spaces generates a profound sense of belonging and inclusivity, enabling individuals to seamlessly engage in playful activities as an integral component of their daily lives. This dynamic setting also fosters spontaneous interactions and a rich diversity of engagements, imbuing public spaces with vibrancy and comprehensiveness.

Individuals, in turn, respond actively to the opportunities offered by these spaces, effectively weaving a lively tapestry of everyday life punctuated by moments of playfulness. Montgomery's perspective accentuates the value of diversity within public spaces, infusing the rhythm of daily life with a rich tapestry of activities and

cultural engagements, thereby creating an environment ripe for playful interactions and experiences.³⁴⁹

The principles of accessibility and inclusiveness materialize when public spaces provide comfort, safety, and pleasure for all individuals, regardless of their backgrounds or abilities. By adhering to these principles, public spaces become responsive to the multifaceted needs of the community. Consequently, they evolve into hubs of inclusivity and engagement, where individuals from diverse backgrounds and abilities can seamlessly participate in playful activities as an integral facet of their daily routines. Incorporating these principles with the context of playful flow, the concept of engagement gains depth as individuals, thanks to the inclusive design, can more fully participate in activities, strengthening their sense of immersion and connection. Furthermore, the sense of control is enhanced as individuals can confidently navigate spaces that are designed to accommodate their varied needs. Ultimately, accessibility and inclusiveness form the very foundation upon which the dynamic and enriching experience of playful flow within public spaces is built.

4.2.4 Playfulness

The concept of playfulness is a crucial parameter for understanding playful flow within public spaces. This notion draws from both classical play theory and contemporary theories of play in public spaces, creating a dynamic framework that enriches the experience of engaging with urban environments.

Playfulness by its very nature includes the concepts of enjoying and not taking things too seriously. In the context of playful flow, the element of playfulness ensures that interactions in public spaces are enjoyable and free from the constraints of seriousness. In this context, the concept of magic circle represents a symbolic

³⁴⁹ Debord, *The society of the spectacle*.

boundary separating the play from ordinary life and everyday life. Within this limit, the rules and norms of daily life can be suspended or transformed. Users allow them to freely express themselves in public spaces by returning to their main selves, Homo Ludens,³⁵⁰ within the playful flow. Public spaces that provide this sense of freedom enable individuals to explore, experiment and be spontaneous. Exploring the streets of the city as a flâneur, enjoying the coincidences in daily encounters, re-imagining and upsetting the objects that exist in daily life for fun purposes, namely détournement, are the tactics and moments that individuals develop against the strategies applied in daily life. Public spaces become a playground, a canvas for creative tactics and allow individuals to reuse elements of the environment to create playful interactions and interventions. Lefebvre's rhythmanalysis³⁵¹ to understand the rhythms and routines of daily life paves the way for the creation of these unique rhythms and moments in the playful flow. These rhythms, which are included in playful flow and differentiate the perception of time, coincide with the idea that daily life can be enriched with playfulness. Engagement, clear goals, and responsiveness, changing the perception of time and the transcendence of self-awareness, which are at the core of playful flow, support the playfulness parameter. The playfulness parameter harmonizes seamlessly with the core of playful streaming, making public spaces lively and enriching environments for enjoyable interactions and experiences.

4.2.5 Emancipation

Playful flow emancipates. Emancipation parameter comes from the essence of play itself. Emancipation stands as a fundamental parameter within the framework of playful flow in public spaces. This concept draws inspiration from both play theory and critical examinations of play in public spaces. Emancipation within playful flow

³⁵⁰ Montgomery.

³⁵¹ Huizinga.

entails freedom and a departure from societal norms and constraints, enabling individuals to experience moments of spontaneous joy and creative expression.

At the core of play theory lies the notion of freedom. Playfulness thrives in an atmosphere where individuals are free from the restrictions of routine, practicality, and societal expectations. Within playful flow, freedom enables individuals to engage in activities and interactions in public spaces without feeling bound by rules or conventions. At the same time, the presence of the play in the space creates an emancipative effect. The freedom involved in this mutual interaction creates a playful flow by enabling individuals to participate in activities and interactions without feeling bound by rules or traditions in public spaces. In this scope, the spontaneity that creates freedom is the distinguishing feature of play. It involves acting on impulse, without the constraints of preconceived plans and the need for any organization. Spontaneity in the playful flow allows individuals to embrace the unexpected, fostering an atmosphere in which creative and emancipating experiences can flourish. These spontaneous acts free individuals from the mundane by adding an element of surprise and novelty to everyday life.

Festivals are powerful components of playful flow, especially in Lefebvre's perspective. They serve as moments of celebration, community-building, and emancipation. Festivals bring people together to challenge the status quo, imagine new possibilities, resist oppression, and explore different identities. These experiences break free from everyday constraints, fostering connection and community-building. In essence, festivals are an emancipatory tool that enriches playful flow.

Emancipation is an opposition to the strict compartmentalization of time and space and its structuring for efficiency in capitalist societies, as a playful flow parameter. Playful flow allows the pre-determined distinctions and boundaries to be overcome in the public sphere, challenging this compartmentalization, and blurring the boundaries. While public spaces host many activities, they can eliminate physical and social distinctions and become holistic. While this ensures that the public space

is multifaceted, it eliminates discrimination, supports participation, and unites society. Emancipation aims to disrupt the monotonous order of individuals existing in everyday life in which acting in this systematic cycle of capitalist societies, with the playful flow created in the public space. Individuals make themselves free from societal constraints, they can immerse themselves completely in the present moment and nominate their attention to the playful activities at hand. In this way, in the playful flow, individuals embrace their true selves without social pressures, freeing them from inhibitions and fear of being judged. This emancipation allows for more authentic and joyful sharing in public spaces.

4.2.6 Transformation

Transformation is a parameter associated with emancipation in playful flow. It is a vital parameter within the framework of playful flow, and it unfolds through various dimensions such as spontaneity, the magic circle, everyday life, and *détournement*. This transformation extends not only to the physical environment but also to society as a whole, rendering playful flow as a catalyst for change and evolution.

Spontaneity plays a significant role in the transformational aspect of playful flow. It encourages individuals to act on impulse, to engage in activities and interactions without the constraints of premeditation. This spontaneous participation reshapes the dynamics of public spaces, introducing an element of unpredictability and novelty. The magic circle is all about spontaneity and this transformative power. With its effect that transforms space and differentiates time described by the magic circle, it relates to transformation, an important parameter for playful flow. Public spaces become dynamic environments enriched by interaction and experiences against the monotony of daily life with transformation within the playful flow.

Madanipour's assertion that public spaces are often flexible, transformable, and accommodating to various people and activities is pivotal in understanding the

transformation parameter of playful flow.³⁵² These spaces are malleable, adapting to the diverse needs and desires of the community. The activities undertaken by individuals within these spaces hold the power to reshape and redefine them, transforming them into vibrant hubs of engagement and play.

It is also possible to relate to *détournement* when transformation parameter in playful flow is mentioned. *Détournement* destroys, modifies or reuses elements of the environment for entertaining purposes. This transformative approach challenges traditional perceptions by taking and recreating familiar places or objects. It encourages a sense of transformation and innovation by encouraging individuals to look at their environment with new eyes.

Within the scope of playful flow, individuals move away from compartmentalized spaces and timings and engage in playful activities, changing public spaces according to their wishes and transforming them into lively and dynamic environments. In this context, public space constantly evolves and transforms; It transforms individuals and even society through mutual influence. Participation is a catalyst for these transformations. When individuals immerse themselves in the playful flow, they actively contribute to the reshaping of these areas.

4.2.7 Socially-orientedness

Socially-orientedness is a very important parameter in the context of playful flow and emphasizes the importance of human interaction in public spaces, being a society against discrimination, and social experiences. This aspect of playful flow revolves around the quality of being with others, enjoying the company of the majority, and enjoying the joyful moments shared.

³⁵² Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life*.

Instant playful events such as festivals and spontaneous meetings play a crucial role in promoting social interaction in public spaces. These events act as catalysts that bring people together and offer them a quick escape from the mundane. They transform public spaces into lively centers where individuals from different backgrounds come together to share the joy of collective experiences, and sometimes even contribute to the formation of collectives. Cultural events and rituals further reinforce the socially oriented nature of the playful flow. They can give life to deserted public spaces. These cultural activities attract a wide variety of participants, encouraging social interaction between people who might be strangers in a typical urban setting. Basically, these events contribute to the enrichment of public spaces by promoting diversity and multiplicity.

The main goal of socially oriented playful flow is to increase social interaction between individuals, regardless of their background or origin. This inclusivity is closely linked to the realization of various forms of access in public spaces. Whether through physical, visual or symbolic access, the goal is to create an environment where everyone is welcome and able to participate. Participation in activities in these areas plays an important role in developing a sense of belonging and sociability. It gives individuals the option to participate actively as a participant or to observe passively as a spectator. As Gehl emphasizes, this range of interaction from active to passive contact reflects the dynamic nature of the socially-oriented playful flow.³⁵³ It accommodates different preferences and levels of participation, enabling public spaces to cater to a wide variety of social interactions.

³⁵³ Jan Gehl, *Cities for People* (Washington, Covelo, London: Island Press, 2010).

CHAPTER 5

THE CITY AS A PLAYGROUND: THE EMANCIPATORY AND TRANSFORMATIVE POWER OF PLAY IN PUBLIC SPACE

In this chapter, examples of playful interventions where playful flow parameters are realized and where playful flow can be observed will be interpreted. The existence of the concepts of interaction, visibility/being on a stage, accessibility, playfulness, emancipation, transformation, socially-orientedness, which were introduced as playful flow parameters and emerged as a result of literature survey, will be evaluated in playful interventions.

Firstly, Aldo van Eyck's playgrounds will be discussed within the scope of their importance as an inspiration for later works and their potential contribution to the emancipation and transformation of both cities and societies. Secondly, playful interventions will be investigated within the scope of playful flow parameters. Lastly, the effects of festivals, rituals and activities on the playful flow in the space will be discussed.

5.1 Shaping Spaces through Play: Aldo van Eyck's Playgrounds as Emancipative Public Spaces and Contemporary Reflections

The notion of play can be evaluated as a way for experiencing the city with social interactions within the scope of a tool for enhancing the public realm. Ela Alanyalı Aral indicates by referring to Whyte that cities are still “the prime place for the meeting of people... and it is because of the great likelihood of unplanned, informal encounters or the staging of them”³⁵⁴ as a place which is open to interactions and

³⁵⁴ William H. Whyte, *City: Rediscovering the Center*.

face-to-face communications.³⁵⁵ Playgrounds as dynamic urban environments can be one of these public spaces that employ play as a medium for fostering communication and interaction among individuals, as well as between people and their surroundings. New additions into the spaces, play centered design of the urban space or temporary changes give new purposes to the user by adding the fun factor and interaction. Cities can be turned into playgrounds. In this scope, Aldo van Eyck's playgrounds can be the first concrete examples.

Aldo van Eyck's contributions extended beyond the mere design and construction of playgrounds; he imbued them with a profound meaning that aligns with Huizinga's ideas regarding the connective power of play within society and the city. Van Eyck's approach involved not just designing these playgrounds but also "filling them with life." These playgrounds can be interpreted as both a rebellious and redemptive act in response to the post-war era, when society and cities were ravaged and scarred by the ravages of war. They symbolized a resurgence, a rebirth of both urban environments and society from the ashes of destruction. In this context, van Eyck began with children, recognizing them as a wellspring of hope, imagination, and creativity for the city. His perspective resonated with earlier thinkers and theorists who saw the immense potential that children held, akin to the notion of nurturing future leaders in a royal court. Van Eyck's projects symbolized a deliberate effort to blur the boundaries that separated individuals from the urban fabric, transcending distinctions between various functions and features. This aspiration resonated with the ideals behind the Fun Palace and New Babylon movements.

In essence, Aldo van Eyck's work was a multifaceted endeavor. It was not limited to architectural design but extended to the realm of societal and urban renewal, using play as a catalyst for rejuvenation and fostering connections within the city. His

³⁵⁵ Ela Alanyalı Aral, 'Leftover Space as a Value and Potentiality for the Public Realm in the City', 2003.

vision was one of hope, creativity, and transformation, encapsulated in the playgrounds that served as symbols of resilience and rebirth in the wake of adversity.

Aldo van Eyck's playgrounds can be examined as the first examples of play in public space. Aldo van Eyck who has built projects on play- concept, is an important name with his contribution to the architecture discipline. Aldo van Eyck is a Dutch architect who is the participant of *CIAM* (Congres Internationaux d'Architecture Moderne)³⁵⁶ which is "an important milestone in the development of the 20th century architecture and town planning theory and practice"³⁵⁷ and then *Team X*, the group which aimed to deconstruct the authoritarian definitions of Modern Architecture that had dominated the architectural discourse. Their mission was to encourage a more inclusive and responsive approach to architectural design, with a focus on human needs and experiences. "Beginning in 1928 and terminating in 1956 the Congresses of Modern International Architecture have dealt with the modern problems of architecture and town planning."³⁵⁸ In the 5th congress of CIAM, Cornelis van Eesteren, one of the chairman of CIAM, has indicated that CIAM functions as a broad testing ground, a laboratory for urban and architectural challenges, with the primary aim of developing methods in architecture and town planning that align with contemporary needs and technical capacities to create healthier and more joyful environments for people.³⁵⁹

While the members of CIAM focuses on universality, space, time and zoning for different functions (Dwelling, Work, Recreation and Transportation), Team 10 members point out the identity, place, situations and human centered hierarchical

³⁵⁶ It is a series of congress which starts as a reaction to the one at La Sarraz, Switzerland in 1928 for the first time.

³⁵⁷ Alanyalı Aral, 'Leftover Space as a Value and Potentiality for the Public Realm in the City', p. 23.

³⁵⁸ Baykan Günay, 'History of CIAM and Team 10', *METU JFA*, 8.1 (1988), pp. 23–44 <http://jfa.arch.metu.edu.tr/archive/0258-5316/1988/cilt08/sayi_1/23-44.pdf>. p. 24.

³⁵⁹ Further Details, please see Günay. pp. 269–279.

relationships as House-Street-District-City.³⁶⁰ In this sense, as Aldo van Eyck indicates, “house is city and city is house.”³⁶¹ (Figure 5.1)



Figure 5.1 Aldo van Eyck, tree is leaf and leaf is tree, 1962³⁶²

Following World War II, Aldo van Eyck’s design philosophy, rooted in culture and human-centric principles, found expression in the creation of playgrounds across Amsterdam. Van Eyck embarked on a prolific journey, designing over 700 playgrounds from 1947 to 1978 while collaborating with the Public Works Department.³⁶³ His visionary ambition was to witness “the whole city turned into a play space,”³⁶⁴ a testament to his commitment to the idea of integrating play into the urban fabric. Van Eyck’s strategy in the playgrounds was using urban playing

³⁶⁰ Kenneth Frampton, *Modern Architecture: A Critical History*, World of Art (Oxford University Press, 1980). pp. 269–279.

³⁶¹ Daniele Pisani, ‘The City of Architecture’, *Cartha II*, 24 (2016), 46–47., p. 46.

³⁶² Pisani.

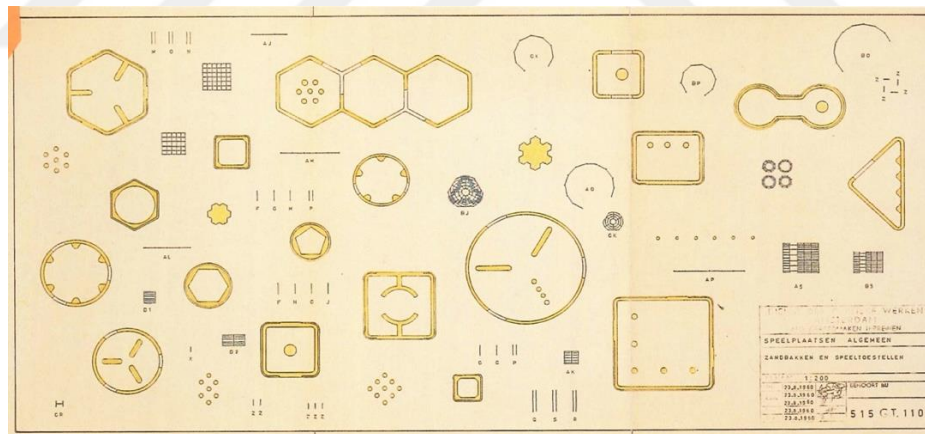
³⁶³ Liane Lefaivre et al., *Aldo van Eyck: The Playgrounds and the City*, Cat. Nr. (Stedelijk Museum, 2002). p. 10.

³⁶⁴ Nicholas Stutzin, ‘Politics of the Playground: The Spaces of Play of Robert Moses and Aldo van Eyck’, *ARQ (Santiago)*, 2015, pp. 32–39 <https://scielo.conicyt.cl/scielo.php?script=sci_arttext&pid=S0717-69962015000300005&nrm=iso>. p. 36.

equipment by adapting them as part of the city so that “ludic and abstract equipment became an integral part of the city and could be used by everyone.”³⁶⁵

He made use of similar design methods for them [playgrounds]. [...] He used simple means to arrive at original concepts, and combined the different elements in his designs on the basis of equality in a strong composition. He created a sustainable design with a character of its own for each urban space.³⁶⁶

Aldo van Eyck’s playground projects stand as a testament to his innovative thinking, surpassing conventional notions of architectural spaces and delving into the realms of play, spontaneity, and creativity. These playgrounds were not mere functional structures; they were meticulously crafted environments that nurtured imaginative play and encouraged social interaction. Van Eyck’s philosophy resonates with his statement that “What you should try to accomplish is built meaning. So get close to the meaning and build.”³⁶⁷ His designs, while utilizing similar materials and objects, breathed unique life into each playground, imbuing them with genuine meanings through the act of play (Figure 5.2).



The architectural concepts for van Eyck are the threshold, doorstep and the in-between which he reveals them as not a dividing one space from another, instead “as connecting one possibility to another.”³⁶⁹ His threshold concept comes into existence as playgrounds in the city. His playgrounds are designed in in-between spaces such as buildings, edges of the parking lots, and empty spaces instead of cleaned and suitable spaces for playgrounds in the city. He transforms these in-between and inactive spaces into playgrounds which are important components for the district and the city. “The playgrounds were shaped by the city, but they also shaped the city. Next to the concept of situation defining a new approach to architecture comes the concept of changeability, transience.”³⁷⁰ His playgrounds were conceived to enhance children’s creativity, characterized by their open, minimalist, and adaptable spaces. These spaces fostered an environment where creativity could flourish, aligning with van Eyck’s broader architectural ethos.

Aldo van Eyck’s playgrounds shared with Johan Huizinga’s *Homo Ludens* the profound belief in the civilizing function of play. The very first playgrounds were embedded very often in the voids of Amsterdam where the houses of deported Jews had stood. Filling them with life, in the face of these facts, was a redeeming, therapeutic act, a way of weaving together once again the fabric of a devastated city.³⁷¹

One of the studies on Aldo van Eyck and playgrounds is *Politics of the Playground: The Spaces of Play of Robert Moses and Aldo van Eyck* written by Nicolas Stutzin. In this article, playground is discussed as “a place to experiment divergent political visions.”³⁷² The article focuses on Robert Moses New York City playgrounds and Aldo van Eyck’s Amsterdam playgrounds. According to Stutzin, “the playgrounds lived two of the most relevant moments in their political history in the dissimilar hands of Moses and Eyck.”³⁷³

³⁶⁹ Further details please see, Wark. p. 136 and Compilation by Wark. p. 14.

³⁷⁰ Aldo van Eyck and Vincent Ligtelijn, *Aldo van Eyck, Works* (Birkhäuser Verlag, 1999). p. 45.

³⁷¹ Lefaivre et. al. p. 45.

³⁷² Stutzin. p. 33.

³⁷³ Lefaivre et. al.

According to the article, between 1934 and 1960, Moses initiated the creation of nearly 700 infant playgrounds in New York City, averaging one new playground every two weeks.³⁷⁴ Similarly, from 1947 to 1978 Aldo van Eyck designed over 700 small playgrounds in Amsterdam, also at a rate of approximately one every two weeks. Despite these parallel efforts, their approaches differed significantly. Moses prioritized efficiency and accessibility, while van Eyck focused on creativity, social interaction, and emotional well-being, reflecting their distinct philosophies on play and public space.³⁷⁵

The first of Moses's playgrounds carried a unique political burden; they were built using contributions of the War Memorial Fund and Mayor Fiorello La Guardia baptized each one of the nine spaces with the name of a soldier killed in action during the First World War. [...] They also installed commemorative bronze plaques with the names of the soldiers to whom they were dedicated. They were, without question, places for social gathering and play, but they also had a civic and historical load of equal importance.³⁷⁶

He denotes that “urban playing equipment should be part of the city to the point of disappearing into everyday life and becoming ubiquitous, as it happens with telephone cabins, benches or posts.”³⁷⁷ Stutzin points out that “these places [playgrounds of van Eyck and Moses] which easily disappear to the overlooking eye, contain a number of complexities and promises regarding social models, forms of appropriation and use of the streets and public spaces, visions of childhood and play, and integration of communities in urban spaces.”³⁷⁸

As the article states; the creativity evident in Aldo van Eyck's playground designs, which was absent in Moses' playgrounds, is a result of van Eyck's playgrounds being characterized by a more abstract and artistic design philosophy. In addition, while van Eyck's designs created new public spaces by bringing smaller areas into the city,

³⁷⁴ Stutzin, p. 33.

³⁷⁵ Ibid.

³⁷⁶ Ibid., p. 34.

³⁷⁷ Ibid., p. 38.

³⁷⁸ Ibid., p. 39.

Moses' spaces were structures integrated into larger parks or entertainment areas.³⁷⁹ As the article underlines, design philosophies, design principles and the underlying purposes of designs are different. While Moses focused on practicality, efficiency and accessibility, van Eyck prioritized creativity, social interaction and the emotional well-being of children, creating designs that would affect not only children but also the entire neighborhood in which they are located. In this scope, van Eyck's playgrounds are inspiring for today's public spaces with what and how they were designed for.

Thus, studying van Eyck's key strategies in playground design holds significance in the transformation of a city into a playground. In Katie Crepeau's analysis of van Eyck's playground designs, she highlights three primary tactics: incorporating simple, repeatable geometric elements in each space, engaging policy makers in the process, and leveraging even challenging sites for playground creation.³⁸⁰ These deliberate choices, such as the use of basic geometric shapes, not only foster the development of imaginative and active children but also garner crucial support from policy makers.³⁸¹ Furthermore, van Eyck's innovative approach involves repurposing spaces, including former garbage areas, leading to the creation of accessible and revitalized environments endorsed by local residents.

While Aldo van Eyck was designing playgrounds, he also shaped the city by using play as a tool for providing unity for people and a healing power for both society and city after the World War II. His playgrounds are the part of the process for integration of play in architecture and urban setting for society and against monotonous life as a result of industrialization and the system, just as similar with the rebellious activities of the SI for breaking the everydayness and industrialized, modernized society. The actions of the SI were emancipation projects for society from their everyday life

³⁷⁹ Stutzin.

³⁸⁰ Ibid., p. 10.

³⁸¹ Ibid.

routines and ongoing system like van Eyck's playgrounds which offer spaces for imagination, creativity and play elements as an escape from the conditions of the post-war period.

Furthermore, van Eyck's designs not only left a lasting impact on subsequent works but also served as a catalyst for the development of new playground design concepts. In her thesis titled *Building a Ludic Environment: The Aesthetics, Ethics, and Economics of Play in the Post-War Avant-Garde*, Deborah Ketura Broderson explores the ideas of play and leisure within the European avant-garde during the mid-twentieth century.³⁸² This research traces a movement advocating for the economic, aesthetic, and ethical significance of play. Broderson's study begins in 1890 with the emergence of the sandbox as an early play movement and progresses to the playground in Unité d'Habitation in Marseilles in 1947. She notes that, "The Unité playground was intended to offer a simultaneously aesthetic and low-maintenance solution to the problem of creating a playground free of any moving equipment."³⁸³

The study goes on with the detailed analyses and discussion on "loose parts playgrounds" which is an umbrella term for Broderson in order to focus on "Danish "junk" playground, English "adventure" playground and the experimental American "building" playground "The Yard" in Minneapolis, as well as the Swedish "play parks," the Swiss "Robinson" playgrounds and similar experiments with "Red Indian" playgrounds in post-war Germany"³⁸⁴ that have "no equipment at all; its defining characteristic is a complete lack of visible order."³⁸⁵ These playgrounds can be interpreted as the reflections of Aldo van Eyck's playground design approach which improve the child developments psychologically, physically and socially. The

³⁸² Katie Crepeau, 'The Enduring Legacy of Playground Designer Aldo van Eyck', *Early Childhood Matters*, 2014, pp. 10–13. p. iv.

³⁸³ Deborah Ketura Broderson, 'Building a Ludic Environment: The Aesthetics, Ethics, and Economics of Play in the Post-War Avant-Garde' (Duke University, 2001). p. 99.

³⁸⁴ Ibid., p. 134.

³⁸⁵ Ibid.

study points out the “ludic practice in the post-war avant-garde” as an art of play by investigating interests of several groups such as International CoBra, the Revolutionary Surrealists in Belgium and the Situationist International. Aldo van Eyck’s playground designs in post-war Amsterdam and Constant Nieuwenhuys’ New Babylon are mentioned as ludic practices and additionally, those aiming to be ludic spaces.

Constant gives two reasons for the loss of viability suffered by the post-war interest in play: a decrease in faith in the potential for collective action; and a change in the fabric of the city that has rendered it no longer hospitable to ludic adventures. In its original use by the post-war avant-garde, Constant writes, the term “ludic” was applied to social concepts. “Play” was used to describe not “the behaviour of a particular individual” – there would be nothing new about this, he cautions – but rather “interaction within larger groups of individuals.”³⁸⁶

Nils Norman’s article, *An Architecture of Play: A Survey of London’s Adventure Playgrounds* written in 2003, also discusses the adventure playgrounds in which it is a model of counter-urbanization.

These spaces take on a political aspect because not only do they provide a solution to the lack of supervised and engaging places for children to play, they also represent a defiance of the proscriptive oppression and indifference of the modern built environment. The conceptual structures of play, and by extension its physical structures, are continuously generating and degenerating and peculiar to the particular and perishable rules, circumstances and impulses of the participants.³⁸⁷

Liane Lefaivre and Döll’s *Ground-Up City: Play as a Design Tool* in 2007 focuses on designing public spaces within the perspective of play. Authors elaborate the place of play in art, architecture and city by questioning its potential for creating the community. According to the theoreticians “play space is something that is for all

³⁸⁶ Quoted from Broderson. Further details please See Constant, “New Babylon—Ten Years On,” trans. Robyn de Jong-Dalziel, in Mark Wigley, *Constant’s New Babylon: the Hyper-Architecture of Desire* (Rotterdam: 010 Publishers, 1998), p. 235.

³⁸⁷ Norman Nils, *An Architecture of Play: A Survey of London’s Adventure Playgrounds*, ed. by Richard Embray and Elinor Jansz (London: Four Corners Books, 2003) <<http://www.play-scapes.com/wp-content/uploads/2015/03/Architecture-Of-Play1.pdf>>.

ages and all places.”³⁸⁸ They point out the playground networks in the city. The work states that:

the city is full of play. We encounter it in the way in which urban residents appropriate public space. Free minds use buildings, artworks, walls, and slopes as a climbing circuit or running track, or they convert the city into a golf course.³⁸⁹

Focusing on creating “play networks” in which each component of that is connected both visually and functionally, to create a play route for leading individuals from one space to another by filling into the gaps of urban pattern, the book portrays the theoreticians who reveal crucial works on public spaces, public realm, everyday life and practices such as Henri Lefebvre, Serge Chermayeff and Alexander Tzonis, and Aldo van Eyck and Cornelis van Eesteren who work on the playgrounds in the city. In the book, a new method for the playground design in the city is presented which considers the play culture of each neighborhood. In the book, they propose “PIP Model [Polycentric, Interstitial, Participatory] as a present-day architectural design strategy for a network of play areas for all ages that assigns identity of public space.”³⁹⁰ The model has been tested by Lefaivre in two places of Rotterdam after in-depth analysis on the districts morphologically and socio-culturally. According to the study, “[t]he context determines the elaboration but, in every context, the play network offers a tissue of low-threshold public space that creates the urban conditions for meeting and exchanging, and within which play is elevated to urban culture.”³⁹¹ PIP Model can be evaluated as a new perspective for Aldo van Eyck’s playground design tactics. The model focuses on the participatory design within the perspective of playgrounds as a new tissue for urban pattern. The model offers a new space for networks of public spaces by including the people from all strata and children.

³⁸⁸ Ibid.

³⁸⁹ Liane Lefaivre, Ingeborg de Roode, and Amsterdam (Netherlands) Stedelijk Museum, *Aldo van Eyck: The Playgrounds and the City*, Cat. Nr. (Stedelijk Museum, 2002), p. 28.

³⁹⁰ Lefaivre and Döll., *Ground-up City : Play as a Design Tool*.

³⁹¹ Ibid., p. 124.

In this context, playgrounds emerge as strategic hubs within the network of public spaces, serving as focal points for meetings, information exchange, and social interactions. The design tactics employed in these spaces can offer valuable insights for the broader field of urban space design with play at its core. Indeed, some studies even view cities themselves as expansive playgrounds, recognizing the city as a space of encounter and intersection. Aldo van Eyck's playgrounds stand as exemplary instances of the transformative power of simple geometry and a free-plan approach, fostering creativity and interaction within urban spaces. The choice of locations for these playgrounds is also inspiring, as it aligns with the notion of reclaiming and enhancing the use of public spaces. Moreover, van Eyck's inclusive approach when engaging with policymakers serves as a noteworthy model within the realm of urban space policies and implementation.

Even though play seems as an aged concept discussed since archaic periods; it is rather new in the disciplines of architecture and urban design and the studies show that its existence in everyday life and urban setting are argued only since the rising of modernism: Alienation, long working hours, routines and boredom come along with the developments in technology, idea of modern living and capitalist relationships were started to be criticized by a number of critical theoreticians/artists and architects who elaborated the notion of play in their approaches to the society and the city with a claim that society needs play for the transformation of everyday life.

