

İSTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SCIENCE AND TECHNOLOGY

**THE SITUATIONIST INTERNATIONAL
ON THE 1960'S RADICAL ARCHITECTURE: AN OVERVIEW**

**M.Sc. Thesis by
Hülya ERTAŞ**

Department : Architecture

Programme : Architectural Design

JANUARY 2011

**THE SITUATIONIST INTERNATIONAL
ON THE 1960'S RADICAL ARCHITECTURE: AN OVERVIEW**

**M.Sc. Thesis by
Hülya ERTAŞ
502071027**

**Date of submission : 20 December 2010
Date of defence examination: 28 January 2011**

**Supervisor (Chairman) : Assis. Prof. Dr. İpek AKPINAR (İTÜ)
Members of the Examining Committee : Assoc. Prof. Dr. Arda İNCEOĞLU
(İTÜ)
Assoc. Prof. Dr. Bülent TANJU (YTÜ)**

JANUARY 2011

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**DURUMCU ENTERNASYONEL VE 1960'LARDAKİ
RADİKAL MİMARLIK**

**YÜKSEK LİSANS TEZİ
Hülya ERTAŞ
502071027**

**Tezin Enstitüye Verildiği Tarih : 20 Aralık 2010
Tezin Savunulduğu Tarih : 28 Ocak 2011**

**Tez Danışmanı : Y. Doç. Dr. İpek AKPINAR (İTÜ)
Diğer Jüri Üyeleri : Doç. Dr. Arda İNCEOĞLU (İTÜ)
Doç. Dr. Bülent TANJU (YTÜ)**

OCAK 2011

FOREWORD

I would like to express my deep appreciation and thanks to my advisor İpek Akpınar for all her support and inspiration. I thank all my friends, family and colleagues in XXI Magazine for their generous understanding.

January 2011

Hülya ERTAŞ
(Architect)

TABLE OF CONTENTS

	<u>Page</u>
ABBREVIATIONS	ix
LIST OF TABLES	xi
LIST OF FIGURES	xiii
SUMMARY	xv
ÖZET	xvii
1. INTRODUCTION	1
1.1 Purpose of the Thesis.....	2
1.2 Research Method.....	4
2. BACKGROUNDS FOR SITUATIONIST INTERNATIONAL	7
2.1 Formation and Manifesto.....	7
2.2 Ideological Backgrounds	15
3. SI CONCEPTS	25
3.1 Everyday Life and Dérive.....	26
3.2 Unitary Urbanism	29
3.3 Time and Space	31
3.4 The Spectacle	34
3.5 Individual and Collective.....	36
4. RADICAL ARCHITECTURE OF THE 1960'S	39
4.1 New Babylon.....	41
4.2 Spatial City.....	46
4.3 Fun Palace.....	51
4.4 Plug-in City.....	55
5. CONCLUSION	65
REFERENCES	67
APPENDIX	71
CURRICULUM VITAE	77

ABBREVIATIONS

SI	: Situationist International
LI	: Lettrist International
IMIB	: International Movement for an Imaginist Bauhaus

LIST OF TABLES

	<u>Page</u>
Table 2.1: The concepts that influenced SI and their transformation in SI	24
Table 4.1: Radical projects comparison	63

LIST OF FIGURES

	<u>Page</u>
Figure 2.1 : Sadler’s scheme on formation of SI.....	8
Figure 2.2 : Portrait by Isidore Isou, the well-known Lettrist, 1952.	9
Figure 2.3 : COBRA Modification by Jorn, Constant, Appel and Corneille, 1949 ..	10
Figure 2.4 : Founders of the Situationist International at Cosio d'Arroscia, Italy, April 1957. From left to right: Guiseppe Pinot-Gallizio, Piero Simondo, Elena Verrone, Michele Bernstein, Guy Debord, Asger Jorn, and Walter Olmo	10
Figure 2.5 : A page from the book Memoires by Asger Jorn and Guy Debord	18
Figure 3.1 : Guy Debord’s writing on the wall, “Ne Travaillez Jamais”	27
Figure 3.2 : Guy Debord and Asger Jorn’s book Naked City cover.....	28
Figure 3.3 : Nouveau Théâtre D’operations dans la Culture, 1958.....	29
Figure 3.4 : Drawing from Naked City, showing effects of Haussmann’s plan.	32
Figure 4.1 : Constant in his workshop with the models of New Babylon, 1968.....	42
Figure 4.2 : New Babylon extending on a planetary scale.....	43
Figure 4.3 : New Babylon sectors rising upon the existing city.....	44
Figure 4.4 : New Babylon model.....	45
Figure 4.5 : New Babylon model showing the changeable interior	46
Figure 4.6 : Spatial City in rural areas	47
Figure 4.7 : Spatial City spreading over the farm land	48
Figure 4.8 : Spatial City in urban district with multiple layers	49
Figure 4.9 : Spatial City with its empty and occupied voids	50
Figure 4.10 : Spatial City and its individualized cells	50
Figure 4.11 : Spatial City layers on top of the urban area	51
Figure 4.12 : Fun Palace’s moving parts	52
Figure 4.13 : Fun Palace’s service shafts and circulation system	53
Figure 4.14 : Fun Palace section.....	54
Figure 4.15 : Fun Palace on site collage	55
Figure 4.16 : Plug-in City section.....	56
Figure 4.17 : Plug-in City section showing different functions	56
Figure 4.18 : Plug-in City axonometric with the monorail on the right	57
Figure 4.19 : Plug-in City spreading over, starting from London	58
Figure 4.20 : Plug-in City close section showing the mechanism logic	59

THE SITUATIONIST INTERNATIONAL ON THE 1960'S RADICAL ARCHITECTURE: AN OVERVIEW

SUMMARY

In decade of the 1960's, among the group of intellectuals and avant-gardes, Situationist International has played a special role. Their sharp political manifestations of their ideals and calls for action make situationists active figures in 1960's. Developing a critique on the capitalist society and everyday life, Situationist International proposed a revolution in everyday life. Situationist International envisioned a new world order that would be created collectively. Through a Marxist perspective this new world order was described in details (of production-consumption mechanisms, urbanism, relations among men, etc) and ways to reach it were introduced.

The ideas of Situationist International were not projected only upon artistic production. It proposed theories on architecture and urbanism as well. The discourse Situationist International developed on everyday life and its impacts on city have affected the architectural discourse of 1960's. It would be appropriate to recall the architecture derived from the concepts put forth by Situationist International and its conception of the world as radical architecture. A deep investigation into these projects, which suggest that another world is possible and for this purpose propose a radical change in the social life, reveals the impacts of Situationist International on the architectural discourse of 1960's. New Babylon by Constant, who was a member of the Situationist International, reflects the impacts of situationist ideas on architecture most directly. Comparing Spatial City by Yona Friedman, Fun Palace by Cedric Price and Pulg-in City by Archigram with New Babylon, the similarities and differences between these radical architectures are shown.

Thesis consists of five sections. The first section provides an introduction to research subject; purpose of the thesis and research methods are set forth. The second section focuses on the formation of Situationist International. Its position in the history of avant-garde movements, manifesto of the group and how former thought schools as Marxism, Frankfurt School and Existentialism of Sartre have influenced Situationist International are mentioned. In the third section the concepts, which are in relation with urbanism and architecture, put forward by Situationist International are set forth. How these concepts are interpreted by the architectural discourse in 1960's radical projects is researched. In the fourth section four radical architectures of 1960's are examined in their relation with situationist ideas to make these ideas more clear and concrete. A comparison among them showing how they were influenced by situationist ideas is provided. In conclusion the reflection of the interaction between architecture and social discourse in 1960's to today's world is revealed.

DURUMCU ENTERNASYONEL VE 1960'LARDAKİ RADİKAL MİMARLIK

ÖZET

1960'lardaki entellektüel ve avangart gruplar arasında Durumcu Enternasyonel özel bir konuma sahiptir. İdeallerini ifade ettikleri keskin politik çıkışları ve eylem çağrıları durumcuları 1960'ların önemli figürlerinden yapmıştır. Kapitalist toplum ve gündelik yaşam üzerin geliştirdikleri eleştiriyile Durumcu Enternasyonel bireylerin kolektif olarak yarattıkları tamamen yeni bir dünya düzeni önermiştir. Marksist bir perspektifle bu yeni dünyanın detaylarını (üretim-tüketim mekanizmaları, şehircilik, insanlar arası ilişkiler, vs) ve bu dünyayı oluşturmanın yollarını ortaya koymuşlardır.

Durumcu Enternasyonel'in fikirleri yalnızca sanatta yankı bulmadı. Grup mimarlık ve kentleşme üzerine de kuramlar geliştirdi. Gündelik yaşam ve onun kente ve mimarlığa etkisi üzerine Durumcu Enternasyonel'in ürettiği söylem, 1960'lardaki mimari söylemi etkiledi. Grubun dünyayı kavrayışından ve ortaya sürdüğü kavramlardan yola çıkılarak tasarlanan kağıt mimarlığı radikal olarak tanımlamak doğru olacaktır. Başka bir dünyanın mümkün olduğunu öne süren ve bunun için toplumda radikal bir değişim arzulayan bu projelerin incelenmesi Durumcu Enternasyonel'in 1960'lardaki mimarlık söylemi üzerindeki etkisini ortaya koymaktadır. Durumcu Enternasyonel üyelerinden Constant'ın tasarladığı New Babylon, durumcu fikirlerin mimarlık üzerine etkilerini en doğrudan yansıtan projedir. Yona Friedman tasarımı Spatial City, Cedric Price tasarımı Fun Palace ve Archigram tasarımı Plug-in City projelerinin New Babylon ile karşılaştırılması bu radikal mimarlıklar arasındaki benzerlik ve farklılıkları göz önüne serer.

Tez beş bölümden meydana gelmektedir. İlk bölüm, araştırma konusuna bir giriş niteliğindedir; tezin amacı ve araştırma yöntemleri ortaya koyulmuştur. İkinci bölüm, Durumcu Enternasyonel'in kuruluşuna odaklanmaktadır. Avangart akımlar içindeki konumu, manifestosu ve Marksizm, Frankfurt Okulu ve Sartre'ın varoluşçuluğu gibi düşünce okullarından nasıl etkilendiği bu bölümde açıklanmaktadır. Üçüncü bölümde Durumcu Enternasyonel tarafından öne sürülen kavramların mimarlık ve şehircilik ile ilgili olanları incelenmekte ve bu kavramların 1960'lardaki radikal projelerdeki mimari söylemde nasıl yorumlandıkları araştırılmaktadır. Dördüncü bölümde 1960'ların radikal mimarlığından dört örnek, durumcu fikirlerle ilişkileri bağlamında incelenmektedir. Onlar arasında durumcu fikirlerden nasıl etkilendiklerini ortaya koyan bir karşılaştırma yapılmaktadır. Sonuç bölümünde ise 1960'lardaki mimarlık söylemi ile sosyal söylem arasındaki etkileşimin günümüze yansımaları yorumlanmaktadır.

1. INTRODUCTION

This thesis focuses on the concepts introduced by Situationist International to architectural discourse in the 1960's. Founded as a continuation of former avant-garde movements (Lettrist and COBRA) SI embraced a strong political discourse, making it distinguished in relation to former movements. SI proposed action and construction of situations for a revolution in the society. Considering the current society as a decayed and alienated form, SI strived for change. To understand the concepts put forward by SI, it was necessary to examine the thought schools that influenced it. SI has adopted concepts of alienation, commodification and automation from Marxism, culture industry and critique of modernity from Frankfurt School, role of intellectual and co-existence of collectivity and individualism from Existential ideas of Sartre and transformed them into the content of 1960's.

Marxism went through an important transformation in 1960's as a part of the general paradigm shift. That is the period where the critique of everyday was introduced to Marxism. The most prominent figure of 1960's that take the role of a critic of everyday is Situationist International. By all their discourses and actions SI was denouncing their Marxist perspective and urge for a new kind of life, other than existing capitalist culture. They were attacking all types of established institutions for their preventing any progress in the society and nourishing the existing capitalist culture. Taking one's life as a unitary phenomenon, SI was stressing on the inseparable relation between art and politics. Their political position and artistic creation were a whole.

After understanding how former thought schools had influenced Situationist International, its concepts on the urbanism and architecture were discussed. The SI's focus on everyday has caused it to generate a discourse on the city life. The theories of *dérive*, psychogeography, experimental behaviour and play were all developed for realization of unitary urbanism, which is proposed as a method for revolution. To further understand these concepts and to investigate how these concepts of SI

affected the architectural discourse is examined through radical paper architectures of 1960's. Having no relation with the existing production-consumption mechanisms these architectures reveal how another world could be possible. Open-ended, user-defined megastructures that are spreading world-wide suggest a new form of social life. The similarities and differences between these four radical architectures (New Babylon by Constant, Spatial City by Yona Friedman, Fun Palace by Cedric Price and Plug-in City by Archigram) are compared as considering New Babylon as the departure point. This comparison aims to provide a deeper understanding of the effects of SI on architectural discourse.

1.1 Purpose of the Thesis

The main objective of this study is to understand how concepts of Situationist International affected architectural discourse.

The relationship between architecture and social sciences, the similarities between their ideas and creations is inevitable. Architecture's character as a determiner of the built environment plays an important role on the shaping of the ideas of its time, while on the other hand what architecture produces in the form of a building or paper architecture is the outcome of its relation with the existing situation of the world and current discourses of social sciences that reflect the existing situation. The discourses in social sciences and in architecture are in a continuous interaction. The paradigm of the time is reflected upon both fields at almost the same level and determines their products. This approach to the relationship between architecture and social sciences generates a holistic view to both fields and provides a deeper and wider understanding.

Marxism went through a crucial transformation in 1960's, which is also an important turning point in history. It was the time period in which the existing Fordist production mechanisms started to fail, rapid reconstruction and production of goods after the World War II had ended up with abundance of commodities. So the economy which now can be named global economy, since all countries had to start commercial relations nationally after the war to recover the loss of war, was in need for a transformation. Politically 1960's were experiencing the rise and fall of the revolution in Russia. The whole world was both aware of the Stalin's former oppressive regime and the power loss in Russia after Stalin's death. But at the same

time at the far end of the world in Cuba the revolution was succeeded in 1959. Germany had split into two by Berlin Wall, whose construction had started in 1961. A tendency towards leftist politics was seen internationally. Related with the economical and political situation, the social scene of the whole world was also in transition. Now having formed a subculture, youth were rising against the government policies or established values. Seeking a new alternative to the current order, youth upheaval gained strength through 1960's and started the revolutionary May 1968 events. In world of transition and of flux Marxism was also being transformed. Studies on Marxism and ways to adapt it to the new post-World War II conditions rise in 1960's. Concepts of Marxism such as alienation, fetishism and commodification (which are mostly argued in production mechanisms) are introduced to everyday life. A new critique of everyday life in a Marxist perspective is developed. This transformation of Marxism is not started by SI, but is developed widely and deeply by situationist ideology. This thesis aims to demonstrate how the Marxist thought evolved in the hands of SI and a new critique of modernism was developed in a Marxist perspective.

The third purpose of this thesis is to understand the interaction between the SI and the radical architectures of 1960's. Intentionally this thesis focuses on the unrealized projects rather than the built ones, since the unrealized projects reflect the concepts of SI in a more direct way rather than the realized ones. For architecture, construction means the becoming concrete of the ideas in a built environment but while this is realized the ideas may lose their essences in the realization process. Moreover the limits of construction techniques and resources determine the limits of built architecture. On the other hand unrealized projects are deprived of relations of money or power, thus are stronger in reflecting the ideology of its architect/creator. Moreover situationist opposition to the current capitalist order and their resistance for work automatically directs the researcher to the unrealized projects, which are designed for another possible world that is built for the new situationist life style. These radical architectures share many common aspects. Although only the designer of New Babylon, Constant was a member of SI, the groups influence on architecture and urbanism with their concept of unitary urbanism was European-wide. So other three projects (Spatial City by Yona Friedman, Fun Palace by Cedric Price and Plug-in City by Archigram) are also examined to see how SI had influenced their

concepts. Designed as megastructures, all these four projects share some common points. The thesis wishes to represent these common points to see the influences of SI on radical architecture of 1960's.

1.2 Research Method

There have been many research studies on Situationist International and their understanding of the city for years. Most of the books published focus on the SI as an avant-garde movement and display Constant's New Babylon project with a descriptive text in relation with the situationist ideology. However, its Marxist character and its influence on its contemporaries are either disregarded or subtly mentioned.

This thesis focuses on SI, seeing it as a transformative force for the 20th century Marxism and considering SI as a politically strong figure in 1960's. Rather than concentrating on the artistic production of situationists or their lives, this thesis tries to dig into the concepts developed by them. Setting forth the situationist concepts in a clear way then it is aimed to see the reflections of these concepts on the radical architecture of the same time period. Not only covering Constant's New Babylon, but adding four more radical architectures to show the influence of SI on architectural discourse in 1960's, this thesis widens the scope of situationist concepts.

Situationist International archive was scanned deeply through their journal *Internationale Situationiste*, which was published 12 issues from 1958 to 1962. Also texts by situationists in their active years and Guy Debord's *The Society of The Spectacle* was examined. The situationist archive, including texts published in several magazines in 1960's and whole volumes of *Internationale Situationiste* can be found online in a couple of websites, as an extension of the situationist conception of open-work. From these resources and books published later on Situationist International, the situationist concepts were figured out. Out of writings of SI some important concepts that are in association with architecture and urbanism were highlighted and explained in the third chapter under the titles everyday life and *dérive*; unitary urbanism; time and space; the spectacle; individual and collective. These situationist concepts are traced in the four radical architectures of 1960's. Intentionally, the paper architectures are chosen for examination since they reflect the

situationist ideas more directly and without any interruption of production mechanisms of built environment. Underlining the similarities and differences between the radical architectures it is intended to find the main common situationist concepts that are interpreted in architectural discourse.

2. BACKGROUNDS FOR SITUATIONIST INTERNATIONAL

Situationist International can be considered as any of the avant-garde movements of 20th century. It shares the same objectives with many former avant-garde movements, such as an opposition to the existing social framework and culture, an urge to change the world, the search for new, etc. But the importance of SI among the former movements lies not only in its sharp political discourse, but also in its redefining the role of the avant-garde in the society.

In this chapter firstly the formation of SI will be investigated through its relation with some former avant-garde movements and principle concepts put forward by Guy Debord in the foundation of SI. Thus, SI's context in the history and its content is argued. Secondly, the concepts of SI is researched in relation to movements that influenced it. Marxism, Frankfurt School and Existentialism (of mainly Sartre) and how these ideas influenced SI are discussed to provide a deeper understanding of the social and political views of SI.

2.1 Formation and Manifesto

Situationist International takes its roots from a long tradition of avant-garde movements which played an important role in shaping the cultural and artistic environment of the 20th century. In Situationist City Simon Sadler mentions that SI was formed of two different movements; one Lettrist, the other COBRA. (Sadler, 1998, 2). This opinion relies on the past memberships of some of the founders of Situationist International, like Guy Debord, Asger Jorn and Constant.

The Lettrist Group was formed by Isidore Isou in mid 1940's and was influenced by previous avant-garde movements, Surrealism and Dada. In search of a new poetry Lettrism did not only create in field of literature, but also in photography, cinema, paintings, etc. Reducing poetry to letters, Lettrism was based on the sounds of poetry rather than meaning. Creating scandals for a revolutionary change The Lettrist Group faced a crisis by acts of some young members, including Guy Debord. Debord

had joined the Lettrists in 1951 and left in 1952 to found the Lettrist International. Debord developed his ideas on *dérive* and *detournement* during the LI years. These two concepts were sustained through SI years of Debord.

