

İZMİR “RECONSTRUCTED”: FIRE, IMAGE, LANGUAGE

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ABSTRACT

İZMİR “RECONSTRUCTED”: FIRE, IMAGE, LANGUAGE

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This study develops around a number of workshops organized in İzmir in 2013 with the collaboration of İzmir Institute of Technology students. In these workshops, a city map of İzmir of 2010 is given to the participants with the area selected which was burned in the Great Fire of Smyrna of 1922. The participants were expected to achieve collective spatial *détournements* within this *tabula rasa* condition, either following the traces of the plan or free from its restrictions, but with their spontaneous “playful-constructive behaviours”. *Détournement* is a term borrowed from the Situationist International which has been a “radically transformative” and “socio-experimental” group of 1960s. It refers to the appropriation of any cultural elements, subversion of their meanings and their relocation in different contexts that embraces the revolutionary propaganda. The primary focus of the thesis is to explore how *détournement* can become an agency to emancipate urban space and architecture from the burden of canonizations, conventions and “external” influences. Following the Situationist principle that the theory cannot be considered separately from the practice, this study conducts four groups that collectively construct four different *situations* through workshop experiences, and examine the results obtained from these four *situations* with reference to Situationist terminology. These four *situations*

cannot be considered as urban planning projects but they all posit models of “Unitary Urbanism”. More than anything else, they propose a critique of the existing situation of the city after fire, the critique of Danger and Prost’s plans, the constructed hierarchies within the city, and social segregation. Regardless of its geographies and conditions, this thesis sees the Situationist International movement as a reaction far beyond being nostalgia. Such an investigation enables us to explore the recent contributions of Situationist urban tactics for the “reconstruction” of the city İzmir.

Keywords: Situationist International, détournement, Unitary Urbanism, socio-experimental urbanism

ÖZ

“YENİDEN İNŞA EDİLEN” İZMİR: YANGIN, İMAJ, DİL

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Bu çalışma İzmir Yüksek Teknoloji Enstitüsü Mimarlık Fakültesi öğrencilerinin yer aldığı atölyeler dizisine odaklanır. Bu atölyelerde katılımcılara 1922 İzmir yangın alanı işaretli olan İzmir kent haritası verilmiştir. Katılımcılardan seçili alanda kolektif bir çalışmayla mekansal saptırmalar yapmaları beklenmiştir. Katılımcılar planı bir leke olarak takip edip etmemek konusunda serbest bırakılmışlardır; sadece “oyuncu-inşa edici davranışlarla” mekansal saptırmaları gerçekleştirmeleri beklenmiştir. “Saptırma” 1960’ların “kökten dönüştürücü” ve “sosyo-deneysel” grubu olan Durumcu Enternasyonel’den alınan bir praksistir; herhangi bir kültürel ögenin ele geçirilmesi, içeriğinin alt üst edilmesi ve “devrimci” bir bağlama yerleştirilmesidir. Tezin esas amacı “saptırma” praksisinin kentsel mekanı ve mimarlığı kanonun, akımların ve “dış etkilerden özgürleştirmede nasıl bir aracı olabileceğini” sorgulamaktır. Durumcu Enternasyonel’in kuramın pratikten ayrılamayacağı ilkesini benimseyerek bu çalışma, dört grubun atölyeler aracılığıyla kolektif olarak ürettikleri dört farklı “durumu” ele alır ve çıkan sonuçları Sitüasyonist terminolojiyle değerlendirir. Bu dört “durum”, şehir planlama projeleri olarak değil dört “Üniter Şehircilik” modeli olarak düşünülmelidir. Her şeyden önce, dört “durum” yangından sonra inşa edilen kentin, Danger-Prost planının inşa ettiği hiyerarşinin ve sosyal segregasyonun eleştirisini sunar.

Doğmuş olduđu coğrafyayı ve koşullarını dikkate almaksızın bu çalışma Durumcu Enternasyonel'i bir nostalji olarak değil bir direniş hareketi olarak ele alır. Böyle bir çalışma İzmir'in güncel “yeniden inşası”na Durumcu Enternasyonel'in kentsel taktiklerinin katkısını araştırmamızı sağlar.

Anahtar Kelimeler: Durumcu Enternasyonel, Saptırma, Üniter Şehircilik, Sosyo-deneysel şehircilik

To My Family...

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CHAPTER 1

INTRODUCTION

“The powers of a situation will certainly expand considerably in both time and space with the realizations of unitary urbanism or the education of a situationist generation. The construction of situations begins on the ruins of the modern spectacle. It is easy to see to what extent the very principle of the spectacle-nonintervention-is linked to the alienation of the old world.”¹

The Situationist International (SI) has been a revolutionary, “radically transformative”² and “socio-experimental”³ movement of the 1960s, emerged from the three neo-avant-gardes: Lettrist International (LI), International Movement for an Imaginery Bauhaus (IMIB) and Copenhagen, Brussels and Amsterdam (CoBrA). Lettrist International’s conception of the city as a “space of self-consciousness, collective recognition and eventually revolutionary becoming” can be regarded as the basis of the urban, architectural and political advocacies of Situationist International.⁴ As Erik Swyngedouw states, the Situationists mainly aimed to denounce and declare how “commodity culture” and “alienation of labor” have dominated the desires of the

¹ Debord, Guy. “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action.” In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.25. (Originally published in June 1957).

²Swyngedouw, Erik. “The Strange Respectability of the Situationist City in the Society of the Spectacle.” *International Journal of Urban and Regional Research*, Volume 26.1, March 2002, p.153.

³ Martin, J.V., Jan Strijbosch, Raoul Vaneigem, and René Viénet. “Response to a Questionnaire from the Center for Socio-Experimental Art.” In *Situationist International Anthology*, p.143. (Originally published in *Internationale Situationniste* #9, August 1964).

⁴ Cooper, Sam. “Situating the Situationists.” *New Formations*, no: 70, Summer 2010, p.184. Sam Cooper quotes from: McDonough, Tom. (Ed.). *The Situationists and the City*, London: Verso, 2009, p.3.

individual and resulted in a totalizing “spectacle” of the urban social life.⁵ In Situationist terminology, the term “spectacle” comes into prominence due to its crucial position in Guy Debord’s book “Society of the Spectacle”. This book posits an analysis of the “spectacular society” and its protean facets that forms the “language of the spectacle.” Regarding the scope of the term “spectacle”, Martin Puchner asserts that: “The term ‘spectacle’ does not simply denote the mediatization of post-war Western capitalism, but its entire ideology: television; advertising; commodity fetish; super-structure; the whole deceptive appearance of advanced capitalism – what Althusser would soon call the Ideological State Apparatus.”⁶ Situationists have shown that the scope of the “spectacle” goes far beyond the explicit weapons. Instead, it looks for the more implicit and concealed weapons that can infiltrate into the everyday; such as culture, language, scientific knowledge, urbanism, architecture and art. Regarding the everyday life, Andy Merrifield argues that: “Nobody can get beyond everyday life, which internalizes global capitalism just as global capitalism is nothing without many everyday lives, lives of real people in real time and space.”⁷ Accordingly, the everyday life becomes the domain of the “spectacle.” As in confirming the celebrated dictum of Henri Lefebvre: “Everyday life is the supreme court where wisdom, knowledge and power are brought to judgment”⁸, Situationist theory and praxis have been formalized to provide that “supreme court” in which the weapons of the spectacle are examined, criticized and subverted by the collectivity of individuals.

“Our specific concern is the use of certain means of action and the discovery of new ones, means more easily recognizable in the domain of culture and mores, but applied in the perspective of an interaction of all revolutionary changes,” says Debord in the text “Report on the Construction of Situations.”⁹ Debord, here emphasizes that

⁵ Swyngedouw, Erik. "The Strange Respectability of the Situationist City in the Society of the Spectacle." *International Journal of Urban and Regional Research*, Volume 26.1, March 2002, p.162

⁶Puchner, Martin. “Society of the Counter-Spectacle: Debord and the Theatre of the Situationists.” *Theatre Research International*, vol: 29, no: 1, 2004, p. 6.

⁷ Merrifield, Andy. *Henri Lefebvre: A Critical Introduction*. New York: Routledge. 2006, p.10.

⁸ Ibid. p.10

⁹ Debord, Guy. “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action.” In *Anthology*, p.17.

Situationist International privileges the praxis rather than the theory. The discovery of new praxes refer to the fact that Situationist International's theoretical and practical content do not act as a means of "doctrine" that can be fixated somewhere in the history.¹⁰

It might be important to note here where the primary praxis of Situationists which is the *situation* derives from. The "construction of *situations*" might be rooted in Lefebvre's "theory of moments."¹¹ As Lefebvre mentions, Debord thinks that the primary distinction between the "moment" and *situation* is, while the *moment* might refer to the formations within the history, the *situation* refers to the "constructed" situations by the "playful-constructive" behaviours of the individuals within a collectivity that has nothing to do with the history.¹² The content of Situationist theory and praxis can always be elaborated and changed. The domain of "culture" can be accepted as the main target of the Situationist praxis and theory due to its conception as a determinant factor of the "possibilities of the organization of life in a given society."¹³ As Situationists claim, "culture" paves the way for a society that consists of individuals with "established modes of behaviours"; this "dullness", "boredom" and "passivity" that is prominent within the society,¹⁴ has been strictly related with the conception of culture that is structured on the "modern possibilities of production."¹⁵ Their violent criticism on the commodified culture inevitably embraces the critique of work of art, architecture and urbanism of 1960s.

Situationists aimed to reach an everyday life of playfulness by means of developing praxes which embrace the critique of culture, art, politics, architecture and urbanism.

¹⁰ In the text "Situationist International Michele Bernstein asserts that "situationism" is a wrong term to use for the group since she thinks that the program of Situationist International is not a doctrine. <http://www.cddc.vt.edu/sionline>

¹¹ Ross, Kristin. "Lefebvre on the Situationists: An interview." trans. by Kristin Ross. In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, p.271.

¹² Ibid. p.271.

¹³ Situationist International. "Definitions." In *Situationist International Anthology*, p.45.

¹⁴ Chtcheglov, Ivan. "Formulary for a New Urbanism." In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.2.(written in 1953)

¹⁵ Situationist International. "Definitions." In *Situationist International Anthology*, p.45.

It can certainly be claimed that Situationist International was a group of its own time; they have never kept their distance from 1960's conditions and events. They have numerous texts written on a wide range of problematics and events of the term such as "On the Poverty of Student Life", "Theses on Paris Commune", "The Class Struggles in Algeria" and May 1968 documents. In order to achieve this comprehensive critique of the existing world, they made use of a variety of media including brochures, magazines, films, architectural models, performances, albums and protests. Some of the Situationist work had been considered as utopic¹⁶; but in the end, Situationists' position and influence on architectural and social criticism was evident. Situationist International featured its comprehensive critique of the post-war urbanism by developing the "Unitary Urbanism" that they inherited from the Lettrist International legacy and considered it as a "program of research and development."¹⁷ It can be inferred that one of the central texts that has engendered the idea of "Unitary Urbanism" was written in 1953 by a member of Lettrist International; Ivan Chtcheglov. This text entitled "Formulary for a New Urbanism" starts with a sentence that strikingly and simply declares the main problematics of the urbanism: "We are bored in the city; there is no longer any Temple of the Sun."¹⁸ Chtcheglov treats the "boredom" as the main problematics of urbanism. He also argues that architecture can enable the individuals to realize their dreams if only architecture becomes "modifiable" according to the wishes of the inhabitants.¹⁹ As Chtcheglov describes:

"All cities are geological; you cannot take three steps without encountering ghosts bearing all the prestige of their legends. We move within a closed landscape whose landmarks constantly draw us toward the past. Certain *shifting* angles, certain receding perspectives, allow us to glimpse original conceptions of space, but this vision remains fragmentary. It must be sought

¹⁶In the book *Guy Debord and the Situationist International: Texts and Documents* Tom McDonough entitles the introduction as "Ideology and Situationist Utopia." Also, Situationist member Constant's project "New Babylon" is included in the book "Diagrams of Utopia".

¹⁷Situationist International. "Unitary Urbanism at the End of the 1950s." *Internationale Situationniste*#3 December 1959, trans. by Paul Hammond. Archived in: <http://www.cddc.vt.edu/sionline/si/unitary.html>.

¹⁸Chtcheglov, Ivan. "Formulary for a New Urbanism." In *Situationist International Anthology*, edited and translated by Ken Knabb, p.1.

¹⁹*Ibid.*, p.1.

in the magical locales of fairy tales and surrealist writings: castles, endless walls, little forgotten bars, mammoth caverns, casino mirrors.”²⁰

Accordingly, Chtcheglov demands for a city in which “surrealist writings”, “castles”, “endless walls” and “translucent concrete” become probable. He demands for spaces like the ones in Chirico’s paintings in which there is no “certain shifting angles and certain receding perspectives.”

It is apparent that all Situationist criticism on urbanism is not merely structured on “lack of play.” The Situationist conception of “boredom” also refers to the constant governance of the “spectacle”. As Debord argues in the book “Society of the Spectacle”, all the forms of “ideology” serve to the “spectacle”; yet the “urbanism” is pure “ideology”²¹. In this respect, “Unitary Urbanism” posits a reaction against the “contemporary modernist urbanism.” What Situationists call as “modern architecture” or “modern city planning” refers to the conception of an architecture and urbanism that is merely structured on functional concerns. This sort of conception refers to an architecture and urbanism that privilege the efficiency, functional fixations, functional zoning, and all other normative conditions of “modern” architecture. According to Situationists, such a rationalist approach leads to the “established modes of behaviour” and a “dull and sterile environment.”

In the book “The Beach Beneath the Street” McKenzie Wark treats Le Corbusier as the “*bête noir* of the Situationist project.”²² According to Chtcheglov, Le Corbusier’s architecture was only suitable for “factories and hospitals, and no doubt eventually for prisons.”²³ McKenzie Wark mentions that Ivan Chtcheglov has also been critical about the urban planning decisions given by CIAM for the reconstruction of the cities which were demolished during longtime wartime bombing. He remarks that the proposals of the “garden city” and the “radiant city” were also another *bête noir* of

²⁰Ibid. p.1.

²¹ Debord, Guy. *The Society of the Spectacle*. Detroit: Black & Red, 1970, Thesis 169, 172 and 215.

²² Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.19.

²³ Chtcheglov, Ivan. “Formulary for a New Urbanism.” In *Situationist International Anthology*, p.2.

the Situationist International.²⁴ Regarding these, Constant criticizes a number of certain problematics including the privileged traffic circulation in the city planning, lack of social space and highways replacing with the streets.²⁵

Accordingly, “Unitary Urbanism” can be considered as a reaction to this conception of urbanism which turns out to be the ideology of the “spectacle.” It aims to integrate everything that had been separated and decomposed by the “spectacle.” In this way, “Unitary Urbanism” can also enable the integration of art, politics and everyday life.²⁶ In order to realize the “Unitary Urbanism” there are certainly a number of prerequisites: First it requires the *détournement*²⁷ of existing forms of art, architecture and urbanism. This is to say that “Unitary Urbanism” envisages an everyday life in which the society becomes emancipated from the norms of culture, canons of scientific knowledge, burden of commodified art and “ideology” of urbanism. It is the only way that the transformation of everyday life can be realized.²⁸ Second, it is a program of “socio-experimental” praxis that is structured on the “playful-constructive” behaviours.

Likewise Surrealism’s notion of “automatic writing” that privileges the spontaneous creativity²⁹, “Unitary Urbanism” dwells mainly upon the spontaneous experimental attitudes. Meanwhile, it calls for construction of *situations*. Regarding this in “The Amsterdam Declaration” Constant and Debord mention that it is not possible to detach the conception of constructing *situation* from the realization of “Unitary

²⁴ Wark, McKenzie. *The Beach Beneath the Street*, p.20.

²⁵ Nieuwenhuys, Constant. "A Different City for a Different Life." In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, (originally published in *Internationale situationniste* 3, December 1959), p.95.

²⁶ Kotanyi, Attila and Raoul Vaneigem. “Elementary Program of the Bureau of Unitary Urbanism”, 1961. In *Situationist International Anthology*, p.65.

²⁷ The praxis of *détournement* will be examined in detail in 2.2.4. As Debord and Wolman assert it refers to the “appropriation” of a weapon of the spectacle and “subversion” of its content to relocate this weapon in the Situationist “revolutionary propaganda”. See “Methods of *Détournement*” in *Anthology*.

²⁸ Kotanyi, Attila and Raoul Vaneigem. “Elementary Program of the Bureau of Unitary Urbanism”, p.65.

²⁹ For information about “automatism” and “automatic drawing”: <http://www.moma.org/collection>

Urbanism”, *détournement* and constructed *situation*.³⁰ This is mainly because these three praxes are inseparable conceptions; for instance, *détournement* might posit a model of “Unitary Urbanism”, meanwhile a *situation* might possibly comprise a phase of *détournement*. Third, “Unitary Urbanism” is strictly against the conception of art that is practiced individually which is exhibited in museums and art galleries.³¹ Situationists argue that this conception of art realized by the individual, works on behalf of the bourgeoisie and paves the way for being authorized to define what can be considered as an artwork.³² Therefore, Situationist principle of “socio-experimental art”³³ necessitates to be realized by the collective behaviour which takes part at the level of urbanism.



Figure 1: The town of Moulins

Source: <http://www.cddc.vt.edu/sionline/images>

A Situation in the City İzmir: *tabula rasa*

On 13 September 1922, the city İzmir met with what can certainly be called as a catastrophe. The unprecedented Great Fire destroyed the center of the city; an area of

³⁰ Debord, Guy and Constant Nieuwenhuys. “Amsterdam Declaration.” Originally published in *Internationale Situationniste* #2, November 1958).

Archived in: <http://www.cddc.vt.edu/sionline/si/unitary.html>.

³¹ Martin, J.V. , Jan Strijbosch, Raoul Vaneigem, and René Viénet. “Response to a Questionnaire from the Center for Socio-Experimental Art.” In *Situationist International Anthology*, p.144. (Originally published in *Internationale Situationniste* #9, August, 1964).

³² A similar discussion regarding the “what can be considered as an art work and what cannot?” with regard to the Dadaist concept “readymade” has been done in 2.2.2.

³³ J.V. Martin, J. Strijbosch, R. Vaneigem, R. Viénet. “Response to a Questionnaire from the Center for Socio-Experimental Art” in *Situationist International Anthology*. p.144.

300 hectares with 25.000 buildings. Therefore, the recent “image” of the city was a catastrophe. The fire paved the way for the demolition of a multicultural societal structure and advanced a nationalist social order. It also deterritorialized the Christian bourgeoisie who had been the authorized class on the commercial activities of the city. The fire referred to the end of a worldly recognized center of trade which had mostly been governed by the bourgeoisie of minority.³⁴ The young Republic of Turkey had inherited a *tabula rasa*. As Bilsel mentions in the article entitled “Ideology and Urbanism During the Early Republican Period” the municipality decided to have an urban plan prepared in order to “reconstruct the destroyed area, to reanimate the commercial activities in the city, and to appropriate the “image” of a “modern city” of Republic.”³⁵

The municipal authorities demanded for the reconstruction to be according to the “rational principles” of the “modern city planning.”³⁶ The municipal authority assigned architect-urbanist Henri Prost and the engineer-urbanists René and Raymond Danger for the preparation of the plan. After the implementation of this plan in 1938, the municipal authority decided to work with Le Corbusier who was the most prominent figure of CIAM at that time.³⁷ Since it was the time of Second World War Le Corbusier could submit his proposal in 1948. As Bilsel mentions, Le Corbusier’s plan was labeled as “inconvenient” by the municipal authority and therefore could never wholly be implemented but a number of his ideas have become influential for the future planning of the city İzmir.³⁸

³⁴ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization." *METU Journal of the Faculty of Architecture*, vol. 16/1-2, December 1996, p. 15.

³⁵ Ibid., p.15.

