

Mimarlık ve Kopma'yı Sitüasyonist Enternasyonel Bağlamda Yeniden Okuma

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ETHICAL STATEMENT

I hereby declare that this thesis study titled ‘Rereading *Architecture and Disjunction* in the Context of Situationist International’ has been prepared in accordance with the thesis writing rules of Eskisehir Osmangazi University Graduate School of Natural and Applied Science under academic consultancy of my supervisor Assist. Prof. Dr. Ülkü Özten. I hereby declare that the work presented in this thesis is original. I also declare that, I have respected scientific ethical principles and rules in all stages of my thesis, all information and data presented in this thesis have been obtain within the scope of scientific and academic ethical principles and rules, all materials used in this thesis which are not original to this work have been fully cited and referenced, and all knowledge, documents and results have been presented in accordance with scientific ethical principles and rules. 10/05/2019

Hazal Tünür
Signature

ÖZET

Bu tez çalışmasında, Bernard Tschumi'nin *Mimarlık ve Kopma* kitabı, Sitüasyonist Enternasyoneller bağlamında tekrar okuyarak analiz edilmiştir. Tschumi, bu kitapta mimarlık söylemini hangi kavramlar üzerine kurduğuna, kendi mekân tanımına, mekân-kullanıcı ilişkisine yer verir. Tschumi'ye göre mekân toplumsal değişime neden olmaz fakat toplumsal değişimi hızlandırabilir. Tschumi'nin mimarlık ideasını oluştururken, bazı noktalarda Sitüasyonist Enternasyonel hareketten esinlendiği görülmüştür. Bu ilişkiyi ortaya koymak adına Sitüasyonist Enternasyonellerin, özellikle toplumsal değişimi temel alarak geliştirdiği araçlar, taktikler ve stratejiler analiz edilmiş, '*Mimarlık ve Kopma*' kitabında bunların izi sürülmüştür. Sitüasyonist Enternasyonelin başlattığı etkilerin, daha sonra Tschumi tarafından nasıl ifade edildiği ve mimarlığa aktarıldığı anlaşıldığında, mekânsal direnişin ve toplumsal fayda için mimarlık yapmanın da bir yolu bulunabilir.

Anahtar Kelimeler: Sitüasyonist Enternasyonel, Bernard Tschumi, Toplumsal Mimarlık

SUMMARY

In this study, Bernard Tschumi's book of '*Architecture and Disjunction*' is analysed by rereading in the context of Situationist Internationals. In his book, Tschumi has collected articles written between 1975-1991, which are based on the concepts of his architectural discourse, redefining space and its usage. According to Tschumi, architecture can not change society directly but it can accelerate social change. It is inferred that Tschumi's idea of architecture was inspired by the Situationist International in several ways. In order to illustrate this relationship, the tools, tactics and strategies developed by Situational Internationals, especially on the basis of social change, were analyzed and these were traced in the book. This study aims to investigate how Tschumi interprets the effects of the Situationist International and transfer it into his architectural practice and indicate possible ways to achieve spatial resistance and socially engaged design.

Keywords: Situationist International, Bernard Tschumi, Social Architecture

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LIST OF ABBREVIATIONS**Abbreviations**

SI

LI

IMIB

Description

Situationist International

Lettrist International

International Movement for an Imaginist Bauhaus

1. INTRODUCTION AND PURPOSE

“In the public eye, architecture is about comfort, about shelter, about bricks and mortar. However, for those for whom architecture is not necessarily about comfort and Geborgenheit, but is also about advancing society and its development, the device of shock may be an indispensable tool.”

Bernard Tschumi, 1996¹

Where does the domain of architecture begin and end? Architecture existed as a response to dwelling, the primitive need of human beings. People built spaces for cooking, sleeping, surviving. These spaces created neighborhoods, streets, and city squares. Also, for people, urban squares became points to gather, to organize and to unite. Can architecture be a tool that guided public opinion? Or with other words, can architecture has the power and authority to manipulate social events as the first encounters in everyday life occur in the built environment? For finding answers, it should have been underlined social aspects in architecture. In this way, architecture can contribute for a new social order, which is democratic, emancipated and egalitarian.

World dynamics have been changing from year to year. A sharp increase in the number of housing problems appear as a natural consequence of war, violence, natural crisis, and conflicts. The responsibility of architects can be interpreted in many different aspects within the professional framework of architecture. Some architects take action more rationally and dynamically, making structural/spatial attempts to solve the crisis on the spot, while some produce literary content by taking these issues more philosophically or politically. Within the possibilities, there are also architects who can carry out these two together and Bernard Tschumi is one of them.

In this study, it is believed that architecture serves as a questioning tool in life since the role of the architect is directly related to the social, political, cultural and economic aspects of time. While researching the ways of architecture calling social conscience, it is noticed that especially Situationist International² dealt with this issue in a more sophisticated

¹ *Architecture and Disjunction*, p.247

² From now on in this study, the phrase Situationist International will be represented by the abbreviation SI.

way in the 1960s. The effort for change and the emancipatory spirit of that period has brought out many radical manifestations and created a new understanding of architecture and art, that depended on social *situations* of SI or *events* of Tschumi. The ideal society and urban order proposed by SI became a source of inspiration for many architects, including Tschumi. It can be claimed that he has transferred some of the SI's society and art / space-oriented demands to spatial practice. In this case, it is important to focus on Tschumi's strategies and tools for space.

The primary purpose of this study is to re-analyze Bernard Tschumi's '*Architecture and Disjunction*'³ in the context of the SI and to address social concerns in architecture. It aims to decipher their strategies on actions, tactical values about critical issues and tools for spatial/artistic organization in works of both the SI and Tschumi. In addition to their similarities, it will be addressed their points of separation.

This thesis also aims to present ways in which architecture should approach social issues, to develop ideas about how architecture is based on public interest and to criticize the approach of architecture to sociological problems by adhering AD. It also seeks to examine how Tschumi interpreted the fragmented manifestation in 1968 to gain insight for social concerns in AD. Understanding AD's introduction part requires knowledge on the period of SI and the period of 60s. 68 events stemming from Capitalism, class struggle and many other problems could have an effect in shaping Tschumi's point of view. Seeking traces of his design principles in today's public spaces, redefining the space, and discussing the responsibilities of the architects can present a new perspective on how social concerns affect architecture.

³From now on in this study, the phrase *Architecture and Disjunction* will be represented by the abbreviation AD.

2. LITERATURE REVIEW

For the conceptual part of the thesis, written literature (books, articles and theses) has been evaluated and a wide literature search has been made. Since the thesis mainly focuses on SI and Bernard Tschumi's AD book, SI manifestos and AD have a higher priority.

In addition to the *Internationale Situationniste* bullets of SI, which was mostly published by Guy Debord, *Situationist International Anthology*, edited by Ken Knabb, the *Society of the Spectacle* by Guy Debord, can be cited as the main sources of Chapter 4. In order to understand Bernard Tschumi, the *Manhattan Transcripts* and *Eventcities* were also reviewed. However, AD may be the most accurate source reflecting Bernard Tschumi's discourse of architecture, which updates itself over time. Therefore, his AD book was found appropriate to decipher Bernard Tschumi. Articles of interviews with Bernard Tschumi and Louis Martin's '*Architectural Theory After 1968: The Koolhaas and Bernard Tschumi*' thesis were analyzed as secondary sources in order to understand Tschumi.

The main focus of the discussion on the upper scale is social concerns in architecture. Lefebvre and Harvey were consulted to shape this discussion. According to Lefebvre, space is a social product, and every mode of production produces its own space. Thus, new spaces create new social relations in the production process of space (Lefebvre, 1991). Based on this proposal of Lefebvre, the methods of the sensitivity of architecture on social issues and the role of the architect on this issue are examined within the scope of the thesis. David Harvey's books have also provided a new perspective for understanding these debates on a city scale.

Güven Arif Sargın⁴ (2014) argues that the architect has to acquire a new identity unconditionally, rather than a simple designer. For him, the designer should escape his self-satisfied world and it is good to remember that architectural practice is a social production rather than self-centered forms. In this way, the architect should turn into a social actor, where social processes are effective and open to interaction with social stratas. In this process, the architectural object must be transformed from the art object to the final product.

⁴ Translated by the author. (<https://gasmekan.wordpress.com/2014/09/28/mimari-praksis-etik-toplumculuk-ve-direnc1/>)

Sargin enhances his view with Buckminster Fuller's argument. Fuller, hinting about a kind of political architecture that coincides with social awareness and professional competence, claims that we are almost responsible for acting as a social planner by 1961. Approximately 15 years after Fuller, Manfredo Tafuri questions the architect's task and relates it to ideology and capitalism. He (1976, p.12) stated that:

“Architecture now undertook the task of rendering its work "political. As a political agent the architect had to assume the task of continual invention of advanced solutions, at the most generally applicable level. In the acceptance of this task, the architect's role as idealist became prominent.”

It is possible to characterize Tafuri's approach as a little more pessimistic because it argues that there is no space for alternative spatial practices within the existing capitalist system. While partially granting Tafuri rights, there are also instances where spatial resistance is possible. This thesis will mention this subject within the scope of SI and AD. In line with these sources, this study adopts an approach that enables to follow social concerns in terms of both intellectual and practical applications and establishes the framework in which the architect's thinking and design practices can be followed together.

3. METHODOLOGY AND SOURCES

This study consists of two parts. The first part is about the SI that discusses social issues in a comprehensive intellectual frame during the 1950-1960s. Situationists have made influential criticisms of society for their time. In this context, they have also made many suggestions (utopian or not) about the city and architecture. Bernard Tschumi's graduation period was the late 1960s, when Situationist rhetoric was also highly prominent. For this reason, it is seen that Tschumi sometimes referred to SI in social issues in AD. This thesis aims to reveal the relationship between them.

A framework is established in the context of social, artistic and spatial sensitivity. Data related to SI are classified under the titles of strategy, tactics and tool. The second part also has the same structure and organization, focusing on Tschumi's AD. All articles are analyzed and categorized as strategy, tactic and tool in AD in concern with social perspectives.

Content analysis has been applied in order to create a conceptual framework for the study to be carried out within the scope of the thesis. Here it aims to explore how the sources and texts are emphasized not only numerically, but also in terms of content and meaning. It sheds light on the underscoring meanings of the sources. Tschumi's AD book and manifestoes of the SI are the primary sources for content analysis, which are used to frame the debate. These two distinct sources are defined within a framework where they can become meaningful according to their similarities and dissimilarities. Both of these are discussed in conclusion.

This study has six chapters;

- The first three chapters will include aim and scope of the thesis. It will provide sources, literature reviews and structure.
- The fourth chapter will provide the information about SI. It will cover their spatial and artistic tools, their critiques on the society together with its sphere of influence and their strategies on actions. The reading tools, strategies, concerns and notions of SI for comprehending Bernard Tschumi will also be included.

- The third chapter will put into practice the concepts in the previous chapters. The theoretical background and structure provided above will be discussed with AD context. How Tschumi comprehend the Situationists conceptual understandings will be discussed. Then, Tschumi's design methodology will be discussed.
- Last chapter will be an assessment about the potential of SI and Tschumi creating a new perspective about social concerns in architecture. In the conclusion, a comparative analysis of the two major discourse focuses will be made.

4. THEORETICAL BACKGROUND

4.1. The Idea of Situationist International

The Situationist International was established in 1957, one year after the meeting between the representatives of the three European groups. These three groups were Lettrist International (established in 1952, France), International Movement for an Imaginist Bauhaus (established in 1953, Italy), and COBRA (established in 1948, Copenhagen, Brussel and Amsterdam) (Brown, 2011).⁵ (Figure 4.1) They saw they had something in common and got organized under the banner.

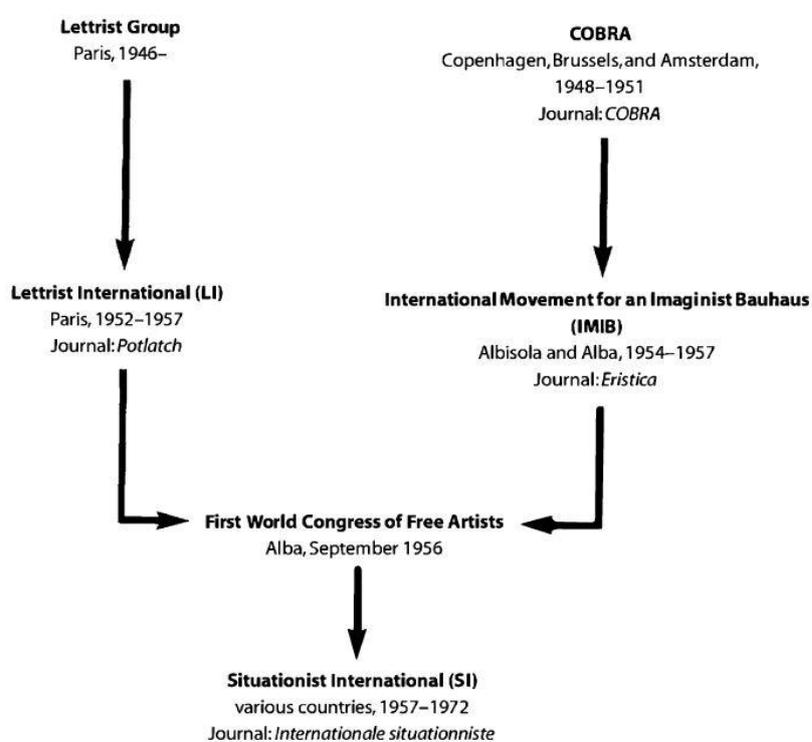


Figure 4.1. Simon Sadler's diagram of SI ancestry (Sadler, 1999)

⁵ Peter Wollen(1989, p.46) describes the event that combined the SI as;

“Pinot Gallizio and Asger Jorn organized a conference in Alba, grandly entitled the "First World Congress of Free Artists," which was attended by both Constant and Gill J Wolman, who was representing the LI (Debord himself did not attend). Wolman addressed the Congress, proposing common action between the Imaginist Bauhaus and the LI, citing Jorn, Constant, and the Belgian surrealist Marcel Marien approvingly in his speech, as well as expounding the idea of unitary urbanism. The stage was now set for the foundation of the SI.”

This international group (1957-1972) was centered in Paris. They renovated the avant-garde movement with obstinacy and brilliance in high level (Black, 1994). Their historical roots were based on Avant-Garde⁶ currents with a militant spirit that advocated the struggle for everything that follows radical policies in culture. These groups gathered under the roof of the SI and their criticisms on society and politics usually addressed a historical crisis. They all agreed upon a common idea of politicization for maintaining social revolution. The acquaintance and friendship of them were based on Potlatch⁷. They also supported the anarchic critiques of the rationalists who were committed to promote social progress, democracy and left politics (McQuinn,2012).

Marxism had an impact on the SI; however, the SI interpreted Marx's revolution and class theory in an unconventional way as developing the concept of society of the spectacle through modern capitalist society. This point differentiated the SI from the line of Marxian thought. Best and Kellner (1999) clarify the dissociation of Marxism and SI that while there was a production in the focus of traditional Marxism, the focus of the SI was first and foremost about media society, social reproduction, and also increased consumption. While Marx underlined the division of labor, the Situationists worked on the social relations and the formation of the city/space. In this way, they combined the class struggle of Marxist theory with the daily life and cultural revolution.

Based on this aspect, one of the objectives of the SI was to liberate individuals from the hegemony of the capitalist order. To reach their ideals, they utilized art and architecture to bring about a change. They tried to create a dynamic alternative way of life to destroy late capitalism at every opportunity and by any political means. They never ceased to be revolutionary, liberating, empirical, and unconventional. Generally, the SI concentrated on the spatial and behavioral daily life organizations shaped by capitalism. In this context, they produced theories focusing on alienation, the society of the spectacle, leisure, experimental city and space organizations. The SI opposed to the monotony of life, daily life habits of capitalist society and urban order.

⁶ In French, avant-garde is a military term and a pioneer association, which is used for innovative people who have changed norms in terms of politics, culture, and art.

⁷ The bulletin published by Lettrist International between 1954-1957.

Situationists, who rejected modernization based on Capitalism, developed many methods to deal with it. For the aim of designing situations rather than spaces, they had effective ways against aforementioned negative leanings, as they were also aware of the rising power and dominance of Capitalism. Therefore, as an alternative, they developed a set of strategies, tactics, and tools in which individuals was able to demonstrate their creative potentials.

The struggling attitude of SI comes from the avant-garde traditions. Sadler (1999) states the SI was aware of the task assigned to them by their pioneers. After the World War I, the Futurists, Dadaists, and the Surrealists had improvements, but despite their wishes for initiating the movement for change, when they failed to do so, they disintegrated at the same speed and annulled themselves. Instead of expanding their group, the SI preferred to keep their circle small. Career chasing, art-based-politics defender (as opposed to political art) members were preferred. (Marcus, 1981).