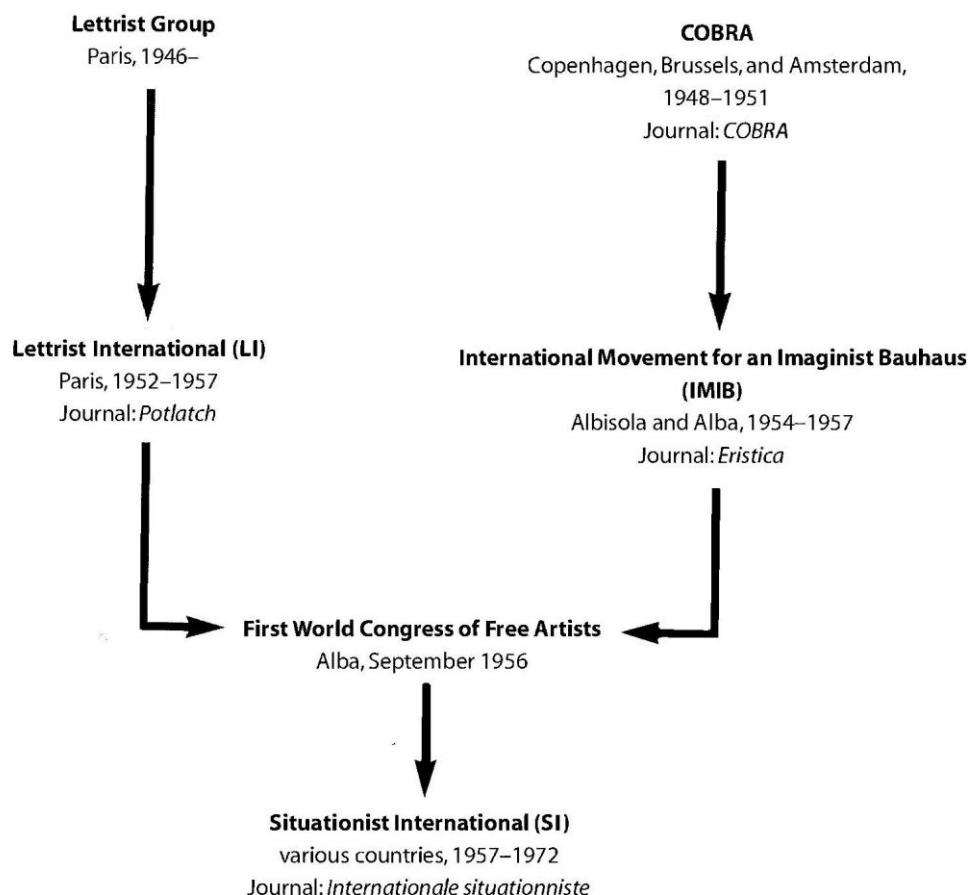


Figure 2.1 : Sadler's scheme on formation of SI

On the other hand COBRA (name derived from first two letters of Copenhagen, Brussels and Amsterdam) was formed in 1949. Two important figures among the founders were Asger Jorn and Constant. Adopting a Marxist political view the group was supportive of primitive art. Their criticism of after World War society that was led by reason, directed their conceptions towards spontaneity. The movement disbanded in 1951 and some members of former COBRA movements, including Asger Jorn founded The International Movement for an Imaginist Bauhaus in 1954.



Figure 2.2 : *Portrait* by Isidore Isou, the well known Lettrist, 1952

IMIB was supporting the utilization of industrial production for art, which by its nature was nonutilitarian. They founded an experimental laboratory for arts in Alba, Asger Jorn defines as a “complete inflationary devaluation of modern values of decoration (cf. ceramics produced by children)” (Jorn, 1958). Jorn had developed his ideas on unitary urbanism during his years as a member of IMIB. After meeting Debord in 1957, IMIB and LI were joined together and Situationist International was founded.

“The Situationist International was founded by three women and six men in July 1957 in the little Ligurian town of Cosio d’Arroscia.” (McKenzie, 2008, 6). Among the founders were Guy Debord, Asger Jorn, Michele Bernstein, Walter Olmo, Giuseppe Pinot-Gallizio, Ralph Rumney, Piero Simondo, Elena Verrone. At the meeting, the speech delivered by Guy Debord is considered as the manifesto of the meeting, the speech delivered by Guy Debord is considered as the manifesto of the



Figure 2.3 : COBRA Modification by Jorn, Constant, Appel and Corneille, 1949

Situationist International. The manifestal speech entitled “Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency” mainly consists of two parts. The first part focuses on the criticism of current modern culture and avant-garde movements (both current and in history), while the second part defines the paths leading to revolution and how SI can take a role in realizing this.



Figure 2.4 : Founders of the Situationist International at Cosio d'Arroscia, Italy, April 1957. From left to right: Guiseppe Pinot-Gallizio, Piero Simondo, Elena Verrone, Michele Bernstein, Guy Debord, Asger Jorn, and Walter Olmo

The speech starts with “First, we believe that the world must be changed. We desire the most liberatory possible change of the society and the life in which we find ourselves confined. We know that such change is possible by means of pertinent actions.” (Debord, 2002a, 29) Starting with such a revolutionary discourse the speech goes on with the criticism of modern culture in a Marxist perspective. Modern culture as an extension of capitalism is defined by the class distinction. The ruling class, the bourgeoisie determines the modern culture. The bourgeoisie’s relationship between the avant-gardes and intellectuals is seemingly respectful. When the art or the ideas of the latter are no longer for the use of the former, they are dismissed from the cultural sphere.

Debord continues his speech with the comparison of avant-garde movements before and after 1945. By approaching Futurism, Dadaism and Surrealism as the movements before that date and criticizing them, Debord also shows the reasons behind their dissolution. For him the reason of these previous avant-garde movements’ dissolution lies mostly in the way bourgeoisie seeing them as a threat and so abandoning these avant-garde movements. He mentions: “In the bourgeois zone, where, by and large, an appearance of intellectual freedom has been tolerated, knowledge of the evolution of ideas or a muddled view of the numerous transformations of the environment encourage awareness of the upheaval under way, whose impulses are uncontrollable. The reigning sensibility tries to adapt while preventing new changes that are, in the final analysis, inevitably harmful to it.” (Debord, 2002a, 35) The real creators of the modern culture thus is not the artists themselves but the bourgeoisie class, since bourgeoisie is the one to define who will be on the cultural scene or not according to its interests. Debord’s point of view about relationship between art and bourgeoisie was a pessimistic one. Leaving no room for a real production of art in the existing social mechanisms, since considering art as a commodity controlled and when necessary dismissed from the cultural scene by bourgeoisie Debord defines an inextricable position for the artist. The main contradiction laying here is his pointing the weakness of artists’ role in the society, while at the same time founding an artistic movement with a strong political discourse rather than a political movement.

Debord goes on with how traces of surrealism later on formed the COBRA in Holland, Belgium and Denmark and how Lettrism was formed in France and

International Movement for an Imaginist Bauhaus in Italy. By citing the three movements he also reveals the backgrounds of the Situationist International. Two important points Debord had already seen even in the foundation process of SI were, first SI is an avant-garde movement and second the end of avant-garde movements is about to come. How Debord had seen the end of avant-garde lies in his deep understanding of the modern culture. He knew that in this new kind of society (which he will be calling the Society of the Spectacle) every opposition to modern culture was to be absorbed by the culture itself, to be forced to dissolve into the existing structure of everyday. Hal Foster investigates Debord's points in his article for the book review of *Correspondence: The Foundation of the Situationist International*: "What is clear, however, is his (Debord's) keen sense of how to make a movement that was more than an artistic 'ism'; the SI might be the last avant-garde in Europe with a real claim to be an avant-garde at all – that is, again, one that articulated artistic and political revolt together, the one whetting the other (if momentarily so)." (Foster, 2009, 6)

However among the avant-garde movements Debord tries to make the position of SI clear in his manifestal speech. Defining the previous avant-garde movements in history of modernism and their failures Debord also defines the ground the avant-garde is standing on at the current time. With an intention to repeat the mistakes of the former avant-gardes, any reactionary movement is obliged to fail. Avant-garde's previous experimentations in aesthetics did not necessarily create a change or transformation in the society or the culture they were producing for. The previous avant-garde's aesthetical concerns caused them to remain as minorities within the society and this had two main consequences. First, avant-gardes minor position in the society caused them to be powerless to create a revolution. Secondly their minor positions isolated them from the society and as a result of this isolation they were not capable of starting a revolution for the society which they cannot be accounted as a part of. In this environment how could an avant-garde movement act and position its aesthetical concerns in the existing conditions? Debord's response to these questions is clear: aesthetical differentiation for the sake of aesthetical concerns is of no use for a revolutionary transformation. Politics should not be separated from aesthetics, instead should play an important role in the aesthetical production. And collective

creation should be organized not only by means of artistic action but also by means of militant action for a revolution in the society.

Second part of the speech focusing on the methods for generating a revolution begins as such: “A revolutionary action within culture cannot have as its aim to be the expression or analysis of life, but its expansion.” (Debord, 2002a, 42) Debord suggests that the everyday life should be the focus for starting a revolution, and for this, new situations should be constructed by an organized collective labour. Again criticising the avant-garde’s or intellectual’s role for their passive role in the society, Debord seeks for a new avant-garde, who is capable of inventing new ways for a transformation and is an active player in the society. Without rejecting the existing culture but developing a total understanding of it the new avant-garde can start a revolution. That is in a way to overcome the existing capitalist system by transforming its own tools into weapons to destroy it. Debord defines the position of the avant-garde as a razor’s edge one. To transform the society the avant-garde has to understand it totally and play an important role in the society, but on the other hand his new strong role has the potential danger of him serving the existing mechanisms of cultural production.

Later Debord describes the methods for constructing new situations. The ultimate aim of constructing new situations is unitary urbanism. To stimulate certain feelings and turn citizens into active players on their environment (in the current system they are considered as passive spectators) unitary urbanism should be introduced. Debord describes some of the methods for unitary urbanism, like play and derive and insists that new methods are to be invented by the situationists. Unitary urbanism, play, psychogeography and derive are primary concepts of SI and will be discussed widely in the third chapter. Having set the methods Debord calls situationists into action and suggests large participation of different groups (workers’ associations, intellectual, avant-gardes, etc) for a revolution in everyday life internationally.

After this meeting in 1957, one of the first activities of SI is publishing their own journal named *Internationale Situationniste*. *Internationale Situationniste* is composed of mainly anonymous articles, some signed texts, news and declarations of SI. The journal has two main objectives. Firstly it is the interface where all the situationists from different European countries are presented. In this way the unity of

the group is ensured and by informing the actions of different sections of SI to all, action is encouraged among members. Secondly, it releases the power or the potential power of the SI by releasing its ideas all around. From 1958 to 1969 SI published 12 issues of *Internationale Situationniste*.

One of the characteristics of the SI is the scandalous actions against all concrete institutions of the modern culture. Distributing declarations against certain events, like art critics meetings or art fairs, disturbing press conferences are some of the actions they accomplished and sometimes taken under custody for. In search for a totally change in the culture SI was planning to stand against all layers that produce and reproduce this decayed culture not in a passive mode (which is limited by the artistical production only and was performed generally by the previous avant-garde movements), instead in an active mode that could raise interest of the general public. In this way actions of the SI should be seen as part of their plans to make situationism a worldwide practice and their aim of transforming everyone into situationists.

Although stressing on the collective creation The Situationist International was led by Guy Debord from its formation to dissolution. Debord acted as a very strong figure and was very strict on the application of principles of SI. Many of the founding members left the group or were expelled by Debord, when any kind of conflict between Debord and members occurred. The SI ends in 1972 with a book by Guy Debord and Gianfranco Sanguinetti, two members left, entitled *The Veritable Split in the International* (Debord, Sanguinetti, 1972). Functioning as a auto-critique, the book mentions that the time for SI is now over and it has completed its mission for creating a revolution. Denouncing that a new world order has begun Debord and Sanguinetti mentions: "The secret of all the 'wild' and 'incomprehensible' negations that are mocking the old order is the determination to make one's own history." The power has now passed from the hands of a few rulers to the hands of the millions. The SI's influence worldwide is to start a revolution for a classless and free society in which every person possesses his own life totally. Stressing on the historical importance of the Situationist International, and accepting its mistakes and failures, the authors suggest that the SI should be remembered for its revolutionary aspects.

However SI was considered as a big success by Debord in this epilogue it should be seen as his last efforts for situationism. SI had failed to create a situationist society and May 1968 events (which SI was supporting actively) had failed. In everyday life of the society no big change was realised. There were some impacts of May 1968 events on improvement of social rights of society and working conditions of labourers but the increase of capitalism was going on at full speed. However Situationist International's, mainly Debord's reading of the society in terms of everyday relations has resonated world-wide. The criticism of the society in a Marxist perspective also defined a new path for development of Marxism and led to new research areas on the everyday and Marxism. However as Debord had put forward in the definition of the Society of the Spectacle, the oppositional movement was encircled in the production and consumption mechanisms of the existing society itself and the oppositional ideas were neutralized and its revolutionary aspect became to be considered as an impossible target.

2.2 Ideological Backgrounds

Situationist International can be thought as a continuation of the avant-garde tradition of modernism. The formation of the Situationist International has been mentioned above in terms of the contemporary artistic avant-garde movements, but what is needed is a broader research in the context of the movements that influenced SI. From the very beginning of its formation, SI had been closely engaged in politics and had certainly and sharply mentioned that art should not be separated from politics. Therefore here it will be argued how Situationist International had been deeply influenced from Marxism, Frankfurt School and Existentialism (especially their contemporary Existentialist Sartre).

Marxism is named after the political and social ideas set forth by Karl Marx in the late 19th century and has affected firstly the continental Europe and then world-wide deeply. Although Marxism is widely considered as a theory in the economics, it is very comprehensive and is based on the outcomes of the industrial revolution on the social and economic structure of the coming future. The Communist Party Manifesto by Karl Marx and Friedrich Engels defines the bourgeoisie and proletariat as two opposing classes and starts with claiming the whole history of existing societies is made up of class struggles. What has changed through time was that the class

struggle, then in 1888, had started to become visible: “Society as a whole is more and more splitting up into two great hostile camps, into two great classes, directly facing each other: Bourgeoisie and Proletariat.” (Marx, Engels, 2008, 9)

The class struggle is keen on the production methods of the age. What Marx had foreseen at the beginning of the Industrial Revolution, the division of labour, becomes more common and key to the manufacturing processes since the beginning of the 20th century. Called Fordism, since the Ford factory firstly used the moving assembly line on which every worker specializes only on one specific work force eight hours a day for five dollars, defines the production logic in Europe since 1914 (the date Ford factory with the assembly line was opened). Fordism does not only suggest how goods should be produced but also about “who” should produce them. David Harvey puts the logic of Fordism as such: “The purpose of the five-dollar, eight-hour day was only in part to secure worker compliance with the discipline required to work the highly productive assembly-line system. It was coincidentally meant to provide workers with sufficient income and leisure time to consume the massproduced products the corporations were about to turn out in ever vaster quantities.” (Harvey, 1990, 126) The main idea was to create a consumer producer class so that there would be no surplus in the economy. The aimed balance between production and consumption was not realised, since the automation and the rationalization of the manufacturing process and the profit maximization efforts caused many jobless people and poor who could not afford to join the consumer society. As much as Fordism got stronger the counter-movement against it also got stronger in time, reaching its peak point in the revolutionary initiatives in 60’s.

The crisis of Fordism, both in means of economy and social life forced capitalism to change direction from “produce to consume and consume to produce” approach to “consume to please yourself”. Leslie Kavanaugh describes how Guy Debord considered this new understanding of consumption: “In short, capitalism is predicated upon growth, and this growth is entirely dependent upon the manufacture, not of products—but of desire—the desire for ever more products.” (Kavanaugh, 2008, 255). The world economical uprise after the World War II had caused abundance of goods, to overcome this condition, to create a balance between the production and consumption, consumption was encouraged. A society that consumes according to their needs were transformed into a society in which each individual

could define his position in the society according to his consumption patterns at the beginning of the 1960's.

The importance of production-consumption patterns in the political framework of the Situationist International is clear, regarding the very first aphorism in Debord's famous book *The Society of the Spectacle* is: "In societies where modern conditions of production prevail, life is presented as an immense accumulation of spectacles. Everything that was directly lived is now merely represented in the distance." (Debord, 2002b, 7). According to Debord to encourage the society to consume, the lives of the individuals are presented as spectacles by the help of media, advertisements, consumer goods, culture, etc. Individual is channelled to some pseudo-needs defined by the society of the spectacle and in his urge to reach these he has the idea that he will be completing his life when he reaches these pseudo-needs. But in the end as these needs are only artificial, even if he reaches them he will find out their fake essence and will then begin to search for some new pseudo-needs.

Asger Jorn's article in *Internationale Situationniste* in 1959 is about how the value (the outcome of production) evolved from the Marxist perspective to that days'. Positioning his criticism on the Marxist dialectic Jorn suggests a new concept of value, that has the same meaning as process. Defining value not as a constant but rather as a changing concept Jorn means the production pattern of commodities define the value of them and mentions: "The ease with which a quality is transformed to another quality is thus its value." (Jorn, 2002, 143). Value related to labor in the Marxist discourse is now converted into a value that is defined by its exchangeability into other things.

Situationist International has played an important role in transformation of Marxism by introducing the critique of everyday into Marxist discourse. Marxist concepts such as alienation, commodification and automation started to be discussed in an everyday critique. Alienation is no longer limited to proletariat class' alienation from his production, it is now considered as alienation of men from his own life through consumption mechanisms. Debord's *Society of the Spectacle* focuses on the individual's passive role in his own life as a result of this alienation. The desired commodities are no longer necessarily related to real needs of the individual.



Figure 2.5 : A page from the book *Memoires* by Asger Jorn and Guy Debord

Commodification of goods in classical Marxism has widened to total commodification of culture. Culture and society should no longer be considered as self-generative, but as controlled and managed environments. These concepts of alienation and commodification are closely related to production mechanisms. Automation in the manufacturing process is introduced in the Industrial Revolution period and was developed further at high speed in the next years by the advances in technology. Marx had suggested automation as a negative figure for proletariat since it was playing an important role in the alienation of the labourer from his production. On the other hand, the unstoppable Fordism and its strict definition of work hours caused labourers to sustain a double life: work hours and leisure. Thus the lifetime of the proletariat was not designated by his will but by production mechanisms. This distinction of work and leisure alienates he from himself. In these terms, what Situationist International suggests is that there should be no such distinction when all

the work could be accomplished by machines. SI regards automation as a positive factor, since it can be useful in reorganization of the production mechanisms. SI's belief in automation led them to envisage a new world order in which all work was automated and there was no distinction between work hours and leisure time. So no one was imprisoned to production mechanisms and was subject to alienation.

Another movement that affected Situationist International was the Frankfurt School. SI inherited two main concepts of Frankfurt School: first Adorno and Horkheimer's concept of culture industry and second criticism of modernism in a Marxist perspective.

The term culture industry first mentioned in *The Dialectic of Enlightenment* by Theodor W. Adorno and Max Horkheimer in 1944, asserts that the whole culture is mass produced and served to consumers. There is no difference in works of the contemporary artists and all cultural activity is realized to a type of people, defined by the producers of that culture. Adorno and Horkheimer mentions that: "Something is provided for everyone so that no one can escape; differences are hammered home and propagated." (Horkheimer, Adorno, 2002, 97) What culture industry intentionally and deliberately aims is to passivate the public in order to take control of the social life. By providing goods to public that seem different in technical and economical aspects, but in fact with no difference at all, the culture industry distracts public and keeps it busy with choosing between one or another type of service or good. The term "industry" is chosen for a reason since Adorno mentions: "Thus, although the culture industry undeniably speculates on the conscious and unconscious state of the millions towards which it is directed, the masses are not primary, but secondary, they are an object of calculation; an appendage of the machinery." (Adorno, 1991, 99) So the consumer is the object for the producer, an object that can be manipulated and controlled, like a machine in the factory. But Adorno also mentions that rather than the "production process" the term industry addresses the "rationalization of distribution techniques". (Adorno, 1991, 99)

The key to provide culture for everyone is rooted in the everyday life. To encircle the consumer totally, the producers have to create an experience very close to what the consumers see in their daily life. What they see on the TV is their lives in a more perfected way, convincing them the lives on screen are the right ones for all. They

consume the production and reproduction of the perfected themselves. “Such is the industry’s ideal of naturalness. It asserts itself more imperiously the more the perfected technology reduces the tension between the culture product and the everyday experience.” (Horkheimer, Adorno, 2002, 101). A loop is designed for the general public, he buys what is advertised best for him and is made believe it is best for him. A seemingly natural world of consumer goods is useful in creating a society in which every men feel himself as an individual that is differentiated from the general public by what he consumes; but in turn the sameness of the culture industry creates a unitary and homogenous society. Herbert Marcuse, also a member of Frankfurt School, mentions in *One-Dimension Man*: “... the concept of alienation seems to become questionable when the individuals identify themselves with the existence which is imposed upon them and have in it their own development and satisfaction.” (Marcuse, 2002, 13) Consuming the commodities of the culture industry, resembling to each other in their daily lives, the individuals alienate from their own environment.