³⁶ Bilsel, F. Cana. “Bir Şehir Küllerinden Yeniden Doğuyor: Cumhuriyet Smyrna’sının Kuruluşu.” In *İzmir 1830-1930 Unutulmuş Bir Kent mi? Bir Osmanlı Limanından Hatıralar*, edited by Marie-Carmen Smyrnelis, trans. by Işık Ergüden, İstanbul: İletişim Publications, 2009, p.243.

³⁷ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization.", p.14.

³⁸ Ibid. p.26.

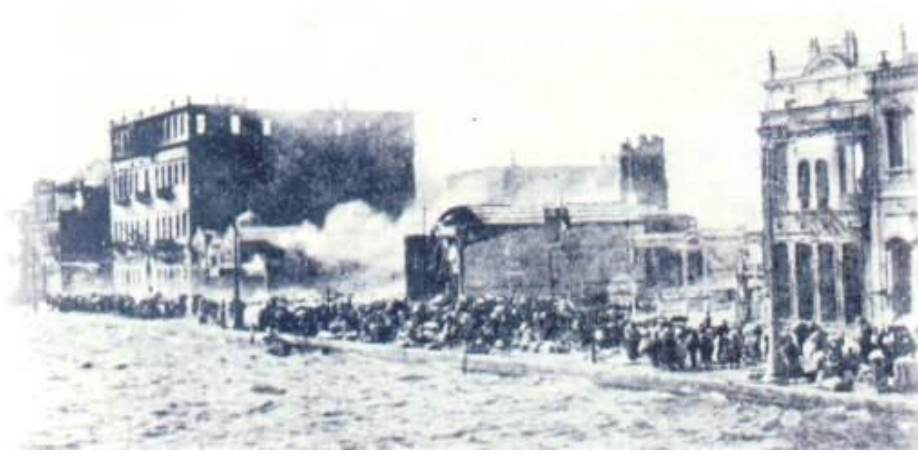


Figure 2: Smyrna Fire

Source: <http://smyrnialbum.s5.com>

What is at stake is, both Prost and Dangers' plan of 1924 and Le Corbusier's plan of 1948 were the examples of the widely accepted planning principles of their own time period. Accordingly, while René and Raymond Danger's plan follows the principles of *Beaux-Arts* School, Le Corbusier's plan shows a strict fidelity to the 1940s CIAM's principles of urban planning. Prost and Danger's plan proposed divisions according to functional zoning; namely the housing, industrial, port, commercial, and official zones.³⁹

In its broadest sense, this plan designated a radial planning pattern that intersects the boulevards with the squares. The plan had proposed a public park of sixty hectares in the middle of the destroyed area which later was transformed into the idea of a Kültürpark in the following years.⁴⁰ Prost and Danger plan had proposed a number of new neighborhoods in the periphery, which were going to be constructed according the principles of the model of "garden city." Le Corbusier's plan again divides the city by means of four basic zoning of the principles of Charter of the Athens: dwelling,

³⁹ Bilsel, F. Cana. "Bir Şehir Küllerinden Yeniden Doğuyor: Cumhuriyet Smyrna'sının Kuruluşu." In İzmir 1830-1930 Unutulmuş Bir Kent mi? Bir Osmanlı Limanından Hatıralar, edited by Marie-Carmen Smyrnelis, trans. by Işık Ergüden, İstanbul: İletişim Publications, 2009, p.244.

⁴⁰ Ibid., p.253.

working, recreation and circulation.⁴¹ As Işın Can asserts in “Urban Design and Planning System in İzmir,” Le Corbusier separates the pedestrian and vehicle circulation, and he proposes administrative buildings in Konak and a residential zone in Hatay.⁴² Can also emphasizes the fact that Le Corbusier and the municipality did not have any coordination throughout the planning process.⁴³

As stated before, the functional zoning, spatial fixations, functional fixations, the generative conditions of functional architecture have all been the main target of Situationist International. Therefore, all of the “garden city” and “radial city” models adopted by *Ecole Beaux-Arts* and CIAM for the reconstruction phase of İzmir can apparently be the target of criticism for the Situationists. In this respect, as Bilsel argues, it is important to note that the current urban pattern of İzmir has been identified significantly with Prost and Danger’s plan⁴⁴, and partially with Le Corbusier’s plan. These plans were the examples of *Ecole Beaux-Arts* and CIAM about which Situationists were highly critical. Accordingly, the current conditions of the urbanism in the city İzmir can be analyzed and criticised on the basis of Situationist praxis and theory.

This thesis aims to reveal and subvert the “reconstructed spectacle” of the urbanism in the current city İzmir. The “reconstructed spectacle” refers to the reconstructed area after the fire, which engenders numerous hierarchies and zoning within the city that result in social segregation. Following the primary principle of Situationist International that theory cannot be considered separately from socio-experimental praxis,⁴⁵ this thesis aims to reveal the “reconstructed spectacle” by using the prominent praxes of Situationists namely the *détournement*, *situation* and “Unitary

⁴¹ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization." *METU Journal of the Faculty of Architecture*, vol. 16/1-2, December 1996, p.23.

⁴² Can, Işın. “Urban Design and the Planning System in İzmir.” *Journal of Landscape Studies* 3, 2010, p.185.

⁴³ Ibid., p.185.

⁴⁴ Bilsel, F. Cana. “İzmir’de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası.” *Ege Mimarlık*, no: 71, October 2009, p.14.

⁴⁵ Debord, Guy. *The society of the spectacle*. Detroit: Black & Red, 1977, Thesis 203.

Urbanism.” This study includes four groups that collectively creates four different *situations* and examines the discussions and results of the four *situations* with reference to the Situationist oeuvre. In these *situations*, an Izmir city map of 2010 is given to the participants with the area selected that burnt down in the Great Fire of Smyrna of 1922. They were expected to propose a “Unitary Urbanism” model of the city İzmir, which provides a critique of the urbanism and *détournement* of existing architectural and urban forms. Following Constant, who defines his project New Babylon as a model of “unitary urbanism” but not a “city planning project”, these four *situations* cannot be considered as urban planning projects but rather they propose models of “Unitary Urbanism.”⁴⁶ These *situations* propose a critique of the urbanism after fire, the critique of “separation” and social segregation in the city.

The second chapter introduces the theoretical background for the socio-experimental part. It first introduces the “language of the spectacle”, “Unitary Urbanism”, the praxis of *détournement* and criticism on avant-garde with a particular emphasis on Dadaism. The third chapter introduces the “reconstruction area”, and the plans which significantly identify the current urban fabric of the city İzmir.

The fourth chapter includes 4 *situations*.⁴⁷ The first *situation* “Center for Functional Recuperation”⁴⁸ which is “constructed” by Elif Gedik, Fatma Kavaklı, İdriz Mumcu and Ilgım Tur, primarily questions the status and content of Kültürpark. In the very beginning of the discussions they treat the “montage” of the words “culture” and “park” as a problematic conception. They also question the “burden” of Kültürpark for representing the “image” of the city and being “art and cultural center.” *Situation* 1 dwells mainly upon the formal and spatial qualities of Kültürpark which they label as focused, enclosed, and even panopticon. It is an autonomous inner city. Regarding this, they have posed the question of “How can it be possible to blur the strictly

⁴⁶ Sadler, Simon. *The Situationist City*. Cambridge, Mass. : MIT Press, 1998, p.123.

⁴⁷ Please see Appendix.

⁴⁸ In the text “Formulary for a New Urbanism”, Ivan Chtcheglov invents a city of humor and poetry. He exemplifies this with his imaginations of “Center for Functional Recuperation”, “Wild Street”, Sports Pharmacy.”

defined boundaries of Kültürpark?”, in other words, “How can Kültürpark move away from being a barrier in the city?” *Situation 1* often uses the term “boundary” not only for the physical conception of boundary but also for the socio-economic boundaries. As they claim, it has been crucial to consider which door from which neighborhood takes people into the Kültürpark, and which door opens to which facility inside. Regarding the discussion of socio-economic boundary of Kültürpark, *Situation 1* mentions that Kültürpark, which once had the mission of being the “public university” in Mayor Behçet Uz’s words, has turned out to be a pseudo-social space where the act of consumption is privileged. The same consumption matter enforces to consider the citizens as “visitors”. The conception of “being a visitor” of a space already connotes a sort of passivity of the citizens, and a situation of deauthorization on this quasi-social space. Besides, *Situation 1* questions the functional fixations and irrelevant functions disseminated on its huge area. These fixated functions which were proposed in 1930s have not undergone any transformations. In addition to those main problematics, *Situation 1* has identified another question based on the conception of “publicity”. They question the “publicity” of Kültürpark with a simple question: “Why cannot such a huge area become a space where the public opinion is declared?” This question evidently grounds the “publicity” on a political base which gives an evident reference to Jürgen Habermas’s conception of “publicity.”⁴⁹

Regarding these problematics, *Situation 1*’s *détournement* proposes two lateral urban walls both of which are located on parallel axes of the edges of the Kültürpark. It has been striking to see that in order to blur the boundaries of Kültürpark *Situation 1* proposes a permeable and communicative wall. Now that the wall does not comprise its conventional status and function as a separator and a “mechanism of control.”⁵⁰ Furthermore, it does not separate the neighborhoods, nations and cultures in the urban

⁴⁹ Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge, Mass.: MIT Press, 1989, trans. by Thomas Burger with the assistance of Frederick Lawrence. (Originally published in German in 1962.)

⁵⁰ Baydar, Gülsüm. “Walls in/of Architecture.” XVIIth International Congress of Aesthetics: “Aesthetics Bridging Cultures”, International Association of Aesthetics, Middle East Technical University, 9-13 July 2007, p.3.

space.⁵¹ Instead, it is there as a threshold with numerous openings on it, which makes it more communicative and permeable. Furthermore, *Situation 1*'s proposal of transforming the land of Kültürpark into a moveable land which is partially able to revolve, allows for two-folded temporal spatial experience on both two sides of the surface. This huge moveable structure drawn from the polygonal contours of Kültürpark, which is suspended above the ground hosts convertible functions and modifiable architecture. Even one of the most canonical conditions of “modern” architecture, the grid, has been subverted in a way that it has become a playground as well as providing vertical circulation.

Being as a reaction to function/use/space fixations, *Situation 1* proposes a performative social space where the citizens can make changes on their social space. Besides, *Situation 1* also initiates the questions regarding its treatment of basic architectural elements. In this *situation* the door loses its conventional status and canonical function since the urban floor is totally open from every direction, the wall becomes a threshold rather than a barrier, the openings become caverns that host various activities, when the moveable land is fixated it becomes a shelter above the street level. These transformations enables to question the scope of the basic elements of architecture, providing questions such as “What is a wall?” which can certainly be considered within the conception of “autonomy of architecture.”

The second *situation* “Ungrounding Architecture: Suspended Mobile Phalansteries” which is constructed by Melek Çilem Elgün, Pınar Keskin and İlkem Kılıç, dwells mainly upon the problematics of social segregation. In order to reveal the segregation in a more comprehensive way they prefer to focus on the area with its surrounding. The new selection frame enables to realize that two neighborhoods that can be seen adjacent to each other on a map might be assigned with totally different socio-economic conditions. As Roland Barthes asserts, the adjacent neighborhoods might be assigned with different “semantic burden.”⁵² *Situation 2* exemplifies this situation

⁵¹ Ibid. p.6.

⁵² Barthes, Roland. “Semiology and the Urban.” In *Rethinking Architecture: A Reader in Cultural Theory*, edited by Neil Leach, London; NY: Routledge, 1997, p.160.

of segregation by considering Alsancak and Ege Neighborhoods. While a big part of Alsancak is dedicated to high income people, it is apparent that most of the inhabitants of Ege Neighborhood can hardly find employment. Regarding the problematics of this social segregation, *Situation 2* multiplies the exemplary situations. *Situation 2* also discusses about the current situation of the Plaza of Republic which was one of the first implemented projects of the Early Republic Period. Its privileged presence and its domination as a knot in the layout of the Prost-Danger plan is discussed. As Cana Bilsel emphasizes when Prost and Danger plan is considered as a “composition”, both because of its layout and spatial aspects, it connotes a hierarchical situation in the current city.⁵³ Meanwhile, this compositional hierarchy apparently reflects upon the socio-economic hierarchy. The Plaza of Republic has been contextualized with numerous luxurious hotels and commercial units. *Situation 2* treats the coastal band as the symbol of the social segregation which becomes more apparent in the apartment blocks that is “conquered by” the high income community. These luxurious attached buildings are reminiscent of the first scene of the Debord’s celebrated film “On the Passage of a Few Persons Through A Rather Brief Period of Time”, this film which starts with saying: “This neighborhood was made for the wretched dignity of petty bourgeoisie, for respectable occupations and intellectual tourism.”⁵⁴ This scene, which shows the perfect alignment of the buildings in Saint-Germain Boulevard, has a similar connotation with the buildings in the coastal band of Alsancak, both of which refer to the matter of segregation.

In order to struggle against the social segregation, *Situation 2* initially proposes a multilayered city. The phase of *détournement* starts with flattening the selected area which results in the annihilation of all barriers and boundaries in the site. Situation 2 detours the coastline by elevating it from the land which would be the main streets of

⁵³ Bilsel, F. Cana. “İzmir’de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası.” *Ege Mimarlık*, no:71, October 2009, p.12.

⁵⁴ Debord, Guy. “On the Passage of a Few Persons Through A Rather Brief Period of Time.” In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.29. (Originally published in French in 1959).

the upper level. The coastline elevated on pilotis is intersected with the extruded layer of Alsancak-Hilal metro route. Since this metro line has acted as a barrier between Ege Neighborhood and Kahramanlar Neighborhood *Situation 2* has decided to detour that axis. Lastly, *Situation 2* transformed Kültürpark into an empty space which merely has its trace. *Situation 2* proposes the trace at the level of elevated streets. Accordingly Kültürpark becomes liberated from the burden of representing the “image” of the city and it merely provides a structure for multilayered streets and housing units. Its very absence destroys the centralized effect in the area.

Housing in the *Situation 2* can be considered as the transparent forms of Charles Fourier’s *phalansteries* of the 19th century. Likewise the *phalansteries*, housing in *Situation 2* offers communal living with a great number of shared spaces. The theme of mobility enables to reach a nonhierarchical and decentralized city. Since these units are continuously in motion, their changing locations in every single minute, enables each unit to benefit from each point of the city equally. Meanwhile, the emancipation of the land from housing provides an urban ground that is dedicated to the social spaces.

This *situation* also discusses the “ungrounding architecture” in relation to Le Corbusier’s treatment of ground with an emphasis on Radiant City, Maison-Domino and Villa Savoye.⁵⁵ It is striking to notice that both Le Corbusier’s Unité d’Habitation and Constant’s city of New Babylon are elevated on *pilotis*. This *situation* contemplates this similar approach of “ungrounding architecture” which is available in two opponent architects namely Constant and Le Corbusier. As John Rajchman asserts in the book “Constructions” Le Corbusier’s conception of “ungrounding architecture” has certainly been a revolutionary approach in 1930s, in its own time. This attitude of breaking away from conventions of architecture and urbanism corresponds to Gilles Deleuze and Felix Guattari’s “nomad thought.”⁵⁶ In the

⁵⁵ Rajchman, John. *Constructions*. Cambridge, Mass.: MIT Press, 1998, p.81.

⁵⁶ Deleuze, Gilles and Félix Guattari. “Treatise on Nomadology: The War Machine.” In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Originally published in French, trans. by Brian Massumi. p.351. It must be noted that Constant’s design for the nomads “Gypsy Camp” also refers to the Deleuze’s and Guattari’s “nomad thought.”

Situation 2 the conception of “nomad thought” comes to prominent in three contextual manners: First, the idea of suspended *phalansteries* challenges with the constraints of urbanism. Second, the notion of mobility directly opposes to “boredom” and refers to the “humor and poetry” that Ivan Chtcheglov glorifies. Third, likewise Constant’s New Babylon, *Situation 2* advances a city in which there is no distinction between private and public.

The third *situation*, “Rhizome-City for *Homo Ludens*”⁵⁷ which is constructed by Ebru Bingöl, Ece Ceren Önder, Yelin Demir, aims to develop a nonhierarchical and an acentric conception of the city which challenges with the existing hierarchies of the city İzmir. In order to reach such an understanding of the city, *Situation 3* has mainly dwelled upon Gilles Deleuze and Félix Guattari’s concept “rhizome”. In the book “A Thousand Plateaus”, Deleuze and Guattari raise the concepts “rhizome” and “tree” as the confronting pairs. Accordingly, it can be claimed that there is a strong relationship between the Deleuze’s and Guattari’s conception of “tree” and the Situationist “spectacle” theory. Therefore, all the weapons of the “spectacle” including the culture, language, art, scientific knowledge are “tree” structures; they are all structured on “dichotomies”, hierarchies, orders and the transcendental.⁵⁸

Accordingly, it is striking to see that *Situation 3* places the “rhizome” morphology on the top of layers of two “tracing” phases. The first phase of “tracing” has been about to reveal the information provided from the map. The second phase of “tracing” is based on the “long-term memory” of the participants of the group; in which the participants have remarked a number of points according to the frequency of visiting these areas.⁵⁹ Finally, the third phase is the construction and replacement phase of “rhizome” on the map. *Situation 3* has aimed to explore the potential of “rhizome” to annihilate all the hierarchies of the city İzmir. Following the six main principles of

⁵⁷ Huizinga, Johan. *Homo Ludens: A Study of the Play-element in Culture*. International Library of Sociology and Social Reconstruction London. London: Routledge & K. Paul, 1949.

⁵⁸ Deleuze, Gilles and Félix Guattari. “Introduction: Rhizome.” In *A Thousand Plateaus: Capitalism and Schizophrenia*, p.7.

⁵⁹ “Long term memory”, “rhizome”, “tracing”, “diagram” are all concepts raised by Deleuze and Guattari in “Introduction: Rhizome.” In *A Thousand Plateaus: Capitalism and Schizophrenia*, p.3-25.

“rhizome” that Deleuze and Guattari mention: “connection and heterogeneity”, “multiplicities”, “asignifying rupture” and “cartography and decalcomania”, *Situation 3* claims that the morphology of “rhizome” can act as an agency in the urban planning to prevent social segregation.⁶⁰ Accordingly, in the *Situation 3* the great contrast of the “rhizome” with the two layers of tracing reveals this potential of “rhizome”. As Deleuze and Guattari argue “rhizome” is a “diagram”, but not a “tracing”. It refers to a “becoming”. Therefore, it is possible to imagine a “rhizome-city” as a “performative” space; it might even be a play-ground in the Situationist conception. Likewise Constant’s New Babylon, *Situation 3*’s model of “Unitary Urbanism” provides an acentric, nonhierarchical “rhizome-city” in which all of the habitants are considered as *Homo Ludens*.

The fourth *situation*, *La Ville Radieuse* is a “Tree”⁶¹, which has been constructed by Özge Deniz Toköz, Ceren Tüzer and Elif Özkan primarily focuses on three main problematics of the city: First, they argue that the city lacks of green areas while Kültürpark comprises a huge area of green. With its enclosed, focal and inward-oriented organization, Kültürpark creates a strict green zoning in the city. This inequivalent distribution of the green area in the city mostly derives from the Danger and Prost’s plan and term’s municipality’s idea of a “Kültürpark” which was inspired from the Gorki Park in Moscow. Regarding this, they assert that when the inhabitants want to be in a green environment they feel a sort of obligation to come to Kültürpark. Second, *Situation 4* claims that the long lane coastline appears as a linear infinitum. The fact that it has rarely been interrupted and integrated with the inner part of the city makes it conceived as an excluded part from the city. They also argue that the even the lack of sun shading elements is a fundamental aspect that limits the day times uses of the coastline. Third, *Situation 4* asserts that it is a great challenge of the city İzmir that, while it has been devoid of adequate number of qualified social spaces it has numerous areas for private automobile. The city has numerous streets

⁶⁰ Ibid., p.7.