4.1.1 Strategies

4.1.1.1. To Create Situations

According to Debord (1957), the primary objective of the SI was to ‘*create situation*’ for a short-lived moment of life and turn them into a passionate element in a higher segment. They treat their ‘creating situations’ as a well-organized intervention based on the mixed elements of the two pieces that continually interact. The main component of situations consists of the material environment of life and the modes of action that led to it and changed it radically. For this reason, creating situations focused on integrated behavior science. Frances Stracey (2014) notes that the first time Debord described the situation was in a film from 1952. As Stracey (2014, p.8) wrote, there was no image at this time, there was only sound saying below;

“...the art of the future will be the overturning of situations or nothing’. And later, following one minute of silence during which the screen remains dark, ‘voice 1’ states: ‘a science of situations is to be created, which will borrow elements from psychology, statistics, urbanism and ethics. These elements have to run together to an absolutely new conclusion: the conscious creation of situations.

After Debord put into word the '*situation*' in 1952, the SI defined it as concretely and intentionally built with the collective organization of a unifying ambience and a game based on events (Anonymous, 1958). With regard to the root of this concept, there is an analogy between the 'situation' and 'moment concept' of Lefebvre. According to David Harvey (1991), the concept of moment by Lefebvre was a kind of determinative feelings which were short-lived, revealing the possibilities of everyday life. Moment was a temporal concept, but in situation, spatiality was also integrated to this temporality. In the afterword of *Production of Space*, Harvey states that the moment doctrine of Lefebvre foretold the ideas of the Situationist movement and these two concepts were nearly parallel. In an interview with Kristin Ross(1979), Lefebvre talked about dialog with SI as:

“They more or less said to me during discussions -- discussions that lasted whole nights. ‘What you call 'moments,' we call 'situations,' but we're taking it farther than you. You accept as 'moments' everything that has occurred in the course of history (love, poetry, thought). We want to create new moments.’”

A significant figure of the SI, Constant Nieuwenhuys⁸ (1958), describes how to apply the above-mentioned arguments in practice with a sample of the nearby environment. He refers to the contribution of the act of creating situations to spatial organization. He believes that it would promote new relations in city life. By expressing his discomfort about the uninhibited and dissatisfied environment, he suggests that creating situations was able to overcome the city crisis. The commercialization of entertainment with the effect of capital and the transformation of streets into highways obstructed establishing relationships in societies. Therefore, the SI needed to define new situations in which new relations could easily be formed and even adventures could take place.

From the perspective of the SI (1957), the life of a person consist of random situations. These situations were reflections of the passivity of everyday life. In contrast to the '*dull and sterile*' environment of everyday life, the SI aims to design new situations with artistic collaborations and collective environmental organization (Pinder,2013). The inhabitant created temporary decors for temporary actions. The society of the spectacle⁹, which were audiences of their respective lives, now could be actors in them by constructing their own situations. To create situations underlined the idea that temporality and continuity

⁸ He was one of the founder COBRA, and later co-founder of SI. New Babylon and unitary urbanism concept of SI are well-known projects and theories of him.

⁹ The post-war consumer society criticized by Guy Debord

were at the foreground. There was no room for passivity in the creation of situations; therefore, everyone began to discover their true desires. Andreotti (1981, p. 224) gives an example of ‘created situations’ as:



Figure 4.2. Gallizio’s Cavern of Anti-matter

(https://www.researchgate.net/publication/307724671_II_Situazionismo_dimenticato_Considerazioni_sulla_componente_estetica_dell%27Internazionale_Situazionista/figures?lo=1)

“The first attempt actually to construct a situation was Gallizio’s Cavern of Anti-Matter. Made entirely of his so-called industrial paintings—long rolls of painted cloth made collectively with the help of rudimentary “painting machines” and sold by the meter on the market square—this complete microenvironment was designed in close collaboration with Debord, who played a much greater role than is generally assumed.” (Figure 4.2)

The purpose of the cave was to combine art with everyday life in an effort to complement the rise of *dérive*'s¹⁰ urban reality. He regarded its source, which appealed to all the senses with sound machines, perfume, and moving lights, as the primary reason for its distance from everyday matters (Andreotti, 1981).

On the contractedness of situation, Greil Marcus (2009) writes that what Debord called ‘constructed situation’ as Situations, which would consist of concrete moments that

¹⁰ It is defined in SI’s Internationale Situationniste 1 in 1958 as: “A mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances.” It will be explained in detail last part of this chapter.

were freely thought and discussed in life. These moments existed with spontaneous temporary decorations and gestures. Each situation created a responsive, encompassing environment that gave an opportunity to shape the events. On a flexible and changing platform, commodities would not be able to dominate the city easily. Thus, the liberation of cities would enhance the sensory perceptions of individuals by increasing spatial-temporal alternatives. As a result, the individual who is familiar with the theory of knowledge has an opportunity to demonstrate her/his creative potential and use it by understanding the effects that the geographical environment had on her/him.

4.1.1.2. To Make a Change

“ ... we think the world must be changed. We want the most liberating change of the society and life in which we find ourselves confined. We know that such a change is possible through appropriate actions.”
Guy Debord, 1957

The first manifesto of the SI was published with an emphasis on change. It was underlined public criticism of culture and freedoms or their non-existences. In this manifesto of SI, the word ‘change’ appears thirteen times. This insistence on repetition shows their intentions for future as well. For example, the SI declared that they developed revolutionary interactive tools for change (Anonymous, 1957). The emphasis on change varies depending on how it is defined. According to dictionary¹¹ definition it can describe as to give a different position, course, or direction radically. The SI filled the word of ‘change’ in every aspect by outlining radical praxis for urban life and developing an extraordinary perspective about the perception of community. Stanford Encyclopedia of Philosophy explain change as; Some have held that change is a consistent process, and rendered so by the existence of time. Others have held that the only way to make sense of change is as an inconsistency.¹² It is an indisputable fact that the Situationists are on the side of inconsistency when it is about coherence. Situationist theory proposes a concept of non-continuous life. It takes the idea of consistency from the integrity of life, and moves it to the perspective of building situations (Debord, 1957).

¹¹This definition is derived from Webster-Merriam Dictionary. (<https://www.merriam-webster.com/dictionary/change>)

¹² <https://plato.stanford.edu/entries/change/>

Witnessing two world wars and feeling being overcontrolled sparked off an intellectual explosion defending libertarian ideas. It also triggered the desire to achieve change in society. Karl Marx, with his futuristic theories, was a great inspiration for the avant-garde movements that would develop both in that period and beyond. In the early 19th Century, many thinkers interpreted the relationship between art and labor on several counts with reference to his ideas.

The imposition of industrialization and its negative effects eventually led to a search for new everyday life forms. It also paved the way for counter-change in art and society. Accordingly, Avant-garde encouraged such social reforms forming main arguments with the wind of change. According to Black (1994), who wrote the *Realization and Suppression of Situationism*, they were aware of social issues and demanding change. Nochlin stated that the term was first metaphorically used by French utopian Saint Simon in the 19th century in social and artistic fields. She(2018,p.2) quoted Saint Simon as:

“It is we artists who will serve you as avant-garde [Saint-Simon has his artist proclaim, in an imaginary dialogue between the latter and a scientist] ... the power of the arts is in fact most immediate and most rapid: when we wish to spread new ideas among men, we inscribe them on marble or on canvas. . . . What a magnificent destiny for the arts is that of exercising a positive power over society, a true priestly function, and of marching forcefully in the van of all the intellectual faculties.”

In Bürger’s (1984) theory, Avant-Garde was an attack of art against institutionalization. It was the scramble to abandon autonomy and reintroduce art into life. Autonomy can be defined as as the liberation of art from the imprisonment of its own institution.The avant-gardist tradition, which aimed to re-integrate art into social life practices, revolutionizes life eventually.

Following Guy Debord’s (1957) assertion about Avant-Garde, it is inferred that the concept of a collective avant-garde and its militant spirit that arose from the need for a revolutionary program with a coherence at the cultural level was a result of historical situations. Debord considered that there was an apparent progress about their revolutionary political activities, while he was also aware of their mistakes in the process of disintegration. He (1957) argued that:

“...one discovers the same desire for total change; and the same rapid disintegration when the inability to change the real world profoundly enough leads to a defensive withdrawal to the very doctrinal positions whose inadequacy had just been revealed.”

The SI established their argument on a new order, and this order was manifested in a wide range from transformation of individuals' lifestyles to urban space arrangements, which would be explained in the next titles. This extremist movement was dedicated to fighting the capitalist system and everything it transformed.

4.1.1.3. To Reconsider the Society

By breaking the existing social patterns, reducing alienation in society, and rejecting the impositions of the unpredictable rise of technology, The SI imagined a society intertwined with art in which they were aware of value of freedom. They were firmly attached to the idea of art leading to social revolution. In this context, they benefitted from art to express their actions. The role of art addressed people's imagination and emotions, fostered the creativity of individuals and encouraged their beliefs about social reality in utopias. Debord (1963) stated that:

“Once it is understood that this is the perspective within which the Situationists call for the supersession of art, it should be clear that when we speak of a unified vision of art and politics, this absolutely does not mean that we are recommending any sort of subordination of art to politics.

The society of SI produced many community-oriented theories which aimed to raise the awareness of the society and demanded that they should take control of their own lives. Therefore, social criticism, whose key concept was the society of the spectacle, was significant in their view. According to Debord (1957) the society of spectacle was surrounded with the development of mass media and technologies.

One of the focal points of the Situationist movement can be a daily life critique of society. They followed a path that provoked the society and led it to think with an artistic chain of actions. Their social anarchist attitudes also gave a hint about their political ideologies. The political revolution could not be separated from the flow of daily life and society. The anarchist attitudes of the situationists can be understood in their prominent slogans in the May 1968 events. Wollen (1989) stated that 1968 proved to be a bitter victory for the Situationists. Their contribution to the revolutionary struggle has been through the spread of graffiti and slogans, especially the use of the detournement technique, which reflects their original ideas.(Figure 4.3) For this reason, their cultural aspects are more pronounced than their political aspects.



Figure 4.3 Graffiti from May 1968 (Do not ever Work)
 (<https://ideologicalart.com/situationist/situationist-gallery/never-work-2/>)

The SI criticized the world order based on capital that adversely affected the non-business life of individuals. Guy Debord (1963) explains their reasons for reconsidering the society in *Situationists and the New Forms of Action in Politics and Art*:

“The same society of alienation, totalitarian control and passive spectacular consumption reigns everywhere, despite the diversity of its ideological and juridical disguises. The coherence of this society cannot be understood without an all-encompassing critique, illuminated by the inverse project of a liberated creativity, the project of everyone’s control of all levels of their own history.”

As underlined above, the Situationist theory interpreted Marx's discussion of economic and production relations-based discussions into a higher segment, including the cultural and social aspect. Greil Marcus (1981, p.16-17) states in the edited book *Situationist International Anthology* by Ken Knabb:

“The role of the Situationist International, its members wrote, was not to act as any sort of vanguard party... Their job was to think and speak as clearly as possible—not to get people to listen to speeches, they said, but to get people to think for themselves... Their job was to think and speak as clearly as possible—not to get people to listen to speeches, they said, but to get people to think for themselves.”

It can be inferred that the SI was dedicated to the discovery of self by liberating the imagination of the individual. In order for this idea to be realized, they needed to raise public awareness to environment.

Lastly considering the attitude of The SI towards art, it can be claimed that the ideals of the SI regarding on society were mostly conceived in relation to art. Darende (2008)

argues that the SI devoted itself to creative expression of the new mix of art and politics. In fact, this debate can be confirmed with the exhibitions, collages, paintings and all other works of art produced by the SI throughout the years.(Figure 4.4)

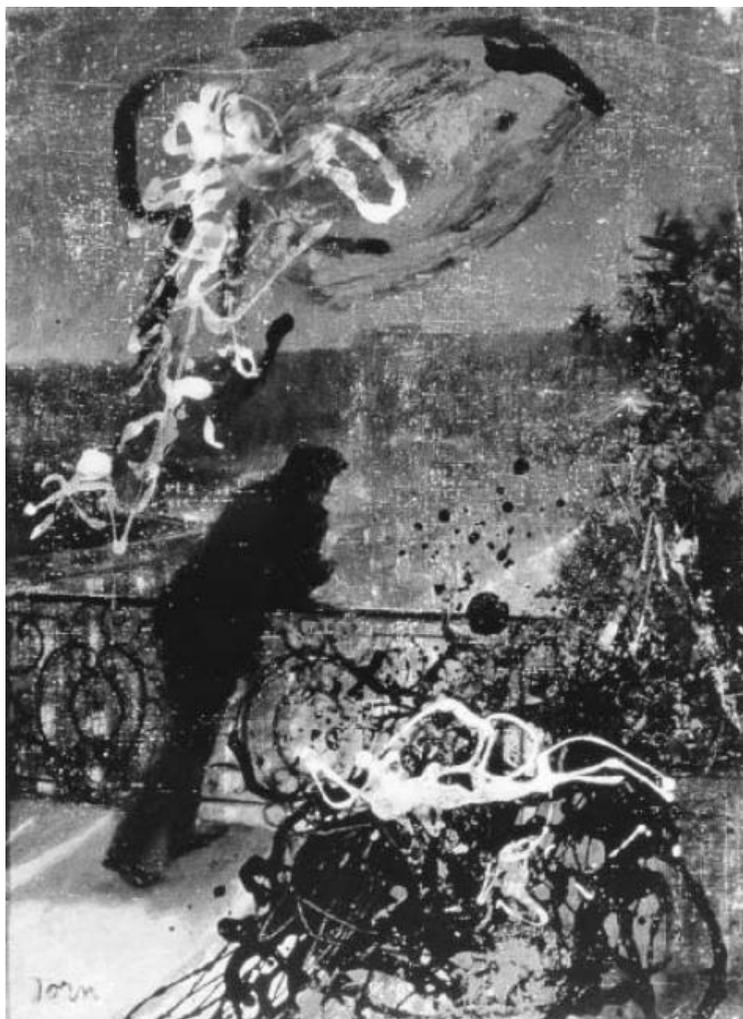


Figure 4.4. Asger Jorn, Paris by Night, 1959
(Ken Knabb, Situationist International Anthology)

The capitalist system separated art from everyday life by making it unapproachable. Art seemed to be made for only bourgeois. In this way, capitalist hegemony made art overvalued and repeated this strategy in philosophy and literary production as well. Eventually, keeping society unaware from the intellectual developments caused another version of alienation.

4.1.2. Tactics

4.1.2.1. Tactical Values in the Critique of Capitalism

The SI criticized that they experienced a period of historical crisis in which the problems of the control of the new productive forces emerged (Debord, 1957). Capitalism was the primary source of crisis, and it invented new ways to exist, such as the states' intervention to the market. Moreover, non-cultural productions (such as novels or movies) launched by means of industrial instruments deliberately created a society whose mind was numb and curtailed (Debord, 1957). Capitalism infiltrated every moment of life in the most unimaginable ways.

Their ideological position was derived from the work of Karl Marx. Moreover, some Marxist thinkers and avant-gardes like Lefebvre also contributed to the SI's ideology. The traces of paradigm could be found in notions of everyday life, the spectacle concept, and alienation/separation. At the very beginning of study into the critique of capitalism, the highlights of Marxist capital theory was reviewed. Marx (1974) declares that social and political superstructure shaped the social consciousness of a society. The relations of production that formed the economic structure were the basis of this complex structure. In other words, the intellectual, socio-political and even artistic tendencies of the society were based on the relations of production in the most straightforward manner. For this reason, it was necessary to pay attention to Marx's theories of the relations of production. He was concerned with people's own labor power and its relationship with commodity fetishism (1844). He was also worried about the consciousness of society developing with the aforementioned concepts. The capitalist system alienated human beings from their own nature, labor, working process and social relations. Marx (1904) describes the term "alienation" as the forced labor of the worker for capital. Here he explains the features of capitalist exploitation. The main reason for alienation was the differentiation in the organization of production. He argues that capitalism is the worst mode of economic system that alienates people. His revolutionary praxis would destroy such alienation and in this way, a different social practice would develop accordingly. For Marx, social practice could provide consciousness in this context.

There are some nuances between the Marxist and Situationist comments of the 'alienation' theory. The Situationists reinterpreted Marx's theory of alienation through their own experiences of modernism. The relation of production in the Marxist view was an impasse for society, since in it the laborer's desires and needs were not considered. As the laborers has no voice over their own labor, the upper class grew as laborers continue to produce, and the proletariat became more impoverished. Even so, the same society justified this repressive system. Marx's concept of 'mystification' was the output of this blurred consciousness. The SI applied Marx's thesis of the 19th century to their circumstances. According to Debord (1967), the spectacle emerged when the commodity fully acquired social life. In the primitive stage of capitalism, the workers were unworthy, and their human characteristics were not taken into consideration. However, in the 20th century, with the overproduction, the proletariat turned into the consumer class, as Debord (1967, p.39) explains in below;

“Then the humanism of the commodity takes charge of the "leisure and humanity" of the worker, simply because political economy can and must now dominate these spheres as political economy. Thus the "perfected denial of man" has taken charge of the totality of human existence.”