In architectural literature, Huizinga's *Homo Ludens* has a pivotal role as an inspiration for the theoreticians who focus on the everyday life, transformation of society and collective life. Even though there are not many direct references to Huizinga's work from later theoreticians such as the Situationists and Lefebvre, their discussions about the existence of play in everyday life bear traces from *Homo Ludens*. While Huizinga defines the functions of play in general "as a contest for something" or "a representation of something", both Lefebvre's and Situationists' works discuss "moments", "everydayness", "revolution in everyday life", "situations", "dérive" and "détournement". They define play as an act against system

or rules like Huizinga does. The psychogeographical maps and experimental projects are distinct examples in order to explain these rebellious acts.

In literature, the SI plays a pivotal role for creating playful spaces as projects like New Babylon and Fun Palace, as well as in applications that consider play as a fundamental element for transforming everyday life. Although their works do not directly refer to Huizinga, the discussions and works of SI members reshaped the role of play in architecture and urbanism. This role shifted from being a conceptual stage in projects to becoming a fundamental aspect of design, expected to resonate with cultural and physical contexts.

The path carved out by the SI through their acts and projects, which aimed to integrate the concept of play into everyday life and urban planning, continued with the tangible projects of Aldo van Eyck in contrast to Moses's or Le Corbusier's approaches. While designing playgrounds, he also shaped the city, using play as a tool to foster unity among people and as a healing force for both society and the city. Van Eyck's playgrounds provided spaces for imagination, creativity, and play as a means of escape from the post-war conditions. New Babylon and Fun Palace were significant endeavors in the fight. Their primary objectives were to design a living structure rooted in play and creativity, utilizing technology and machinery to provide individuals with more free time, moving away from standardization. They transformed Le Corbusier's "machines for living" concept from modernism into a design that prioritized play and creativity over strict functionality, with the aim of fostering unity in urban settings and society, addressing the fragmentations in these domains concerning space, time, and existing conditions. Today, the play concept has become a subject of discussion more than ever before in architectural circles. These discussions drew inspiration from previous actions and projects, ultimately leading to not so comprehensive, so rather smaller scale interventions of play within urban spaces.

In literature, cities are also pointed out as potential candidates which can be turned into playgrounds with the digital tools. These studies such as *Playable Cities: The*

City as a Digital Playground, edited by Anton Nijholt in 2017, try to integrate play into the intelligent smart cities by using technology to introduce playful elements to the city. The chapters in this book encompass topics ranging from pervasive and urban games that reconfigure cities into ‘gameful’ environments, to involving residents in urban design, as well as the playful hacking of smart city technology, introducing interactive and playful citizen engagements with public spaces and urban experiences.³⁹²

The book adopts a “research through design” approach, wherein knowledge is generated through design activities,³⁹³ examines digital, interactive, and playful elements within cities by investigating various examples. The primary objective of these projects is to enhance interaction between the public and the urban environment. Although the book predominantly focuses on cities as digital playgrounds, its analyses of applications can also contribute to the development of design strategies for incorporating play into urban spaces.

The studies show that the city has the potential of a playground and especially public spaces seem to be designated as playground in this sense. Potentials that can create a playful flow can occur naturally in the city (such as the presence and playfulness of water as a threshold in the city), as well as through design and various interventions. Aldo van Eyck’s works are proof that the existence of the play makes the spaces public and connects the parts of the city socially and physically.

5.2 The Spaces Where We Play: Playful Interventions in Public Spaces

The methodology adopted in this study involved a multi-step approach to gather and analyze examples related to the concept of *playful flow* in design and architecture.

³⁹² Anton Nijholt, ‘Playable Cities’, *Singapore: Springer. Doi*, 10 (2017), 978–81, Preface.

³⁹³ Ibid., p. 69.

The examples were analyzed based on two key sources: content analysis based on the descriptions of the projects by the designers and direct observations.

Firstly, a comprehensive literature review was conducted to identify existing examples and research related to playfulness in design. This entailed a thorough examination of academic papers, articles, and publications that discussed projects emphasizing playfulness in design and architectural contexts. In addition to the literature review, a targeted search was performed on 42 specialized design and architecture websites. Using specific keywords such as ‘play’, ‘playful’, ‘playfulness’, ‘playful public space’, ‘playful city’, ‘playable city’, ‘playful installation’, ‘playful intervention’, ‘playful urbanscape’, the aim was to locate projects, interventions, and installations that exemplified the playful flow concept.

Subsequently, the explanations provided by the designers and/or artists associated with the identified projects were subjected to a detailed re-examination. This analysis was conducted within the framework of analysis of the content written by the designers. This approach allowed for a nuanced exploration of the underlying concepts, including ‘interac’tion, ‘visibility/being on a stage’, ‘accessibility’, ‘playfulness’, ‘emancipation’, ‘transformation’, ‘socially-orientedness’ that were integral to the playful flow concept set. The analysis focused on the descriptions of examples found on the scanned websites, evaluating their portrayal of the existence and significance of this concept.

Following this rigorous process, the selection was refined to include only those examples that accurately represented and expressed the variety of possibilities in the earlier defined categories of scale, impact, duration, definition, and engagement. This meticulous approach ensured that the chosen examples effectively illustrated the various facets of the playful flow concept within the realm of design and architecture.

Secondly, the study incorporated observations conducted on the Karşıyaka coast of Izmir from 2016 to 2022, and in Vienna from 2019 to 2022. These observations spanned weekdays and weekends, encompassing morning, noon, evening, and

nighttime sessions, while also accounting for all seasons and weather conditions. Moreover, the observation areas were scrutinized during planned events, festivals, national celebrations, and significant occasions. This comprehensive examination of public space utilization and playfulness across two distinct cities in different countries further enriched the discourse surrounding *the playful flow framework*.

These two groups of examples bring significant benefits to the study. The first group, sourced from extensive literature review and targeted searches, provides a comprehensive foundation of existing knowledge and projects related to playfulness in design. This allows for a well-informed starting point and examples in various cities all around the world or contexts with various properties. The second group, derived from direct observations in two different urban contexts from Turkey and outside of Turkey, Austria, offers real-world, on-the-ground insights into how playfulness manifests in public spaces over an extended period. This combination of theoretical grounding applied examples found from the survey on ‘play’, ‘playful’, ‘playfulness’, ‘playful public space’, ‘playful city’, ‘playable city’, ‘playful installation’, ‘playful intervention’, ‘playful urbanscape’ and empirical evidence enhances the depth and robustness of the study’s findings, providing a more holistic view of the properties of playful interventions and *playful flow framework* in design and architecture. The findings from the analysis of various cases facilitate the classification of existing designs and interventions into distinct categories, providing a clearer elucidation of the playful flow framework (Figure 5.3).

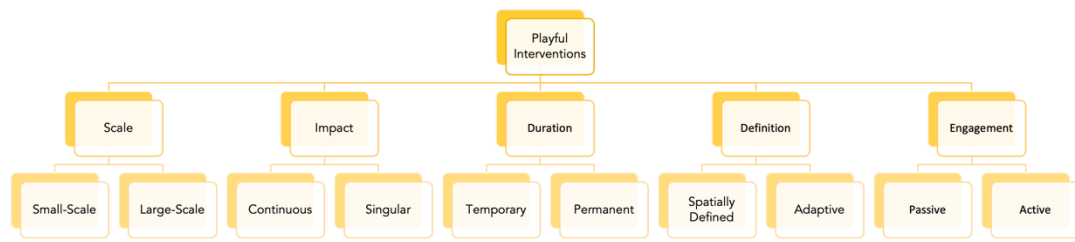


Figure 5.3 The categorization of playful interventions for playful flow ³⁹⁴

The analysis examined examples within five distinct categories: Scale-Based, Impact-Based, Duration-Based, Definition-Based, and Engagement-Based Evolution of Playful Flow in Public Spaces. In each subcategory, firstly, an example from literature and online research is investigated, and secondly, a design that has been observed is examined. Under the Scale-Based category, Large-Scale Playful Interventions like the Central Waterfront of Lake Ontario in Ontario by West 8 and Izmir 'Karşıkiy' Waterfront Project by Mehmet V. Kütükçüoğlu and Evren Başbuğ were discussed, alongside Small-Scale Playful Interventions such as MAUJ in El Mina, Lebanon by CatalyticAction and Papilio in Izmir by Studio Evren Başbuğ. In the Impact-Based category, Extensive Playful Interventions like Shadowing in Bristol by Jonathan Chomko and Matthew Rosier and the skateboard ramps in Resselpark, Vienna were analyzed, along with Point-Impact Playful Interventions like the Train Station with the Transfer Accelerator in Utrecht by HIK Ontwerpers and Open Bookcase in Bloch-Bauer-Promenade. The Duration-Based evaluation encompassed Short-Term Playful Interventions like SWAY'D public art installation in Salt Lake City by Daniel Lyman and The Open Piano in Graben, Vienna by Open Piano for Refugees, as well as Permanent Playful Interventions such as The Lawn on D in Boston by Sasaki Associates, das Netz in Berlin by NL Architects, and Swings in Zollergasse, Vienna by municipality. In the Definition-Based category, Spatially Defined Playful Interventions like Tophane Park Playground in Istanbul by Carve Architects and Bostanlı Pedestrian Bridge and Bostanlı Sunset Terrace in

³⁹⁴ Author's own compilation.

İzmir by Studio Evren Başbuğ were explored, along with Adaptive Playful Interventions like THE POOL traveling installation by Jen Lewin Studio and Kurpark Oberlaa in Vienna by Erich Hanke as the winner of an international competition. Lastly, within the Engagement-Based category, Passive Engagements such as The Sea Organ in Zadar by Nikola Bašić and Karlsplatz in Vienna were discussed, as well as Active Engagements like the Impulse installation in New York by Lateral Office, Museum Square (Museumsquartier or MQ) in Vienna, and the Swing in Rust, Burgenland, all within a 24 Stunden Burgenland Extrem. The chosen examples exemplify the categories and effectively integrate the concept sets into their designs.

5.2.1 Scale-Based Evaluation of Playful Flow in Public Spaces

Playful interventions in public spaces can be in different scales. Large-scale playful interventions can encompass projects like waterfront urban public space regenerations or creating a playful city center square. These interventions have a far-reaching impact that extends beyond public spaces and influences the entire urban pattern. Small-scale playful interventions describe the playfulness of a part or a certain point in a public space.

5.2.1.1 Large-Scale Playful Interventions

The Central Waterfront of Lake Ontario can be investigated within the scope of large-scale playful interventions in the waterfront public spaces. The project has been designed by West 8 as a result of a design competition and achieved by the collaboration of Schollen & Company, Diamond + Schmitt Architects, Arup, Halsall Associates, David Dennis Design and Mulvey + Banani between 2006 and 2011. While the design aims to connect the city and lake with a continuous, live, sustainable, and publicly accessible waterfront line, it tries to reach a multiple waterfront understanding as different layers with different purposes. “Articulating

the point of contact between the city and the water and providing continuous public access are key priorities.”³⁹⁵ “The designers’ priority was to connect the vitality of the city and the lake by means of a continuous, publicly accessible waterfront.”³⁹⁶ Additionally, the project aims to create a continuous experience with the wavedecks (Figure 5.4, Figure 5.5). Alanyalı Aral explains the importance of physical continuity for the public quality of urban spaces as follows:

physical continuity of public spaces not only maximises their accessibility, but also presents the opportunity of these, as a system, to enhance the richness of immediate experience, with the diversity of various atmospheres and characteristics of spaces, and the people using/modifying these spaces – thus expressing their identities through them.³⁹⁷



Figure 5.4 The Central Waterfront of Lake Ontario Waterfront Project Site Plan³⁹⁸

³⁹⁵ Morhayim.

³⁹⁶ ‘Toronto Central Waterfront by West 8’ <<https://landezine-award.com/toronto-central-waterfront/>> [accessed 1 May 2023].

³⁹⁷ Alanyalı Aral, p. 91.

³⁹⁸ Kelly Minner, ‘Toronto Central Waterfront’, *Archdaily*.



Figure 5.5 The Central Waterfront of Lake Ontario Waterfront Project Wavedeck³⁹⁹

In the project:

The geometry of the wavedeck is carefully conceived using playful curves that are constantly changing to create ledges for seating and new routes to access the water's edge. It allows for different vantage points and ultimately different experiences with both the lake and the city.⁴⁰⁰

In this project, the interaction between the user, the lake and the waterfront public space is established through the potential of wavedeck. While the deck is used for reaching out from one node to another next to the lake, it also creates viewpoints, meeting nodes for the water and the user for different activities such as canoeing and sitting. The wavedeck is the stage for everybody to be for different purposes. It can

³⁹⁹ Ibid.

⁴⁰⁰ Ibid.

transform itself for the needs and desires. As it frees its users from their everyday life routines through a variety of activities, the wavedeck simultaneously emancipates itself from the constraints of a conventional pedestrian pathway thanks to its transformative nature. It provides the user a playful flow with its multilayer design.

Table 5.1 The evaluation of The Central Waterfront of Lake Ontario within the scope of Playful Flow⁴⁰¹

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
Passive and active interaction with the wavedecks, water and individuals	Providing a space to people for expressing themselves by singing, dancing, running, etc.	Physical continuity of the wavedeck	Self-existing playful structure of the wavedecks and the existence of water	Surprises and discoveries thanks to the wavy structure of the pathway	Presence of various activities and adaptability	Physical continuity provides the opportunities for interaction and sociability

While the wavedeck offers a degree of playfulness, their connection with the water appears somehow limited. The structure falls short of facilitating a comprehensive interaction between the user and the water. Given the variable weather conditions in Ontario, the wavedeck might face periods of abandonment. Additionally, the delineation between the water and the urban pattern remains largely unchanged, potentially missing an opportunity for a more immersive and dynamic playful experience.

The Izmir *Karşıkiy* project constitutes the observed case of a large-scale playful intervention. In 2011, the existing physical condition of the seashore in Izmir is decided to be changed by the Metropolitan Municipality. This 40 km long waterfront is divided into 11 zones and 4 geographic fragments as a result of a series of multi-disciplinary meetings under the supervision of Prof. İlhan Tekeli. The project,

⁴⁰¹ Author's own compilation.

IzmirDeniz, is a result of many aims, including the idea of developing the relationship between the actors of Izmir and the sea in everyday life (Figure 5.6).

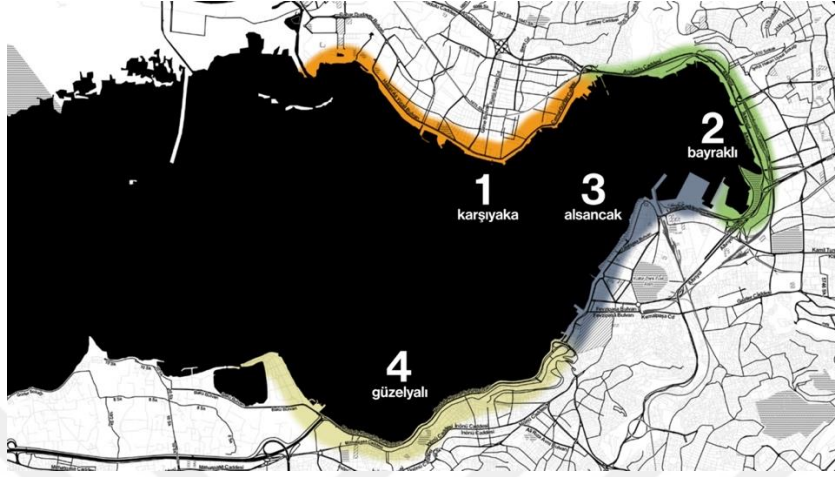


Figure 5.6 IzmirDeniz Izmir Waterfront Regeneration Project Groups⁴⁰²

According to the project supervisors; the waterfront nourished different subcategories within itself. In this context; in the IzmirDeniz project, different character regions, namely Mavişehir-Alaybey, Alaybey-Alsancak Port, Alsancak Port-Konak, Konak-Üçkuyular were determined. The sea surface was also considered as a design area. Thus, five different groups, five different projects and bundles of ideas were produced.

According to the design strategy report of the Metropolitan Municipality of Izmir, the 8 km long Karşıyaka coastline has a highly populated residential area that defines the edge of the city, Mavişehir, on the east end while starting with the Alaybey Naval Shipyard on the west end.

In the context of playful interventions among these determined regions, iscoastline between Mavişehir and Alaybey Shipyard comes to the fore with the *Karşıyı* concept of architects Mehmet V. Kütükçüoğlu and Evren Başbuğ (Figure 5.7).

⁴⁰² Studio Evren Başbuğ Archive

This composite word ('Karşı' – 'Kıyı' : 'Counter' or 'Opposite' – 'Shore' in English) is actually an equivoque both referring to the actual name 'Karşıyaka' (which translates literally as 'Across / on the other side' in English, referring to the geographical position of the Karşıyaka district in relation to the city center) and also proposing a counter-space in Lefebvre's terms. The masterplan aims to create a collection of counter-spaces to provide opportunities for unplanned and untimely activities embracing the sense of 'idleness' or the state of idleness. Under the concept 'Karşıkiyi', a wide range of proposals (patterns, themes, public utilities, repeating architectural units, a continuous promenade, an inclusive landscape strategy, a common signage system, standard infrastructure, etc.) were generated.⁴⁰³



Figure 5.7 IzmirDeniz Waterfront Regeneration Project 'Karşıkiyi'⁴⁰⁴

Since 2019, the information acquired through interviews and exchanges on 'Karşıkiyi' Waterfront Regeneration Project with Studio Evren Başbuğ architects has been instrumental in interpreting the analysis and observation findings of the project. These interactions, along with the acquisition of pertinent documents, significantly contributed to documenting progress over the years and gaining insights into negotiation details.

⁴⁰³ Studio Evren Başbuğ. *İZMİRDENİZ - İzmirliilerin Denizle İlişisini Güçlendirmekte Kullanılacak Tasarım Stratejisi Kapsamında Tarafımızdan Üretilen Projeler*. 2019.

⁴⁰⁴ Studio Evren Başbuğ Archive

The project included analyses on the features of the area, the use of spaces by considering the user profiles and activities based on keywords for the urban spaces. Additionally, a matrix (Figure 5.9) was produced to reveal the spaces by indicating their names based on public memory, such as ‘kuşlu iskele (deck with birds)’ and Yasemin Café, and their dominant features within the perspective of senses (Figure 5.8). The existing structure of urban spaces and their features were examined and considered in detail before the design process started.



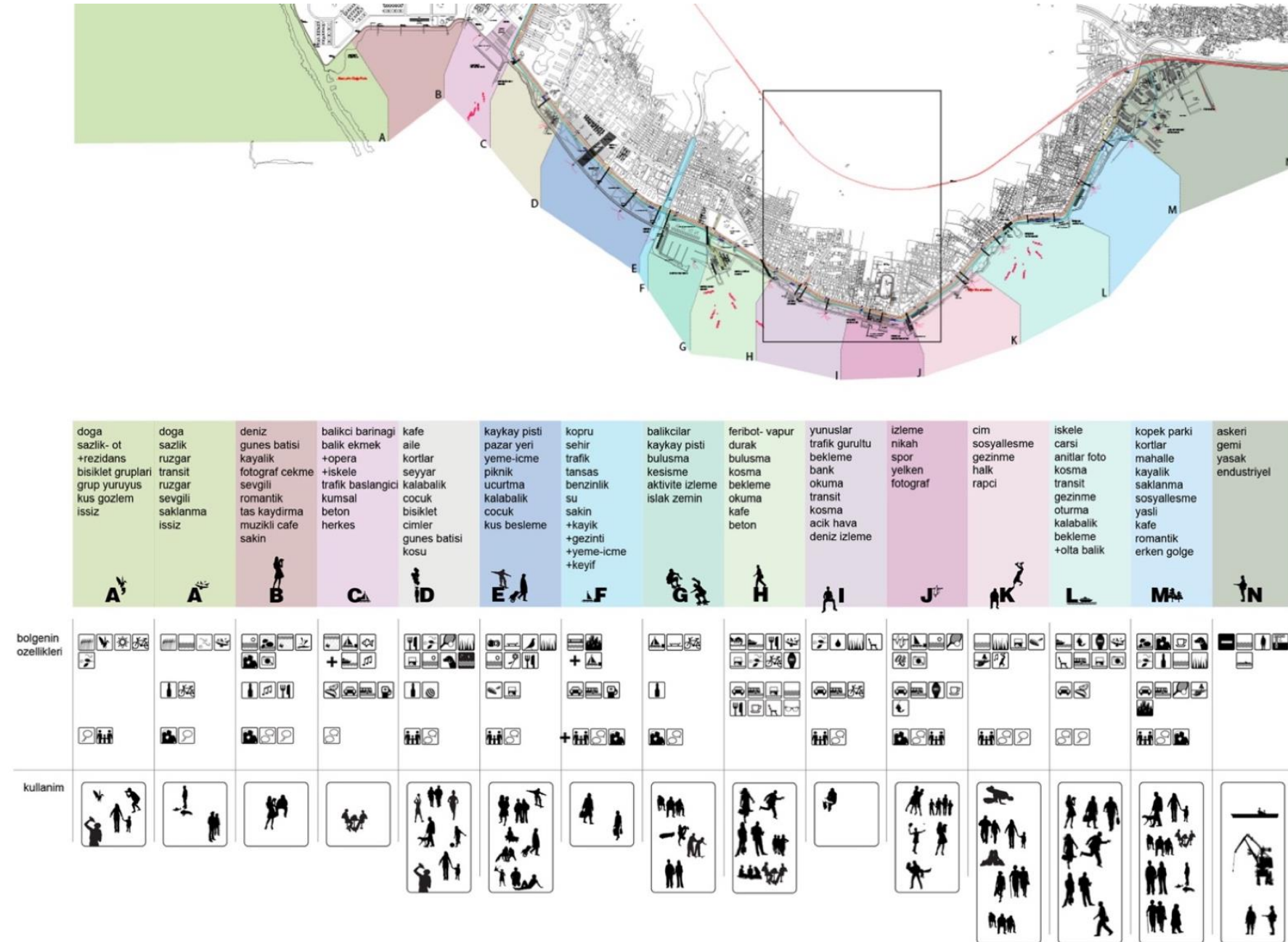


Figure 5.8 'Karşıklı' Activity Map ⁴⁰⁵

⁴⁰⁵ Studio Evren Başbuğ Archive

The Karşıkiy project group sought to enhance the existing coastal culture of the Bostanlı-Karşıyaka region rather than impose a transformation. This area serves not only the local residents but also the broader city population. The project aimed to enrich the amenities and features of this expansive recreational zone, which encompasses ferry piers, a sailing club, a wedding hall, and playgrounds.⁴⁰⁶ The core design principle was to establish an unobstructed and continuous pedestrian pathway along the shoreline. The aspiration was to seamlessly blend the life-giving influence of the nearby Gediz Delta, a natural habitat, into the urban fabric. This endeavor involved generating landscaping concepts and exploring methods to harmoniously integrate the natural environment with the cityscape. Thus, an extensive spatial analysis, observations and detailed questionnaires were conducted in addition to a sensory experience matrix including sounds, odors, color palette, occupancy rates, and an analysis which shows the user profiles and features of the spaces within the perspective of existing activities (Figure 5.9). Architects planned as a new passenger pier and boat mooring point in Mavişehir. Service units were designed, which the citizens need very much and constantly expressed in the surveys. Both open and public use areas, such as a new skateboard rink, neighborhood marina, open-air cinema, sailing club, and a number of activities that integrate with and use the sea, were considered.

⁴⁰⁶ Hasibe Velibeyoğlu, 'İzmirdeniz Projesi: Kıyı Kullanımını Artırma Olanakları ve Kısıtlılıklar', in *Akdeniz'in Kıyısında İzmir Körfezi*, ed. by Assist.Prof.(PhD) Ayşe and Assoc.Prof.(PhD) Güzel Yücel Gier Filibeli (İzmir: İzmir Büyükşehir Belediyesi Akdeniz Akademisi, 2018), pp. 113–26.



As the result of these analyses, The masterplan of ‘Karşıkiy’ (Figure 5.10) includes 30 nodes and links which can be listed as follows:

1. Alaybey Event Area 3 (Tersane Cinema 3)
2. Alaybey Event Area 2 (Tersane Cinema 2)
3. Alaybey Event Area 1 (Tersane Cinema 1)
4. Alaybe Boat-Park
5. Alaybey Shipyard Cafe
6. Karşıyaka Bazaar (Square 1)
7. Sea Steps 1/2
8. Marriage Office (Square 2)
9. Karşıyaka Sailing Club Platform
10. Kyrenia Event Area
11. Bostanlı Pedestrian Bridge
12. Bostanlı Park Bazaar
13. Bostanlı Event Area (Square 3)
14. Bostanlı Boat-Park Reinforcement Structure
15. Bostanlı Boat-Park
16. Bostanlı Windmills
17. Bostanlı Creek Pier
18. Bostanlı Stream Vehicle Bridge
19. Bostanlı Stream Pedestrian Bridge
20. Bostanlı Skateboard Park
21. Bostanlı Pazar Beach Square (Square 4)
22. Bostanlı Open Market Regulation
23. Bostanlı Market City Square (Square 5)
24. Bostanlı Yasemin Cafe
25. Mavişehir Event Area (Square 6)
26. Mavişehir Ferry Port
27. Mavişehir Boat-Park / Fishing Shelter
28. Mavişehir Opera House
29. Mavişehir Velodrome
30. Mavişehir Square (Square 7) ⁴⁰⁸

⁴⁰⁸ Studio Evren Başbuğ, ‘Karşıkiy’, 2012 <<https://www.studioevrenbasbug.com/post/karsikiy>> [accessed 18 April 2018].



Figure 5.10 *Karşıkiyi* Master Plan ⁴⁰⁹

According to the designers behind the *Karşıkiyi* concept master plan, the waterfront serves as a vast escape from the structured urban life, providing public with a space to unwind, express themselves freely, being an idler and pass time leisurely without constraints. It boasts an asymmetrical layout, with the cityscape clustered on one side, while the other side maintains a flat expanse. This space brought together people of diverse backgrounds and social strata harmoniously, fostering a culture of tolerance and shared experience. It embodies the essence of a true public space, offering opportunities for leisurely strolls, impromptu markets, and the art of flânerie unique to this locale. It stands as a “counter space”, distinguishing itself from other urban areas that may impose physical and mental confines on individuals.

The designers highlight that Karşıyaka boasts the broadest coastline along Izmir's urban shore. It hosts a surprisingly diverse array of activities in the urban settings. From opera performances to weddings, from seafood dining to vibrant markets, and from tennis matches to sailing ventures, a spectrum of programs is strategically situated along the beach. These events set against the backdrop of evening sunsets and tranquil daytime strolls and naturally blend with the rhythms of everyday civilian

⁴⁰⁹ Studio Evren Başbuğ Archive

life. In this context, the designers stress that they opted for an approach centered on comprehending and interpreting the space (Figure 5.11).⁴¹⁰

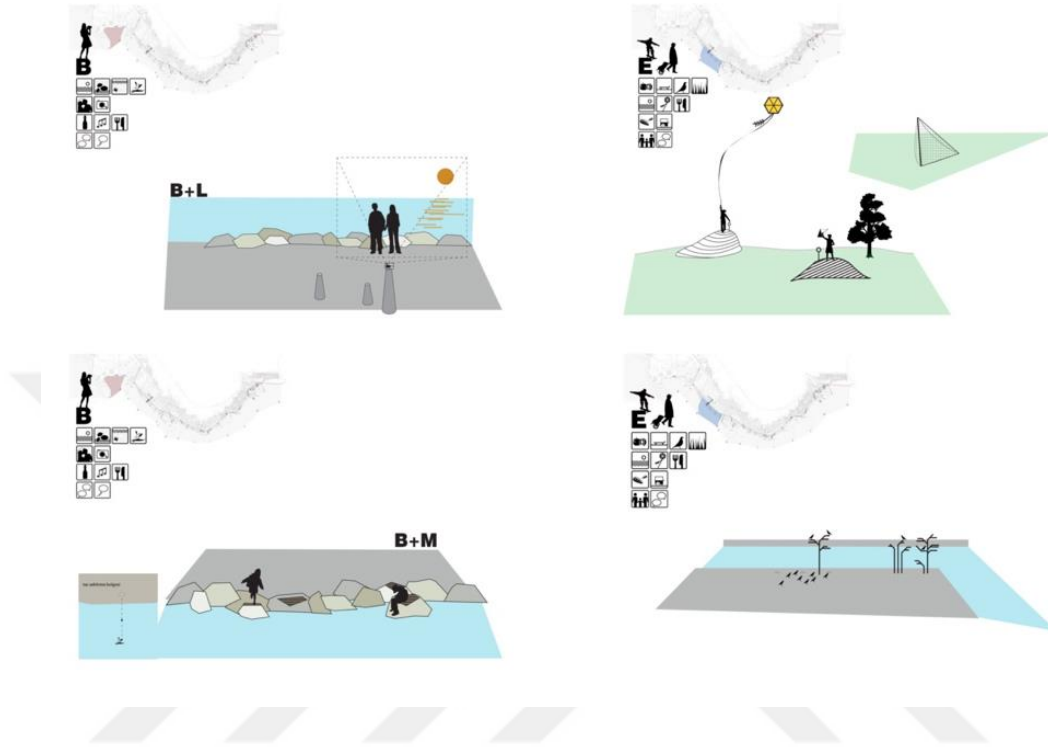


Figure 5.11 'Karşıkiy' Activity Types ⁴¹¹

They caution against relying solely on conventional problem-solving methods, which may lead to oversimplification and formulaic solutions. They highlight their integration of activities such as observation, documentation, and design, ultimately concluding that three key concepts define the current state of the waterfront: Transitivity, corridors perpendicular to the shore and colours, sounds, textures, smells.