⁶¹ Alexander, Christopher. “A City is Not a Tree.” *Architectural Forum*, Vol. 122, No:2, May 1965, p.58-62.

which are wholly used as parking areas. The number of railways located on the urban floor, numerous highways and parking areas all interrupt the urban life. Here it must be noted that Situationists have highly been critical about the domination of traffic over the social space in what they call as “modern capitalist cities.”⁶² They negate the cities conquered by private automobile. Apart from these problematics, *Situation 4* has been critical about the apartment blocks most of which are eight-storey buildings and therefore restrict the sea view.

After identifying these problematics, *Situation 4* has posed a model of “Unitary Urbanism” which gives a response to each of these problematics. Since they aim to realize the idea of “to live in green” rather than “to visit the greenery”, they firstly consider how to distribute the green area in equal manners in the *tabula rasa*. First they cut down two surface areas of Kültürpark and distribute these broken surfaces on the map randomly. This is to show that how the area of Kültürpark huge is. After distributing these green areas randomly a green urban floor is obtained. Following this phase, *Situation 4* has built two layers of paths in which the levels become higher as they become closer to the sea. Both two layers are only open to pedestrian use. One of the layers is a designated as greenery, and it provides a direct linkage between the green land housing units. *Situation 4* proposes a “lateral city” in which they strike down the existing apartment blocks of area. The secondary layer provides circulation between these lateral units. Different than the *Situation 2*’s *phalansteries*, these units provide spaces like cafes, cinemas, and libraries.

Accordingly, this study will first offer a theoretical background of the Situational International, then will examine the “reconstruction area” and the implemented plans, and finally for the “socio-experimental” phase the results of the four *situations* will be examined with regard to Situationist terminology.

⁶² Debord, Guy. “Situationist Thesis on Traffic.” In *Situationist International Anthology*, p.56.

CHAPTER 2

THE SITUATIONIST INTERNATIONAL

2.1. The Language of the Spectacle⁶³

In the book “Society of the Spectacle”, after making numerous definitions of the concept of the “spectacle”, in the last page of the first chapter entitled “Separation Perfected”, Debord redefines it: The spectacle is a map of this new world, a map which exactly covers its territory. The very powers which escaped us show themselves to us in all their force.”⁶⁴ As mentioned before, the “spectacle” comprises an extremely comprehensive and an enormous domain to practice on. This is mostly because either implicitly or explicitly, the “spectacle” has infiltrated into all aspects of the everyday life. Published in 1967, ten years after the foundation of the group Situationist International, the book “Society of the Spectacle” comprises the group’s main commentaries on a great diversity of topics on art, history, culture, ideology, and urbanization. As Debord emphasizes in the prologue of the book, the reason of writing the “Society of the Spectacle” is to damage the “spectacular society.”⁶⁵ The term “damage” here refers to an action that goes beyond an analysis. It is certain that this damage can only be possible if the strategies and weapons of the “spectacle” are analyzed.

One of the most indispensable aspects of the spectacle is that it always demands for the passivity of individuals. In one of Debord’s films entitled “On the Passage of a Few Persons Through a Rather Brief Period of Time” there is a catchword of Voice 2

⁶³ Debord, Guy. *The Society of the Spectacle*. Detroit: Black & Red, 1977, Thesis 7.

⁶⁴Ibid., Thesis 31.

⁶⁵Debord, Guy. *Gösteri Toplumu*. İstanbul : Ayrıntı Publications, 2010. Originally published in French, trans. by Ayşen Ekmekçi and Okşan Taşkent, p.13.

which can be considered as the explanatory idea of the spectacle: “Human beings are not fully conscious of their real life — usually groping in the dark; overwhelmed by the consequences of their acts; at every moment groups and individuals find themselves confronted with results they have not wished.”⁶⁶ Accordingly, Debord defines the spectacle as the “guardian of sleep”⁶⁷ and he treats the image as its weapon which leads to the “effective motivations of the hypnotic behavior.”⁶⁸ However, the book apparently brings the image matter into the forefront and analyses how the image becomes a prominent weapon of the spectacle. As Debord argues in the thesis 18, while in old times the privileged sense was the tactility, in the “society of the spectacle” it is mostly the gazing. The act of gazing, observing, watching, viewing or contemplating all refer to the exclusion of active participation of the society.

In its broadest sense, the crucial idea that explains what the “spectacle” is can be found in the thesis 18: “It is that which escapes the activity of men, that which escapes reconsideration and correction by their work.”⁶⁹ Spectacle intentionally blurs the distinction between the “living” and “representation” in the perception of the people. The individuals cannot even distinguish the real from its representation. In this manner, there is no “individuality” in the real sense as well as a real life that belongs to the individuals in the “society of the spectacle”. As Thesis 17 declares, the social power constructs the individuality. The construction of the individuality is structured on the transformations of the statuses from “being to having” and “having to appearing.”⁷⁰ The act “to appear” evidently refers to the detachment of the individual from the life.⁷¹

It can be inferred that, among a great diversity of weapons of the spectacle, image comes into the prominence for two reasons: The image is structured on the act of

⁶⁶Debord, Guy. “On the Passage of a Few Persons Through A Rather Brief Period of Time.” In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.29.

⁶⁷Debord, Guy. *The Society of the Spectacle*. Detroit: Black & Red, 1970, Thesis 21.

⁶⁸Ibid., Thesis 18.

⁶⁹Ibid., Thesis 18.

⁷⁰Ibid., Thesis 17.

⁷¹Ibid., Thesis 2.

gazing and it is the privileged sense of the spectacle. The image is convertible and can be relocated in different contexts of the “spectacle” readily. Image is a constructed thing; it can be reproduced, reconstructed, transformed and manipulated according to the codifications of the “spectacle”. For instance, as one glances through a celebrated newspaper and sees a photograph of an art product that is exhibited in a celebrated museum, that means this person unconsciously becomes “informed” about what can be considered as an art work and what is “valuable” to be exhibited in a museum. For the same reasons, all the cities have certain “images” which continuously “introduce” the city through these images. All the cities have official city maps, which present themselves as the “secure” elements of the scientific knowledge. It is evident that these maps work on behalf of the “spectacle”; they aim to pose an abstraction of the city with a number of representational lines that gives a neutralizing and homogenizing effect on the society’s conception of the city. Regarding this, the thesis 3 asserts that:

“The spectacle presents itself simultaneously as all of society, as part of society, and as instrument of unification. As a part of society it is specifically the sector which concentrates all gazing and all consciousness. Due to the very fact that this sector is separate, it is the common ground of the deceived gaze and of false consciousness, and the unification it achieves is nothing but an official language of generalized separation.”⁷²

It is possible to say that the “spectacle” engenders the separation but at the same time it conceals this separation by means of an “official language.” In the thesis 29, Debord argues that: “The spectacle reunites the separate, but reunites it as separate.”⁷³ However, this statement can be considered in relation to the example of the city map that was discussed previously. In an official city map there might be two adjacent neighborhoods which might not have any interaction, or these two neighborhoods might be assigned with totally different significations which implicitly establish a hierarchical chain between them. On the city map, only the adjacency of these neighborhoods could be realized. A city map is an image, and it is a matter of scientific knowledge called cartography. Therefore, the society mostly treats these

⁷²Ibid., Thesis 3.

⁷³Ibid., Thesis 29.

maps as secure. In order to conceal the hierarchies and the truth of the “lived space”, like other weapons of the spectacle, the city map also has to present itself as an “instrument of unification.” On an abstract plane like a paper, a city map apparently reunites the all parts of the city; yet in reality, these parts had already been separated by the “spectacle” itself. As Debord argues the “spectacle” which pretends to be the “instrument of unification” is the “common language of the separation.”⁷⁴

It can be claimed that more than anything else, the “spectacle” is a matter of language.⁷⁵ As thesis 7 declares “spectacle” is a language which aims to produce itself.⁷⁶ Every language has its own rules and codifications which comprise numerous dichotomies and hierarchies. For this reason it is hard to comprehend the truth of the “spectacle.” Regarding this, in the book entitled “Society of the Spectacle” Debord asserts that: “The language of the spectacle consists of signs of the ruling production, which at the same time are the ultimate goal of this production.”⁷⁷ This statement of Debord can be considered in relation to Gilles Deleuze and Félix Guattari’s conception of language. Although they do not specifically refer to the language of the “spectacle”, they assert that even the speaking language “is neither informational nor communicational.”⁷⁸

In this regard, the speaking language can be considered as the “spectacle” itself. As Deleuze and Guattari argue, the language is a “power marker.”⁷⁹ Accordingly, what seems to be communicative in the everyday life have the mission to sustain the existence of the “spectacle” and legitimize it. As the Situationists’ text “Editorial Notes: Priority Communication” argues ones who speak the standard language are certainly the “consumers of communication.”⁸⁰ One of the most striking arguments

⁷⁴Ibid., Thesis 3.

⁷⁵ Thesis 7 and 11 focus on the “language of the spectacle.”

⁷⁶Ibid., Thesis 14.

⁷⁷ Ibid., Thesis 7.

⁷⁸Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987, trans. by Brian Massumi, p.79.

⁷⁹ Ibid. p.82.

⁸⁰Situationist International. “Editorial Notes: Priority Communication, p.129.

regarding how language is located at the core of the revolutionary struggles, has been raised in the text “All the King’s Men”:

“The problem of language is at the center of every struggle for the abolition or preservation of today’s alienation; it is inseparable from the whole field of these struggles. We live in language as in polluted air. Contrary to what men of wit assume, words do not play. Nor do they make love, as Breton thought, except in dreams. Words work on behalf of the ruling organization of life.”⁸¹

In a society where the communication is not probable, the forms of alienation take its place. For instance, when the worker is separated from his product he becomes alienated to the product and to his work. Alienation derives from the very essence of non-communication.⁸²

“There is no individual enunciation.”⁸³ say Deleuze and Guattari. “What sign should we recognize as our own?”⁸⁴ asks Raoul Vaneigem. It is also essential to repeat Mustapha Khayati’s concern that it is certainly not possible to make a critique in the limits of the existing language.⁸⁵ Movements of resistance have to invent its own language. As Debord emphasizes, “theoretical struggle” cannot be separated from “practical struggle.”⁸⁶ Such a separation also becomes a weapon of the “spectacle.” Therefore, the “language of contradiction” should embrace the theory and praxis simultaneously. As Debord and Wolman argue: “the language of contradiction has to be dialectical in form as well as in content.”⁸⁷ Only in this way, the codifications of the language of the “spectacle” can be dissolved.

⁸¹ Situationist International. “All the King’s Men.” trans. by Tom McDonough. In *Guy Debord and the Situationist International: Texts and Documents*, edited by Tom McDonough, p.114, Cambridge, Mass.: MIT Press. 2002. (Originally published in *Internationale Situationniste* #8, 1963).

⁸² Debord, Guy. Debord, Guy. *The Society of the Spectacle*. Detroit: Black & Red, 1970, Thesis 161.

⁸³ Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*, p.79.

⁸⁴ Vaneigem, Raoul. “Comments Against Urbanism.” trans. by John Shepley. In *Guy Debord and the Situationist International: Texts and Documents*, Originally published in *Internationale situationniste* 6, August 1961).

⁸⁵ Khayati, Mustapha. “Captive Words (Preface to a Situationist Dictionary).” In *Guy Debord and the Situationist International: Texts and Documents*, p.173.

⁸⁶ Debord, Guy. *The Society of the Spectacle*, Thesis 203.

⁸⁷ Guy Debord. Gil J. Wolman. . “A User’s Guide to Détournement.” *Les Lèvres Nues* #8, May 1956. Translated by Ken Knabb <http://www.cddc.vt.edu/sionline/presitu/usersguide>.

2.2. “Unitary Urbanism”

In order to gain an understanding of the “Unitary Urbanism” it is essential to glance through the Situationist criticism on urbanism. In the book “Society of the Spectacle”, Debord asserts that: “Urbanism is capitalism’s seizure of the natural and human environment; developing logically into absolute domination, capitalism can and must now remake the totality of space into its own setting.”⁸⁸ For Debord, the urbanism is an “ideology” of the spectacle that sustains the class society.⁸⁹ As thesis 172 argues, the urbanism conducted by modern capitalism also has to prevent the unification of the society, in particular the unification of the workers.⁹⁰ Debord also makes a mention of the argument of Lewis Mumford from “The City in History” which claims that long-distance mass communication also conducts this “movement of isolation” and becomes a weapon which controls the society.⁹¹ Regarding this, Debord expresses how “factories and halls of culture, tourist resorts and housing developments” serve to the “movement of isolation” and he claims that these facilities aim to incorporate workers into the system and “isolate them together.”⁹²

It can be inferred that among a number of Situationist members Constant Nieuwenhuys has been the most prominent figure to the problems of urbanism. He worked on his “Unitary Urbanism” model called “New Babylon” on almost twenty years. Besides, he wrote various texts, gave a great many lectures and participated in many exhibitions on urbanism. In the text “A Different City for a Different Life”, Constant addresses to the “crisis of urbanism”, its main reasons and results. He asserts that “construction of neighborhoods” paves the way for “established modes of behavior” of the individuals and a “the dull and sterile environment”.⁹³ The emergence of these neighborhoods results in an environment that doesn’t allow for creativity of individuals. He also emphasizes that the new neighborhoods have lack of

⁸⁸ Debord, Guy. *The Society of the Spectacle*, Detroit: Black & Red, 1970, Thesis 169.

⁸⁹ Ibid., Thesis 172.

⁹⁰ Ibid., Thesis 172.

⁹¹ Ibid., Thesis 172.

⁹² Ibid., Thesis 172.

⁹³ Ibid., p.97.

social spaces which also facilitates the creation of isolated individuals. In such an environment, it is hardly possible to socialize or interact with other people. He also accuses the city planners for privileging the “traffic circulation” in the planning process; claiming that even the streets are replaced with highways which currently occupy the city centers.⁹⁴

As Situationists claim in the *Internationale Situationniste* Unitary Urbanism is not a “doctrine”, it is changeable, indeterminate and flexible with regard to changing conditions of time.⁹⁵ As Debord argues in the text “Report on the Construction of Situations”:

“Unitary Urbanism is defined first of all by the use of the ensemble of arts and technics as means contributing to an integral composition of the milieu. It must include the creation of new forms and the *détournement* of previous forms of architecture, urbanism, poetry and cinema. Integral art, which has been talked about so much, can only be realized at the level of urbanism. But it can no longer correspond to any of the traditional aesthetic categories.”⁹⁶

Accordingly, “Unitary Urbanism” is a reaction against the existing forms of the “spectacle.” It dwells mainly upon the strict criticism on the existing forms of art, architecture and urbanism. They mainly identify that their critique of urbanism addresses to the “critique of contemporary modernist urbanism” and “utilitarian logic of the consumer society.”⁹⁷ “Unitary Urbanism” goes beyond the criticism of the previous forms but also subvert them to create new forms. Therefore, the praxis of *détournement* can be considered as the prerequisite of “Unitary Urbanism.” Meanwhile, “Unitary Urbanism” and the praxis of *détournement* are inseparable conceptions from the construction of *situations*. It is the conception of urbanism in which art no longer can be displayed in an art gallery but become a part of everyday life. In this way, the emancipated society moves away from the “boredom” and “dullness” of the spectacle and realize their own desires.

⁹⁴ Ibid., p.99.

⁹⁵ Bernstein, Michele. “The Situationist International.” *The Times Literary Supplement* 2, September 1964.

⁹⁶ Debord, Guy. “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action”, June 1957. In *Situationist International Anthology*, edited and translated by Ken Knabb, p.23, Berkeley, Calif.: Bureau of Public Secrets, 1981.

⁹⁷ Ibid., p.23

The domain of the “Unitary Urbanism” is the transformation of everyday life and the everyday surrounding. In other words, the conception of “Unitary Urbanism” is inseparable from the conception of revolution of everyday life.⁹⁸ It is possible to claim that “Unitary Urbanism” requires three main conditions of behaviours: It demands to be the result of collective creativity. As Constant highlights, an artist individually cannot propose a model of “Unitary Urbanism.”⁹⁹ It has to comprise an experimental process that consists of “playful-constructive” and spontaneous behaviours of the collectivities.¹⁰⁰ In this way, what Situationists aim to achieve, which is to move away “from the dominant artistic circles”, “from the degenerated workers' movement”, “from the consolations felt by the old culture”, and “from the glory of the avant-garde”, can be achieved through “Unitary Urbanism.”¹⁰¹ Third, it has to include *détournement* of existing “spectacle” to be a transformative praxis.

In order to achieve the critique of previous forms of architecture and urbanism, “functional architecture” and “contemporary modernist urbanism” as they call them, it might be essential to consider the “spectacle” on the basis of “separations” and “decompositions.” “Unitary Urbanism” designates a holistic approach that does not separate any aspects of everyday life from each other. “Integral art” can be considered as only a part of the wholistic approach; but it is not the main idea behind “Unitary Urbanism.”¹⁰² What is more to the point, “Unitary Urbanism” directly embraces the society and make them the constructors of the everyday life. Being opposed to any functional and spatial fixations of the use of urban space, “Unitary Urbanism” declares the need for the “reconstruction of the city”¹⁰³ in order to handle the “crisis of urbanism” and suppression of the urban social life.

⁹⁸ Kotanyi, Attila and Raoul Vaneigem. “Elementary Program of the Bureau of Unitary Urbanism”, 1961. In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.66.

⁹⁹ Ibid., p.66.

¹⁰⁰ Ibid., p.67.

¹⁰¹ Debord, Guy. “Constant and the Path of Unitary Urbanism” in *Constant's New Babylon: The Hyper Architecture of Desire*, edited by Mark Wigley, Witte de With, Center for Contemporary Art, Rotterdam, 1998, p.91.

¹⁰² Ibid. p.91.

¹⁰³ Sadler, Simon. *The Situationist City*. Cambridge, Mass. : MIT Press, 1998, p.105.

2.2.1. Situationist Criticism on Art

Détournement as a “language of contradiction”, as Debord and Wolman call it, might primarily be considered in relation to Situationist criticism on art work in terms of the Unitary Urbanism’s wholistic embracement of art with the urbanism and architecture. In their manifestos on *détournement* SI mostly initiates their criticism with an emphasis on art’s criticism. In the manifesto of 1956 entitled “A User’s Guide to *Détournement*”, Guy Debord and Gil J. Wolman provide an insight into the main problematics that are of pertinence to the art’s status, scope, function, purpose in 1950s.¹⁰⁴ Talking about the “deterioration of art” they put codifications and canonizations of art forward that surely mandates for arts “institutinalization.”¹⁰⁵ It is the same corrupted institution of art that repudiates to be in conjunction with the social reality of the time and get involved in the trajectory of a general movement of propaganda. A constructive society that Situationists envisages inevitably disburdens the conception of modern art of 1950s, which initially used to display a strict opposition to the bourgeoisie and then evolved into a handwheel that systematically privilege the act of consumption on the basis of stimulating for art and design products that are ultimately exhibited in “cultural centers.”¹⁰⁶ Cultural center as a general term refers to art galleries and museums established up until 1950s which have acted as the absolute authorities of determining the scope of art.

2.2.2. “Readymade”

Situationist criticism on art comprises a comprehensive criticism on the history of avant-garde with a particular emphasis on Dadaism. Regarding this in the article entitled “Society of the Counter-Spectacle” Martin Puchner argues that regarding these two precursors, Situationists main criticism was on their “appropriation,

¹⁰⁴ Debord, Guy and Gil J. Wolman. “A User’s Guide to *Détournement*.” In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981. (Originally published in *Les Lèvres Nues* #8, May 1956), p.14.

¹⁰⁵ Ibid. p.14.