One of the main perspectives developed by the SI was social justification of anti-capitalistic views. In fact, in the first text '*Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action*' they published, they supported the extremist tendencies of the workers' parties in the light of their anti-capitalism (Anonymous, 1957). Moreover, the SI states that consistent ideological action in order to fight the influence of late capitalism's propaganda methods should be considered. They wanted to damage the idea of 'bourgeois happiness' by creating desirable alternatives to all that the capitalist life imposes. They desired to put forward revolutionary policies against the dominant culture. The dominant capitalist culture created a series of images. In a society based on modern industry, the demonstration was an image of the dominant economic power. This capitalist system aimed to separate the workers from the objects that they produce, and hence from their labor. It weakened society with a decomposition strategy. As Debord said; world 'is proletarianized.'

Since the production effect of capitalism was surrounded by both the city and society, capitalism could be fought by turning its own weapon against it. Andy Merrifield (2013,p.20) reveals the paradox of capitalism in this matter;

“On the one hand, they are separated as individuals, alienated from each other, sundered from their product and activity, forced apart by competition and the very purpose of their union. And yet on the other, this same movement helped create giant industrial cities, cheap and quick communication, and thus made new innovative forms of association and progressive action possible.”

In the Situationist manifesto published in 1960, the SI stated that alienation and oppression in society cannot prevail, and society would reject the alienation paths in the field of production and real progress would depend on revolutionary solutions. The SI dream of a new order where producers were free and equal. The automated production system that would develop together with technology reduce the workload and restore the freedom to the individual. In this way, the money whose value decreases would eliminate the financial differences and the measure of salaried employment. Consequently, as they stated the guarantee of the liberty of each and of all is in the value of the game, of life freely constructed (Anonymous, 1960).

When being aware of the theoretical orientations of capitalism and developing the struggle patterns, they did not ignore the society of the spectacle in which the capitalist consumer society had evolved. As Sadler (1999) states, capitalism tests society by changing its shape occasionally. The labor-based colonialism of capitalism appeared as cultural colonialism. Life forms, spatial organizations and social relations of society can be analyzed by looking at the cultural codes. For this reason, it can be possible to seize society through cultural exploitation. According to Erik Swyngedouw (2002, p.159) Debord thought that capitalism peaked at the end of the 1950s and completed the occupation of daily life as Marx predicted:

“Past proletarian (class) struggle, rather than providing an instrument for overthrowing the power of the bourgeoisie and installing the dictatorship of the proletariat, worked towards removing all remaining obstacles that stood in the way of the commodity to become the generalized means of social interaction and economic exchange.”

Capitalism undermined and took over the society by controlling it with its dominant and expansionist politics. It was never satisfied and always offers new things to individuals to consume. Entertainment, service, art, housing, time, and all commodities were within its

reach. Speed was therefore at its command. The 'make a change' movement of the Situationists was, in fact, a counteraction to the making of these concepts nonsensical. The philosophy of the SI derived from freedoms, individualities, and autonomy. In this context, the SI made one of their most severe criticisms against the everyday life habits of the society, which the capitalist system dominates.

4.1.2.2. Tactical Values in the Critique of Everyday Life

Social consciousness is based on the experiences of the individual in everyday life. The members of the society of spectacle defined their existence and social relations through consumption, and their everyday life was based on this groundless structure. It was imperative for individuals to perceive the emphasis and value of everyday life for establishing a meaningful physical and social connection between them. In this correction, the SI addressed some scenarios and tactics for restructuring everyday life regarding the extraction of capitalism from social life and its environment.

Henri Lefebvre, one of the pioneers of ideological origin of the everyday life critique states that he developed a sociological side by focusing on alienation in the Marxist critique. Although Lefebvre greatly benefited from Marxist philosophy, he never lost touch with surrealists and developed common theories with Situationists. Lefebvre supports Marxism and offers a different perspective to concepts such as everyday life, alienation, and fetishism sociologically. (Goonewardena, 2008) When everyday life was studied, the issues of working life, leisure time, problems of production, alienation of labor, and how these problems are reflected in society could be solved (Lefebvre,2017).

To understand everyday life, Lefebvre (2017) underlines that it is necessary to know the mutual interactions and dynamics in society and to make a radical critique of both. He (2017, p.23) declares the importance of studying everyday life in his book '*Everyday life in the modern world*' as;

“The study of everyday life affords a meeting place for specialized science and something more besides; it exposes the possibilities of conflict between the rational and irrational in our society and in our time, thus permitting the formulation of concrete problems of production (in its widest sense): how the social existence of human beings is produced, its transition from want to affluence and from appreciation to depreciation.”

Lefebvre discussed an artificial everyday life imposed by advertisements, media, mass culture providers and manipulation of individuals by encouraging them to consume. This unnatural lifestyle directed society through images. The consumption society that was driven to alienation and dissatisfaction continued to be motivated by mass production/consumption. In this way, individuals need to work more for consuming without worry. This was how capital controlled the individuals' free time.

Similar to Lefebvre's position, Jean Baudrillard calls modern society as the consumer society, and leisure time equaled commodity in the market of capital. He (2016, p.152) questions how the value of time could be defined by an objective function or specific practice:

“For this is the exigency which lies at the bottom of 'free' time: that we restore to time its use-value, that we liberate it as an empty dimension to fill it with its individual freedom. Now, in our system, time can only be 'liberated' as an object, as chronometric capital of years, hours, days, weeks, to be 'invested' by each person 'as he pleases'. It is already, therefore, no longer in fact 'free', since it is governed in its chronometry by the total abstraction, which is that of the system of production.

Francis Stracey (2014) explains leisure time as busy working hours made people's leisure time valuable. However, the important aspects were whether it was autonomous or not, its duration, nature and qualifications. As a result, new leisure time activities for consumption were developed. It was necessary to change this consumption-oriented approach to leisure time where the real-life flowed. For these reasons, Lefebvre tried to define the balanced relationship between daily life and leisure. According to him, this relationship was contradictory as they were both inseparable and excluded each other. He (1996, p.30) argued;

“We must imagine a work-leisure unity, for this unity exists, and everyone tries to programme the amount of time at his disposal according to what his work is and what it is not. Sociology should, therefore, study the way the life of workers as such, their place in the division of labor and in the social system, is reflected in leisure activities, or at least in what they demand of leisure.”

Andy Merrifield (2013) also contributed to the understanding of everyday life. He underlines Lefebvre's thought that modern post-war capitalism changed tactics and conquered everyday life with commodities by infiltrating into leisure activities, holidays, life in general. This system was expected to grow through consumption, deceive by means of mass media, interfere with the status quo, and trap people with the advertisement. For

Merrifield (2013,p.9), the only area for purposeful social change is everyday life. Alternatively, in his words: “Everyday life is the supreme court where wisdom, knowledge, and power are brought to judgment.”

Such criticisms explain the intellectual critical background of the SI. The field of work where the Situationists emphasize experimental activities is daily life. The human relations, the use of time, revolutionary policies and artistic experiments are all the measures of daily life. According to the SI, conscious organization and incomplete creativity in daily life paved the way for the alienation of unconscious society. Likewise, Erik Swyngedouw (2002,p.159) maintains that:

"The revolutionary moment does not reside in the victorious struggle of the proletariat against the capitalists, but rather in the process of liberation of consciousness and the by now totally alienated everyday life from the tyranny of the commodity."

Furthermore, Raoul Vaneigem (1967), who was another member of Situationist International, similarly compared the in his time’s working class with that of the past in ‘*The Revolution of Everyday Life*’. Old proletariat sold their labor for surviving, and then their leisure time passed freely by drinking, arguing, sleeping without a dictation. However, today's proletariat sold its labor for consuming. If they can not rise in the workplace hierarchy, they see the opportunity to rise in social life. The path for being distinguished in everyday life would depend on the culture or commodity that they can acquire. The criticism of the SI was from now on like: “Purchasing power is a license to purchase power. The ideology of consumption becomes the consumption of ideology.”

Today daily life, which is expected to be shaped voluntarily, has evolved into something over-regulated and over-controlled, distant from casualness, imposed by the dominant structure. For this reason, the SI wanted to improve a new understanding against monotonous everyday life, by passing all these ideas through the filter of mind and applying such spatial organizations like *derive* or *unitary urbanism*.

4.1.2.3. Tactical Values in the Idea of the Society of the Spectacle

Wollen(1989) said that Debord published ‘*The Society of the Spectacle*’ in 1967, combining the theories of culture and society with the theoretical approach and terminology of Georg Lukac's ‘*History and Class Consciousness*’. In this book, Debord explains how the state and the market broke down everyday life and labor, and society became alienated. (Wollen,1989) The society of the spectacle developed with the modernism experiences of Debord. The society of spectacle did not behave as they should and they acted in accordance with popular culture codes or the demands of the capital.(Figure 4.5) Therefore, they transformed to an audience of their life. Whatever was dominant and powerful, took them under its effect. Debord (1967) was the rebel who refused to participate in spectacle, and he describes the core of the modern spectacle in “*the society of the spectacle*” as the sovereignty of the autocratic market economy that reached an irresponsible status of sovereignty, and all of the new ruling techniques that accompanied it. Moreover, he states that it is necessary to read this book as an attempt to overthrow the society of the spectacle on purpose.

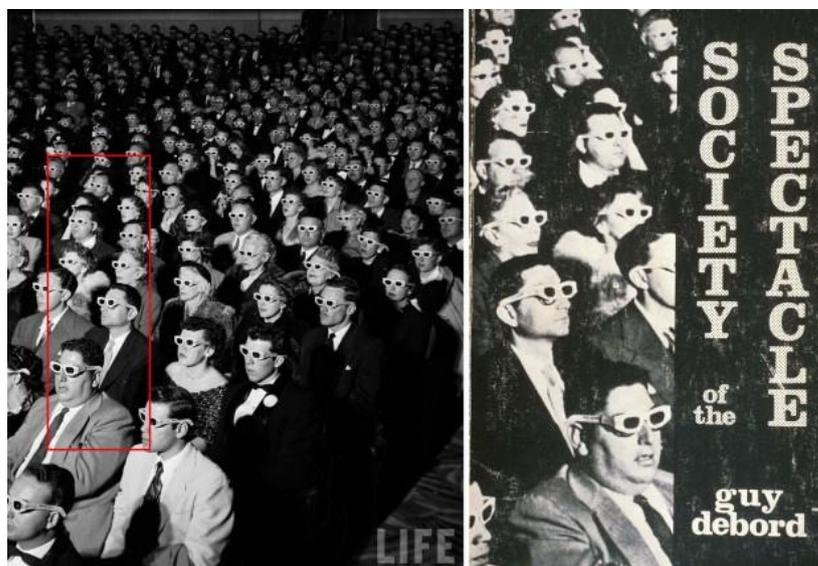


Figure 4.5. From the view of ‘premiere screening of film 1st full-length Color 3D by J.R Eyerman and The Cover of book The Spectacle of the Society
(<http://time.com/3878055/3-d-movies-revisiting-a-classic-life-photo-of-a-rapt-film-audience/>)

Following these arguments, the SI describes the spectacle of the society as maintaining their lives as an onlooker of a spectacle artificially since consumer culture and working conditions alienated them. The SI claims capital passivated the society of the spectacle. This Spectacle, which seized everyday life and declared itself the sovereign of the

world, promoted the circulation of commodities and put society into a consumption-based cycle. The influence of the spectacle was felt in many areas such as architecture, art, culture and sociology. Ken Knabb (1981, p.9) argues that:

“The spectacle is not merely advertising, or propaganda, or television. It is the world. The spectacle as we experience it, but fail to perceive it “is not a collection of images, but a social relationship between people, mediated by images.”

To see how the spectacle took over the culture, it was enough to examine the role played by mass media. Culture was an immortal image of society as it carried their art, knowledge, and experience from past to future. However, while the culture had to reflect people, an artificial atmosphere was created by being marketed to society by the upper mind. The society was fascinated by the new artificial formation of popular culture and leaving from its cultural archetypes. Since culture was a common denominator, an attack on it was considered as an attack on the existence and future of society. The spectacle occupied culture as it was in favor of separation. Rasmussen (2006, p.11) supports this situation:

“The real power of the spectacle was in the culture and the production and reception of representations with which the dominant order could circulate "empty" representations, i.e., representations of a subject with no content and subjectivity beyond these very representations. Society had been caught up in a kind of representational autosuggestion and the only "solution" was to abandon art as a separate sphere of creativity.”

Debord (1967) expresses the illusion that art should produce a common language by criticizing its participation in the demonstration. For him, the loss of communication language includes both positive and negative possibilities. It has a positive meaning as it supported destruction of formalism in art. Nevertheless, the negative meaning was that there was a need for discovering a new language and this language should be invented by recognizing the praxis that collected the language in its actions, rather than the solution that accepted the inadequacy of life.

Debord (1967) believes that art forms were in danger of being a part of the spectacle easily, and they also needed to learn from Dada and Surrealism. For him (1967), art should be independent. The critical attitude of the situationists implied that the repealing of art and the realization of art were inseparable aspects in superiority. Marcus(2009,p.170) claims Situationists disrupted art in some ways:

“To write new speech balloons for newspaper comic strips, or for that matter old masters, to insist simultaneously on a devaluation of art and its reinvestment in a new kind of social speech, a communication containing its own criticism...”

The spectacle was influential on architecture and space as well. Debord (1967) argues the fact that the place and neighborhoods were a status indicator that transformed architecture and urbanism into a tool of capitalism. He stated that urbanism destroyed the cities and while trying to construct old country life, a fake country was constructed, where natural patterns of the relationship were no longer present. For him, urbanism was the modern performance of uninterrupted duty defending class power. For this case, Sadler (1999,p.16) provides this example:

“The new prefabricated cities clearly exemplify the totalitarian tendency of modern capitalism's organization of life: the isolated inhabitants . . . see their lives reduced to the pure triviality of the repetitive combined with the obligatory absorption of an equally repetitive spectacle.”

Increasing urbanization even in rural areas, was another example of the hegemony of consumption. The cities were expanding accordingly with the increasing number of vehicles, new roads, and displaced the old city centers. The argument that advanced capitalist societies should struggle with material wealth rather than poverty, was justified in urban planning. Due to the high number of vehicles which was a result of the abundance of goods, the cities needed more parking lots. Giant supermarkets and car parks were placed in the middle of the cities and this expansion started consuming the cities. Eventually, Capitalism took over the environment and shaped the city into its own decoration.

4.1.2.4. Tactical Values in the Idea of Form vs Process

In the conventional idea of production, a form emerges at the end of the work physically and there is a general rule from industry to art in every field. The SI (1957) recommends that architecture should use situations rather than forms for stimulating emotions. Here, the 'situation' emphasis implies the moment or process. By creating situations, the SI try to create a changing, temporary, dynamic moment instead of a constant one. In other words, they have designed the process rather than the form. This process can be directed to various themes. With this context, the SI have created mindsets for process design. One of the prominent points in this mentality is the lack of an authoritarian control mechanism. The individuals participate in the process without feeling dependent on

anything. Thus, all experiences are distinctive. In the process-oriented design, experimental methods, participation, perceptions and unplanned progress play important roles.

While looking at the reflection of the form-process comparison in the art, it can be claimed that while the form related to the objective quality is reduced, the production process and philosophy are highlighted. For example, Wollen (1989) describes Constant and Jorn's understanding of art as a research process rather than a finished production object. (Figure 4.6) Moreover, art is involved in everyday life with subscribers. He (1989) explained that:

“Constant, like Jorn, developed a style that was neither abstract nor realist, but used figurative forms that drew on child art and the motifs of magical symbolism without effacing the differentiating trace of physical gestures. For both Constant and Jorn, art was always a process of research, rather than the production of finished objects.”