The designers observe a gradual transition from Alaybey to Mavişehir, reflecting the historical evolution of the region. As one moves towards Mavişehir, the urban fabric gradually gives way to a more natural, swampy landscape integrated into the

⁴¹⁰ Studio Evren Başbuğ, 'Karşıkiy'.

⁴¹¹ Studio Evren Başbuğ Archive

cityscape. In contrast, it becomes increasingly built-up and settled towards Alaybey. Along this trajectory, there is a noticeable reduction in noise levels as one approaches Mavişehir. Traditional quay walls are being replaced by more natural features like rocks and reeds. Heading towards Sasalı, human presence thins out, giving rise to areas predominantly inhabited by birds and insects.

Secondly, they highlight the lack of a secondary, continuous street option running parallel to the coastal road in the coastal section of Karşıyaka. Instead, along corridors intersecting the coast, a series of robust axes have emerged, extending from the inland areas towards the shoreline. These corridors, akin to vital arteries nourishing the coast, have assumed thematic identities in alignment with the streams flowing in the same direction.

Lastly, the individuals, flora, fauna, urban configurations, activities, and gatherings mentioned above contribute to an extraordinary range of diversity. It is this very diversity that awakens one's dulled senses, allowing them to re-engage with their surroundings and rekindle a sense of vitality. Within this framework, they contend that those journeying along the Karşıyaka coast will encounter a miniature representation of the world they inhabit, complete with its full spectrum of colors and textures.

Through careful deliberation, the designers have conceived a promenade for Karşıyaka that actively engages with this multifaceted environment, allowing for the observation of change and dynamics while remaining stationary. They envision a fixture that commences at the walls of the Alaybey shipyard, traverses the city, and extends all the way to the Natural Life Park through the Sasalı swamps and reeds. While providing a clear spatial framework and essential services to citizens over kilometers, they also leave room for the ambiguity of personal leisure activities. To achieve this, they propose the replacement of existing hard ground surfaces with swamp plants.

Their goal is to reassess the corridors leading to the coast, unblock obstructed passages, and reinforce the remaining areas through measures like level crossings,

landscaping, and coastal enhancements.⁴¹² The masterplan encompasses the integration of bridges, piers, boat parks, and landings to enhance the connection with the sea. The designers emphasize the necessity to revamp the coastal road, seamlessly integrating it into the coastal landscape with features like parking facilities, pedestrian walkways, road markings, and designated stops. Above all, the designers stress that the fundamental aim of these interventions is to embrace and celebrate the existing coastal culture, rather than imposing a transformative overhaul (Figure 5.12).

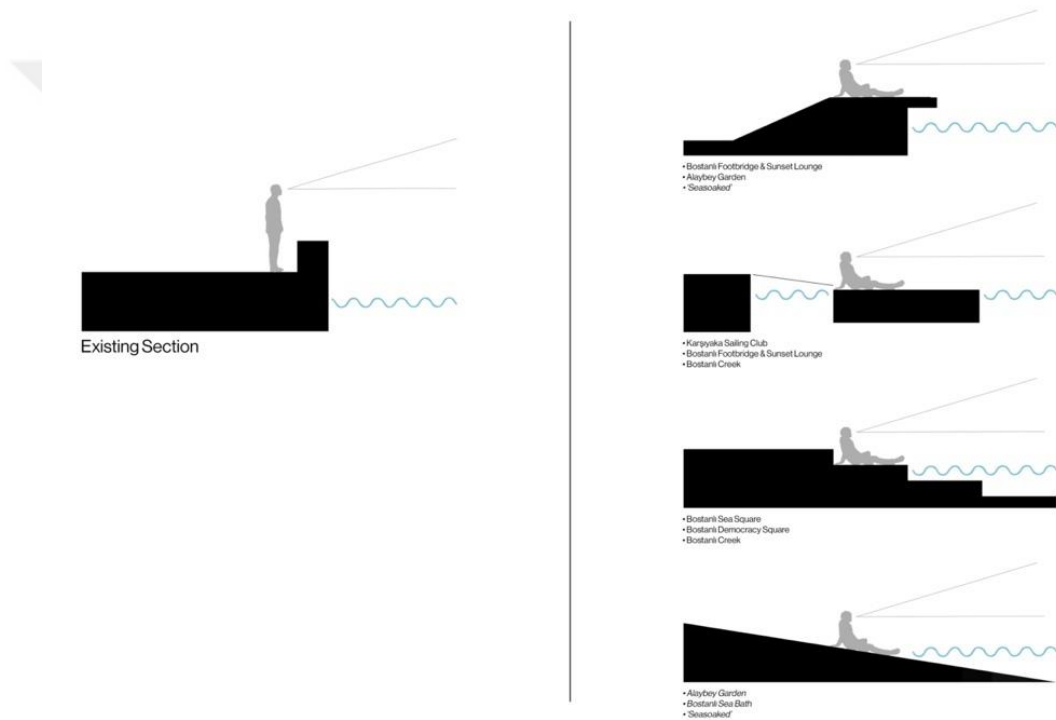


Figure 5.12 'Karşıkiy' The Use of the Waterfront ⁴¹³

Within this context, they have put forth a diverse array of spaces and installations, taking into account the findings of their analysis. For instance, they have introduced

⁴¹² Studio Evren Başbuğ, 'Karşıkiy'.

⁴¹³ Studio Evren Başbuğ Archive

R - 01 Oltacı

Kod Referansı: var
Layer Referansı: yok

Açıklamalar
Oltayla deniz kenarında balık avlayanlar için, oltalarına destek olabilecek rıhtım duvarı modülü
not: kod belirtilen alanlardaki modül adedi proje müellifine danışılacaktır.

Modül özellikleri
ürün kompozisyonu: 1 modül
modül boyutu: 120cm
modül gruplama: serbest
grup tekrarı: serbest

Ürün, ürün grubunun veya yerleşiminin tam konumu ve yönelişi uygulama aşamasında proje müellifi tarafından belirlenecektir.

Additionally, they have conceived the “Melody” module, constructed from variously sized and spaced aluminum pipe profiles suspended on iron rods (Figure 5.14). This unit is designed for musical interaction, allowing individuals to produce sounds by striking them with their hands while walking or running along both the promenade and jogging paths. These examples demonstrate the innovative units they have envisioned for this dynamic environment.

186

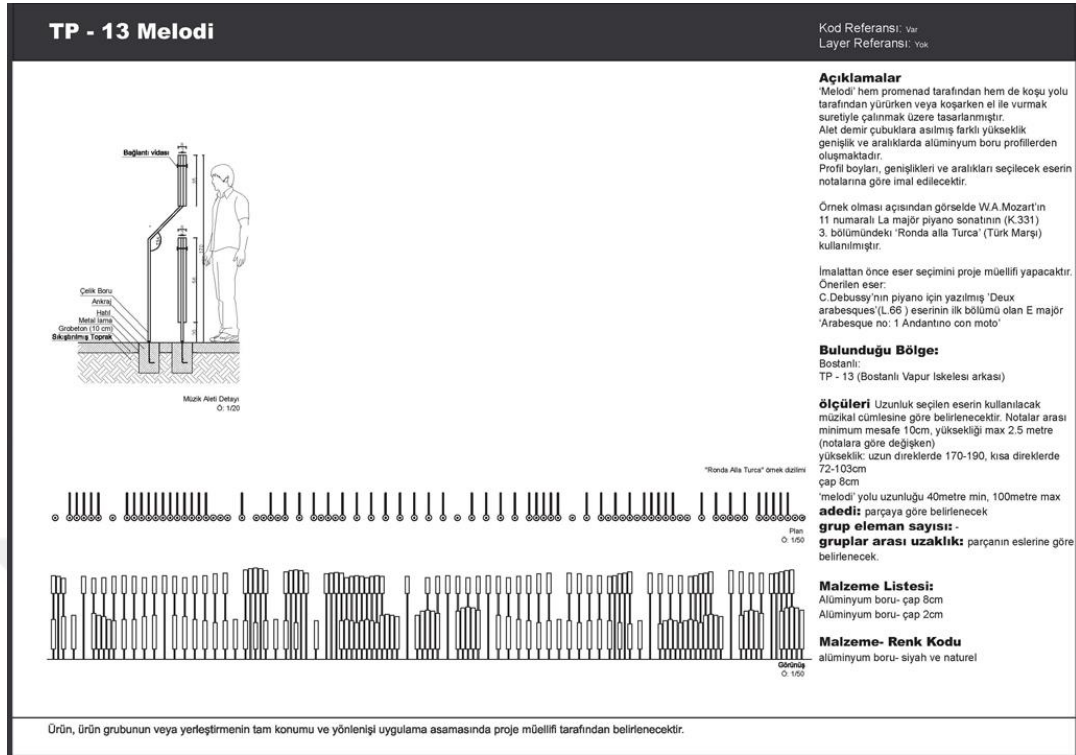


Figure 5.14 Melody module ⁴¹⁵

Although the design group did not set out with a playful intervention theme, the interventions made on the coastline in the context of the *Karşıkiyı* concept have playful public space characteristics. There two important points to focus on within the scope of playfulness: Their theme is based on creating an environment for idleness and public by considering existing activities, habits and structure, and unit propositions.⁴¹⁶ The units are helpful and creative to increase creativity, skills and/or senses. While the masterplan encompassed both natural and man-made playful elements, as well as specific interventions to link the waterfront with the remainder of the city, the design and execution of the 30 designated points and connecting

⁴¹⁵ Studio Evren Başbuğ Archive

⁴¹⁶ Studio Evren Başbuğ, 'Karşıkiyı'.

spaces were entrusted to separate teams via a tendering process to other architectural offices.⁴¹⁷

Tonguç Akış, through an exploration of everyday life routines and spatial behaviors within the framework of Lefebvre's concepts, delves into the utilization of the Karşıyaka waterfront urban spaces. In this analysis, Akış investigates how the patterns of day and night usage, shaped by spatial practices, influence counter-space conception along the waterfront.⁴¹⁸

According to Akış, the potential for interpersonal connection that the waterfront affords is a rarity in most urban settings. He indicates, echoing Lefebvre's assertion that the waterfront is the only place of pleasure that the human species has discovered in nature, the focus on the beach explores instances embodying the concept of counter-space.⁴¹⁹ On one side, the "established dominant narrative" is being authored by state institutions, local authorities, and security personnel overseeing the waterfront, on the other side, city dwellers gazing out to the horizon from the waterfront, embarking on bike rides, finding solace under the shade of trees while collecting mussels, or engaging in physical exercises using fixed sports equipment, introduce ruptures into the prevailing urban narrative.⁴²⁰ These actions have the potential to carve out pockets of optimism and counter-spaces within the existing urban fabric.

In Karşıyıkayı *waterfront* regeneration project, the Bostanlı waterfront has already been completed a few months ago. While the use of the waterfront is increasing day by day within the perspective of the weather condition and as a new breath in İzmir, opportunities for different activities also play a big role in the choices of users. In the design project, the use of simple geometrical elements provides freedom and

⁴¹⁷ Ali Sabuktay and Ayşegül Sabuktay, *İZBB. İzmirliilerin Denizle İlişkisini Güçlendirme Projesi Tasarım Stratejisi Raporu*, 2012.

⁴¹⁸ Tonguç Akış, 'İzmir'de Yeşil Alan Kullanımı: Karşıyaka Sahilinde Gündelik Hayat', *Dosya*, 27 (2011), pp. 63–71.

⁴¹⁹ Ibid.

⁴²⁰ Ibid., p. 68.

spontaneity for the users in their behaviors. The actors of everyday life can shape the space itself even though the zones are defined (such as picnic areas and skateboard park) by the designers thanks to their design strategy with those simple elements.

Table 5.2 The evaluation of Izmir Karşıkiy Waterfront Project within the scope of Playful Flow⁴²¹

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Passive and active interaction with the water and the individuals within the help of activities and constructed elements	Providing a space to people for expressing themselves by singing, dancing, running, etc.	Blurring the boundaries among the water, users and the waterfront. It also tries to create a connection between the water and the urban pattern.	Self-existing playfulness of water and design of the spaces	Providing numerous possibilities for an escape from everydayness and spontaneous, surprise activities and trying to keep the existing activities in a better way	Presenting adaptable spaces for various activities	A meeting point at the waterfront for both with the individuals and water source, easily participating to the revealed activities

However, due to disparities in timing or, in some cases, a lack of execution, this disjointed approach led to a loss of flow and continuity, resulting in fractured connections. An example of this situation is the ‘Karşıyaka Suyabatan [Seasoaked]’ project. The project is designed in 2017 by Studio Evren Başbuğ. This area of approximately 970 meters and 45,458 square meters on the coastline between Bostanlı Ferry Pier and Karşıyaka Sailing Club emerges as one of the focal points of the transformative ‘İzmirDeniz’ project. ‘Suyabatan’, a curved plaza consisting of modules sliding along the promenade axis, aims to seamlessly combine nature and city by blurring the boundaries of ever-changing sea water (Figure 5.15).

⁴²¹ Author’s own compilation.



Figure 5.15 Seasoaked General View ⁴²²

Service spaces such as toilets, buffets and bicycle units designed adjacent to ‘Suyabatan’ support the use of the space. This central focal point is complemented by large green terraces, jogging and cycling paths, and artificial mounds for immersive experiences. New ‘grass’ themed vegetation and innovative lighting

⁴²² Studio Evren Başbuğ Archive

principles along the promenade aim to improve the overall environment by creating a dynamic and interesting waterfront area integrated with nature (Figure 5.16).



Figure 5.16 The relationship between the water and the user at the Seasoaked ⁴²³

While the project remains unrealized, the concept of linking the water to the rest of the city, both physically and psychologically, inherently embodies a sense of playfulness. However, the absence of such projects, outlined in the master plan but

⁴²³ Studio Evren Başbuğ archive

still pending or canceled, hinders the seamless connection between nodes that bridge this continuous flow along the waterfront with the city. Furthermore, this scenario results in vacant and underutilized spaces, particularly during the nighttime. Within this context, it can be asserted that these residual spaces hold potential, which can be tapped into through temporary playful interventions, even if the master plan cannot be fully implemented, yet.

Exemplifying an endeavor to alleviate the monotony of everyday urban spaces, this project incorporates the architects' proposition of incorporating areas for leisure and idleness. By titling the project as 'Karşıklıy', the designers position themselves critically in relation to existing urban spaces, aligning with Lefebvre's concept of 'counter-space'.

5.2.1.2 Small-Scale Playful Interventions

Chosen from an online survey, this serves as an important instance of small-scale playful interventions. It exemplifies the implementation of design through a series of interviews, surveys conducted by CatalyticAction, and active public participation. MAUJ, the corniche in El Mina in Lebanon is one of the city's rare public spaces accessible at all hours and utilized by a wide range of communities. The project was accomplished by CatalyticAction between 2021 and 2022. CatalyticAction is a charity that employs design and architecture to empower disadvantaged children, youth, and their communities.⁴²⁴ This empowerment is realized through both construction and research initiatives, all of which are executed using a participatory approach that actively involves local communities.⁴²⁵ The project concentrates on a specific area of the corniche, located near some of El Mina's most vulnerable neighborhoods. After the series of analyses and observations, they discovered the

⁴²⁴ CatalyticAction, 'About Us' <<https://www.catalyticaction.org/about-us/>> [accessed 2 August 2023].

⁴²⁵ Ibid.

existing problems such as a lack of seating and not accessible to everybody all ages and disabled people (Figure 5.17).

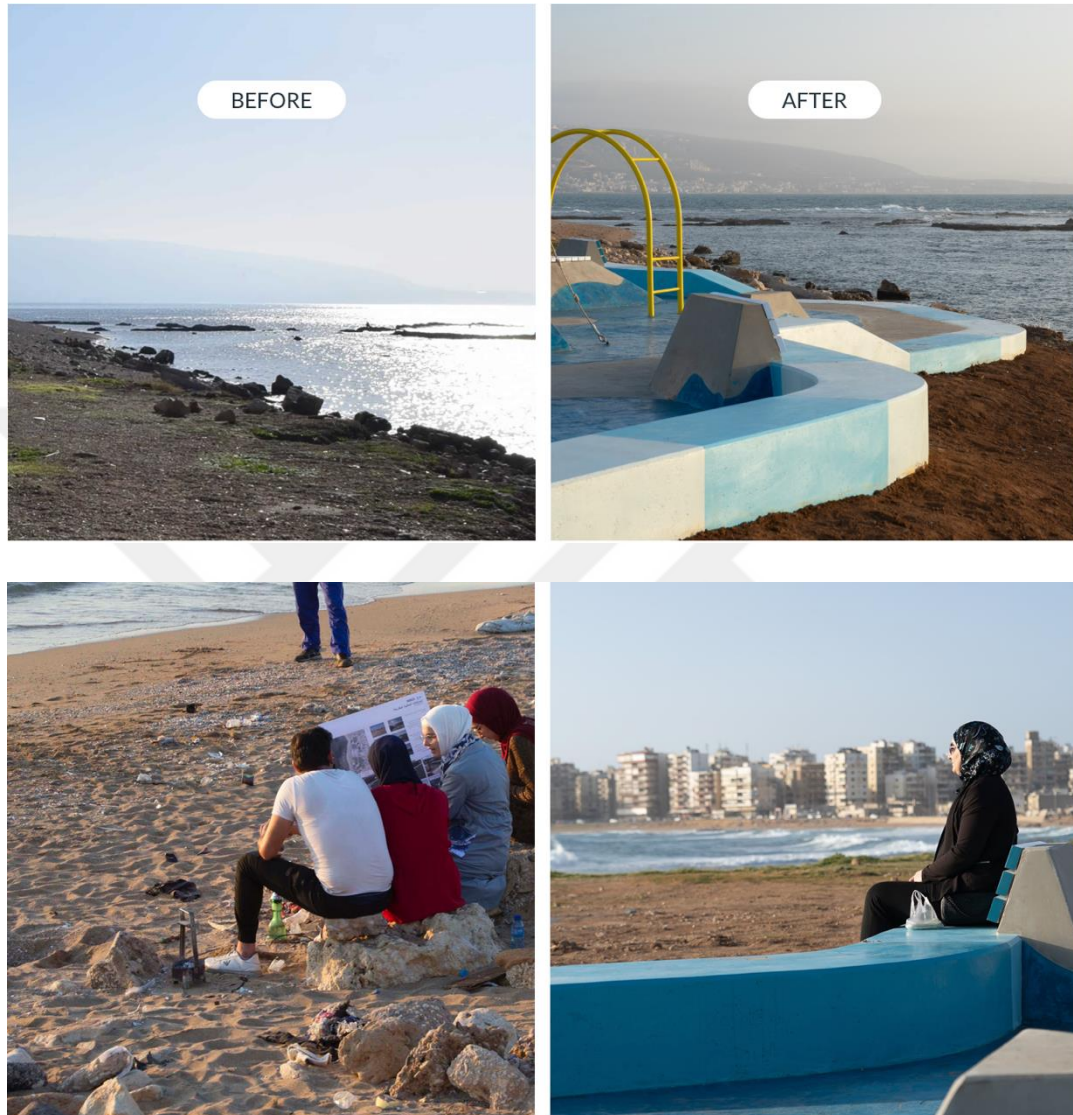


Figure 5.17 MAUJ, The corniche of El Mina, Lebanon⁴²⁶

CatalyticAction members state that it is developed a preliminary design for the project, which underwent a series of consultations with citizen scientists, the

⁴²⁶ CatalyticAction, 'About Us' <<https://www.catalyticaction.org/about-us/>> [accessed 2 August 2023].

municipality, and the general public at the intervention site.⁴²⁷ The feedback gathered during these consultations was then integrated into the final design. This final design encompasses three distinct stations strategically placed along the corniche to enhance the existing use of the space. It aims to create a versatile leisure infrastructure accessible to all, particularly children, offering a safe and welcoming environment (Figure 5.18).



Figure 5.18 MAUJ, The corniche of El Mina, Lebanon⁴²⁸

The name of the project, MAUJ (meaning ‘waves’ in Arabic), draws inspiration from the sea. the community inserted three stations and each one of them features a long, multi-level bench made of blue-tinted concrete to evoke a sense of proximity to the sea (Figure 5.19).⁴²⁹ The flooring is adorned with blue cement sections resembling water, interspersed with various ‘rocks’ for children to play on, climb, and jump off. Steel components provide ladders for climbing and poles for sliding. Additionally, one station incorporates speaking pipes resembling periscopes emerging from the ‘water.’ Accessibility has been improved with the inclusion of access ramps in front of each station. They also indicate that a playful touch is added to the sidewalks

⁴²⁷ CatalyticAction, ‘MAUJ Public Space’ <<https://www.catalyticaction.org/mauj/>>.

⁴²⁸ Ibid.

⁴²⁹ Ibid.

connecting the stations with fish silhouettes, creating an enjoyable promenade.⁴³⁰ To further enhance the space's appeal, a windmill serves as a welcoming beacon.

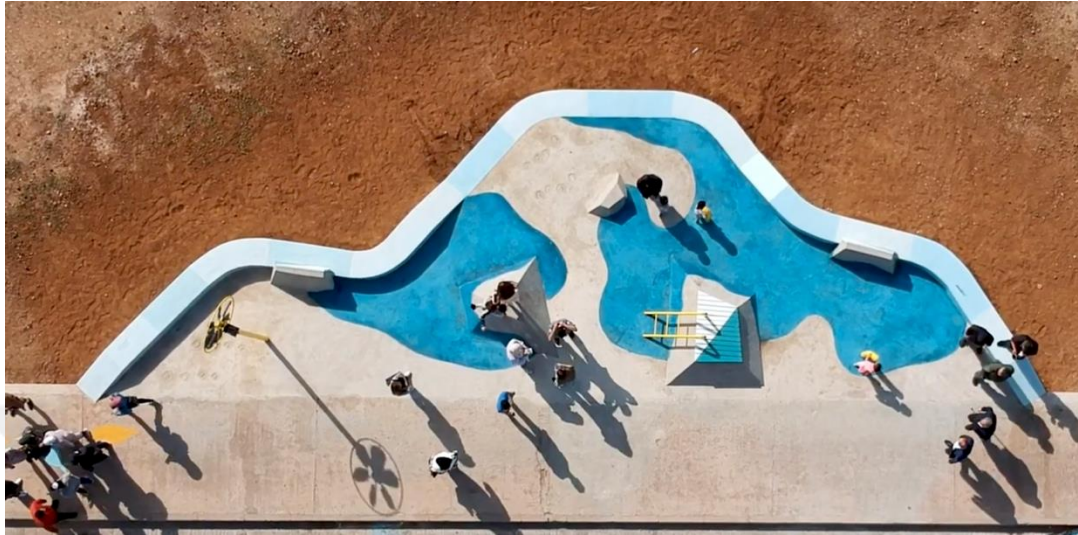


Figure 5.19 MAUJ, The corniche of El Mina, Lebanon⁴³¹

The MAUJ Public Space Project is a three-part intervention thoughtfully designed along a waterfront to offer users a closer connection to the water. Simultaneously, it serves as a space for fostering interactions among individuals, effectively creating a vibrant public space. Acknowledging the scarcity of public spaces in the area, the community engages in playful intervention to introduce an inclusive space accessible to everyone. This public space also serves as a platform for individuals to freely express themselves and become more visible within the community. By bringing together people of all ages, it promotes their emancipation and socialization. This project maybe claimed to offer a flexible sense of playfulness that transcends established functions and has the potential to reshape the social fabric, accommodating various elements beyond their defined roles.

⁴³⁰ Ibid.

⁴³¹ Ibid.

Table 5.3 The evaluation of MAUJ within the scope of Playful Flow⁴³²

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Unique interaction space in the neighbourhood for everyone	People in the neighbourhood are expressing themselves freely in this space	Safe and accessible for everyone in the neighbourhood	Physical structure and design of the space	People in the neighbourhood are expressing themselves freely in this space	It is a rare space which works socially and transform the waterfront space as a meeting point socially and spatially	A rare place on the waterfront that people can use as a meeting point

This small-scale playful intervention faces several shortcomings. Firstly, it lacks a continuous effect, failing to establish a strong link between the waterfront and the broader urban fabric. This disconnection raises security concerns, as it does not adequately integrate with the surrounding urban pattern. Additionally, it has no interaction with the water except visual connection, missing an opportunity to fully leverage the inherent playfulness of this natural element. Consequently, users are unable to experience the full potential of joyful engagement that could be achieved with a more integrated approach to water interaction.

The observed example of small-scale projects is the *Papilio* applied with the IzmirDeniz waterfront regeneration project. *Papilio* is constructed in 2019 and it is “designed as the focal point of the Bostanlı Sea Square by Studio Evren Başbuğ.”⁴³³ “Situated across the Bostanlı market hall, this section of the coastal waterfront, which is 350 meters long and 21 acres in size, was given special interest within the scope of the 1.3 km long coastal planning of the second stage application area of the Karşıyaka coastline.”⁴³⁴ (Figure 5.20)

⁴³² Author’s own compilation.

⁴³³ Minner.

⁴³⁴ Sabuktay and Ayşegül Sabuktay.



Figure 5.20 *Papilio*, Site View, designed by Studio Evren Başbuğ⁴³⁵

Papilio is described by the architect as a butterfly genus, and it is classified in the Papilionidae (swallowtail) family and is a solitary butterfly in the Papilionini tribe.⁴³⁶ The Latin word ‘papilio’ means ‘butterfly’. Butterflies belonging to the swallowtail family have thin tails on their hind wing tips, just like swallows.⁴³⁷ This butterfly has become the inspiration for the design in which the user can have an unprecedented relationship with the sea (Figure 5.21).

⁴³⁵ Hana Abdel, ‘Pavilion by the Sea’, *Archdaily*, 2020. < <https://www.archdaily.com/936591/papilio-pavilion-by-the-sea-studio-evren-basbug> > [accessed 2 August 2023].

⁴³⁶ Studio Evren Başbuğ, ‘Pavilion by the Sea’, 2020 <<https://www.studioevrenbasbug.com/post/pavilion-by-the-sea>> [accessed 18 April 2021].

⁴³⁷ Abdel.



Figure 5.21 *Papilio*, designed by Studio Evren Başbuğ⁴³⁸

This ‘Karşıklıy’ part of the waterfront regeneration project is designed within the help of a narrative which is constituted by the analyses of activities, senses, motions of the users and landmarks of everyday life. These sensory maps and diagrams about the waterfront, the activities of everyday life, landmarks, the qualities of the zones and the user habits protect and be varied. Papilio is the result of this understanding.

While an artificial hill that is designed in the buffer zone between the vehicle hill and the promenade, it also creates both “a visual and auditory barrier, a natural viewing amphitheater for the new focal point of the coastline, and a natural podium for the art object ‘thinking’”.⁴³⁹ The pebbles around Papilio, which is the structure and an architectural element at the center of the Bostanlı Sea Square, aim to create a sense of a natural beach with additional functions such as building a fire for Hıdırellez. The cascaded wooden platforms, starting from the upper level and these

⁴³⁸ Ibid.

⁴³⁹ Ibid.

platforms turn into concrete plates and goes into the sea level, help to have a smooth transition between the waterfront and the sea (Figure 5.22).



Figure 5.22 Hıdırellez at the Papilio, designed by Studio Evren Başbuğ⁴⁴⁰

While these platforms are designed within the scope of temporary activities such as open-air cinema, performance and show stage, they also host creative activities that may be limited by the imagination of the users. The architect indicates that “these platforms do not only provide a stage for the actors of everyday life but also they provide the users with the opportunity to laze against the sea in a space isolated from the hustle of the city.”⁴⁴¹ (Figure 5.23, Figure 5.24)

⁴⁴⁰ Author’s Archive, observed on events and activities, 5 May 2021

⁴⁴¹ Abdel.



Figure 5.23 Activities at the Papilio, designed by Studio Evren Başbuğ⁴⁴²



Figure 5.24 Wooden platforms and activities at the Papilio, designed by Studio Evren Başbuğ⁴⁴³

Papilio is designed and constructed as the second part of the design area at the Izmir waterfront regeneration project ‘Karşıkiyı’ after the Sunset Terrace and Bostanlı Pedestrian Bridge which is called ‘Stoa Bostanlı and Bostanlı Sea Square’. It can be claimed that while recreating the waterfront for existing activities, the designers also designed the waterfront public spaces with an understanding similar to Aldo van

⁴⁴² Author’s Archive, observed on events and activities, 10 April 2022

⁴⁴³ Author’s Archive, observed on events and activities, 24 April 2021

Eyck's approach that enhances the creativity and variety of activities with simple and geometric elements.

Bostanlı *Papilio* is one part of a waterfront regeneration project. While the concept of playful flow may not encompass the entire waterfront renovation project, *Papilio* constitutes a vital element within the playful flow created along the Bostanlı shores. Despite appearing as a small-scale intervention, this project not only adds new possibilities while preserving the identified values from daily life analysis such as activity analysis and sensory maps but also holds significance in terms of its impact and the continuity it brings to the waterfront urban public spaces. *Papilio* stands out as a crucial project in promoting interaction. This public space accommodates various activities, fostering socialization and emancipation among its users. Recognizing the coastal connection with water, it strives to unite individuals with water and transforms the public space through its watery influence. *Papilio* brings together people from diverse age groups and communities, preventing the space from being confined to a single function by hosting spontaneous events.

Table 5.4 The evaluation of *Papilio* within the scope of Playful Flow⁴⁴⁴

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Creating potentials to interact people with each other and with the space	Providing a stage for the individuals to express themselves freely	Physically, visually and symbolically accessible	Interaction point with the sea with all senses and physical playfulness inherently	Providing numerous possibilities for an escape from everydayness and spontaneous, surprise activities	Various possibilities are provided for different types of activities and it is possible to spontaneous events everyday	A meeting point at the waterfront for both with the individuals and water source, easily participating to the revealed activities

While the project undeniably makes a noteworthy contribution to the waterfront in terms of playfulness, critical considerations emerge. Firstly, its impact, although

⁴⁴⁴ Author's own compilation.

significant in its own right, lacks the seamless continuity one would hope for along the coast. Despite our efforts to forge a connection between the water and the broader urban fabric, this linkage ultimately falls short of making a profound imprint on the overall cityscape. Moreover, the playful interaction with water in this intervention is somewhat restricted, missing out on the full potential for immersive water-related activities. This missed opportunity means that users cannot use the complete spectrum of enjoyable interactions that could be realized with a more comprehensive and integrated approach to water engagement. It is important to note that in the Bostanlı-Karşıyaka waterfront regeneration project, while there was a deliberate effort to enhance the city's connectivity by analyzing the streets leading to the shore, this playful flow unfortunately remains confined to the waterfront and does not extend seamlessly into the public spaces in the city's core through the streets.