¹⁰⁶ Debord, Guy. “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action”, June 1957. In *Situationist International Anthology*, edited and translated by Ken Knabb, p.23, Berkeley, Calif.: Bureau of Public Secrets, 1981.

canonization, museum-ization, and re-theatricalization of the avant-garde. One might say that the Situationists anticipated the problem of relying on the theatre to stage avant-garde performance.”¹⁰⁷ Dadaism, the celebrated avant-garde group of 1910s was keen on the destruction of the language, which they define as the “the worst of conventions”¹⁰⁸ This destruction was going to be achieved through various experimental attitudes. In the text “Captive Words”, Mustapha Khayati asserts that: “With dada, belief that a word was forever linked to an idea became nonsensical: dada achieved everything within the powers of speech, and forever closed the door on art as a specialty.”¹⁰⁹ It can be inferred that Dadaism gives rise to variety of meanings of words and their different ways of coming together. For instance, one of the most celebrated members of Dadaism, Tristan Tzara has proposed an outline that explains how to make a Dadaist poem. According to Tzara, a Dadaist poem might be achieved through following a number of instructions: cutting out several words from an article of a newspaper, putting all these pieces into a bag, choosing words arbitrarily from this bag and lastly putting them together.¹¹⁰ Likewise the Situationist conception of transforming individuals into “socio-experimental” artists, Dadaism has designated to transform individuals into poets.

According to Situationists, who have privileged to integrate their theory and praxis with the participation in protests including May68, the failure and dissolution of the Dada was due to their oblivion towards the German Proleterian Spartacus.¹¹¹ Another Situationist criticism on Dadaists has been their way of criticism that is based on a “pure negation.” Debord and Wolman exemplify this with Marcel Duchamp’s drawing of a mustache on the Mona Lisa L.H.O.O.Q. According to Debord and

¹⁰⁷ Marcus, Greil. “The Long Walk of the Situationist International.” In *Guy Debord and the Situationist International*, edited by Tom McDonough, Cambridge, Mass.: MIT Press. 2002, p.5

¹⁰⁸ Khayati, Mustapha. “Captive Words (Preface to a Situationist Dictionary).” In *Guy Debord and the Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press. 2002, p.175.

¹⁰⁹ Kauffman, Vincent. “Angels of Purity.” trans. by John Goodman. In *Guy Debord and the Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press. 2002, p.293.

¹¹⁰ <http://www.moma.org/interactives/redstudio/interactives>

¹¹¹ Khayati, Mustapha. “Captive Words (Preface to a Situationist Dictionary).” In *Guy Debord and the Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press. 2002, p.176.

Wolman, there is a fundamental difference between Dadaist negation and Situationist *détournement*. While the former does not replace the original art work into a new context, the latter suppresses the original in a way that results in its relocation in different contexts.¹¹²

In order to understand Situationist praxis of *détournement*, it is essential to examine the work of Dadaists not only for their creative way of criticism on art and language but also for their unique experiences within the context of their most celebrated concept: “Readymade.”¹¹³ The concept of “readymade” refers to any ordinary objects or everyday items that are transformed into an art work through some stages. In 1917, Marcel Duchamp had proposed a readymade entitled “Fountain” which he has obtained by turning upside down an urinal. Marcel Duchamp selected the urinal from the J.L. Mott showroom in Manhattan. Duchamp has tended to exhibit the “Fountain” for an exhibition organised by the Society of Independent Artists. As David Joselit mentions in his lecture entitled “Beyond Repetition: Marcel Duchamp's Readymade” Duchamp’s “Fountain” was rejected for the exhibition since it wasn’t considered as an art work.¹¹⁴ According to Joselit, the fountain poses the questions of “what can be considered as an art work.”¹¹⁵ Besides, Duchamp’s signature on the “Fountain” can be considered as a criticism on the fact that a signature of an artist can elevate the status of an ordinary object to an art work. The signature on the urinal provides a critique of the suppression of art under some certain institutions and their authoritarian figures who inevitably paves the way for art’s categorization.

In the text “Response to a questionnaire from the Center for Socio-Experimental Art”, Situationists mainly relate their enunciation of “the present crisis of art” with the decadence of the “workers movement” and “modernization of capitalism”¹¹⁶ In order

¹¹² Debord, Guy and Gil J. Wolman. “A User’s Guide to Détournement.” In *Situationist International Anthology*, p.14

¹¹³ David Joselit. His lecture has been entitled: “Beyond Repetition: Marcel Duchamp’s Readymades”, Miami Art Museum, February 2012. <http://www.pamm.org/exhibitions>

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Martin, J.V. , Jan Strijbosch, Raoul Vaneigem, and René Viénet. “Response to a Questionnaire from the Center for Socio-Experimental Art.” (first published in *Internationale Situationniste* #9,

to handle the crisis of art, it is required to go beyond either being a designer of an art product or being a “visitor” of an art museum. As they declare: “It is now a matter of realizing art” that dissolves the passivity of the individuals in the context of the “spectacle” and transforms each of them into artists who become authorized on “every level of their lives.”¹¹⁷

2.2.3. A Situation: Gallizio’s “Cavern of Anti-Matter”

In the text “Architecture and Play”, Libero Andreotti contends that Gallizio’s experimental work “Cavern of Anti-Matter” can be considered as the first Situationist attempt to construct a *situation*.¹¹⁸ The cavern was a collective work, thus he entitled it as an “ensemble painting” and an “anti-patent work” which aims to emancipate the art from the domination of commodified art work.¹¹⁹ To compel with the ruling commodified art, Gallizio aimed to integrate art with the everyday life. The cavern was 145 meters long painted cloth which can be used as an “urban décor” or a “cloth.”¹²⁰ Making the cavern an installation which covers a noticeable amount of urban area aims to avert the boredom of the urban space and transform it into a more dynamic and “playful” area. The cavern is known as the “industrial painting” due to its affirmation of technology by making use of spray guns, new tools and “painting machines.” In his book entitled “50 years of Recuperation of the Situationist International”, McKenzie Wark states that the cavern is not only an “industrial painting” or an installation but also it can be accepted as the “invention of the performance art.”¹²¹ Its “performativity” aims to incorporate the spectators in the activity which can be regarded as one of the most fundamental principles of constructing a *situation*. Situationists declare the need for “intervention” through

August 1964) In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, p.144.

¹¹⁷Ibid., p.145-146.

¹¹⁸ Andreotti, Libero. “Architecture in Play.” In “*Guy Debord and the Situationist International: Texts and Documents*”, edited by Tom McDonough, Cambridge, Mass.: MIT Press. 2002. Originally published in *October* 91, Winter 2000, p.224.

¹¹⁹Pinot- Gallizio, Guiseppe. “Discourse on Industrial Painting and A Unitary Applicable Art.” *Internationale Situationniste* 3, December 1959.

¹²⁰Andreotti, Libero. “Architecture in Play”, p.226.

¹²¹ Wark, McKenzie. *50 Years of Recuperation of the Situationist International*, Temple Hoyne Buell Center and Princeton Architectural Press, New York, 2008, p. 12-13.

“experimental behaviors.” In the text entitled “Basic Program of the Bureau of Unitary Urbanism”, Atilla Kotányi and Raoul Vaneigem state that: “The situationist destruction of contemporary conditioning is simultaneously the constructions of situations”¹²²; the trial prerequisites -to criticize, to subvert and finally transform the existing or create out the new- constitute the basis of “situation.”¹²³



Figure 3: Pinot Gallizio, working on his “industrial painting” in Alba, Italy, 1960

Source: <http://oaj.oxfordjournals.org/content/28/3/391/F2.large.jpg>

Figure 4: The Industrial Painting

Source: <http://samuelestragon.files.wordpress.com/2011/03/pinot-gallizio-industrial-painting.jpg>

2.2.4. A “Minor Language”: The Praxis of *détournement*

The “contradictory language” systemized by Situationists is called *détournement*. “Any elements, no matter where they are taken from, can serve in making new combinations. The discoveries of modern poetry regarding the analogical structure of images demonstrate that when two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed”¹²⁴ say Guy

¹²² Kotanyi, Atilla and Raoul Vaneigem. “Elementary Program of the Bureau of Unitary Urbanism”, 1961. In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.65.

¹²³ Ibid., p.66.

¹²⁴ Debord, Guy and Gil J. Wolman. “A User’s Guide to *Détournement*.” In *Situationist International*

Debord and Gil Wolman. This statement can be considered as the initial idea of the praxis of *détournement*. The primary concern of *détournement* is not “making new combinations”, but as Debord and Wolman argue in their text “A User’s Guide to *Détournement*” it means an “appropriation” of any cultural elements, “subversion” of their meanings and their relocation in different contexts that embraces the “revolutionary propaganda.”¹²⁵ Being as a “method of critique” as McKenzie Wark’s calls it, as it becomes more “dialectical in form and content” the more successive results can be obtained.¹²⁶

It is not by chance that *détournement* was initially practiced by a poet, Isidore Ducasse, widely known as Comte de Lautréamont. Poetry always has a great potential to destroy and counteract the ruling language. In his own words, Comte de Lautréamont made plagiarism to “delete a false idea.”¹²⁷ Regarding how plagiarism becomes a “contradictory language”, Debord draws attention to the celebrated passage of Lautréamont: “Plagiarism is necessary. Progress implies it. It closely grasps an author’s sentence, uses his expressions, deletes a false idea, replaces it with the right one. To be well made, a maxim does not call for correction. It calls for development.”¹²⁸ As McKenzie Wark argues the praxis of *détournement* is the “opposite of quotation”¹²⁹ On the contrary to an art work which is exhibited in a museum with a signature on it, *détournement* doesn’t call for an inscription. Nobody would have an official ownership on a detoured work. As Vincent Kauffman highlights in the text entitled “Angels of Purity”: “*Détournement* is a poetry produced by several individuals and theoretically by everyone, given that in principle it is within anyone’s reach, like automatic writing and oulipian inventions.”¹³⁰

Anthology, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.9.

¹²⁵ Debord, Guy and Gil J. Wolman. “A User’s Guide to *Détournement*.” In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.9.

¹²⁶ Wark, McKenzie. “*Détournement: An abuser's guide.*” *Angelaki: Journal of Theoretical Humanities*, no: 14.1, 2009, p. 146.

¹²⁷ Debord, Guy. *The society of the spectacle*. Detroit : Black & Red, 2010, Thesis 204.

¹²⁸ Dur, Ali and McKenzie Wark. “New New Babylon.” *October*, no:138, Fall 2011, MIT Press, p.38.

¹²⁹ Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.36.

¹³⁰ Kauffman, Vincent. “Angels of Purity.” trans. by John Goodman. In *Guy Debord and the*

When “plagiarism” is at stake, it is never possible to think about the possibility of a doctrine. Therefore, it is essential to consider *détournement* with regard to possibilities, variations and multiplicities that it engenders which can momentarily vault and sprawl to different areas of judgements of the so-called truths of the past.¹³¹ *Détournement* promotes variations. This aspect mostly derives from its multilayered content. McKenzie Wark’s definition of *détournement* also supports: “Détournement is a diversion, a detour, a seduction, a plagiarism, an appropriation, even perhaps a hijacking-is the integration of present or past artistic productions into a construction that surpasses them.”¹³² Accordingly, *détournement* implies to blur the boundaries between destruction and construction; “deterritorialization” and “reterritorialization”. With *détournement*, none of these items can remain as binary conceptions, rather than representing an end and a beginning respectively, they imply a dialectical situation. Throughout the praxis of *détournement* it never becomes clear when the “consumption” finishes and “production starts. In this manner, in order to “produce” it is essential to “consume”; but “consumption” has to occur in a way that it has to subvert the passive consumption imposed by the “spectacle.” Being as a “destructive moment”¹³³ of the existing meaning and content, *détournement* might embody both the sense of the original and the current constructed meaning or, as Mckenzie Wark asserts, it might totally result in the annihilation of the “original.”¹³⁴ The *détournement* includes processes of “deterritorialization” and “reterritorialization” of the initial meaning. The fact that *détournement* annihilates the weapons of expansive framework of the “spectacle”, it enforces *détournement* to have miscellaneous domains to proceed. To achieve a better understanding of the possible techniques of *détournement* it is essential to analyse the “language of the spectacle”

Situationist International: Texts and Documents, edited by Tom McDonough, Mass.: MIT Press. 2002, p.292.

¹³¹ Vaneigem, Raoul. “Basic Banalities.”, In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981,p.118.

¹³² Wark, McKenzie. “Détournement: An abuser’s guide.” *Angelaki: Journal of Theoretical Humanities*, no: 14.1, 2009, p.145-146.

¹³³ *Ibid.*, p. 146.

¹³⁴ *Ibid.*, p.48.

within the context of its strategies and domains. As if these strategies and domains are profoundly examined they all can be detoured.

As McKenzie Wark mentions *détournement*, links the past and present not within a mode of historicism, but more likely it calls for multiplicity of new possibilities.¹³⁵ Accordingly, *détournement* annihilates any kinds of “respectable truths”, and “fetishisms of memory.”¹³⁶ Therefore it is required to consider the official truths as the challenges. Regarding this in “Détournement: An abuser’s Guide” McKenzie Wark asserts that: “*Détournement* is the fluid language of anti-ideology, but ideology has absolutely nothing to do with any particular arrangement of signs or images. It has to do with ownership.”¹³⁷ As the “fluid language of anti-ideology”, as Wark calls it, *détournement* destabilizes the ownerships.

2.2.5. New Babylon

From 1958 to 1974 Dutch artist Constant Nieuwenhuys studied on his gradually evolved project New Babylon. Henri Lefebvre describes it as “a provocative name, since in the Protestant tradition Babylon is a figure of evil. New Babylon was to be the figure of good that took the name of the cursed city and transformed itself into the city of the future.”¹³⁸ One of the primary issues regarding New Babylon might be to question its common description as an utopia. In order to understand the contribution of New Babylon to the critical urban theory, it might be essential to question the dualism of the “utopian” and “anti-utopian” thinking.”

In the article entitled “Triangulating utopia: Benjamin, Lefebvre, Tafuri” Frank Cunningham asserts that: “If there is a generic fault line in approaches to urban theory,

¹³⁵Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.40

¹³⁶Wark, McKenzie. “Détournement: An abuser’s guide.” *Angelaki: Journal of Theoretical Humanities*, 14.1, 2009, p.150-151.

¹³⁷Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.40

¹³⁸Ross, Kristin. “Lefebvre on the Situationists: An interview.” In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, p.269.

planning, philosophy and design it is that between utopian and anti-utopian thinking.”¹³⁹ Cunningham treats Walter Benjamin, Henri Lefebvre and Manfredo Tafuri’s arguments on utopian thinking as “the vertices of a triangle.” The “key dimensions” for each of these theorists highlighted by Cunningham are, respectively, the “dialectical structure of awakening”, “transduction” and “ideological dimension of utopianism.”¹⁴⁰ As Cunningham mentions Henri Lefebvre has defined the experimental utopia as “the exploration of human possibilities, with the help of the image and the imagination, accompanied by a ceaseless criticism and a ceaseless reference to the given problematic in the ‘real.’”¹⁴¹ According to his definition, it can be claimed that New Babylon is rooted in its times existing conditions and problems.

As Cunningham emphasizes, among the three critical urban theorists, Tafuri has the most critical approach to utopianism.¹⁴² For Tafuri, utopia is “a structural vision of the totality that is and is becoming,” therefore rather than challenging with the current conditions, utopianism in Tafuri’s approach serves to the dominant capitalistic ideology.¹⁴³ Accordingly, the three Marxist theorists help to understand the place of New Babylon in the utopian thinking. Similar to Tafuri’s criticism on utopianism that treats the utopia as a “structural vision of the totality”, which is not critical of avant-garde art and architecture, Guy Debord asserts that: “This is what gives the very term ‘avant-garde,’ which in the final analysis is always controlled and manipulated by the bourgeoisie, a ridiculous and dubious aspect.”¹⁴⁴ Other than this common approach between Situationists and Tafuri, Lefebvre’s view on the “experimental utopia” is significant to examine the New Babylon. As Cunningham highlights, likewise Tafuri, Lefebvre argues that utopia might serve to the dominant ideology, but at the same time its “experimental” aspect might enable to posit challenges to the “existing structures, functions and forms”. In this regard, considering the positive and negative

¹³⁹ Cunningham, Frank. “Triangulating utopia: Benjamin, Lefebvre, Tafuri”, *City*, vol:14, issue 3, 2010, p.268.

¹⁴⁰ Ibid., p.268

¹⁴¹ Ibid., p.271.

¹⁴² Ibid. p.270.

¹⁴³ Ibid., p.270.

¹⁴⁴ Debord, Guy. “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action”, June 1957. In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.18.

potentialities of utopianism, it is important to dwell upon the “realistic/visionary dilemma” of the utopianism that Cunningham remarks.¹⁴⁵ Cunningham emphasizes this “dilemma” with regard to his comparison of the “critical theorists” and “classic utopians.” For Cunningham, the classic utopians had the tendency to depict the “radical future”, but on the contrary, the critical theorists have the concern “to contribute to the actual urban change.”¹⁴⁶

New Babylon corresponds to Uğur Tanyeli’s description of utopia; it reflects upon the contemporary social, political, cultural, urban and architectural conditions, and put an oppositional attitude forward that acts as great challenge with the existing situation. Tanyeli draws attention to the fact that the utopia has to go beyond the current conditions.¹⁴⁷ In this sense, New Babylon does not follow the framework of a current agenda, and offers a “visionary” city. It is important here to note that the fact that New Babylon advances visionary and radical decisions doesn’t make it an unrealistic project; yet Situationist International is distinct from other avant-gardes due to its target of offering a program of socio-experimental praxis, and New Babylon envisages a model in which these praxes become the main activities. Therefore, the project of New Babylon challenges with the “realistic/visionary dilemma of utopianism”¹⁴⁸ since it is “visionary” in one sense and “realistic” in another. Accordingly, Constant Nieuwenhuys does not treat his work as a utopia. He argues that: “I prefer to call it a realistic project because it distances itself from the present condition which has lost touch with reality, and because it is founded on what is technically feasible, on what is desirable from a human viewpoint, on what is inevitable from a social viewpoint.”¹⁴⁹ Here it might be necessary to remember a

¹⁴⁵Cunningham, Frank. “Triangulating utopia: Benjamin, Lefebvre, Tafuri”, *City*, vol:14, issue 3, 2010, p.269.

¹⁴⁶Ibid.p.269.

¹⁴⁷ Tanyeli, Uğur. “Ütopya” In “Modernity and Utopia” Critical Readings in Architecture , competition organized by Architects Association. Tanyeli’s essay was available in “Recommended Readings.”

¹⁴⁸Cunningham, Frank. “Triangulating utopia: Benjamin, Lefebvre, Tafuri”, *City*, vol:14, issue 3, 2010, p.268.

¹⁴⁹Nieuwenhuys, Constant. "A Different City for a Different Life." In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, p. 101.

statement of McKenzie Wark, although he writes about the feasibility of the moving city, he directly refers to a fundamental aspect of what is called utopia:

“It may well seem that the moving city is impractical, impossible. But is it any less impossible than holding back the sea? Is it any less impossible than building garden suburbs in Nevada desert? The Letterist International discovered the power of a kind of negative action. They show what cannot be done within the limits of actually existing capitalism.”¹⁵⁰

New Babylon which has been generally accepted as utopia is not more impracticable than the conditions in today’s urbanism. This striking enunciation of Wark reveals the great challenge between the current urbanism and human desires. What is called utopia certainly refers to the “what cannot be done within the limits of capitalism.” Utopia poses questions to the current conditions as a means of analysis and criticism, and offers a contradictory attitude.

In order to gain an understanding of Constant’s New Babylon it is essential to glance through his adventure of “becoming” an architect. In his interview with Benjamin Buchloch, Constant tells his story of evolving from a painter to an architect. In this story the moment he met with Aldo van Eyck can be regarded as the turning point. As Constant mentions, Aldo van Eyck is the person who guided him to become an architect. He asserts that the wooden relief he did in 1953 which was entitled as “The Composition with 158 Cubes”, breaks away from the Mondrian’s paintings since these reliefs show the way Amsterdam was being rebuilt with its “new quarters and suburbs.”¹⁵¹ Accordingly, it is possible to claim that Constant’s first studies on urbanism later had a great influence on the Situationist International’s critical approach to the cities which were destroyed in the wartime bombing and “reconstructed” according to the principles of “modern city planning”, as Constant calls it. As Hilde Heynen emphasizes, Kotanyi and Vaneigem’s idea that, in order to struggle against the “alienation” driven by urbanism it is essential to achieve a

¹⁵⁰Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.28.