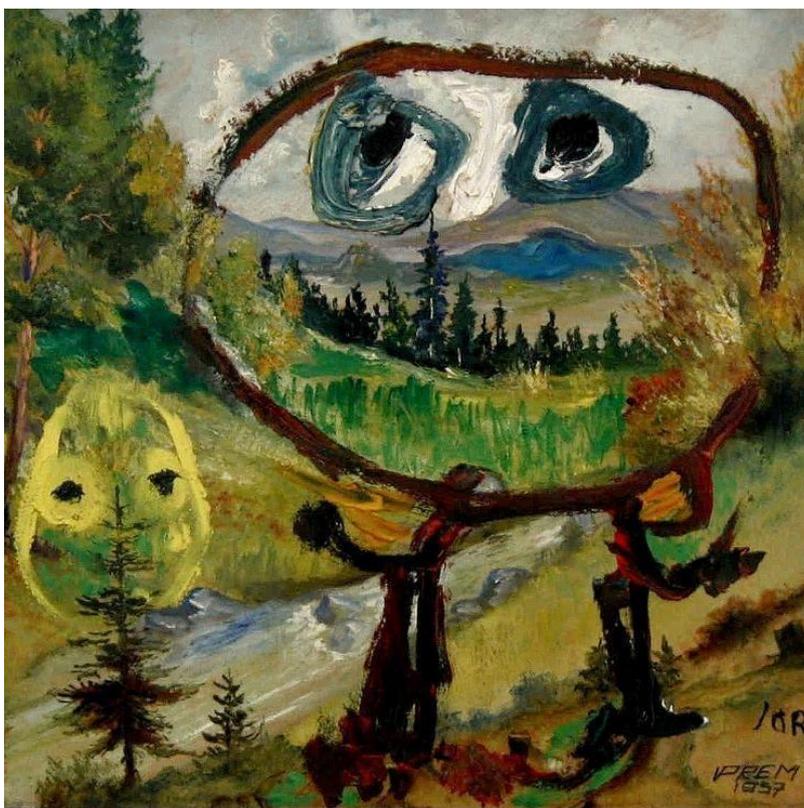


Figure 4.6. Asger Jorn, *Lockung* (Temptation), 1960

(<http://www.c4gallery.com/artist/database/asger-jorn/asger-jorn.html>)

In urban organizations, process should be considered as stages that are more experimental. The SI offered an experimental spatial drifting in the city. For instance, in experimental city trips, there were no tour programs and landmarks in the known sense. On

these trips, the moments were appreciated rather than final destinations. During the drifting in journey, they gave importance to the individuals' changes of emotions and the experiences. This individuality, which was based on the feelings of individuals, led to spatial variations, as the space became a multi-layered state with users.

As a result, the process-based approach turns into a social phenomenon created by interactions. It provides an opportunity to develop and transform by experiments. The absence of an absolute truth brings free actions. This method removes the obstacle between the artist and the society and locates the product in everyday life.

4.1.3. Tools

“In its first phase, the SI developed a number of ideas that had originated in the LI, of which the most significant were those of urbanisme unitaire (unitary urbanism integrated city creation), psychogeography, and play as a free and creative activity, derive (drift) and detournement (diversion, semantic shift.”

Peter Wollen, 1989

The SI created a set of tools as they aimed to reject the traditional attitude of aesthetics, extend the life of people qualitatively because they see everyday life as problematic, and develop alternatives to the capitalist lifestyle. The characteristic feature of these tools is that they are idiosyncratic and unique. While the SI expected these tools to be experienced individually, they also gave great importance to the collective organization. In order to reach absolute consciousness, they considered that individuals should be independent of everything and reach their passions by listening to themselves. It is possible to follow the tools created by constructing situations in the diagram below. While play and derive action are described as experimental, situations in architecture, detournement and psycho-geography are discussed under unitary urbanism.

It is possible to follow the tools created by constructing situations in the diagram below. While play and derive action are described as experimental, situations in architecture, detournement and psycho-geography are discussed under unitary urbanism. (Figure 4.7)

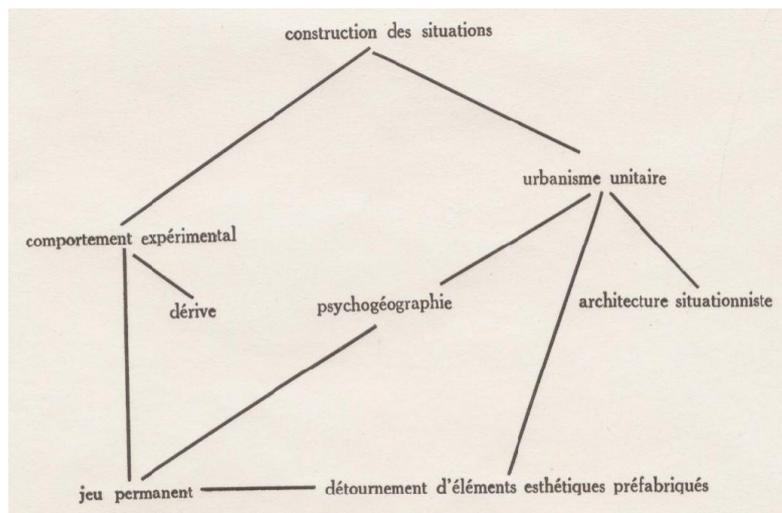


Figure 4.7. The poster in Internationale Situationniste in 1958 named *Nouveau Théâtre D'operations dans la Culture*

(<https://debordiana.noblogs.org/2011/08/nouveau-theatre-d%E2%80%99operations-dans-la-culture-janvier-1958/>)

Due to the tools that require interaction, society can find a common ground and social relations are formed accordingly. Derive and psychogeography are more related to instincts and emotions of individuals. The coincidence also takes place in Derive. Detournement is purely creativity-based and mostly sarcastic. Free play contains both instincts and creativity. None of these tools shows signs of cause-effect or functionality. Therefore, it can be considered as a contradiction to the functional approaches of Modernism. Marcus (2009) shares Debord's views on tools that it will be possible to rediscover everything every day by replacing of work and entertainment with derive, art with detournement, the social roles dictated by the society living in past and present time with the role of pure consumption (not the concept of consumption in the current society).

4.1.3.1. Unitary Urbanism

Unitary urbanism is the SI theory that aims to use arts and techniques together for building a unified environment that is in dynamic relationship with experimental behaviors (Anonymous, 1958; Black, 1994). The SI underline that it is important to keep the authority of this idea of urbanism as broad as possible. To illustrate this point, they proposed that unifying urbanism could control different food distributions as well as determining acoustic environment.

While creating new forms in the city, unitary urbanism benefits from detournements of old forms of architecture and urbanism. Integral art, which is beyond traditional definitions, can perform at the urban level. Accordingly, it can be addressed as urban critique without aesthetic concerns, but with a range of altered atmosphere of daily life. The smallest element of unitary urbanism is not a house but a combination of all the factors that form an environment. This can be called as the architectural complex on the scale of the constructed conditions (Anonymous, 1957).

In unitary urbanism, emotional changes should be taken into consideration as experimental behaviors contribute to spatial developments in city as mentioned before. One of the members of The SI, Ivan Chtcegllov, describes their theory 'states-of-mind' that each neighborhood of the city will provoke a certain emotion and people will abandon themselves to these specific feelings. Chtcegllov (1953) proposes a number of formulas for new urbanism, which was published in *International Situationniste* # 1. He had so absurd plugins for the city such as gigantic caves, casino mirrors, and vast walls. In fact, for him, architecture meant imagining and changing reality. He stated that the spaces and especially the facades of the buildings would be changed and shaped according to the wishes of the users. He also (1953) stated that people should avoid materialistic state of mind and re-create spiritual things by building new desires. All the emotions we feel in everyday life refer to a neighborhood like a quaint, happy, tragic, useful one. The inhabitants will be wandering in the city through a constantly changing landscape.

Sadler (1999) describes the Situationist city was to be moved toward the standard of unitary urbanism. The SI anticipated a city where the occupants would drift perpetually. In the city of unitary urbanism, urban elements would never again be driven by capital and administration, but by cooperation of individuals. According to Sadler, the city, which is fragmented by capital and bureaucracy, will recover in unifying ways.

After the manifesto published in 1957, Constant and Debord worked together on the principles of unitary urbanism planning. In the *Declaration d'Amsterdam*, unitary urbanism is defined as a complex, continuing activity that progressively reconstructs the unifying city's environment around individuals. They think that the unitary urban planning can solve the

problems of housing, transportation, and entertainment only with social, spiritual and artistic initiatives by considering the unity of lifestyle. Unitary urbanism is the result of collective invention. Creating an atmosphere that will support this city development is the primary duty of the people in the creative activity. Since one of the fundamental concerns of the Situationists is for daily life, they construct the city on the axis of mobilizing (Constant and Debord, 1958). According to David Pinder (2013,p.165),

“Constant and Debord argued that unitary urbanism involved the continuous, conscious, and collective recreation of the environment 'according to the most advanced conceptions in every domain', and in relation to questions of ambience and behavior. Unitary urbanism was the fruit of a new type of collective creativity, and the development of this spirit of creation is the prior condition of unitary urbanism.”

The concrete model of these principles can be found in Constant's New Babylon project. It is a fiction project that was based on the idea of unitary urbanism. Constant (1960) describes New Babylon as a dream of transferring unitary urbanism theory into practice. It is also an experimental thought and covers the principles of a new and different culture. Since the SI believe that there is a correlation between the city and the behavioral effects, they seek to discover all the variables (history, culture, tradition, etc.) of the city.

4.1.3.2. Free Play

When the SI published their manifesto in 1960, they questioned what exactly the situation is. Their answer was that it is a higher game, or more precisely, a stimulus for a game known as human existence (Debord, 1960). In a democratic environment where people do not exploit each other, the use of playful creativity is the guarantee of the freedom of society. Freedom of play is directly proportional to human creativity and beyond the distinction between imposed work and passive leisure (Debord, 1960). The SI (1959) accept urban space as the terrain of participatory games and state that:

“...It is the foundation for a civilization of leisure and play. One should note that in the shackles of the current economic system, technology has been used to further multiply the pseudo-games of passivity and social disintegration (television), while the new forms of playful participation that are made possible by this same technology are regulated and policed.”

Debord (1960) describes the game as one of the parameters of the formation of the city. He states that the Situationist play was separated from the classic game concept by radically denying the element of competition. Free play tends to break the routine flow of everyday life. Since freedom of playing is parallel with the creative autonomy of man, it occupies an important place in many of the Situationist tools. Changes and activities in the city could be shaped by the game as building a game is the purest form of creativity (Debord, 1960).

The philosophy of Constant's New Babylon offers new perspectives to explore the role of the free plays. (figure 4.8) The society of the New Babylon consists mostly of Homo Ludens¹³. The community has an endless leisure time as automation has taken over the management of work and production systems. In this way, people have time to control and change the space they live in and build a city that is in constant flow.



Figure 4.8. New Babylon visualization of Constant

(<https://www.amazon.es/Constant-New-Babylon-Rem-Koolhaas/dp/3775741348>)

¹³ Homo Ludens is a coined by Huizinga, which means the human that playing game. According to Huizinga, (1949, p.13) the game is a free and fictional act outside the ordinary life and capable of fully absorbing Homo Ludens. It is free of benefits material. It passes in limited time and space instinctively and establishes a system with certain rules. Playing games is an instinctive representation of creativity.

Technically, it can be defined as empty skeleton construction raised from the ground, sitting on columns. Elevated platforms provide domestic and social facilities. Traffic flows on the ground. The moving walls and other building elements in public spaces offer different ambiances that would change according to the user's request. The technical equipment and functions support this creation and affect psychology. The flexible concept of design is like an experimental play of life. The city forms a creative and active everyday life with its artistic, scientific, experimental, psychological, sociological and technological elements. Constant (1960) argues that no culture is possible without public space, and, in New Babylon, the public space is a playground for Homo Ludens.

4.1.3.3. Psychogeography

As mentioned earlier, the SI proposed an urbanism that gave priority to emotions of individuals. Their proximity to psychology comes from the concept of psychogeography, which is a method based on examining the effects of geographical environment on emotions and behaviors. It is an alternative way of reading the city. The SI offer to categorize spaces according to inhabitants' feelings and psychology, instead of physical boundaries, concrete elements, and commodities. Therefore, everyone's city map is idiosyncratic.

Following such an approach, no city and space is stationary or homogeneous. In this case, Debord and Jorn designed maps that encourage city drift with an alternative urban planning approach. One of them, Naked City, is an alternative map of Paris, consisting of uneven, surreal drifts, and scattered arrows of psychological routes (Sadler, 1999). The arrows of map is a sign of the spontaneous turns of individual passing through from environment by neglecting normal connections or habits (McDonough, 1994). Desires, experimental behaviors, games, social movements, love, art, and poetry are appreciated in Naked City, which is a collage of cut pieces of Paris map. (Figure 4.9)

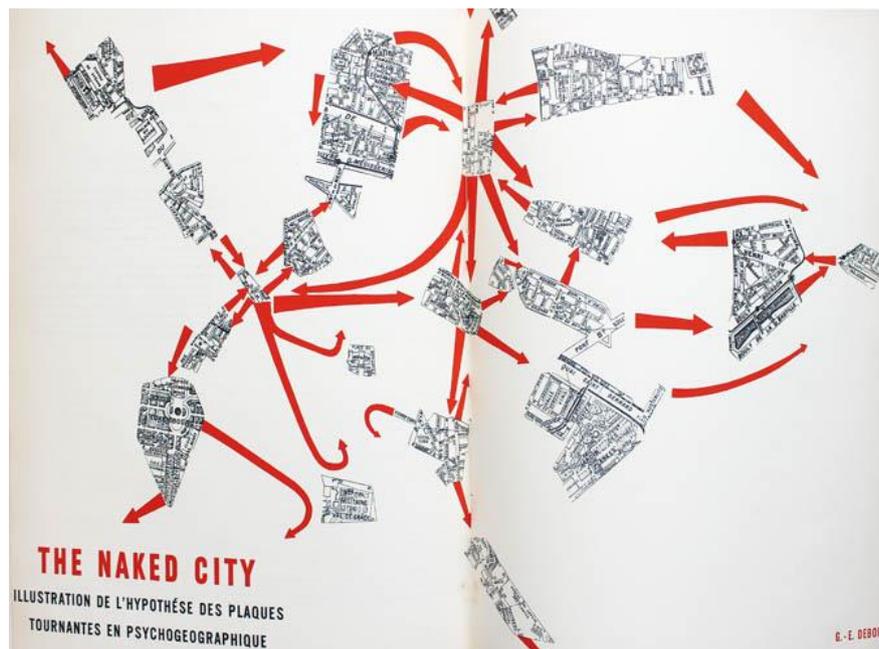


Figure 4.9. The Map of Naked City (<https://www.thinglink.com/scene/746150515942883328>)

The spatial approaches of the SI, that were currently challenging the prescriptive and guiding city, are more related to the public spaces. The SI were interested in designing moments and assimilating the space rather than the material qualities of spaces. Psychogeographic maps revealed that the disintegrated regions in the city actually psychologically separated. Thus, the city's power centers could be determined as well.

Debord (1955) condemn the design of city plans by considering the circulation of motor vehicles. He stated historical conditions determine what is useful; however, future cities should be planned by considering psychogeographic possibilities rather than utilitarianism. In this context, he(1955) also harshly criticize Haussmann's map of Paris and express as (Figure 4.10) :

“Baron Haussmann’s urban renewal of Paris under the Second Empire, for example, was motivated by the desire to open up broad thoroughfares allowing for the rapid circulation of troops and the use of artillery against insurrections. But from any standpoint other than that of facilitating police control, Haussmann’s Paris is a city built by an idiot, full of sound and fury, signifying nothing.”

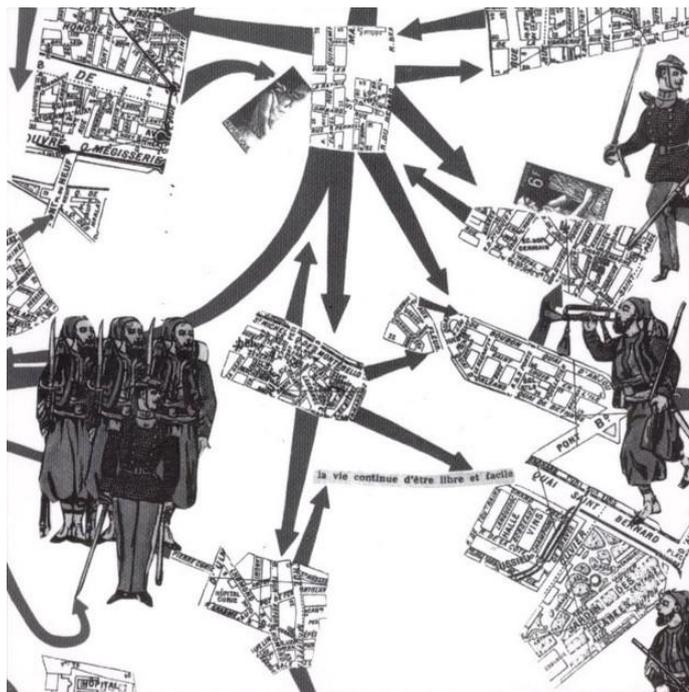


Figure 4.10. The illustration of Haussman Plan (Sadler, 1999)

Before the SI was not established and Debord was a member of Lettrist International, he and others recommended some improvement projects to change the city of Paris. They asserted that modernist urban planning is reactionary, conservative and boring. For this reason, they presented the most radical proposals for cities. In *Potlatch 23* (1955), they propose that roofs should be accessible to pedestrians. They have different suggestions for churches and graves as well. Gil J. Wolman (1955) recommends that the religious content of churches should be removed and transformed into a place for children to play. Michèle Bernstein and Debord wanted destruction, completely or partially. Also, according to them, museums and cemeteries should be completely destroyed, and the pieces in the museums distributed to bars. Prisons should be opened to everyone's visit as a touristic venue. Some of these ideas are idealistic; however, what they really need to do is an assault on feelings like enthusiasm, adrenaline, and fanaticism rather than automation (Anonymous, 1955).