5.2.2 Impact-Based Evaluation of Playful Flow in Public Spaces

5.2.2.1 Extensive Impact Playful Interventions

The example surveyed from the online sources and publications for playful interventions with extensive impact is *Shadowing* project in Bristol by the interactive designer Jonathan Chomko and architect/designer Matthew Rosier in 2014. Nijholt states that the city of Bristol, UK, has declared itself the world's first playable city by incorporating interactive installations in its streets during a designated 'playable city' period.⁴⁴⁵ According to him, the playable city concept was introduced in 2013, initiated by Watershed, a digital media center in Bristol, and supported by various organizations, including the Bristol City Council.⁴⁴⁶ Each year, an award-winning

⁴⁴⁵ Kely Minner, 'Slide to the Train Station with the Transfer Accelerator by HIK Ontwerpers', 2011 <<https://www.archdaily.com/153118/slide-to-the-train-station-with-the-transfer-accelerator-by-hik-ontwerpers>>.

⁴⁴⁶ Ibid.

project in Bristol is selected from a shortlist of proposals submitted by design studios and artist teams.

In *Shadowing*, designed in 2014, the second award-winning project, streetlights were fitted with infrared cameras over several weeks.⁴⁴⁷ These cameras captured the shadows of pedestrians, and sometimes dogs, passing underneath and projected them to the next passersby. This created the impression of unusually shaped and moving shadows (Figure 5.25).⁴⁴⁸ As pedestrians became aware of this unexpected feature, they began to play with the captured shadows, trying to introduce novel and unique shapes.⁴⁴⁹ Additionally, they could witness a streetlight replay the shadows of previous visitors, forming a captivating visual procession.⁴⁵⁰



Figure 5.25 *Shadowing*⁴⁵¹

⁴⁴⁷ Anton Nijholt, 'Towards Playful and Playable Cities', in *Playable Cities. The City as a Digital Playground*, ed. by Anton Nijholt (Singapore: Springer, 2017), pp. 1–22, p. 14.

⁴⁴⁸ Ibid.

⁴⁴⁹ Ibid.

⁴⁵⁰ Ibid.

⁴⁵¹ Ibid., p. 15.

Shadowing is a digital playful intervention, the effect of which is point impact playful intervention. In this playful intervention there are two types of interaction: a virtual interaction or/and an interaction with the strangers who are in that space. Even though the individuals interact with the people's shadows and play with them, the interaction is limited with the point space. However, its surprise effect creates a spontaneity for individuals which emancipates them, momentarily. In this scope, the space can be transformed into anything for them; a dance stage, a place for a competition, or an artistic platform. This type of point impact playful intervention creates instant magic circles. However, it is possible to find the essence, such as positive experiences/adaptability, concentration and focus, clear goals and responsiveness, engagement, sense of control, the transcendence of self-consciousness and changing perception of time, and parameters inherent in playful flow.

Table 5.5 The evaluation of Shadowing within the scope of Playful Flow⁴⁵²

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It digitally unites people who don't know each other and can create an audience with show potential. There is both a digital and physical interaction.	I create a platform, a stage to present a show freely.	Anybody can involve into this play with different individuals or alone and interact digitally with another individual	It includes a surprise affect and it creates a spontaneous and coincidental opportunities.	Momentarily, it drags the player into the magic circle.	It can transform the space into anything according to the players needs	It reveals an audience and it can provide an opportunity to interact somebody digitally as well.

In this scope, the interaction in this project appears to be primarily illusory, as genuine physical engagement is contingent upon the presence of an audience-player

⁴⁵² Author's own compilation.

dynamic. Unfortunately, the impact of playfulness remains limited, lacking a sustained influence both in the physical realm and the virtual sphere.

The skateboard ramps in Resselpark exemplify an observed instance of playful interventions with extensive impact, constituting a distinctive and semi-permanent intervention. This area, acting as a thoroughfare from the metro station to the main building of the TU Wien (Vienna University of Technology), gains an unexpected dimension thanks to the presence of skateboarders. It transforms from a mere passageway into an engaging stage, drawing both performers and spectators. Amidst the park's seating zones, skateboarders showcase their skills, providing entertainment for onlookers (Figure 5.26). This space not only offers an alternative avenue for social interaction but also enhances nighttime safety, as it sees consistent use by skateboarders. Accessible to all, it stands out as one of the pivotal features that revitalizes the park, elevating it into a significant rendezvous spot, particularly during the periods when the ramps are in place. This impromptu social hub empowers both spectators and participants, introducing a fresh escape from daily routines (Figure 5.27).



Figure 5.26 The skateboard ramps in Resselpark, Vienna⁴⁵³

⁴⁵³ Author's Archive, observed on events and activities, 5 March 2021



Figure 5.27 The skateboarders' space without the ramps in Resselpark, Vienna⁴⁵⁴

Table 5.6 The evaluation of the skateboard ramps in Resselpark within the scope of Playful Flow⁴⁵⁵

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Creating potentials to interact people with each other and with the space	It provides a stage for the skateboarders "to present" their shows	Anybody can use it freely	Spontaneous and surpriseful intervention for the general users of the park and self-existing playfulness of the ramps	It frees them from stereotypes and prejudices	It transforms the space as a stage for the skateboarders and the audience	It reveals an audience and it can provide an opportunity to interact somebody as well

For the skateboarders, a notable concern arises from the placement of these ramps without their input, resulting in their neglect. While some underscore the importance of having a skateboard track in this location and view the park as a significant hub

⁴⁵⁴ Author's Archive, observed on events and activities, 513 October 2020

⁴⁵⁵ Author's own compilation.

for skateboarders, others emphasize the significance of the existing ‘track’ itself. Their consensus is that it may be preserved without further alteration.

5.2.2.2 Point Impact Playful Interventions

Slide to the Train Station with the Transfer Accelerator by HIK Ontwerpers in Utrecht in 2011 where play is integrated with functionality can be investigated within the scope of point impact playful interventions. This contemporary example for the reflection of play concept in the city. “Part of a complete renovation of the Overvecht railway station the transfer accelerator, the official name given to the slide by ProRail the railway maintenance company, provides a fun and unforgettable way.”⁴⁵⁶ They define the slide as ‘transfer accelerator’ for rushing people (Figure 5.28).



Figure 5.28 Slide to the train station with the Transfer Accelerator by HIK Ontwerpers in Utrecht⁴⁵⁷

This playful intervention has been seamlessly integrated into the design, assuming a dual role. The slide, while infusing an element of fun by turning its intended function into something playful, simultaneously serves as a dedicated play element. It transforms the public space into a hub of interaction. The primary goal of this playful

⁴⁵⁶ Kely Minner, ‘Slide to the Train Station with the Transfer Accelerator by HIK Ontwerpers’, 2011 <<https://www.archdaily.com/153118/slide-to-the-train-station-with-the-transfer-accelerator-by-hik-ontwerpers>>.

⁴⁵⁷ Ibid.

intervention is not being visible. The playful flow it generates momentarily transports its participants away from the routines of everyday life.

Table 5.7 The evaluation of slide to the train station with the Transfer Accelerator within the scope of Playful Flow⁴⁵⁸

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It provides interactivity naturally both physically and socially.	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, it does not inclusive entirely.	It has a unique self-playfulness.	It frees them from stereotypes and prejudices.	Because of its natural playfulness, it transforms the space a playground immediately.	It does not provide a group activity, however, it can have an audience and players.

The slide's primary appeal may be to children or teenagers, potentially limiting its accessibility for older individuals or those with limited mobility. Additionally, as a playful feature in a train station's public space, its impact on users carrying items in their hands could relegate them to being mere spectators.

The open bookcase on Bloch-Bauer-Promenade is the observed example on point impact playful interventions. The bookcase is a part of Gleis 21, which is a co-housing project designed by einszueins architektur in 2019, that has an open ground floor that accessible to everyone and "it is designed to be permeable and creates a connection between the promenade and the park."⁴⁵⁹ It has a "neighborhood wall" which works as a communication area with everyone at the Promenade by including the open bookcase and a "space for exchange and linger."⁴⁶⁰ It serves as a focal point for neighbors to gather and engage socially (Figure 5.29). Functioning as a free book-sharing platform, it fosters a sense of community and interaction among residents. The frontage of the library, where serendipitous encounters occur, is significant for

⁴⁵⁸ Author's own compilation.

⁴⁵⁹ Einszueins Architektur, 'Gelis 21', ARQA, 2022 <<https://arqa.com/en/architecture/gleis-21.html>> [accessed 10 January 2023].

⁴⁶⁰ Ibid.

its visibility and accessibility. These playful interactions, spurred by unexpected meetings, swiftly infuse this pedestrianized street with vibrancy, transforming it into a bustling public space. Moreover, the seating unit in this vicinity, adjacent to the library, not only allows readers the freedom to immerse themselves in books but also encourages interaction with fellow users.



Figure 5.29 Open bookcase in the 10th district, Favoriten, Vienna⁴⁶¹

⁴⁶¹ Author's Archive, observed on existing structure, 27 February 2020

Table 5.8 The evaluation of open bookcase on Bloch-Bauer-Promenade within the scope of Playful Flow⁴⁶²

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Creating potentials to interact people with each other and with the space	It can help to be visible among the crowds.	Anybody can be a part of this playful intervention.	It creates spontaneous and coincidental opportunities and encounters	It emancipates from the everyday mundane by using curiosity and spontaneity	It transforms the space into encountering spaces for people who share similar interests	It creates interaction and there can be both audience and one-to-one relationship

While the open bookcase on Bloch-Bauer-Promenade serves as a commendable platform for book-sharing and community interaction, there are several potential concerns that warrant attention. Firstly, the impact of this intervention may be localized, primarily benefiting the immediate neighborhood and potentially excluding residents from other areas who could also benefit from such a resource. Additionally, sustaining the library's effectiveness requires ongoing efforts and oversight to ensure proper maintenance and the return of borrowed books in good condition. The open and accessible nature of the library leaves it susceptible to potential issues such as vandalism, theft, or misuse of books, which could detract from its overall value. Weather conditions, especially adverse ones, may limit the accessibility and use of the library, particularly during inclement seasons. Finally, the long-term success of the library hinges on consistent community engagement and support, which may not always be guaranteed. Addressing these concerns is crucial in ensuring the enduring impact and effectiveness of this playful intervention in the community.

⁴⁶² Author's own compilation.

5.2.3 Duration-Based Evaluation of Playful Flow in Public Spaces

Playful interventions can be temporary structures or permanent design project, structures or objects. The duration of playful interventions may affect the use of public spaces and change the destiny of leftover spaces. Temporary playful interventions are the products for art related events such as biennials or festivals, mostly. Permanent playful interventions can be part an architectural project or a public art.

5.2.3.1 Short-Term Playful Interventions

SWAY'D Interactive public art installation is a temporary playful intervention which reveals the playful flow in the public space. It is a temporary installation designed by architect Daniel Lyman in 2010 in Salt Lake City, USA.⁴⁶³ The installation encourages interaction through the subtle movements of the rods, which encourages visitors to interact and influence the dynamic environment. Visitors can actively participate by pressing on the bars, encouraging them to wave and create reactive movements. As visitors interact with the installation and observe their collective movements, they experience a sense of togetherness and shared participation. The flexibility and spacing of the bars offer a space accessible and experienced by everyone. The space promotes socialization and shared experiences between people from different backgrounds, emphasizing the harmony of the whole over the individual parts. The actors of the installation can explore and experience the space in various ways, from feeling lost in it to being lost in the flowing movements. While the changes created by the actors on the bars differentiate the space, they also create

⁴⁶³ Daniel Lyman, 'SWAY'D Interactive Public Art Installations', 2010 <<https://www.archdaily.com/142763/sway%25e2%2580%2599d-interactive-public-art-installation-daniel-lyman>> [accessed 10 August 2023].

a visual show, which is important for the playful flow in terms of visibility (Figure 5.30).

This installation, which can be discussed as a playful intervention that creates a playful flow, frees visitors from daily routines and the environment and offers a vibrant experience within the urban cityscape. It allows individuals to interact actively with the environment and encourages a sense of emancipation and creative expression. The installation itself undergoes subtle transformations as the rods sway in response to external forces such as wind and visitor interactions. These evolving movements transform the space, creating an ever-changing atmosphere.

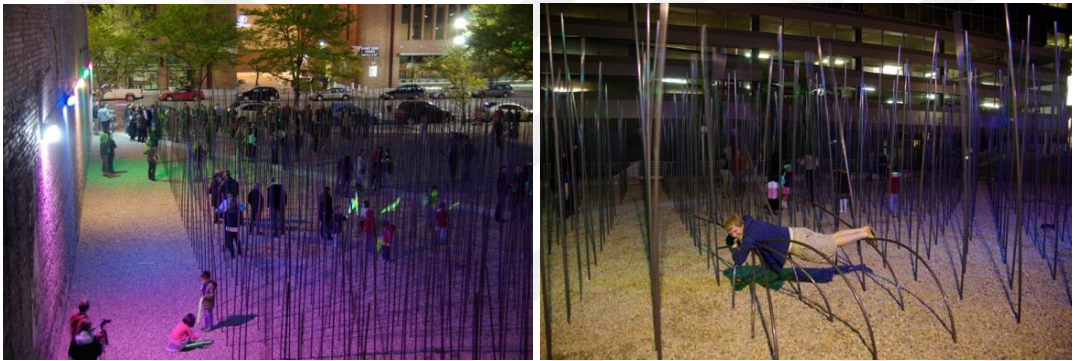


Figure 5.30 *SWAY'D* interactive public art installation⁴⁶⁴

Table 5.9 The evaluation of *SWAY'D* within the scope of Playful Flow⁴⁶⁵

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Its vague nature, present a playground for everybody.	It can help to be visible among the crowds.	Physically, visually and symbolically accessible	Its vague nature provides a spontaneous activities and create a playful environment	It emancipates the stereotypes for everyday life and known spatial norms.	Its vague and flexible nature can be transformed into various potentials and it can also transform the space itself	It provides social interaction opportunities.

⁴⁶⁴ Lyman.

⁴⁶⁵ Author’s own compilation.

While the installation may be visually accessible, it's important to ensure that individuals with disabilities have the opportunity to engage with it in a meaningful way. This includes considerations for mobility, sensory, and cognitive impairments.

The Open Piano situated on the pedestrianized Graben Street in Vienna by The Open Piano for Refugees in 2021 serves as an illustrative example for discussing the concept of point-impact playful interventions (Figure 5.31). This temporary initiative involves situating a piano in the open, accessible to passersby on the street.



Figure 5.31 Open piano in Graben, Vienna⁴⁶⁶

⁴⁶⁶ Author's Archive, observed on events and activities, 20 September 2022

This intervention encourages direct interaction between individuals and the piano. Passersby have the opportunity to engage with the instrument, potentially creating impromptu musical performances. This interaction fosters a sense of community engagement and shared creativity for a limited time. Placing the piano in a prominent pedestrianized street like Graben ensures high visibility. Anyone who passes by is likely to notice it. Moreover, those who choose to play the piano are effectively on a 'stage,' becoming a focal point of attention for others on the street. The open placement of the piano makes it easily accessible to anyone passing by. This inclusivity allows individuals of all ages and backgrounds to participate, regardless of their musical proficiency. The very nature of a piano in a public space conveys a sense of playfulness. It invites spontaneous interaction and the joy of making music in an unexpected location. This adds an element of whimsy to the urban environment. By providing an open platform for anyone to play, regardless of their musical ability, the intervention emancipates people from the traditional expectations associated with musical performance. It breaks down barriers and encourages self-expression. The presence of the piano transforms the perception and use of the street. It shifts the dynamic from being solely a thoroughfare to becoming a potential performance space. This transformation injects cultural and artistic value into the urban fabric. The event encourages social interaction and community building. It brings people together through music, fostering a sense of connection among those present. It also encourages spontaneous gatherings and conversations.

Overall, *the Open Piano* on Graben Street exemplifies how a seemingly small intervention can have a significant impact on the urban experience. It demonstrates the potential of playful elements to enrich public spaces, engaging people in unexpected and delightful ways. This initiative aligns with the idea of creating more interactive, inclusive, and vibrant urban environments. In addition to its creative nature and interaction power for the street there are some things that can be potential problems. The open nature of this playful intervention means that the piano is vulnerable to misuse or disrespect. This could range from individuals using it inappropriately to intentional damage or vandalism. As a temporary intervention, the

impact of *the Open Piano* may be limited in duration. Once the event concludes, the transformative effect on the street may fade, and the space could revert to its previous state.

Table 5.10 The evaluation of the Open Piano within the scope of Playful Flow⁴⁶⁷

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
It provides interaction possibilities between individuals	It provides visibility both physically and politically.	Physically, visually and symbolically accessible	It has a unique playfulness that comes from the curiosity and surprise element	It emancipates from the everyday mundane by using curiosity and spontaneity	It creates a platform and it turns the space into a stage	It can be a conversation starter and provide a platform for socialization and discussion

The Open Piano on Graben Street is a commendable example of how a short-term playful intervention can wield a substantial influence on the urban environment. It showcases the potential of playful elements to enhance public spaces, captivating individuals in unexpected and delightful interactions. This endeavor aligns seamlessly with the aspiration to cultivate more interactive, inclusive, and lively urban settings. Nevertheless, there are some potential drawbacks to consider. The open accessibility of the piano renders it susceptible to misuse or even deliberate damage, posing a concern for its upkeep and longevity. Furthermore, as a transient intervention, the lasting impact of the event may be confined to its duration. Once concluded, the transformative effect on the street may dissipate, potentially reverting the space to its prior state.

⁴⁶⁷ Author's own compilation.

5.2.3.2 Permanent Playful Interventions

Three distinct examples fall under the category of permanent playful interventions. The first case, *The Lawn on D*, originally designed as a temporary space, eventually transitioned into a permanent installation. The second example, *das Netz*, represents a permanent playful intervention from its inception. Lastly, the third case, the swings and the pedestrianization of Zollergasse, observed in Vienna, was a playful intervention that was accessible for a year.

Designed by Sasaki Associates and located in Boston, *The Lawn on D* was opened in 2014 as a visionary platform for innovation and a versatile space for diverse programming. Spanning 2.7 acres, this skillfully designed space was conceived to be cost-effective, flexible, and easily transformable.⁴⁶⁸ Comprising two main sections—the plaza and the lawn—it serves as a dynamic hub for community events. The plaza, characterized by its signature lighting and inviting movable furniture, offers well-defined paths from D Street to the side entrance of the Boston Convention and Exhibition Center (BCEC).⁴⁶⁹ It encourages visitors to shape the space according to their preferences, creating an ideal setting for gatherings (Figure 5.32).



⁴⁶⁸ Sasaki Associates, 'The Lawn on D', 2014 <<https://www.sasaki.com/projects/the-lawn-on-d/>> [accessed 8 April 2023].

⁴⁶⁹ Ibid.



Figure 5.32 The Lawn on D⁴⁷⁰

The lawn component of *The Lawn on D*, formerly obstructed by 1.2 meters of urban fill, now graces the BCEC's D Street frontage.⁴⁷¹ It not only enhances the area's aesthetics but also hosts a variety of shorter-term art installations and projects.

Initially envisioned as a temporary, short-term experimental space, *The Lawn on D* has surpassed expectations with its resounding success, evolving into a permanent public green space. This transformation has filled a crucial need for street-level activity in Boston.

The success of this endeavor can be attributed to its effective design, which prioritizes socialization and emancipation. The elements incorporated into the space have transformed it into a permanent public space, capable of adaptation to users' preferences and hosting a wide array of events. Additionally, the space's design, considering both day and night use, ensures its continual vibrancy, making it a thriving and ever-evolving hub within the community's playful flow.

⁴⁷⁰ Ibid.

⁴⁷¹ Ibid.

Table 5.11 The evaluation of the Lawn on D in Boston within the scope of Playful Flow⁴⁷²

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It has endless possibilities for interaction with space and among individuals.	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, visually and symbolically accessible	It provides multifunctionality and also, it has naturally playful elements.	It emancipates from the everyday mundane by using curiosity and spontaneity	The users can transform the space according to their needs.	It can be a conversation starter and provide a platform for socialization.

The multifaceted use of *The Lawn on D* in Boston, encompassing both commercial events and public enjoyment, may introduce potential conflicts in terms of priorities and scheduling. This duality could give rise to events that lean towards capitalist activities, such as pre-paid events, which may impact the accessibility and inclusivity of the space for a wider public.

Das Netz, designed by NL Architects in Berlin in 2006, is the second permanent playful intervention example which revealed as the result of the online survey. NL Architects is one of the offices which designs significant installations and/or playgrounds for society. They integrate the concept of play into their designs. *Das Netz* one of their interventions into the city of Berlin for creating a playground and “not restricted to kids only!”⁴⁷³ “Besides the symbolic and visual qualities of connecting and bridging, *das Netz* is a useable object: it works as a belvedere, offering views over the lake. It is an ‘urban hammock’, a trampoline, a climbing object.”⁴⁷⁴ (Figure 5.33) The design philosophy of *das Netz* is explained with following words:

⁴⁷² Author’s own compilation.

⁴⁷³ Ibid.

⁴⁷⁴ NL Architects, ‘*Das Netz*’, 2006 <<http://www.nlarchitects.nl/slideshow/100>> [accessed 18 April 2018].

60 years after the War, Berlin is still a ‘sponge’. The city fabric is perforated with empty lots, remnants of the air rates. Dominant planning ideas intend to restore the tissue and fill up the holes [...] The voids can be used for many things: pocket parks, parking, playgrounds.⁴⁷⁵



Figure 5.33 *Das Netz* by NL Architects in Berlin⁴⁷⁶

Table 5.12 The evaluation of *Das Netz* within the scope of Playful Flow⁴⁷⁷

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It provides interaction possibilities between individuals	It does not aim to be a stage but it can be a self-expressive intervention.	It does not entirely accessible for all	It has a unique playfulness that comes from the curiosity.	It emancipates from the everyday mundane by using curiosity and spontaneity	It transforms a leftover space into a playground.	It provides social interaction opportunities.

The design approach of *Das Netz* draws inspiration from Aldo van Eyck’s concept of in-between, threshold spaces. Özer asserts that van Eyck’s concept of the in-between realm serves as a unifying platform where opposing elements converge, form connections, find harmony, and evolve into dual phenomena. In contrast to contemporary debates predominantly framing the in-between as a space bridging

⁴⁷⁵ Ibid.

⁴⁷⁶ Ibid.

⁴⁷⁷ Author’s own compilation.

public and private, or interior and exterior, van Eyck's interpretation fosters a "multiple meaning" by reconciling various dichotomies.⁴⁷⁸ These encompass, but are not confined to, distinctions such as small and large, public and private, inside and outside, component and entirety, individual and collective, classical and modern, as well as past and future.⁴⁷⁹ Özer's research proposes that the in-between realm's multiple meanings expand our concept of relatedness beyond interpersonal connections. For instance, allowing people to personalize their surroundings fosters relationships with the environment, as emphasized by van Eyck. This transformation of space into place has the potential to counteract alienation. The more connections of relatedness are established, the less pronounced the effects of alienation become.⁴⁸⁰ This leads to the interaction and socialization of users. In this scope, *Das Netz* can be a design which has a potential to bring people together.

While there is no explicit explanation for the similarities between their approach and van Eyck's playgrounds, their design rationale can be correlated. This distinctive playful project serves not only as a wellspring of creative inspiration but also prompts reflections on the neighborhood, infusing it with renewed vitality through its emphasis on accessibility, emancipation, and interaction, ultimately fostering robust community engagement. By introducing a playful intervention, it unlocks a potential for a playful flow within this space, transforming it from a mundane everyday location into a vibrant public sphere. However, it's important to note that due to the existing structure of this playful intervention, it is not entirely accessible for handicapped individuals. Additionally, over time, there may be a risk of the intervention becoming monotonous for some users, as it lacks adaptability.

Lastly, *the swings in Zollergasse* in Vienna can be discussed as an observed example within the scope of permanent playful interventions. In 2021, Zollergasse

⁴⁷⁸ Tuğba Özer, 'From Relationlessness to Relatedness: Alienation and the in-between Realm Revisited' (METU, 2022).

⁴⁷⁹ Özer.

⁴⁸⁰ Özer.

in Vienna underwent a transformative redesign, resulting in a pedestrian-friendly and green space that addresses climate concerns and provides a new public area (Figure 5.34). This revitalization introduced swings as playful seating units, further enhancing the street's liveliness and the adjacent cafes' ambiance. Notably, these swings remain operational year-round, including during seasonal shifts in street usage, such as winter. Additionally, adaptation measures to combat climate change included depaving areas around tree discs to facilitate water absorption into the soil. The installation of spring and misting nozzles created a small stream, offering both cooling and an improved microclimate in the pedestrian zone. With a focus on water, trees, and pergolas for cooling, the fully pedestrianized Zollergasse has become a popular gathering spot in Vienna.



Figure 5.34 The transformation of Zollergasse⁴⁸¹

⁴⁸¹ WienSchauen, 'Zollergasse: Mehr Platz, Mehr Grün, Mehr Leben', 2022 <<https://www.wienschauen.at/zollergasse-mehr-platz-mehr-gruen-mehr-leben/%0A>> [accessed 7 August 2022].

The pedestrianization project of Zollergasse in Vienna had a transformative impact not only on the street itself but also on its surrounding areas. As a prominent shopping street in the city, the project effectively integrated Zollergasse with the adjacent backstreets, altering the public perception and use of these areas. This shift led to a reimagining of the functions along the street, repurposing them into spaces that cater to a broader public, fostering interaction and providing a gathering place for the community. The project's influence extended beyond the physical space, influencing the dynamics and vitality of the entire urban area. Furthermore, the emphasis on climatic considerations in this approach provided an experimental platform to assess its potential applicability to other streets.

The redesign of Zollergasse in 2021 not only prioritized environmental concerns but also aimed to create an interactive and engaging space. The introduction of swings as playful seating units encourages social interaction and adds an element of playfulness to the street (Figure 5.35). This feature provides individuals with a unique opportunity to engage with their surroundings, offering a dynamic experience that differs from traditional street environment.



Figure 5.35 *The swings at the Zollergasse*⁴⁸²

⁴⁸² Oğuzhan Zeytinoğlu Archive, observed on existing structure and everyday life, 15 October, 2022

Moreover, the swings serve as a stage of sorts, allowing people to be visible and participate in the lively atmosphere of the street. This increased visibility encourages a sense of community and facilitates a greater connection between individuals, cafes, and passersby. It creates an inclusive space where people can express themselves and interact with others in a relaxed and informal setting.

Accessibility was also a key consideration in the redesign. The swings are designed to be easily accessible to people of all ages and abilities, ensuring that everyone can enjoy this playful intervention. The inclusivity of the swings promotes a sense of belonging and encourages a diverse range of individuals to participate in the vibrant street life.

The playful nature of the swings emancipates individuals from the constraints of conventional urban spaces. It encourages spontaneity and allows people to break free from the routine of everyday life. This sense of liberation fosters a more relaxed and enjoyable urban experience.

Furthermore, the transformation of Zollergasse into a pedestrian-friendly and green space has had a significant impact on the social dynamics of the area. The revitalized street has become a socially-oriented hub, attracting people from various walks of life. It serves as a platform for socialization, allowing residents and visitors alike to connect and engage in a shared urban experience.

The 2021 redesign of Zollergasse in Vienna stands as a remarkable achievement in urban transformation, prioritizing environmental sustainability and social vibrancy. The inclusion of swings, a distinctive feature of this revitalization, significantly contributes to the street's dynamic and inclusive ambiance. These swings not only promote playfulness but also enhance accessibility, making the space welcoming to a diverse range of individuals.

Table 5.13 The evaluation of Swings in Zollergasse within the scope of Playful Flow⁴⁸³

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
It has potentials for interaction with space and among individuals	It does not aim to be a stage but it can be a self-expressive intervention	Physically not entirely accessible but symbolically accessible and inclusive	Self-existing playful structure as a swing	It frees them from stereotypes and prejudices	The users can transform the space according to their needs; whether a sitting area or a playground	It can be a conversation starter and provide a platform for socialization

However, the area's attractiveness experiences fluctuations due to seasonal and weather-related conditions. This presents a potential challenge, as the vitality of the street may diminish during inactive periods. Despite its intention as an interactive space through playful intervention, when socialization spots are not in use, the once lively public area may face periods of desolation. Furthermore, while the swings offer a unique and engaging seating option, they may not be entirely conducive to activities like eating. Their primary function remains playful, and their design may not cater to all potential uses. This highlights the importance of considering multi-functionality in urban interventions, ensuring that spaces can accommodate a variety of activities and user needs.

5.2.4 Definition-Based Evaluation of Playful Flow in Public Spaces

5.2.4.1 Spatially Defined Playful Interventions

Tophane Park Playground can be described as both unique and repetitive example as a result of online survey for spatially defined playful intervention. On the one hand, it is unique because of the ambiguity in a playground in İstanbul, on the other

⁴⁸³ Author's own compilation.

hand, it has a similar approach with Aldo van Eyck's playgrounds which cannot be described as a regular playground. The playground has been designed by Carve Architects in 2022 (Figure 5.36).

