From Reality to Utopia - A Story of the Transformation of Social Space

How do the objectives of architectural utopias in the pre-war, post-war and recent times differ in their treatment of social space? A comparative analysis based on the utopias "World Capital Germania", "New Babylon" and "NEOM"

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Abstract

The formation of social space through architecture is becoming increasingly important in today's society. In order to design social space as effectively and sustainably as possible, however, it is first important to know the current society and its problems and grievances. Furthermore, social scientists, architects and spatial planners can learn from the development of social spaces in the past decades. The development of social space will be the main component of this work.

Utopias aim at the ideal human being and the perfect society. They achieve this goal both by designing physical space and by designing social space. Utopias have therefore accompanied the cultural history of mankind since time immemorial and often reflect the current zeitgeist or represent a counter-design to the prevailing social conditions. Utopias are therefore holistic wishful architectures.

A prominent example of such wishful architecture from the time of the Third Reich is the design of the World Capital Germania. An urban design created by the architect Albert Speer for the German capital Berlin. This utopia designs social space in the sense of the ruling Nazis' thinking about representation and power. The architecture is supposed to give people the feeling that an individual person alone is powerless in the face of the community. Therefore, structures of gigantism can be found repeatedly in the architecture of the World Capital Germania. Speer wanted to use the design of the physical space to ensure that the population would develop into a cohesive community.
A clear counter-design after the WWII is the concept of New Babylon by the architect Constant Nieuwenhuys. Unlike Albert Speer, Constant Nieuwenhuys places the individual in the center and predicts an architecture of individual possibilities. Through the elimination of all work and the automation of all processes, people have the freedom to build and design their own environment. All people are thus placed on the same social level.
In today's society, climate change and the depletion of the planet in particular play a significant role. NEOM is a design of a futuristic city that aims to sensitize people and to pay more attention to the environment with its 100% sustainable architecture. Furthermore, NEOM's design also puts people back in the foreground, whereby the innovative progress of this project is based on the community.

The development of social space and the goal of architecture can be seen not only in the overall architectural structure, but also on a smaller scale, many insights can be gained. These will be discussed in more detail in the essay.

The comparison of the various influences of physical architecture on social space and the analysis of the historical reasons for the emergence of the different utopias bring great added value to modern architectural, as well as urban planning projects. This large-scale analysis can substantiate the concept of social space and broaden the view on this topic.

Keywords

Content

Introduction

„The quality of cities can be designed on a drawing board, their beauty comes with time.“

In the context of the general societal discussion about the function and use of the city, no statement could be any more appropriate than this quote by the Italian architect Renzo Piano. Still, could a qualitative city really be designed on the drawing board? After all, history is full of more or less successful attempts at avantgarde urban planning. All of these may have their historical and intellectual justification, but ultimately it is the popularity of their public space that determines whether it meets its citizen's qualitative demands or not. One approach to combining social aspirations with architecture is the architectural utopia.

Architectural utopias are designed based on the ideal human being or the perfect society as their goal. They achieve this goal through the design of space as well as the design of social space. Therefore, architectural utopias have accompanied the cultural history of man since time immemorial and often reflect the current zeitgeist or draw a counter-design to the prevailing social conditions. Consequently, utopias are holistic wishful architectures.

A prominent example of such wishful architecture from the time of the Third Reich is the design of the World-Capital Germania. It is an urban design drafted by the architect Albert Speer for the German capital Berlin. This utopia designs the social space in the sense of representation and control of the ruling Nazis. A clear counter-design after the WWII is the concept of New Babylon by architect Constant Nieuwenhuys. Unlike Albert Speer, Constant Nieuwenhuys places the individual in the foreground and develops an architecture of individual possibilities. An example of utopias of today reflects the social awakening to an innovative and sustainable city. NEOM represents the future ideal city for living and working. In all these utopias, social space is addressed and designed differently.

This thesis will deal with the utopias mentioned above in detail and work out how they conceived and shaped the social space. In this respect, this work adds conceptual value to new architecture or urban projects as social space is also gaining importance in contemporary architecture. In this regard the research question is stated as following:

How do the objectives of architectural utopias in the pre-war, post-war and recent times differ in their treatment of social space?

Methodologically, this work will be based on a wide range of different types of sources such as, utopias of the above mentioned architects as primary documents, and secondary literature as Pierre Bourdieus

book „Physical Space, Social Space and Habitus" and „ New Babylon, The Hyper-Architecture of Desire" by Mark Wigley will be included.

The Utopias will be subjected to a qualitative content analysis, by an inductive understanding of knowledge. The procedure is inductive. First of all, the work will deal with the evalution of space and utopias in general. This will be followed by a discussion and comparison including the mentioned case studies. From this detailed comparison of the different utopias and it's conclusion, components will finally be derived that can contribute to a new theory formation. This final derivation bridges the gap between the theoretical inductive work in this thesis and its practical relevance.

1. Social Space ≠ Social Space

In order to be able to explore and answer my research question, I will define certain concepts. For this purpose, the first chapter deals with the so-called social space in more detail and answers the following questions: What is social space? How does a social space merge into physical space? And how does social space differ from physical space?
The definition and history of the development of architectural utopia will then be discussed, whose understanding will be of great importance for the comparison of the case studies in the following. What is a utopia? For what reasons have utopias developed? And why is it beneficial to trace the evolution of social space through architectural and structural utopias?

At the beginning of the research, I assumed that there would be a clear definition of social space. However, I was soon taught otherwise. In science, there are several definitions and explanations of social space, some of them very different. For example, I specifically talked about physical/architectural social space and others about the sociological approach to social space. So not all social space has the same meaning.

1.1. The Interplay between Social and Physical Space - A Sociological Theory

Pierre Bourdieu (1930-2002) was one of the best-known French sociologists and influenced the postmodern social sciences and humanities with famous works such as "La Distinction" (Bourdieu, 1979) and "Le Sens pratique" (Bourdieu, 1980). In addition to some ethnographic research, he devoted himself above all to explaining the social society (Encyclopaedia Britannica,

2022). In a lecture at the University of Oslo in 1995, he spoke, among other things, about explaining the differences between social and physical space. "Human beings are at once biological beings and social agents who are constituted as such in and through their relation to a social space." (Bourdieu, 1995, p. 11). He further explains that the form of the individual, biological body is always located in a particular place and cannot be in several places at the same time. Accordingly, he sees the human body, which he describes as a locus, as a fixed place that can be described in terms of its rank, position and volume in the same way as objects. Thus, physical space is seen as a gathering and interplay of different things. Social space, on the other hand, according to Bourdieu, is defined by the differences of individuals "[...], that is, as a structure of juxtaposition of social positions." (Bourdieu, 1995, p.12). But how do these social positions affect physical space?

> "Social space is an invisible set of relationships which tends to retranslate itself, in a more or less direct manner, into physical space in the form of a definite distributional arrangement of agents and properties (eg. opposition between downstown and subburbs)." (Bourdieu, 1995, p.12)

Each person, whom Bourdieu describes as an agent, can be defined by his or her permanent residence. The characteristics of this area affect social recognition. For example, a homeless person has almost no political influence. In addition, social status is also defined by objects, such as buildings and housing. "[...]the ostentation of appropriated space being one of the form par excellence of the ostentation of power." (Bourdieu, 1995, p.12-13) The place the agent occupies in social space is thus an indication of the place the actor occupies in the otherwise abstract social structure. The structure of social space, according to Bourdieu, is created by opposing spatial differences (physical space). The occupied space (dwelling, building) is thereby a means of expressing power. (Bourdieu, 1995)

According to the sociology of Bourdieu the social position of an individual is clearly related to the representation of that individual in public space. Or, to use Bourdieu's complex terminology: the social position of an individual is related with the space that has been acquired. People have always used architecture to represent power and domination, or merely saw architecture as a means to an end. When social or societal discontent prevailed, architecture became the means of expression for solutions to these problems, along with new socio-political approaches. The so-called utopia was a form of architectural representation that sociologists as well as architects and artists often used to either point out problems or offer solutions to them.

In the following part, I would like to address the multifaceted concept of utopia and why they should be considered as preliminary sources when studying the evolution of social space.

1.2. The urge for change - The emergence of utopia

The terminology as well as the concept of utopia has been redefined several times through its long existence and is therefore very versatile. Therefore, a detailed and all-encompassing definition of utopia in this essay would go beyond the scope and would not be purposeful. For the argumentative development of this essay, however, it is of great importance to understand the historical course of events and to narrow down the definition of *utopia* for this work.

The first time the term "Utopia" was used was with the hundred-page writing of the same name by the English philosopher, statesman, and noted Renaissance humanist Thomas More. This tale is about a remote island named "Utopia" and was published in 1516 in the Renaissance era. The word "Utopia" was a neologism at that time and was adopted in exactly this spelling by countless languages. The proper name of the setting of More's tale quickly became the designation of first a literary genre, then a comprehensively applicable term in linguistic usage, and today a term that can be used in a wide variety of ways.

The meaning of this word can be derived from the word's origin. Morus used two Greek words: "ou" (not) and "tópos" (place). If one would translate this composition in contemporary terminology literally, it would be called "non-place". This wording can be clearly associated with the so-called classical concept of utopia, with which I will continue in the context of this investigation.