4.1.3.4. Dérive

The word *Dérive*, which is of French origin, means that you can turn between different environments. The SI define *dérive* as fast passing from different ambiances that are based on the psychological conditions of the city. *Dérive* represent as an unpredictable

city experience that is a warning against the routine of the daily life organized by the capitalist order (Anonymous, 1958).

Examination of *dérive* roots shows that it resembles some ideas of past currents consciously or unconsciously. Debord refers to "the celebrated aimless stroll", which was attempted in May 1924 by Aragon, Breton, Morise, and Vitrac, whose course was controlled by chance methodology (McDonough, 1994).

When Chombart de Lauwe studied the elements of the city in his Paris-based observation, he concluded the sides the economic and geographic factors of a neighborhood and the images of inhabitant people were also important. He transfers the points that the Parisian student visits in the city for one year to a diagram and a triangle with three basic nodes (home, school, piano teacher), in which the deviations are extremely insignificant.(Figure 4.11) In his words, "the narrowness of the real Paris is very small." (Debord, 1956).

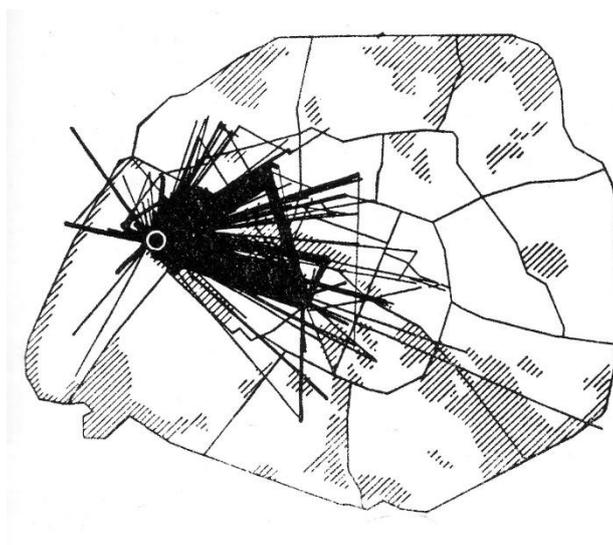


Figure 4.11. Chombart de Lauwe's map of a young woman's journeys through Paris
(<https://jacket2.org/commentary/avant-garde-iii-situationist-maps-take-two>)

This work inspired Debord in terms of *dérive* and drifting. There were many original routes from one point to another. In the *Situationist International #2* (1956), they describe *dérives*:

"*Dérives* involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll."

The SI see the loss of direction in drift paths as an adventure that would contribute to the creativity of individuals. Wolman (1955) states in Potlatch that he would encourage the *dérive* when he suggests that all information about the train stations be removed and mixed. Actually, with intuition and loss of direction, their aim is to perceive the spirit of the city that is ignored.

Pinder (1996) maintains that one of the aims of *dérive* is to make inhabitant aware of their environment by removing participants from their daily work. In this way, they can search for ways to change environment. He states that in the *dérive* and psychogeographical studies, Lettrists and Situationists refer to potential profits of these tactics particularly supplying a base for discovering and circulating.

Dérive should not be confused with the typical cruise. In this regard, it is important to indicate the difference between flaneur and drifter as McDonough (1994,p.73) explains:

“Whereas the flaneur's ambiguous class position represents a kind of aristocratic holdover (a position that is ultimately recuperated by the bourgeoisie), the person on the drive consciously attempts to suspend class allegiances for some time.”

Debord (1956) recommends that the drifter person should put itself aside from its relations, business life, daily life, habits and knowledge of the city. The approach is expected to be explore the unknown aspects of the city with unfamiliar directions. Therefore, encounters that involve art for the construction of a free everyday life where the spiritual effects of the city are considered. Cities have to be built with this approach. In fact, the previously mentioned Naked City is a kind of picture of *dérive*. Although the psychogeographic data make *dérive* more predictable by damaging the uncertainty, the relationship between them cannot be ignored.

The Situationists claim that from the perspective of the drifting, the city's psychogeographic lines catch attention. The city cannot be considered as concrete due to the currents of power, the main transition arteries, the focal points where the roads are tied or united, and vortices that prevent the entrance. In *dérive's* action, the city can be imagined as a playground.

“They wandered through the spaces of the everyday and tried to map out the play of power in the city, as well as the play of possibilities: the potential openings to a new and richer life that they believed was currently suppressed by existing social relations.” (Pinder, 1996, p.413)

The city leaves some psychological effects on inhabitants and these changes do not originate only from these physical characteristics of the city. The living environment and houses have roughly defined boundaries. With reference to contribution of *dérive*, it can be observed that borders in architecture and urbanism are no longer a certainty. McDonough(1994, p.260) summarizes the usefulness of derive in spatial-political terms:

“The *dérive* as a pedestrian speech act is a reinstatement of the “use value of space” in a society that privileges the “exchange value of space”—its existence as property. In this manner, the *dérive* is a political use of space, constructing new social relations through its “ludic constructive behavior.”

The ultimate goals of derive are to change things in this rational world, and act with the chaos of emotions which city created. Derive offers a new city fragment, which is based on personal senses rather than power and capital. Creativity-based drifting is a kind of disobedience to the routine of the daily life organized by Capitalism.

4.1.3.5. Détournement

Detournement is defined as a concept that combines the art products of today and the past, to construct a superior environment (Debord, 1958). *Detournement* uses the existing elements (a piece of art, texts, advertisement, etc.) except their meaning (revolutionary oriented) sarcastically. It is one of the invariable tendencies of contemporary avant-garde currents before and after the SI. According to *Situationist International* #3, the power of *Detournement* came from the multiple semantic richness it possessed, the old, the sabotaged, and new in the future (Anonymous, 1959). McKenzie Wark states that *detournement* develops a merging content in every situation by decreasing and increasing of the meaning of matter. He (2015,p.37) states that:

“Détournement creates anti-statements. For the Situationists, the very act of unauthorized appropriation is the truth content of détournement. It goes without saying that the best lines in this chapter are plagiarized. Détournement treats all of culture as common property to begin with and openly announces its rights.”

Detournement intervenes the emergence of productive forces that requires new production relations and new life practices. The SI criticize the sanctity of the concept of the bourgeois art and they downgrade it to the society. From this perspective, when two concepts

are together, the more distant they are from each other, the more impressive they are despite their absurdity. For instance, the use of a statement from a lipstick ad in a metagraph about the Spanish civil war 'Pretty lips are red' shows such an occasion. As aforementioned before, Debord's sociological critic 'the society of the spectacle' prefers representation instead of reflecting reality. *Detournement* tests the society of spectacle with detoured images by copying, hijacking, plagiarism, and misuse on purpose. (Figure 4.12)



Figure 4.12. Leaflet publicizing the Situationist International Anthology (<http://www.bopsecrets.org/comics/dagwood.htm>)

It was not a new technique to mislead the meaning of an existence (art, literature, etc.) In the past, Lettrists, Surrealists, Marx, French poet Lautremont used this technique similarly; however, called with it different names. Furthermore, Lautremont took this a little further and praised plagiarism. The SI restructured the dominant language to use it for their own purposes. Mustapha Khayati(1981,p.174) maintains that:

“Because every new meaning is termed misinterpretation by the authorities, situationists will establish the legitimacy of misinterpretation, and indict the fraud of meaning as guaranteed and provided by power.”

Debord and Willman (1956) disintegrates the *detournement* into two elements as minor *détournements* and deceptive *détournements*. In minor *detournement*, there is no intriguing aspect of what is detoured, but it will acquire meaning with the new content where it is placed as newspaper clippings or an ordinary photo. Deceptive *Detournement*, which is also called as premonitory-proposition *detournement*, reproduce a different extent from a significant component essentially. Especially video collages used by Debord in their films or a movie sequence can be an example of this kind of usage.



Figure 4.13. Examples of the *Detournement*,
[\(https://www.widewalls.ch/situationism-influence-history/\)](https://www.widewalls.ch/situationism-influence-history/)

Detournement requires a high level of creativity, and it is not very difficult to produce detoured images physically. Throughout the 68 events, *detournement* became a cultural weapon and the SI owed the secret of their success in Paris streets to the *détournement* highly. In *detournement*, through destruction, it is possible to question the old and the accepted. Then, the new meaning is produced by provoking an interesting interpretation, which might have the potential to be a beginning for the desired revolution. (Figure 4.13) In this way, art, politics, and rebellion are blended with creativity and united in *detournement*.

This chapter describes the ideological roots, sensitivity, methods of action, and the tools developed by Situationists. To summarize, it is an idealistic, sharp and clear

perspective, composed of members of many different groups. They aim to create revolutionary atmospheres and situations for changing the world.

5. DISCUSSION

5.1. The Idea of ‘*Architecture and Disjunction*’

Bernard Tschumi has produced many literary products in addition to architectural projects. The *Event Cities* series, *Manhattan Transcripts* and AD could be the most popular ones. AD's prominent point among these publications is that; it is a collection of articles written from 1975 to 1991 covering nearly 20 years. Based on this book, it can be followed how his understanding of architecture has been shaped and sometimes changed from year to year. It re-questions the architect's role and definition of space. The almost twenty-year old review begins with social breaks in the '60s and finishes with criticisms of multi-program structures and cities in the heterotopia of today. This book includes a wide range of topics such as the nature of the place, the experiences of space, the boundaries of space, architectural program or programlessness, social concerns in architecture and ideology.

The reason why this book is at the center of the study is that some Situationist theories actually feed into Bernard Tschumi's architectural discourse. Considering the spatial emphasis of Situationist theories; 1) experiencing and perceiving the space psychologically, 2) creating ambiances independent of aesthetic concerns 3) creating a more free society with situations, which can be said to be parallel with Bernard Tschumi's architectural discourse in AD. Therefore, the framework created to understand the Situationists will be used to decipher the AD this time in chapter five.

In the introduction part of the book, 68 events and its results are mentioned frequently. The revolution of 68 and the sociological-economic atmosphere that triggered it influenced many architects, theorists and artists who witnessed it. One of the significant figure of them, Bernard Tschumi, stands out in both architectural practice and architectural writing. For him, in response to the implications of modern life and the transition to capitalist order in the daily life, the attempts of revolutionaries to change the system and dismantle the order found a place in architecture. Avant-garde movements and utopian urban ideas on paper in the recent period were heralds that artists and architects of 1968 would not accept architectural dissertation, which supported the current political discourse. Tschumi's dissenting attitude could be related to the socio-political formations of Paris in the 1960s

when he just graduated from university. Hence, in many of the theories of architecture, it is possible to find Situationist traces and avant-garde views. Tschumi (1996, p.255) mentions the emergence of event and movement terms as:

“The insertion of the terms event and movement was influenced by Situationist discourse and by the '68 era. Les evenements, as they were called, were not only events in action but also in thought. Erecting a barricade (function) in a Paris street (form) is not quite equivalent to being a flaneur (function) in that same street (form).”

Another most frequent emphasis in his book is the placement of event, program and movement notions into contemporary architecture. His architectural discourse consists of provocative and luminous analyses, which have evolved through literature, psychology and art respectively.

As emphasized before, the generation of 68 believed that there was a need for an architecture that could affect society. However, all of them, including Lefebvre and the SI, now doubted that architecture could be an instrument of social change. Besides this confrontation and acceptance, Tschumi did not ignore that architecture could serve as a catalyst for ideological changes (Tschumi, 1996). Considering space as an accelerator of social events, he tried to reveal the independent relationship between the nature of space and experience of space as seen in the book. While he inquired the formation of the space by reconsidering the main concepts of architecture, he asked questions about the unity and divergence of everyday life and politics similarly with the SI. He strongly opposes all forms of reduction in the understanding space and architecture. His position encompasses all restrictive ideologies that have stuck to architecture, formalism, hierarchical spatial organization, utilitarianism, and statutory order form (Tschumi,1996).

Collecting a 20-year accumulation under the title of '*disjunction*' could interpret critical intent in architecture. In his view, the '*disjunction*' refers to a wide range of different situations in the book. '*Disjunction*' arises from incongruity nature of architecture itself. As architecture became institutionalized, the variety of events and the unpredictability of space use were ignored. Tschumi therefore sought to discover the disjunction between '*use, form, and social values*' or '*everyday life, movement, and action.*' (Tschumi, 1996).

In this section, how the fact that the formation initiated by the Situationist turned into the architectural discipline by Tschumi will be examined. This chapter will also analyze Tschumi's architectural discourse and production under the title of strategy, tactics and tools, as in the second chapter. The articles in the book are in a chronological order and can be traced clearly, as Tschumi first questions the power of architecture to change. He realizes that although it could not directly create a big explosion, architecture could be a major energizer. Depending on his arguments, it is presented strategies and tactical attempts. When strategies covers the actions for society, tactics are about the critics and ideas for base of architectural ideas. One of the prominent point of these is the potential for the movement of people in everyday life to be transferred to architecture. Finally, the tools that shaped the architectural practice by filtering all these tactics and strategies are presented.

5.1.1 Strategies

5.1.1.1 To Reconsider the Society

Tschumi(1996) states that the historical flow argued that architects reflected the projection of social institutions into the 'ground' in AD's introduction part. Moreover, it was possible to understand the political, economic and sociological structure of society through space. What was expected from architecture was that it should serve the current political conjuncture and create an environment that reflects its political views. In this way, the status quo can provide stability (Tschumi, 1996). Consequently, architecture considered and also practiced as a kind of the adaptation of the space to the existing social-political situation. He (1996, p.19) highlights this as:

“I would claim that architecture was used *"a contre-emploi"*, against and despite itself, as society tried to employ it as a means to stabilize, to institutionalize, to establish permanence.”

For him, the dominant ideology only concentrated on architecture in terms of family house, hospital, religious structure or courthouse, which is the product of the settlement action. It wanted to be satisfied by seeing its own reflection in these places. Tschumi delineates that ideology ignored the colorful aspects of architecture, such as created by craft, which was the right and glorious game of the volumes under the light, in order to maintain their consistency (Tschumi, 1996). Like Tschumi, architects who did not accept this illusion started to make discoveries about the concept of society-oriented architecture.

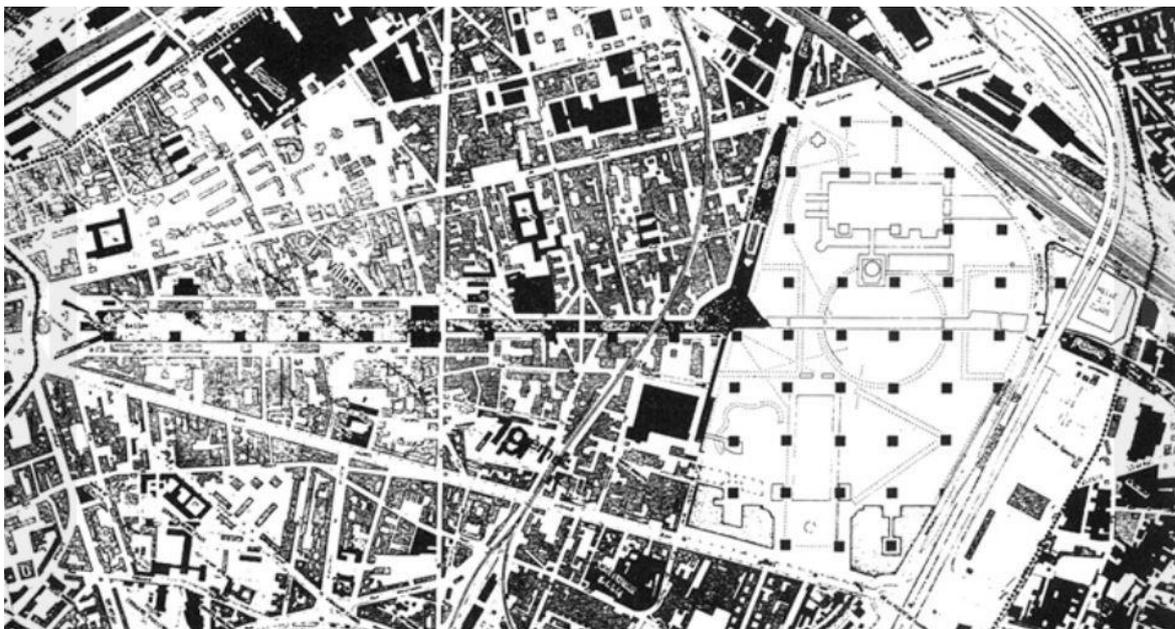
When thinking about society and architecture, Tschumi was inspired by the ability of the metropolis to create unpredictable expressions for community and the possibility that a change could be created in the city by considering '*to design the conditions*' rather than '*to condition the design*.' He advocated an architecture that was unstable and constantly renewing/changing itself (Tschumi, 1996). In fact, it is implied that Tschumi has further developed and conceptualized this premise.