The everyday life concept in the culture industry term was focused much more in the work of Henri Lefebvre, the French sociologist who also was a “friend of the members of the SI” through “1957-1962” (Lefebvre, 1997) Lefebvre took the idea of alienation and commodification in Marxism, which was mainly about the production mechanisms, further by introducing it into the daily life as well. Lefebvre’s thoughts on the everyday life and especially his book named *Critique of Everyday Life* had a major effect on the 1960’s conception of the world and SI as well.

Another effect of the term culture industry is seen in Guy Debord’s thoughts. What Debord meant with the concept of spectacle is the very essence of the culture industry. Spectacle is the outcome of the culture industry and encircles the everyday life just as Adorno thought for the culture industry. Debord widens the ideology of culture industry by introducing antagonism to the discussion like unity and division, freedom and being controlled. “... the division it (the spectacle) presents is unitary, while the unity it presents is divided.” (Debord, 2002b, 16).

The other important influence of Frankfurt School on Situationist International was its introducing the idea of dialectic criticism of modern life and thus further evolving Marxism into a sociological ground. The failure of the Marxist regimes both

politically and economically were almost evident in 1960's; people who even were supporters of Marxism were disappointed by the application of the ideology into practice. So Marxism needed a paradigm shift; starting with the Frankfurt School that paradigm shift was accomplished in 1960's by focusing on the sociological aspect of Marxism and how it can be helpful to reorganise a new everyday life style. The revolution needed was not anymore necessarily to be sought in the labour movements but in every individual, in the everyday life. In his Critique of Everyday Life, Lefebvre mentions that in the last 10 years social sciences had started to focus on everyday life. (Lefebvre, 1991, 7) Taking these concept of everyday and adding a new vision for urbanism SI has played an important role in the dialectical criticism of modernism.

Another point of departure shaping the Situationist International's ideas is Existentialism. Coming from a long tradition, the origin mostly addressed to Søren Kierkegaard who was active in early 19th century, Existentialism can be defined as the philosophy of the self. Existentialism is based on how the individual completes itself and proposes that existence precedes essence. However a certain frame cannot be drawn around Existentialism, since there are "no set of principles that Existentialist philosophers agree on" (Bezirci, 1999, 9)

The main inspiration that Situationist International got from Existentialism is derived from their contemporary Existentialist philosopher, Jean Paul Sartre in particular. Claire Gilman states Sartre as a "father figure" for Situationist International. (Gilman, 2002, 201) The name of the Situationist International is also inspired by Sartre's concept of situation. Sartre uses the term situation as a parameter that makes the individual's realisation of self possible and thinks life is made up of these given situations. "Situationism now presupposed that it was possible for people to synthesize or manage these situations as an act of self-empowerment." (Sadler, 1998, 44-45) This attitude takes further the notion of situation from a given position into a transformative, (r)evolutionary position. Debord mentions in the first meeting of the Situationist International that new situations should be created collectively. (Debord, 2002a, 44)

Sartre's importance for Situationist International as an existentialist is also because of his efforts to combine Existentialism and Marxism. However it might seem

impossible to combine Existentialism, mainly known for being oriented towards the individual, and Marxism, known for its collective nature, Sartre believed if a man could be free, then all men could, so that a collective freedom could be established. Sartre puts forward his Marxist Existentialism or collective individualism -or both the other way around- in his famous book *Critique of Dialectical Reason*, first published in 1960. In Foreword to a 2004 publication of the same book Frederic Jameson discusses that Sartre had widened his opinions of the individual action in his earlier book *Being and Nothingness* to collective action. "... the freely chosen project describes not only individual action but collective acts as well; or better still, that understanding collective action is not different in nature than the understanding of the individual (existential) act." (Jameson, 2004, xvi) For a collective action masses no longer need the direction of the classic intellectual "who retrieves a good conscience from his guilty conscience by actions (in general, the writing of articles, pamphlets, etc.)" (Sartre, 2008, 289). Sartre believes that there has occurred a new type of intellectuals who were active during May 1968. That new intellectuals are not taking the role of the ruling, path-showing "technicians of the practical knowledge" (Sartre, 2008, 286). Sartre puts the definition of classical intellectuals as technicians of the practical knowledge, since he thinks that any universal decision that would affect the society is criticised by these men and women to show how the daily lives of the people will change, so the intellectual here acts like a transformer between the decision makers and the masses and takes no risks. But the new type of intellectuals are taking risks and being active in the demonstrations, so they are melting the boundaries between the masses and the intellectuals. In this new situation, classical intellectual is no longer needed for the masses to start a collective action, masses make up their own consciousness and plan their actions by themselves.

Sartre's concept of classical intellectual resembles to Debord's concept of avant-garde. In the first manifesto of the Situationist International Debord mentions that before 1945 the avant-garde is helping the development of the spectacle, by producing works representing and belonging to the decaying modern life. Just like Sartre's classical intellectual the avant-garde tries to find ways to calm down their guilty consciences. But the collective avant-garde is not the one only opposing by creating, has a certain political view which is reflected in all his actions and "entails a militant aspect" (Debord, 2002a, 31). By saying so Debord calls avant-gardes into

action, into daily life, just like Sartre's new type of intellectual. This call to action is meaningful when Debord's society of spectacle is considered alongside. The society surrounded by the modern life is no longer conscious of it, since it watches the life as a spectacle, is not conscious of its role in creating it and thus is passivated. This passive society should be awakened by the "avant-garde's revolutionary conception of culture." (Debord, 2002a, 39). Revolution is no longer only expected from the workers unions, but also producers of the culture, namely the avant-gardes or the intellectuals.

Situationist International has adopted many concepts from these three former ideologies. Marxism was by far the most influential one, since Frankfurt School and Sartre's Existential ideas are also Marxist ideas. In a total understanding of the world they are living in, situationists transformed these concepts to better fit in the context of the 1960's. Marxist concepts of alienation, commodification and automation were reconsidered to fit the social, economical and technological environment of 1960's. Introducing critique of everyday life to Marxist discourse and digging deep the social and philosophical concepts of Marxism alongside economical and political aspects, SI has played an important role in transformation of Marxism at a time when it was believed that Marxist applications were a failure, all of them ending up in repressive regimes.

On the other hand the culture industry term put forth by Frankfurt School's most prominent two members Adorno and Horkheimer is very close to Debord's ideas in his book *The Society of the Spectacle*. While culture industry draws a cultural environment that is governed by a few in power in which art and culture has become just like any of the consumer goods, the society of the spectacle follows a predesignated life defined by the production-consumption mechanisms which are also governed by a few in power. Just like culture industry, society of the spectacle is everywhere and is impossible to escape from. The individual is considered as an object of calculation, as just a number in millions who is capable of consuming in Frankfurt School's term of culture industry; and is defined as spectators of his own life according to Debord. The other aspect of Frankfurt School that influenced SI was its critique of modernity through Marxist dialectics. SI widened the scope of critique of modernity into critique of everyday life. Their attempts to understand the era they are living in was not based on solely the artistic, political or economical aspects but

also on social aspects. The path for revolution would only be paved with the changes in everyday and urbanism was an essential part of it.

Sartre’s efforts to combine the individualism of the self and the collectivity of the masses were taken on by SI as a path for collective creation and gaining freedom for all individuals. Sartre tried to combine Marxism and Existentialism with a humanistic approach to provide a method for one’s realization of his own life. This attitude is adopted by SI, the individual that has become a spectator in his own life and thus deactivated by the society of the spectacle is not considered as capable of living his own life. Sartre’s ideas on the intellectual who is also passive, but seemingly oppositional to current society just to relieve his conscience defines the intellectual’s role distanced from general public. The same problem is discussed by SI, in scope of the avant-garde. The avant-garde’s role in the society is encouraged to become more active and more in relation with general public so that he can take action for a revolutionary change in the society which he is totally a part of.

Defining Situationist International’s transformation of concepts of former thoughts, their context in the history of ideas has become clearer. The concepts they introduced new will be argued in the coming chapter to provide a wider perspective on SI.

Table 2.1: The concepts that influenced SI and their transformation in SI ideology

Thought School	Adopted Concepts	Transformation of concepts
Marxism	Alienation of proletariat from its production	Alienation of whole society from its own life
	Commodification of goods	Commodification of culture
	Automation as a threat leading to alienation	Automation as a way to gain more leisure time
Frankfurt Schol	Culture industry	Society of the Spectacle
	Critique of modernity	Critique of everyday life
Existentialism/Sartre	Individualism and collectivity working together to realize one’s life	Individualism and collectivity working together for a true freedom
	Blurring boundaries between the new intellectual and general public	Intellectual in action with the general public

3. SITUATIONIST CONCEPTS

The decade of the 1960's is an important turning point in many aspects. After the ruins of the World War II, a large number of countries in continental Europe healed their wounds and to do this they relied mostly on production of commodities. From 1945 to 1960's there has been an enormous increase in production and when coming to 1960's there was surplus in the economy. To melt this surplus, consumption was encouraged throughout the world. To overcome the crisis of disbalance between production and consumption direction from production economy to service economy began. David Harvey calls this direction as a change from Fordism to flexible accumulation in his book *The Condition of Postmodernity*. (Harvey, 1990, 141) Fordism was based on infinite production, the factories were constructed to produce, not to make people consume. When the surplus production occurred and there were no need for new commodities, the factories started to run out of business. So it was necessary to introduce a new kind of production method to the system. This new system, named flexible accumulation by Harvey, employs a small labour force at the center of production and considers the rest as temporary and mobile. Although this has caused a decrease in the workers rights' and in the power of the workers' unions, has also caused the formerly excluded workforce (the ones other than the white male worker, for example women, immigrants, blacks, etc) to be included in the system.

This same process is defined as "late capitalism" by Frederic Jameson. A "radical break" occurred according to Jameson in late 1950's, early 1960's. This break is characterized by the tension between the high modernists and the masses. The despised culture industry, with all its followers in the daily life and its kitsch nature started to become popularized and appreciated by culture producers. The outcome of this appreciation has resulted in the commodification of the aesthetical production, so that art has joined the daily life in a form of commodity. (Jameson, 1991, 1-4)

The surplus in the economy caused an increase in the quality of life through 1960's. The household appliances like TV, washing machines and vacuum cleaners, etc

started to become widespread in many houses by 1960's, since they were affordable for the middle-class as well. The rise in the usage of household appliances brought forward the rise of spare time, for especially women. On the other hand the advances in technology, triggering the automation in manufacturing processes brought forward the discussion on the potential increase in the leisure time of the workers.

In this world of flux, Situationist International was putting forward its ideas in the sharpest terms possible. Encouraging action and any kind of opposition to the existing modern culture situationists developed a total conception of the world. The reason behind its wide scope is its focus on the everyday life. SI proposing a revolution for everyday life tried to understand every aspect of it to alter it. However, here only a part of the concepts of SI that are considered in relation to architecture and urbanism will be argued. It is important to note that SI's investigation of the everyday makes it the most focused on urbanism among the avant-garde movements. Situationist International's point of departure for a revolution was the city and city life itself. So SI suggested new ways to discover the city rather than utilitarian use of it. Methods like *dérive*, *detournement*, psychogeography, etc were designed as operational techniques for a unitary urbanism which is the product and also the process of collective creation.

3.1 Everyday Life and *Dérive*

Everyday life and its criticism was introduced to social sciences by Henri Lefebvre's book *Critique of Everyday Life*, which was firstly published in 1946. Lefebvre points out in the introduction of second edition (1958) that the book gained an important interest since its publication and researches into everyday life by "historians, ethnographers, philosophers, sociologists, as well as of writers, artists and journalists" began to emerge (Lefebvre, 1991, 7). He argues that his contemporaries have not been interested in the daily life and when they did it was based on the rejection of it but Marxism had focused on "science of the proletariat" (Lefebvre, 1991, 147). By saying so Lefebvre puts forward that Marxism not only took proletariat as a class in society in historical and economical aspect, but also as a group in society with its life and feelings. And this science is the science of the human, so he asserts "Thus Marxism, as a whole, really is a critical knowledge of everyday life." (Lefebvre, 1991, 148). Taking Marxism as a purely economical and

political ideology and disregarding its philosophical aspect has had two effects; first taking it as a dogma and by doing so stopping its evolution and on the other hand manipulating it so much that it becomes an unstable and sleek ideology. To avoid these two results Lefebvre suggests a deeper research into three concepts of Marxism to provide a new understanding of the everyday life, these are “alienation, fetishism and mystification” (Lefebvre, 1991, 178). These three concepts strictly tied to each other are all together binding the economical, political and philosophical aspects of Marxism. Alienation is the proletariat’s attitude towards its production, but also a concept that drives all his life, his thoughts and actions. Fetishism is outcome of his alienation and mystification helps the effects of fetishism grow.



Figure 3.1 : Guy Debord’s writing on the wall, “Ne Travaillez Jamais”

The Situationist International takes everyday life as an important point of departure in their dreams of changing the world. From the very first manifesto by Debord “constructing new situations” was at the core of their thoughts (Debord, 2002a, 44). By constructing situations man is no longer taking a passive role like a spectator in life. Man is now creating the environment he wants to live in and providing the base for the revolution. All men are unique, but the situations they are in resemble; most have the same dull life and therefore are limited with the situations they are in. But by constructing their own situations collectively can give them the chance for a new kind of life. This new life is created by the people themselves, that is Debord’s or Situationists’ solution for the alienation. Man is no longer obliged to be alienated from himself, since now his life, his work and leisure time are designed by himself,

in a collective manner. If man does not construct his own situations then he has to become a part of the capitalist society, a part of the system that seems to work perfectly. The commodity fetishism and the consumer society created by it would no more be the only life style for people, if they constructed their own situations. When Debord paints “Ne travaillez jamais” (Never work) on a wall in Paris he is calling people to stop acting inside the system. He never worked and in the Situationist Manifesto published in 1960 in the group’s journal *Internationale Situationiste*, the situationists had called themselves as “amateur professionals” (Anonymous, 1960).

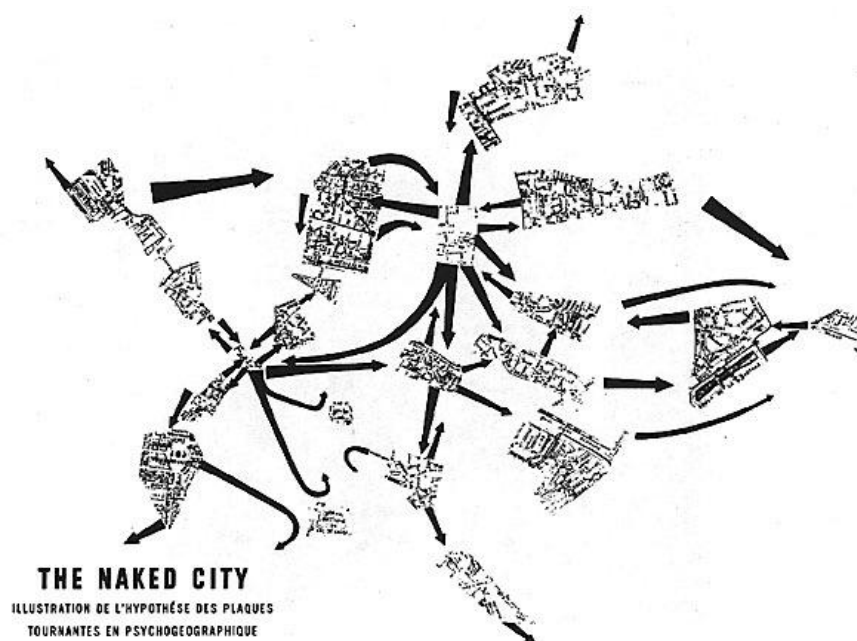


Figure 3.2 : Guy Debord and Asger Jorn’s book *Naked City* cover

Debord’s concept of *dérive* is a very good way to explain situationists ideology on daily life. *Dérive* is a way to explore the everyday life, is a spontaneously organized walk in the city. The walk is also a way to understand the psychogeography of the urban setting. “Psychogeography was formed and validated by a situationist group discourse and culture that couldn’t be just blanked out at will.” (Sadler, 1998, 78). Debord’s wish to differentiate *dérive* from Surrealists exploration of the city all by chance ended up in their introduction of psychogeography. Guy Debord and Asger Jorn has created psychogeographical maps of Paris in their books *Guide Psychogéographique de Paris* (1956) and *Naked City* (1957). These are collages that are using the old maps of Paris, and images that tear down the traditional

understanding of the maps, mainly produced to impose control on the city. They are objective and reflecting feelings of Debord and Jorn, rather than being subjective and descriptive, as it should be expected as one of the main characteristics of a traditional map. Some members of SI had also done experiments on city, like using the map of some other city rather than the one they are walking in to stimulate the psychogeography of the explorer.

3.2 Unitary Urbanism

A poster in Internationale Situationniste in 1958 named *Nouveau Théâtre D'operations dans la Culture (New Theatre of Operations for Culture)* provides the guidelines of the situationist experience of the city.

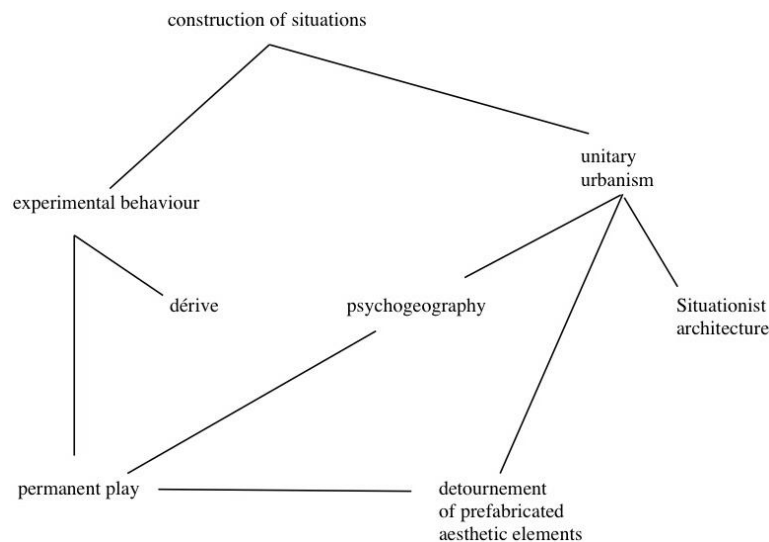


Figure 3.3 : Nouveau Théâtre D'operations dans la Culture, 1958

According to this scheme construction of situations can be realized in two ways, one is experimental behaviour and the other is the unitary urbanism. However, these two ways connect in their roots and all together provide the total method for constructing situations. Unitary urbanism is one of the key and first concepts of SI; Debord had mentioned it in the first meeting in Cosio d'Arroscia (Debord, 2002a, 29). Unitary urbanism is the final goal of the situationists, it is a form of urban setting in which art, architecture and all creative activities act together. In the end all these activities will create districts that provide a different environment for the citizens. "Unitary urbanism must control, for example, the acoustic environment as well as the distribution of different varieties of drink or food." (Debord, 2002a, 44). Unitary

urbanism thus, provides a certain environment to stimulate certain feelings. Debord suggests creating different districts for different emotions in harmony, not in relation with the neighbouring districts by means of emotions. Moreover not the house itself, instead an architectural complex is the core of the new, dynamic urbanism. That is very understandable since SI was against the modernist understanding of the city, against the zoning principles. They considered the modern city was functioning to empower and sustain the existing capitalist structure, so the zoning was introduced to modern city to provide control over the citizens. "Unitary urbanism acknowledges no boundaries; it aims to form a unitary human milieu in which separations such as work/leisure or public/private will finally be dissolved." (Debord, 1959, 36-37). By saying so Debord proposes a new type of urban life. This urban life is not based on the production-consumption mechanisms of the capitalist order, instead is based on the joys of freedom. Without boundaries between work and leisure time, one can live his life apart from the boredom. Asger Jorn defines work time as "active waiting time." (Jorn, 2002, 143). Man waits for the working time for it to end so that his leisure time begins, but at the same time is active in the economy during the working time. Although capitalist order sees man's labour as value is, for the man the value lies in his leisure time. This contradiction will be overcome by unitary urbanism, where there is no distinction between work and leisure.