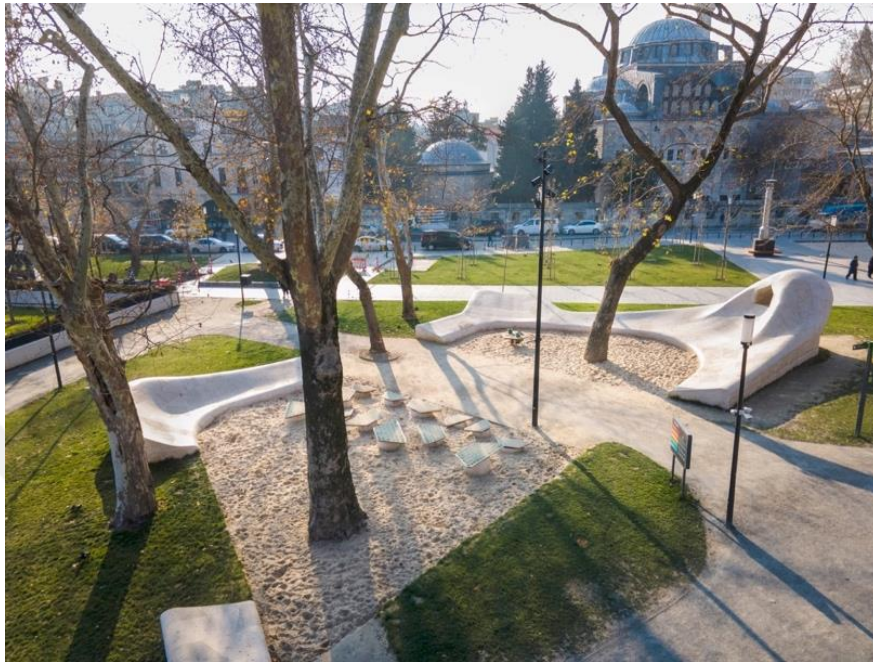


Figure 5.36 Tophane Park Playground⁴⁸⁴

In 2020, Carve was tasked with designing a playground within this park within its historical context, combining elements that pay homage to both the park's tranquil atmosphere and its diverse architectural heritage. Using traditional Turkish craftsmanship and local materials, Carve created a dynamic playground inspired by the nearby Tophane fountain and its patron. This sculptural play object appeals to a variety of age groups and encourages different forms of play, prioritizing inclusivity and interaction. The design process involved innovative techniques and collaboration with local artisans to overcome construction challenges. Ultimately, the playground at Tophane Park stands out as a testament to Carve's unconventional

⁴⁸⁴ Paula Pintos (curator), 'Tophane Park Playground / Carve', *Archdaily*, 2022 <https://www.archdaily.com/997506/tophane-park-playground-carve?ad_source=search&ad_medium=projects_tab> [accessed 1 August 2023].

approach to prioritizing public space and play for all. One of its most remarkable features is its seamless integration into the surrounding environment, inviting everyone to actively participate.

The Tophane Park playground fosters a rich environment for diverse forms of play. By providing a variety of play elements and spaces, it encourages children and adults alike to engage with the environment in different ways. The inner sandy areas and its curvilinear form offer opportunities for adventurous play. The playground has a vibrant and dynamic atmosphere where users can explore, socialize, and learn through play. Visibility and the sense of being on a stage can be interpreted as key aspects of the playground's design. Situated within a historical and culturally significant area, the playground is artfully integrated into its surroundings. Its sculptural form, inspired by the nearby Tophane fountain, serves as a visual focal point that draws people in. This design choice makes the playground a stage for play. Users are encouraged to engage with the space actively, making their play experiences more memorable and meaningful.

The Tophane Park playground places are inclusive and accessible, ensuring that individuals of all ages and abilities can engage in play. However, it is worth noting that the sandy area, while providing an engaging play element, may pose mobility challenges for individuals with disabilities who use mobility aids or wheelchairs. This aspect could potentially limit their ability to fully participate in this specific area of the playground.

Playfulness permeates every aspect of the playground's design. From its dynamic sculptural form to the adventurous play elements, the space is carefully crafted to ignite the imagination and creativity of its users. The removal of one corner of the original square shape, inspired by Mahmut I "The Hunchback," adds an element of surprise and unpredictability. This playfulness encourages users to explore and experiment, promoting a sense of joy and spontaneity that is essential to the play experience (Figure 5.37).



Figure 5.37 Tophane Park Playground⁴⁸⁵

By breaking away from conventional playground concepts that dictate specific activities, Carve has created a multi-functional element that empowers users to define their own play experiences. This emancipatory approach empowers individuals to use the space in ways that resonate with them personally, fostering a sense of ownership and agency in their play.

The Tophane Park playground has a potential to serve as a gathering area with its features as being a playful space. Its integration into the broader public realm ensures that it remains accessible and inviting for all. The playground becomes a place where people of various ages, backgrounds, and interests come together to interact, play, and socialize. This socially-oriented design encourages community bonding and reinforces the idea that public spaces are vital hubs for human connection and interaction (Figure 5.38).

⁴⁸⁵ Ibid.



Figure 5.38 Tophane Park Playground⁴⁸⁶

Table 5.14 The evaluation of Tophane Park Playground within the scope of Playful Flow⁴⁸⁷

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
It provides interaction possibilities between individuals	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, visually and symbolically accessible	Self-existing playful structure as being a playground	Providing numerous possibilities for an escape from everydayness and spontaneous, surprise activities	Various possibilities are provided for different types of activities and it is possible to spontaneous events everyday	It creates an area of interaction with both the sea and individuals, as well as a socialization space

The Tophane Park playground is a testament to Carve's innovative and inclusive approach to urban play. By carefully considering factors such as interaction, visibility, accessibility, playfulness, emancipation, and social orientation, Carve has

⁴⁸⁶ Ibid.

⁴⁸⁷ Author's own compilation.

crafted a space that not only beckons for play but also cultivates a sense of community and belonging. This playground stands as an exemplary model for how public spaces can be engineered to elevate the overall well-being and quality of life for a wide array of users in a city. However, it is important to note that the design's inherent ambiguity, while offering creative and surprising potential, may potentially lead to confusion for some users. The dynamic and abstract form, while visually striking, could present a challenge for certain users in immediately grasping its intended play functions.

Bostanlı Sunset Terrace and *Bostanlı Pedestrian Bridge* can be investigated as the observed spatially defined playful intervention. The first application of *İZDENİZ İzmir Waterfront Regeneration project* became *Bostanlı Sunset Terrace* and *Bostanlı Pedestrian Bridge* in 2016. Studio Evren Başbuğ designed these two important applications in the project, describes them as propositions to bring together the two disjointed banks of the creek and to complete one of the missing parts of the uninterrupted coastal promenade proposed within the scope of the *Karşıkiy* concept (Figure 5.39).⁴⁸⁸

⁴⁸⁸ Evren Başbuğ, *Serbest Mimar*, September 2016, No. 23, p.66.

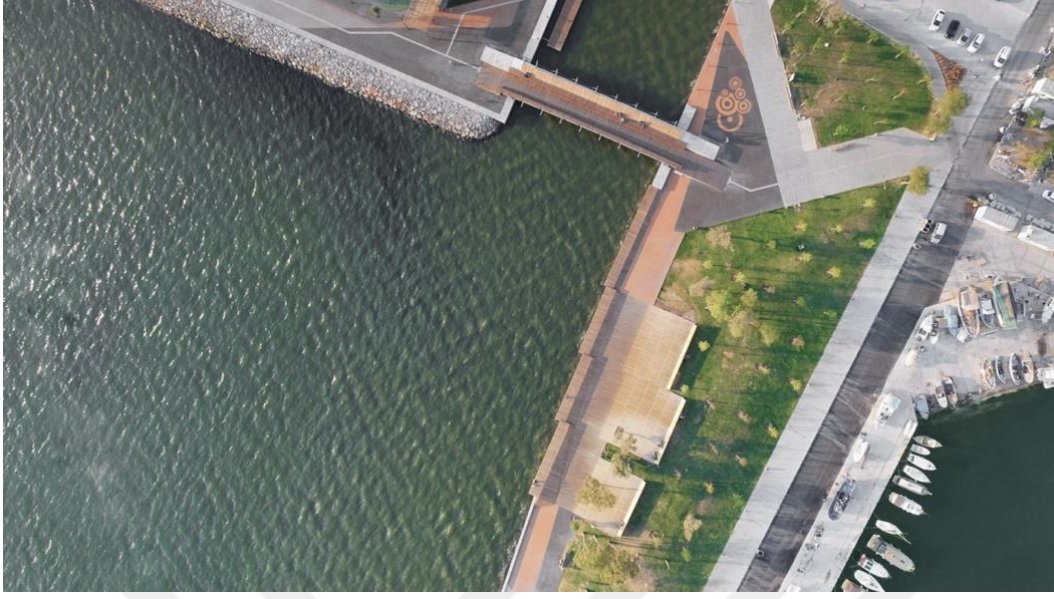


Figure 5.39 *Bostanlı Pedestrian Bridge and Bostanlı Sunset Terrace*, designed by Studio Evren Başbuğ⁴⁸⁹

Bostanlı Pedestrian Bridge is designed for both socialization space by sitting or lying down against the view of the bay and providing boat access to the floating dock in the stream from below (Figure 5.40).

⁴⁸⁹ Studio Evren Başbuğ Archive



Figure 5.40 Bostanlı Pedestrian Bridge, designed by Studio Evren Başbuğ⁴⁹⁰

Additionally, *Bostanlı Sunset Terrace* is a space which offers a public use that already exists in the city's memory but has been forgotten over time for various reasons and invites the users to be there to watch the sunset and to socialize with each other (Figure 5.41, Figure 5.42).

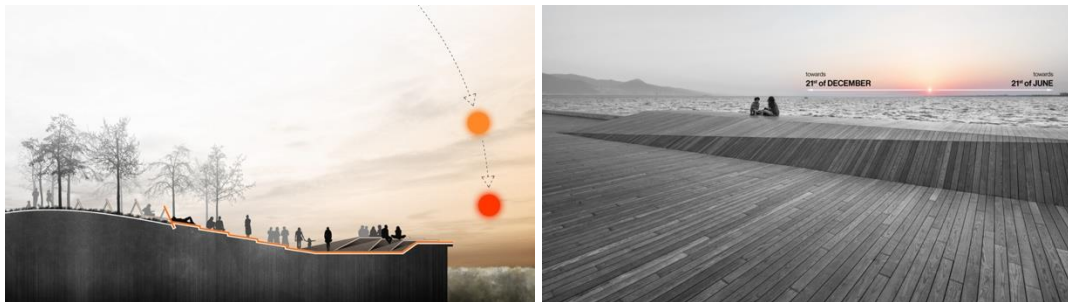


Figure 5.41 *Bostanlı Pedestrian Bridge*, designed by Studio Evren Başbuğ⁴⁹¹

⁴⁹⁰ Author's Archive, observed on events and activities, 5 November 2019

⁴⁹¹ Studio Evren Başbuğ Archive



Figure 5.42 *Bostanlı Sunset Terrace*, designed by Studio Evren Başbuğ⁴⁹²

Bostanlı Pedestrian Bridge and *Bostanlı Sunset Terrace* are important public spaces known for their important roles in terms of both “to see and to be seen” and social interaction. It is a defined space in which the focus of socializing and it can create interaction with a wide variety of activities. The design of this location, based on the collective memory of the society, positions it as one of the leading venues to witness sunsets. Here, there is a chance to observe a blend of both active and passive engagement: On the one hand, the visual connection with the sea and the feeling of being on stage evoke a passive experience. On the contrary, it encourages active participation in everyday life as it encourages people to interact with each other. Especially during sunset, this public space transforms time and space, offering an escape from the routine of daily life and inviting individuals to immerse themselves in a playful flow and liberating atmosphere.

⁴⁹² Studio Evren Başbuğ Archive

Table 5.15 The evaluation of Bostanlı Pedestrian Bridge and Bostanlı Sunset within the scope of Playful Flow⁴⁹³

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
It creates an area of interaction with both the sea and individuals, as well as a socialization space.	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, visually and symbolically accessible	Interaction point with the sea with all senses and physical playfulness inherently	Providing numerous possibilities for an escape from everydayness and spontaneous, surprise activities	Various possibilities are provided for different types of activities and it is possible to spontaneous events everyday	It creates an area of interaction with both the sea and individuals, as well as a socialization space.

While *Bostanlı Pedestrian Bridge* and *Bostanlı Sunset Terrace* undoubtedly serve as pivotal public spaces for social gatherings and visual spectacles, there are aspects to consider within the realm of playfulness. Despite its popularity, the design may not fully harness the potential for diverse playful activities that could further enrich the experience. The emphasis on passive experiences, such as witnessing sunsets, could potentially limit the range of interactive engagements available. Additionally, the location's reliance on collective memory as a design foundation may inadvertently exclude newcomers or those without a shared history from fully appreciating its significance.

5.2.4.2 Adaptive Playful Interventions

THE POOL is an innovative traveling installation since 2008, designed by Jen Lewin Studio, that transforms into a mesmerizing field of concentric circles illuminated with vibrant light when interacted with.⁴⁹⁴ Inspired by the beauty of Australian tidal pools, artist Lewin harnessed technology and custom code to make this experience

⁴⁹³ Author's own compilation.

⁴⁹⁴ Jen Lewin Studio, 'THE POOL, Traveling since 2008', 2021 <<https://www.jenlewinstudio.com/portfolio/the-pool/>> [accessed 20 June 2023].

accessible worldwide. Using mesh-network technology, visitors can activate responsive platforms through touch, encouraging active participation in an ever-evolving artistic composition. (Figure 5.43) This playful intervention, which is like a scene created by itself with its design, transforms according to the user's request, existing in the space without any function definitions. It has no defined purpose as a function and transforming with the participation of the user, this stage creates a playful space within the public space, emancipating the user and presenting a playful flow.

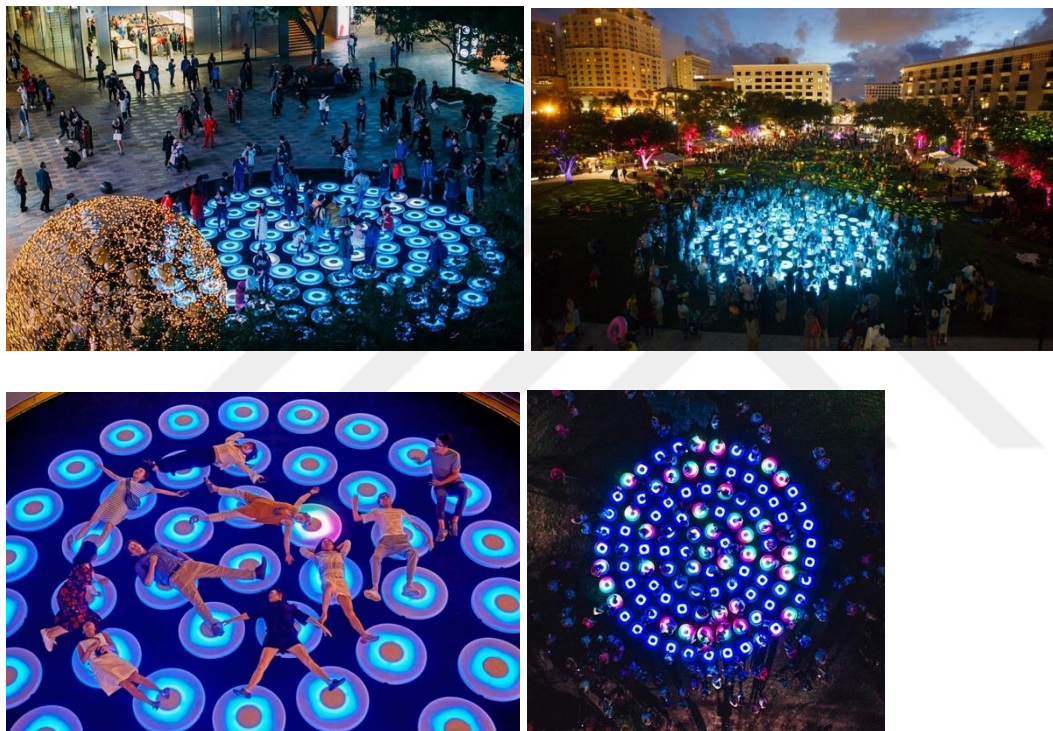


Figure 5.43 *THE POOL*, a touring installation⁴⁹⁵

⁴⁹⁵ Jen Lewin Studio.

Table 5.16 The evaluation of THE POOL within the scope of Playful Flow⁴⁹⁶

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
It provides interaction possibilities between individuals	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, visually and symbolically accessible	It has a unique playfulness that comes from the curiosity.	It emancipates from the everyday mundane by using curiosity and spontaneity	The users can transform the space according to their desires.	It can be a conversation starter and provide a platform for socialization.

While *THE POOL* by Jen Lewin Studio undeniably presents an innovative and visually captivating installation, there are aspects within the scope of playfulness and publicness that warrant consideration. One potential concern lies in the installation's reliance on technology for interaction. This may inadvertently exclude individuals who are not as tech-savvy, limiting the inclusivity of the experience. Additionally, the highly controlled and choreographed nature of the installation could potentially stifle spontaneous and unscripted forms of play, potentially constraining the range of experiences users can have. Furthermore, the transient nature of *THE POOL*, as a traveling installation, might limit its potential impact on a community over an extended period. Its temporary presence may not allow for the establishment of a deeper sense of place or a lasting impact on the social dynamics of the area. These considerations, while not diminishing the artistic merit of the installation, provide avenues for reflection on how playfulness and publicness can be further optimized in similar interventions.

Undefined playful spaces also contain the elements that take place in daily life in the city, which Stevens also mentions.⁴⁹⁷ Potentials such as thresholds, intersections and borders existing in the city also provide the creation of playful flow. *Kurpark Oberlaa*, situated in Vienna in 10th District, Favoriten, is the observed adaptive playful intervention which is notable for its potential to captivate individuals through

⁴⁹⁶ Author's own compilation.

⁴⁹⁷ Stevens, *The Ludic City: Exploring the Potential of Public Spaces*.

both spatially defined and adaptive public spaces, drawing attention within the playful flow and immersive experience. *Kurpark Oberlaa*⁴⁹⁸ in Vienna in Favorite District emerged from a former brickfield and was realized through an international design competition, combining the best ideas from various landscape architects (Figure 5.44).⁴⁹⁹ Led by Erich Hanke, the final design incorporated diverse features like playgrounds, themed recreation areas, a small zoo, skateboarding facilities, a beach volleyball area, and an amphitheater. The park stands out for its seamless integration of natural and artificial elements, providing a home to various plant species.



Figure 5.44 *Kurpark Oberlaa* site plan⁵⁰⁰

Within the park, there are defined playgrounds such as a big swing, children's playground, table tennis, volleyball court, and an experiment area, as well as spaces that have been left as functional spaces (Figure 5.45).

⁴⁹⁸ Kurpark Oberlaa, one of the researched spaces in the TUBITAK project, hosted the 1974 Wiener Internationale Gartenschau – WIG (The Vienna International Garden Show).

⁴⁹⁹ Jen Lewin Studio.

⁵⁰⁰ Author's Archive, observed on events and activities, 25 June 2020



Figure 5.45 Playfulness in *Kurpark Oberlaa*⁵⁰¹

These recreational and undefined spaces can be transformed into potential playgrounds. Within these areas, users have the capacity to both alter defined spaces and attribute varied functions to undefined spaces, aligning them with their preferences and desires (Figure 5.46). The potential for a playful flow is fostered through interaction opportunities, driven by year-round activities within the park. Interaction potentials further enhance by the use of diverse flooring materials and the presence of sculptures. The park, which connects many different points in the city, is accessible to everyone and is liberating with the playful flow opportunities it creates.

⁵⁰¹ Author's Archive, observed on events and activities, 25 June 2020.



Figure 5.46 Potential playfulness in *Kurpark Oberlaa*⁵⁰²

Table 5.17 The evaluation of Kurpark Oberlaa within the scope of Playful Flow⁵⁰³

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It provides interaction possibilities between individuals	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, visually and symbolically accessible	It has a unique playfulness that comes from the curiosity. It provides multifunctionality and also, it has naturally playful elements.	Providing numerous possibilities for an escape from everydayness and spontaneous, surprise activities	The users can transform the space according to their desires.	It provides social interaction opportunities.

Kurpark Oberlaa, while offering ample space for a range of defined and spontaneous playful activities, faces a notable challenge due to its expansive scale. This vastness may inadvertently hinder its effectiveness as a central gathering space, potentially leading to reduced interaction among users. Despite housing diverse playful elements and spaces that could potentially serve as meeting points, there appears to be a lack of cohesive connectivity between these interventions within the park. This fragmentation might impede the flow of interaction and play across the space. As a

⁵⁰² Author's Archive, observed on events and activities, 25 June 2020.

⁵⁰³ Author's own compilation.

result, it raises questions about how the park's layout and design could be optimized to foster more seamless engagement and social exchange among visitors.

5.2.5 Engagement-Based Evaluation of Playful Flow in Public Spaces

5.2.5.1 Passive Engagements

The Sea Organ (Morske Orgulje), designed by Croatian architect Nikola Bašić in the city of Zadar in 2005, is one of the significant examples of an attempt to create playful space in the waterfront public spaces which can be discussed within the scope of passive engagements and “the world's first musical pipe organs that is played by the sea.”⁵⁰⁴ (Figure 5.47)

[It] is a natural musical instrument, seventy meters long with thirty-five organ pipes built under the concrete. The musical pipes are located so that the sea water and wind movements produce musical sounds that are heard by passerby so that it achieves a communication with nature and promotes a unity of architecture and environment. As sea forces and energies are unpredictable in terms of tides and winds, this organ offers never-ending concert of numerous musical variations in which the performer is nature itself.⁵⁰⁵ (Figure 5.48)

⁵⁰⁴ Werner Schubert, *Favoriten*. Verlag Bezirksmuseum Favoriten (Vienna, 1992); Christine and Kurt Stimmer Klusacek, *Favoriten, 10. Wiener Bezirk: Zwischen Gestern Und Morgen* (Vienna: Mohl Verlag, 2004).

⁵⁰⁵ AZC Atelier Zündel Cristea and Archello, ‘Trampoline Bridge’, *Trampoline Bridge*.



Figure 5.47 *The Sea Organ*, designed by Nikola Bašić in city of Zadar in 2005⁵⁰⁶

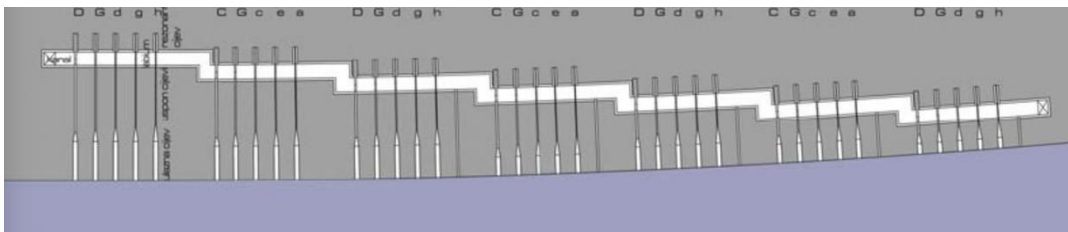


Figure 5.48 The hidden structure of the musical Sea Organ⁵⁰⁷

The architect received the European Prize for Urban Public Space for this project, and it has brought a playful feature to the Adriatic waterfront of Zadar city which attracts the users there. The music which is created by *the Sea Organ* is the result of an indirect interaction element between the user and the sea. While the user can touch the water within the help of its stair-like design, they can also hear the water thanks to its unique and playful architectural design. Within this public space, there exists a harmonious blend of passive and active engagement. On one hand, individuals can indulge in passive interaction with the water, appreciating its melodic tones through its musical feature and enjoying its visual presence. On the other hand, there is the opportunity for active engagement with the water itself, as one can directly touch and interact with it. This fosters a dynamic connection not only with the water

⁵⁰⁶ Oddmusic.

⁵⁰⁷ Ibid.

element but also with the public space, fellow users, and the enchanting water itself. These engagements create a playful flow for the users and include them into the public space directly.

Table 5.18 The evaluation of the Sea Organ within the scope of Playful Flow⁵⁰⁸

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Creating potentials to interact people with each other and with the space	It does not aim to be a stage but it can be a self-expressive intervention.	Physically, visually and symbolically accessible	It has a unique playfulness that comes from the curiosity. It has water and water-related naturally playful elements.	It emancipates from the everyday mundane by using curiosity, randomness and spontaneity	Because of its natural playfulness, it transforms the space a playground immediately.	A meeting point at the waterfront for both with the individuals and water source, easily participating to the revealed activities

One potential concern about *the Sea Organ* is that the interaction with *the Sea Organ* and the user is somewhat limited in scope. While it provides an auditory experience, the range of activities it offers may be somewhat restricted compared to more versatile playful interventions. Additionally, its design, while unique, may not fully cater to a diverse range of user preferences or physical abilities. This could potentially limit its accessibility and inclusivity, especially for individuals with specific needs. Moreover, while the Sea Organ undoubtedly creates a captivating sensory experience, its reliance on natural elements, such as waves, means its playfulness might be subject to environmental conditions. This could potentially affect its consistency as a playful intervention, potentially leading to moments of inactivity. Finally, while *the Sea Organ* has succeeded in drawing users to the waterfront, its integration within the broader urban fabric might be further explored.

⁵⁰⁸ Author's own compilation.

Considering how it could be part of a larger network of public spaces, with clear connections and transitions, could enhance its role in the public realm.

Karlsplatz is one of the important plazas in Vienna can be discussed as an observed example within the scope of passive engagements. This plaza, steeped in 18th-century history,⁵⁰⁹ acts as a vital hub connecting multiple functions, from educational facilities at the Vienna University of Technology (TU Wien) to the revered Charles Church (Karlskirche) and Otto Wagner's pavilion. Serving as a crossroads for various city routes, it effectively bridges distinct districts. As a result, it stands as a noteworthy gathering spot for people, offering spaces that organically facilitate interaction. Notably, the pool area takes center stage as a pivotal node, actively encouraging engagement among its users.

Throughout the year, the pool hosts a variety of events, from lively Christmas markets in winter to a refreshing aquatic retreat in the summer months. This transformative nature elevates its role beyond a conventional pool, shaping it into a dynamic venue. The plaza experiences heightened activity, particularly during lunch and evening hours, becoming a bustling hub for socializing, dining, and coffee breaks. Recognizing this, it's a popular spot for mobile coffee vendors and various entertainers. With the inclusion of the church and Vienna Technical University, it draws a diverse array of user groups, emphasizing its accessibility and inclusivity.

Karlsplatz embodies a stage-like quality, where every individual assumes the role of a participant. While the pool offers opportunities for passive play in diverse forms, interactions with water are somewhat limited and may cater to specific age groups (Figure 5.49). Despite this, the artistic element within the pool area adds an extra layer of playfulness to the space.

⁵⁰⁹ Wien Geschichte Wiki, 'Karlsplatz', 2022 <<https://www.geschichtewiki.wien.gv.at/Karlsplatz>> [accessed 15 January 2023].



Figure 5.49 *Karlsplatz* throughout the year⁵¹⁰

While *Karlsplatz* undoubtedly serves as a prominent meeting point in Vienna, there are certain aspects that warrant critical consideration. In terms of playfulness, the pool area, though versatile in its seasonal adaptations, may fall short in terms of providing interactive experiences for a broad demographic. The interactions with water are somewhat limited, potentially excluding certain age groups or individuals with differing abilities from fully engaging with this feature. Additionally, while the pool area can transform into an event space, this transformation may not always align with the diverse preferences and interests of the public.

⁵¹⁰ Author's Archive, observed on events and activities, from left to right January 2021, October 2020 and July 2020

Table 5.19 The evaluation of Karlsplatz within the scope of Playful Flow⁵¹¹

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
Creating potentials to interact people with each other and with the space	It provides visibility both physically and politically	Physically, visually and symbolically accessible	Interaction point possibility with the water with all senses and physical playfulness inherently	It emancipates from the everyday mundane by using randomness and spontaneity	The users can transform the space according to their desires	It provides social interaction opportunities

In regard to publicness, *Karlsplatz* excels in its accessibility and inclusivity, attracting a wide range of user groups due to its proximity to educational institutions, historic landmarks, and transportation hubs. However, there is room for improvement in terms of fostering spontaneous and unstructured social interactions. The space could benefit from strategically designed seating arrangements and amenities that encourage communal gatherings. Moreover, there may be opportunities to enhance the integration of the pool area with the rest of the plaza, creating a more seamless and cohesive experience for visitors. Overall, while *Karlsplatz* offers valuable attributes in terms of playfulness and publicness, there are areas for refinement to further optimize the space for a diverse and engaged public.

5.2.5.2 Active Engagements

In the realm of active engagements in playful interventions, three notable examples come to the forefront. Firstly, *the Impulse* installation stands out for its ability to promote active participation and temporarily transform a typically non-public, traffic-laden area into a vibrant public space. Moving on *MQ* in Vienna presents an intriguing case in terms of observed active playful engagement, albeit on a different scale. Lastly, we turn our attention to *The Swing* in the town of Rust, which serves

⁵¹¹ Author's own compilation.

as a prime example of leveraging the educational and surprising elements of playful interventions for a public health care announcement.

In New York City's Garment District, a captivating installation called *Impulse* has been introduced which is designed by a Canadian studio Lateral Office collaborated with CS Design and structural engineers EGP Group.⁵¹² Spanning the pedestrian plazas along Broadway Avenue between 37th and 38th Streets, this display temporarily in January 2020, closes the block to vehicle traffic (Figure 5. 50).



Figure 5.50 *Impulse*; a short-term playful intervention⁵¹³

Initially introduced in 2015 at the Luminothérapie festival in Montreal, Canada, the project called *Impulse* has garnered numerous accolades, including the National Urban Design Award (RAIC) in 2016, the AZ Award in 2016, the Prix Lumiere from IES Montreal in 2016, and the AL Design Award from Architectural Lighting Magazine in 2017.⁵¹⁴ This intervention effectively engages the public by activating

⁵¹² Oddmusic.

⁵¹³ Christele Harrouk, 'Playful Urban Design Intervention by Lateral Office and CS Design Takes Over New York City's Garment District', 2020 <<https://www.archdaily.com/932330/playful-urban-design-intervention-by-lateral-office-invades-new-york-citys-garment-district>> [accessed 2 August 2023].