Tschumi made research on how architects can prevent themselves from drawing the boundaries of the society of the dominant ideology in AD. Governments that shaped the city as they wanted did not desire a scenario in which the city would have an impact on society in an emancipating way, but architects and planners had the potential to change that. In fact, a space or structure (like the public house), which had become a symbol of revolution, was iconic by the meaning attributed to it by the media, or the rhetorical actions (Tschumi, 1996). In other words, the idea of representing an ideology with formalism is an unsuccessful proposition. Furthermore, the place has gained meaning with the events that are actually hosted. The space also becomes politicized according to its use. In this case, does the path of architecture with social ideals consider usage and social practice? Tschumi (1996, p.22) explains the relationship of social practice with space that:

“The definition of architecture as simultaneously space and event brings us back to political concerns, or more precisely, to the question of space as related to social practice. (...) Space always marks the territory, the milieu of social practice.”

Since space is a shared structure for all activities, it is often used politically to give the impression of consistency by masking its social discrepancy. While understanding the paradoxical relation between space and social practices, Tschumi (1996) argues that space is the invisible border of society. It is necessary to elaborate on this paradox, as it is one of the cornerstones of the social-space relationship to comprehend social practice and referred to the nature of architecture. In AD it is written that, which is confirmed by the researches carried out in France and Italy, gives the example of space as a '*pure form*' and '*social product*.' Tschumi criticizes space as a social product that maintains political status (Tschumi, 1996). In this case, Lefebvre and his study on the production of space also contribute to this debate. He (1974) defines the spatial practice as the reflection of space by separating it to the smallest units of social practice. For him, this is the subordination of the whole society to political practice, the state.

In addition, by examining the design principles of Parc de la Villette, it can be observed how these ideas are transferred to architectural practice. Tschumi (1996) criticizes the attempt of the world order to build upon objects / formal spaces. It is a strategic move to place the park on a gridal abstract system. (Figure 5.1) It combines the space with the joints and activates the space. The grid defines a potentially infinite field of points of intensity through its ordinate and repeated marks: an unfinished, endless extension, a lack of center. Moreover, since this system has a homogeneous order, it plays a political role by not accepting any hierarchy. At this point, there is a reference to the master plans of the past, as this order rejects ideological priorities. Tschumi (1996) also aims to define a transition site in La Villette, or in his words: "a form of access to new cultural and social forms in which expression is possible, even when speech has disappeared."



Figures 5.1. Parc de la Villette's Gridal System (Tschumi,1996)

La Villette questioned all the teachings and assumptions we knew of the effects of architecture on society in the traditional sense. It can be inferred that the park challenges each of the ideological symbols, or formal constraints. In La Villette, the basic design principles of architecture such as hierarchy and order ignored and the follies were placed this way. The independent existence of 35 individual follies, who do not competed with each other, can be considered one of the ideological references of the park.

As a result of these discussions, it can be claimed that abusability of space was often taken into consideration by the sovereign powers. Therefore, architecture must establish a balanced relationship with society without sacrificing itself. Otherwise, if architecture was under financial and political oppression, it might have to abandon its autonomy. Nevertheless, architecture, by glorifying itself, entered into the institutionalized structure of ideology with the understanding of art for art (Tschumi, 1996). In this context, Tschumi, in particular, by looking at La Villette, points out social concerns in architecture and creates a kind of democratic space.

5.1.1.2. To Make a Change

“Around 1968, together with many in my generation of young architects, I was concerned with the need for an architecture that might change society—that could have a political or social effect.”

Bernard Tschumi

1968 was always remembered in world history as a year of demonstrations and revolts.¹⁴ (Figure 5.2) It was not possible to be unconcerned with these uprisings for Tschumi. Eventually, he believed there was a need for architecture with sociopolitical implications. The capability of ‘rhetorical’ actions as formulated by Debord and the SI impressed Tschumi in May 1968. However, the outcome of the ‘68 events did not meet their expectations. Although the Situationists and other theorists as Lefebvre made many different analyzes, they all shared the same doubtful opinion whether architecture has the power to change society. Tschumi was in search of an architectural strategy that triggered social and political change implicitly (Tschumi, 1996).

¹⁴ In the 1960s, it is seen that colonialism based on labor force is replaced by cultural colonialism. Level of welfare created a new category of consumption and consumer society in these years. The cold war between America and Russia, communism's struggle with capitalism, Vietnam War, economic crises have all prepared the construction of 1968 actions. Mark Kurlansky(2005, p.3) figured the year 1968 as below:

“There has never been a year like 1968, and it is unlikely that there will ever be one again. At a time when nations and cultures were still separate and very different—and in 1968 Poland, France, the United States, and Mexico were far more different from one another than they are today—there occurred a spontaneous combustion of rebellious spirits around the World”

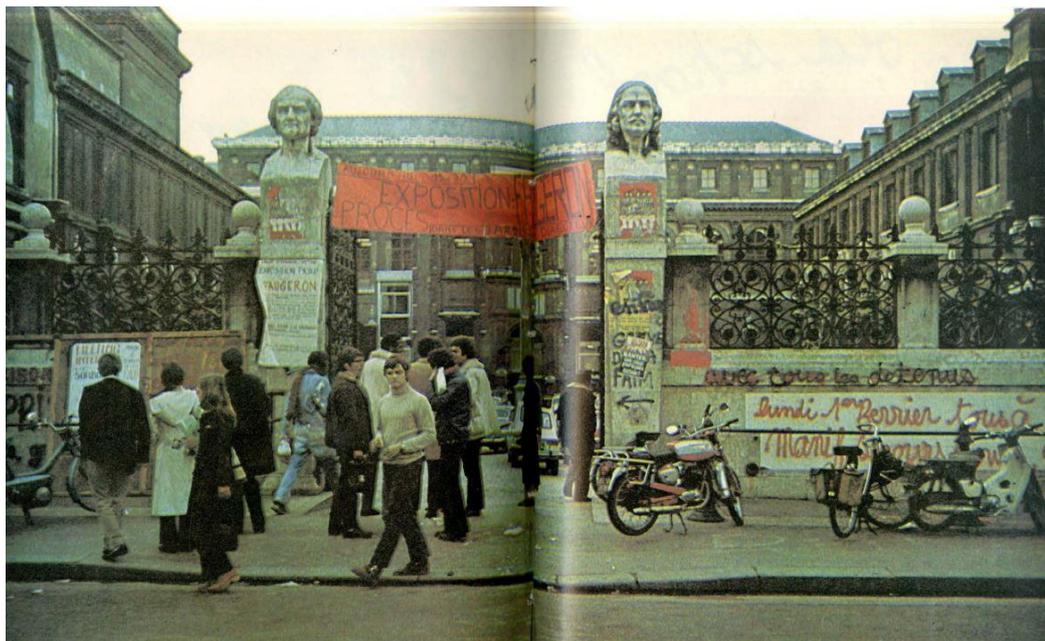


Figure 5.2. Entrance of the Ecole de Beaux-Arts, May 68, Paris

(https://www.researchgate.net/publication/308518203_Vulnerable_To_Discovery_Tools_and_Methodologies_in_Design_Education/figures?lo=1&utm_source=google&utm_medium=organic)

Traditionally, architecture was used to serve as an ideological tool for sovereign powers. It was also regarded as a reflection of the socio-economic structure of the society. Tschumi (1996, p.5) emphasizes this issue that:

“Historical analysis has generally supported the view that the role of the architect is to project on the ground the images of social institutions, translating the economic or political structure of society into buildings or groups of buildings.”

Moreover, in the case of policies for the benefit of society, architectural programs would also reflect the prevailing views of the current political conjuncture. Accordingly, Tschumi asks the questions of how architects could avoid accepting architecture as a product of governing authority, and how they could handle architecture as a catalyst for change. (Tschumi, 1996)

While seeking answers to these questions, Tschumi also describes a three distinct roles for the architect in AD: 1) the conservative role that transfers existing conditions to architecture without questioning like others in history, 2) the enlightened role that reveals the contradictions of the society and suggests the possible actions with the boundaries and 3) the revolutionist role that desires new urban relations and society with the knowledge of architecture (Tschumi, 1996). The fact that the first role is close to serving the forces that he

criticizes shows why he never adopted this role. Tschumi (1996), who defended the combination of critical and revolutionary roles, points out two types of 'strategies' that can be realized within the framework of architecture, as exemplary actions and counter design.

Firstly, what Tschumi defined as 'exemplary actions' is both exposition and catalyst of environmental problems. Guerrilla structures can be an appropriate example of this strategy. Exemplary actions aim to break the blockade of unchallenged hegemony achieved by capitalism with the quickly constructed and cheap guerrilla building. In this way, resisters not only constructed a building, but also achieved a social reality accordingly (Tschumi, 1996). About this guerrilla building experience and knowledge of architecture, Tschumi (1996, p.11) states in AD's introduction part that:

“...the purposes of the exemplary action are demystification and propaganda; it means to reveal that the capitalist organization of space destroys all collective space in order to develop division and isolation (...) the purpose is, therefore, not merely the realization of an object built for itself, but also the revelation through building of realities and contradictions of society.”

Guerrilla technique had many positive impacts in a sociological sense. The experience can be the most permanent way to realize a concept and this action took its power from active participation. Social relations based on solidarity are established in daily life. Individuals become aware of their power as a society with a sense of unity. In the case of guerrillas, although these buildings are not permanent, the existence of a captured free space is supportive for the spirit of struggle within the boundaries of architecture (Tschumi, 1996). In order to exemplify this issue, Tschumi expresses that they had squatted a closed train station in London with his AA students in 1971. He announced it first '*free urban use*' attempt (Tschumi, 1996).

In addition to all these advantages, the fact that formless/ad hoc structures could give relevant messages also led to a debate on formalism. Exemplary action is an example of the phenomenon that predominated architecture against the overrated notion of architectural form. The conclusion to be drawn here is that maintaining a stance with an architectural event or attributing a symbolizing meaning to the structure had a potential to affect and change the march of the affair. Demonstrating a political attitude including the act of building is a key point and additionally, it is also important to be *rhetoric* (Tschumi, 1996).

Secondly, comparing with exemplary actions, counter design is more prone to architectural issues. Counter-design can be described as a narrative tool that expresses existing conflicts with architectural language. It aims to divulge the misapplication of local governments and their negative projections towards the city by using drawings, collages, and architectural images (Tschumi, 1996). However, Tschumi emphasizes that, counter design is nihilistic and desperate as it is based on plan. He believes that existing structures would not affect the socio-economic level of a society by using architectural plans (Tschumi, 1996). The role of plan is to perceive the institutional authorities in the realm that is the mechanism for decision-making, to envision what they can do and transfer it to the graphic language in order to inform people (Tschumi, 1996).



Figure 5.3. Superstudio's collage works (<https://www.moma.org/collection/works/869>)

In this respect, Tschumi gives the example of Archizoom¹⁵ and Superstudio¹⁶ by referring to their sarcastic and strategic projects. (Figure 5.3) Their projects can be often regarded as dystopias with exaggerated, provocative alternatives to existing trends.

“By being the devil's advocate, counter design is aimed at creating an understanding in the people concerned by 'the implications of such developments on their everyday life, and at leading to their active rejection of such planning processes. It is cultural in that it attempts to cast doubt and impel reconsideration of the cultural values that are still attached to architecture.’” (Tschumi, 1996, p.13)

¹⁵ Archizoom Associati was founded in Florence in 1966. “The group was one of the founding elements of the Florentine Radical movement and one of the most authoritative voices in the entire movement of Radical Architecture.” (<https://www.poltronova.it/1969/01/01/archizoom-associati/>)

¹⁶ Superstudio was founded in Florence in 1966 too. “They criticized mainstream architecture for ignoring and aggravating environmental and social problems, designing polemical projects that imagined dystopian worlds, using an infinite grid as a recurring motif for a continuous and uniform environment.” (<http://www.spatialagency.net/database/1960s.utopian.groups>)

One of the convincing ways to show that it is better to abandon conventional norms and values is to destroy them. For Tschumi, bringing a new order did not affect the social structure precisely, but the demolition of the old structure carries a potential in this sense (Tschumi, 1996).

Taking these issues into consideration, he emphasized that: 'Even if the architecture did not change society, it was a tool that accelerates and slows down its transformation processes.' Therefore, the paths that Tschumi sketched for change evolve later, and he requests a form of 'subversive analysis' that would use knowledge of the environment to lead to a radical change (Tschumi, 1996). Could the misuse of architectural space cause a new architecture? The answers will shape almost his all-architectural discourse and be examined under the following headings.

Within the scope of the strategies, there are two remarkable actions under the two headings: Focusing on the society and inciting change. This part is mainly fed in the introduction of the book. Under the title of Tactics, the criticisms that lead to the production of these actions will be mentioned.

5.1.2. Tactics

5.1.2.1. Tactical Values in the Critique of Capitalism

It can be claimed that the tactics Tschumi developed supports the anti-capitalist discourse in many aspects. Tschumi strongly criticizes the architectural approaches that cooperate with capitalism in order to maintain the coherence of political and social structures. Accordingly, Tschumi's critique of capitalism will be discussed in several ways.

Firstly, Tschumi is in a search of a way to overcome capitalism in architecture. He starts by working on redefining architecture. In AD's first part, Tschumi's definitions of architecture range from a concept that encompasses everything to the '*minimal*' definition of Hegel, which is '*architecture was whatever in a building did not point to utility*'. In fact, at this point, Hegel's '*artistic attachment*' can be interpreted as a means to cope with the constricting effect of production and capitalist impositions. Tschumi (1996, p.47) clarifies Hegel's definition as:

“Rather than an obscure artistic supplement or a cultural justification for financial manipulations, architecture is not unlike fireworks, for these "empirical apparitions," as Adorno puts it, "produce a delight that cannot be sold or bought, that has no Exchange value and cannot be integrated in the production cycle.”

In AD, Tschumi (1996) writes that although architects did not pay much attention to this definition of Hegel, they were interested in the fulfillment of ideological and philosophical functions related to architecture. In this way, with the regaining of the conceptual tools, the architect could escape the foreseeable ideologies of the building and reach the sensory satisfaction that the material object did not provide (Tschumi, 1996). For him, the way of overcoming the capitalist and ideological impositions can be an autonomous understanding of architecture that preserves its nature.

Secondly, Tschumi has been followed in the light of the SI's sensitivities regarding capitalism. For this reason, a more subjective and interpretative approach has been developed. As described in the previous chapter, the SI under the effect of Marxism often criticized capitalism through the society of spectacle. In a similar manner, Tschumi have anticapitalistic concerns under the criticism of '*architectural form*' and introducing notions such as event and movement to architecture. For the 1970s, Tschumi states that only stylistic subjects were considered; therefore, the knowledge of architecture was not given the value it deserved. The drawback of this approach was that in this way, the architectural profession was reduced into decorating (Tschumi, 1996). Furthermore, the issues on politics and society were excluded from the architectural literature. His (1996, p.141) argument on the way of transformation of space into an object was as follows:

“The popular dissemination of architectural images through eye-catching reproductions in magazines often turned architecture into a passive object of contemplation instead of the *place* that confronts spaces and actions.”

Could it be called the new capitalist order? It seemed as spectacle society is repeating itself. As a result, an understanding of surface-oriented architecture emerges. By encouraging facade-based architecture, art galleries were filled with architectural exhibitions (Tschumi, 1996). Architecture was under the threat of objectification. As a result of this threat, architecture was reduced to superficial stuff which would be consumed and would change when it was out of fashion.

As discussed in strategy section, capitalist organization regards space as a means to strengthen it. According to its needs, Capitalism changes, divides and isolates the collective space, which is the product of social events. However, in order to break the hegemony of Capitalism in the city, rhetorical political actions which included constructing cheap guerrilla building caught attention (Tschumi,1996). When the building action is liberated from its economic ties, Capitalism will take its first blow. In Tschumi's view, this is the apparent expression of the conflict with Capitalism. Similarly, in the counter-design, the plan accepts that it cannot change the structure that has been built, but its independence from capital bonds increases its discourse power. In this way, the malicious intentions of those who hold the financial power can be transferred to the society through the language of architecture (Tschumi,1996). Both of these actions are significant not only because they organize change, but also because they challenge Capitalism. Tschumi underlines that space is an adaptation of the existing social-economic structure. Therefore, there is a pattern of consecutive relationships among space, society and economic structure.

5.1.2.2. Tactical Values in the Critique of Everyday Life

Architecture itself is an activity realm for everyday life praxis. As daily life is the place where space is socially produced, it has the potential to reflect society in a true manner. The concern for everyday life exists in almost every period of Tschumi's writings. Considering that there is an interdependent link between daily life and space, he believes that they both feed each other. If everyday life is in constant motion, space cannot remain stable, and vice versa. In this sense, they trigger each other (Tschumi, 1996).