Play is introduced to unitary urbanism as a creative way for spending leisure time. Detournement of prefabricated aesthetic elements is one of the methods of play. Detournement is a kind of collage by previously produced elements and takes on the role of propaganda. Detournement plays a triple role. Firstly it implies that art is not only to be produced by a privileged group of artists, since it does not require genius mind of a creator, it only requires a human mind who can reflect his ideas by generating combinations of previously produced artefacts. This should also be considered in connection with the SI manifesto published in 1960, mentioning that "Everyone will become an artist" and "...everyone will be a situationist." (Anonymous, 1960). Secondly, detournement acts as a play for the creator of it, the creator can manipulate the existing elements to create the impression he wishes to produce. In a 1956 essay named *Methods of Detournement*, Guy Debord sets the rules for works to be produced. (Debord, 1956). And all these four rules limit the producer, just like a game with rules. Thirdly, detournement shows how the cultural

and/or artistic production is so much in quantity and so less in quality. By reproducing the dull and resembling art or literature pieces the situationist tries to express the dull and boring world of art and also the everyday life. So detournement is seen as an instrument for raising a revolutionary action, not only by the artists themselves, but for everyone (since everyone will become an artist). The maps Debord and Jorn had produced for the book *Naked City* are also examples of detournement, since they are using the previously produced maps of Paris.

One of the rules of detournement was as such: “Detournement is less effective the more it approaches a rational reply.” (Debord, 1956). Rationalism is rejected by situationists, since it ensures the sustaining of the existing system. Rationalism is appraised by the capitalist order, in order to sustain the known relations of power and bourgeois habits. SI proposes play, instead of rationalism. Play as a way to spend leisure time, is penetrated into everyday life wholly. In the first issue of *Internationale Situationniste* an unsigned essay, *Contribution to a Situationist Definition of Play*, was published. The essay focuses on the loss of play for two centuries and how it is disregarded “by the continuous idealization of production.” (Anonymous, 1958). Now it is time to replace work within the ordinary life, and the situationists’ work is to prepare these lucid possibilities. This new form of play does not include competition, rather is a collective act in which everyone enjoys.

3.3 Time and Space

The Situationist International created a critique on the power that shaped the cities. *Dérive* and its methodology, psychogeography were introduced to play with these powers. When Guy Debord remapped Paris according to plans of Baron Haussmann, he has replaced soldier images on the huge boulevards. These huge boulevards were configured according to Haussmann’s plan by clearing off buildings so that armed control over the city could be achieved. This governmental control over the city and urban formation according to production-consumption mechanisms are highly criticized by Situationist International’s theory of unitary urbanism. One other method they put forward is nomadism. Although not seen in many situationist texts, the points nomadism concept appears are worth mentioning.

The existing capitalist order and its imposition of possession are rejected. A new humanly order, much more based on the real needs of the man should be invented. Now man has started to become a part of the machine for operating the capitalist system, accepting to live his life in boredom. “You are indefatigable fabricators of Boredom.” (Pinot-Gallizio, 1959). By saying so Pinot-Gallizio mentions as well that the man is also creating his boredom by playing a part in society. Boredom is not only a creation of today, is also a creation of the past. Man is choked by the memories of the past, so a new man without memories should be formed so that he can enjoy the very moment. The appreciation of the moment is evident in the theory of play as well. So for the moment to be lived as one wishes to, boundaries of time should be broken and new methods should be provided for freedom. “New proprieties are required; true nomadism requires scenes for camping, for gypsy caravans, for the weekends.” (Pinot-Gallizio, 1959).

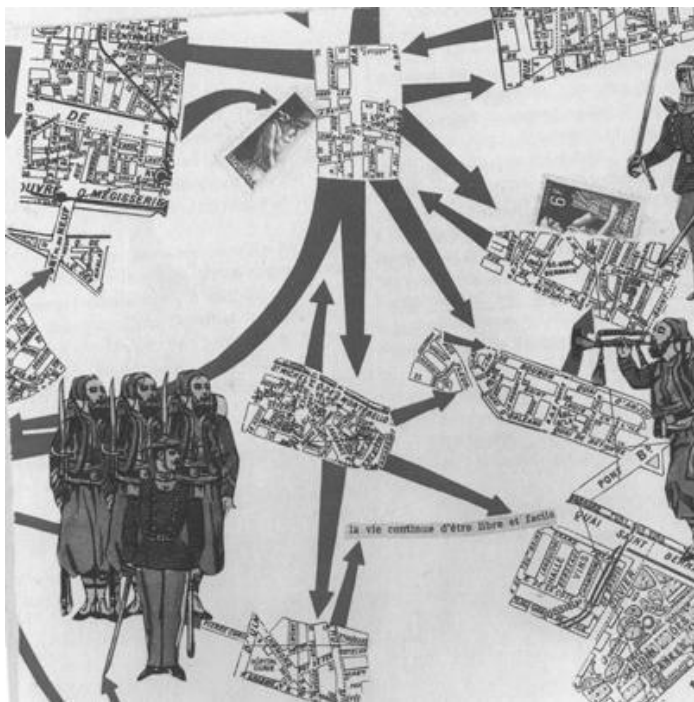


Figure 3.4 : Drawing from Naked City, showing effects of Haussmann’s plan

The conception of time is also emphasized in Debord’s book *The Society of the Spectacle*. According to Debord the capitalist society lives in a pseudocyclical, irreversible time, whereas the ancient societies had a cyclical time conception. The man living closer with the nature adopted the cyclical time, since it was also how the nature existed, night and day, seasons changing, birth and death. However, this

cyclical conception of time caused man to obey its static characteristics. The nomadic ancient societies also took on the same conception of time, their being in motion did not change the static character of their society. “Cyclical time is already dominant among the nomadic peoples because they find the same conditions repeated at each moment of their journey.” (Debord, 2002b, 37). On the other hand, the pseudocyclical, or namely the irreversible time is based on the bourgeois desires for progress. In this irreversible time “Life is seen as a one-way journey through a world whose meaning lies elsewhere...” (Debord, 2002b, 40). This conception of time prevents man to live his moment, turns him into an element of the capitalist machine, a member of the boredom.

One contribution to nomadism and discussions on time and space is by Raoul Vaneigem, member of the SI between 1961 and 1970. In his book *Revolution of Everyday Life*, published in the same year as *The Society of the Spectacle* of Debord, Vaneigem focuses on the relationship between space-time and lived experience. Vaneigem defines a linear time, having the same meaning of Debord’s concept of irreversible time. “Linear time only has a hold over men to the extent that it forbids them to transform the world, and forces them to adapt to it.” (Vaneigem, 1967). The linear time transforms lived experiences into commodities, and by doing so prevents any form of unitary collectivism. But by the revolution of the everyday life people were to construct their own existences by creating their own lived experiences. These lived experiences cannot be considered apart from the time and space conceptions of people. For Vaneigem, “The free use of time and the free use of space are inseparable.” In both manners (space and time) people would be free; out of the linear time and state-controlled space they should construct their own environments. And he concludes that with the free use of space-time all the human behaviour would change.

Although not a member of SI and having no known connections with the group, but a contemporary living in Paris, the city that is the center of SI, Gilles Deleuze is an important figure for nomadic theorization. In his *Difference and Repetition* (1968) Deleuze focuses on two kinds of distribution, the first sedentary and the second nomadic. The sedentary distribution is encapsulated in the traditional hierarchies and encourages analogy among the community. On the other hand lays the nomadic distribution. In the nomadic distribution there is no possession of space or

belongings, everyone occupies a limitless space. "... it is more like a space of play, or a rule of play, by contrast with sedentary space and nomos." People are not distributing the space, rather are distributed in the space. This overwhelms the relations of power.

3.4 The Spectacle

The Society of the Spectacle, the 1968 book by Guy Debord, is the most impressive and still inspiring product of the Situationist International. The book is mainly a collection of aphorisms grouped in chapters. Taking the concept of alienation from Marxism and the concept of culture industry from Frankfurt School, Debord defines a world of spectacles. Spectacle is not only what one sees as an image, rather is the "social relationship between people that is mediated by images" (Debord, 2002b, 7). Thus the modern society, defined by its mechanisms of production and consumption, is based on and at the same time is producing the spectacle. The spectacle offers a closed system, its closed nature makes it impossible to escape from. Commodification penetrates all layers of life, the work, the leisure, the everyday life. Commodity fetishism rules the society; being is no longer critical, instead having is the main purpose of the modern man. "The spectacle keeps people in a state of unconsciousness as they pass through practical changes in their conditions of existence." (Debord, 2002b, 10). Acting as an opium, like religion, the spectacle prevents man to develop any awareness about his own life. He is a spectator in his own life, just like he was alienated from his production now is alienated from his own life. The more the economy grows, the more the man is alienated. Spectacle, just like culture industry, is all about quantity, the quality of the production or consumption is no longer important. The sameness of all commodities and their packaging themselves as if they are different proves the power of the spectacle. "Commodification is not only visible, we no longer see anything else; the world we see is the world of the commodity." (Debord, 2002b, 13). The whole society's labour has become commodified by the spectacle, the exchange value has dominated the life. The use value or the necessity is no longer considered as parameters for consumption, consumption is reduced to itself only. What is consumed is no longer needed to be a real good, illusory commodities are being consumed.

As a closed system spectacle creates its own antagonisms. What is against the spectacle is also embedded in the spectacle. Seemingly oppositions are part of the system, thus while no real oppositions can occur the spectacle itself is empowered. The spectacle acts in two layers, on the ruling and the ruled layers. Debord calls the first as “concentrated spectacle” and the second as “diffused spectacle” (Debord, 2002b, 18). The concentrated spectacle is about the bureaucratic capitalism. The state chooses what the society will choose and imposes that in an image of a leader. That leader, acting like a star in the mass culture, is the one society identifies itself with, takes as a role model. On the other hand the diffused spectacle is about every man in the society transforming themselves into commodities. This individual commodity is so general that it forms a unity among the society; everyone is a role model and is affected by the same role model. This unity of individual commodity hides the real production mechanisms and class division. The society of the spectacle, experiencing its life as spectators all together, is in a continuous unconsciousness of the real.

Time and space are adjusted as well to create and sustain the society of the spectacle. The spectacular, the pseudocyclical time is determined by the industrial production. Time itself has become a commodity, as Debord puts it : “The entire consumable time of modern society ends up being treated as a raw material for various new products put on the market as socially controlled uses of time.” (Debord, 2002b, 43). For the time, a commodity in the society of the spectacle, to be consumed new ways are to be invented, in this way consumerism is enforced. The space is also organized for the spectacle. The residents are no longer allowed to create their own cities, instead there is the city planning department, thinking all the right ways of living for the residents. Cities now have become the decors for capitalism and subject to the totalitarian nature of the order. The cityscape serves as a tool for creating false unity between individual commodities.

The Society of the Spectacle is considered as a very pessimist book, since it asserts capitalism as a closed system, in which every question seems to have its answers within it. But at the same time, one can find traces of real answers provided by Debord through the book. His strive for a revolution is obvious and although not much the methods for this revolution can be found in the book.

3.5 Individual and Collective

The tension between the individual and the collective is triggered in the society of the spectacle. Debord puts these terms as division and unity and claims that “The spectacle, like modern society itself, is at once united and divided. ... the division it presents is unitary, while the unity it presents is divided.” (Debord, 2002b, 16). While it suggests freedom of the individual, thus promoting division, it tries to compose a society that is unitary by promoting the feeling that they are free individuals. On the other hand that unity is being divided into free individuals where everyone is only responsible for his own actions. So this contradiction creates an illusion where everyone feels free and powerful (since they belong to a unity), but in real is not neither.

In situationist texts the collectivity is addressed often, but this is a conscious collectivity in which every individual is conscious of his existence. In an order in which man exists as long he works, thus produces exchange value, his individualism is encouraged for the sake of his labour’s exchange value. In this individualism man’s freedom is only for himself, he is not obliged to recognise the freedom of others. So this freedom is not playing a role in determining men’s relationships with each other, is only nourishing the individualism of the self. On the other hand collectivity is considered as one’s deprivation from all his wills and emotions and a state in which he has to obey every rule of it because collectivity is introduced as the opposite of individualism, so of freedom.

In situationist conception individual and the collective are not considered as opposite terms, rather taken as complementary concepts which rely on each other to exist. “No individual can be free unless the collectivity is free. No collectivity can be free unless the individual is free.” (Chasse, 1968). Only this two way relationship between individual and collective can lead to a revolution of everyday life, to a unitary urbanism. The essence for a revolution is constructing situations. These situations are created collectively according to desires of individuals. “Real individual fulfillment, which is also involved in the artistic experience that the situationists are discovering, entails the collective takeover of the world.” (Anonymous, 1958). The interaction between man and society should be enforced for creating a real action. No one should be considered as just a brick in the wall and at the same time as an isolated

element, living only his own life. The unifying cement of man and society lays in man's real necessities. The man not enslaved by the forms of production and consumption can be free, since his collectivity is free and all the other way around.

Situationist International has developed a totally new understanding of the current everyday life, methods for revolution and visions of the upcoming situationist life. This new understanding was mostly based on the everyday life of people, so the situationist city of the future needed a new urbanism and architecture. Considering the current everyday as a starting point for revolution, as the sole platform on which new situations should be created SI proposed an exit from the current production and consumption mechanisms. Only in this way one could realize his own life and the whole society. SI suggested a classless society in which everyone was situationist, meaning there would be no distinction between people as bourgeoisie and proletariat or avant-garde and general public. In the situationist city where equality among men was ensured, the spaces would no longer be organized according to utilitarian needs of the ruling class. Now the urban space would be configured by the people living in it and be interchangeable since needs and desires may differ from person to person and also may alter in time. Here the role of the architect is no more the master builder, who knows best for all users; his role is to provide the suitable environment for the citizens so that they can design their dynamic surroundings. The issues of flexibility and interchangeability are main concepts of this new architecture. This self-generative urban scene would provide the grounds for constructing new situations, if we translate this to language of architecture the urban space would provide new experiences to its users, who are at the same time creators of it. The situationist method of exploring the city, the *dérive*, the act of walking around the city spontaneously according to walker's psychogeography would provide him to construct new situations, experience new feelings. The flexibility and interchangeability of the urban environment, allowing for everyone to play upon it, enriches these new situations and experiences. Not considering the urban space only as a physical entity, the unitary urbanism of SI encourages experimental behaviour. The experimental and psychological perception of the city is also the outcome of the rejection of the current utilitarian urban space in which spaces are organized not according to needs and desires of the users but according to ruling class' strive for a more productive and controllable society. To get rid of the production mechanisms'

utilitarian approach to the city and to spend time in a more humane way, play was introduced to situationist city. Play includes the citizen's interaction with his environment. Since all men are equal, they have the same rights for creating their lived spaces. Play calls the concepts of user-participation and user-defined spaces of architecture. Architecture of play is based on the thought that people free off the production mechanisms would no longer suffer alienation and take control of their own time, which in the end would be described only as leisure time. The repression of the current society on time and space could be overcome by play and mobility, respectively. With the help of automation and rejection of the current working hours one could realise his own life through play in and with the urban space and his own space. On the other hand the repression of space, and the relations it imposes upon people is the by-product of the utilitarian society's urge for controlling the general public. To get rid of utilitarian control on his own life the individual refers to mobility for freedom. Mobility in architecture may be considered in two ways here, first an architecture that is moving and secondly an architecture that is allowing for the mobility of the user within it. The main idea behind the megastuctures of 1960's that are spreading worldwide lays in the desire for creation of a total mobility of the user within the architecture. The user playing freely all through the planet within the environment, which he had participated in creating, takes the responsibility of both his and the collective's actions. The urban space is shared with everyone, so what he creates would be experienced by another people as well. This relation between individual and collective creation should be considered as a pendulum, where the individual has to find a balance between his desires and general good of the collective. But considering the situationist city with a play environment that does not include competition, any conflict between the desires of the individual and the collective is not estimated. The individual creation is encouraged by the easily moving parts of the megastructures and collectivity is stimulated by a stable frame keeping the unity of the structure.

These concepts of SI, related to architecture will be discussed through radical architectural projects in the coming chapter. Four projects, all designed in continental Europe in 1960's share similar concerns and objectives with Situationist International.

4. RADICAL ARCHITECTURE OF THE 1960'S

Paper architecture has a long history, but it became very powerful at the beginning of modernity than ever. Modernist ideals of a totally new world were expressed strongly through utopian projects. Although none of them were realised, the utopian projects very much affected the urban scene at the beginning of the 20th century. The tradition of producing paper architecture went all through the avant-garde movements. In 1960's a new wave of paper architecture emerged. While the modernist utopian projects were suggesting a new world, free of the old, the 1960's projects were mostly dealing with the problems rooted in current world order.

The 1920's modernist utopias were in search for a rational urban environment in which every function would be fulfilled perfectly, like a machine. In them laid the search for an ideal form. To respond to the rapid recovery after the World War I, these projects were based on multiplication of a single unit (mostly prefabricated) or repetition of identical buildings. However these projects were considered as utopias, some main principles of them like zoning and multiplication of units were misunderstood and implemented widely as a quick and practical solution to housing shortage. When coming to 1960's most of the new urban areas were defined as dull concrete environments, and a criticism against applications of modernist urban planning had started to arise.

The 1960's radical architecture can be distinguished from the previous ones in their megastructural characteristics. These megastructures were planned to invade the existing cities and create a totally new environment, away from the boredom of the functionalist existing cities. The reason for calling some paper architecture examples as radical architecture is their proposals for a totally new world order. By generating a deep understanding on the era they are living in, the radical architecture of the 1960's sets forth its opposition to and rejection of the current cultural dynamics. So as they are producing for another world, it is no coincidence to find out the radical characteristic in their architectural language. Their belief for an international radical

shift in society, namely a revolution led them to design world-wide megastructures. Their expansive architectures are not based upon the multiplication of a single unit in an orthogonal plan; rather they are designed holistically, considering part to whole and whole to part relations together. Most of them are open-ended projects that allow for future intervention and/or user participation. The belief in advanced technology and automation can be regarded as some other common points, and mobility as well. The radical architectures of these megastructures are designed as ongoing processes. Here we no longer encounter the urge for finding an ideal form to create an ideal society. The meganarratives on architecture's role in changing the society have been abandoned. The radical architecture of the 1960's has an open-ended, user-defined character to respond the desires of the people.

The reason for focusing on the radical architecture of 1960's to better understand SI is its being clear reflection of the ideas produced by situationists. Among the main concepts of SI, their ideas on urbanism and architecture cover a wide area. These ideas, discussed in the previous chapter, are strong to describe a new understanding of urbanism and architecture. Keeping in mind SI's rejection of being part of the capitalist production, it was considered to be more consistent to focus on the paper architecture. Realizing a project means anyhow being embedded in that capitalist production mechanisms. On the other hand the paper architecture does not have to be in any relation with the existing structure of the world, and can be so ambiguous to suggest a new order. Moreover not disturbed by the reality of the existing system, the radical architecture of the 1960's has the power to indicate the underlying concepts of this architecture.

The projects in focus vary in size and location (most of which can be located anywhere, but considers different locations as a point of departure). Only New Babylon by Constant can be addressed as a pure situationist project. The others, Spatial City by Yona Friedman, Fun Palace by Cedric Price and Plug-in City by Archigram, reflect the ideology of SI, whether intentionally or not. We know all these architects were aware of others and also some were in contact. Anyhow all these projects represent the *Zeitgeist* they shared with situationists. What makes them remarkable is their adaptation and transformation of the concepts of SI into architecture.

4.1 New Babylon

New Babylon was designed by Constant between 1959 and 1974. One of the prominent figures of Situationist International, Constant wished to make the situationist ideas of unitary urbanism more clear and visible. Although Constant was not an architect, but a painter, New Babylon suggests a very complicated and developed urban environment. Leaving the Situationist International in 1960 did not cause Constant to end his project, he continued working on his life's masterpiece until 1974.

New Babylon can be considered as the most concrete product of Situationist International. It includes all the concepts of situationism, such as unitary urbanism, play, *dérive*, psychogeography, *detournement*, non-utilitarianism, collectivity, etc.