It describes simple ideas, which are interested in a solution of social and economic difficulties and problems. These ideas and proposals for improvement often carry with them a very political character, in the sense that they criticize political circumstances the form of human coexistence. However, the concept of utopia should not be associated with foresight or futurology. Its task is not to describe as accurate as possible predictions of the future but only to present its claim to improve the future.

In summary, the concept of utopia is used to criticize the prevailing times and results in rational thought experiments. (Schölderle, 2017)

These rational thought patterns exist in politics, society, religion, science and technology, but also in architecture, to which I would like to devote this research more closely in the following.

At this point, the concept of the so-called ideal cities is also mentioned. However, it is not to be mistaken for the so-called urban utopia. Ideal cities reached their peak in the Renaissance, in which the typology of the city was understood as a total work of art. They were characterized by geometric

as well as symbolic order. Nevertheless, there are different views in the science for the reasons of these ordered structures. Lilian Hansar, for instance, states in the article "The City as Utopia" (Hansar, 2013) that the clear structures of the ideal cities of the Renaissance were to form the basis for a structured and ideal society.(Hansar, 2013) The archaeologist Ulrike Muss, on the other hand, describes that these orders were not an indication of a democratic mindset, but were merely intended to simplify the recording of property sizes. (Meireis, 2020). One of the first examples of such an ideal city is the octagonal city of Sforzinda with its radially arranged streets. However, this city, designed by the Italian architect and sculptor Antonio die Pietro Averlino Filarete, like many other ideal cities, remained unrealized. (Hansar, 2013)

If one wants to define the difference between an ideal city and an urban utopia, it can be argued that the ideal city was influenced by the urban planning approaches of antiquity and its understanding of history, whereas the urban utopia is based on the understanding that industrial and technical progress can cause a change in social structures. "Die Idealstadt kann als der paradoxe Realisierungsversuch einer Utopie verstanden werden, wobei die Stadtgestalt ihr sichtbares Abbild ist […]." (Meireis, 2020, p. 92).

The so-called revolutionary architecture represents the transition from the ideal city to the urban utopia. The first architectural utopias are located in the 18th century. Especially the designs of the architects Étienne-Louis Boullée and Claude-Nicolas Ledoux are mentioned in connection with these first utopian architectural thoughts. C.-N. Ledoux designed residential houses, the form of which allows conclusions to be drawn about the profession of the occupant. É -L. Boullée's designs are experimenting with new methods of design. (Meireis, 2020)

However, in order to find the actual reason for the emergence of utopias, it is necessary to look at the circumstances at the beginning of the 19th century.

> "Das Geschichts- und Menschenbild hat sich verändert. Der Maßstab guten Lebens liegt nun nicht mehr im gesellschaftlichen Egalitarismus und dessen Bewahrung durch die Unveränderlichkeit des Systems begründet, sondern die Hoffnung auf Metamorphose und Besserung gründet sich jetzt in der Unterschiedlichkeit der Menschen."(Meireis, 2020, p. 96)

The society develops its own will and with this individualism it shapes the approaches of the utopias. Predominant features are now independence, community and living in a supportive society in full harmony. Architectural as well as social utopias thus react to the circumstances of the time. Utopias also emerged during the industrialization phase that respond to the blight of the inner cities caused by industrialization. One of the best-known examples of such a utopia is the garden city. With its

location outside the periphery in the heart of nature, people long to return to health and well-being. (Meireis, 2020)

I would like to describe the requirements for utopias of the modern era in the following using the example of Germany, which was in transition between the Kaiserreich and the Weimar Republic at the beginning of the 20th century. At that time, society was struggling with economic difficulties, such as high inflation and the resulting mass poverty. At this time, two types of hope can be identified: The hope that technological progress would change the circumstances of society, and the hope that social reform could create a communal improvement. (Meireis, 2020) A well-known representative of this period was Bruno Taut, who exchanged utopian architectural ideas made of steel and glass with his exchange of letters within the *Glass Chain group*, which were supposed to stand for technical freedom and the boundlessness of society. (rob, 2016) After the collapse of the world order for many countries after the WWI, many of the most famous architects concentrated on ending social grievances with technical concepts. This was also the case for Le Corbusier with his utopia La Ville Radieuse. "Der Architekt sei Organisator und kein Gestalter mehr von Objekten […]"(Meireis, 2020, p.107). On the other hand, social and humanist-influenced utopias developed, such as design ideas for community-owned architecture in nature by Renée Gailhoustet. (Meireis, 2020)

Postmodernism is considered a critical examination of modernist architecture and differs from it by having more discourse. While the modern is characterized by functional and technical structures, postmodernism clearly rejects pure functionalism. A formal language emerges that goes back above all to ancient classicist architecture. However, this does not mean the simple copying of antique structures, but the creative achievement of the individual (the architect) and the abstraction of the structures beyond recognition. (Ingenieurkammer Bau Nordrhein-Westfalen, 2022)

The preceding analysis of the development of utopias demonstrates only one conclusion: utopias are always accompanied by social change and socio-political dissatisfaction. Architecture offers society a way out of the prevailing situation and promises improvements, if not solutions, to far-reaching and diverse problems. Thus, utopias have always reflected the desires of society, and this is precisely the reason why I will deal with utopias in this research, which is devoted to the study of the evolution of social space with case studies from the pre- and post- war era as well as the recent times. They provide an alternative and profound approach for analyzing the purest requirements of social space within the historical context they were produced.

2. Social strength and its architecture

This Part will explain the historical context the utopias were produced and it will be explained why the choice fell on precisely these utopias of precisely these times

As mentioned in the first chapter, utopias are always accompanied by social changes. Therefore, the case studies should be chosen for a time that is permeated by social and societal changes and grievances or problems. With this method, the changes and demands on social space in connection with physical space can be understood most clearly. In order to do this adequately, I will deal with one utopia from the time before and one from the time after the WWII. In order to include a current reference in this work, however, it is followed by a utopia from the present day.

The comparative analysis begins with the utopia of the so-called *World Capital Germania*, an urban planning design by the architect Albert Speer, who is regarded as Adolf Hitler's house architect. This project is a comprehensive re-planning of the German capital of Berlin, which aims to make Berlin comparable to all the great cities of the world, if not surpass them in size and splendour. If one considers the social composition as well as the social circumstances of the time, the following thesis can already be put forward, which must be examined in the course of the following:

H1: Within the framework of the utopia World Capital Germania, people are no longer regarded as untouchable individuals, but are made to subordinate themselves to the masses in the sense of a national community. The architecture of the public space plays a leading role in this.

The second example of a utopia will refer to the period after the WWII. It bears the name *New Babylon* and was designed by the Dutch architect Constant Nieuwenhuijs. Like the World Capital Germania, this utopia aims to form a new society that contrasts with the past. In this context, it can already be said that New Babylon is a counter-design to Speer's Berlin, in which the focus is on the small-scale. The following thesis will be analyzed accordingly:

H2: The design of New Babylon is intended to give back to the individual the feeling of self-determination that has almost completely disappeared after long losses of freedom. To this end, architecture is not seen as private or public, but "belongs" to everyone equally.

In order not to leave out today's social contexts and priorities in this essay, the analysis of the social space follows on a third current utopian design. The *NEOM* project was launched in 2019 and aims to

develop a completely self-sufficient city. Located in Saudi Arabia, a city is planned whose latest technology and progress will be developed in harmony with the population.

H3: The focus of the city and social space on the individual is deformed. Now technology and progress take the first place, whose creation lies in the hands of the individual. Through pleasant, green, social, public spaces, the individual can relax and thus concentrate even better on the creation of innovative structures. The individual should therefore be a tool to an end.

In summary, it can be said that the selected projects have to deal with different social priorities and historical circumstances. They all deal with these conditions in different ways and develop possibilities or images of society that do justice to these times and demands. The creation of a new architecture, i.e. the connection of social space with physical space, is a high priority in all projects. The historical backgrounds of the utopias and how the social structures affect the built space of these or what differences there are with regard to these will be analysed in more detail in the following.

2.1. The Desire for Clarity and Power - World Capital Germania

If one deals with the period of the Weimar Republic in Germany, one is confronted with many crises of various kinds. These draw their consistency not only from economic and political difficulties, but also from frictions within society.

The era is marked by social friction triggered by the economic difficulties.
Even before the beginning of the world economic crisis in 1929, there were large protests by the farmers and industry, who complained about the state's wasted and unfairly distributed funds. In addition, due to the economic weakness, there was already a high level of unemployment before 1929. The initially beneficial inflation during the WWI turned into hyperinflation and many citizens lost confidence in the government. When the effects of the world economic crisis spilled over from the USA to Germany in the autumn of 1929, unemployment in Germany again rose enormously. The unemployment insurance scheme that was then set up quickly collapsed due to overload, and the state's austerity policy had a direct impact on the lower classes of the population.
All these difficulties ended in the loss of confidence of the citizens and the resulting rise of the parties that were politically considered extreme, the KPD and the NSDAP. (Raithel, 2018)

However, economic difficulties were not the only factor in the rise of these parties. The population found itself between two extremes at the time of the Weimar Republic: awakening and tradition. A large part of the population was taken by surprise by the defeat of the German Empire in the WWI and had to struggle with the imposed peace conditions. Such subjugation was not only difficult within the population, but also at the political level. Efforts to fulfil the Treaty of Versailles repeatedly led to disputes domestically.