⁵¹⁴ Harrouk.

the streets and spaces, encouraging visitors to pause, play, and observe. Through the interplay of sound and light, the installation brings vibrancy and life to both itself and the surrounding public realm. *Impulse* consists of 12 oversized seesaws, inviting visitors to enjoy playful rides. As people engage with the seesaws, their motion triggers the intensification of lights and the emission of musical sounds, creating an interactive, responsive and sensory experience in the heart of the city. The playful intervention requires active engagement and interaction, and it is like a visual show for the audience which brings the visibility to the activity. This short-term and playful intervention not only disrupts the monotonous routines of society but also emancipates individuals by temporarily closing off the block to traffic, thus challenging one of the fundamental tools of capitalist society. Its transformative power helps to unite the society and socialize them freely and creates a playful flow in the public space.

Table 5.20 The evaluation of *Impulse* within the scope of Playful Flow⁵¹⁵

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It requires to be interactive, it has interaction in its nature.	It does not aim to be a stage but it can be a self-expressive intervention.	It does not entirely accessible for all	It has a unique playfulness that comes from the curiosity and interactivity.	It emancipates from the everyday mundane by using curiosity and spontaneity	Because of its natural playfulness, it transforms the space a playground immediately.	It provides social interaction opportunities.

While *Impulse* has undoubtedly received significant recognition for its innovative approach, there are aspects that warrant critical evaluation. In terms of playfulness, the installation's reliance on seesaws as the primary interactive element may limit its appeal to a specific demographic, potentially excluding those who may not be physically able to fully engage with this feature. Furthermore, the activation of lights

⁵¹⁵ Author's own compilation.

and sounds in response to seesaw motion, while engaging, may lead to sensory overload for some users, potentially detracting from the overall experience.

Regarding publicness, *Impulse* excels in its ability to activate urban spaces and draw in visitors, fostering a sense of community and interaction. However, the short-term nature of the intervention may limit its long-lasting impact on the surrounding public realm. Additionally, while temporarily closing off the block to traffic serves to challenge established urban norms, it may also disrupt the flow of everyday life for residents and businesses in the area, potentially leading to logistical challenges.

Overall, while *Impulse* brings a dynamic and engaging element to urban spaces, there are considerations in terms of playfulness and publicness that could benefit from further refinement to ensure a more inclusive and balanced experience for all users.

The history of *MQ* in Vienna goes back to 18th century⁵¹⁶ and still it stands as a dynamic and vibrant testament to the transformative power of playful interventions within public spaces. Occurring as the inner garden of various themed museums, ranging from modern art to architecture, and including private museums, restaurants, and a kids center, *MQ* finds itself at the heart of diverse functions (Figure 5.51). Despite these functions being predominantly privatized, the space effectively operates as a public arena. It achieves this through its offering of free events and interaction possibilities, thereby inviting a wide range of users, including tourists and locals with diverse profiles.

⁵¹⁶ ‘Das MQ’, *MuseumsQuartier Wien*, 2023 <<https://www.mqw.at>> [accessed 1 September 2023].



Figure 5.51 The site map of MQ in Vienna⁵¹⁷

MQ's playful atmosphere lies a commitment to active engagement. The inclusion of various installations, from interactive art pieces to temporary exhibitions, invites visitors to become active participants rather than mere spectators. These elements serve as catalysts for interaction, fostering a sense of connection and community among those present. Moreover, concerts and live performances add an auditory dimension to the playful experience, creating a multi-sensory environment that captivates and delights.

The seating units within MQ are not mere fixtures; they are changeable, adaptable elements that invite users to shape their own experiences. This flexibility empowers individuals to create their own seating arrangements, tailoring the space to their specific needs and preferences. This adaptability ensures that the space remains inclusive and accommodating for a diverse range of visitors (Figure 5.52).

⁵¹⁷ MuseumsQuartier Wien, 'Plans', 2023 <<https://www.mqw.at/en/infoticketsshop/interesting-facts>> [accessed 1 September 2023].

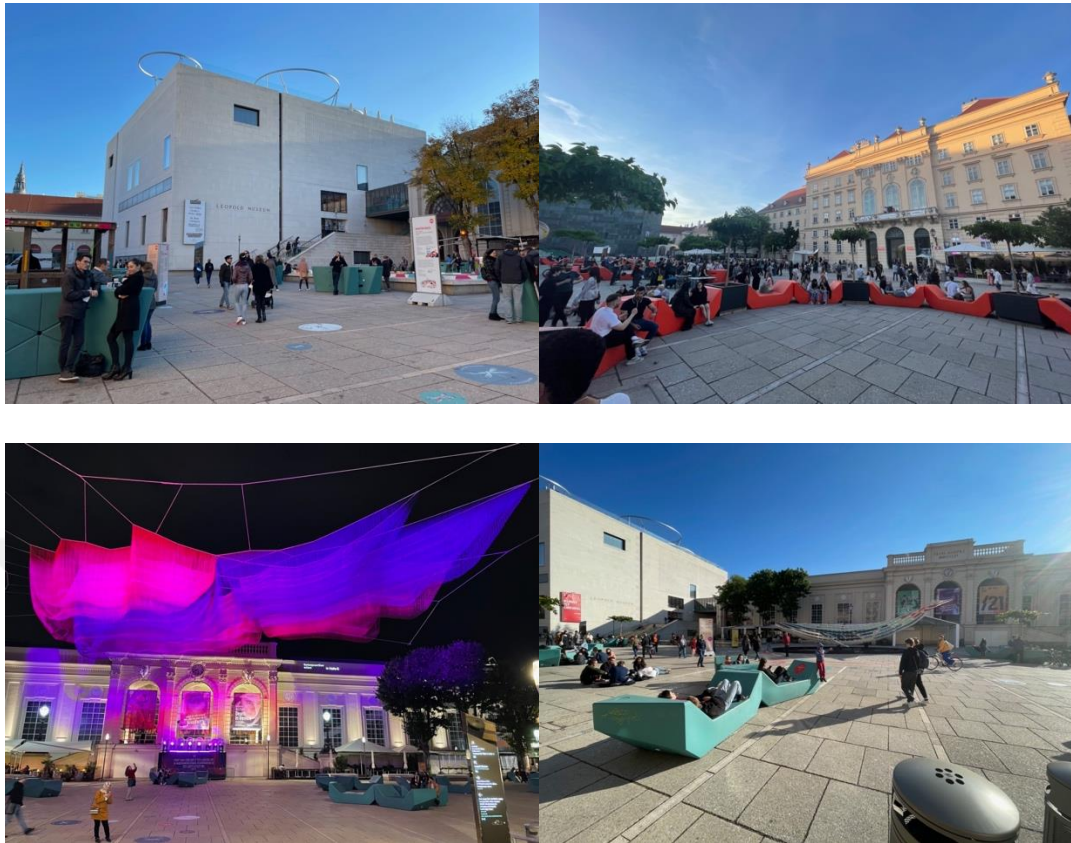


Figure 5.52 The different events and themes in *MQ* throughout the year⁵¹⁸

MQ functions as a stage for the public, where everyone is invited to participate, perform, and engage. This democratization of the space encourages a sense of ownership and belonging among its users, breaking down barriers between performers and audiences. In this way, *MQ* fosters a spirit of emancipation, empowering individuals to express themselves freely and confidently.

⁵¹⁸ Author's Archive, observed on events and activities, from left to right September 2021, May 2022 (after COVID precautions ended), October 2021 and September 2021.

Table 5.21 The evaluation of MuseumsQuartier Wien within the scope of Playful Flow⁵¹⁹

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially-orientedness
Creating potentials to interact people with each other and with the space	It provides visibility both physically and politically	Physically, visually and symbolically accessible	Interaction point possibility with the water with all senses and physical playfulness inherently	It emancipates from the everyday mundane by using randomness and spontaneity	The users can transform the space according to their desires	It provides social interaction opportunities

However, despite its many strengths, *MQ* is not without its criticisms. The dynamic and ever-changing nature of the space, while invigorating, can also pose challenges for those seeking a more tranquil or predictable environment. Additionally, the constant flux of events and installations may not cater to all tastes, potentially alienating certain segments of the population.

In summary, *MuseumsQuartier* in Vienna stands as a testament to the potential of playful interventions within urban public spaces. Its commitment to interaction, visibility, accessibility, transformation, emancipation, and socially-orientedness creates a dynamic environment that fosters a strong sense of community and engagement. While not without its challenges, *MQ* remains a prime example of how playful design can invigorate and enrich public spaces for the benefit of all.

Situated just an hour away from Vienna's city center, the Swing in Rust, Burgenland, places a strong emphasis on heart health. This observed active engagement initiative is a creative endeavor designed by an initiative, spearheaded by the group “24 Stunden Burgenland Extrem,” designates Rust, as a pilot area, with plans for future expansion throughout Austria in 2021 to promote cardiovascular well-being through interactive play. Positioned strategically along a pedestrian route, it effectively

⁵¹⁹ Author's own compilation.

conveys the significance of regular exercise for heart health (Figure 5.53). However, it is essential to acknowledge that the Swing's accessibility may be limited for individuals with disabilities. Additionally, its temporary placement outside the city center suggests that its impact may be transitory, potentially resulting in the space losing its engaging feature once removed. Despite these considerations, while it is present, the swing provides valuable interaction opportunities, creating a stage for people to enjoy and engage with.



Figure 5.53 *The Swing* in Rust, Burgenland⁵²⁰

⁵²⁰ Author's Archive, observed on events and activities, February 2021.

Table 5.22 The evaluation of the swing within the scope of Playful Flow⁵²¹

Interaction	Visibility/ Being on a Stage	Accessibility/ Inclusiveness	Playfulness	Emancipation	Transformation	Socially- orientedness
It has potentials for interaction with space and among individuals	It does not aim to be a stage but it can be a self-expressive intervention	Physically not entirely accessible but symbolically accessible and inclusive	Self-existing playful structure as a swing	It frees them from stereotypes and prejudices and it can provide an opportunity to express an idea	It can turn the space into playground with its playfulness	It can be a conversation starter and provide a platform for socialization

Although commendable in its intent, this heart health-focused swing may face challenges in terms of accessibility and long-term effectiveness. Its temporary nature and location could limit its impact, potentially diminishing its overall effectiveness in promoting cardiovascular well-being. Additionally, while the swing serves as an engaging reminder of exercise's importance, its message may not resonate with all passersby, potentially limiting its educational value. Overall, while this installation serves a valuable purpose, there are considerations regarding accessibility, permanence, and inclusivity that need to be addressed for it to have a more significant and lasting impact.

5.3 Temporary Playful Flows: Activities, Festivals and Rituals in Public Spaces

Playful flow pertains to harnessing the existing potentials within a city. Within this context, a public space can cultivate a playful flow through activities purposefully designed to leverage the space's inherent possibilities. Whether it is the distinctive flooring materials, a waterfront recreational area, or even a simple street, these spaces can be transformed into lively public arenas by incorporating playful flow parameters. Festivals, rituals and events bring people together and enable them to

⁵²¹ Author's own compilation.

interact with each other. Madanipour states that public celebrations and group events have proven to be effective tools to promote social integration and combat the stigma often associated with disadvantaged neighborhoods and their residents.⁵²² However, this unifying power applies to events that take place in all public spaces.

In this part, the research delves into how playfulness is injected into public spaces, using Vienna as a case study. It considers the diverse array of activities available. Within this framework, selected public spaces undergo seasonal and special event-driven transformations, heightening their playfulness and ensuring their vitality around the clock. The chosen venues - Helmut-Zilk-Park, Rathaus Square, and MuseumsQuartier - were selected due to their distinct public functions and their role as hosts to a wide array of activities and demographics. These spaces serve not only the local populace in their neighborhood but also draw visitors from across the entire city. Helmut-Zilk-Park, the newest park in Vienna's Favoriten district, emerged from a design competition and attracts users not only from the immediate neighborhood but also from various corners of the city. Rathaus Square, situated in front of the town hall, plays host to numerous events throughout the year, in addition to its famed Christmas markets. MuseumsQuartier stands out for its unique character, surrounded by private museums and technically evaluated as private property. Despite its affiliation with the private institutions around it, it has evolved into a significant public space, hosting a wide array of free events, marked by ever-changing themes and spatial arrangements.

Helmut-Zilk-Park is a significant public space in the Sonnwendviertel neighborhood of Favoriten District in Vienna. The park can be defined as a meeting point for everybody not only in the district but also it has achieved to get the attention of the people who live in the other districts, too. The design of the park is based on a competition which has been won by Zurich based Hager Partner AG in 2010. The park was the biggest city center park project of last 40 years. The park includes

⁵²² Ali Madanipour, 'Design of Urban Space: An Inquiry into a Socio-Spatial Process', 1996.

different activity spaces such as Motorikpark, dog zone, gardenlab, playground and a café in addition to a wide green area in its 70000 square meter area (Figure 5.54).

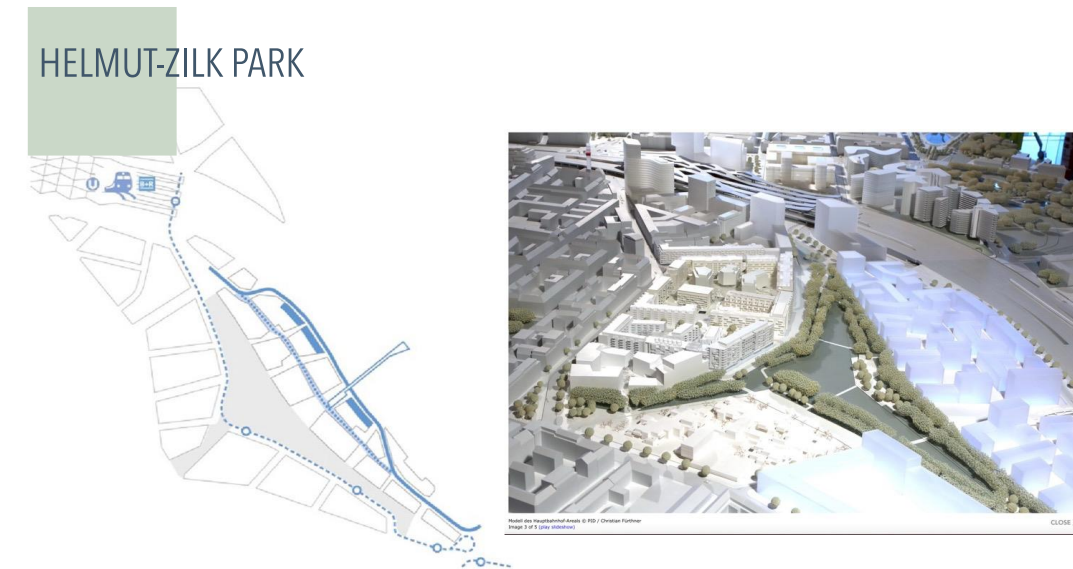


Figure 5.54 A diagram of the *Helmut-Zilk-Park* for public transportation⁵²³

The archive showed that even though The Favoriten district does not have a long history as a part of Vienna city planning, with its historical importance by considering its potential with the socio-cultural diversity and location-based advantage in the city, it becomes an attraction point for the new explorations. The authorities choose the district as a test field within the context of its layout plan, anthropological potentials and morphological features. These potentials are evaluated as a strong part of this research (Figure 5.55).

⁵²³ 'Leben Am Helmut Zilk Park'.



Figure 5.55 *The Helmut-Zilk-Park*⁵²⁴

Sutton-Smith's concept of "the rhetorics of play" delves into the different discourses that illustrate various forms of actions, the participants involved, and the style of play. In *Helmut-Zilk-Park*, child-like activities predominantly take center stage. Users not only adapt themselves to the surroundings but also mold the environment to suit their needs. Festivals and events held in the park provide a platform for individuals to convey their ideas, desires, and cultures through music and various activities. The park also showcases creative endeavors through children's games and the motorikpark, where motor skills activities border on sports and calisthenics. The primary activities in the park are intertwined with "the rhetoric of the self," which represents how members of capitalist society interpret play as a means to break away from the mundane and inject fun into their everyday lives. The park's accessibility via public transportation and its architectural integration with surrounding apartment blocks significantly influence the range of activities and park usage. *Helmut-Zilk-Park*'s open layout and surface materials, as well as its visibility, accommodate a

⁵²⁴ Ibid.

variety of activities. Concerts, yoga and sports events, and political or cultural exhibitions and events are held in the center of the park (Figure 5.56).



Figure 5.56 The playful repertoire and rhetorics in *Helmut-Zilk-Park*⁵²⁵

The park's rhythm fluctuates with the time of day and the seasons. During the day, the park attracts individuals seeking relaxation and respite from the daily grind. Mornings often see sports activities like running alongside relaxation. The park's café is consistently occupied, but weekends bring larger crowds, impacting the

⁵²⁵ Author's Archive, observed on events and activities, between February 2020-2021.

park's ambient noise. Although mornings are generally tranquil, areas near public transportation and the motorikpark tend to be livelier.

The southeast portion, featuring a garden lab and a dog zone, remains quiet for most of the year. The park's rhythm slows down along its edge, extending towards the school. On school days, this peaceful and monotonous rhythm is disrupted by school recess and skateboarders. Movement intensifies on weekends and sunny days, while weekdays and colder weather bring a more subdued pace to the park. Everyday life users of the park, who use the park as a shortcut or public transportation stop, involve these activities spontaneously and they emancipate themselves from the mundane. Spontaneous events such as festivals and municipally-organized or self-organized sports activities like yoga, dance, pilates, and snow-related activities inject an extraordinary and dynamic rhythm into the park.

In Vienna, festivals and celebrations play a significant role in fostering playful flows. As Krisch and Hiltgartner point out, there has been a tremendous increase in festivalization processes in Vienna over the last two decades. Hofer notes that while public spaces in Vienna were mostly unused in the 1970s and early 1980s, today, events and festivals occur almost day and night throughout the year.⁵²⁶

Two primary spaces, *Vienna Town Hall Square*, referred to as *Rathaus* in this study, and the *MQ*, are central hubs for celebrations and festivals. These festivals in Vienna serve as platforms for social interaction and public engagement, encompassing a wide range of categories, including music, dance, games, and education. Many of these festivals are regular, recurring events. For example, Christmas events are annual occurrences that take place in various locations, offering activities such as ice-skating and concerts.

⁵²⁶ Astrid Kirsch and Karin Hiltgartner, 'Vienna Town Hall Square: Being Put into Palce between Festivalization and the Right to Public Space', *The Public Sector*, 2 (2019), pp. 37–47.

Another celebratory activity that unleashes playful potentials is the array of Christmas festivities (Figure 5.57, Figure 5.58). These Christmas activities can either spontaneously arise from existing possibilities or be meticulously organized by the Vienna municipality. The municipality's deliberate promotion of playfulness is a thought-provoking initiative, given that play is inherently a spontaneous and liberating act. This intention can be viewed as one of the marketing strategies employed by the municipality to attract tourists, with public spaces and their utilization being the primary resources harnessed for capitalist purposes.⁵²⁷



Figure 5.57 Winter activities at MQ⁵²⁸

⁵²⁷ Kirsch and Hiltgartner, p. 37.

⁵²⁸ Stadtplanung Wien, 'Sonnenwendviertel' <<https://www.wien.gv.at/stadtplanung/sonnenwendviertel#>> [accessed 10 April 2021].



Figure 5.58 Christmas markets at *Rathaus* in Vienna⁵²⁹

In line with Kirsch and Hiltgartner’s observations, “this new interest in the managing and marketing of public space mainly stems from an allegedly growing global competition between cities.”⁵³⁰ Thus, as Madanipour asserts:

As cities act as firms in competition, the city’s public authorities perform their duties as the managers of these firms, seeking to develop their product, which is the city’s environment, and promote it in the global marketplace. As buildings are often developed and owned by the private sector, the public sector focuses on the urban infrastructure and the public realm.⁵³¹

The tension between play as an inherently emancipatory, spontaneous, and rebellious act and the support of playful activities in public spaces by municipal authorities

⁵²⁹ Author’s Archive, observed on events and activities, December 2021.

⁵³⁰ Kirsch and Hiltgartner, p. 37.

⁵³¹ Cited in Kirsch and Hiltgartner, p. 37.

raises an important and thought-provoking issue. This issue lies at the intersection of playful flow, publicness, urbanity, and the role of authorities.

Krisch and Hiltgartner's observation that festivals in public spaces in Vienna often serve as representations of political power underscores the complex nature of this dynamic.⁵³² On one hand, these festivals can potentially contribute to a playful flow by creating opportunities for social interaction, community engagement, and the celebration of culture and diversity. They can bring people together, foster a sense of belonging, and inject vibrancy into urban life. However, there is also a valid concern that such initiatives, when driven primarily by municipal interests tied to capitalism and tourism, may risk commodifying play and public spaces. The genuine spontaneity and emancipatory essence of play may be compromised when it is orchestrated for economic gains. It can lead to a superficial version of play, more aligned with marketing tactics than authentic, self-directed, and self-motivated playful experiences. (Figure 5.59, Figure 5.60)



Figure 5.59 Concert event at MQ⁵³³

⁵³² Ibid., p. 41.

⁵³³ 'MQ Presse Archiv' <<https://www.mqw.at/presse/archiv>> [accessed 4 January 2020].



Figure 5.60 Everyday life activities and events at MQ⁵³⁴

Ultimately, the impact of municipal-sponsored playful activities on playful flow depends on the balance struck between genuine community engagement and the pursuit of economic interests. To foster a true and vibrant playful flow, it is essential that such initiatives prioritize the interests and agency of the public, rather than solely serving the goals of capitalism. This balance can be challenging to achieve but is crucial for creating meaningful and authentic playful experiences within the urban landscape. It is also important to be mentioned here that if there is a strategy, it is inevitable to develop tactics against them, and this is achieved by using the emancipating and transformation power of the play.

Furthermore, presently, numerous non-profit organizations and research societies are dedicated to the development of playful public spaces through analysis and research endeavors. These entities also employ rhythm analysis as one of the ways to foster playful environments within cities. Given that public spaces serve as hubs for people to meet, interact, and socialize, these organizations primarily concentrate their efforts

⁵³⁴ 'MQ Presse Archiv'.

on enhancing public spaces. Among these organizations, in Turkey, Istanbul-based *Onaranlar Kulübü [Repairers Club]* stands out. Through small interventions, they have emerged as trailblazers in Turkey, aiming to reinvigorate public spaces and streets in Istanbul, rendering them more accessible to the public and engaging users through a more playful approach. In this context, by organizing various renewal and playful activities, it always adopts a participatory creation process and creates interaction by bringing individuals together.

Play:Vienna is a collective dedicated to reshaping public spaces in Vienna since 2012. Their core belief is that public spaces can be inclusive, bring people together and integrate them with the environment through play. In an age marked by the increasing privatization and commercialization of urban areas, they stress the importance of preserving spaces where public autonomy and individual freedoms can flourish. Their mission revolves around transforming everyday public spaces into exciting centers of playful interaction. To achieve this goal, *Play:Vienna* organizes fun events every year and conducts research projects that explore the role of public spaces in daily life. They believe in the common nature of public spaces and, through their activities, try to make these spaces accessible to all. In this context, one of the research projects they developed focuses on social housing units in three different regions selected according to their socio-cultural and economic user profiles and locations. This project explores the potential to create playfulness in these areas through small interventions. The project, which lasted nine months, includes field studies and the applications of the game units. The fieldwork itself is designed as a playful act: *Play:Vienna* members create an environment that resembles the living room interior, complete with a sofa, a lamp and a rug. The tenants of these social housings then reach out to find out the purpose of these housings. This approach takes the form of an interactive theatrical play, in which researchers and users become actors in these public spaces. At the end of each fieldwork day, they add new elements to their brainstorming maps, trying to understand what fun aspects might be missing in these areas. Ultimately, the project aims to design playful interventions within social housing units based on insights

from field studies and observations. These studies contain important steps to create playful and their basis is completely escape from everyday life and emancipation of the public. *Play:Vienna* transforms the city into a playground and uses the game as a means of escaping from everyday life by producing projects and games that can increase the interaction of individuals with each other and ensure the discovery and usability of public spaces. Employing tactics reminiscent of the Situationists and adopting the role of a drifter as the situation demands, they utilize the city as their experimental playground. The tactics they cultivate serve as a counterpoint to their usual approaches to everyday life.





CHAPTER 6

CONCLUSION

6.1 Research Journey and Main Study Findings

The aim of this study is to comprehend the multifaceted nature of play within urban public spaces and to explore how harnessing its emancipative and transformative potential can inform the design of dynamic and interactive public environments.

The examination of the concept of play and its content, particularly through the lens of Huizinga's discussions is important for this study. It was deemed essential for this study that the game was underscored as an important building block in daily life and social culture. Through the exploration of the play theory, a set of concepts was derived: Responsiveness, enjoyment, non-seriousness, Homo Ludens, freedom, spontaneity, the magic circle, and ritual. These concepts encompass the fundamental principles and defining features of the play.

Subsequently, public space theory was analyzed, with a specific focus on play, in order to understand the presence of play in public space. At this juncture, attention was drawn to the interwoven of public space with everyday life and the discussions revolved around the impact of the play on everyday life, its influence on public spaces, and its capacity for emancipation and transformation. The historical evolution of public space in everyday life and the incorporation of life and play in public space were assessed, with a review of numerous prominent studies on the subject. The analysis also encompassed technological revolutions, which are considered pivotal moments in the context of capitalism and everyday life, as well as the stances taken against the gradual disappearance of public space due to the aftermath of World War II or transformation of public space for the sake of capitalist system. Consequently, as a result of the discourse surrounding the presence of play in public space and daily life, the concept of the *Playful Flow framework* in public

space theory was formulated. The key parameters of the Playful Flow Framework have emerged as a result of the intertwined relationship between the sets of concepts from play theory and those in public space theory: interaction, visibility / being on a stage, accessibility, playfulness, emancipation, transformation, socially-orientedness. The connection between these parameters and the concepts from play theory in public space, as well as their alignment with the relevant literature, is depicted in Table 6.1. The analysis of these properties serves as the primary means to explore their pivotal role in assessing the impact of cultivating a playful flow within public spaces.

Table 6.1 Play theory in public space concepts and properties of Playful Flow⁵³⁵

Play Theory in Public Space Concepts	Outcomes from the Literature	Properties of Playful Flow
Diversity	Creating a setting for individuals with diverse backgrounds (Richard Sennett)	Interaction Socially-orientedness Emancipation
	Intersection of diverse functions and a constant flow of pedestrian activities (Jane Jacobs)	Interaction
	equitable access and experience for all (Henri Lefebvre)	Accessibility
	a welcoming and inclusive realm for creating a sense of belonging (Stephen Carr. et. al.)	Socially-orientedness
	Creating vitality and constant and vibrant rhythm of everyday life (John Montgomery)	Interaction Emancipation

⁵³⁵ Author's own compilation.

Table 6.1 (continued)

Multiplicity	Creating a hub for intersection and openness for everyone (Fran Tonkiss)	Interaction Socially-orientedness Accessibility
	Presence of diversity and a range of perspectives (Hannah Arendt)	Emancipation Interaction
	Presenting new possibilities for a multitude of engagements/activities (Ali Madanipour)	Interaction Socially-orientedness
Inclusivity		
	Inclusive design for all with comfort, safety and pleasure (Matthew Carmona, Richard Sennett, Quentin Stevens)	Interaction Accessibility Emancipation
Accessibility	Openness against all kinds of limitations, human scale (Jan Gehl)	Accessibility Emancipation
	Physical and visual access by the users without barriers (Oscar Newman)	Accessibility
	Accessibility physically, psychologically, socially and mentally (Ali Madanipour)	Accessibility
	Physical access, visual access, and symbolic access (Stephen Carr. et. al.)	Accessibility

Table 6.1 (continued)

Participation	Connectivity between users and places (Stephen Carr. et. al.)	Interaction Socially-orientedness
	Accessible to varying degrees of public engagement (Setha Low & Neil Smith)	Accessibility
	Continuous events and presence of activities (Hannah Arendt)	Interaction Socially-orientedness Emancipation Transformation Visibility / being on a stage
	Sense of invitation (David Harvey)	Socially-orientedness Emancipation Transformation Visibility / being on a stage
	Active involvement and liveliness (Ali Madanipour)	Interaction Socially-orientedness
Sociability	Active and passive engagement (Stephen Carr. et. al.)	Interaction Visibility / being on a stage Emancipation Socially-orientedness
	Triangulation for social interactions and an engagement, a catalyst (William H. Whyte)	Interaction Socially-orientedness Playfulness
	Different levels of interaction and collective interactions (Jan Gehl)	Interaction Socially-orientedness
	Being visible like on a stage (Richard Sennett)	Interaction Visibility / being on a stage Emancipation Socially-orientedness
	"space of appearance" (Hannah Arendt)	Interaction Visibility / being on a stage Emancipation Socially-orientedness
	Public spaces are such catalysts for social interactions (Mark Gottdiener)	Interaction Emancipation Socially-orientedness
	Social interaction and liveliness, encounter spaces (Matthew Carmona)	Interaction Emancipation Socially-orientedness

Table 6.1 (continued)

Vitality	Vital, active spaces with engagements (William H. Whyte)	Emancipation Accessibility Transformation Playfulness Interaction
	Number of individuals, amenities, festivities, gatherings (John Montgomery)	Interaction Socially-orientedness Emancipation Transformation Playfulness
Justice & Democracy	Presence of an arena to express themselves (Hannah Arendt)	Visibility / being on a stage Emancipation Transformation Socially-orientedness
	Being democratic , giving city to the public (Henri Lefebvre)	Visibility / being on a stage Emancipation Transformation Socially-orientedness
	Revealing the essence of democracy and being a community (Ali Madanipour)	Visibility / being on a stage Emancipation Transformation Socially-orientedness
	"constantly creating and re-creating public spaces" (Setha Low & Neil Smith)	Visibility / being on a stage Emancipation Transformation
	Presenting a struggle and existence place for public (Jane Jacobs)	Visibility / being on a stage Emancipation Transformation
	Presenting a place for public visibility (Don Mitchell)	Visibility / being on a stage Emancipation Transformation
	Revealing a platform as an arena for engaging discussions (Jürgen Habermas)	Visibility / being on a stage Emancipation Transformation
	Public spaces against the privatization and commercialization (David Harvey)	Visibility / being on a stage Emancipation Transformation

Table 6.1 (continued)

Discovery	The desire for exploration (Stephen Carr. et. al.)	Playfulness
	Diversity and alteration (Matthew Carmona)	Accessibility Interaction Transformation
	Creating public spaces with surprises for discoveries and exploration (Michel de Certeau)	Interaction Playfulness
	Presenting potentials for playful interventions and visibility (Quentin Stevens)	Interaction Playfulness Visibility / being on a stage
Flexibility	Presence of various activities and adaptability (Ali Madanipour)	Transformation
	High capacity for various activities and people (Jan Gehl)	Playfulness
Educativity	Educative place for everyone (Richard Sennett)	Playfulness Emancipation
	Playful educative potentials in public spaces (Quentin Stevens)	Playfulness Emancipation

The Playful Flow framework was developed through the interpretation of Csikszentmihalyi's 'flow' concept, influenced by Lefebvre's concept of 'enjoyment,' and inspired by Huizinga's notion of the 'magic circle.' The framework, consisting of eight components aligns with Csikszentmihalyi's phenomenology of enjoyment, and holds potential for exploration within the framework of the play concept or the attributes defining play. Playful flow aims to elevate interaction and accessibility of public space by incorporating play into it or, more broadly, by enhancing the public nature of public spaces.