New Babylon is a megastructure built on pilotis, 15-20 meters above ground (Constant, 1974). So it is free of any location and expandable according to needs. Its main aim is to allow its users to construct new situations. Having its inspiration from the gypsy settlement near Alba (the Italian town where painter Guiseppe Pinot-Gallizio lives and SI was founded in a meeting in 1957) Constant wishes to create “a camp for nomads on a planetary scale” (Constant, 1974). Nomadism is introduced here as an opposition to the utilitarian nature of the existing social structure. The utilitarian society is a top-down ruled society where the capitalist production and consumption mechanisms impose class distinction. Living his life for the general good of the whole system the person has no control over his own life, is suppressed by the capitalist order. Realization of life is by no means possible in the current situation in which the value of the person is measured in terms of the value of his labour.

To overcome the existing utilitarian society, to get rid of its boredom and to realise his own life, man should consider his time as a total entity, that is to say there should be no boundaries between his work and leisure time. Also believing in the advances in technology Constant, like many of his other contemporaries, thinks that automation will take over all the labour force, except for the ones that creativity is necessary. Thus the new society, which he calls the “ludic society”, will depend on the playful and collective creativity. When there is no division between a man's work

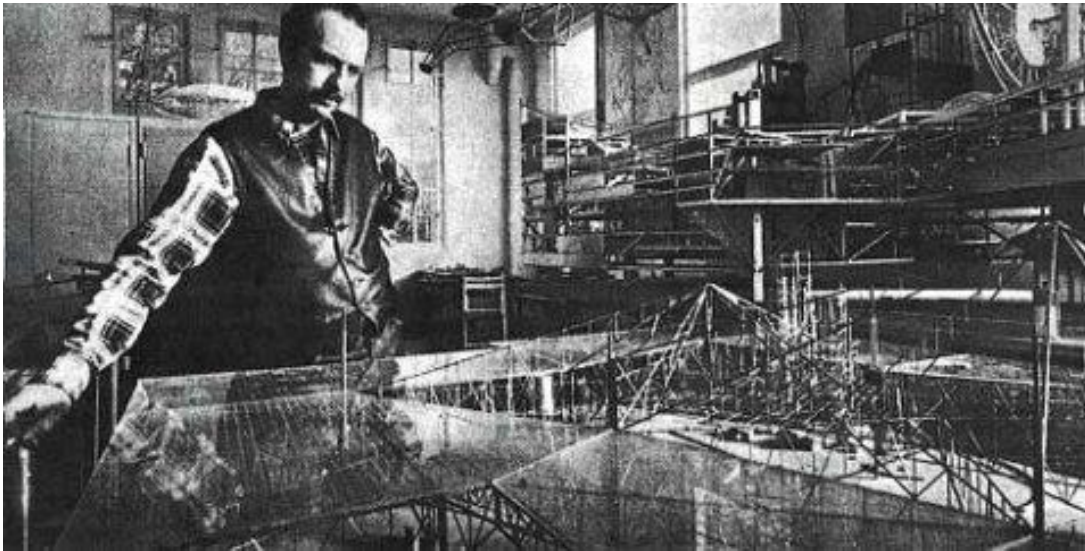


Figure 4.1 : Constant in his workshop with the models of New Babylon, 1968

and leisure times, he can control all his life and use all his time for play, which lays at the very essence of his being: Homo Ludens, man at play. Having his inspiration from Johan Huizinga, who theorized that play should be an important aspect of one's life as much as making or working, Constant sought after a new urban space for new man Homo Ludens and new ludic society: New Babylon.

Just like the mythic Babylon this New Babylon also rises up to sky and relies on the creative and collective productivity of people. New Babylon arises on the current utilitarian society's urban space and plans to become the new reality of the society step by step, in a period of time. The existing spaces are not suitable for a post-revolutionary world, so New Babylon, extending all through the planet since there will be no need for economical borders in a classless society, will be the home for a new type of society.

New Babylon consists mainly of sectors, "The sector is the smallest element, the basic unit of the New Babylonian network, one of the 'links' in the chains that make it up." (Constant, 1974) Varying in dimensions the sectors contain service nuclei and links to other sectors. Sectors are solid and built permanently while the interior of the sectors are object to change continuously.

There are three main interchangeable aspects: First the building materials such as floors, ceilings and walls, second the climatic conditions such as lighting, air conditioning and third the perceivable conditions like the movement of people or

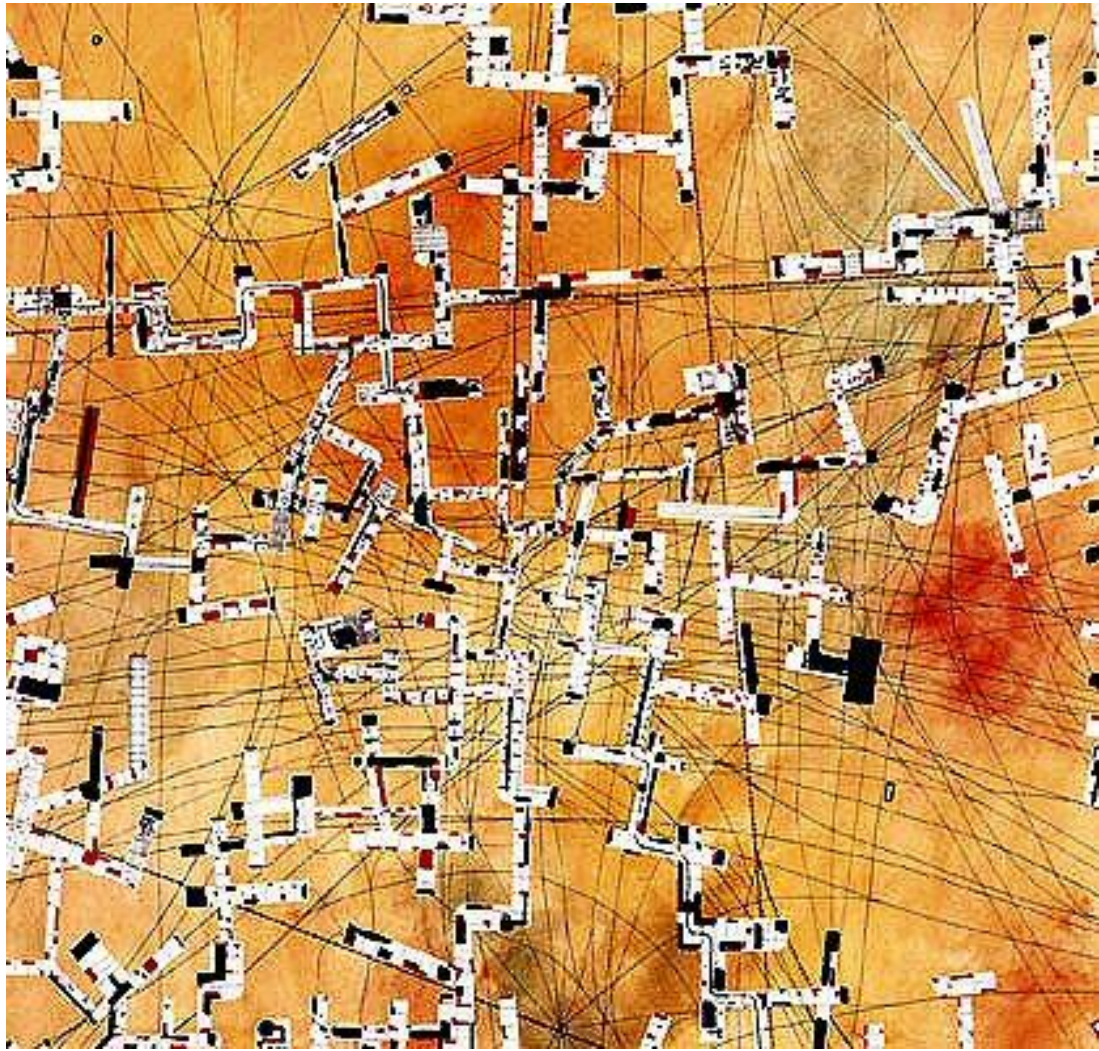


Figure 4.2 : New Babylon extending on a planetary scale

odour of food and drinks. This interchangeability by user participation has two main objectives: collective creation and *dérive*. Users creating the environment they wish to live in and doing this in a ludic way become active in controlling their lives. And also by continuously exploring this collectively created environment, they are experiencing *dérive*. This continuously under construction structure is articulated by the users not only physically but also psychologically. “The different floors will be divided into neighboring and communicating spaces, artificially conditioned, which will offer the possibility of create an infinite variety of ambiances, facilitating the *dérive* of the inhabitants and their frequent chance encounters.” (Constant, 1959)

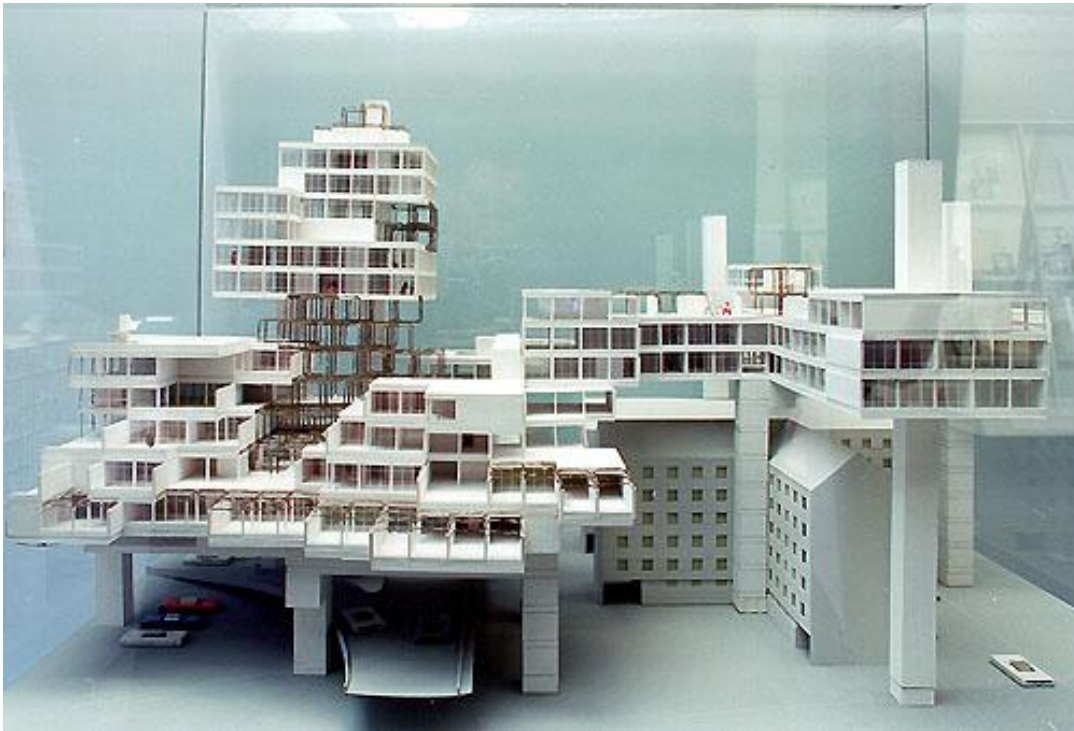


Figure 4.3 : New Babylon sectors rising upon the existing city

According to Constant, New Babylon was not a town planning project or an artwork, it was “a creative game with an imaginary environment” (Sadler, 1998, 123). The ever-changing characteristic of New Babylon both physically and psychologically reproduces the space continuously. As a result, a space in which many spaces can be created, a space that can be articulated and amplified simultaneously by different users, is generated. The new dynamic space does not resemble to old static space of the capitalist order in which habits can be sustained. In New Babylon one cannot rely on his previously experienced knowledge of space and thus fall into conformism for a more passive life. Instead he is constantly stimulated by the environment, which surrounded him. Here there are no pre-set rules for urbanism or no fixed functions for certain spaces.

Constant’s New Babylon is a sharp opposition to existing capitalist structure. In a Marxist perspective Constant suggests a new classless society in which there is either bourgeoisie and worker classes, neither distinction between the intellectuals and the general public. In this new society everyone is a situationist, spending their life time for constructing new situations and by doing so, they are realizing their own lives. In a continuous condition of creation, man gains his freedom. Planning this society in a

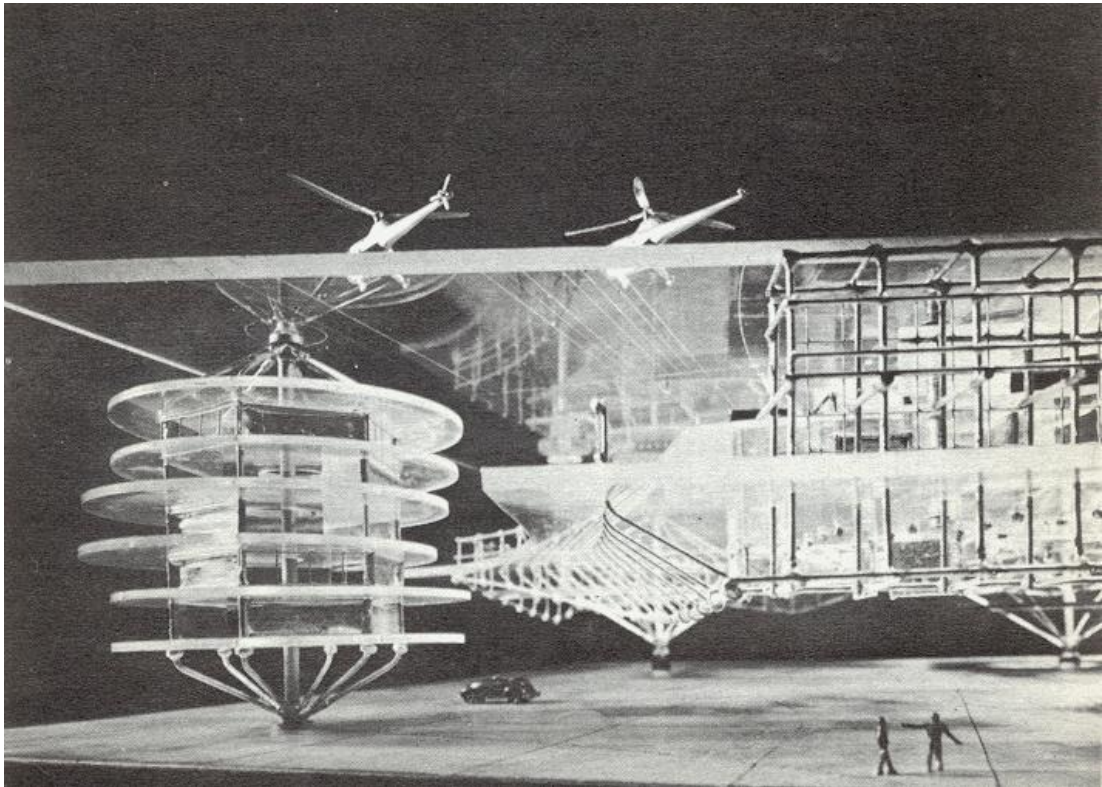


Figure 4.4 : New Babylon model

planetary scale and also by leaving its modifications to its users Constant does not play the role of the urban planner, instead he creates a general wireframe for people to be able create freely within.

Just like Debord's *The Society of The Spectacle*, Constant considers the existing modern culture as a closed system that cannot be transformed within itself. But by generating an understanding of the system and its weak points, one can start to seek for a new kind of society. Just as the capitalist order has created its utilitarian urban space, this new type of society also needs to create its own space. Since the capitalist system is ruled top-down in hands of few privileged people, its urban space was also determined by these few. In contrast, the new one is a bottom-up society, so its space should be created collectively according to the needs of its users. This new society deprived of all the production mechanisms of the capitalist order is now no more subject to alienation or commodification, the two important aspects of the capitalist order which prevents the socialization of people. After the revolution of the everyday life, the ludic society is free from any impositions of time and space, meaning they are no more bounded with a fixed space or are obliged to sustain their lives through pre-determined time periods.

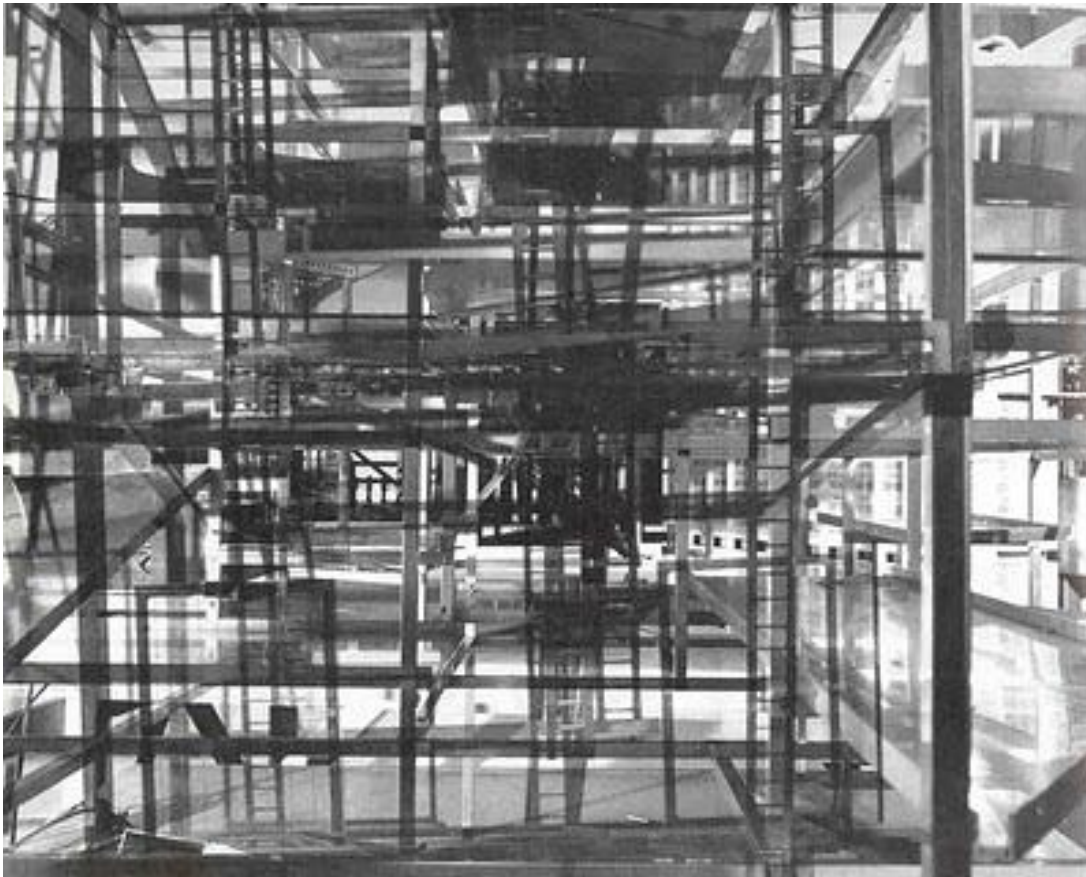


Figure 4.5 : New Babylon model showing the changeable interior

4.2 Spatial City

Yona Friedman presented his first manifesto named Mobile Architecture in 1958. In Mobile Architecture he proposed that buildings should “touch the ground over a minimum area, be capable of being dismantled and moved, be alterable as required by the individual occupant” (Friedman, 1958). In light of the ideas he developed in his manifesto Friedman designed Spatial City through 1958-1962. Spatial City is raised upon pillars on the existing city. Providing a solution for the uncontrollable growth of the city, Spatial City adds upon to the existing one, layer by layer. By superimposition of the new layers Spatial City aims to preserve the underlying existing city, but at the same time providing it the space needed for its growth. Friedman claims that at that time in Paris neighbourhoods were being torn down to release space for a denser construction (Friedman, 2005, 34). For the sake of growth the city’s certain parts are turned into tabula rasa and Friedman is against this type of urban growth. That is the main reason for him to suggest an upper city above the existing one. Here going back to Constant’s New Babylon we see a different attitude

and reason for constructing upon the existing. In New Babylon the main motive for building upon the existing city was to create a totally new space for the post-revolutionary ludic society, and to get rid of the entire old utilitarian city. Here Friedman's proposal, Spatial City on the other hand, suggests a construction upon the existing only for the sake of urban growth. Also lying upon the agricultural lands or places where construction is restricted or not allowed the Spatial City has the potential to spread to the whole world.