Tschumi thinks that one of the creators of everyday life without movement is Modernism. Postmodernism emerged as a reaction to the 'imageless' and 'cold' form of Modernism. Modernism was criticized for getting away from everyday life and human factor (Tschumi, 1996). The effort for changing social order, revolution trial in the late 1960s and the rise of postmodernism, which began as a reaction to the limitation, stiffness, and simplicity of modernism paved the way for new approaches in architecture. Furthermore, he (1996, p.228) criticizes the effect of modernism as:

“...modern architects were elitist, detached, or "abstracted" from everyday life—from people and, above all, from the community that was not allowed to "participate" while zoning, highways, and high-rise housing (to quote Scully again) "destroyed the very fabric of our neighborhoods.”

The sterile-built environment does not only ignore the dynamics of everyday life, but also deny sociality and the actions of individuals. Regarding these observations, Tschumi has developed strategies and tools that take advantage of the dynamism of everyday life. He made his main emphasis on everyday life with the notion of ‘events’ to express his idea of architecture. Here 'event' is what space can facilitated inside. It is fed by the most dynamic and unpredictable aspects of everyday life which are various and extremely effective (Tschumi, 1996).

The SI’s strategy of ‘*to create situations*’ has the goal of breaking the monotony of everyday life and to diversify it. Similarly, one of the aims of Tschumi's event notion is to create differences in everyday life. In this context, he comes up with some discomforting questions targeting conventional space organizations and considers that activities within the space can also be very well distorted. For instance, he (1996, p.146) asks ‘*can't pole vaulting in the chapel?*’ and continues:

“Raising these questions proved increasingly stimulating: conventional organizations of spaces could be matched to the most surrealistically absurd sets of activities. Or vice versa: the most intricate and perverse organization of spaces could accommodate the everyday life of an average suburban family.

This effort to vary everyday life is a challenge to the concept of architecture, which is functionalist, traditional and firmly attached to the program. In dismantling the program notion and other elements of architecture, the tips of everyday life about users play the role. The spaces that can be converted according to demand with the fragmented program also convert daily life.

In AD’s second part, he explains the sequences. He claims that each architectural sequence contains at least three relationships. First one is about the working method which is an internal relationship. The other two ones are external relations. The first relationship is formed by the side-by-side placement of existing spaces and is called the spatial sequence. The second relation is the programmatic sequence with social-symbolic meanings. These two external relations can be claimed to be in direct connection with daily life. In AD,

Tschumi makes a conceptual statement in Sequences article and in *Manhattan Transcripts*, he exemplifies it.(Figure 5.4) In fact, although the primary intention is to show movement and events, the place where the action takes place is everyday life. By editing and illustrating a life form, the book presents a cross section of everyday life as well.

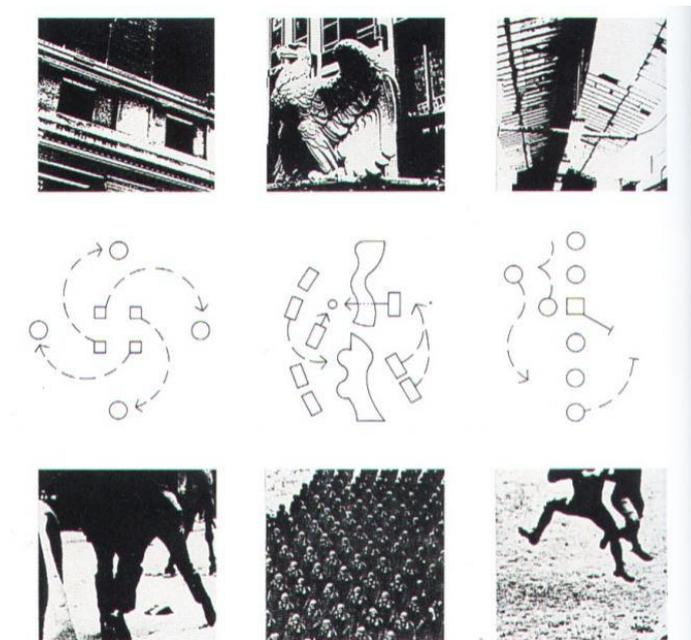


Figure 5.4. The Manhattan Transcripts (Tschumi, 1981)

This example from Manhattan shows the chain of events and daily life representation in a space that already exists. As in this case, the architect imagines fiction and seeks ways to supply its spatial conditions. Architects guide daily life practices of the place and; therefore, individual’s social actions as well. This is one of the critical effects on architects regarding social events. Accordingly, Tschumi (1996,p.23) supports this approach as:

“Yet we should remember that there is no social or political change without the movements and programs that transgress supposedly stable institutionality, architectural or otherwise; that there is no architecture without everyday life, movement, and action; and that it is the most dynamic aspects of their disjunctions that suggest a new definition of architecture.”

As seen above, Tschumi sees everyday life as one of the dynamics of space. Movement and action consist of a demonstration of daily life, which is a representation of the habits of society and the use of space. Naturally, it provides many different references to improve space alternatives.

5.1.2.3. Tactical Values in the Form vs. Process

Tschumi (1996) emphasizes at every turn that architecture is not only 'pure form'. Otherwise, the place would consist of superficial indicators. Some of the attitudes that tried to reduce architecture to decoration or plastic art objects have been mentioned in AD's several chapters. One of the dangers of this attitude is the possibility of transforming architecture into something 'consumed'. Image-based architecture is prone to be a part of popular culture (Tschumi, 1996). Tschumi believes that architecture should not be a composition with formal concerns. For him, architectural language has lost its meaning due to the emergence of the architectural form, and architecture cannot be built on such a conceptual order or objective perfection. Under the circumstances where the form does not have a priority, Tschumi (1996, p.255) provides the answer to the question of which tools should be used for architecture in the following argument:

“...there is no architecture without program, without action, without event. As a whole, these texts reiterate that architecture is never autonomous, never pure form, and, similarly, that architecture is not a matter of style and cannot be reduced to a language.”

This shows that he has a trust in the dynamic nature of architecture. In this manner, if this statement is opened through the form-process relationship, the program can be considered as a playwright. It is the designer's preference to adhere strictly to program or flex it. In AD, it is seen that; Tschumi (1996) metaphorically plays with program by parsing it into smallest pieces or combining two programs in an unusual way. In this way, he produces new spatial patterns. Events are like thinking about moments, like a kind of a scenario of design. In fact, the event is to create fiction for the time to be spent in the space. The less sharp the program, the more varied the events. Then, the actions find itself in the flow of events. Action can be defined as the movement of the body within the space (Tschumi,1996).

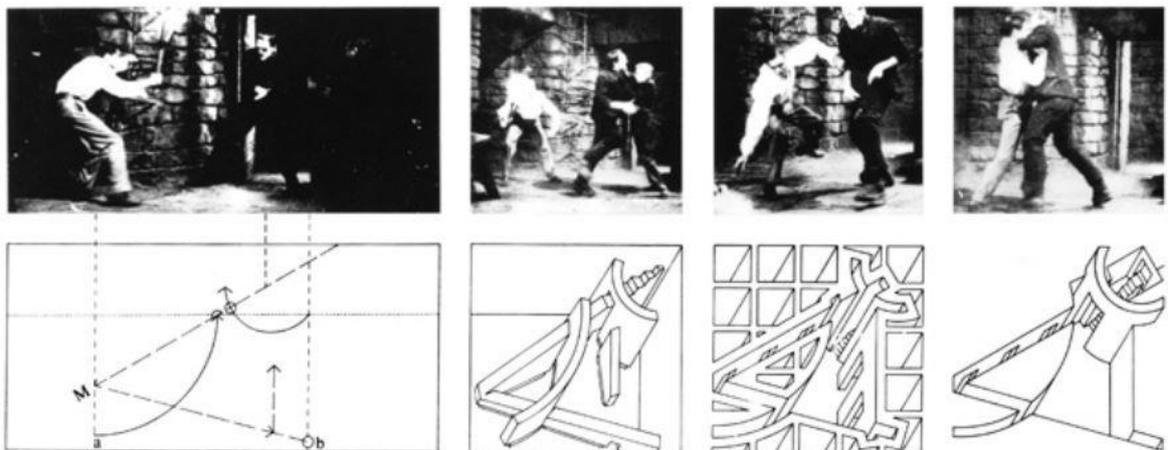


Figure 5.5. Bernard Tschumi's Screenplays, 1976
 (<http://www.tschumi.com/projects/50/>)

Another sign that Tschumi focuses on the process rather than the form is his interest in cinema and work on sequences. He formulates the concept of sequence in the form of space-event-motion. Therefore, in AD Tschumi stated that the meaning of any situation depends on the S-E-M connection. In addition to the reality of existing buildings, architectural sequences include methods and usage. (Figure 5.5) Spatial interpretation is defined by the progression of an event. In his (1996, p.163) words;

“... for instance, are rituals and their routes of initiation where, from points of entry to point of arrival, successive challenges await the new candidate. The route is more important than any one place along it.”

The emphasis of the route in Tschumi's definition is similar with experimental rides of the Situationists in the city, namely the '*derive*' tool. The SI also their experience of traveling from where they would arrive took into account.

Under these three sub-headings, the points where Tschumi exhibited sensitivity in the background while composing the architectural concept were compiled. Under the past headings, the Event and the Program have been looked through without giving details. As Tschumi's most basic concepts, it would not be possible to talk about these two notions when describing his ideas. In the next part, these two conceptual tools will be discussed in detail and conveyed through examples.

5.1.3. Tools

5.1.3.1. Events

In AD's second part, Tschumi argues that architecture cannot be detached from events in itself because of its social relativity and formal order. He did not create the event only as a response to the reduction of architecture to form. The event is mentioned in AD as a means of generating alternative forms of use in architecture and accelerating social conditions. The event is a special moment suddenly created by merging with a series of other conditions, including the spatial conditions of the program. Therefore, it is impossible to predetermine the event. Circumstances can only be determined for events (Tschumi, 1995).

In the first part of AD's *'Spaces and Events'*, Tschumi (1996) asserts that the transition period from modernism to postmodernism focused more on 'stylistic' issues of architecture. The historical narrative has caused architectural knowledge to be discredited and in this case, it has broken the relationship between architecture and spaces. After all, architecture is reduced to a surface indicator. Tschumi qualifies this situation as a *'loss of innocence'*. Accordingly, he also criticizes reviewers and urban historians for focusing on the forms and physical aspects of the buildings or cities, rather than events that take place in space (Tschumi, 1996). In this context, he mentioned that (1996, p.16) he saw the potential of the *detournement* in the physical environment of the city and the misuse of space (consciously or not), which could lead to a new architecture. Later, he explored the use of the space and he deduced that:

“1) There is no causal relationship between space concept and space experiment, between building and user, space and body movement within space. 2) It can be very pleasurable to combine these two terms, which are almost mutually exclusive.”

While Tschumi created his own method, the flexibility of linguistics inspired him. As literary narratives played with the programs, functions of buildings, architects could do the same in the form of neutral, separated and creative way by manipulating structures. (Tschumi,1996) Can't sports exercise be done in the library? Why is a library restricted with only the activity of reading a book? Who decides that? In fact, in the field of architecture, this distortion, repetition was already used with formal concerns. If the form of a wall can

be changed formally by juxtaposing, the events hosted by the space can also be distorted as well (Tschumi, 1996).

These examples, together with the events, necessitate the consideration of body movements. However, traditional architectural impressions, such as cross-section, plan-view, were not enough to explain such a dynamic and fluid concept (Tschumi, 1996). Actually, for this reason, "devise modes of notating" which consists of collages, photographs and axonometric drawings was designed. It would also include the representation of such activities. This new impression design questioned the boundaries of the architectural language. (Figure 5.6) Tschumi (1996, p.148) describes the movement with dashed lines and direction arrows and states that:

“Movement notation derived from choreography, and simultaneous scores derived from music notation were elaborated for architectural purposes.”

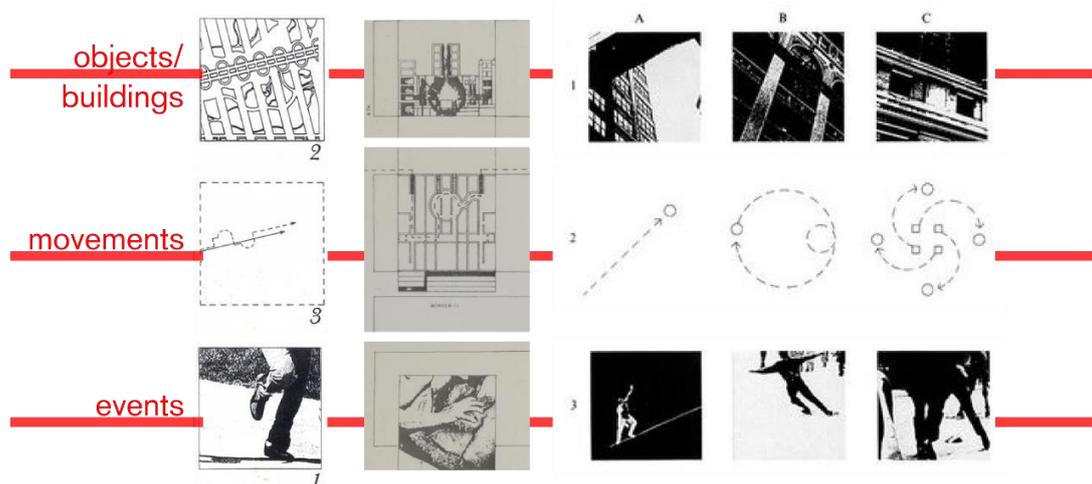


Figure 5.6. Example of Tschumi's illustration
(<http://emperors.kucjica.org/event-and-movement-in-architecture/>)

As aforementioned before, SI and events of 60's became a source of inspiration for Tschumi. In AD's last part, the last article 'Six Concepts' Tschumi mentioned that his inclusion of the terms of 'events' and 'movements' in his conceptual framework is thanks to SI discourse (Tschumi, 1996). The 'les evenements' cover not only in action but also in thought. In this case, Tschumi (1996, p.255) gives examples that:

“Erecting a barricade (function) in a Paris street (form) is not quite equivalent to being a flaneur (function) in that same street (form). Dining (function) in the Rotunda (form) is not quite equivalent to reading or swimming in it. Here all hierarchical relationships between form and function cease to exist.”

This example shows the combination of space with unusual events as a challenge to function. All relations among form, function, space, and usage are deconstructed. Therefore, it can be claimed that the events have an anarchist/destructive side. Architects can take the responsibility of events and activities in the spaces they design and use it as a defamatory power. The events that enable the creation of new relationships and the construction of new conditions in society can be used to intervene to social events.

One of the different interpretations of events belongs to Michael Foucault. He focuses on the intellectual aspect of events expansively, which is beyond a single action or activity. Tschumi (1996) clarifies that Foucault's approach can be seen as a 'turning point,' and the future of architecture stems from such counter proposals. In AD, Tschumi (1996, p.256) quotes John Rajchman's thought for the definition of Foucault's event;

“For Foucault, an event is not simply a logical sequence of words or actions but rather the moment of erosion, collapse, questioning, or problematization of the very assumptions of the setting within which a drama may take place-occasioning the chance or possibility of another, different setting.”

Lefebvre also considered the event. For him (1969), 'events belie forecasts.' Events can overthrow the strategies provided for the possible formations with its conjunctural structure. Predictions and calculations are unavoidably based on partial analyzes and records and cannot match the integrity of events. Events activate movement in both thinking and practice (Lefebvre, 1969). Tschumi uses this mobilizing force of events. This motive force of events can reveal the potential of resistance in space. Lefebvre also describes the event as a spontaneous reaction to the programming of life. He also (1969, p.70) represents the spontaneity as:

“Without spontaneity, there would be neither event nor movement. Nothing would have happened. Power, therefore, regards spontaneity as the enemy.”

Spontaneity contains the obscurity factor. Power takes action according to the possibility of events. In this way, the order of authority cannot be deranged. As the variations of the use of space increase, the potential of sovereignty to control the space decreases. Accordingly, it can be claimed that spontaneous events can be directly related to freedom. In a similar manner, Tschumi has an effort to establish randomness. If there is no rigid and

inflexible program defined for space, the events can be organized spontaneously. As a result, the structure and hierarchy are also questioned through the events.

One of the most important figures trying to define the event is Derrida. He elaborates on the concept of the event and defines it as *'the emergence of a disparate multiplicity.'* With the proposal of 'architecture of the event,' he focuses on the possibility that he can 'eventualize' the primary, monumental, stable perceptions in history or tradition. In *Point de Folie*, Derrida(1986,p.65) asks whether event architecture is possible. This is a rhetorical question. He continued as:

“We will not reply by giving access to some final meaning, whose assumption would be finally allow us to arrive at meaning, but of what happens to it, to meaning, to the meaning of meaning. And so, this is the event what happens to it through an event which, no longer precisely or simply falling into the domain of meaning, would be intimately linked to something like madness. (la folie)”

His description of event can be defined as a state of discovery that allows one to question and re-make sense of space. Derrida broaden it and proposes *'event architecture'*: *that would 'eventualize' or open up that which, in our history or tradition, is understood to be fixed, essential, monumental (Tschumi,1996).* The notion of the event can be traced through the iconic structure 'Parc de la Villette' of the Tschumi. Derrida, who contributed to the design process of the park, especially to its conceptual structure, believes that the follies are the signature.