After the failure of all government formations in the years and months before, Hitler was appointed Reich Chancellor on 30 January 1933. To the delight of a large part of the population, who were tired of the suffering and the constant new elections. (Storm, 2011)

Hitler promised to bring the people back to "[...] Ehre, Arbeit und Brot [...]" (Demenok, 2005, 00:00:24). Furthermore, he planned the creation of a new "[...] Deutschbewusstsein[...]" (Turek, 2020, p.10). If one deals with this period in detail, the word of Germany's reawakening is often mentioned. After the socially as well as politically unstructured time of the Weimar Republic, the missing cohesion of the population should be recreated and all conflicts should be put down. For the reawakening of Germany, the country needed a united population whose goal was the community's progress. This could only succeed if the scattered German people developed into a cohesive "Volksgemeinschaft". (Turek, 2020)

The new "Deutschbewusstsein" was to create, among other things, an artistic and architectural image that would free itself from the hands of the Weimar Republic.

> „Architektur hat die einzigartige Fähigkeit den physischen Raum zu steuern. Dekrete, Reden, Regierung, Propaganda sind im Vergleich etwas kurzlebig. Es gibt zwei unterschiedliche, aber interagierende Arten, wie Architektur konzipiert werden kann. Das erste ist, Architektur als Form—als Kunst—zu betrachten. Die künstlerische Architektur arbeitet mit visuellen Konzepten und kann Wert und Gewicht über das visuelle Medium kommunizieren. Das zweite ist Architektur als Funktion. Die funktionale Architektur nutzt den physischen Raum, um das öffentliche Verhalten zu steuern. Durch die Manipulation struktureller Formen wie Größe und Form können Gebäude Elemente der Sozialtechnik erreichen." (Turek, 2020, S.24)

The so-called classical aesthetics became the attitude of the fascists' architecture. They justified this copying of ancient and Roman models with the alleged Aryan influence on this very architecture. The Nazis saw in its clarity, simplicity, structure and order the perfect means to express their claim to power and the lack of order in society. The combination of modern architecture with the striving for growth as well as technical progress, the detachment from the past, characterised this architecture.

(Turek, 2020) In this way, a "[...] physische Realisierung der „Volksgemeinschaft" [...]" (Turek, 2020, p.17) was aimed for.

Berlin, as the new capital, was to attract all the attention in the construction of the new society. According to the Nazis, the city should be able to compete with all the capitals of the world. However, in the eyes of the Nazis, what Berlin lacked to meet this requirement was the structure and appearance of a world metropolis. Consequently, the liberal, democratic and Jewish city was to be abolished. Goebbels thus said: "Diese Stadt werden wir neu gestalten. Es wird unser ganzer Ehrgeiz sein, ihr wieder ein deutsches Gesicht aufzuprägen." (Demenok, 2005, 00:01:04-00:01:12).
"Berlin wird als Welthauptstadt nur mit dem Alten Ägypten, Babylon oder Rom vergleichbar sein." (Demenok, 2005, 00:22:16-00:22:21) Thus, a clear self-contained architecture was to develop for the social structures of society, which drew Berlin as an emerging city.
In the summer of 1936, Hitler commissioned his most trusted architect, Albert Speer, who was to accompany him for several more years, to design a new city of Berlin. The so-called "World capital Germania".
The city of Berlin had grown organically in the preceding centuries. According to Hitler, this organic structure would not meet the demands of a metropolis. Many smaller city centers were to give way to one large center. When asked why it always had to be the largest, Hitler replied: "Ich tue es, um dem einzelnen Deutschen wieder das Selbstbewusstsein zurückzugeben. Um auf 100 Gebieten dem Einzelnen zu sagen, wir sind gar nicht unterlegen, sondern im Gegenteil. Wir sind jedem anderen Volk absolut ebenbürtig." (Demenok, 2005, 00:39:10-00:39:23)

At this point I would like to revisit Bourdieu's theory, as it can be applied to Hitler's behaviour. Hitler uses physical space to shape his position in social space. In other words, Hitler wants to make his claim to power clear through the appropriation of space. Therefore, he uses architecture, which is the largest and most present medium. At the same time, he wants to transfer this claim to power to the people in order to show them that a closed community can create more than an individual alone.

The fundamental idea of the new division of Berlin was an axial grid, which divided the city into four parts. One of the axes was the north-south axis. (Turek, 2020)
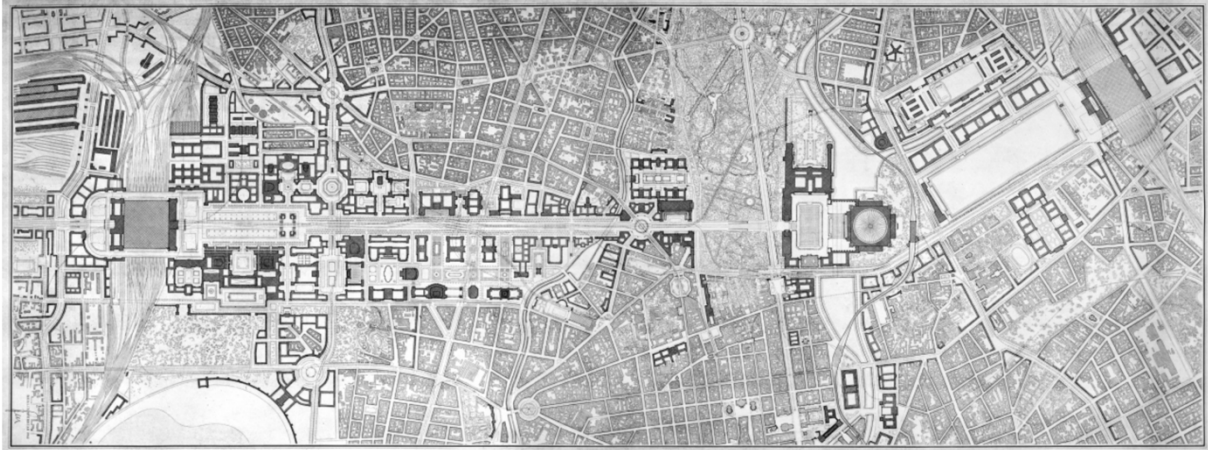
Figure 1: Plan of the Utopia World Capital Germania (Gonzalez, & Angelica, 2015)

It was supposed to have a length of about 40 kilometers and contain a heart of about five kilometers (figure 1) (Reichhardt & Schäche, 1998). The width of about 120 meters was supposed to be able to compete with the size and magnificence of the Champs Elysée in Paris (Reichhardt & Schäche, 1998; Turek, 2020). A new northern station in the present-day district of Moabit and another new southern station in the district of Tempelhof formed the two ends of the core (Reichhardt & Schäche, 1998). These two stations were intended to embody Berlin's important global influence and each was to be the size of the Pentagon (Turek, 2020).

Figure 2: The north-south axis: 5 kilometer long main section enclosed by the Great Hall and the great square (in the background of the picture) (Speer, 1939/1944)

Representative buildings enclosed the north-south axis. These magnificent buildings contained ministries, monuments and museums. (Demenok, 2005) The buildings were arranged in ascending order of importance (figure 2). The highlight of Germania's urban development was the Great Square. The most important buildings in Berlin were gathered around it. (Turek, 2020) In addition to the Reichstag building, the Großdeutscher Reichstag, the High Command of the Wehrmacht, the Great Hall and the Reich Chancellery, there was also the Leader's Palace with a length of 400 meters, a dining hall that could seat a thousand people, and a cinema hall that could hold the same number of people (Reichhardt & Schäche, 1998; Turek, 2020). For gatherings of the population or events, the large square was supposed to be able to hold up to a million people (Turek, 2020). This was Hitler and Speer's way of expressing the general spirit of awakening of the time mentioned at the beginning of the chapter (Whyte & Frisby, 2012).

It was not the large square, however, but the so-called Volkshalle or Great Hall, which was to be the crowning glory of the world capital Germania and thus symbolize the center of the Third Reich. It was to form the end of the north-south axis, roughly where the so-called Spreebogen (main station) of Berlin is located today. (Turek, 2020) The building was to be approx. 315m x 315m in size, consist of a 75-meter-high base structure and a dome with a 250-meter diameter (Reichhardt & Schäche, 1998). To imagine this volume and the dimension of the building, I would like to mention that the Volkshalle could hold 17 times the volume of St. Peter's Basilica in Vatican City (Demenok, 2005). Because of its gigantic size, it was also called the eighth wonder of the world. The great hall was also suitable for large gatherings, similar to the great square it was connected to. (Turek, 2020) About 180,000 people could find their place there while standing (Dassanowsky, 2006).

The main task of the Volkshalle was simple. The individual was to be literally struck by its size when entering it (Turek, 2020).