¹⁵¹Buchloch, Benjamin. “A Conversation with Constant.” In *The Activist Drawing: Retracing Situationist Architectures from Constant’s New Babylon to Beyond*, edited by Catherine de Zegher and Mark Wigley, New York Drawing Center, 2001, p.24.

process of “disalienation” through *détournement* of urbanism.¹⁵² New Babylon aims to achieve this process of “disalienation”.

Constant’s models appear as neither architectural models nor sculptures, but rather as a transition between the architectural and sculptural. As Constant mentions, the idea of making “architectural models which look like sculptures” derives from Giacometti, and the way Constant use the materials such as tension wires and Plexiglas, is influenced from Soviet avant-garde, namely Vladimir Tatlin and El Lissitzky.¹⁵³ According to Tom McDonough, among a great number of theorists’ approaches to utopianism, Lefebvre’s conceptualization of “experimental utopia” can be regarded as the most corresponding approach which is able to describe Constant’s New Babylon project.¹⁵⁴

In New Babylon, people do not work; the automated machines placed underground do all work. What makes New Babylon an infinite “playground” is the fact that almost all of New Babylon was assigned to public use, and the private spaces were reduced to minimum.¹⁵⁵ This proportional superiority of the public sphere to the private space allows for spontaneous encounters of individuals which transforms New Babylon into a “playground”. The inhabitants can change the interior momentarily according to their desires. New Babylon offers a modifiable and a flexible structure; such a nonrigid structure breaks away from functionalism. Hilde Heynen argues that Constant treats two aspects of New Babylon as “visionary”: “the collective property of the land” and “production conducted by the automated machines”.¹⁵⁶ Nevertheless, following Lefebvre, it is possible to say that New Babylon can be considered as an “experimental utopia” rather than a visionary or unrealistic project, since it is structured on some definite problematics of urbanism in post-war era, with a

¹⁵² Heynen, Hilde. *Architecture and Modernity: A Critique*. Cambridge, Massachusetts: MIT Press. 1999.

p.154.

¹⁵³ Buchloch, Benjamin. “A Conversation with Constant” p.25.

¹⁵⁴ McDonough, Tom. "Metastructure: Experimental Utopia and Traumatic Memory in Constant's New Babylon." *Grey Room*, no:33, Fall 2008, p.84.

¹⁵⁵ Ibid., p.160.

¹⁵⁶ Ibid., p.161.

reference to the way the cities were rebuilt. It is to say that the main domain of New Babylon is this catastrophe.

In order to gain an insight into the how the individual is treated in New Babylon it is essential to glance through the precursor of New Babylon, namely the “Project for a Gypsy Camp” in Alba, 1958. It is understandable that Constant designed this project for the Romany people who have always been the minor in terms of being “chased out of the surrounding communities, denied a ‘right to the city’ in almost all of the societies” in Tom McDonough’s terms.¹⁵⁷ Therefore, as McDonough emphasizes, the main purpose of the Gypsy Camp is not to design a continuous flexible shelter for Romany people but rather to propose a reaction against the problematics of “shortage of housing” in the post-war era.¹⁵⁸ McKenzie Wark asserts that:

“Automated factories would be underground, the surface level is for transport, while up above, a new landscape for play, a massive superstructure of linked sectors, within which everything is malleable, changeable at whim. Considered vertically as an elevation, New Babylon makes literal Marx’s diagram of base and superstructure.”¹⁵⁹

This multilayered structure of New Babylon enables the inhabitants to change the atmosphere instantly. Moveable partitions, thresholds, stairs, labyrinthine interiors, level differences contribute to the transformation of the New Babylon into a playground. Emancipation from the land like the nomads refer to the collective appropriation of the land temporally. Likewise the nomads, inhabitants of New Babylon “construct situations to survive”¹⁶⁰ on the basis of their “spontaneous creativity”.

One of the most striking aspects of New Babylon is the way that it struggles against the two prominent weapons of the “spectacle”; namely the “image” and the

¹⁵⁷ McDonough, Tom. "Metastructure: Experimental Utopia and Traumatic Memory in Constant's New Babylon." *Grey Room*, no:33, Fall 2008. p.88.

¹⁵⁸ Ibid.,p.89.

¹⁵⁹ Wark, McKenzie. *The Beach Beneath the Street : The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.125.

¹⁶⁰ Karadağ, İlke. “Bozkırda Düşünce.” *Varlık Dergisi* (Göç(eme)mek), no:1274, November 2013, p.8.

“memory”.¹⁶¹ Since New Babylon is structured on the conception of temporality and modifiable architecture, as Hilde Heynen asserts, it is not possible for the inhabitants to be in the same space again.¹⁶² Heynen mentions that in such a changeable décor, nothing can remain as a dull “image.” The annihilation of the image also refers to the deterritorialization of the memory. Therefore, as Heynen states New Babylon is a city in which the subjects are freed from the norms, traditions, identities and social values.¹⁶³



Figure 5: New Babylon

Source: <http://www.e-skop.com/skopdergi/dussel-atlaslar-constantin-new-babylonu-ve-calvinonun-gorunmez-kentleri-ile-zaman-otesi-yolculuklar/581>

Constant's emphasis on the “construction of new neighborhoods” within the context of the “crisis of urbanism” can also be observed in his conversation with Benjamin Buchloch. He asserts that as he started to study architecture one of his initial studies has been related with the new quarters emerging in Amsterdam. The problem was that new quarters which consist of isolated dwellings limit the social relations and make people isolated.¹⁶⁴ Constant also makes an emphasis on the conception of the “leisure and how it has been commercialized.”¹⁶⁵ The concept of “leisure” does not only respond to the temporal aspects but it also has to be considered in spatial terms due to the established leisure time spaces. Regarding to Constant's criticism on the 1960's

¹⁶¹ McDonough, Tom. "Metastructure: Experimental Utopia and Traumatic Memory in Constant's New Babylon." *Grey Room*, no: 33, Fall 2008. p.89.

¹⁶² Heynen, Hilde. *Architecture and Modernity: A Critique*. Cambridge, Massachusetts: MIT Press. 1999, p.71.

¹⁶³ Ibid. p.69.

¹⁶⁴ Nieuwenhuys, Constant. "A Different City for a Different Life." In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, (originally published in *Internationale situationniste* 3, December 1959), p.95.

¹⁶⁵ Ibid., p.96.

urbanism, it can be asserted that his main criticism was on an conception of architecture that is merely structured on functional concerns. As McKenzie Wark argues in his book “The Beach Beneath the Street”, Constant’s opposition was to divide the city into functional zones: home, work, leisure and transport.¹⁶⁶ New Babylon provides an emphasis on the fact that the notion of creativity leaves the formal concerns aside, yet strictly negates the form due to its limiting character.¹⁶⁷ Thus, indefiniteness, variations and possibilities of the “formless” increase the creativity of individuals. Constant asserts that New Babylon is not an urban planning project, it is “a proposal and attempt to reify the Unitary Urbanism theory” and “a model of experimental idea and play.”¹⁶⁸ As he emphasizes New Babylon provides an insight into 1950’s prominent functional problems including excess population, traffic, housing and urbanism crises.¹⁶⁹



Figure 6: The Naked City

Source: http://arha253.blogs.wesleyan.edu/files/2014/04/sant_fig5.jpg

In 1957, Guy Debord prepared an unusual map, which consists of nineteen fragments of a map of Paris. Its subtitle depicted the “map” as an “illustration of the

¹⁶⁶ Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.123

¹⁶⁷ Ibid., p.262.

¹⁶⁸ Sadler, Simon. *The Situationist City*. Cambridge, Mass. : MIT Press, 1998, p.123.

¹⁶⁹ Nieuwenhuys, Constant. "A Different City for a Different Life." In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, (originally published in *Internationale situationniste* 3, December 1959), p.96.

psychogeographical turntables.”¹⁷⁰ In the text “Situationist City” Tom McDonough addresses to the differences between The Naked City and a city map. As opposed to the city map, which is the “tool of universal language”, The Naked City proposes the “subjectification of the map”¹⁷¹ based on the conception of “psychogeography.” This “subjectivity” is achieved through “performativity” of subjects. While the official map provides information about the location of the spaces, the Naked City documents “spatial practices,” *dérive* in particular.¹⁷²

Dérive, the act of drifting, does not attempt to conceive the city with a “voyeur-god”¹⁷³ approach, and is certainly critical about the social segregation. *Dérive* is a way of walking through the urban space, but it does not merely represent a walking. In the text “Situationist Space”, Tom McDonough compares the “drifter” with Charles Baudelaire’s conception of *flâneur*. As McDonough asserts, Baudelaire’s *flâneur* corresponds to the “urban stroller” who moves through the urban crowd and observe the changing spaces of Paris. He argues that the drifter, on the other hand, is not a passive observer of the urban space anymore; this kind of walking is a “tactic”, a new way of expression of the individuality; yet it is “constructive” and “critical.”¹⁷⁴

The drifting acts as a mediator for the emancipatory process of the individual; it constructs new *situations*, new social relations and new behavioral patterns. *Dérive* constitutes alternative city maps created by the playful individuals. Debord remarks that the drifter should be aware of that the act of *dérive* cannot be considered separately from the “constraints of the city.” As Debord mentions, “constant currents,

¹⁷⁰ McDonough, Tom. “The Situationist Space.” In *Guy Debord and Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, 2002, p. 243.

¹⁷¹ Demirtaş, Bilge. “Atölye: Psikocoğrafyalar-Kendi Haritalarımız.” Workshop conducted in İzmir Architecture Week, October 2011. http://www.izmimod.org.tr/bultenler/2011_11.pdf.

I borrow the idea of referring to the psychogeographical maps as the “Subjectification of the Maps” from Bilge Demirtaş.

¹⁷² McDonough, Tom. “The Situationist Space.”, p.246.

¹⁷³ Tom McDonough quotes from De Certeau, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1984. Originally published in French, trans. by Steven Rendall.

¹⁷⁴ McDonough, Tom. “The Situationist Space.”, p.257.

fixed points and vortexes” limit the subject’s experience of *dérive*.¹⁷⁵ He argues that since *dérive* relies on the playful character of the subject, the constraints of the city might turn out to be potentials or new expressions of the emancipation of the subjects.¹⁷⁶ Mark Wigley argues that: “The drift is an automatic drawing that subverts the official city plan by exhibiting unmapped “sensual” and “subliminal” qualities.”¹⁷⁷ In this “sensual” and “subliminal” aspect of the *dérive* stipulates for a kind of “blindness” and sets the “mere visuality” aside in order to subvert the hegemony of the eye over other senses.¹⁷⁸

In this manner, it can be asserted that Naked City is a “diagram” rather than a “map” that is structured on the performances of the subjects. In Naked City, the cut-out fragments of different “unity of atmospheres” are linked with red arrows. As Tom McDonough asserts the red arrows refer to the spontaneous directions followed by the subjects. As opposed to the “dictation” of a map to choose the most efficient path, Naked City leads to the invention of new paths. The spontaneous aspect of Naked City becomes an agency for the individual to realize that the habitual paths of the everyday life do not reveal the “truth of the urban space”. As these habitual paths are replaced with the new ones, the perception of the urban space of the individual will eventually change. As Tom McDonough emphasizes in “Situationist City” by “spatializing the actions” Naked City proposes a subjective “narrative” rather than being a “tool of universal knowledge”¹⁷⁹ As Tom McDonough argues, The Naked City reveals what was annihilated by the scientific cartography: “distinctions” and “differences.”¹⁸⁰

¹⁷⁵ Debord, Guy. “Theory of the Dérive.” In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets. (first published in Les Lèvres Nues #9 in November 1956, reprinted in Internationale Situationniste #2, December 1958).

¹⁷⁶ Ibid.

¹⁷⁷ Nieuwenhuys, Constant, M. Catherine de Zegher, Mark Wigley, and New York Drawing Center. *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*. New York, Cambridge, Mass: Drawing Center; MIT Press, 2001.

¹⁷⁸ McDonough, Tom. “The Situationist Space.” In *Guy Debord and the Situationist International: Texts and Documents*, edited by Tom McDonough, Cambridge, Mass.: MIT Press, p.257.

¹⁷⁹ Ibid., p.246.

¹⁸⁰ Ibid., p.249.

CHAPTER 3

A SITUATION: GREAT FIRE OF SMYRNA, 1922

3.1. A Central Tabula Rasa in İzmir

The Great Fire of Smyrna on 13 September 1922 destroyed an area of 300 hectares, approximately 3.2 kilometers of the coastline and 5 kilometers from the coastline to the inward of the city. The fire ruined mostly the center of the city, the business district and residential areas including the Greek, Armenian and Europe Districts. The fire spreaded out Frank Street which was at that time one of the widest streets of the city and hosted the Levantine merchants. The fire also destroyed a great number of “spectacular” buildings, namely the Smyrna Theater, Orient Carpet Company, four cinema halls, Sporting Club, Kraemer Palace Hotel, French and Italian Consular Offices. Approximately 25.000 buildings were ruined.¹⁸¹ Therefore, the existing “image” of the city was replaced with the ruins and dust. The “image” was now a catastrophe.

On 18 September 1922, what had remained was a *tabula rasa* with the ruins of the buildings and the traces of the lived. A celebrated photograph of the pier remained in which the Christian inhabitants gathered to leave the city. The ones who could not leave just after the fire, were going to leave a year later because of the clause of the Treaty of Lausanne of 1923. The countenance of the population has changed due to the abandonment of the Greek population and the settlement of Turkish immigrants. The fire led to the destruction of cosmopolitan societal structure and advanced a “nationalist” and “anti-imperialist” social order.¹⁸²

¹⁸¹ Cana F. Bilsel. “Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization”. METU Journal of Faculty of Architecture, Ankara, c.16, no 1-2, 1997, p.15.

¹⁸² Ibid. p. 15.



Figure 7: Destroyed quarters in the fire, 1922

Source: İzmir Institute of Technology City Planning Archive

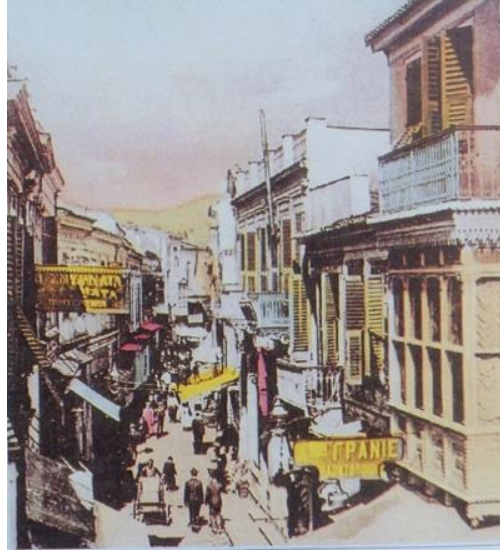


Figure 8: The Frank Street

Source: İzmir Institute of Technology City Planning Archive

By engendering a *tabula rasa* the fire acted as a milestone, which referred to the end of the existing social order and annihilated the existing “image” of the city. Regarding this in the article entitled “Forgetting the Smyrna Fire” Biray Kolluoğlu Kırılı writes that:

“Hence moments of rupture, like the Great Fire, are always already moments lending themselves to reconstructions that mark a continuity. Alessandro Cavalli calls these ‘crucial events’ and writes, ‘[t]hey mark a discontinuity, and therefore require the reconstruction of a sense of continuity’. At such moments because the discontinuity with the past is maximized, ‘the crucial event performs the symbolic function of closing past accounts and opening a new era.’”¹⁸³

¹⁸³ Kırılı, Biray Kolluoğlu. “Forgetting the Smyrna Fire.” *History Workshop Journal*, vol: 60, issue 1, Autumn 2005, Oxford University Press, p.29. I would like to thank to Pınar Yüksel for introducing me this article.



Figure 9: Great Fire of Smyrna, 1922

Source: İzmir Institute of Technology City Planning Archive

3.2. Danger-Prost Plan

As Kırılı emphasizes the fire has the “symbolic function” to close one era and advance a new era. As Cana Bilsel mentions in the article entitled “Ideology and Urbanism during the Early Republican Period”, the young Republic was going to engender a new “modern” city and a “modern” society by the adaptation of the Western urban planning models.¹⁸⁴ Accordingly, Bilsel asserts that one of the most privileged concerns was the matter of obtaining a “modern city image.”¹⁸⁵ After the fire, to reconstruct the destroyed area, to increase the commercial facilities in the city, to advance a new social order and to appropriate the “image” of a modern city of Republic, the municipality decided to have an urban plan prepared.¹⁸⁶ In order to carry out the planning process, an organization was established entitled “The Society

¹⁸⁴ Cana F. Bilsel. “Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization”. METU Journal of Faculty of Architecture, Ankara, c.16, no 1-2, 1997, p.13

¹⁸⁵ Ibid., p.14.

¹⁸⁶ Kaya, Nursen. “Analysis of the Interaction Between Theory and Practice in Urban Planning: Understanding İzmir Experience.” Thesis in Ph.D. in City Planning, supervisor Assoc. Prof. Dr. Semahat Özdemir, İzmir Institute of Technology, 2002, p.93.

for the Reconstruction of Izmir.”¹⁸⁷ The new city was going to be reconstructed according to Western urban planning principles. Here, it is important to note Bilsel’s emphasis on the fact that both the urban plans of Ankara’s and Izmir’s, which are respectively the Lörcher plan and Danger-Prost plan, were prepared in 1924-1925; which clearly demonstrates that these two cities were privileged by the republican administration.¹⁸⁸ The “Society for the Reconstruction of Izmir” first contacted with architect-urbanist Henri Prost and with his recommendation, the council made a contact with the engineer-urbanists René Danger and Raymond Danger for the preparation of the plan. As Cana Bilsel mentions, this plan was a “typical product” of classical *Beaux-Arts* product.¹⁸⁹ The plan by Danger and Prost of 1925 is considered as an implemented case of how the French urban planning principles become effective in Turkey in 1920s.¹⁹⁰ René and Raymond Danger’s planning attitude which follows the *Beaux-Arts* is evident in the layout of the plan including the symmetrically intersecting streets and symmetrically organized boulevards.

Although Danger-Prost plan posits a wholistic approach, it primarily aimed to reconstruct the destroyed area; the aim was to transform the city of ruins into a national commercial center. Since the sanitarian problems were considered as privileged problems, a commission was formed including many doctors as well as architects and engineers. As Bilsel asserts, the commission identified a number of primary goals to be considered in the plan: “to combine the two railway stations of the Aydın and Kasaba lines, to locate the new central station at a distance from the city center, to relocate the port complex which had problems of access and caused air pollution, to create a new port in direct relation with the railway connections and the industrial areas, to find new areas for residential uses, to improve the means of access to the city.”¹⁹¹ As Bilsel mentions, the Danger-Prost plan has a number of certain

¹⁸⁷ Ibid., p.93.

¹⁸⁸ Bilsel, F. Cana. “İzmir’de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası.” *Ege Mimarlık*, no:71, October 2009, p.12.

¹⁸⁹ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization.", p.16

¹⁹⁰ Baran, Tülay Alim. *Bir Kentin Yeniden Yapılanması: İzmir 1923-1938*, İstanbul: Arma Publications, 2003, p.61.