Louis Martin (1983) says that Derrida describes the follies as *'performative architectural writing'* and he called Derrida's event description as *'dislocation of meaning'*. He continued that; according to Derrida, follies resist the citadels of architecture because they challenge houses, they have no hierarchies, no orders and no ends. However they do not destroy the architecture, they make it rethink (Martin, 1983). In AD, it is stated that; especially in the Parc de la Villette, the emphasis was made on follies. They are designed to be the place where activities, programs and events take place. (Figure 5.7)



Figure 5.7. A view from Parc de la Villette
(<http://www.tschumi.com/projects/3/>)

Tschumi, who thinks that the future of architecture lies in the event, emphasizes that this will be a turning point in contrast to the stereotypes in architecture by ending the usual propositions.

In the light of these standpoints, to clarify the position of the event in architecture, it can be inferred that event as a tool has a great potential to create social interaction. Tschumi regards the events as a tool for rethinking and even shaping the different architectural elements of the modern age that cause social inequalities. He is disturbed by not being able to question the present state of the structures. Discoveries take place with a mix of space, action, movement, and new events that can be intervened (Tschumi,1996). It has been previously underlined that Tschumi favors designing conditions. These conditions refer to the events that will reinstate the most counter-revolutionary and traditional aspects of society and reorganize the space in most liberating ways (Tschumi, 1996).

5.1.3.2. Program

The architectural program is a part of the architectural planning process and the checklist of the services to be provided in the structure. It is mainly related to culture as it is expected to respond to the user's needs and their habits. In AD, Tschumi(1996) explained that; when the historical development of the program is examined, it is observed that the structures are complicated by the increase of industrialization and the acceleration of urbanization. Multi-storey stores or porticoes emerged with the 19th-century industry. When more than one program was used in the buildings, the structure was not able to take sharp forms. The risk of rupture between form and content showed itself. The new society and family structure created social capacitors, communal kitchens, workers' clubs, and unite d habitation. It was the opinion that architecture would 'reflect and mold' society. However, ultimately, many programs have managed to work in such buildings built for other purposes, proving that there is no correlation among function, form, and program (Tschumi,1996).

As it was assumed, these concepts do not trigger each other. In AD, it is described the relationship among the event, the program and the organization of the space through the following metaphor that the space, program, and the user's way of interacting are similar to the relationship between hunter and hunted. Both of them has basic needs related to its own existence (some of which are independent of the hunt) such as, to live and shelter. Both are self-sufficient, but when their strategies threaten each other's reality, it is impossible to follow who starts and who is responding. In other words, when spaces and programs are independent of each other, it is understood that architectural concerns are not dependent on utilitarian concerns and that space and program create indifference strategy within their own logic framework (Tschumi, 1996).

In fact, when the events and the program are not given the authority to act independently, the role of the architect becomes a dictating decision-making mechanism. It is exemplified in AD as; Werkbund's ideal culinary design in the 1920s is a calculated product of all movements of the individual using the kitchen. However, according to Tschumi, you can sleep or make love in the kitchen. The only time that the action and program affect each other must be the moment when they intersect. Apart from this, the positioning of the program according to the form and the idea of 'form follows function' has

lost its validity (Tschumi 1996). Hilde Heynen and others (2012,p.3) describe Tschumi's unconventional way with the example of Parc de la Villette as:

“Tschumi explicitly sought to unhinge the conventional expectation that form should, as Sullivan's cliché has it, ‘follow’ function. He did so by activating the ambiguities of chance and play, and the follies (which were loosely functional, sculptural, pavilion-like structures) played a key part in articulating this commitment.”

In this direction, Tschumi matches contradictory buildings with specific programs to explore the disjunctions between expected form and expected use. For example, somebody can ride a bicycle in the laundry room. Moreover, he (1996, p.147) suggests that:

“As an exploration of the disjunction between expected form and expected use, we began a series of projects opposing specific programs with particular, often conflicting spaces. Programmatic context versus urban typology, urban typology versus spatial experience, spatial experience versus procedure, and so on, provided a dialectical framework for research.”

In the areas of the project, even though it is impossible to happen, unaccustomed programs are suggested. Tschumi questioned the possibility of putting a dance platform in the churchyard or prison on Wardour Avenue. In the context of Tschumi's description, all possible events are united and they create programs. Then, the architect can re-interpret, modify, combine, juxtapose, and even re-assemble this program (Tschumi,1996). Tschumi names these interventions for the program:

1. Crossprogramming; use of a specific spatial configuration for a program not contemplated for it. He underlines that ‘similar to typological displacement.’ For example, using bridge as shopping mall, or using a hospital for bowling (Tschumi,1996).
2. Transsprogramming; Merging two programs, regardless of their discrepancy, together with their respective spatial contours. For example, Tschumi's National Library of France work. This design proposal includes running path, forum and reading room (Tschumi,1996). (Figure5.8)

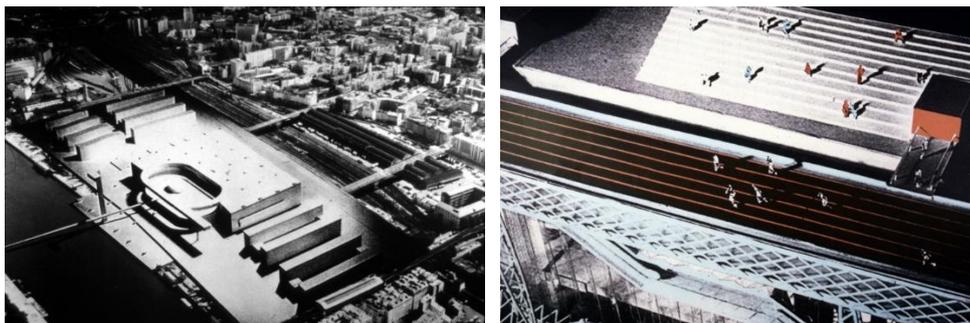


Figure 5.8. Views from library and running path

(<http://www.tschumi.com/projects/25/>)

3. Disprogramming; Combining two programs, whereby a required spatial configuration of program A contaminates program B and B's possible configuration. The new program B may be extracted from the inherent contradictions contained in program A, and B's required spatial configuration may be applied to A (Tschumi,1996).

Tschumi explains these methods as follows: architects rarely start with formal decision. Tschumi starts with the conditions for the program first, divides it into its components, and then tries to reassemble them in unspecified ways. Even the relationship between the different parts of the program can be quite surprising. While producing spatial decisions, a section of the program defines the space, and another section activates the space. Since the program tends to orient the formats through the constraints within it, Tschumi defines a space independent of the program. Therefore, the relations between program, space, and usage become independent.

One of the reasons underlying the program discussion is that space is related to timelessness. Few people can decide how to design a school building or an urban park. It is more difficult at this age because of the parameters of the design increases. Tschumi emphasizes that during the design of the building, and even during construction, cultural or commercial programs are no longer decisive elements because they are continually changing. Even at the Parc de la Villette, one building was first designed as a gardening center. This structure, which was organized as a restaurant during the construction. Then it was used as a painting and sculpture workshop for children when the building was completed. In this way, space challenges time, it updates itself within the conditions required by the period.

Reviewing this section briefly, these could be said that; in this book, Tschumi's sensitivity to social issues can be traced uninterrupted from the 1970s, when he had just graduated, to the 1990s, when he proved himself. He expresses these concerns about society through metaphorical expressions and sometimes, through structures. Therefore, the chronological order of the articles in AD reveals how Tschumi's architectural ideas update itself with the developing cities, presentation techniques of architecture and media and technology. The common starting point in many of the articles is new pursuits and new definitions, which are (purposefully or not) a reaction to traditional architectural reactions. For this reason, architecture and space are defined at every turn of book. While defining this definition, new concepts are discovered. The basic default assumptions are omitted from the old definitions. In this way, social concerns in architecture are questioned again and new approaches are mentioned.

6. CONCLUSION

This study began with the question of whether the architects can be considered socially responsible. In this context, answers to questions such as how architecture can trigger social change, where the domain of architecture starts, and where it ends questioned. David Harvey (2000, p.200) defines the relationship between architect and society in his book '*Spaces of Hope*' that:

“The architect has been most deeply enmeshed throughout history in the production and pursuit of utopian ideals (particularly though not solely those of spatial form). The architect shapes spaces so as to give them social utility as well as human and aesthetic/ symbolic meanings. The architect shapes and preserves long-term social memories and strives to give material form to the longings and desires of individuals and collectivities. The architect struggles to open spaces for new possibilities, for future forms of social life.”

Architecture is a hybrid science. It contains much detail and parameters about space and individual. Society is affected by public spaces then it affects psychology and sociology. It exists in nature and then affects the environment. All these parameters make architecture complicated and multilayered. In this study, two things were crucial: society and architecture. In order to make the right determinations about society, it was important to understand the SI, which has been concerned with society in the past mostly through architecture and art. The SI was a revolutionary group that began idealistic and fast with a sharp perspective, developed many tools within a common intellectual framework, and disappeared at the same rate. They discussed social issues from many different perspectives and explored society profoundly. Although many conditions have changed since the 1960s, it could be said that for now; human nature and dynamism of society show similarities with those years. Despite their disintegration, some of the dreams and social ideals the SI had, continued to live in many architects and thinkers. Therefore, it would not be wrong to say that they are still alive. It can be monitored that the book of the Society of the Spectacle, published for the first time in 1967, is still up to date today in some ways. For example, the media plays a more active role in society, and the data transfer of the interactive age through images often proves that the book of the show is still valid today. Being one with capitalism, the spectacle attracts people through images, directing them to purchase things they do not need. Individuals create their assets through the objects/images they have. While the images transposed the perception and the paradigm of life, it was not possible for architecture to not

be affected by this situation. In this context, what kind of resistance should the architecture develop in this society?

Since the SI developed a socially critical and idealistic framework, it was aimed to read Tschumi with this reference and to open up his spatial approaches in the context of social concerns. It is seen that; Tschumi and SI have tried to identify some of the subjects from the upper stage, with different uses of language or metaphors. For example; when Tschumi defined space, he used pyramids and labyrinth. Moreover, he mentioned in AD that the Follies mean madness in French, and in the context of La Villette, he also benefits from psychoanalysis. SI had some ideas on the psychological impact of the city on people and emotional mapping of the city as well. In addition to psychology, Tschumi's writings on transcripts, montage and sequences show his interest in cinema. Debord also criticizes the cinema, which has become the voice of the industry, makes several film trials. Interdisciplinary studies of SI could have played an inspirational role in Tschumi's utilization of these areas.

When it comes to architecture, it could be seen that socially Bernard Tschumi was in search of similar ideas, as a result the book of '*Architecture and Disjunction*' became a very illuminating source within the scope. Also, Tschumi was an architect whose ideals were intensely nourished by the Situationists and he build upon many basic architectural concepts accordingly. In this thesis, these factors play a significant role for choosing Tschumi as a kind of case study. It can be observed that the ideas behind his actions and tools are similar to the SI.

It is considered that both have a revolutionary spirit, and have a destructive stance against traditionalism. The SI clearly says that it wants to liberate the individual's consciousness and reveal their creative potential. Although Tschumi does not explicitly write about such an intention, by looking at the spatial organization, it can be said that his ideas have a common ground with the SI's. To start with the strategies, both underline the criticisms of society. Situationists, especially Guy Debord, ruthlessly criticize capitalist modern society in the book of *the Society of the Spectacle*. In AD, issues such as how society is ideologically guided and how architecture plays a role in this direction are more dominant. They both have a motivation for change. Situationists say they want to change the world by

creating revolutionary atmospheres. Some of proposals and methods in this context are utopian and far from reality. While Tschumi emphasizes change, it is more rational. In AD, Tschumi constantly underlined ‘Architecture cannot change the society directly, but it can accelerate the social change.’ However, this premise should be updated within today’s globalization and developing media technologies. Just like the 1960s, there are some new urban problems to deal with now; however, it is possible to say that the destruction of space is faster with today’s social devastation. Moreover, the factors affecting the change of the city today are much more complex and multilayered than the 1960s. In line with these changes, it is inevitable to make new social configurations. If the architect is responsible for solving them, and which direction should architects go?

In tactics, one of the sensitivities of Situationists is everyday life. Therefore, they propose tools for transforming monotonized everyday life. Tactics reflect the sensitivities, red lines, important points behind their discourse. Capitalism, daily life, and being against the form meet spatial meaning in the works they produce. For example, if New Babylon is compared with Parc de la Villette, it can be said that they both reject formal concerns. The SI, in their first manifest in 1957, emphasized that architecture should use emotion-provoking situations rather than forms that activate emotions. In AD, it can be said that in the chapter of disjunction, the theory of architecture is emphasized rather than formal concerns. Mass creativity is the aim in the both projects. For example, experimental navigation routes and non-functional follies in La Villette, or moving walls and other changing building accessories New Babylon can be a proof of that.

If the tools are compared, it may be a good approach to follow the elements that Situationists underline in unitary urban planning in the AD book. In the Amsterdam declaration of SI, Debord and Nieuwenhuys (1958) talk about the fact that uniting urbanism recreates the human environment in all areas with progressive plans and conveys that this is determined by the complex process of action. In AD, Tschumi's emphasis is on events. The complexity and randomness of events and the diversity of space with event combinations seem to be parallel to the complex process of action of unitary urbanism. In the Amsterdam Declaration, they clearly say; creating an ambience to support unitary urbanism is the primary task of people who are active in creation today. Here it may be possible to interpret the people who have the task of creating as architects. Creating ambiances or constructing

situations are very similar to designing events. According to SI, creating a situation is to create a game of events in people's lives for a moment. In fact, the form of architecture described in AD is to create space with combinations of events, activities and movements without any hierarchy. Designing events and lack of programming can be interpreted that the architect recognizes the user with demands and emancipates them in the use of space. Detournement finds itself a significant place in architecture as well as in art. Tschumi has already stated that detournement has inspired him. It is based on creativity so it can be said to be a kind of brainstorming. Even the most unfavorable potentials of the simplest object can be discovered with this action. Tschumi applies this method as distort the spaces and does misuse the space on purpose. As he states; the most dynamic aspects of architecture will come out of this. Tschumi re-evaluates the potential of spaces to create a new, free society. Secondly, in *dérive* action, SI wants individuals to leave their usual movements and to direct themselves to the coincidence of the encounters they will find in the city. It can be said that Tschumi also follows such a strategy in Parc de la Villette. He designed the park as a cultural area where natural and artificial elements were built together and canalizes individuals to discoveries. For instance, walking axes do not follow specific routes and direct user to different points. It overlaps with the unknown-based fiction of *dérive*. The park does not have a specific program, and the buildings allow many different activities. It is also possible to say that, these design principles increases the game potentially in the park. Besides, the situations constructed by the SI corresponds to Tschumi's event architecture. They both want to explore a different use of everyday life for similar purposes. Both of them encouraged the unpredictability of conditions this way. Lastly, they both agree to being revolutionary. From here, it can be questioned: Can these strategies gather spatial and revolutionary praxis today?

At this point, it may be essential to examine revolutionism. Is it a prerequisite for community-based social projects? Will the revolution remain valid today? Raymond Williams (1976) says that the revolution today is a dominant and policy-related concept. Besides, for him, revolution is used to reveal new developments outside of his political context. He (2014,p.273) defines the relationship of revolution to society as follows;

“The sense of revolution as bringing about a wholly new social order was greatly strengthened by the socialist movement, and this led to some complexity in the distinction between revolutionary and evolutionary socialism. From one point of view the distinction was between violent overthrow of the old order and peaceful and constitutional change. From another point of view, which is at least equally valid, the distinction was between working for a wholly new social order (SOCIALISM as opposed to CAPITALISM (q.v.)) and the more limited modification or REFORM (q.v.) of an existing order (‘the pursuit of equality’ within a ‘mixed economy’ or ‘post-capitalist society’).”

Tschumi and Situationists declare their arguments in a way that supports all these uses of the revolution. Today, for a society-oriented architecture, to develop new methods of resistance, perhaps with references to the period of 68, has become inevitable. It is essential to question ‘being revolutionary’ in the context of social concerns in architecture. Both Tschumi and the Situationists often produce radical methods for society, separated from historical patterns. In here, radical refers to being unconventional and reformer. By releasing individuals, they offer more profound experiences in space or art. These methods, which are intertwined with everyday life, are often described as revolutionary. Is it possible for architecture to form a new discourse of social architecture based on these arguments in today's conditions?

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