> "Unsere großen Kultbauten werden die Dome in den Dimensionen lächerlich machen. Lassen sie nur so einen kleinen Bauern in unsere große Kuppelhalle in Berlin treten. Da bleibt ihm nicht nur der Atem weg. Der Mann weiß von da an, wohin er gehört." (Demenok, 2005, 00:21:12-00:21:28)

If a crowd of 180,000 people were to enter the Volkshalle and listen to Hitler's speeches, the appearance of the individual would be lost in the mass. This is because all the people are concentrating on the same event and thus also have the same line of vision and posture. The individual should therefore subordinate himself to the mass and obey. Only then would a functioning and powerful community be able to emerge. The colonnades in front of the great hall had a height of 30 meters and a diameter of three meters. Through their formal language, they were meant to suggest stability of power and society. (Turek, 2020)

If a traveler in the new Berlin were to arrive at the southern train station and leave the gigantic building, he would find himself at the beginning of a well-planned urban axis. The southern train station was on an axis with the great hall, so that the visitor would have been overwhelmed by the sight (figure 2). "Menschen existieren nur, um diese grandiosen öffentlichen Räume zu bewohnen, nicht umgekehrt." (Turek, 2020, p.45)

The second axis of the axis cross was the approximately 50-kilometer-long east-west axis. It was supposed to function as a parade street. In order to make it more representative and to widen it, the Charlottenburg Gate was pulled apart and the Berlin Siegessäule (Victory Column) was also moved from Königsplatz to the axis as well as being raised by one drum (7,5 meters). With the completion of

the construction work, the Axis was inaugurated in April 1943 with the largest parade in the history of the Nazis. (Demenok, 2005)

2.2. The Desire for Change – New Babylon

Already during the war, but especially in the post-war years, urban planning and architecture experienced a strong boost. Cities were rebuilt larger and more extensively to accommodate the growing population. Small villages grew into large cities, which in turn quickly resembled metropolises. The downside of this development, however, was that the size of the cities led to the creation of more decentralized centers, which could be found all over the city. As a result, the cities became decentralized. This dilemma was an invitation to all urban planners to plan new systems, even new cities. One result of this period was the "Charter of Athens". The Charter of Athens was created on the initiative of the CIAM (Congrès Internationaux d'Architecture Moderne) as an urban planning manifesto that was to represent a model for future urban planning. In 1933, the manifesto was published by the architect Le Corbusier, in which above all "[…] Sonne, Licht, Luft und Hygiene[…]" (Schmahl, 2005, p.3) were emphasized as special features of the new cities. Another very important theme was the separation of the people' s life activities of the time. Thus, the future city was to be divided into "[…] Wohnen, Arbeit, Freizeit und Verkehr […]" (Schmahl, 2005, p.5). Accordingly, many urban utopias emerged that envisaged the functioning of people in a city. At this point, the term 'machine a habiter' - the city as a machine for living - used by Le Corbusier should be mentioned. People should gradually only function and commute between living and working. What was not taken into account in these urban planning ideas, however, were the people's demands on life, the desire to live after years of war. Young people protested for their freedom and to oppose the transformation of life into a permanent state of work. The young generations saw their advantage and their meaning of life in creativity, which should give them back the fun of life. (Stedelijk Museum, 1960)

> "Town planning is not industrial design, the city is not a functional object, aesthetically 'sound' or otherwise; the city is an artificial landscape built by human beings in which the adventure of our life unfolds."(Stedelijk Museum, 1960, p.132)

The utopia New Babylon is also placed in this period of radical social change as well as ongoing modernization and growing population. It arose from the criticism that life at that time allowed little

room for art and reflection of the current zeitgeist, which meant that one's own creativity could not be pushed forward and expressed enough. (Mari, 1998)

New Babylon was designed by the architect Constant Nieuwenhuys, who used his first name as a pen name. Through the design of New Babylon, Constant became one of the most famous and future-oriented architects of his time. From 1956 to 1974, most of his architectural and artistic life was devoted to the New Babylon project. When Constant spoke about his works, he vehemently refused to use the term utopia, as he did not understand his New Babylon as an abstract concept, but as a plausible solution to urban coexistence. (Mari, 1998)

Constant had a critical relationship to the current times(Mari, 1998). During his lifetime, he was of the opinion that modern architects misjudged the current social and political situations and their connection to the course of history. According to his assessments, people were not only still struggling with the consequences of WWII, but also the progressive modernization and mechanization, as well as the rapid increase in population. In spite of this, architectures were being created from scratch, all of which were shaped solely by the function of space in order to achieve the greatest possible economic success, which was of such great importance for the well-being of the population after the war. However, this was about to change for the good of humanity. (Wigley, n.d.)

"The increasingly traumatized inhabitants have to take over the shaping of their own spaces to recover the pleasure of living." (Nieuwenhuys, 1998, p.9)

The idea of New Babylon is the last all-encompassing attempt to change humanity or to develop a new human being. The social space should be the driving and most important factor.

Unlike the world capital Germania, New Babylon was to be a manifesto, for which Constant saw the creation of a new social space as necessary, in which individuals and society would once again come to the fore and reach the pinnacle of their existence. (Mari, 1998; Nieuwenhuys, 1974)

This new social as well as physical space was to become a place of encounters in which all spaces belonged to the community and individuals lived together (Mari, 1998; Nieuwenhuys, 1974).

Constant redefined life as one big game that valued the present as much as the past. New Babylon is oriented towards freedom rather than function. (Mari, 1998)

Constant saw the beginning of his new society in automating all work by performing production processes by machines (Wigley, n.d.). Because people were no longer bound to their work, with which they had to finance their lives, they could apply the extra energy to their creativity. This was of great importance because Constant believed that without creativity, human beings could not reach the peak of their existence. (Nieuwenhuys, 1974)

"Leisure time will be the only time. Work gives way to an endless collective play in which all fantasies are acted out. The static constructions of architects and town planners are thrown away. Everybody becomes an architect, practicing a never-ending, all-embracing 'unitary urbanism.' Nothing will be fixed. The new urbanism 'exists in time, it is the activation of the temporary, the emergent and transitory, the changeable, the volatile, the variable, the immediately fulfilling and satisfying.' An intimate bonding of desire and space will produce a new kind of architecture for a new society." (Jacobs, 1992, p.9)

Another important feature of New Babylon was the non-existence of time. Constant believed that if a person was free in everything he did, where he would go and when he would do it, then time was no longer a determining factor in the day. The only thing a human being should pay attention to is his desire for entertainment. Therefore, the human being, whom he called "Homo Ludens" at this stage, would create new techniques, new standards, new environments that would satisfy his desire for life. When this was done, Homo Ludens would move on to explore his created environment. Homo Ludens would thus find himself in a cycle of endless creation.

This new definition of time and space would also change the demands of living/staying, as the individual would be on a constant journey. They would no longer need a permanent home, creating a new kind of city, which he tried to explore with New Babylon. He criticized the fact that the society of the time always stayed in one place and only a few outliers dared to leave the known place. New Babylon, however, lived from a great mobilization of all individuals who wanted to live and discover. The urban environment had to be able to respond to this movement. (Nieuwenhuys, 1974)

"New Babylon ends nowhere (since the earth is round); it knows no frontiers (since there are no more national economies) or collectivities (since humanity is fluctuating). Every place is accessible to one and all. The whole earth becomes home to its owners." (Nieuwenhuys, 1974, p.161)

Structurally, New Babylon is a city that has lost all contact with the ground except for the pillars on which the city is built (figure 3) (Wigley, n.d.). By elevating the urban plain on pillars, a second artificial landscape is created above the natural landscape, which should characterize the earth's surface (Nieuwenhuys, 1974). These building structures are called sectors by.
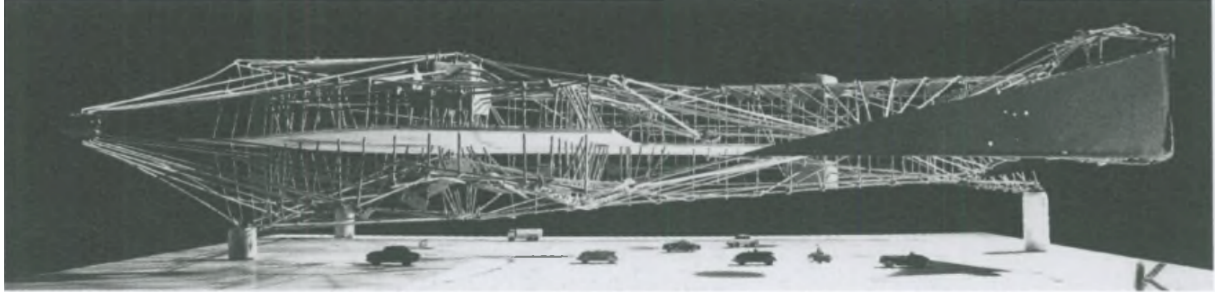
Figure 3: Photograph of the structure of a cluster of New Babylon (Wisman, n.d.)