As noted by Montgomery, envisioning a thriving place and identifying its merit upon arrival can be fairly uncomplicated. However, the challenge lies in unraveling the underlying reasons for its success and determining if comparable success can be

replicated elsewhere.⁵³⁶ Thus, the study featured examples of playful flow within public spaces. What unites these examples is their capacity to stimulate interaction among individuals and with the spaces, and their potential for emancipation and transformation within the public space and society at large. The exploration of these examples commenced with an examination of Aldo van Eyck's playgrounds, as he played a pioneering role in embedding play within public spaces. The discussion extended to encompass van Eyck's design philosophies and the enduring effects of his designs in contemporary theory and practices.

Notably, it was observed that various examples of playful flow incorporated distinct parameters at varying levels. The intention behind this approach was to illustrate the diversity in examples showcasing the presence of play in public spaces under varying conditions and environments, all while contemplating the existence of the playful flow concept. These playful interventions, which engender a playful flow, were assessed through categorization based on criteria such as scale, impact, duration, definition, and engagement.

The examples illustrate three possible pathways for the emergence of playful flow: a space designed explicitly for play, a space naturally infused with playful elements or playful intervention included, or a space conducive to the creation of playful events. The concept of designing a space to be a directly playful space is a novel area of exploration, as evidenced by the instance in Izmir *Karşıklıy*, and it emerges in close connection with everyday life activities. These examples hold significant promise as pioneering models for future designs.

Adhering to Csikszentmihalyi's concept of flow, it becomes apparent that incorporating water features along waterfronts in design has the potential to foster a sense of playful engagement. In this context, the Izmir *Karşıklıy* waterfront revitalization project serves as a compelling example of a nearly successful

⁵³⁶ 'MQ Presse Archiv'.

implementation of playful flow. This project, featured in the study, represents a portion of Izmir's entire waterfront, transformed through the collaborative efforts of various design groups. The urban space's design emerges from a thorough analysis and the development of a narrative deeply rooted in these assessments. This narrative not only takes into account existing activities and daily life patterns, but also integrates historical landmarks and events. Moreover, as the designers crafted the master plan for the *Karşıkiy* project, they described the concept, particularly in reference to the *Bostanlı Footbridge and Sunset Lounge*, as a celebration of leisure:

These two urban installations, positioned facing each other in the same location, uphold the overarching framework outlined in the 'Karşıkiy' proposal for the Karşıyaka coastline. Both the Footbridge and Sunset Lounge embody a natural, independent, sincere, and inclusive essence, serving as authentic 'counter-spaces' in Lefebvre's terminology. Together, they offer a fresh urban environment for experiencing various forms of 'idleness,' drawing on the social, geographical, and historical contexts of this distinctive locale. These new coastal interventions seamlessly align with the 'Easy Way of Living' vision established for the city of Izmir, as envisioned by the 'IzmirSea' coastal regeneration project.⁵³⁷

The Bostanlı Footbridge and Sunset Lounge, integral parts of the *Karşıkiy* masterplan, hold the potential to be regarded as designs conscious of the concept of 'idleness' from the perspective of playfulness. The designers' reference to Lefebvre's concept of counter-space, along with their emphasis on idleness, underscores the significance of this awareness. Furthermore, sensory experiences played a pivotal role in shaping the waterfront's design. Although the design process may not have explicitly focused on play, it ultimately resulted in public spaces infused with playful potential.

Similarly, the *Lake Ontario project* exemplifies a playful flow approach, despite some occasional disconnects between the water and the user. When viewed through the lens of the playful flow repertoire, it becomes evident that this intervention

⁵³⁷ Studio Evren Başbuğ, 'Bostanlı Footbridge & Sunset Lounge', 2020.

amplifies interactivity and introduces playful opportunities on the wavedecks. As articulated by the designers, the project's central philosophy revolves around providing various vantage points and diverse experiences. While the intervention primarily centers on wavedecks, its uncomplicated structure invites user interpretations and fosters a playful flow.

Examining these waterfront examples, it is clear that public spaces, particularly along the waterfront, hold a crucial role as hubs for socialization and emancipation in everyday life. They are meticulously designed and tailored, taking into account the presence of water. Activities become intricately linked with the water element. The inherent playfulness of water is able to present an opportunity to be embraced in the design of waterfront public spaces. The incorporation of water into public spaces not only heightens their usability and sociability but also adheres to principles of exceptional and thoughtful design. In this context, playfulness takes center stage. The concept of play can liberate users from the monotony of everyday life, enhancing their interaction with the space and with one another. Even when a public space is not intentionally designed for play, it can facilitate playful flow through playful interventions or the inherent playful elements within it. The presence of water in waterfront public spaces and its inherent playfulness can serve as a noteworthy illustration of this concept.

The MAUJ project in El Mina may be viewed as a noteworthy endeavor in creating a lively public space along the shore, potentially addressing a crucial need for security and offering a gathering spot for the local community. This design innovation may not only strengthen the connection between the coastline and the surrounding neighborhood but also have the potential to transform the beach from a mere thoroughfare into a publicly accessible and secure space. It might be suggested that it has the potential to enhance the everyday lives of the residents in this neighborhood.

Furthermore, the project may have sparked a collective spirit within the community, potentially providing residents with a shared space to come together, be part of a

community, and potentially realize something collectively. This sense of unity and shared purpose may add an extra layer of significance to *the MAUJ project*, making it a cornerstone of community life in El Mina.

In the realm of contemporary urban discourse, innovative digital interventions like *Shadowing* vividly demonstrate the potential for playfulness to be seamlessly woven into our daily routines, courtesy of the digital tools of our age. In today's landscape, where Smart City initiatives and implementations are ubiquitous topics of discussion, it becomes increasingly evident that playful interventions hold a distinctive role in shaping the urban fabric within the context of the smart city paradigm.

These digital forays represent a paradigm shift, offering not just utility but also an element of delight in urban life. For instance, *Shadowing*, a captivating interactive installation, subtly transforms the urban environment into an enchanting canvas for shared experiences. As discussions surrounding Smart Cities continue to gain traction, it is imperative to recognize that playfulness is not antithetical to progress, but rather, an integral aspect of urban development in the digital age. Playful interventions not only infuse urban spaces with vitality and character, but also, it can be said that, contribute to a more holistic, engaging, and human-centered urban experience, harmonizing seamlessly with the broader vision of Smart City initiatives.

In this study, a large part of playful interventions in public spaces are installations. Public art is an important element in terms of contributing to the formation of playful flow in public spaces. According to Phillips, the artist's objective is not to unearth a universal factor that every single person will unequivocally comprehend and support, but rather to aid in pinpointing what distinguishes various audiences, so that consensus on a shared objective becomes a fervent discussion rather than a mindless acceptance.⁵³⁸ Playful interventions emerge as avenues of both liberation and

⁵³⁸ Patricia C. Phillips, 'Public Constructions', in *Mapping the Terrain: New Genre Public Art*, ed. by Suzanne Lacy (Bay Press, 1995), pp. 60–71, p. 69.

transformation that are inclusive and unifying, fostering connections among people in harmony with the essence of playful flow. These interventions, when integrated as public art elements, have a potential to serve as catalysts for communal engagement. They can possess the inherent capacity to captivate attention and convey messages through imaginative means, offering a platform to address diverse issues and spotlight individuals in creative and interactive ways. A central theme in socially engaged interventionist art practices is the idea of “making the city your own by re/claiming the space”⁵³⁹, encapsulating a key characteristic of these interventions.

Another avenue for the emergence of playful flow involves public spaces that can facilitate the genesis of communal playful activities like festivals and rituals. Even when public spaces are not originally crafted with the intent to generate Playful Flow, they might still host such playful experiences, albeit on a temporary basis, through various events. Public spaces which are designed with a flexible approach, may realize playful flow through events. Furthermore, it is crucial to acknowledge that users have the capacity to adapt and reshape the space, interacting with it to facilitate their own activities. Festivals and rituals serve as unifying forces, bringing societies together and fostering integration.

The utilization of public arts, the potential organization of public events, and the hosting of festivals may emerge as potentially effective strategies for engaging local residents in their neighborhoods. These practices might help address the stigma that could be associated with disadvantaged areas, possibly instilling confidence and nurturing a sense of attachment to the community. In some cases, residents in such neighborhoods may experience a sense of disconnection from their place of residence, potentially feeling like they are in a state of transition. This could be a challenging situation, especially for those on the social margins. Whether it may be triggered by industrial decline or displacement, the introduction of collective

⁵³⁹ Cedar Lewisohn, *Street Art: The Graffiti Revolution* (London: Tate Publishing, 2010), p. 65.

symbols and public gatherings might infuse a sense of optimism and unity. This collective spirit could be considered vital in the battle against deprivation, potentially fostering a sense of togetherness and empowerment.⁵⁴⁰

Urban public space is an unfinished production which is reproduced over and over again by the users in everyday life. As Lefebvre indicated, It is constantly “transformed by institutions and individuals in mutual interaction with changes in socio-cultural, economic and political structure, in line with the requirements of daily life.”⁵⁴¹ In this scope, as part of the city, public spaces have also one’s share of this transformation and change. Public spaces present users emancipative and social spaces which they can express themselves and move away from the everyday mundane in this way. In this scope, the concept of play may have a potential to increase these potentials in public spaces.

In this respect, as the findings of examples of playful intervention, the framework of playful flow may be outlined as follows:

- Playful interventions can be primarily categorized into two distinct types: design-related interventions and temporary interventions such as festivals and rituals. These design-related interventions can be further examined within five distinct categories: The scale of intervention (large scale and small scale), the impact of intervention (point impact and extensive impact), duration of intervention (perminant intervention and short-term intervention), definiton of intervention (spatially defined intervention and adaptive intervention) and engagement of intervention (passive engagement and active engagement).

⁵⁴⁰ Ali Madanipour, ‘Marginal Public Spaces in European Cities’, *Journal of Urban Design*, 9.3 (2004), 267–86, pp. 17-18.

⁵⁴¹ Please, see, Oddmusic.; Lefebvre, *Everyday Life in the Modern World*.

- The components of public spaces can be organized into three main groups: public art and installations, natural and purposefully designed spaces and/or spatial elements, as well as social event and festivals.
- Function distinctions may not be rigidly delineated solely based on specific uses. In this context, spaces may be adaptable, open to reprogramming, and flexible to accommodate diverse uses and users.
- Rather than adopting playful approaches that emphasize a singular focus, it might be advisable to pursue designs that foster integrity within the public space. This approach can help maintain the ongoing playfulness within the public space and ensure its harmonious integration with other urban areas, with due consideration to connectivity.
- The public space serve as a platform for every user, with two fundamental prerequisites in mind: it caters to individuals of all backgrounds, regardless of language, religion, race, disability, or age, potentially fostering diversity and inclusivity. Additionally, for public spaces, it is important to have a potential that physically, psychologically, and socio-culturally accessible, potentially facilitating various activities, and shaped through a participatory process. Ensuring accessibility and inclusivity in public spaces with playfulness might underscore their diversity and identity, potentially representing one of the foundational principles of democracy.
- Fostering curiosity and cultivating a playful public space that encourages discovery, exploration, usability, sociability, and a sense of belonging can enhance these attributes within the community.
- Public spaces can host a vibrant public and vitality in everyday life by using their existing potential and natural and potentially playful elements such as water and/or public art/installations and/or activities such as festivals appealing to all senses, creating groups, communities, encouraging sociability and participation in activities.
- It might be suggested that public spaces could benefit from designs that involve researching and evaluating the morphological, socio-cultural, and

social characteristics of their specific location within the city. This approach could potentially contribute to reinforcing meaning and identity within public spaces.

- Public spaces are be able to create a magic circle against everyday life by hosting surprises, playful activities and events and offer its users a chance to get away from stress and mundane and emancipate them.

Considering the creation of playful flow, it might be beneficial to explore methods such as analysis in public space, rhythmanalysis, cognitive maps, and Sutton-Smith's repertoire of games. Rhythmanalysis, for instance, can offer valuable insights into the array of activities and sensory experiences within different locations. Utilizing maps and diagrams may also prove useful in gaining a deeper understanding of landmarks and the variety of activities available.

The diagram that takes shape in the context of these discussions is represented as Figure 6.2. The term *Playful Flow* encompasses a framework that arises from the interconnected structure of conceptual elements derived from the realms of play and public space literature.

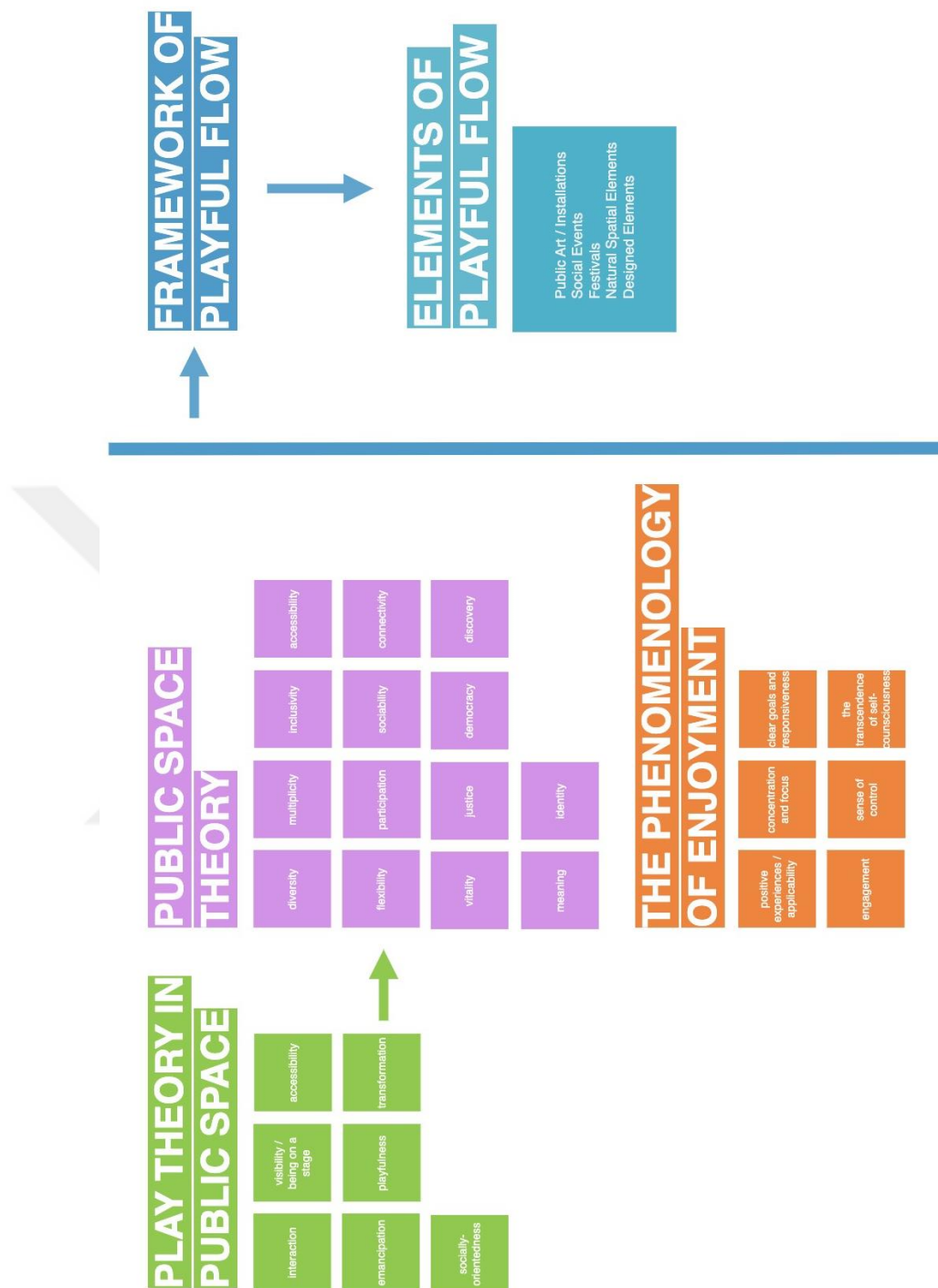


Figure 6.1 Process of Playful Flow Framework and its Elements⁵⁴²

⁵⁴² Author's own compilation.

In light of the study's findings, it may not offer specific design directives for fostering enjoyment in public spaces. However, it tries to establish a framework for comprehending how play can enhance public spaces and introduces the concept of play flow. In this context, the thesis proposes that public spaces incorporating uncomplicated, geometric elements, providing multi-purpose and adaptable features, and encouraging interaction to cultivate a sense of play might hold significant potential in terms of public space attributes. It also underscores the value of incorporating internal game elements to enhance user interactions, both amongst themselves and with the space. Establishing guidelines for achieving this playful flow could potentially contribute to a holistic approach in incorporating the gaming concept into public spaces.

6.2 Prospects for Future Researches

This study endeavors to restore public spaces to the community by fostering a sense of playful engagement. Alongside the examination of illustrative cases, it incorporates analyses aimed at comprehending the ebb and flow of everyday life. An essential facet of these analyses is the exploration of landmarks rooted in collective memory, emphasizing the significance of play within urban memory. Future studies delving into the intersection of memory and play could offer a distinctive contribution to the discourse on public spaces.

Furthermore, although this thesis has laid the groundwork for a playful flow framework, it has not undertaken an experimental exploration of its implementation within public spaces through a toolkit. A design experiment grounded in the proposed playful flow framework, along with the development of a toolkit in this context, holds significant promise for subsequent research endeavors.

Lastly, the COVID-19 pandemic, experienced during the course of this thesis, necessitated a reevaluation of public spaces. There arose a need for public areas that allowed individuals to interact safely, without compromising their health. Integrating

play into public spaces while respecting personal boundaries and enabling their active use throughout the day and night through the cultivation of a playful environment presents a compelling avenue for future investigation. Within the urban context, playfulness can be helpful to reimagine as a means of social interaction, emancipation, and transformation while adhering to social distancing guidelines in public spaces.





REFERENCES

- Abdel, Hana, 2020. 'Pavilion by the Sea', *Archdaily* <<https://www.archdaily.com/936591/papilio-pavilion-by-the-sea-studio-evren-basbug>> [accessed 2 August 2023]
- Abulhawa, Dani, 2016. 'Locating Rhythms, Improvised Play in the Built Environment', in *Philosophical Perspectives on Play*, ed. by Wendy Russell and Emily Ryall Malcolm Maclean, New York: Routledge, pp. 136–51
- Akış, Tonguç, 2011. 'İzmir'de Yeşil Alan Kullanımı: Karşıyaka Sahilinde Gündelik Hayat', *Dosya*, 27, pp. 63–71
- Alanyalı Aral, Ela, 2003. 'Leftover Space as a Value and Potentiality for the Public Realm in the City', PhD Thesis, Middle East Technical University, Department of Architecture
- Alexander, Christopher, 1979. *The Timeless Way of Building*, New York: Oxford University Press
- Alexander, Christopher, 1977. *A Pattern Language: Towns, Buildings, Construction*, Center for Environmental Structure, Oxford University Press
- Anchor, Robert, 1978. 'History and Play: Johan Huizinga and His Critics', *History and Theory* Vol: 17, No: 1, <<https://doi.org/10.2307/2504901>>
- Andres, Lauren and Amy Y. Zhang, 2020, *Transforming Cities through Temporary Urbanism. A Comperative International Overview*, Switzerland: Springer Nature
- Architektur, Einszueins, 'Gelis 21', *ARQA*, 2022 <<https://arqa.com/en/architecture/gelis-21.html>> [accessed 10 January 2023]
- Arendt, Hannah, 2013. *The Human Condition* University of Chicago press,
- AZC Atelier Zündel Cristea, and Archello, 'Trampoline Bridge', *Trampoline Bridge*

- Bachelard, Gaston, 2000 [Orig. Pub. 1950]. 'The Dialectic of Duration (M. McAllester Jones, Trans.) Clinamen', *Manchester*
- Baum, Kelly C., 2005. 'The Politics of Pleasure: Gender, Desire, and Détournement in the Art of the Situationist International, 1957-1972', University of Delaware
- Benjamin, Walter [translated by Howard Eiland and Kevin McLaughlin], 1999 *The Arcades Project*, ed. by Rolf Tiedemann, Cambridge, Massachusetts, and London, England: Belknap Press of Harvard University Press
- Berman, Marshall, 1982. *All That Is Solid Melts into Air: The Experience of Modernity*, New York, Toronto, London: Penguin Books
- Bilsel, Cânâ 'Kent Tasarımı ve Çevre Estetiği', *TMMOB Mimarlar Odası Ankara Şubesi*, 23 (2010), pp. 6–15
<<http://www.mimarlarodasiansankara.org/dosya/dosya23.pdf>>
- Brenner, Neil, 2013. 'Theses on Urbanization', *Public Culture*, 25.1, pp. 85–114
- Broderson, Deborah Ketura, 2001 'Building a Ludic Environment: The Aesthetics, Ethics, and Economics of Play in the Post-War Avant-Garde', Duke University
- Caillois, Roger, 1961. *Man, Play, and Games*, New York: Free Press of Glencoe
- Carmona, Matthew, Steve Tiesdeil, Tim Heath and Taner Oc, 2010. *Public Spaces. Urban Spaces. The Dimensions of Urban Design*, Second Edi, Massachusetts, Oxford: Elsevier
- Carr, Stephen, Mark Francis, Leanne G Rivlin, and Andrew M Stone, 1992. *Public Space*, Cambridge University Press
- Castells, Manuel, 1996. *The Rise of the Network Society. The Information Age, Economy, Society, and Culture*, Oxford: Blackwell
- CatalyticAction, 'About Us' <<https://www.catalyticaction.org/about-us/>> [accessed 2 August 2023]
- CatalyticAction, 'Mauj Public Space' <<https://www.catalyticaction.org/mauj/>>

[accessed 2 August 2023]

De Certeau, Michel, 1988. *The Writing of History*, Columbia University Press

De Certeau, Michel, and Steven Rendall, 1984. *The Practice of Everyday Life*, Berkeley: University of California Press

Christopherson, S., 1994. 'The Fortress City. Privatised Space, Consumer Citizenship', in *Post-Fordism: A Reader*, ed. by A. Amin, London: Blackwell, pp. 409–27

Colie, Rosalie L., 1964. 'Johan Huizinga and the Task of Cultural History', *The American Historical Review*, Vol. 69, No: 3, pp. 607–30
<<https://doi.org/10.2307/1845780>>

Collins Online Dictionary, “play”, 2019
<<https://www.collinsdictionary.com/dictionary/english/play>> [accessed 15 April 2019]

Cook, Robert S., 1980. *Zoning for Downtown Urban Design*, New York: Lexington Books

Crang, Mike, and Penny S Travlou, 2001. 'The City and Topologies of Memory', *Environment and Planning d: Society and Space*, Vol. 19, No: 2, pp. 161–77

Crepeau, Katie, 2014. 'The Enduring Legacy of Playground Designer Aldo van Eyck', *Early Childhood Matters*, pp. 10–13

Creswell, John, 2015. *A Concise Introduction to Mixed Method Research*, Thousand Oaks, CA: SAGE Publications

Csikszentmihalyi, Mihaly, 1990. *Flow: The Psychology of Happiness*

'Das MQ', 2023. *MuseumsQuartier Wien* <<https://www.mqw.at>> [accessed 1 September 2023]

Day, Kristen, 2011. 'Feminist Approaches to Urban Design', in *Companion to Urban Design*, Routledge, pp. 150–61

- Debord, Guy, 1981. 'Introduction to a Critique of Urban Geography', in *The Situationist International Anthology*, ed. by Ken Knabb, Berkeley: Bureau of Public Secrets Publications, pp. 5–8
- Debord, Guy, 1958. 'No Title', *International Situationniste*, 1
<<https://www.cddc.vt.edu/sionline/si/is1.html>>
- Debord, Guy, 1961. 'Perspectives for Conscious Changes in Everyday Life', *International Situationniste*, 3
<<http://www.cddc.vt.edu/sionline/si/everyday.html>> [accessed 16 February 2018]
- Debord, Guy, 1989. 'Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action', in *Situationist International Anthology*, ed. by Ken Knabb, Berkeley: Bureau of Public Secrets Publications
- Debord, Guy, 2015. 'The Situationists and the New Action Forms in Politics and Art', in *Action Forms in Politics and Art* in *Cosmonauts*, ed. by Bolt Mikkel and Jacob Jacobsen Rasmussen, Copenhagen: Nebula, pp. 215–22
- Debord, Guy, 1994. *The society of the spectacle*, New York: Zone Books
- Debord, Guy, 1989. 'Theory of the Dérive', in *The Situationist International Anthology*, ed. by Ken Knabb, Berkeley: Bureau of Public Secrets Publications
- Debord, Guy, and Gil Wolman, 'A User's Guide to Détournement', 1956
<<https://www.cddc.vt.edu/sionline/presitu/usersguide.html>> [accessed 8 July 2021]
- De Souza e Silva, Adriana, and Larissa Hjorth, 2009. 'Playful Urban Spaces: A Historical Approach to Mobile Games', *Simulation & Gaming*, Vol. 40, No: 5, pp. 602–25
- De Souza e Silva, Adriana, and Daniel M. Sutko, 2008. 'Playing Life and Living Play: How Hybrid Reality Games Reframe Space, Play, and the Ordinary',

- Critical Studies in Media Communication*, Vol. 25, No: 5, pp. 447–65
- Donoff, Gabrielle M., 2014. 'Plan for a Playful City: A Typology of Ludic Ways to Increase Pedestrian Activity', University of Manitoba
- Dursun, Yücel, 2014. *Oyunun Ontolojisi*, Ankara: Doğu Batı Yayınları
- Dursun, Yücel, 2007. 'The Onto-Theological Origin of Play: Heraclitus and Plato', *Lingua Ac Communitas*, Vol. 17, pp. 69–78
- Elden, Stuart, 2017. 'Ritimanaliz: Önsöz', in *Ritimanaliz: Mekan, Zaman ve Gündelik Hayat*, İstanbul: Sel Publication, pp. 7–20
- Elden, Stuart, 2004. *Understanding Henri Lefebvre*, Cornwall: Continuum International Publishing Group
- van Eyck, Aldo, and Vincent Ligtelijn, 1999. *Aldo van Eyck, Works*, Birkhäuser Verlag
- Fernandez, Alejandro, 2012. 'In the Fields: The Fun Palace, Co-Creation, and the Digital City', University of Waterloo
- Forgione, Nancy, 2005. 'Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris', *The Art Bulletin*, Vol. 87, No: 4, pp. 664–87
<<http://www.jstor.org/stable/25067208>>
- Frampton, Kenneth, 1980. *Modern Architecture: A Critical History*, World of Art, Oxford University Press
- Fran Tonkiss, 2005. *Space, the City and Social Theory*, Oxford: Polity Press
- Franck, Karen A., and Lynn Paxson, 1989. 'Women and Urban Public Space: Research, Design, and Policy Issues', *Public Places and Spaces*, pp. 121–46
- Franck, Karen, and Quentin Stevens (Eds.), 2007. *Loose Space: Possibility and Diversity in Urban Life*, Abingdon: Routledge
- Franinovic, Karmen, 2011. 'Architecting Play', *AI Soc.*, Vol: 26, No: 2, pp. 129–36

<<https://doi.org/10.1007/s00146-010-0292-4>>

Frasca, Gonzalo, 1999. 'Ludology Meets Narratology: Similitude and Differences between (Video) Games and Narrative', 3
<<http://www.ludology.org/articles/ludology.htm>>

'Fun Palace Project'
<<https://www.cca.qc.ca/en/search/details/collection/object/399301>> [accessed 20 February 2019]

Gardiner, Michael E., 2000. *Critiques of Everyday Life*, London and New York: Routledge

Gehl, Jan, 2011. *Life Between Buildings: Using Public Space*, Island Press

Gehl, Jan, 1989. 'A Changing Street Life in a Changing Society', *Places Journal*, Vol. 6, No: 1, pp. 8–17 <<https://placesjournal.org/assets/legacy/pdfs/a-changing-street-life-in-a-changing-society.pdf>>

Gehl, Jan, 2010. *Cities for People*, Washington, Covelo, London: Island Press

Giddens, Anthony, 2004. *Modernliğin Sonuçları [The Consequences of Modernity]* İstanbul: Ayrıntı Publication

Gottdiener, Mark, 2010. *The Social Production of Urban Space*, University of Texas Press

Grosz, Elizabeth, 1998. 'Thinking the New: Of Futures yet Unthought', *Symplokē*, Vol. 6, No: 1/2, pp. 38–55