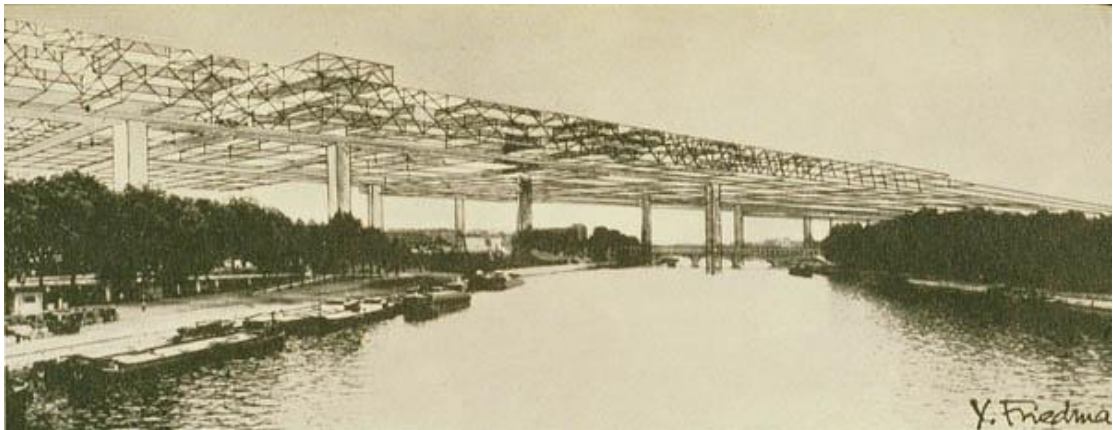


Figure 4.6 : Spatial City in rural areas

According to Friedman rising above the cities or agriculture lands, Spatial City creates an “artificial topography”. This artificial topography consists of a stable frame and moving parts. The stable frame allows for multiple layers and is not fixed in functions. Although representing an orthogonal-like grid the frame is a flexible one. There are no limitations for which function to take place on the frame and the interplay of full and empty spaces within the frame create a continuously dynamic environment. In Spatial City, Friedman describes that the optimum proportion between the occupied and empty voids should be %50-60 for gaining natural daylight and ventilation (Friedman, 1960, 24). Since the frame works three dimensionally, a new layer atop can be added if needed.

Focusing on the individual Friedman suggests an environment where each person can create his own space. The individual freedom is encouraged through the project by moving the floors to generate the space demanded, not only by means of the user's dwellings, but also their working or leisure spaces.

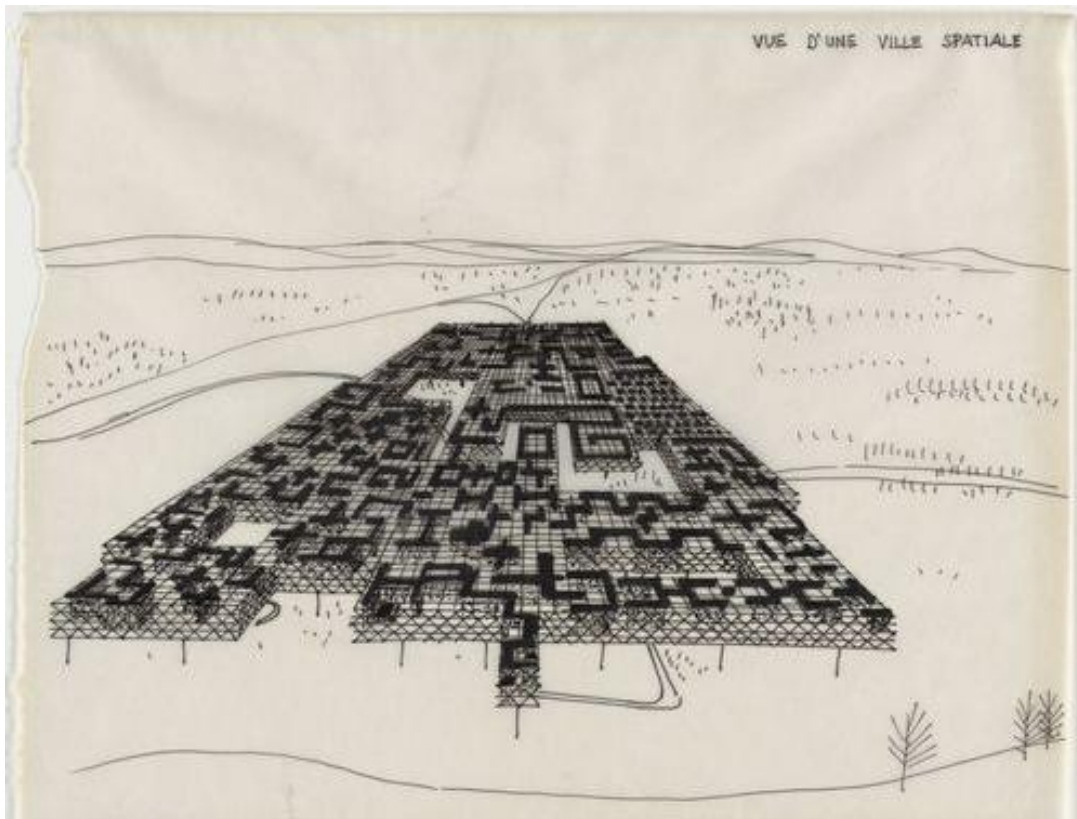


Figure 4.7 : Spatial City spreading over the farm land

The Spatial City itself is not mobile, but the people inhabiting it and its interior building elements are. The main reasons of user participation in the Spatial City are for generating firstly a playful and secondly an unpredictable environment. Also inspired by the Johan Huizinga's theory of Homo Ludens, just like Constant, Friedman suggested that the people were having more leisure time than they had before, so play was to be the way to spend this leisure time. Architecture of the Spatial City was to be transformed by its users all the time; while acquiring the space they need, the users are also playing with the architecture. The frame of the Spatial City allows for varying spaces to be created. However the idea of play and leisure seems the same with New Babylon, Yona Friedman mentions the difference between his and Constant's ideas on play. Friedman suggests that in New Babylon, Constant had designed a play which needed a director, while on the other hand in Spatial City people were totally free to do what they wish (Friedman, 2005, 32). In a way Constant choice for a play with a director or chief is understandable since he was seeking for a revolutionary space in which new situations would be constructed. On the other hand Friedman's Spatial City does not take on any role of this kind, the

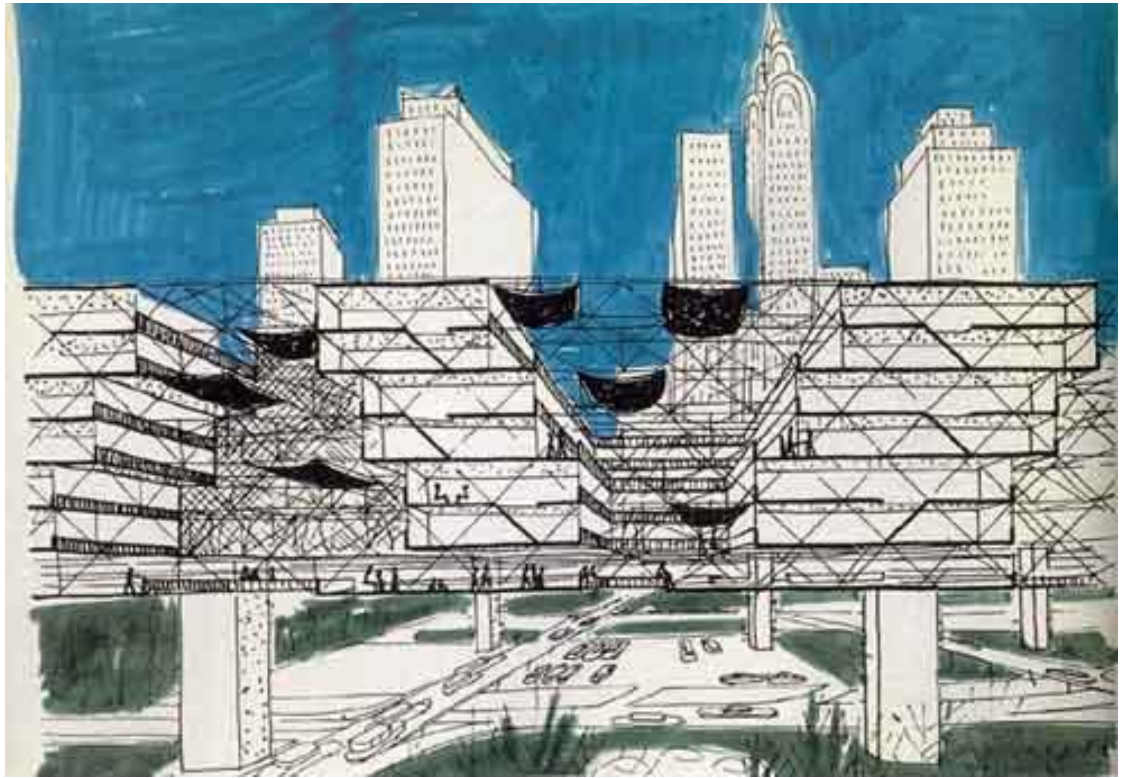


Figure 4.8 : Spatial City in urban district with multiple layers

play it offers is for the sake of play. This uncontrolled play makes the Spatial City unpredictable.

Spatial City is a project where the architect does not take on the role of the master builder, thus the one and only man who decides how the users will live their lives. Instead the architect only sets possibilities for the inhabitants so that they can live the life they desire and can create the environment for it. In Spatial City, everyone is an architect to create an ever-changing and unpredictable environment.

The unpredictable play encouraged in Spatial City is enriched by an automated plan-generator, named Flatwriter by Yona Friedman. "...society would find its own form in his Spatial City, its citizens specifying their private abodes by using 'Flatwriters', machines that would compute the best fit between the resources available, private desire and impact upon the public realm" (Sadler, Hughes, 2000, 139). Flatwriters introduction to Spatial City is like setting one more rule for the play of urbanism. With the direction of the Flatwriters, the individual can get the best possible space he needs. However the very prominent collective characteristic in New Babylon cannot

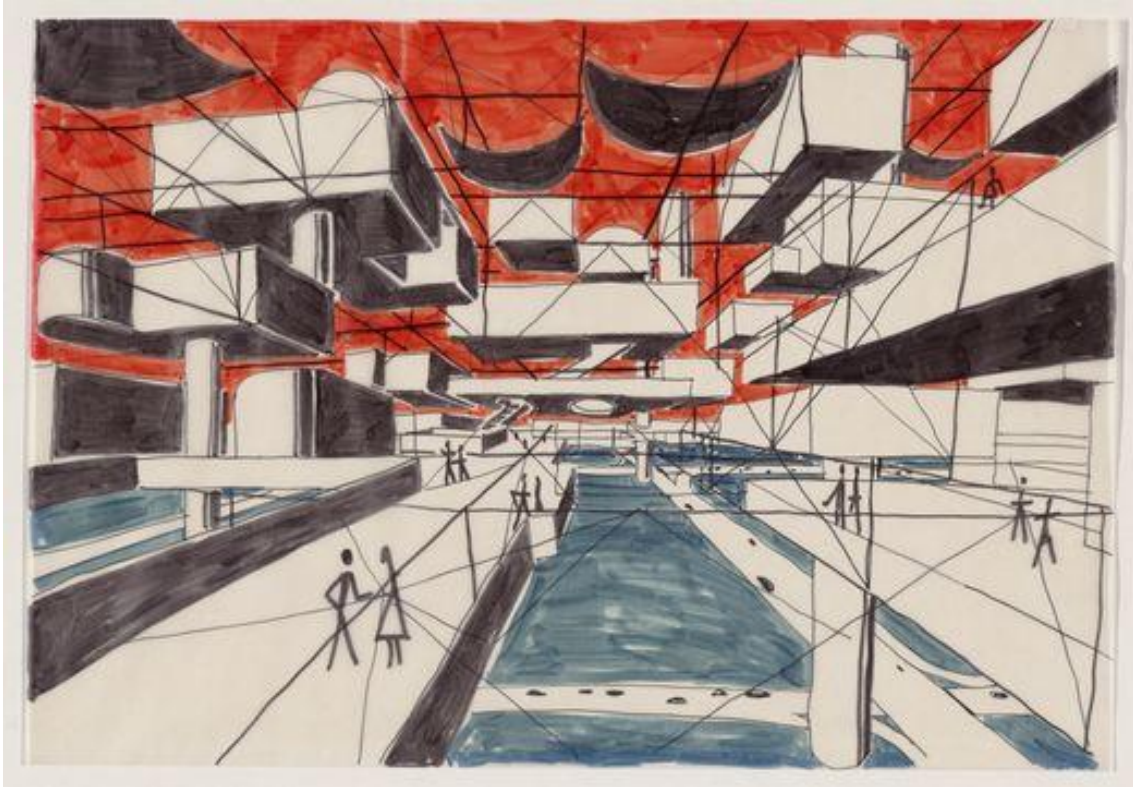


Figure 4.9 : Spatial City with its empty and occupied voids



Figure 4.10 : Spatial City and its individualized cells

be traced in Spatial City. Spatial City still offers a new type of living and new social relations but still it does not aim to be a collectively created environment. It is not created for the common good but only for the good of the individual inhabiting it.

The main concern in Friedman's Spatial City is the idea of play and user participation in the built environment. Taking growth of the cities as the main problem, Friedman suggests an ever-changing, never completed and endless megastructure to be built upon the existing cities.

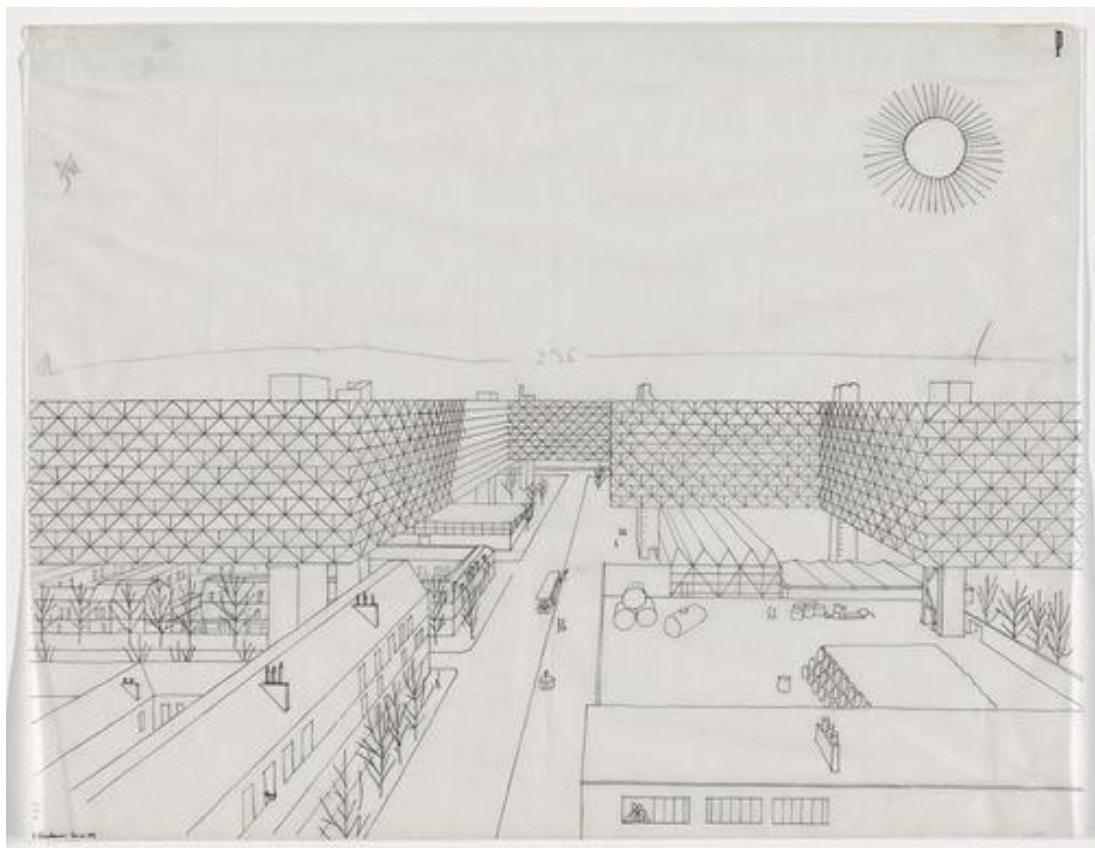


Figure 4.11 : Spatial City layers on top of the urban area

4.3 Fun Palace

Cedrice Price designed Fun Palace between 1961 and 1974 in collaboration with the avant-garde theatre director Joan Littlewood. Littlewood was fascinated by the Bertold Brecht's epic theatre and the social role of theatre. Her ideas about the relationship between spectacle and the spectator affected the main concept of the Fun Palace. "She envisioned an ideal realization of Brechtian theatre as a place of cultural bricolage where people could experience the transcendence and transformation of the

theatre, not as audience, but as players and active participants in a drama of self-discovery.” (Matthews, 2005, 76). According to Brecht and his new epic theatre, spectators develop their own ideas as long as they are included in the play; this is also a kind of active learning process.

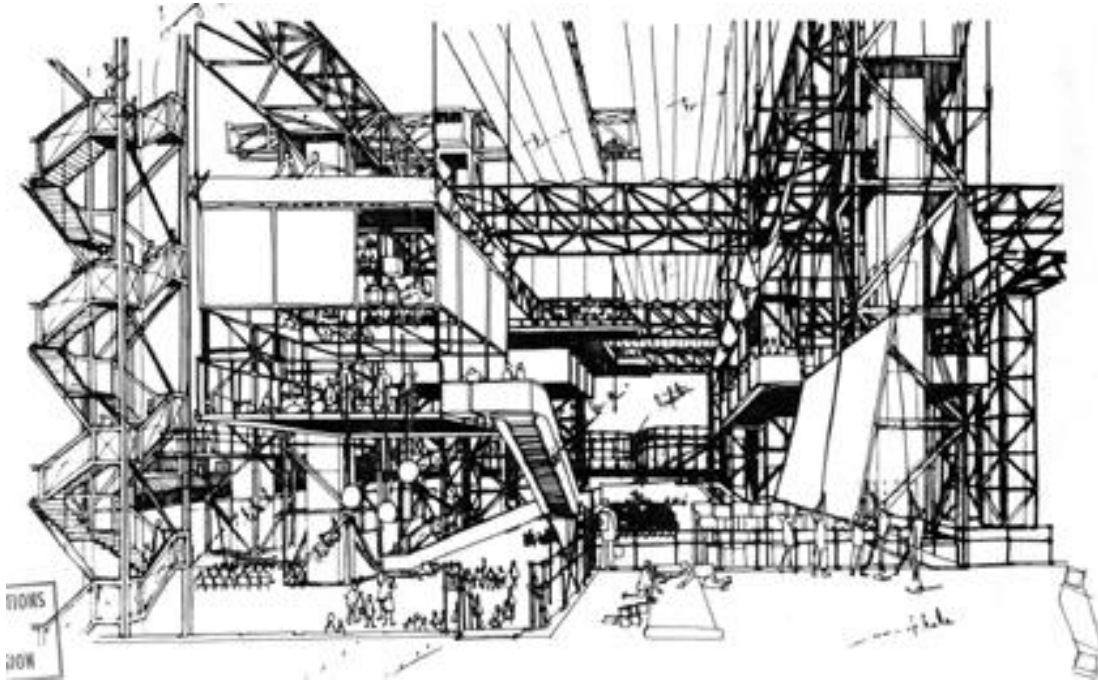


Figure 4.12 : Fun Palace’s moving parts

In a project description text by Cedric Price as well claims that every person is unique and in this uniqueness lays a genius. (Price, 1964). So this genius of each person would be the main driving force of the Fun Palace; everyone would become part of the play. This relationship between actor and spectators can be considered in accordance with situationist ideas. The Situationist Manifesto published in 1960 was also asserting that everybody was to become artists. Everyone is invited to take part in the collective creation just like in Brecht’s theatre.