Different and unlimited levels are stacked on top of each other and are constantly changing due to the creativity of the people. These levels are supported by mighty steel cables and load-bearing constructions, and although there is little outdoor space, all traffic is banned from the sectors. (Wigley, n.d.) This involves moving air traffic to the terraces at the top of the sectors and land traffic below the structures to the ground. At this point Constant distinguishes between a gigantic macro structure and individual, constantly changing micro structure. He defines the macro structure as the fully automated productions and the new clusters of cities. One should imagine these clusters as follows:

> "It is a mainly horizontal skeleton, extending over ten or twenty hectares at some 15-20 meters above the ground: the total height is somewhere between 30 and 60 meters. Inside, one or more fixed nuclei contain a technical center and a service center that is also a hotel reception center with individual rooms. Some of the sectors are provided with sanitary and teaching facilities, warehousing and distribution facilities for articles of everyday use. Others, with libraries, scientific research centers and anything else that may be necessary. The nuclei occupy a part of the sector; the rest, the most important part of New Babylon, is a social space with moveable articulations: the playground of homo ludens." (Nieuwenhuys, 1974, p.162)

In contrast, he refers to the interior of these structures as a microstructure. The interior would be fully air-conditioned due to the lack of natural ventilation. (Nieuwenhuys, 1974) The individuals are given materials, colors or other objects so that they can design their own areas wherever and however they want in the sectors. At the same time, the interior can be adapted to their own preference at any time. Features such as light/illumination, color, materiality, temperature and humidity can be changed.
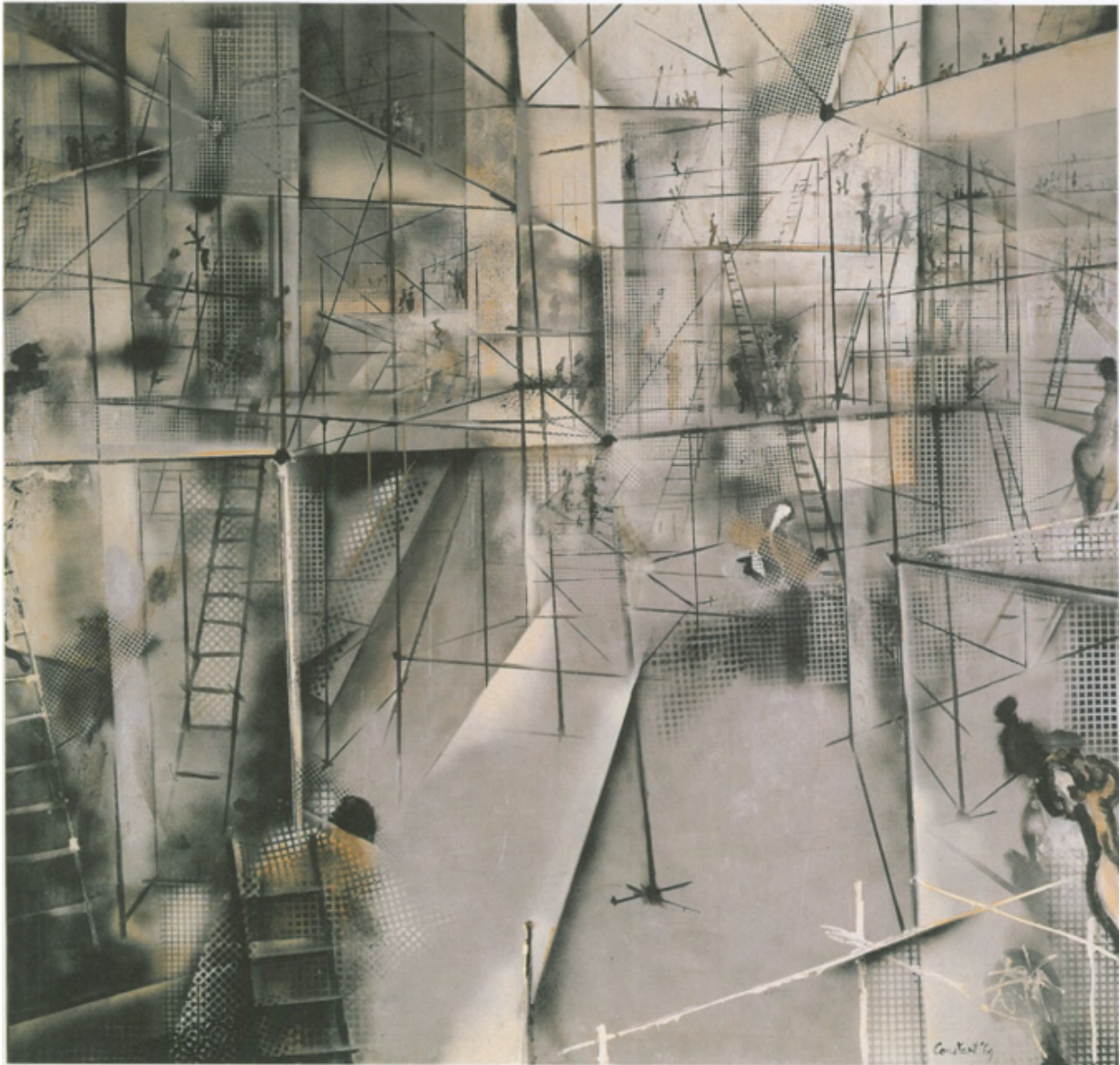
Figure 4: The changeable structure of the interior space of New Babylon (Nieuwenhuys, n.d.)

Through structures such as ladders, stairs and ramps, levels and rooms can be connected to each other so that people can be together at any time (figure 4). The gigantic sectors are not only networked within them, but also with more distant clusters. Thus, New Babylon is a single interconnected structure. (Wigley, n.d.)

Constant calls the people who live in the sectors the "New Babylonians". He describes them as individuals who wander through the sectors without any social, political or artistic pressure.
  They can make a decision on their own to stay in one place, shape it according to their needs, and move on. Despite this naive-seeming life, the Babylonians are aware of their power, which allows each one of them to be a shaper of a world. Each individual's existence contributes to the development of a powerful social space as well as physical space. Constant describes the real society at this time as a static one that educates people from the beginning of their lives to make themselves

useful in the world. The Babylonians, on the other hand, break away from this intention and develop a great deal of creativity, which is the most important means to freedom. Any kind of education would oppress Homo Ludens and deprive him of creativity. Therefore, the only kind of teaching that Homo Ludens should experience is play. He learns through the creation of his environment and the creativity of the game that results from it. "In New Babylon, where no 'order' is respected, community life takes shape within the dynamic of permanently changing situations." (Nieuwenhuys, 1974, p.163) In real society, one is taught to be better and to be able to outdo one's competitors wherever possible in order to earn a comfortable living. This does not lead to a contented life together, but always to competing against each other. Through the absence of the need to make a living, the competitive and the aggressiveness falls. Only then is it possible for people to live peacefully and in harmony with each other. (Nieuwenhuys, 1974)

2.3. NEOM - Accelerator of human progress

The following part of my essay will no longer deal with the past, but will analyze today's society and its difficulties. As in the previous chapters, it is followed by a utopia that reacts to the given circumstances and aims to provide solutions.

If we look at today's society, one of the biggest challenges it has to deal with is the climate crisis. "Die vom Menschen gemachte Erderwärmung ist die größte Bedrohung unserer Zeit." (Greenpeace, 2022) Scientists warn, based on measurement data from the last decades, that the average global temperature may rise by up to 6 degrees in the coming century. (Greenpeace, 2022) One of the biggest causes of climate warming are the increasing greenhouse gases in the air. The concentration of these has risen sharply since the middle of the 20th century, when industrialization began. (Umweltbundesamt, 2021) Environmental organizations such as Greenpeace warn that without a cessation of the rise in average global temperature and human emissions of greenhouse gases, the weather system as we know it will collapse. (Greenpeace, 2022)
The global climate movement has gained significant popularity in recent years because, according to scientific forecasts, we are at a crossroads.
Climate researchers claim that from a warming of 2 degrees and more, it would only be possible to limit global warming to a limited extent, let alone stop it.
Since all countries in the world are aware of these facts, there are many approaches and strategies to stop this change. To curb the biggest cause, greenhouse gases, sources of emissions must be reduced. This is possible with the shutdown of coal-fired power plants, a shift in thinking away from

fossil fuels to renewable energies, a revolution in private and public transport, and a shift in thinking towards more sustainable agriculture. (Greenpeace, 2022)

To prevent an even greater climate crisis, there must be a shift in thinking towards a sustainable economy and way of life that lives in harmony with nature and gives it time to recover.

Another topic that has shaped the last few years is the Corona pandemic. Since the beginning of 2020, people have had to deal with constantly changing regulations in public and private life. Especially during the times of lockdown and quarantine, the immediate living environment gained in importance.

Citizens preferred to move only within a smaller radius in order to keep the risk of infection as low as possible. Instead of using public transport, people took their bicycles, did their shopping in the shop around the corner and instead of entering unventilated indoor spaces, friends were invited for walks. Experts refer to this smaller environment in which people spent time as the so-called 'quality of the living environment'. As long as the quality and design of these spaces were appropriate and in a satisfactory condition, they were increasingly accepted by the population. An important point was the well-developed infrastructure and the sufficient density of offers. If these offers of daily life are only a short walk away, this increases the quality of the living environment. People feel comfortable in their surroundings, which also leads to improved neighborhood relations and the overall social fabric of a city. Thus, the Corona pandemic has taught us to pay more attention to our built environment. Not only in terms of what is on offer, but above all in terms of the people. As individuals and also as a component of the community. (Fuhrer, 2022) Accordingly, the future development of cities should distance itself from pure functionalism within the city and once again pay more attention to human needs.

At this point I would like to introduce the last utopia of this essay. NEOM primarily addresses climate change but can also address the changed living situations caused by the Corona pandemic. This is even though the mega project was presented by Saudi Arabia's Crown Prince Mohammed bin Salman on 24 October 2017, several years before the pandemic began.