¹⁹¹ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for

equipment and large green spaces.”¹⁹²

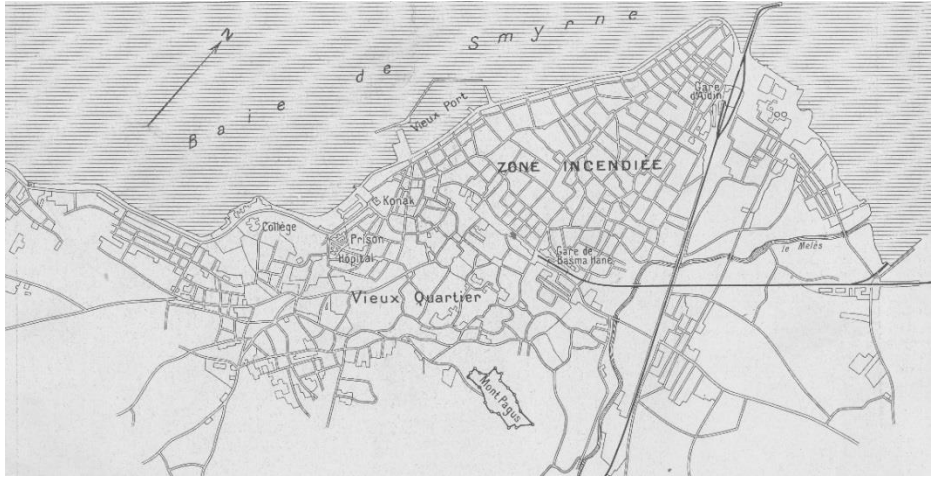


Figure 10: tabula rasa

Source: İzmir Institute of Technology City Planning Archive

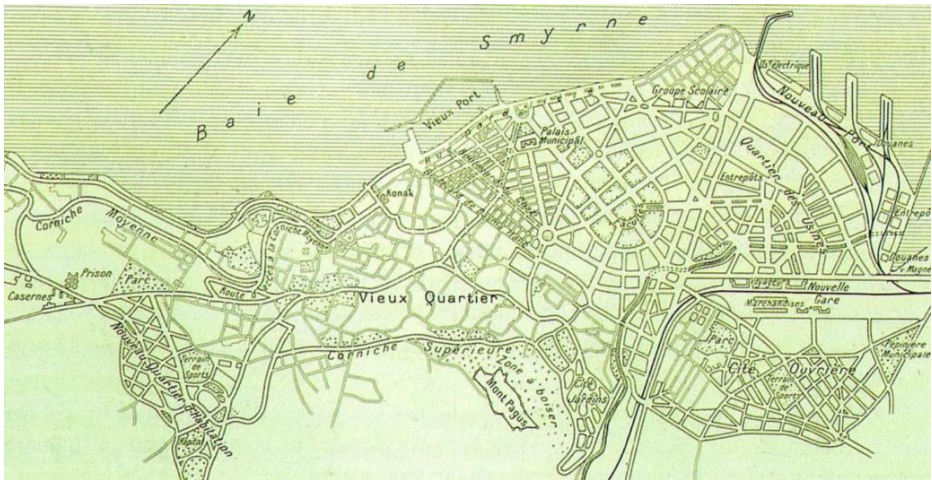


Figure 11: Danger-Prost Plan

Source: İzmir Institute of Technology City Planning Archive

İzmir and Scenarios of Modernization." *METU Journal of the Faculty of Architecture*, vol. 16/1-2, December 1996, p. 17.

¹⁹² Ibid., p.17.

Danger-Prost plan envisaged the division of the city according to the functional zoning including housing, industrial, port, commercial, and official zones. In its broadest sense, this plan designated a radial planning pattern that intersects the boulevards with the squares. In order to preserve the buildings of old city, the streets were shifted; so that a city was obtained in which there has been a contrast of the old cosmopolitan city and the new nationalist city.¹⁹³ Regarding this, Bilsel argues that:

“With its protectionist attitude it created, however, an artificial duality of new town/old town which seems to refer to the segregation of indigenous town/European town of the French colonial urban plans. One should not forget, though, that this plan was implemented within the particular ideological context of socio-political reforms in Turkey.”¹⁹⁴

Accordingly this attitude of the plan which paves the way to the “duality of new town/old town” did not correspond to the expectations of the municipal authorities. The municipal authority, primarily the Mayor Behçet Uz, was opposed to the idea of the conservation of the old town, thus, they looked for the ways to transform these areas with modern planning principles. In the mid-1930s they decided that there was a need for a new plan.

By considering the wind direction, the industrial zone was proposed in the northeast of Smyrna and separated from the city due to sanitary reasons. As Tülay Baran quotes from Kami Refet, for the sanitary reasons, the streets were arranged as max. 38 meters and min.15 meters in width.¹⁹⁵ The prison, military post, hospital and military police buildings were removed from the city center.¹⁹⁶ Beyond the detected zoning, the plan designates qualified linkages between some nodes such as linking the gar with the new port, Kadifekale with the below city, and Basmane with Alsancak.¹⁹⁷ As Baran mentions, one of the prominent approaches of this plan was the way it treated the green space. The plan proposed large boulevards and streets with numerous trees.

¹⁹³ Ibid., p.19.

¹⁹⁴ Ibid., p.19

¹⁹⁵ Baran, Tülay Alim. *Bir Kentin Yeniden Yapılanması: İzmir 1923-1938*, İstanbul: Arma Publications, 2003, p.62. Please see: Refet, Kami. “İzmir’in İmarı Hakkında.” *Mimar*, 1/7, 1931, p.229-230.

¹⁹⁶ Ibid., p.62.

¹⁹⁷ Ibid., p.62.

Besides, the plan proposed a public park of sixty hectares in the middle of the destroyed area which was going to be transformed into the idea of a Kulturpark.¹⁹⁸



Figure 12. İzmir Touristic Map, 1967

Source: İzmir Institute of Technology City Planning Archive

The idea of Kültürpark was firstly put forward by Suad Yurdkoru who was at that time a sports reporter of the newspaper *Yeni Asır*.¹⁹⁹ Yurdkoru had gone to Moscow for a sport-related travel; during his 46-day long journey he reported his daily notes in the newspaper. In these notes, it was evident that for him the most exciting destination was the culture park in Moscow. He depicted the culture park as a

¹⁹⁸ Ibid., p.63.

¹⁹⁹ Özgünel, N.Y. "İzmir Kültürpark-Fuar Fikrinin Doğuşu ve Suad Yurdkoru." *İzmir Kent Kültürü Dergisi*, no:1. İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını. p.177.

“schooling and sanitariness institution.”²⁰⁰ He also made a detailed description of the program of the park; making the mention of the sport activities on the river, children’s park, theatre, parachute tower, the exhibitions that prove how Soviet industry has made progress, and the Museum of Red Army which hosts the exhibitions related to the history of Red Army. In 1934, Yurdkoru became the Deputy Mayor and proposed the idea of a culture park to Mayor Behçet Uz. After the municipality council’s approval, the proposal of a large public park of 60.000 square meters was enlarged to 360.000 square meters for the foundation of culture park.²⁰¹ As Suad Yurdkoru asserts, in the process of implementation of the idea of providing 360.000 square meters for Kültürpark municipality council had to overcome a great number of problems; they had to deal with the financial problems related with the removal of the debris, the municipality had to sell some of the lands to provide budget for construction.²⁰² Furthermore, the municipality had to deal with the violent criticism of a group of people regarding the construction of Kültürpark.²⁰³ In this regard, it is certain that the idea of Kültürpark had been realized by virtue of the great effort and self-devotion of Behçet Uz and the municipality council.

3.3. CIAM “visits” the city İzmir through Le Corbusier

As Nursen Kaya mentions, after the implementation of the plan in 1938, the municipal authority decided that Danger-Prost plan was not able to solve the recent problems of urbanism. On the contrary to Dangers and Prost, the municipality council was against the idea of the preservation of the historical area.²⁰⁴ In 1938, the municipality decided to work with Le Corbusier. Because it was the Second World War's period Le Corbusier could submit his plan proposal ten years later in 1948.

²⁰⁰ Ibid., p.177. Suad Yurdkoru asserts that: “Gezintiye evvela çok mühim bir terbiye ve sıhhat müessesesi olan (Kültürpark)tan başladık. Bu muazzam parkın içinde çocuklar ve halk için muhtelif terbiye ve spor müesseseleri yapılmış.”

²⁰¹ Özgünel, N.Y. “İzmir Kültürpark-Fuar Fikrinin Doğuşu ve Suad Yurdkoru.” *İzmir Kent Kültürü Dergisi*, no:1. İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını. p.177.

²⁰² Ibid., p.177.

²⁰³ Ibid., p.181.

²⁰⁴ Kaya, Nursen. “Analysis of the Interaction Between Theory and Practice in Urban Planning: Understanding İzmir Experience.” Thesis in Ph.D. in City Planning, İzmir Institute of Technology, 2002, p.101.

Regarding these two plans, René and Raymond Dangers' plan of 1924, and Le Corbusier's plan of 1948, in the article "Ideology and Urbanism", Cana Bilsel argues that:

"It can easily be supposed that both of the plans proposed by European urbanists were only importation of models and do not represent any conscious ideological orientation of the local authority, or that they were nothing more than a will of conformity with the "spirit" of the time. At that point, however, the concept of modernity, the correspondance between different urban planning models in their understanding of this concept, and its significance(s) in the modernization ideology of the Turkish Republic as essential. The understanding of modernity is inevitably associated with a certain image of urban space."²⁰⁵

Accordingly, while René and Raymond Danger's plan follows the principles of *Beaux-Arts* School, Le Corbusier's plan shows a strict fidelity to the 1940s CIAM's principles of urban planning. In this regard, following Bilsel's argument, for both of the plans, it should be emphasized that, for the municipal authorities the conception of modernity had already been determined by the widely accepted ideologies of its representative celebrities. The question might be here that: can these "imported models", as the producer of the "modern city" and as the images referring to the modernity, generate efficient and qualified spaces for the needs and desires of the inhabitants.

At the end of the Second World War, Le Corbusier recontacted the Municipal authorities and informed them about his will to be assigned for the task. Oppositions to his employment never ended up throughout the planning process. Finally, in October 1948, Le Corbusier arrived in Izmir after his trip to Istanbul. Regarding this, as Rauf Beyru mentions, the architects and planners of Izmir refused to join Le Corbusier's trip, since most of the planners and architects were against the commissioning the plan to a foreign architect.²⁰⁶ After ten days long trip, he returned

²⁰⁵ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization." *METU Journal of the Faculty of Architecture*, vol. 16/1-2, December 1996, p. 14.

²⁰⁶ Beyru, Rauf. "Planlamada 1935-1950 Dönemi: Le Corbusier İzmir'den Geçmişti." *Ege Mimarlık*, 1994/3, no: 14, p.22.

to Paris and sent twenty-two plates and the report in January 1949. As Bilsel mentions the municipal authorities treated the plan as inapplicable but a number of his ideas were going to be reified in the following years.²⁰⁷ Although the plan was not wholly implemented, Le Corbusier's urban proposal can be considered as remarkable in various aspects; this plan is evidently an adaptation of the decisions declared in the CIAM of 1948. It enables to consider CIAM's urban decisions with reference to the city Izmir. In this way, it becomes probable to question a post-war time's leading architectural community and its current urban principles in relation to the city Izmir. Besides, since CIAM has always been the most prominent target of Situationist urban criticism, Le Corbusier's plan can be examined with the Situationist way of criticism.

Le Corbusier's plan adheres to the four basic zoning of the Charter of the Athens: “dwelling, working, recreation, and circulation.” According to Bilsel he designates “an abstract circulation scheme in which rapid and slow motorized traffic and pedestrian circulation were separated, and the reproduction of an ideal housing type properly designed according to the natural conditions of Izmir.”²⁰⁸ It was a “green city for 400.000 inhabitants.”²⁰⁹

²⁰⁷ Bilsel, F. Cana. "Ideology and Urbanism during the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization." *METU Journal of the Faculty of Architecture*, vol. 16/1-2, December 1996, p.14.

²⁰⁸ Ibid., p.22-23.

²⁰⁹ Ibid. p.22.



Figure 13: Le Corbusier Plan

Source: <http://v3.arkitera.com/h41436-le-corbusier-ile-diyaloglar.htm>

As Cana Bilsel mentions a business center with high-rise buildings, referring to the “*ville radieuse*” had been proposed in Alsancak.²¹⁰ An administrative, cultural, and commercial center with high-rise buildings around Konak Plaza was proposed.²¹¹ The historical district Kemeraltı, except its historical buildings, was going to be transformed into a grid-iron pattern. Another striking part is that he proposes a housing type elevated on the pilotis which provide free public circulation on the ground level.²¹² Bilsel remarks that although Le Corbusier's plan is not wholly implemented, some of his ideas such as the location of the port, the construction of Varyant which links Hatay and Konak, to allow the Hatay district be zoned for housing, and the construction of the Mustafa Kemal Sahil Boulevard can evidently be accepted as his guiding ideas which later were implemented.²¹³

²¹⁰ Ibid., p.23.

²¹¹ Kaya, Nursen. “Analysis of the Interaction Between Theory and Practice in Urban Planning: Understanding İzmir Experience.” Thesis in Ph.D. in City Planning, supervisor Assoc. Prof. Dr. Semahat Özdemir, İzmir Institute of Technology, 2002, p.109.

²¹² Kaya, Nursen. “Analysis of the Interaction Between Theory and Practice in Urban Planning: Understanding İzmir Experience.” Thesis in Ph.D. in City Planning, supervisor Assoc. Prof. Dr. Semahat Özdemir, İzmir Institute of Technology, 2002., p.110.

²¹³ Bilsel, Cana. “İzmir’de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası.” *Ege Mimarlık*, no: 71, October 2009, p.15.

CHAPTER 4

“SOCIO-EXPERIMENTAL” URBANISM: 4 *SITUATIONS*

4.1. *Situation 1*: “Center for Functional Recuperation”²¹⁴

Homo Ludens:²¹⁵ Elif Gedik, Fatma Kavaklı, İdriz Mumcu, Ilgım Tur

4.1.1. A “montage” for the “identity”: “Kültür” and “Park”

A city map of İzmir of 2010 is given to the participants with the area selected that was destroyed in the Great Fire of Smyrna of 1922. *Situation 1*'s primary target was to pose questions regarding the status and content of Kültürpark which inevitably enforces to question its designation process. *Situation 1* argues that the idea of the designation of Kültürpark is totally based on the idea of creating a functional zone which fulfills some certain functions. In its broadest sense, *Situation 1* concentrates on this problematique of the tendency to assign a central social space to a number of certain fixed functions. In the official website of İzmir Fair Services Culture and Art Affairs (IZFAŞ), the company declares that:

“Kültürpark, united with the İzmir Fair, is an important component of the city identity. In addition to its various advantages as a fairground, it is an ideal platform where people from different walks of life can enjoy their time. Kültürpark is the culture and art centre of İzmir with its green fields filled with hundred types of trees

²¹⁴ As mentioned before, in “Formulary for a New Urbanism”, Ivan Chitchevlov invents a city of humor and poetry. He exemplifies this with his imaginations of “Center for Functional Recuperation”, “Wild Street”, “Sports Pharmacy.”

²¹⁵ Huizinga, Johan. *Homo Ludens: A Study of the Play-element in Culture*. International Library of Sociology and Social Reconstruction London. London: Routledge & K. Paul, 1949.

and plants from all around the world.”²¹⁶

Accordingly, *Situation 1* offers a critical point towards the problematic enunciations of “cultural center”, “art center” and the montage of the terms “culture” and “park”. It is essential here to remember Mayor Behçet Uz's identification that K lt rpark had been designated as the “university of public” which “host socio-cultural activities that a modern citizen needs to fulfill.” It is evident that the idea of the designation of a K lt rpark should be examined in relation to the conditions of 1930s. Hence, its existence in the city of the 21st century should be put under scope. This is mainly because the K lt rpark maintains to lie on a huge area of 420.000 squaremeters, located just at the center of the destroyed area which can be called as the *tabula rasa*. As Cana Bilsel argues, Danger and Prost's plan had designated a hierarchy which is structured on some certain squares and boulevards. She also mentions that an extensive portion of the land which surrounds K lt rpark was sold through openbidding to provide a budget for the reconstruction phase of the city.²¹⁷ In this manner, it is evident that K lt rpark is located at the very center of this reconstructed hierarchy. As a result, Situation 1 treats K lt rpark as a central space that formalizes this hierarchy in both formal and contextual aspects in today's conditions as well. According to them, K lt rpark continues to lead a great number of fundamental decisions regarding the “functioning” of the city.

²¹⁶ The official website of IZFAŞ: http://izfas.com.tr/kultur_park_kulturpark_genel_bilgiler

²¹⁷ Bilsel, F. Cana. “Bir Şehir K llerinden Yeniden Doğuyor: Cumhuriyet Smyrna’sının Kuruluşu.” In *İzmir 1830-1930 Unutulmuş Bir Kent mi? Bir Osmanlı Limanından Hatıralar*, edited by Marie-Carmen Smyrnelis, trans. by Işık Erg den, İstanbul: İletişim Publications, 2009, p.246.



Figure 14: An aerial view of K lt rpark

Source: <http://www.izfas.com.tr/tr/kulturpark/kulturpark-genel-bilgiler/>

4.1.2. Autonomous and Panopticon

Situationist 1 initiates a discussion regarding the formal and spatial qualities of K lt rpark. They treat K lt rpark as a strictly-defined geometry that is centralized, focused and enclosed. Apparently, it implies an autonomous character within the city, acting as an inner city that has well-defined edges. In this regard, *Situation 1* poses the questions of “How can it be possible to blur the boundaries of the K lt rpark?” and “How can K lt rpark turn away from being a strictly defined inner city?” The term boundary here does not merely address to the physical entities such as its eight edges made of steel wire welded fencing, its doors that takes people in from only a number of knots, or the large boulevards that it is surrounded by; but also it refers to the socio-economic boundaries.

Going back to the declaration of the official website of İZFAŞ which argues that K lt rpark is the “platform where people from different walks of life can enjoy their time” should also be questioned. *Situation 1* argues that it might be important to consider which door is contextualized with which neighborhoods, and which door leads to which facility in K lt rpark. The response to this question might enable to think the “boundaries” of K lt rpark more profoundly. Regarding these discussions, *Situation 1* has criticised the fact that the act of consumption has become one of the

dominant facilities in Kültürpark which also constitutes an implication of boundary. The act of consumption engenders spaces in which the citizens are treated as “visitors.” Kültürpark, which once supposedly had the mission to be a “university of public” hosts numerous fee-paying facilities in recent years.



Figure 15: “The Human Body Exhibition”, November 2013.

Source : Photograph taken by author.

After identifying these problematics, *Situation 1* has come to the phase of the spatial *détournement* of Kültürpark which aims to blur its very polygonal boundaries and avert its poverty of variations in activities, events and functions. In this way, when Kültürpark has undergone a spatial *détournement*, it might become a qualified social space that corresponds to the Situationist conception of social space. In this regard, *Situation 1*'s *détournement* initiates with a general problematique regarding the urban segregation, asserting that there are some certain places assigned to some particular activities. As an instance, inhabitants unquestioningly do not prefer some places for any socio-cultural, educational or recreational activities and they mostly prefer to go to some certain areas for these facilities. *Situation 1* exemplifies this situation with the binary conception of Kadifekale and Alsancak. Although Kadifekale evidently has such a spectacular view and historical significance, it doesn't turn out to be a widely recognized social space where people gather and interact. It is important to consider

what Kadifekale “lacks” and Alsancak “has” that gives way to that widespread preference.



Figure 16: Kadifekale.