Günay, Baykan, 1988. 'History of CIAM and Team 10', *METU JFA*, Vol. 8, No: 1 (1988), pp. 23–44 <http://jfa.arch.metu.edu.tr/archive/0258-5316/1988/cilt08/sayi_1/23-44.pdf>

Habermas, Jürgen, 1991. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, MIT press

Habermas, Jürgen, 2007. 'Modernity: An Unfinished Project [1980]', in

Contemporary Sociological Theory, ed. by Craig J. Calhoun, Blackwell, pp. 2–363

Hansen, Else Steen, 2015. 'Homo Ludens in Cosmonauts of the Future', in *Cosmonauts of the Future: Texts from the Situationist Movement in Scandinavia and Elsewhere*, ed. by Bolt Mikkel and Jacob Jacobsen Rasmussen, Copenhagen: Nebula, pp. 222–26

Harper, Tael, 2009. 'The Smooth Spaces of Play: Deleuze and the Emancipative Potential of Games', *Symplokē*, Vol. 17, No: 1–2, pp. 129–42

Harrouk, Christele, 'Playful Urban Design Intervention by Lateral Office and CS Design Takes Over New York City's Garment District', 2020 <<https://www.archdaily.com/932330/playful-urban-design-intervention-by-lateral-office-invades-new-york-citys-garment-district>> [accessed 2 August 2023]

Harvey, David [translated by Berna Kılınçer], 2012. *Paris, Modernitenin Başkenti*, İstanbul: Sel Publication

Harvey, David [translated by Esin Soğancılar], 2016. *Urban Experience*, İstanbul: Sel Publishing

Henricks, Thomas S., 2011. 'Caillois's Man, Play and Games - An Appreciation and Evaluation', *American Journal of Play*, Vol. 3, No: 2, pp. 157–85

Heynen, Hilde, 1996. 'New Babylon: The Antinomies of Utopia', *Assemblage*, 29, pp. 25–39 <<https://doi.org/10.2307/3171393>>

Hou, Jeffrey, 2020. 'Guerrilla Urbanism: Urban Design and the Practices of Resistance', *Urban Design International*, 25, pp. 117–25

Hou, Jeffrey, 2010. *Insurgent Public Space: Guerrilla Urbanism and the Remaking of Contemporary Cities*, London and New York: Routledge

Huizinga, Johan, 1971. *Homo Ludens: A Study of the Play-Element in Culture*,

Beacon Press

‘International Situationniste’, 1959. *International Situationniste*, 3
<<http://www.cddc.vt.edu/sionline/si/definitions.html>>

Jacobs, Jane, 1992 [1961]. *The Death and Life of Great American Cities*, New York: Vintage Books

Jen Lewin Studio, ‘THE POOL, Traveling since 2008’, 2021
<<https://www.jenlewinstudio.com/portfolio/the-pool/>> [accessed 20 June 2023]

Kateryna Kraus, Nataliia Kraus and Kateryna Budzhdyhan, 2022. ‘Fourth Industrial Revolution as a Driver of the Digitalization of Production and Urbanization’, *VUZF Review*, Vol. 7, No: 1, pp. 177–91 <<https://doi.org/10.38188/2534-9228.22.1.18>>

Minner, Kelly, ‘Toronto Central Waterfront’, *Archdaily*
<<https://www.archdaily.com/111635/toronto-central-waterfront-west-8-and-dtah>> [accessed 1 September 2023]

Kirsch, Astrid and Karin Hiltgartner, 2019. ‘Vienna Town Hall Square: Being Put into Palce between Festivalization and the Right to Public Space’, *The Public Sector*, Vol. 2, pp. 37–47

Kılıç, Sinan, 2014. ‘Heidegger ’ in Fundamental Ontolojisiinde Varlığın Özdeşliği Giriş’, *Kaygı Uludağ University Faculty of Arts and Sciences Journal of Philosophy*, Vol. Fall 2014, No: 23,, pp. 11–28

Klusacek, Christine and Kurt Stimmer, 2004. *Favoriten, 10. Wiener Bezirk: Zwischen Gestern Und Morgen*, Vienna: Mohl Verlag

Kostof, Spiro, Greg Castillo, and Richard Tobias, 1999. ‘The City Assembled: The Elements of Urban Form through History. 1st North’, Boston: Bulfinch Press

Kraus, Kateryna, Nataliia Kraus, and Kateryna Budzhdyhan, 2022. ‘Fourth

- Industrial Revolution as a Driver of the Digitalization of Production and Urbanization’, *VUZF Review*, Vol. 7, No: 1, pp. 177–91
<<https://doi.org/10.38188/2534-9228.22.1.18>>
- Krell, David Farrell, 1972. ‘Towards an Ontology of Play: Eugen Fink’s Notion of Spiel’, *Research in Phenomenology*, 2, pp. 63–93
<<http://www.jstor.org/stable/24654225>>
- Kürkçüoğlu, Eren and Burcu Soygüzeloğlu, 2021. ‘Pandemi Sürecinde Kentsel Mekânı ve Gündelik Yaşam Pratiklerini Ritimanaliz ile Okumak: İstiklal Caddesi Örneği’, *İDEALKENT*, COVID-19 Sonrası Kentsel Kamusal Mekânların Dönüşümü, pp. 244–76
- Lange, Michiel de, 2019. ‘The Playful City: Citizens Making the Smart City’, in *The Playful Citizen. Civic Engagement in a Mediatized Culture*, ed. by and I. de Vries R. Glas, S. Lammes, M. de Lange, J. Raessens, Amsterdam: Amsterdam University Press, pp. 349–69
- Lefavre, Liane, and H. Döll, 2008. *Ground-up City: Play as a Design Tool*, Rotterdam: 010 Publishers
- Lefavre, Liane, Ingeborg de Roode, and Amsterdam (Netherlands) Stedelijk Museum, 2002. *Aldo van Eyck: The Playgrounds and the City*, Stedelijk Museum
- Lefebvre, Henri, 1991. *Critique of Everyday Life: Foundations for a Sociology of the Everyday*, Critique of Everyday Life, Verso
- Lefebvre, Henri, 1971. *Everyday Life in the Modern World*, Transaction Publishers
- Lefebvre, Henri, 2016. *Modern Dünyada Gündelik Hayat*, İstanbul: Metis Yayınları
- Lefebvre, Henri, 2013. *Rhythmanalysis: Space, Time and Everyday Life*, Bloomsbury Publishing
- Lefebvre, Henri, 2014. *Toward an Architecture of Enjoyment*, ed. by Lukasz Stanek,

University of Minnesota Press

Lefebvre, Henri [translated by Donald Nicholson-Smith], 1991 [1974]. *The Production of Space*, 1st edn, Cambridge, Oxford: Blackwell

Lefebvre, Henri and Christine Levich, 1987. 'The Everyday and Everydayness', *Yale French Studies*, 73, pp. 7–11

Lefebvre, Henri, Eleonore Kofman, and Elizabeth Lebas, 1996. *Writings on Cities*, Blackwell Oxford

Lewisohn, Cedar, 2010. *Street Art: The Graffiti Revolution*, London: Tate Publishing

Littlewood, Joan, 1994. *Joan's Book: Joan Littlewood's Peculiar History as She Tells It*, Biography and Autobiography, Bloomsbury USA

Lofland, Lyn H., 1998. *The Public Realm. Exploring the Cities Quintessential Social Territory*, Farnham: Ashgate

Lorey, Isabell, 2014. 'The 2011 Occupy Movements: Rancière and the Crisis of Democracy', *Theory, Culture & Society*, Vol.31, No: 7–8, pp. 43–65

Low, Setha and Neil Smith, 2006. *The Politics of Public Space*, New York: Routledge

Lydon, Mike and Anthony Garcia, 2005. *Tactical Urbanism: Short-Term Action for Long-Term Change*, Washington: Island Press

Lyman, Daniel, 'SWAY'D Interactive Public Art Installations', 2010
<<https://www.archdaily.com/142763/sway%25e2%2580%2599d-interactive-public-art-installation-daniel-lyman>> [accessed 10 August 2023]

Lynch, Kevin, *The Image of the City*, 1960. Harvard-MIT Joint Center for Urban Studies Series, Harvard U.P.; Oxford U.P

Madanipour, Ali, 2017. *Cities in Time: Temporary Urbanism and the Future of the City*, Bloomsbury Publishing

- Madanipour, Ali, 1996. 'Design of Urban Space: An Inquiry into a Socio-Spatial Process', New York: Wiley
- Madanipour, Ali, 2004. 'Marginal Public Spaces in European Cities', *Journal of Urban Design*, Vol. 9, No: 3, pp. 267–86
- Madanipour, Ali, 2003. *Public and Private Spaces of the City*, Routledge
- Madanipour, Ali, 2010. *Whose Public Space?*, London: Routledge
- Manca, Anna Rita, 2014. 'Social Cohesion', in *Encyclopedia of Quality of Life and Well-Being Research*, ed. by Alex C Michalos, Dordrecht: Springer Netherlands, pp. 626–28 <https://doi.org/10.1007/978-94-007-0753-5_2739>
- Mathews, Stanley, 2007. *From Agit-Prop to Free Space: The Architecture of Cedric Price*, Black Dog Pub. Limited
- Mathews, Stanley, 2005. 'The Fun Palace: Cedric Price's Experiment in Architecture and Technology', *Technoetic Arts*, Vol. 3, No: 2, pp. 73–92 <<https://doi.org/10.1386/tear.3.2.73/1>>
- McDonough, Thomas F., 1994. 'Situationist Space', *October*, 67, pp. 59–77 <<http://www.jstor.org/stable/778967>>
- McLaughlin, James T., 1987. 'The Play of Transference, Some Reflections on Enactments in the Psychoanalytic Situation', *Journal of the American Pscyoanalytic Association*, 35, pp. 557–82
- Mehta, Vikas, 2014. 'Evaluating Public Space', *Journal of Urban Design*, Vol. 19, No: 1, pp. 53–88
- Merriam-Webster, "“play”", 2019 <<https://www.merriam-webster.com/dictionary/play>> [accessed 15 April 2019]
- Merrifield, Andy, 2008. 'Lefebvre and Debord: A Faustian Fusion', in *Space, Difference, Everyday Life: Reading Lefebvre*, ed. by Richard Milgrom and Cgristian Schmid Kanishka Goonewardena, New York, London: Routledge, pp.

- Mitchell, Don, 2003. *The Right to the City: Social Justice and the Fight for Public Space*, New York, London: The Guilford Press,
- Montgomery, John, 1998. ‘Making a City: Urbanity, Vitality and Urban Design’, *Journal of Urban Design*, Vol. 3, No: 1, pp. 93–116
- Morhayim, Lusi, 2018. ‘Nightscapes of Play: Enjoyment of Architecture and Urban Space through Bicycling’, *Antipode*, pp. 1–19
<<https://doi.org/10.1111/anti.12400>>
- ‘MQ Presse Archiv’ <<https://www.mqw.at/presse/archiv>> [accessed 4 January 2020]
- Mulligan, Kerry, Allyson Calder, and Hilda Mulligan, 2018. ‘Inclusive Design in Architectural Practice: Experiential Learning of Disability in Architectural Education’, *Disability and Health Journal*, Vol. 11, No: 2, pp. 237–42
<<https://doi.org/https://doi.org/10.1016/j.dhjo.2017.08.009>>
- Mumford, Lewis, 1961. *The City in History: Its Origins, Its Transformations, and Its Prospects*, Houghton Mifflin Harcourt
- Newman, Oscar, 1973. *Defensible Space: Crime Prevention through Urban Design*, Collier Books New York
- Nichols, Julie, 2004. ‘Nomadic Urbanities: Constant’s New Babylon and the Contemporary City’, *Graduate Journal of Asia-Pacific Studies*, Vol. 4, No:2, pp. 29–52
<<https://cdn.auckland.ac.nz/assets/arts/Departments/asian-studies/gjaps/docs-vol4-n02/Nichols-vol4-2.pdf>>
- Nijholt, Anton, 2017. ‘Playable Cities’, *Singapore: Springer. Doi*, 10, pp. 978–81
- Nijholt, Anton, 2017. ‘Towards Playful and Playable Cities’, in *Playable Cities. The City as a Digital Playground*, ed. by Anton Nijholt, Singapore: Springer, pp. 1–22

- Nils, Norman, 2003. *An Architecture of Play: A Survey of London's Adventure Playgrounds*, ed. by Richard Embray and Elinor Jansz, London: Four Corners Books
<<http://www.play-scapes.com/wp-content/uploads/2015/03/Architecture-Of-Play1.pdf>>
- Oddmusic, 'Sea Organ',
<http://Www.Oddmusic.Com/Gallery/Om24550.Html?Utm_medium=website&utm_source=archdaily.com> [accessed 1 August 2023]
- Önür, Selahattin, 1992. 'Architectural Experiences and Experiments in the Public Sphere'
- Özer, Tuğba, 2022. 'From Relationlessness to Relatedness: Alienation and the in-between Realm Revisited', Middle East Technical University
- Özkoç, Onur, 2009. 'Social Potentials of Pattern: Cedric Price's Fun Palace', Middle East Technical University
- Pellow, Deborah, 1992. 'Spaces That Teach: Attachment to the African Compound', *Place Attachment*, pp. 187–210
- Phillips, Patricia C., 1995. 'Public Constructions', in *Mapping the Terrain: New Genre Public Art*, ed. by Suzanne Lacy, Bay Press, pp. 60–71
- Pintos, Paula (curated by), 2022. 'Tophane Park Playground / Carve', *Archdaily*
<https://www.archdaily.com/997506/tophane-park-playground-carve?ad_source=search&ad_medium=projects_tab> [accessed 1 August 2023]
- Pisani, Daniele, 2016. 'The City of Architecture', *Cartha II*, 24, pp. 46–47
- PlacemakingX, 'About', 2019 <<https://www.placemakingx.org/about>> [accessed 10 August 2023]
- Popoy, Lubomir S., 2007. 'Architectural Design as a Laboratory for Social Innovation: Fun Palace Story', *Anti-Po-Des Journal of Design Research*, 2, pp.

- Praliya, Seema and Pushplata Garg, 2019. 'Public Space Quality Evaluation: Prerequisite for Public Space Management', *The Journal of Public Space*, Vol. 4, No: 19, pp. 93–126
- Price, Cedric, 2003. *Cedric Price: The Square Book*, Chichester, West Sussex: Wiley-Academy
- Price, Cedric, 1964. 'Draft of Fun Palace Booklet', Montreal: Canadian Centre for Architecture
- Price, Cedric, 1968. 'The Fun Palace', *The Drama Review*, Vol. 12, No: 3, pp. 127–34
- Procházková, Adéla, 2018. 'Henry Lefebvre's Rhythmanalysis as a Tool for Comprehensive Listening of the City'
- Project for Public Spaces, 2019. 'What Makes a Successful Place?' <<https://www.pps.org/about>> [accessed 1 June 2023]
- Psarras, Bill, 2013. 'Dérive in the Digital Grid Vreaking the Search to Get Lost', in *The 19th International Symposium of Electronic Art*, ed. by R. Cleland, K., Fisher, L. & Harley, Sydney <<http://ses.library.usyd.edu.au/handle/2123/9475>>
- Raessens, J, 2006. 'Playful Identities, or the Ludification of Culture', *Games and Culture*, Vol. 1, No: 1, pp. 52–57
- Rancière, Jacques, 1999. *Disagreement: Politics and Philosophy*, 1st printi, Minneapolis: University of Minnesota Press
- Rapoport, Amos, 2016. *Human Aspects of Urban Form: Towards a Man—Environment Approach to Urban Form and Design*, Elsevier
- Ren, Jun, 2011. 'The Study of Waterfront Area Landscape Planning Based on Eco-Priority a Case Study of Mangshan Mountain Scenic Spot', in *International Conference on Electric Technology and Civil Engineering (ICETCE)*

- Ruddick, Susan, 1996. 'Constructing Difference in Public Spaces: Race, Class, and Gender as Interlocking Systems', *Urban Geography*, Vol. 17, No: 2, pp. 132–51
- Sabuktay, Ali and Ayşegül Sabuktay, 2012. *İZBB. İzmirliilerin Denizle İlişisini Güçlendirme Projesi Tasarım Stratejisi Raporu*, İzmir
<https://www.izmirdeniz.com/CKYuklenen/dokumanlar/kiyi_tasarim_tasarim_stratejisi.pdf>
- Sadler, Simon, 1998. *The Situationist City*, Cambridge (Mass.); London: The MIT Press
- Sasaki Associates 'The Lawn on D', 2014 <<https://www.sasaki.com/projects/the-lawn-on-d/>> [accessed 8 April 2023]
- Schubert, Howard, 'Cedric Price's Fun Palace as Public Space', 2005
<[http://www.howardshubert.com/Architecture_Curator/Cedric_Price_files/Cedric Price Fun Palace as Public Space.pdf](http://www.howardshubert.com/Architecture_Curator/Cedric_Price_files/Cedric%20Price%20Fun%20Palace%20as%20Public%20Space.pdf)> [accessed 9 July 2018]
- Schubert, Werner, 1992. *Favoriten. Verlag Bezirksmuseum Favoriten*, Vienna
- Sennett, Richard, 2002. *The Fall of Public Man*. London, New York, Victoria, Toronto, New Delhi, Auckland and Rosebank: Penguin
- Silverman, David, 202. *Interpreting Qualitative Data*, Sixth edn., London: SAGE Publications
- Simmel, Georg, 1950. 'The Metropolis and Mental Life', in *The Sociology of Georg Simmel*, Glencoe, Illinois: The Free Press, pp. 409–24
- Smithson, Allison (for Team 10), 1962. *Team 10 Primer*, MIT Architectur, MIT Press
- 'Social Integration', *Association, American Psychological*, 2023
<<https://dictionary.apa.org/social-integration>> [accessed 1 August 2023]
- Sorkin, Michael. (Ed.), 1992. *Variations on a Theme Park. The New American City*

and the End of Public Space, New York: Hill and Wan

SPUR, 2010. 'DIY Urbanism. Testing the Grounds for Social Change'
<<https://www.spur.org/publications/urbanist-article/2010-09-01/diy-urbanism>> [accessed 1 August 2023]

Stanek, Łukasz, 2014. 'Introduction. A Manuscript Found in Saragossa. Toward an Architecture', in *Toward an Architecture of Enjoyment*, Minneapolis: University of Minnesota Press, pp. xi–3

Stevens, Quentin, 2007. *The Ludic City: Exploring the Potential of Public Spaces*, Taylor & Francis

Stevens, Quentin, 2006. 'The Shape of Urban Experience: A Reevaluation of Lynch's Five Elements', *Environment and Planning B: Planning and Design*, Vol. 33, No: 6, pp. 803–23 <<https://doi.org/10.1068/b32043>>

Stevens, Quentin, 2004. 'Urban Escapades: Play in Melbourne's Public Spaces', in *The Emancipatory City?: Paradoxes and Possibilities*, ed. by Loretta Lees, London, Thousand Oaks, New Delhi: Sage Publications, pp. 139–59

Studio Evren Başbuğ, 'Karşıkıyı', 2012
<<https://www.studioevrenbasbug.com/post/karsikıyı>> [accessed 18 April 2023]

Studio Evren Başbuğ, 2020. 'Bostanlı Footbridge & Sunset Lounge'
<<https://www.studioevrenbasbug.com/post/bostanlı-footbridge-sunset-lounge>> [accessed 1 August 2023]

Studio Evren Başbuğ, 2020. 'Pavilion by the Sea', 2020
<<https://www.studioevrenbasbug.com/post/pavilion-by-the-sea>> [accessed 18 April 2021]

Stutzin, Nicholas, 2015. 'Politics of the Playground: The Spaces of Play of Robert Moses and Aldo van Eyck', *ARQ (Santiago)*, pp. 32–39
<https://scielo.conicyt.cl/scielo.php?script=sci_arttext&pid=S0717-

69962015000300005&nrm=iso>

Sutton-Smith, Brian, 1997. *The Ambiguity of Play*, Cambridge: Harvard University Press

Tafuri, Manfredo, and Francesco Del Co, 1980. *Modern Architecture (History of World Architecture)*, Academy Editions Ltd.

Tekinbas, Katie Salen, and Eric Zimmerman, 2004. *Rules of Play: Game Design Fundamentals*, MIT press

‘The Naked City’
<https://paulwalshphotographyblog.files.wordpress.com/2013/06/debo_009_05_01.jpg> [accessed 1 May 2023]

Thomas, Benjamin Mark, 2005. ‘The “Playground” Project’, Carleton University

Toker, Nilgün, 2005. ‘Oyuna Girme - Oyunu Seyretme: Platon’a Karşı Aristoteles’, *Toplum ve Bilim*, 103, pp. 7–20

Tornaghi, Chiara, and Sabine Knierbein, 2015. ‘Conceptual Challenges. Readdressing Public Space in a Relational Perspective’, in *Public Space and Relational Perspectives. New Challenges for Architecture and Planning*, ed. by Chiara and Sabine Knierbein Tornaghi, London and New York: Routledge, pp. 13–16

Landezine, ‘Toronto Central Waterfront by West 8’ <<https://landezine-award.com/toronto-central-waterfront/>> [accessed 1 May 2023]

Trier, James, 2019. *Guy Debord, the Situationist International, and the Revolutionary Spirit*, Leiden: Brill

Turan, Burcu Yiğit, 2017. ‘Occupy Gezi Park’, in *City Unsilenced. Urban Resistance and Public Space in the Age of Shrinking Democracy*, ed. by Jeffrey and Sabine Knierbein Hou, New York, London: Routledge, pp. 83–94

Velibeyoğlu, Hasibe, 2018. ‘İzmirdeniz Projesi: Kıyı Kullanımını Artırma

Olanakları ve Kısıtlılıklar’, in *Akdeniz’in Kıyısında İzmir Körfezi*, ed. by Ayşe Filibeli and Güzel Yücel Gier, İzmir: İzmir Büyükşehir Belediyesi Akdeniz Akademisi, pp. 113–26

Viewer, Google Books Ngram, ‘Play’
<https://books.google.com/ngrams/graph?content=play&year_start=1800&year_end=2000&corpus=en-2009&smoothing=3> [accessed 1 May 2023]

Warburton, Nina, Alloy Total Product Design, 2003. ‘Everyday Inclusive Design’, in *Inclusive Design for the Whole Population*, ed. by Simeon Keates and Cherie Lebbon John Clarkson, Roger Coleman, London: Springer-Verlag London, pp. 250–70

Wark, Mckenzie, 2005. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*, Verso Books

Watson, Sophie, 2006. *City Publics: The (Dis) Enchantments of Urban Encounters*, Psychology Press

Whyte, William H., 2012. *City: Rediscovering the Center*, University of Pennsylvania Press

Whyte, William H., 1980. ‘The Social Life of Small Urban Spaces’ Washington, D.C. :Conservation Foundation

Wien Geschichte Wiki, ‘Karlsplatz’, 2022
<<https://www.geschichtewiki.wien.gv.at/Karlsplatz>> [accessed 15 January 2023]

Wien, MuseumsQuartier, ‘Plans’, 2023
<<https://www.mqw.at/en/infoticketsshop/interesting-facts>> [accessed 1 September 2023]

Wien, Stadtplanung, ‘Sonnwendvieertel’
<<https://www.wien.gv.at/stadtplanung/sonnwendviertel#>> [accessed 10 April 2021]

WienSchauen, 'Zollergasse: Mehr Platz, Mehr Grün, Mehr Leben', 2022
<<https://www.wienschauen.at/zollergasse-mehr-platz-mehr-gruen-mehr-leben/%0A>> [accessed 7 August 2022]





APPENDICES

A. Website Sources for Examples

NAME OF THE WEBSITE	WEBSITE
Amazing Architecture	https://amazingarchitecture.com/
Arch2O	https://www.arch2o.com/
ArchDaily	https://www.archdaily.com/
Archello	https://archello.com/
ArchEyes	https://archeyes.com/
Archilovers	https://www.archilovers.com/
Archinect	https://archinect.com/
Architect Magazine	https://www.architectmagazine.com/
Architectural Digest	https://www.architecturaldigest.com/
Architectural Record	https://www.architecturalrecord.com/
Architecture Now	https://architecturenz.co.nz/
Architectuul	https://architectuul.com/
Architizer	https://architizer.com/
Architonic	https://www.architonic.com/
Arkitera	https://www.arkitera.com/
Arquitectura Viva	https://arquitecturaviva.com/en
Azure Magazine	https://www.azuremagazine.com/
CK Architecture Interiors	https://ckarchitecture.com/
Contemporist	https://www.contemporist.com/
Design Milk	https://design-milk.com/
Design Week	https://www.designweek.co.uk/
Designboom	https://www.designboom.com/
Dezeen	https://www.dezeen.com/
Divisare	https://divisare.com/
DOMUS	https://www.domusweb.it/en.html
Dwell	https://www.dwell.com/
GRAY magazine	https://www.graymag.com/
Inhabitat	https://inhabitat.com/
illustrarch	https://illustrarch.com/
KoozArch	https://www.koozarch.com/
Landezine	https://landezine.com
Metropolis Magazine	https://metropolismag.com/
My Modern Met	https://mymodernmet.com/
Rethinking The Future	https://www.re-thinkingthefuture.com/
The Architect's Newspaper	https://www.archpaper.com/
The Architects Diary	https://thearchitectsdiary.com/
The Architects' Journal	https://www.architectsjournal.co.uk/
The Architectural Review	https://www.architectural-review.com/
The Cool Hunter	https://thecoolhunter.net/
The Design Files	https://thedesignfiles.net/
The Spaces	https://thespaces.com/
Wallpaper Magazine	https://www.wallpaper.com/
World Architecture Community	https://worldarchitecture.org/
World-Architects	https://www.world-architects.com/en



CURRICULUM VITAE

MÜGE SEVER

EDUCATION

Degree	Institution	Year of Graduation
MS	İYTE Architecture	2015
BS	Uludağ University Architecture	2010
High School	Ödemiş Hulusi Uçaçelik Anadolu High School, İzmir	2006

WORK EXPERIENCE

Year	Place	Enrollment
2015-Present	Yaşar University	Research Assistant
2010-2011	Taneli Architecture & Design	Architect
2009	Erginoğlu & Çalışlar Architecture	Intern Architecture Student
2008	Yapı Donatım Construction	Intern Architecture Student
2007	Soyak Construction	Intern Architecture Student

FOREIGN LANGUAGES

Advanced English, Intermediate German, Beginner Italian

PUBLICATIONS

1. Sezen Bahar, Tuna Ultav Zeynep, SEVER MÜGE (2022). Gender Relations and the Changing Social Status of Women in İstanbul Mansions. DAKAM, ARCHTHEO '22 - XVI. International Conference on Theory and History of Architecture (Full Paper/Presentation) (Publication No:7928600)

2. Sezen Bahar, Tuna Ultav Zeynep, SEVER MÜGE (2022). Gender Relations and the Changing Social Status of Women in İstanbul Mansions. DAKAM, ARCHTHEO '22 - XVI. International Conference on Theory and History of Architecture (Full Paper/Presentation) (Publication No:7928600)

3. Alsahli Layal, A., Tuna Ultav Zeynep, SEVER MÜGE (2022). Architectural References within Émile Zola's Novel, The Ladies' Paradise. *Litera: Dil Edebiyat ve Kültür Araştırmaları Dergisi*, 32(2), 653-673., Doi: 10.26650/LITERA2021-(Publication No: 8056147) (Emerging Sources Citation Index)
4. Alsahli Layal, Tuna Ultav Zeynep, SEVER MÜGE (2021). Analysing the Relationship between Spatial Representations and Gender in Charlotte Gilman's Novel, Herland. *Kadın / Woman 2000, Journal for Women's Studies*, 21(1), 67-82., Doi: 10.33831/jws.v22i1.132 (Publication No: 6548890) (TR Index)
5. Cılasun Arzu, Çetin Çiğdem, SEVER MÜGE, Güleroğlu Selin, Aydınlık Güntürkün Fatma, Tekin Nil (2020). Yaşlı Dostu İç Mekânlar Yaratmak: Kullanıcı Gözünden Bakış. *Yaşlı Sorunları Araştırma Dergisi*, 1(13), 36-47., Doi: <https://doi.org/10.46414/yasad.704555> (Publication No: 6345608)
6. Ultav Tuna Zeynep, SEVER MÜGE (2020). Interdisciplinary Nature of Architectural Discourse within the Triangle of Architecture, Sociology and Literary Fiction. *Space and Culture* (Publication No: 6245049) (Arts & Humanities Citation Index)
7. Alsahli Layal, Tuna Ultav Zeynep, SEVER MÜGE (2019). Analysing the Relationship between Spatial Representations and Gender in Charlotte Gilman's Novel, Herland. 7th International Conference on Gender Studies: Gender, Space, Place Culture (Full Paper/Presentation) (Publication No:6245064)
8. SEVER MÜGE, Tuna Ultav Zeynep (2017). Collision between the Represented and the Imagined: Wheatley's "High-Rise" Versus Ballard's 'High-Rise'. *ARCHTHEO'17 International Conference on Science Fiction in Literature and Film* (Full Paper/Presentation) (Publication No:3531124)

RESEARCH PROJECTS

TUBITAK 2214/A International Doctoral Research Fellowship Programme, Play as an Act against the Mundane: The Use of Play in Public Spaces by Different Actors, Vienna/Austria, Scholarship, 21.02.2021 -20.02.2022

OTHERS

1. Start the UX Design Process: Empathize, Define, and Ideate, UX Design, Online, Certificate, 18.09.2022 - 31.03.2023 (International)

2. Foundations of User Experience (UX) Design, UX Design, Online, Certificate, 10.09.2022 -18.09.2022 (International)
3. Gamification and UX Course, Gamification and User Experience Design Course, Online, Certificate, 18.06.2022 - 01.07.2022 (National)
4. International, Exhibitions / Biennial, Triennial, 22.10.2016 - 20.11.2016, 3. İstanbul Design Biennial, İstanbul, (No: 201575)
5. Energy Performance Certificate, Regulation on Energy Performance in Buildings National Calculation Method for Energy Performance in Buildings BEP-TR Software Program, İzmir Architecture Center, Certificate, 25.12.2015 - 27.12.2015 (National)