Neom is a planned city of the Saudi Arabian government on the coast of the Arabian Sea. It is part of the Vision 2030 project, with which the government wants to give the country more international importance and prosperity. (NEOM, 2022c) Saudi Arabia earns most of its income from the export of oil, which is common in the country. However, after oil prices collapsed in 2014 and the country suffered major losses, the Vision 2030 project now aims to reduce dependence on oil and create other sources of income. (Clausen, 2017)

"[…] Neom is a Vision of what a new future might look like. It's an attempt to do something that's never been done before and it's coming at a time when the world needs fresh thinking and new solutions. Simply put, NEOM will be a destination, a home for people who dream big and want to be part of building a new model for sustainable living, working and prospering."(NEOM, 2022c)

The project is adorned with the location of the country of Saudi Arabia, which is easily accessible by plane from anywhere in the world due to its global central location. 26,500 square meters of land that most of today's urban planners would classify as uninhabitable. Mountains, deserts, rocks and coastline make up the landscape of NEOM and form an extraordinary natural spectacle. But this seemingly unattractive location for a new city was chosen for a reason. The aim of NEOM is to help almost disappeared and suffering ecosystems to recover. This is to be done by humans living in harmony with nature, developing around it and not over it. It should not be further exploited through the extraction of raw materials. Therefore, the words Protection, Sustainability, Future and Conservation are important. (NEOM, 2022c)

NEOM will produce 100% of its energy from renewable sources and thus be a role model in the energy transition for the whole world. Furthermore, with the help of renewable energies, water should be cleaned up, used for production and, if possible, returned to the earth. (NEOM, 2022c)

NEOM is also expected to establish itself as one of the world's leading economies. With its enduring reputation, it is intended to attract both large and small or fledgling companies that put innovation and drive first. NEOM will be a place where they can not only research, but also develop and market their new technologies. Trade and industry will be aligned so that trade and supply chains work together smoothly. (NEOM, 2022c)

The first society to grow and live in NEOM will be based on two levels of infrastructure. One physical and one digital.
Unlike many contemporary cities, urban planning will not be planned around transport, but around people. The idea is that all important functions can be reached on foot within five minutes, as there will no longer be any roads. (NEOM, 2022c)

The difference to the other utopias a is that NEOM is divided into a total of 10 smaller projects. Three of them have already been published: TROJENA, OXAGON and THE LINE. In the following I will

describe these three projects in more detail. However, it should not be forgotten that these three projects are all in line with the previously described characteristics of NEOM.

2.3.1. THE LINE – A revolution in urban Living

"Throughout history, cities were built to protect their citizens. After the Industrial Revolution, cities prioritized machines, cars and factories over people. In cities that are viewed as the world's most advanced, people spend years of their lives commuting. By 2050, commute durations will double. By 2050, one billion people will have to relocate due to rising CO2 emissions and sea levels. 90% of people breathe polluted air. Why should we sacrifice nature for the sake of development? Why should seven million people die every year because of pollution? Why should we lose one million people every year due to traffic accidents? And why should we accept wasting years of our lives commuting? Therefore, we need to transform the concept of a conventional city into that of a futuristic one." (Salman & NEOM, 2021)

Figure 5: Plan of the 170 kilometer long Project THE LINE (Shaw, 2022)

THE LINE is a 170 kilometer long urbanized networked strip connecting 4 different landscapes (coast, desert, rocks, mountains) in the country (figure 5) (NEOM, 2022b; Salman & NEOM, 2021). It is planned for about 1 million people of international origin. There are no cars, no roads and no emissions. Urban planning and architecture are built around nature and attention is paid to public space and quality of life. THE LINE is a response to the difficulties in infrastructure, pollution and the increase in inner-city traffic in today's cities. Following the

large-scale NEOM project, all essential facilities in THE LINE are within 5 minutes walking distance (figure 6). (Salman & NEOM, 2021)

Figure 6: The structure of the many small distributed urban centers adapted to the life of the people (Shaw, 2022)

For fast and effective movement, the city is divided into three layers. The pedestrian layer, the service layer and the spine layer. This division and the fast travel systems built underground make it possible to commute no more than 20 minutes between two points within THE LINE. (NEOM, 2022b)

2.3.2. OXAGON – A reimagined industrial city

> "Like nowhere else on earth, this pioneering cognitive city is a place where businesses, industries and lives are built."(NEOM, 2022a)

The OXAGON will be the place of economic growth and diversity in NEOM and thus in all of Saudi Arabia. Functionally, the OXAGON can be thought of as a large, cohesive port city (Al-Nasr & Salman, 2021). However, it is more like a revolution of the unattractive industrial Ports as we know them today. Here, a fully automated port including automated supply chains is to be built. As a result, the OXAGON is called the "Global gateway for world trade" (NEOM, 2022a) by its developers.

Due to its location on the Red Sea, the OXAGON is also close to the Suez Canal, through which 13 % of all world trade flows. So, the location of the industrial port could not be better situated in terms of economic gain.

Figure 7: Simulated aerial view of the city of OXAGON (NEOM, 2022)

The city will be built as a 48 km2 octagonal floating design (figure 7). This shape means that the environment will be touched as little as possible and thus protected. In the center of the octagon are the harbor and the logistics center as well as the majority of the dwellings. These experience an enormous degree of quality of life due to their natural and oceanic design. (Al-Nasr & Salman, 2021) The main logistical task of the OXAGON is to support the resident companies in all matters and thus enable the teams to grow beyond their intellectual limits. In keeping with the innovative character of NEOMS, companies with new, forward-looking and future-changing ideas will settle in the OXAGON. An incentive for this is the business-friendly working environment with investor relevance. (NEOM, 2022a)

2.3.3. TROJENA– The mountains of NEOM

The last project already published by the NEOM project is TROJENA. As a recreational project, it is considered the landmark of Saudi Arabia and aims to boost tourism in the region as well as promote the country's diverse landscape. (Al-Nasr & Salman, 2022; NEOM, 2022d)

Figure 8: Simulated aerial view of the centre of TROJENA (NEOM, (2022)

50 kilometers from the Gulf of Aqaba coast, in the middle of mountain nature, TROJENA is to become the model for all new mountain resorts (figure 8). It advertises that there is no place so far where the possibilities for leisure activities are so all-embracing and diverse. In order to put people first in this project, TROJENA is not only to become a place, but also to shape society. People should want to come back to the place of interaction and networking with different people from NEOM. (NEOM, 2022d) The project is scheduled for completion in 2026 and will be able to accommodate approximately 700,000 visitors and 7,000 permanent residents by 2030. (Al-Nasr & Salman, 2022) The dwellings do the same with the wide range of leisure activities on offer. From flats to houses to villas to entire resorts, TROJENA will offer something for every preference. The heart of TROJENA is the artificial lake, which was planned by engineers. Only the most modern architecture is located around it. I take the liberty of commenting at this point by suggesting that such buildings are not possible or are too special to appeal to the masses. However, it is claimed that TROJENA combines modern technologies, innovation and sustainability. (NEOM, 2022d)

In the coming years, NEOM will present further different projects that are intended to be models for a future in which living and working are sustainably combined. (Al-Nasr & Salman, 2022)

3. Analysis - On the Supers of Social Space

In the following part of this essay, I will compare the three utopias described above in order to understand the development of social space. In doing so, I will limit the analysis to three major topics of the utopias: the historical background of the emergence, the definition of society, and the role of architecture. But why is it important to analyze and interpret precisely these thematic areas? The development of social space is based on an interplay of these three topics. Historical circumstances become social problems. As a result, the population suffers and tries to free itself from the predicament in thought experiments. This wishful thinking in turn reflects the perfect social image, which is supposed to find expression through a new form of architecture. So, these thematic fields of history, society and architecture are not only interrelated, but they influence each other. Therefore, all of the arguments that I will present below constitute a cause or accurate description of the development of social space. I will mention the utopias in each argument in chronological order so that the temporally dependent development can be clearly presented.

3.1. The historical background

Due to economic difficulties and the effects of the world economic crisis after the WWI, people in Germany lost their jobs and had to live in extreme poverty. The state invested money that the population never saw. People lost confidence in the ruling government. Non-governmental, smaller parties such as the right-wing NSDAP party saw this as their chance for popularity and promised the citizens improvements. As hope is one of the strongest means of influence, the NSDAP won and a few years later provided the chancellor: Adolf Hitler. With him, the utopia of "World Capital Germania" began to develop. (Raithel, 2018)

New Babylon also had to deal with economic difficulties after the war, but it had to react to completely different problems: the rapidly growing population. Since the cities had to be cleared of rubble and rebuilt anyway, city planners saw their chance to realize a wide variety of ideas for a modern city. Many of these ideas proposed cities based on the Charter of Athens, which fell into pure functionalism. New Babylon fought against this image of the city and wanted to achieve that not traffic and production, but people could decide on the structure of a city. (Stedelijk Museum, 1960)

Thus, similarities to the modern utopia NEOM can be found. Besides economically motivated reasons for building this mega-project, NEOM represents a return to the conscious perception of people and their surroundings. Although there is no exclusive focus on people, there is an effort to allow people to exist and develop as well and as long as possible. This is to be achieved through a 100% focus of the cities on their natural environment and environmental protection.

In the following, some important specific facts of these historical reasons will be analyzed in more detail.

After the war, Germany found itself in a society divided in two, between awakening and tradition. Tensions and disagreements arose between these two groups, which Germania attempted to calm down and guide back into a common clear direction. (Raithel, 2018)
On the contrary, there were no tensions in the population at the time of the creation of New Babylon. People moved closer together due to the consequences of the war and helped each other. The only tension that needed to be addressed was people's feelings towards the numerous functionalist architectures and the exclusion of humans from the planning of cities. Furthermore, the younger generations protested against a life that was limited to work and did not allow for any leisure creativity. (Stedelijk Museum, 1960)
NEOM, on the other hand, is presented as if there were no tensions at all, leaving aside the deterioration of the climate. There were no cornerstones or disputes between the people.