Source: <http://www.karanlikoda.org/atolyeler>

Situation 1 describes the widely visited spaces as “social” and others as “unsocial” spaces. *Situation 1*'s initial decision for the idea of transformation is to blend the “social” with the “unsocial” domain. The group has dwelled upon the ways of possibilities of this blending of the so-called binary pairs entitled social and unsocial. However, the term “blending” might be a problematic term to use for their approach, since in the end they blend two representational coins which the group tended to name as Alsancak and Kadifekale. Starting from a problematical standpoint on the basis of this sort of representation, the group has been able to surpass the problematics of representation of the binary, and come through an idea that goes far beyond the comparative discussions that is pertinent to Kadifekale and Alsancak district. Regarding the proposal of *Situation 1*, among various assertive urban decisions that the group posits, three remarkable ideas have come forward: The question of publicity in and of Kültürpark, in relation to the discussion of the notion of social space and secondly with a reference to the Jürgen Habermas’s public sphere; secondly, the designation of two lateral urban walls proposed on two opposed edges

both of which lie parallel to the north and south edges of K lt rpark; and lastly the idea of transforming the land of K lt rpark into a “moveable land” which is partially able to revolve and thus paves the way for two-folded temporal spatial experience on both two sides of the surface.

4.1.3. Proposal: A Permeable and Communicative Wall

Situation 1 poses the walls on the Ali  etinkaya Boulevard and M rselpa a Boulevard, both of which are on parallel axes of the edges of the K lt rpark. It is possible to realize the existence of the fair while walking on these boulevards not only in physical terms but also because of the very centralized effect of the K lt rpark and expansion of this effect throughout the city. The term “expansion” here refers to the Early Republic planning policies which comprises zonings within the city, these triangles conjugate to formalize the squares of the “modern” city with the aid of the location of symmetric boulevards distanced from the borders of the K lt rpark. In this regard, the location of the *situation* deals with a number of currents of the city; on the side of Ali  etinkaya Boulevard, it embraces the Konak Square, Talatpa a Boulevard,  airE ref Boulevard, 1340 Street, the central axis of K lt rpark, 1420 Street; and on the M rselpa a side it addresses to the seaside nearby Konak Pier,  air E ref Boulevard and 9 Eyl l Square.

It has been striking to realize that *Situation 1* proposes walls to annihilate the boundaries of K lt rpark. Regarding these lateral walls, it is required to question current status and scope of the wall in both architectural and urban space. In the text “Walls in/of Architecture”, G ls m Baydar emphasizes the fact that with the contemporary developments of the Digital Era, the conception of the wall in architecture has undergone a big change.²¹⁸ While its historical background refers to the implications such as “isolation” and “separation”, its current formalization refers to the “permeability”, “communication” or even to some sort of “transparency.”

²¹⁸ Baydar, G ls m. “Walls in/of Architecture.” XVIIth International Congress of Aesthetics: “Aesthetics Bridging Cultures”, International Association of Aesthetics, Middle East Technical University, 9-13 July 2007.

Baydar exemplifies the idea of a “transparent wall” with the Ocean D's Glass Wall project.²¹⁹ It is remarkable here to consider the celebrated text of Lettrist International entitled “Formulary for a New Urbanism”, in which Ivan Chtcheglov makes a phrase as “Translucent Concrete” to convey his advance of “humor and poetry” as the binary pair of the cities that are conquered by “boredom”. In this text written in 1953, Chtcheglov might have wanted to challenge with the conventions of architecture and urbanism by means of his conception of “humor and poetry”. But in 2003, when Ocean D has come up with a “prototype for a glass surface”, it becomes evident that it has been the technology what transforms the “humor” or desire into the “reality” and that is the exact reason why Situationists were fond of technology.

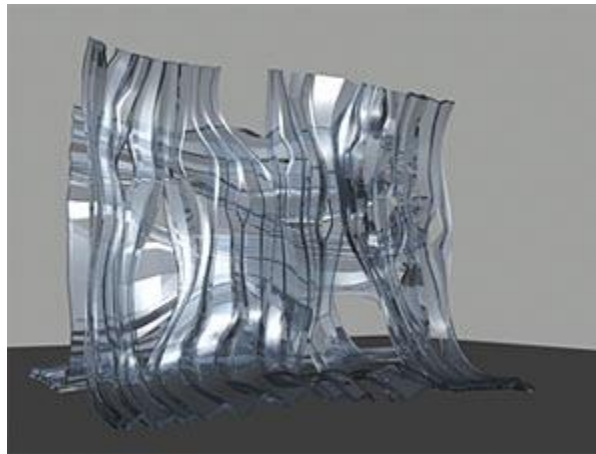


Figure 17: Ocean D: Prototype for A Glass Surface

Source: <http://www.designboom.com/eng/funclub/surface/7.jpg>

Designation of a permeable and communicative element might ensure the wall's turn away from being an “element of control”, in Baydar's words. Now that it does not separate neighborhoods, nations, and cultures.²²⁰ It should be noted that Constant's New Babylon was also strictly opposed to the canonical conception of the wall which treats the wall as an isolator. Hence, the New Babylon of 1960s has nothing to do

²¹⁹ Ibid., p.6.

²²⁰ Baydar, Gülsüm. “Walls in/of Architecture.” XVIIth International Congress of Aesthetics: “Aesthetics Bridging Cultures”, International Association of Aesthetics, Middle East Technical University, July 2007, p.3.

with the wall and its overbearing aspects. As mentioned before, New Babylon is certainly devoid of any identities, culture, and fixed functional spaces. Similarly, the walls of *Situation 1* does neither separate nor isolate. This proposal enables to consider a central social space without boundaries. Being able to define a space that does not privilege any barriers or edges become possible due to the characteristics of these walls, both of which have large openings that ensure the entrances from a number of knots of the city and provide visual contact between the social space and the city. This enables to engage attention to the activities in the social space from the various parts of the city which might lead it to be a point of attraction.

Situation 1's idea of cavernous walls posit various challenges with the conventional uses of the most basic elements of architecture such as walls, doors and windows. The group proposes a large opening on the ground level which certainly appears as a door, but does not correspond to its conventional status and canonical function. Hence, the *Situation 1* maintains the status of the door in formal aspects, but depreciates its functional attributes due to the designation of the urban floor as a semi-open space, which is completely open from both two sides that has nothing to do with the elements like a door. Even so, its adjacent location to the seaside both emphasizes its status of being a threshold and being a reminiscent of the symbolic attribution of the door which is to take people into the space. The door's relation with the caverns on different levels lead to the variety in connections between activities and events. These caverns provide circulatory activities along the walls in both lateral and vertical axes. If these permeable walls included more openings and door-like caverns, they would obviously become more integrated to the site through the assignation of various activities on each of them. And if the openings which are located adjacent to the holes in which turnable steel bar welded, were the only doors that could reach to the moveable land other caverns would gain unique characteristics based on this constraint.

4.1.4. "Threshold" as a Social Space

In the *Situation 1*, an enclosed and strictly-defined space Kültürpark has been

replaced with the “Center for Functional Recuperation”, a social space that designates thresholds rather than barriers within the city. Regarding the status of threshold in architecture, in the text entitled “At the Thresholds of Architecture” Gülsüm Baydar and Nur Altınyıldız argue that:

“A threshold implies a situation of transition and a site of interaction. Works of architecture always embody thresholds, like those between bedrooms and bathrooms or between public and private realms. Yet design priority is often given to functional spaces separated by the thresholds. The design of the threshold itself where interaction actually occurs remain secondary.”²²¹

Accordingly, in the *Situation 1*, threshold does not become a secondary or a “servant space” but instead it turns out to be the privileged main space where interaction and communication occurs. In the book entitled “The Beach Beneath the Street”, McKenzie Wark emphasizes the contribution of Aldo Van Eyck for the envisagement of Constant’s project New Babylon. Wark mentions that Van Eyck’s architecture has been based on the concept of threshold; hence threshold doesn’t divide spaces but instead “connects one possibility to another.”²²²

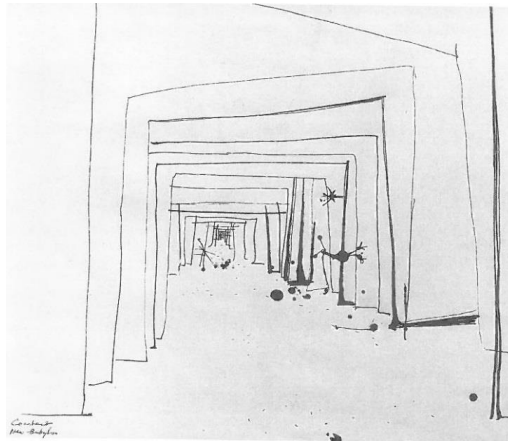


Figure 18: Threshold in New Babylon

Source: The Activist Drawing

²²¹ Altınyıldız, Nur, and Gülsüm Baydar. “At the Threshold of Architecture.” *Journal of Art & Design Education*, no: 20(2), 2001, p. 196.

²²² Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. London; New York: Verso, 2011, p.86.



Figure 19: *Situation 1*. Wall as a threshold in the urban space

Threshold becomes a space in which one would like to “linger”, in Wark’s terms.²²³ In this sense, in the *Situation1* threshold implies a transition to a social space as well as becoming a threshold between the sea and the land. These thresholds also destroy the conventional inside-outside relations of architectural space, since this situation deliberately connotes an ambiguity regarding this inside-outside relation. Hence, it can be argued that this sort of ambiguity corresponds to the Situationist conception of space which privileges a formless architecture.

4.1.5. *Détournement* and “Autonomy of Architecture”

In *Situation 1* there is another sort of ambiguity that is pertinent to the use of basic architectural elements. The wall, window and the door, all become self-referential and pose questions regarding the “autonomy of architecture.” In this project, the wall becomes a threshold rather than a barrier, the openings become caverns that host various activities, the static land gains ability to be revolve temporally, and when it is fixated it becomes a shelter above the street level. These remarkings all encourage to

²²³ Ibid., p.86

pose questions like “What is a wall?” and enforces to find responses only from within the discipline of architecture, and which might be considered in relation to the “autonomy of architecture”. This tendency towards an “autonomous architecture” is essentially a proponent approach for Peter Eisenman. Regarding this, in the book “Perfect Acts of Architecture” Jeffrey Kipnis asserts that:

“Eisenman, obsessed by a desire for an autonomous architecture liberated from quotidian obligations of function, comfort, and context, drew inspiration from Chomsky. He proposed that one could detach design from the mind-numbing convention of service and, instead, transform a finite set of elements according to generative rules. For example, walls, columns, and stairs could be treated not as functional or structural elements but as signs.”²²⁴

This “detachment from the mind-numbing conventions” can also be seen in the *Situation 1* in which all these elements are treated as the sign of themselves and constitutes its own internal logic. In this sense, it can be inferred that the way Eisenman uses the diagram is similar to the *Situation 1*’s treatment of *détournement*. Eisenman uses diagram not only as a representational tool but also as a productive agency to both produce and convey unconventional ways of thinking the space, form and function. *Situation 1* uses *détournement* to emancipate the social space from the architectural conventions and cultural burden. In its broadest sense, both Eisenman and *Situation 1* follow a path that aims to liberate architecture from its established borders, from the burden of the site and context, from the canonical limitations of site/building/subject trials and from the image of the consumerist society. The comparison of Eisenman’s approach to architecture in relation to his advocacy of a “social avant-garde” facilitates to establish various connections between Situationist *détournement*, Eisenman’s conception of autonomous architecture and *Situation 1*. Putting the question of the autonomy forward in the *Situation 1* seems to be essential due to the external forces that enforce architecture to appear as a “service industry”.

²²⁴ Kipnis, Jeffrey. *Perfect Acts of Architecture*. The Museum of Modern Art, New York, and Wexner Center for the Arts, The Ohio State University, 2002, p.34.

4.1.6. The Question of “Publicity” of Kùltürpark

Situation 1 has questioned the “publicity” of Kùltürpark. They argued that they use the term “publicity” to express the political, communicative and interactive domain of the public sphere. The very identification of this question regarding the “publicity” of Kùltürpark and its relation to the notion of “public sphere” corresponds to Jürgen Habermas's conception of “bourgeois public sphere.”²²⁵ In 1962, Habermas came into prominence with his book entitled “Structural Transformation of the Public Sphere” in which he correlates the “public opinion” with the “public sphere”. As Nancy Fraser asserts in her article entitled “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy”:

The idea of "the public sphere" in Habermas's sense,...It is the space in which citizens deliberate about their common affairs, hence, an institutionalized arena of discursive interaction. This arena is conceptually distinct from the state; it a site for the production and circulation of discourses that can in principle be critical of the state. The public sphere in Habermas's sense is also conceptually distinct from the official-economy; it is not an arena of market relations but rather one of discursive relations, a theater for debating and deliberating rather than for buying and selling.”²²⁶

Accordingly, as Thomas McCarthy mentions, Habermas treats the “public sphere” as a locus where the “critical discourse” of the “public opinion” is declared.²²⁷ Habermas also argues that the “public sphere” is the prerequisite of the all democratic societies, yet the “public sphere” in a modern democratic society should be embedded with the very political domain, and should be accessible equally for every citizen.²²⁸ As Fraser argues, being an “institutionalized arena of discursive interaction” it has to break away from the domain of economy. In this manner, Habermasian notion of “bourgeois public sphere” can certainly provide a comprehensive theoretical

²²⁵Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge, Mass.: MIT Press, 1989, trans. by Thomas Burger (Originally published in German in 1962.)

²²⁶ Fraser, Nancy. “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy.” *Social Text*, no: 25/26, 1990, Duke University Press, p.57. Fraser is currently a professor on the Graduate Faculty of Political and Social Science at the New School for Social Research.

²²⁷ McCarthy, Thomas. “Introduction.” In Habermas, Jürgen. *The Structural Transformation of the Public Sphere*, p.1.

²²⁸ Ibid., p.12.

framework to question the “publicity” of K lt rpark. Regarding Habermas’s notion of “public sphere” Meral  zbek emphasizes that: “This framework allows to establish connections between the historical events and the subjectivity, and it leads to the historical analysis of events which are not only structured on the cultural and ideological aspects but also on the societal structures.”²²⁹

When Habermasian “publicity” is at stake, historicity inevitably comes to the forefront. Similar to  zbek’s emphasis on the “historical analysis” with regard to the “publicity”, in the book “Ankara’nın Kamusal Y zleri” G ven Arif Sarg n asserts that: “Habermas’s ‘publicity’ is a historical category and it designates its ‘democratic’ identity in the era of Enlightenment.”²³⁰ Examination of the “publicity” of K lt rpark with reference to Habermasian notion of “bourgeois public sphere” is essential since K lt rpark has been one of the pioneer models of the “public spheres” which were engendered by the nation-state of Early Republic period. Regarding this, in the beginning of the “Public Sphere, City and Polytics”, G ven Arif Sarg n emphasizes that: “The “public sphere” comes into existence in corporeal manners only within the cities which had been engendered by the bourgeoisie. The “public sphere” is identical with the bourgeoisie-democratic cities and therefore it is essential to examine the historical transformation of the “public sphere” in relation to the history of the city.”²³¹ According to Sarg n, the book “Structural Transformation of the Public Sphere” enables to gain insight into the “production” and “consumption” processes of the “public sphere.”²³² In this regard, it becomes essential to examine the “production” and “consumption” processes of K lt rpark. This is mainly because the conception of “publicity” was strictly related to the “representation” of the authority in 1930s.²³³

²²⁹ Translated by the author.  zbek, Meral. “Kamusal Alanın Sınırları.” In *Kamusal Alan*, edited by Meral  zbek, İstanbul: Hil Publications, 2004, p.40.

²³⁰ Translated by author. Sarg n, G ven Arif. “Kamu, Kent ve Polytika.” In *Ankara’nın Kamusal Y zleri: Ba kent  zerine Mekan-Politik Tezler*, edited by G ven Arif Sarg n, İstanbul: İletifim Publications, 2002, p.9.

²³¹ Translated by author. Sarg n, G ven Arif. “Kamu, Kent ve Polytika.” In *Ankara’nın Kamusal Y zleri: Ba kent  zerine Mekan-Politik Tezler*, edited by G ven Arif Sarg n, İstanbul: İletifim Publications, 2002, p.9-10.

²³² Ibid., p.10.

²³³ Ibid., p.10.

The main target of the pioneer models of public spheres of Early Republic was to transform the society into “modern”, “democratic” and “emancipated” citizens through the “project of modernity.” Sargın argues that the nation-state of Early Republic aimed to adapt the modernity project of West and thus a Western based definition of “public sphere” was definitely acknowledged by the authoritian figures of the time.²³⁴ This attitude can also be realized when the production phase of K lt rpark is taken as the case. For the urban planning phase of “reconstruction” of the city İzmir, the municipal council had assigned Henri Prost, Rene Danger and Raymond Danger whom be considered as the representatives of the *Ecole des Beaux-Art*. The basic planning decisions regarding the current city had been identified in this plan which aimed to adapt an “image” of the “modern” city. More than anything else, this adaptation has been a matter of “image”. In the meantime, the idea of an extensive city park of the reconstruction phase was inspired from the Gorki Park in Moscow. Hereby, it can be asserted that K lt rpark was an “image” appropriated from the Moscow, and was contextualized on an identified composition engendered by the French *Ecole des Beaux-Art*. Sargın asserts that: “The spatial and societal problematics of the cities of Republic result from the internal conflicts of the bourgeoisie publicity.”²³⁵

This can clearly be identified with the case of K lt rpark. It gives the way for the question of: Is it generated by the authoritarian publicity or the “civil publicity”? Regarding this, Etyen Mah upyan makes a comparative analysis of the conception of “public sphere” in the West and in Turkey.²³⁶ Mah upyan criticizes the conception of “public sphere” in Turkey. He argues that, in Turkey there is a wrong wide-spread assumption that in West, there are separate individuals, thus they think that they need a formalization to come together and “public sphere” achieves this mission. In this way, the notion of “public sphere” appears to be an obligation to provide their unity in West. He asserts that, in Turkey the society has already inherited a so-called

²³⁴ Ibid., p.31.

²³⁵ Ibid., p.32.

²³⁶ Mah upyan, Etyen. “Osmanlı’dan G n m ze Par alı Kamusal Alan ve Siyaset.” *Do u Batı (Kamusal Alan)* no:5, November, December, January 1998-9, p.27.

“unitary culture” which is structured on moral norms and traditions, the society here would not need a unifying notion such as the “public sphere.”²³⁷ Hereby, Mahçupyan identifies that both in the Ottoman period and in the current situation of Turkey, the notion of “public sphere” is not conceived as a “construction’ but instead it is perceived as a “neutralized co-existence” which has been rooted in this so-called “unitary culture”.²³⁸

As *Situation 1* has posed the fundamental question at the very beginning of their discussions: “Why doesn't Kültürpark become a public sphere where people gather to criticize the governing ideologies, and declare their political arguments?” However, it is possible to pose a great number of questions regarding the problematics of this publicity: Does it really offer “an ideal platform where “people from different walks of life” can enjoy their time” or constitute connotations like “otherness” within the society? Is it really an art and cultural center as İZFAŞ declares? If it sustains its mission of being the “university of public”, then why do citizens have to pay to visit a number of temporal specialized fairs? Although it was initially designated as a green city park why does it about to become a construction site? Does it really sustain a “transformative” effect on the citizen?

Kültürpark neither becomes a political nor a cultural communicational public sphere. Partially or wholly, it never becomes a reconstruction/deconstruction due to its very complete strict formalization. This sort of use of the public sphere treats the citizens as passive consumers of a public space that is structured on consumerism and commodification. Hence it is possible to point out that, the very initial idea of Kültürpark that lies on the 1920s modernity project hardly sustains its formal existence without undergoing any transformation up until today. This strict formalization might be partially due to the separately located functional fixations.

²³⁷ Ibid., p.27.

²³⁸ Ibid., p.27.

4.1.7. Social Space of Temporality: A Moveable Land

Situation 1's proposal of a huge turnable structure drawn from the polygonal contours of Kültürpark which is suspended above the ground, paves the way for temporal activities and convertible “functions” within the space. This temporal and flexible usage of the space can be considered as a reaction to the architecture based on function. It also negates the function/use/space fixations. A turnable social space occupying the central area in the city, and posits a number of questions regarding the way it functions in the urban scale, and the way it functions within the “interior”. Such a convertible and temporal structure might not be described with the conventional terminology of modern architecture of 1960s, yet the concept “function” or “programme” might not correspond to the kaleidoscopic transformations of spaces, events and uses of this case.