So, what kind of an architecture would meet the ideas of Joan Littlewood about the relation between the theatre and spectators? Price took on Littlewood’s ideas on participatory theatre and developed a participatory architecture out of it. Participatory architecture would enforce the ideals of Littlewood and at the same time let the users define their own spaces. In a 1968 essay in *New Society* Cedric Price, along with Reyner Banham, Paul Barker and Peter Hall mentioned their concept of Non-Plan (Barker, 2000, 7). The main idea behind the Non-Plan was not about decision of

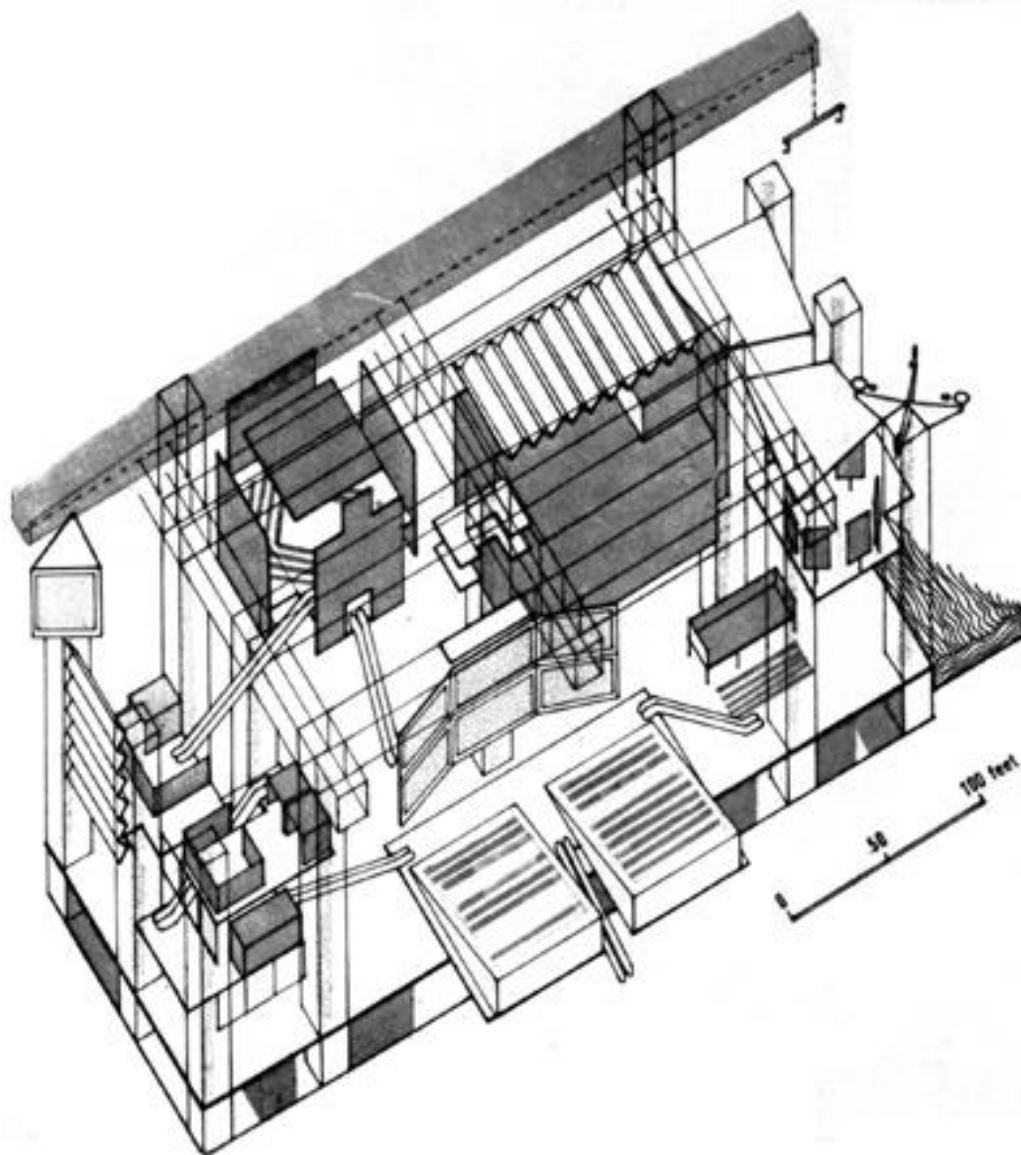


Figure 4.13 : Fun Palace's service shafts and circulation system

what is best for the others. The modernist notion and its implications on the cities were explicit in 1960's. The outcomes of the modernist planning and especially zoning had turned cities into seemingly organized, dull places. The grand plans did not work as predicted when implied as they were creations of a few experts. Non-Plan suggested that no such grand plans should be implemented and the city should grow by itself without a master plan, by being shaped dynamically by citizens. Fun Palace reflects this idea of Non-Plan. Fun Palace did not contain a specific function or program, neither did it have a static architecture. With its opposition to the utilitarian urban planning Cedric Price's Fun Palace is the one closest to the New Babylon by means of reasoning a new structure for a new society. Although the site

and possible dimensions, it can grow, are determined in the Fun Palace, just like in New Babylon and Spatial City the inner environment is changable.

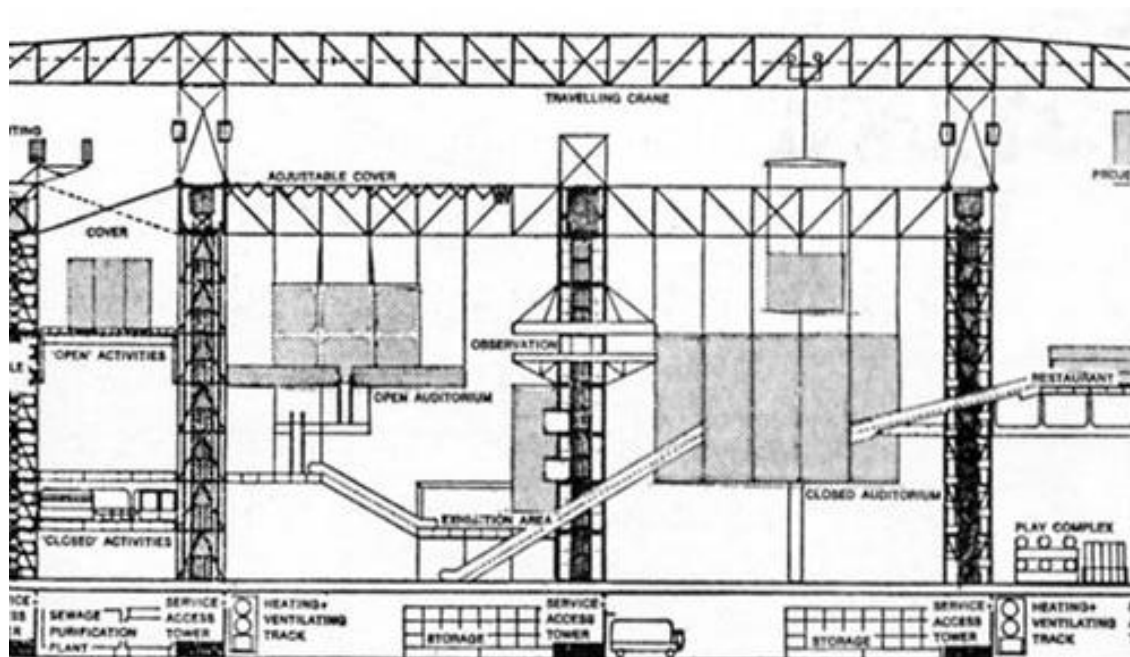


Figure 4.14 : Fun Palace section

Fun Palace only provided a framework for people to modify according to their needs. “The Fun Palace was an environment continually interacting and responding to people.” (Matthews, 2005, 75). This environment is being produced and reproduced continuously by collective creation so that the spectators of the theatre are also becoming the players. The idea of individuality and collectivity is hand in hand in Fun Palace, while we see that in Spatial City and Plug-in City, the individualism is appraised.

The interchangeable nature of the Fun Palace is a play for the users. The abundance of commodities after the World War II had made the house appliances and other automatic devices affordable for many and also the automation in the work place has improved since. Now people had more leisure time. Cedric Price considered this “increased leisure” as a new condition to be faced (Price, 1964). Price mentions that there would be no concepts as work and leisure anymore and afterwards people would no more experience a divided life between work and leisure. They would be living in a united life and the ways to live this new kind of life needs to be discovered. Fun Palace’s solution to this is to generate a space for play.



Figure 4.15 : Fun Palace on site collage

Play is taking a double role. Firstly by creating the environment the spectators wish to participate they become a more active character in the theatre. Secondly the ever-changing nature of the Fun Palace provides new ways of creation and spending time. The play, offered by Situationist International is very much like the one offered by Fun Palace. They both are for creative action and in their collective manner do not include any competition. Fun Palace contained no permanent, stable walls, floors and ceilings. All elements of the construction could be changed in order to create the space desired. Moreover lighting and acoustic systems were playable. So not only in terms of physical terms but also in emotional terms one could participate in the structure. The lighting and air conditioning were also in control of the users, just like in New Babylon where people could create the ambiances they wish to. It was conceived as a “laboratory of fun”, that included both an experimental and playful aspects.

4.4 Plug-in City

Peter Cook, a member of the avant-garde Archigram group then, designed the Plug-in City between 1962 and 1964. Plug-in City is a megastructure on which different function units were plugged in and out. It consists of mainly housing units, but also offices, shops and a university.

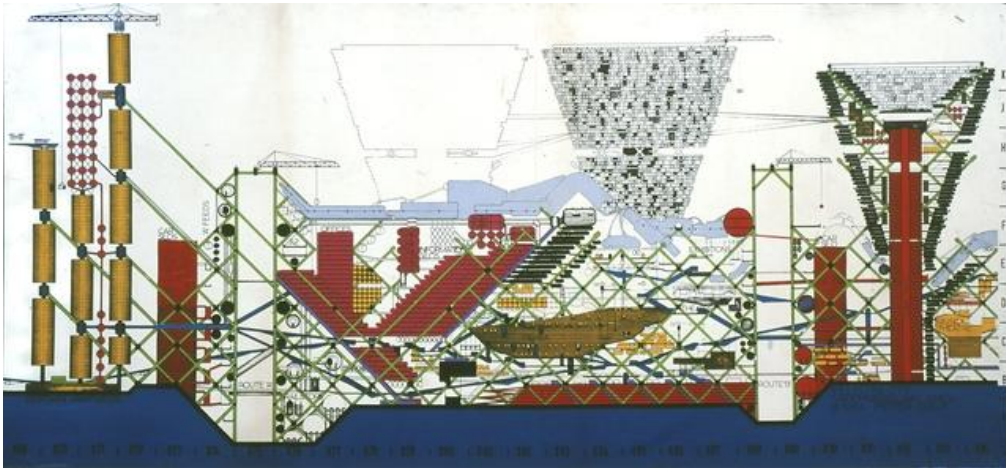


Figure 4.16 : Plug-in City section

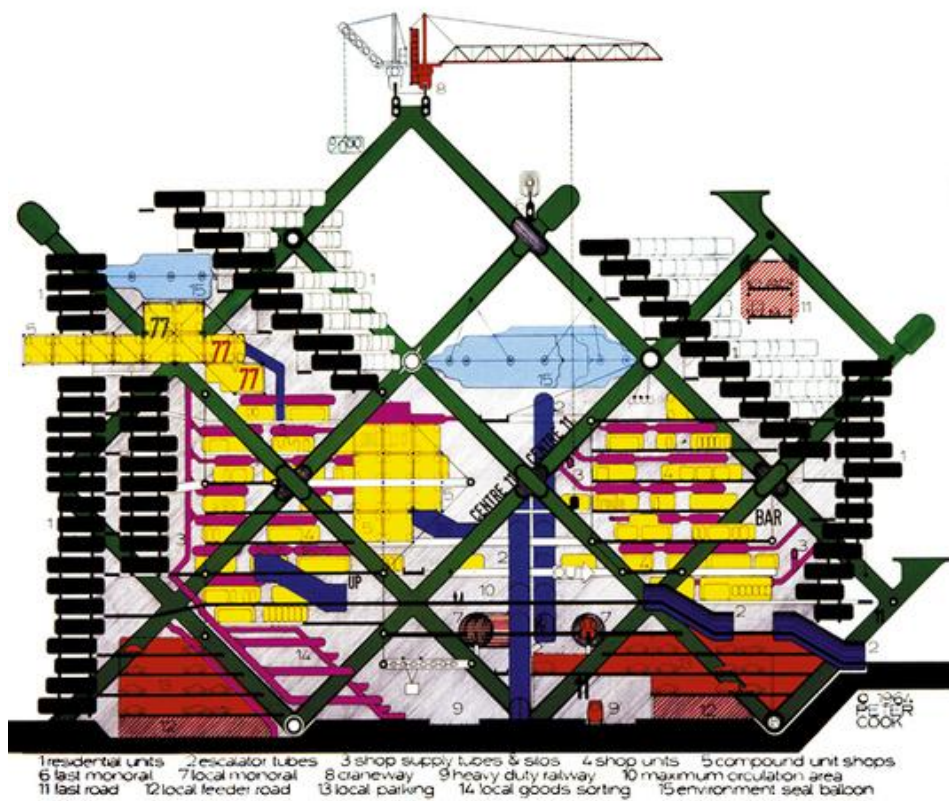


Figure 4.17 : Plug-in City section showing different functions

Plug-in City is a “building-in-becoming” (Sadler, 2005a, 14). It is never completed and in this way creating an ever-changing environment. It is expandable and extractable. To ease the process of plugging in and out, Archigram determined the life-spans of the components of the Plug-in City. While bathroom, kitchen and living room floor would last for 3 years, or sales spaces for 6 months, car silos and roads would last for 20 years and the main megastructure for 40 years (Cook, 1999, 39). So

the components with a longer life span were placed at the lower parts of the megastructure and the more changeable components on the upper sections and edges.

In the project text, Archigram mentions that they have realised that quality of city life is based on “its symbolism, its dynamic, its gregariousness, its dependence upon situation as much as established form” (Cook, 1999, 36). Here the term situation is used in the same meaning as the situationists did. Plug-in City’s proposal for creating new situations is based on its ever-changing and never-completed nature.



Figure 4.18 : Plug-in City axonometric with the monorail on the right

The system is designed essentially by means of cranes, service units and circulation elements. All these elements are playing a crucial part in providing the mobility of the structure. The transformation and circulation elements in Plug-in City are extensive to increase the mobility of the inhabitants and goods within the structure.

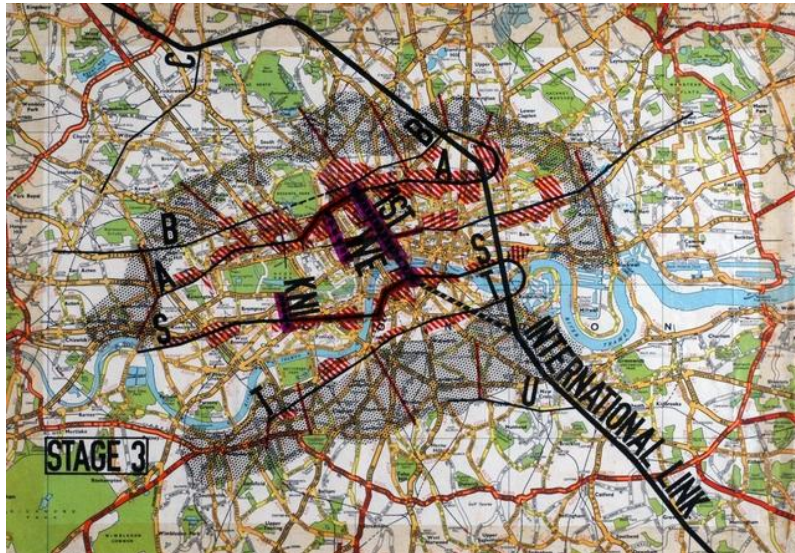


Figure 4.19 : Plug-in City spreading over, starting from London

The Plug-in City as a megastructure is not planned for a specific site but has the capability of invading existing urban areas. However the crucial point is Plug-in City should also be plugged into city by main roads and other kinds of services. “The term ‘city’ is used as a collective, the project being a portmanteau for several ideas, and does not necessarily imply a replacement of known cities.” (Cook, 1999, 36) Plug-in City does not challenge to become a city by itself, rather be a layer added to old cities which are decaying and have become places of boredom. To overcome the boredom of the rational cities, Archigram’s solution offered a constantly changing environment. The idea of play, stressed by SI and all the previous projects mentioned above, is enlarged in scale. In Plug-in City the users do not only determine the spaces they wish to live in but also determine the whole city’s appearance. While New Babylon has a stable look from the outside and a dynamic interior, Plug-in City has a dynamic outlook and semi-stable interiors because of the prefabricated pods, which were to be altered with new ones in time.

In Plug-in City there are no factories or industry and by means of automation (like the tubes that can bring food to your living pod) leisure time is put forward as a new reality. Different from Constant’s urge for leisure time as a break from the existing capitalist production mechanisms, Archigram’s direction towards leisure was rooted in their belief in automation. That approach is more similar to those of Friedman and Price’s. Just like the other ones the leisure time in Plug-in City is utilized for creation of the built environment and spaces for leisure are to be added to the megastructure.

“Work and leisure and travel will be closely bound up” (Chapman, 1964, 75). The stacked character of the Plug-in City allow for an optimization of travel distances and since there are no obligatory labour in factories, thanks to automation, the inhabitants of the megastructure can move freely within.

A computer programme was planned to control the entire system, how it can be developed and optimised for the inhabitants and transportation of goods. Plug-in City is designed to work properly and provide a more functional city than the existing ones. Sadler describes in his article *New Babylon versus Plug-in City*, the most prominent difference between two projects is the functionality. While New Babylon is opposed to the utilitarian urban planning scheme, which Constant sees as a by-product of the capitalist order, Plug-in City sustains the functional aspect of the urbanism. (Sadler, 2005b, 62)

Moreover, the play of modules in the Plug-in City does not serve for a creation of an environment collectively. Rather this play serves for generating an experimental surrounding for the individual, just like in Yona Friedman’s *Spatial City*. The individual’s wishes and individual freedom is encouraged.

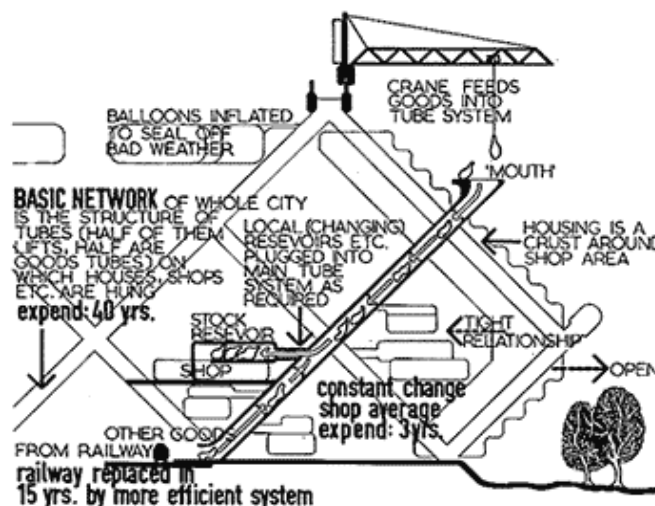


Figure 4.20 : Plug-in City close section showing the mechanism logic

These projects showing minor differences and major similarities are reflecting the wide effect of SI on the continental Europe. Considering Constant’s *New Babylon* as one of the most prominent productions of SI and a true extension of the SI ideology, the influence of SI on the contemporary utopian projects is examined. The designers of these four projects were aware of the works of each other and most of them had

met in person and were in contact. We know that Friedman and Constant had met in 1961, Archigram and Constant in 1963, Friedman was also in contact with Price and Archigram. Sharing common problems of their time in Europe these creators were trying to solve the problems of the existing planning strategies. Developing a criticism to the modernist planning, these megastructures suggest a new layer for living, which is not in contact with the existing and is generating a new type of lifestyle for its users. Main concepts of SI as discussed in the conclusion of the previous chapter like mobility, flexibility, play, user-participation are traced in these four radical architectures. Although their conception and reflection of these terms vary from project to project they share the common concern through a specific change in the society.

Among these projects Constant's New Babylon should be considered as the core project since Constant was an active member in Situationist International and his ideas on urbanism had shaped SI and was shaped by SI. In a large number of his texts in *Internationale Situationiste*, Constant had proposed his ideas on unitary urbanism. So a comparison between these radical architectures would consider New Babylon as the origin. New Babylon is designed as an opposition to existing utilitarian society, on top of the existing city to transform it in time. Among the other three projects only Fun Palace by Cedric Price shares the same objective as New Babylon. Fun Palace's strong opposition to known planning strategies is revealed in its non-organized programme and plan. On the other hand, Spatial City is designed to solve the problems of rapid urbanization and in its essence it suggests the continuation of the existing social structure in a new environment, while Plug-in City sustains the utilitarian nature of the existing cities and suggests a better operating urban environment to support the existing one. Although in form and organization all these four projects look alike the motives behind their creation varies.