Another interesting point is the desire for permanence. This can be found both in Germania after the WWI and in New Babylon after the WWII (Sturm, 2011). Only NEOM does not demand permanence, but a new consciousness of people about how planet Earth is really doing in relation to climatic changes. The desire for a new consciousness is again also found in Germania and New Babylon, which differ from each other and also from NEOM's desired consciousness. Germania calls for a return to the German land, which was a satisfaction for people who were dissatisfied with the peace arrangements for Germany in the Weimar Republic (Turek, 2020). While New Babylon did not call for a new national consciousness, it did call for a new consciousness of art, which was lost through the war.

To conclude the historical reasons, I would like to discuss the cohesion of societies. Such cohesion was no longer to be found shortly before the emergence of the world capital Germania, due to the difficulties described above. Therefore, a great effort of that time was to reintroduce cohesion into society. In New Babylon and NEOM, again, one does not find such a lack of cohesion. The only thing

that could be mentioned in connection with NEOM is the restoration of people's confidence in the government's ability to cope with the climate crisis as quickly as possible.

In summary, it can be said that the general historical reasons of the three utopias are all economically based, but always present their own focus. Germania, for example, is based on the last hope of the citizens, New Babylon wants to place the entire focus of a city on people, and NEOM, in addition to humanity, addresses the protection of nature, which is important for humanity. Furthermore, the uniform desire for permanence and the demand for a new consciousness can be listed as reasons for the emergence of utopias. This consciousness develops from the consciousness of one's own nation, to a rekindled consciousness of art, to a more sustainable consciousness regarding nature and climate protection. The cohesion of society that was still lacking in the World Capital Germania is once again present in New Babylon due to the consequences of the WWII and has to prove itself again in the utopia between politics and the citizens.
All these descriptive circumstances form the basis of a change or evolution of social space and must therefore be mentioned in detail at this point.

Next, I will look at the different definitions of human entitlement or the desire society.

3.2. The definition and position of the human being

For Germany's reawakening, the country needed a united population whose goal was communal progress. This could only succeed if the scattered German people developed into a cohesive Volksgemeinschaft (Turek, 2020). The definition of the 'Volksgemeinschaft' meant that the individual had to follow the mass and put his own well-being aside for the good of the community. Like Germania, New Babylon also had human progress in mind. However, this progress was not only possible through the community, but came from each individual. Through the elimination of all obligations, individuals could now develop creatively. The architect Constant saw life as a game in which people reached the peak of their existence by the individual being able to live out his or her creativity. (Mari, 1998) After the physical and psychological losses of war, New Babylon, unlike Germania, wants to give the individual full responsibility for shaping his or her own life. As justification for this, Constant again cites that the possibility of shaping one's own life promotes creativity. In New Babylon, everything is designed to put the individual first and allow him or her to shape life as he or she sees fit.

NEOM also wants to achieve the highest form of human existence, which is driven by progress in the economy and technology. (NEOM, 2022c)

The description of the individual in NEOM is a middle ground between New Babylon and the world capital Germania. On the one hand, the utopia wants to put the individual back in the foreground and no longer design the cities only for the functions in it. In a sense, this means that, as in the utopia New Babylon, the individual is of great importance. On the other hand, NEOM is a utopia of innovation and progress. To achieve the highest level of efficiency, it requires a community of collaboration and the ability to complement each other through the knowledge of individuals. This is not to say that the mass is above the individual, as is the case in Germania, but it is of great value for the most effective development of the community.

In order to create this new society, the society of the World Capital Germania needed a superior power. However, this power should not only be of a political nature, but should also be felt in all parts of society and everywhere in the city. The utopia was not only intended to create a new Berlin, but also a changed society adapted to power. For this new society, a new social space, a new architecture (physical space) should be created that supports the development of people within the new society.

In New Babylon there is no superimposed power. The utopia argues that by eliminating work, by securing life through automated productions and thus eliminating wages, all people are equal. As a result, the urge to distinguish oneself evaporates. Accordingly, leadership is not needed. (Nieuwenhuys, 1974) Society would live peacefully together and appreciate this community.

Just like the World Capital Germania, New Babylon had a completely new society in mind. However, unlike the World Capital Germania, it completely departs from all the principles of a society. No work, only leisure is a profound intervention in today's image of society. Once again, Constant does the same to the world capital Germania and predicts that this new society could only emerge as a new kind of social space. (Mari, 1998)

In contrast to the other two utopias, nothing can be found out about the political leadership of New NEOM. It can be stated that NEOM again represents a middle way between the world capital Germania and New Babylon. Although the structures are directed and supervised by politics, the people have the opportunity to have a say in politics. In the subject of the formation of a completely new society, NEOM clearly differs from Germania and New Babylon. NEOM only aims to raise awareness in society on the issue of environmental protection, climate change and the development of assistive technologies. The new physical space was probably chosen because of its nature and proximity to various biotopes. This place is meant to show how people should build around nature so

as not to destroy it. However, I don't think it is essential to find and use a completely new place for a project like NEOM is.

In conclusion, all utopias want to change the social picture either completely or at least partially. All utopias have human progress as their highest priority and want to achieve the highest level of existence for humanity with their new or changed social image. However, they differ in the definition of this human existence. Thus, the societal image evolves from the motto 'community over self-interest' to 'individual first' to a retention of society and partial sensitization regarding important climate issues and innovative progress. The desire for leadership is also based on these definitions. The important community in the world capital Germania needs a clear leading power, whereas New Babylon is the opposite of living out power relations. The most current utopia is interestingly again a mix of a little political leadership and at the same time self-determined life with its own right to make decisions.

3.3. The influence of architecture on social space

> "Architektur hat die einzigartige Fähigkeit den physischen Raum zu steuern. […]. Die funktionale Architektur nutzt den physischen Raum, um das öffentliche Verhalten zu steuern. Durch die Manipulation struktureller Formen wie Größe und Form können Gebäude Elemente der Sozialtechnik erreichen." (Turek, 2020, p. 24)

This was also used by the world capital Germania under the direction of the architect Albert Speer in collaboration with Adolf Hitler. The latter used the appropriation of physical space to shape the social space of the new Berlin and thus the formation of a new society. The Nazis saw clarity, simplicity, structure and order as the perfect means to express their claim to power and the lack of order in society. Architecture at the time of the Nazis was very advanced by the standards of the time. This progress, both technical and material, represented not only a technical development, but also a detachment from the past with all its grievances. (Turek, 2020)
New Babylon, on the other hand, did not actively take possession of physical space and thus also of social space. People were to decide for themselves how many levels, how many connections, how many spaces their environment should hold. Architecture was supposed to support the formation of society, but not to guide it. Another contradiction to the world capital Germania is the deliberate disorder. By leaving the building of their surroundings entirely to the people of Babylon, structures

can develop in the clusters. Not only the social space is varied, but also the characteristics of it (climate, colour, light, material). (Wigley, n.d.)

The utopia NEOM seems to resemble the world capital Germania in its architectural principle. It is an instrument to an end. The modern and new architecture of the planned projects is representative of the fact that it is aspirational and already possible to make a city 100% sustainable and climate-friendly. The purpose of such a city is that the greenhouse gas effect can be reduced by following these principles from other cities. In contrast to New Babylon, at least in the already published NEOMS projects, an order can be seen in the city structure: The most important social spaces of a city, housing, living and working, are located in the very centre in OXAGON. At this point, it is once again possible to draw a conclusion to the fact that the return to the human being is to take place, to which an appropriate locality has now also been assigned. With the most important functions in the centre of the city, the miserably long commuting times disappear, people can spend more time with their families and thus further shape the social space (Al-Nasr & Salman, 2021). THE LINE is equally built on the principle of shorter distances, developing many small centres from which everything necessary for life can be reached within 5 minutes. However, this order is not intended to affect people psychologically, but to simplify their lives. The TROJENA leisure project, on the other hand, has lost all ideas of order in order to offer people the greatest possible free space for recreation. Once again, practicality can be seen here.

As mentioned earlier, THE LINE project consists of many small urban centres that are interconnected, whereas OXAGON contains one centre inside the city (Al-Nasr & Salman, 2021). This again speaks to the purposefulness of the architectural structures with reference to the structure and thus the social space of the society.

The World Capital Germania stands in clear contrast not only to NEOM, but also to New Babylon, as it wants to tear down the many smaller centers that have historically developed in Berlin and redesign them into one large center (Demenok, 2005). This center of the city also politically represents the center of power and thus influences the social position of people within the city, as the architecture positioned in the center appears powerful and makes the little man feel like a nobody.
New Babylon was to develop from many small city centers that were to emerge as socio-cultural space. So New Babylon is made up of many small centers that are interconnected, giving people the opportunity to be anywhere quickly. This form of moving space can also be seen as a social space, as people have the opportunity to network with each other through it. It can be seen as a large connected and public space that is available to people. (Nieuwenhuys, 1974)

Finally, I would like to explain the influences of architecture on the social space of society, which have already been analysed and compared, with the help of a few examples.

The power metropolis of Germania existed on the north-south as well as the east-west axis. The 120-metre-wide north-south axis as well as the east-west axis were supposed to be an expression of power and provide a place for parades and public festivals (Demenok, 2005; Turek, 2020).

The north-south axis was bordered by important and large buildings, which had to serve a single purpose due to their gigantic size and imposing architecture (Demenok, 2005). To intimidate the people who were in the space between the buildings. The Great Hall is a building that can fulfil this purpose to the full.

Unlike the world capital Germania, the architecture of New Babylon was influenced by the people and thus was not meant to represent any power. The different and constantly changing levels made it possible for the people to develop ever new and different spaces. The unified position of man in society was thus physically embodied in social space. Here, architecture stands for the idea of freedom, and by giving people this freedom, they feel very comfortable in architecture.

NEOM and the three projects already published aim for a different goal with their architecture. The buildings themselves are constructed from sustainable materials, powered by 100% renewable energy and show a sustainable architecture through design. This ability to live sustainably in and with the future is transferred to people and is intended to inspire them.

In summary, the following can be concluded regarding the influence of architecture on social space. There was a development that began with an active appropriation of physical space and thus also of social space, which used an architecturally ordered formal language to represent power. This was followed by a period in which there was no active appropriation of space. Everything happened at short notice, which caused a kind of disorder. Finally, there was a renewed appropriation of space, but not to influence people psychologically and show their social position, but to support people and let them build their own social space.

From no city centres and a monopoly of power, one went to many small centres and then again, to a mixture of both, based entirely on practicality. The purpose of architecture also changed: first, architectures were built for the demonstration of power. Then the picture changed to one of demonstrating freedom, which today ends in the development of the architecture of protection.

Conclusion

The aim of this work was to find out how the different utopias address social space and how this social space developed. With the help of a detailed discussion of the terminology of social space and utopia, a description of the carefully selected case studies and a subsequent comparison of the three most important topics, the historical background, the definition of man and the impact of architecture on social space, the evolution of social space was illustrated and discussed.

The discussion of terminology at the beginning of my work showed that it is difficult to find a single definition of social space among sociologies. One of the oldest and most conclusive of these theories, which is also the subject of this thesis, is the theory of the sociologist Pierre Bourdieu, who divided space into a physical and a social space. He sees physical space as a gathering of different things in whose environment people encounter architecture. Social space, on the other hand, is defined by the different social ranks of people. He further explains that the characteristics of an area (the physical space) affect this social space.

For this reason, it is therefore beneficial to approach the study of the evolution of social space through an in-depth study of architecture. Utopias are particularly suitable as a typology, because the study of their terminology has shown that utopias always arise when there are social or socio-political disagreements and grievances among the population.

At the beginning of this paper, I put forward hypotheses on the state of social space in the pre- and post-war period and in the present time. These hypotheses can also be detached from the specific example of the utopias to which they refer and applied to the entire period of their creation.

H1: Within the framework of the utopia World Capital Germania, people are no longer regarded as untouchable individuals, but are made to subordinate themselves to the masses in the sense of a national community. The architecture of the public space plays a leading role in this.

The world capital Germania was the most important as well as the largest architectural and urban planning project for Hitler and his party comrades from the beginning of the takeover in 1933. "Germania sollte von Anfang an den Staat legitimieren."(Turek, 2020, p. 44) Gigantic buildings and streetscapes were developed to convey power, superiority and stability, making the new German capital Berlin competitive with world metropolises. The choice of magnificent and central axes is due to the "[...] vollständige Zentralisierung der Macht[...]" (Turek, 2020, p.44). Furthermore, with this

magnificent architecture, a new society a new humanity was simultaneously co-developed. The individual's claim to self-determination was to be taken away by the gigantic architectures and a broad obeying mass was to be created, which was to be recognized internationally as a closed community. "Die Vorstellung von Raum besteht darin, die Menschen in ihm zu formen." (Turek, 2020, p. 29)

So the hypothesis turns out to be correct at this point. In the pre-war period, architecture was used to influence people's social position (social space) through physical space (architecture). Magnificent, gigantic buildings on wide and mighty streets were supposed to show the common people their low status in society. Voluminous and gigantic buildings were planned for gatherings that were intended to be just as large and let the people drown in the masses.

The analysis of the selected post-war utopia revealed profound differences with the handling of social space. It could even be said that New Babylon could function as a counter-design to the World Capital Germania.

H2: The design of New Babylon is intended to give back to the individual the feeling of self-determination that has almost completely disappeared after long losses of freedom. To this end, architecture is not seen as private or public, but belongs to everyone equally.

New Babylon was intended from the beginning as a creation of the people themselves. However, in order to create it, society had to undergo a drastic change of all conceivable structures of normal life. Thus, the utopia was not so much about designing a new architecture that would subsequently succeed in changing society. In New Babylon, everything started from the people. A new human being had to be created, the so-called "Homo Ludens", who could achieve a high degree of creativity without work and obligations. Only with creativity is it possible for these individuals to create an environment that embodies freedom. The structure of the city is transformed into a 'non-structure', which can be changed at any time by structural measures of the individual. The elimination of all obligations and the possibility to do anything at any time removes the need for society to distinguish itself. This elimination of competition makes it possible for a new society to emerge, peaceful, free and full of creativity.

In contrast to the World Capital Germania, New Babylon cannot be analyzed with Bordieu's sociological theory, in which the social space is defined by the rank of the people in it in society. The individual will not be submerged in the masses, but will emerge with its own possibilities.

"The essence of New Babylonian culture is playing with the elements that make up the
environment. Such play is possible due to the integral technical control of all those elements,
which thus become a conscious creation of the environment." (Nieuwenhuys, 1974, p.164)
"New Babylon is the work of the New Babylonians alone, the product of their culture."
(Nieuwenhuys, 1974, p.165)

In the case of New Babylon, too, the hypothesis put forward at the beginning of my work is
confirmed. It is not architecture that defines the social space of the post-war period, as it is the case
in the pre-war period. It in individuum itselfe who defines social space, in that, to use Bordieu's
words, he can only give rise to physical space through his social position (the equality of all human
beings).

As the detailed analysis of the third and last utopia of this essay has shown, NEOM consists of a
balanced relationship of the principles of the preceding time.

In conclusion, I would like to mention that in all three cases the social and political background
determines the definition of man in society and the development of social space.

H3: The focus of the city and social space on the individual is deformed. Now technology and
progress take the first place, whose creation lies in the hands of the individual. Through pleasant,
green, social, public spaces, the individual can relax and thus concentrate even better on the creation
of innovative structures. The individual should therefore be a tool to an end.

NEOM responds to the problems of climate change. It is an attempt to show humanity what a 100%
sustainable and renewable energy-based city of the future could look like. NEOM gives people hope
for a rethinking of society and politics in order to no longer live from, but with nature. Like New
Babylon, NEOM is a project that wants to move away from the functionalism of cities towards a focus
on people. People should be so satisfied by short distances, attractive working conditions and diverse
residential areas and leisure activities that they can concentrate on reaching the pinnacle of their
existence. However, this can only happen if he is completely satisfied. For only this increases
creativity and thus the possibility of innovative further development of technology. In terms of urban
planning, too, the focus is on people. THE LINE, for example, consists of many small centers, which
makes it possible for the population, no matter where they live, to reach everything quickly within a
5-minute walk. The OXHAGON, on the other hand, consists of one large center with industry
clustered around it, which means that people have to walk shorter distances.

In this case, it is also possible to confirm the hypothesis by analyzing NEOM. However, I would like to make an addition at this point. Not only the individual could be seen as a means to an end in this project, which makes the goal of NEOM possible in the first place. The city, as a symbol of a 100% sustainable city, is also a means to an end, through which the world should learn that it is possible to control the future of the earth with regard to climate change through human hands.

The location of man in social space is thus a mixture of the pre- and post-war periods. The individual finds himself in an architecture that shows him that climate protection, NEOM's flagship, comes first. The individual, however, is responsible for the further development of this architecture by achieving innovative progress in cooperation with other people.

The evolution of social space can thus be described in brief as follows:

The pre-war period is characterized by a need for power. This power is transferred to architecture in order to suppress the human being as an individual and to evoke the strength of the community. Architecture plays an important role in this, as it is supposed to drive the formation of a new society through its gigantic and domineering scale.

The post-war period, on the other hand, wants to change the consciousness of the individual by abolishing all the obligations that existed during the war and giving the individual complete freedom of his or her own life. Thus, through this newly acquired consciousness, man finds himself again in an even position in social space. The creativity that arises from this is transferred into the free design of the built environment. In contrast to the pre-war period, the post-war period puts the individual in the first place, which consequently shapes architecture and the social space.

The current period builds on this principle, but also shows through its own principles that it does not want to be wishful thinking, but hard reality. Humans want to reach the pinnacle of their existence, but are not guided by architecture but only accompanied. Architecture creates physical and social spaces and amenities that give the individual the chance to develop and accompany technically innovative progress.

Limitation and Outlook

This thesis deals with the question and verifies the theses on the basis of carefully selected case studies (utopias). This does not mean, however, that the development of social space described and analyzed in this thesis can be applied precisely to all times and all subject areas. It merely provides a cross-section through time. This analysis is only applicable to the exact periods in which the utopias were created. Any analyses of intermediate time periods, be it only one year, may yield further insights, if not different results.

Therefore, this work provides a good basis to investigate further utopias and their definition of social space. Furthermore, it is possible to compare the results of this work with other analyses and thus obtain a dense database. This work could be an encouragement to remove analyses of social space from real architecture and to penetrate into deeper spheres, the wishful thinking of people, because these usually tell more than the mindless analysis of built elements.

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