New Babylon considers leisure time as a rejection to utilitarian use of time. The time of the worker is commodified, he is obliged to live a distinction between his work and leisure hours, which in the end makes him incapable of controlling his own time and life. To overcome this situation, man should reject to be part of the production mechanisms and take control of his time, so that all his time becomes leisure time. This may be accomplished by the help of the automation in the manufacturing processes. New Babylon is designed to provide a space for leisure time of men. All

three other projects also lean on the potentials of automation and leisure time as an outcome of it, but they do not necessarily reject the existing commodification of time.

Play is introduced in New Babylon as a tool for spending leisure time with creativity. This collective creative action is believed to trigger a revolution in everyday life, so play is directed towards this revolution by generating spaces of new situations. In Fun Palace the act of play takes a very similar role to that of New Babylon. In Fun Palace it is intended to blur the boundaries between the spectators and actors, spectators are encouraged to take an active role in the building for creation of a collective play. On the other hand the concept of play is introduced to Spatial City and Plug-in City for the sake of creating an unpredictable environment for the users. Here play does not carry on a planned target, rather it is for the pleasure of the user.

The architectures of these four projects support the idea of play. All of them are designed with a stable, but mostly expandable frame and moving parts within. New Babylon and Fun Palace allow for changing the ambience of the architecture like lighting and heating conditions, alongside changing the physical environment by movable building elements. Spatial City allows its users to only move the building elements to generate their own space, since the lighting and heating conditions are configured by some limitations in the main frame. Plug-in City takes the concept of interchangeability further by designing certain modules for specific functions to be placed in certain locations on the megastructure.

The most outstanding feature of the New Babylon was its relying upon the collective creation. New Babylon is considered as a space in which every individual could create his own space, so that when all these individuals' creations came together a new environment for all could emerge. The stable main frame plays an important role in keeping together the creations of individuals and the targeted revolution in everyday life channels these individual creations into collectivity. The idea of collective creation is evident in Fun Palace too; here the main purpose is to generate a theatre where the spectators are actors as well. The collective creation is encouraged for this specific aim. While on the other hand Spatial City and Plug-in City focuses on the individual creation.

The effects of Situationist International on architecture have been examined by doing a comparison between New Babylon and three radical architectures of the 1960's. It is apparent that the effects of SI have been through both formal language and content. The concepts of SI have echoed in architectural production in its most active years, the 1960's in continental Europe.

Table 4.1 Radical projects comparison table

Concepts	New Babylon	Spatial City	Fun Palace	Plug-in City
Functionality	Opposed to functionalism, operates for collective play.	Functional in providing a solution to urban growth.	Against functional planning methods, designed as a space for fun.	Totally functional, asserting it functions better than existing cities.
Leisure	Without a capitalist order no border between work and leisure, all the time of the person is his leisure time.	Belief in automation, no labour force needed, so there will be plenty of leisure time.	Belief in automation, no labour force needed, so there will be plenty of leisure time.	Belief in automation, no labour force needed, so there will be plenty of leisure time.
Play	Play with a direction towards the revolution of everyday life.	Play to create an unpredictable environment.	Play to be part of the play, be active in the environment occupied.	Play of the units composing the city, to change the scenery.
User participation	Plays with the building elements, lighting, acoustic and air conditioning equipments in the interior.	Chooses the void he wishes to inhabit and with the building elements create it or is subject to Flatwriter.	Plays with the building elements, lighting, acoustic and air conditioning equipments in the interior	Plays with building units.
Mobility	The sectors are stable, but expandable; the inner building elements are movable.	The main frame is stable, but expandable; the inner building elements are movable.	The main frame is stable, the inner building elements are movable.	The main structure is stable, but expandable; the units are movable.
Collectivity and individuality	Individual creations make up the collectively designed environment.	Individuals generating their own spaces for themselves.	Individual creations make up the collectively designed environment.	Individuals generating their own spaces for themselves.

5. CONCLUSION

1960's were an important turning point in history of Marxism. Especially Lefebvre's introduction of everyday life to Marxist thought echoed widely in a time when the whole world was in transition by means of economy, politics and social order. Widening the scope of Marxist thought and applying it to everyday life, a new critique of the modern culture was generated.

Situationist International plays an important role in developing these ideas and spreading them world-wide. Although SI is considered as an avant-garde movement, and maybe the last of the avant-garde movements, it was also the group that contained strong political figures of their time. Thinking the human life as a whole and politics and art as inseparable practices for the fulfilment of life, situationists were in search for a revolution in the everyday life. In light of Marxist thought they were opposing all the established institutions of the existing capitalist order and objecting to be a part of the modern culture. In strive for a classless society and a revolution in everyday life situationists proposed new ways to experience the environment they are living in, that is to say the cities. To tear down the utilitarian aspects of the capitalist system, which turns people into passive spectators of their own lives, its utilitarian spaces should be torn down physically and if this is not possible yet then psychologically. The situationists' way to reject the existing city was accomplished through using the city for non-utilitarian purposes. The *dérive*, the spontaneous walking experience, was their method of objection, among some others. Situationists were aware that a new type of society needed a new type of space; Constant's utopian project New Babylon was showing how that new space could be.

Situationist International did not only affect the transformation of Marxist thought, but also opened up a new direction in the architectural discourse. The situationist ideas on play, leisure time and automation were echoed in the radical architectural projects of the same time. The new possible lifestyle offered by situationist ideology was taken on enthusiastically and excitingly by the architects of that time, who

shared the same problems of their contemporaries. The result was a very abundant decade by means of production of radical architectures, addressing to similar problems.

Although there cannot be mentioned a unitary in the concepts and ideas of these radical architectures, their concerns for the alteration of current social structure were similar. The idea for generating an another world is proved to be possible through these radical architectures.

Today in a world of crisis of climate, finance and food we are again experiencing a paradigm shift. The existing world order is being criticised, in this criticism Marxism is once again on the agenda of the social thinkers. The previous transformation of Marxism in 1960's may be helpful in seeing the possibilities and potentials of the crisis we are experiencing and in generating thoughts on how architecture may take its position in the current situation.

REFERENCES

- Adorno, T. W.**, 1991: Culture Industry Reconsidered in *The Culture Industry*, Bernstein, J. M. (ed), Routledge, London and New York
- Anonymous**, 1958: Contribution to a Situationist Definition of Play, *Internationale Situationniste*, vol. **1**. Retrieved October 22, 2010 from <http://www.cddc.vt.edu/sionline/si/play.html>
- Anonymous**, 1958: Preliminary Problems in Constructing a Situation, *Internationale Situationniste*, vol **1**. Retrieved December 06, 2010 from <http://www.cddc.vt.edu/sionline/si/problems.html>
- Anonymous**, 1960: Situationist Manifesto, *Internationale Situationniste*, vol. **4** Retrieved November 12, 2010 from <http://www.cddc.vt.edu/sionline///si/manifesto.html>
- Barker, P.**, 2000: Thinking the Unthinkable, in *Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism*, eds. Jonathan Hughes and Simon Sadler, Architectural Press, Boston
- Bezirci, A.**, 1999: Önsöz in *Varoluşçuluk*, Jean Paul Sartre, Say Yayınları, İstanbul
- Chapman, P.**, 1964: Design for Living, *The Sunday Times*, reprinted in *Exit Utopia: Architectural Provocations 1956-76*, Martin van Schaik and Otalar Macel (eds), Prestel Verlag, Munich, Berlin, London, New York
- Chasse, R.**, 1968: The Power of Negative Thinking, or Robin Hood Rides Again. Retrieved October 22, 2010 from <http://www.bopsecrets.org/CF/chasse.htm>
- Constant, N.**, 1959: Another City for Another Life, *Internationale Situationniste*, vol.3. Retrieved August 20, 2010 from <http://www.cddc.vt.edu/sionline///si/another.html>
- Constant, N.**, 1974: *New Babylon*, The Haags Gemeetenmuseum, The Hague. Retrieved August 20, 2010 from <http://www.notbored.org/new-babylon.html>
- Cook, P.**, 1999: *Archigram*, Princeton Architectural Press, New York
- Debord, G.**, 1956: Methods of Detournement, *Les Lèvres Nues* vol. **8**. Retrieved November 11, 2010 from <http://library.nothingness.org/articles/SI/en/display/3>
- Debord, G.**, 1959: Situationist Theses on Trafic," *Internationale Situationniste*, vol. **3**. Retrieved November 09, 2010 from <http://www.bopsecrets.org/SI/3.traffic.htm>

- Debord, G.**, 2002a: Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency in *Guy Debord and Situationist International: Texts and Documents*, Tom McDonough (ed.), The MIT Press, Cambridge, Massachusetts, London, England
- Debord, G.**, 2002b: *The Society of the Spectacle*, Hobgoblin Press, Canberra
- Debord, G. and Sanguinetti, G.**, 1972: Theses on the Situationist International and its Time in *The Veritable Split in the International*. Retrieved November 12, 2010 from <http://www.cddc.vt.edu/sionline/si/sistime.html>
- Foster, H.**, 2009: Crack Open The Shells, *London Review of Books*, vol.31, n.5
- Friedman, Y.**, 1958: Mobile Architecture. Retrieved November 19, 2010 <http://www.frac-centre.fr/public/collecti/artistes/friedman/noti01en>
- Friedman, Y.**, 2005: In the Air, Friedman interviewed by van Schaik, in *Exit Utopia: Architectural Provocations 1956-76*, Martin van Schaik and Otalar Macel (eds), Prestel Verlag, Munich, Berlin, London, New York
- Friedman, Y.**, 1960: Paris Spatial: A Suggestion, reprinted in *Exit Utopia: Architectural Provocations 1956-76*, Martin van Schaik and Otalar Macel (eds), 2005, Prestel Verlag, Munich, Berlin, London, New York
- Gilman, C.**, 2002: Asger Jorn 's Avant-Garde Archives, in *Guy Debord and the Situationist International: Texts and Documents*, Tom McDonough (ed.), The MIT Press, Cambridge, Massachusetts, London, England
- Harvey, D.**, 1990: *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Blackwell Publishers, Oxford
- Horkheimer, M. and Adorno, T.W.**, 2002: *The Dialectic of Enlightenment*, Stanford University Press, Stanford, California
- Jameson, F.**, 1991: *Postmodernism, Or the Cultural Logic of Late Capitalism*, Duke University Press, Durham, NC
- Jameson, F.**, 2004: Foreword in *Critique of Dialectical Reason Vol.1*, Jean Paul Sartre, Verso, London and New York
- Jorn, A.**, 1958: Notes on the Formation of Imaginist Bauhaus. Retrieved December 12, 2010 from <http://www.bopsecrets.org/SI/bauhaus.htm>
- Jorn, A.**, 2002: *The Natural Order and Other Texts*, Ashgate Publishing, Farnham, Surrey
- Kavanaugh, L.**, 2008: Situating Situationism: Wandering around New Babylon with Mille Plateaux, *Architectural Theory Review*, vol. 13:n. 2
- Lefebvre, H.**, 1991: *Critique of Everyday Life*, Verso, London, New York
- Lefebvre, H.**, 1997: Henri Lefebvre on Situationist International, interviewed by Ross, K., *October*, v.1 n.79.

- Marcuse, H.**, 2002: *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*, Routledge, London and New York
- Marx, K., Engels, F.**, 2008: *Communist Party Manifesto*, Wildside Press, Rockville
- Matthews, S.**, 2005: The Fun Palace: Cedric Price's Experiment in Architecture and Technology, *Technoetic Arts: A Journal of Speculative Research*, Vol. 3 No. 2
- McKenzie, W.**, 2008: *50 Years of Recuperation of the Situationist International*, Buell Center/FORuM Project and Princeton Architectural Press, New York
- Pinot-Gallizio, G.**, 1959: Discourse on Industrial Painting and a Unitary Applicable Art, *Internationale Situationniste*, vol.3, December 1959. Retrieved October 28, 2010 from <http://www.cddc.vt.edu/sionline/si/industrial.html>
- Price, C.**, 1964: Draft of Fun Palace Booklet, Cedric Price Archives, Canadian Centre for Architecture, Montreal
- Price, C.**, 1964: Draft of Fun Palace pamphlet, Fun Palace document folio, Cedric Price Archives
- Sadler, S.**, 1998: *The Situationist City*, The MIT Press, Cambridge, Massachusetts, London, England
- Sadler, S. and Hughes, J.**, 2000: *Non-Plan: Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, Architectural Press, Boston
- Sadler, S.**, 2005a: *Archigram: Architecture without Architecture*, MIT Press, Cambridge and London
- Sadler, S.**, 2005b: New Babylon versus Plug-in City, in *Exit Utopia: Architectural Provocations 1956-76*, Martin van Schaik and Otalar Macel (eds), Prestel Verlag, Munich, Berlin, London, New York
- Sartre, J.P.**, 2008: *Between Existentialism and Marxism*, Verso, London and New York
- Vaneigem, R.** 1967: *The Revolution of Everyday Life*. Retrieved November 12, 2010 from <http://libcom.org/library/revlife23-2>

APPENDIX

APPENDIX : Members of Situationist International, taken from Notbored.org, <http://www.notbored.org/constant.html>

A. Alberts (Dutch; excluded Spring 1960) An architect.

Armando (Dutch; excluded Spring 1960)

Francois de Beaulieu (French; resigned July 1970)

Michele Bernstein (French; resigned 1967) Co-founder of the SI. Wife of Guy Debord, then Ralph Rumney.

Robert Chasse (American; excluded January 1970)

Patrick Cheval (French; resigned January 1970) One of the Nanterre Enrages.

Alain Chevalier (French; excluded October 1969)

Ivan Chtcheglov (French; member from afar) A key member of the Lettrist International.

Timothy Clark (English; excluded December 1967) An expert in and later professor of Art History.

Mohamed Dahou (Algerian; resigned 1959)

Guy Debord (French; dissolved SI in 1972) A co-founder of the SI and its best-known member.

Erwin Eisch (German; excluded February 1962) Worked closely with Gianfranco Sanguinetti in the 1970s.

Ansgar Elde (Scandinavian; excluded March 1962)

Bruce Elwell (American; excluded January 1970)

Bengt Ericson (Scandinavian; resigned November 1969).

Lothar Fischer (German; February 1962) A member of the Spur group.

Andre Frankin (Belgian; resigned March 1961) Also was in the Lettrist International.

Edith Frey (French; resigned January 1967)

Theo Frey (French; excluded January 1967) One of the Strasbourg students involved in the scandalous publication of *On the Poverty of Student Life*.

Jean Garnault (French; excluded January 1967) Another Strasbourg student involved in the scandalous publication of *On the Poverty of Student Life*. When he was excluded, the SI referred to him and his group as the Garnautins.

Christopher Gray (English; excluded December 1967) Edited and published first English-language anthology of Situationist texts (1974).

Anton Hartstein (French/Rumanian; excluded July 1966)

Heinz Hofl (German; resigned 1960)

Herbert Holl (French; excluded January 1967) Another Strasbourg student involved in the scandalous publication of *On the Poverty of Student Life*.

Jon Horelick (American; resigned December 1970)

Jacqueline de Jong (Dutch; excluded March 1962) Founded *The Situationist Times* after her exclusion (1962).

Asger Jorn (French/Danish; resigned April 1961) A co-founder of the SI. In 1955, founded of the Movement for an International Imaginist Bauhaus. After 1961, sometimes published in situationist publications as George Keller.

Abdelhafid Khatib (Algerian; resigned 1960)

Mustapha Khayati (French/Tunesian; resigned September 1969) Author of *On the Poverty of Student Life* (1966). Briefly a member of the Palestine Liberation Organization (1969).

Walter Korun (Belgian; excluded Autumn 1958) Pseudonym used by Piet De Groof, a member of the Belgian Air Force.

Attila Kotanyi (Belgian/Hungarian; excluded October 1963) Fled his native Hungary in 1956.

Dieter Kunzelmann (German; excluded February 1962) A member of the Spur group.

Steffan Larsson (Scandinavian/Swedish; excluded March 1962)

Peter Laugesen (Scandinavian/Danish; excluded November 1963)

Uwe Lausen (German; excluded March 1965)

Katja Lindell (Scandinavian/Swedish; excluded March 1962)

Ndjangani Lungela (French/Congolesian; resigned 1967) Guy Debord alludes to his membership in a letter to Raoul Vaneigem dated 25 November 1965.

Jeppesen Victor Martin (Scandinavian/Danish; dissolved SI in 1972)

Giors Melanotte (Italian; resigned Summer 1960) Son of Guiseppe Pinot-Gallizio.

Jorgen Nash (Scandinavian/Danish; excluded March 1962) Asger Jorn's brother.

Renee Nele (German; excluded February 1962)

Donald Nicholson-Smith (English; excluded December 1967) An excellent French/English translator.

Constant Nieuwenhuis (Dutch; resigned Summer 1960) A member of the COBRA group of painters and writers.

Walter Olmo (Italian; excluded January 1958) A co-founder of the SI; a musician.

R. Dahlmann Olsen (Danish). Guy Debord alludes to his membership in a letter to Patrick Straram dated 26 July 1960.

Har Oudejans (Dutch; excluded Spring 1960) An architect.

Jacques Ovadia (Israeli; resigned 1961) A journalist.

Claudio Pavan (Italian; excluded March 1970)

Giuseppe Pinot-Gallizio (Italian; excluded July 1960) A painter and pharmacist; a co-founder of the SI

Hans Platschek (German; excluded February 1959) Co-wrote the first German SI manifesto.

Heimrad Prem (German; excluded February 1962) A member of the Spur group.

Charles Radcliff (English; resigned November 1967)

Rudi Renson (Belgian; resigned 1966)

Rene Riesel (French; excluded September 1971) A member of the Sisyphé group in Nanterre (1966). Re-surfaced in late 1990s as strong critic of agribusiness and genetically modified organisms.

Eduardo Rothe (Italian/Venezuelan; excluded April 1970)

Ralph Rumney (Italian/English; excluded March 1958) A co-founder of the SI. Once married to Michele Bernstein.

Paolo Salvadori (Italian; excluded September 1970)

Gianfranco Sanguinetti (Italian; dissolved the SI in 1972) Most productive and influential period came after the SI's dissolution.

Christian Sebastini (French; forced to resign December 1970) A member of the Sisyphus group in Nanterre (1966). One of the founders of The Encyclopedie de Nuisances (1984-1992).

Piero Simondo (Italian; excluded January 1958) A co-founder of the SI. Married to Elena Verrone.

Gretel Stadler (German; excluded February 1962)

Hardy Strid (Scandinavian/Swedish; excluded March 1962)

Jan Strijbosch (Belgian/Dutch; excluded July 1966)

Helmut Sturm (German; excluded February 1962) A member of the Spur group.

Alexander Trocchi (Scottish; forcibly resigned October 1964) Afterwards, he linked up with William Burroughs (1964) and started "Project Sigma" (1965).

Raoul Vaneigem (Belgian; resigned November 1970)

Tony Verlaan (American/Dutch; resigned December 1970)

Elena Verrone (Italian; excluded January 1958) A co-founder of the SI. Married to Piero Simondo.

Rene Vienet (French; resigned February 1971). Like Debord, a film-maker and translator.

Glauco Wuerich (Italian; excluded Summer 1960)

Maurice Wyckaert (Belgian; excluded April 1961)

Hans-Peter Zimmer (German; excluded February 1962) A member of the Spur group

CURRICULUM VITAE



Candidate's full name: Hülya Ertaş

Place and date of birth: Üsküdar, 1982

Permanent Address: Akyol Sok. No.5/7 Cihangir, Beyoğlu, İstanbul

Universities and

Colleges attended: 2000-2005 Istanbul Technical University, Architecture

1993-2000 Beşiktaş Atatürk Anadolu Lisesi

Publications:

- **Ertaş, H.**, Hensel, M. , Sunguroğlu Hensel, D. (eds) Turkey: At The Threshold, Architectural Design Magazine, January-February 2010
- **Ertaş, H.**, Managing Editor of XXI Architecture and Design Magazine, November 2004- ongoing