Figure 20: *Situation 1*. A moveable Land

4.1.8. Modifiable Architecture versus “programme”

Situation 1 challenges with the conception of the “programme” in two aspects: First, *Situation 1* does not look for a totalizing or a transcendental meaning, but instead it privileges the variations, heterogeneities and multiplicities of the activities and events. Second, *Situation 1* doesn't only consider the needs or the requirements of the individuals but also contemplates the desires, “playful-constructive behaviours”, surprises which become the components of the “play”. Now that, “Man the Player” is emancipated from the constraints of the fixed and separated programme of Kùltürpark. The spatial *détournement* had to dwell upon this fixed programme which comprises an open theater, an amusement park, a lake, a tennis club, two art centers, an outdoor pool, a parachute tower, a tennis court, a museum, and an underground parking. Hence, *Situation 1* didn't have a tendency to contemplate each function or space in particular, but instead, they preferred to put some areas forward in the map. The main target regarding the “program” was to move away from the conception of function that acts as a fixation, a limitation or a filtration.- In “Design versus Non-Design, Diana Agrest talks about the functionalist metaphors: “Thus, in *Urbanisme*, the existing city is seen as equivalent to disorder, chaos, illness, and irrationality. On the other hand, the grid, the geometric order, is seen as equivalent to order, health, beauty, reason, modernity, and progress.”²³⁹

It can be asserted that these codifications of modern architecture can be realised in the functional schema of Kùltürpark. Likewise the codifications like a museum is designated for “educative” purposes, or the green area is formalized for the health concerns; in the 21st century a huge quasi-public space located at a central area has to go beyond the very fixations and filtrations of metaphors or codifications. Regarding this, in the text “Formulary for a New Urbanism”, Ivan Chitchevlov argues that: “We will not work to prolong the mechanical civilizations and frigid architecture that

²³⁹ Agrest, Diana. “Design versus Non-Design.” In *Architecture Theory since 1968*, edited by Michael Hays, p.200-213, Cambridge, Mass.: MIT Press, 1998, p.113. (Originally published in Fall 1976, *Oppositions* 6).

ultimately lead to boring leisure. We propose to invent new, changeable decors.”²⁴⁰ In this sense, *Situation 1* follows Ivan Chtcheglov’s advocacy of a modifiable architecture: “The architectural complex will be modifiable. Its aspect will change totally or partially in accordance with the will of its inhabitants.”²⁴¹ *Situation 1*’s proposal of a turnable space puts the temporality forward, a cone-shaped structure can be reached from the land and both two sides, thus it has three entrances.

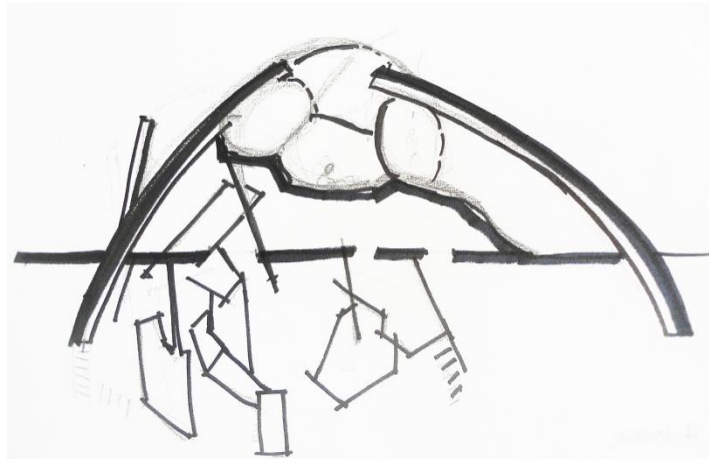


Figure 21: A sectional “automatic drawing” showing the activities in *Situation 1*

The cone shaped structure has a comprehensive acoustical design that acts as a soundscape, which either records the user’s sound randomly or transform the cone into a “stage box” that would treat the users as performers. In addition to the existing trees, *Situation 1* proposes a number of self-standing metal tree-like structures that can be changed in size during the day. These tree-like structures can be modified by the individuals. Thus, the individual might fold it in a way that it can become a space for reading, drinking, sleeping, observing, meditating. It can be modified for anytime for any use. This sort of structure requires an active participation of the individual as well as subject’s creativity and spontaneity. The zoological garden’s land is extruded on thin columns to provide a void that communicates with the other side. Other than

²⁴⁰ Chtcheglov, Ivan. “Formulary for a New Urbanism.” In *Situationist International Anthology*, p.3

²⁴¹ Ibid., p.3.

this void, *Situation 1* proposes a number of gridal voids which proposes vertical circulation. It can also be considered as the *détournement* of the grid.

4.2. *Situation 2: “Ungrounding Architecture”*²⁴²

Homo Ludens: Melek Çilem Elgün, Pınar Keskin, İlkem Kılıç

First, it should be noted that one of the participants of *Situation 2*, Melek Çilem Elgün was familiar with Lettrist International and she had read Ivan Chtcheglov’s essay “Formulary for A New Urbanism” in an elective course. Before moving into the workshop, she talked about Chtcheglov’s dream about the “glass ceilings” and “mobile houses” that can move on a line and travel through the city. Chtcheglov describes the *situation*:

“The latest technological developments would make possible the individual’s unbroken contact with cosmic reality while eliminating its disagreeable aspects. Stars and rain can be seen through glass ceilings. The mobile house turns with the sun. Its sliding walls enable vegetation to invade life. Mounted on tracks, it can go down to the sea in the morning and return to the forest in the evening.”²⁴³

As they obtained the map of İzmir with the area selected that was destroyed in the Great Fire, *Situation 2* decided to deal with a more extensive area than the margins of *tabula rasa*. The new edge of the selection frame comprises the “line” between the container handling terminal and the end point of Akıncılar Street. *Situation 2* has argued that in order to reveal the functional zoning, social segregation and separation of the society, it is crucial to consider the *tabula rasa* in relation to its surrounding. Ignorance of the context of *tabula rasa* would result in a reductive reading of the site. The new selection frame would enable to prove that two adjacent neighborhoods might be assigned with totally different socio-economic conditions. It is also possible

²⁴² Rajchman, John. *Constructions*. Cambridge, Mass.: MIT Press, 1998. In the fifth chapter entitled “Grounds”, Rajchman talks about the “question of ground.” The title of the second *situation* is influenced from Rajchman’s use of “ungrounded.”

²⁴³ Ibid., p.3.

to say that different semantic content is assigned to different parts of the city. For instance, the selected area of Situation 2 brings Ege Neighborhood to forefront due to their contradictory existence in the city.



Figure 22, 23: Ege Neighborhood. Photographs taken by Aslı Çağlıyurt

For instance, this extended line of focus enables to reconsider the question of how can these two closely located neighborhoods, Alsancak and Ege Neighborhood, differentiate that much in relation to their socio-economic conditions. Hereby, it has to be profoundly understood why do some certain districts of the city remain isolated and fall behind in comparison to the rest of the city.

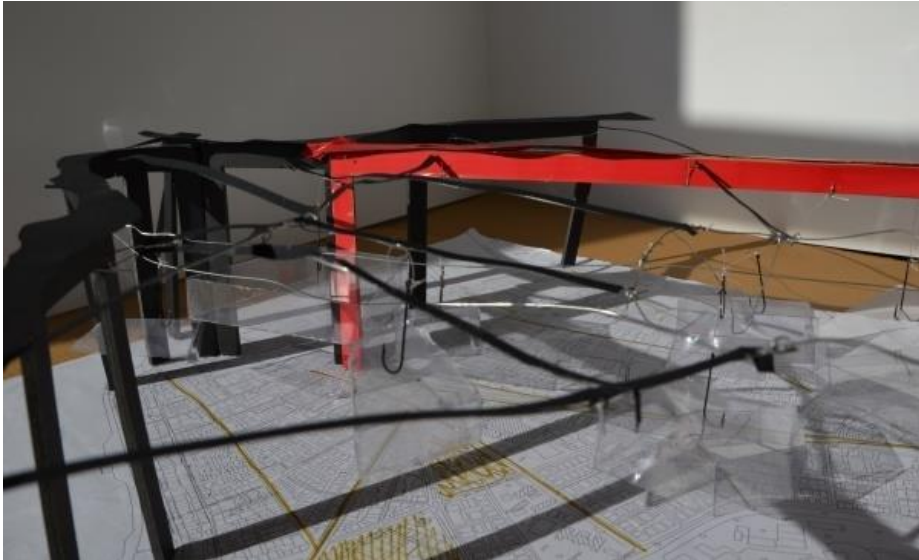


Figure 24: *Situation 2*, “UngroundingArchitecture”



Figure 25: *Situation 2*, “Ungrounding Architecture”

4.2.1. Social Segregation

Situation 2 has talked about their own experiences within the city which can be counted as the instances of social segregation. One of the initial discussions was about the current situation of the Plaza of the Republic. Being one of the initially constructed projects of the Early Republic Period of Turkey, for the term's municipality council this plaza had always been a privileged space in both formal and spatial terms. With its semi-circular form, it appears as a knot from which the streets are radiated. The hierarchy it connotes The Plaza of the Republic has been surrounded with a great number of popular luxurious hotels, banking houses and commercial units. This makes the Plaza of the Republic to be conceived as the knot of a socio-economic hierarchy. The second identified problematic was the most explicit one; the coastal band was "conquered by" the high-income society, this "conquering" was especially evident in the housing. Yet here, it can be mentioned that the criticism on urban segregation has been one of the primary domains of Situationist International. In their film entitled "On the Passage of A Few Persons Through A Rather Brief Period of Time", the film starts with that:

This neighborhood was made for the wretched dignity of petty bourgeoisie, for respectable occupations and intellectual tourism. The sedentary population of the upper floors was sheltered from the influences of the street. This neighborhood has remained the same. It was the strange setting of our story.²⁴⁴

This film produced in 1959, starts with this descriptive voice while it is showing the sequences of attached multi-storey buildings located in the city Paris, on the Saint Germain Boulevard. The camera moves slightly and focuses on the perfect alignments of the buildings. When the spoken commentary states that the inhabitants of the upper floors were "sheltered from the influences of the street", the camera shows the metro station and the crowd of the street. As the film "On the Passage"

²⁴⁴ Debord, Guy. "On the Passage of a Few Persons Through A Rather Brief Period of Time." In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.29. (first published in French in 1959)

emphasizes, for Situationists, with their isolated and separated way of living in some certain zones of the city, the bourgeoisie treats the street as something to be protected from. This is all a matter of separation within the city and the society.

In order to comprehend the “social segregation”, drifting along a route starting from Konak Square, and following respectively the Fevzipaşa Boulevard, Basmane, 9 Eylül Square, Mürselpaşa Boulevard, Bozkurt Street, Kahramanlar Neighborhood, 1421 Street would be perfectly convenient. In Konak Square one can see a great number of “images” of the city. In Fevzipaşa Boulevard there are many historically significant buildings which have been transformed into banks. On the way to Basmane there rises a great number of nine-storey office blocks. As we come closer to Basmane, the number of the commercial buildings especially the number of banks increases. Here, the pavements are mostly crowded; the street hawkers are located on the pavements. Meanwhile, it has always been striking to watch the hill at the southern part of the city from different points of the city. In front of the Basmane Train Station, this hill can be seen. This part of the city, namely the Kadifekale and its surrounding appears as a great contrast with the reconstructed part of the city. When we go towards the 9 Eylül Square, its very circular formalization comes to the forefront. This circle is occupied by a few institutional buildings including the Konak Municipality Building and celebrated hotels. This circle has always been embedded with heavy traffic. Besides, the surroundings of 9 Eylül Gate and Basmane Station can be considered as significant knots since they mostly host protests and public events. After leaving the 9 Eylül Gate and its barriers behind, we come to the Mürselpaşa Boulevard. The edges of the Kültürpark has never disappeared up until we arrive in Bozkurt Street. Here the angle between the Mürselpaşa Boulevard and Bozkurt Street was not designated as if it was going to complete the layout of Kültürpark's to a definite polygon. In Kahramanlar Neighborhood there are private hospitals and housing clusters. These houses don't appear as luxurious houses like the ones in Alsancak Neighborhood. When we arrive in the 1421 Street the railway of Alsancak-Kemer can be seen. This railway acts a significant barrier between the Kahramanlar and Ege Neighborhood. It has also been witnessed that the children of

Ege Neighborhood come to the Kahramanlar Children's Park since their neighborhood doesn't have such a facility. Correspondingly, it was interesting to see a great number of people of Ege Neighborhood going to Kahramanlar Bazaar for shopping. It can be concluded that inhabitants of Ege Neighborhoods have to go to Kahramanlar Neighborhood to meet some of their basic needs.

4.2.2. Proposal of a Multilayered City

In order to struggle against the social segregation, what *Situation 2* has proposed is a multilayered city. After setting the discussions regarding social segregation, as a means of their spatial *détournement*, *Situation 2* “smooths” their selected area on the map. “To smooth”, here refers to exterminate the borders and barriers on the map, to reach a sort of *tabula rasa* in other words. These barriers do not merely correspond to the physical borders but to the blockages that separate the society. As a preliminary decision of *Situation 2*, the coastline of the area has been treated as a socio-economic blockage that draws in the agglomeration of capital. For this reason, the coastline has been detoured by being elevated from the land which would turn out to be the main street of the upper levels. The coastline elevated on large *pilotis* intersects with another extruded layer: Alsancak-Hilal metro route. Since this route acts as a barrier between Ege Neighborhood and Kahramanlar Neighborhood, *Situation 2* has decided to detour that axis as well. Lastly, *Situation 2* has aimed to empty Kültürpark, which can be considered as one of the most striking decisions of this *situation*. By this way, Kültürpark has become an empty space and there has remained only its trace. *Situation 2* has elevated this trace as well and located it at the level of elevated streets. And finally, an elevated trace which is proposed at the same location and with same contours of Kültürpark has been obtained. The interesting point is that since the suspended masses are mobile, they can all be located in different manners with reference to the elevated trace of Kültürpark. This results in a system in which the whole system becomes moveable and changeable while only the trace of Kültürpark remains in its constant location. Strikingly, although it has become an emptied space it has still embodied an internal center in the perceptual manner. In this way, *Situation*

2 has obtained a system in which they have detoured the four main aspects of Kültürpark. First, it's very iconic aspect has been detoured, it has been emancipated from its semantic burden of representing the "image" of the city. Second, its program with all of the functions it comprises have been detoured. In this respect, it cannot have the mission to be an art and cultural center anymore. Third, it has emancipated a big part of the city from being centralized around a core. Fourth, now that it doesn't signify being the "image" of "modernity project" of Early Republic. Other than becoming a knot which holds the multilayered streets and suspended housing masses, the new space doesn't signify anything.

The secondary elevated streets have been designated in between these three main elevated structures, namely the coastline, Alsancak-Kemer railway, and the traces of an "emptied" Kültürpark. While the elevated streets and platforms follow the existing traces of the map, the secondary upper streets have been designated to establish numerous linkages between the separated parts of the city. For that matter, the secondary upper streets provide a great number of stratum located at different levels. In the meantime these streets have become the main structural layer that holds the transparent housing complexes. *Situation 2*'s proposal was consistent with the Ivan Chatcheglov's description of how technology might help to "invent new, changeable decors."²⁴⁵

As Situationists were fond of technological developments they have always considered how technology might help to solve the problematics of urbanism. As mentioned in the beginning, Chatcheglov's description of his dream in "Formulary for a New Urbanism" has been envisioned and concretized by *Situation 2*. It can be inferred that, their proposal poses a number of issues to consider regarding the elevated streets, decentralized conception of the city, suspended communal housing complexes, their mobility that leaves aside the transportation facilities. The notion of mobility comes to the prominent since it becomes the main component which enables to consider a nonhierarchical and decentralized city. Since the suspended

²⁴⁵ Chatcheglov, Ivan. "Formulary for a New Urbanism." In *Situationist International Anthology*, edited and translated by Ken Knabb, Berkeley, Calif.: Bureau of Public Secrets, 1981, p.3.

communal houses are continuously in motion, there cannot be a privileged housing unit which would exist in some particular points of the city more than other units. Their different locations changing in every single minute, enables citizens to benefit from each line of the city equally.

4.2.3. Mobile Suspended *Phalansteries*

It can be inferred that at the core of the *Situation 2*, there is the proposal to emancipate the ground from housing. Therefore, subjects can freely use the urban land merely for social activities and events. In this way both the land, sea and the thresholds become social spaces which totally ignores the conception of property of an urban land. Some of the existing buildings might be adapted for public facilities, or some might be demolished to increase the amount of open social spaces. If the *Situation 2* is considered diagrammatically, it can be realized that all the layers have been devoted to social spaces. Only the communal houses can be regarded as semi-social areas which can be labeled as most “private” areas. The “nomadic thought”, as the overall implicit idea of the *Situation 2*, precisely comes to the forefront with the way it treats the housing. The housing is suspended from the moveable nodal systems which are attached to the upper streets. The housing does not consist of houses or separate units, but instead they comprise huge areas for communal living. Housing in this project can be considered as the suspended and transparent versions of Charles Fourier’s *phalansteries* which was envisaged in the 19th century. *Phalansteries* are huge buildings with mostly six storeys, they have a center and two wings designed for the communal living of approximately 1600 people. Likewise the word “phalanx” has derived from the military unit in Ancient Greece, the phalansteries are self-sufficient buildings which include a great number of shared spaces in the center including dining rooms, meeting rooms, libraries, and social halls as well as common needs such as child care and laundry.²⁴⁶ What is at stake here, although New Babylon’s idea of communal hotels show parallelism with the phalanstery buildings,

²⁴⁶ Fourier, Charles, Ian Patterson, and Gareth Stedman Jones. *The Theory of the Four Movements*. *Cambridge Texts in the History of Political Thought*. New York: Cambridge University Press, 1996.

it's very centralized and isolated existence within the city poses a fundamental challenge with New Babylon and *Situation 2*'s project. Nevertheless, in its broadest sense, the idea of autonomous communal living offers a sort of affinity between the *Situation 2*'s project and the Phalanstery Commune.

As mentioned before, emancipation of architecture from the hegemony of ground becomes a privileged issue in this *situation*. In the book "Constructions", John Rajchman argues that: "Ground" is a word like "foundation," with uses in both philosophy and architecture suggesting some deep analogy or affinity between the two. More modestly, the word may be said to have a conceptual potential that one can exploit to suggest new ways of thinking and perhaps also of building."²⁴⁷ As Rajchman argues, to detach the architecture from land enables to think architecture and urbanism differently. Rajchman gives examples from the modern architecture, with an emphasis on Le Corbusier's treatment of "ground" in his work. He says:

"Let's take for example what Le Corbusier says about "artificial sites" in 1933 in the *Radiant City*. There he dismisses the "natural ground" as a "dispenser of rheumatism and tuberculosis" and declares the natural site to be the "enemy of man." On the other hand, the term "ungrounded" refers to the "the sense of "off-the ground," freed from the "weight" of tradition, artificial rather than natural, abstract rather than figurative-abstract in a now canonical sense of reduction to a pure or universal language, reproducible anywhere, irrespective of the natural site."²⁴⁸

The term "ungrounded" is crucial for *Situation 2*; since it paves the way for a comparative thinking on Le Corbusier's, Constant's and *Situation 2*'s approaches to the "ungrounded". Constant's New Babylon has been inspired from the idea of *pilotis* of Le Corbusier. The conception of "ungrounded" has come to prominence with Le Corbusier in Maison-Domino, and has proceeded with the idea of *pilotis* in Villa Savoye. And likewise *Unité d'Habitation*, New Babylon is a city which is totally detached from the ground and elevated on strong *pilotis*.

²⁴⁷Rajchman, John. *Constructions*. Cambridge, Mass.: MIT Press, 1998, p.78.

²⁴⁸*Ibid.*, p.80.

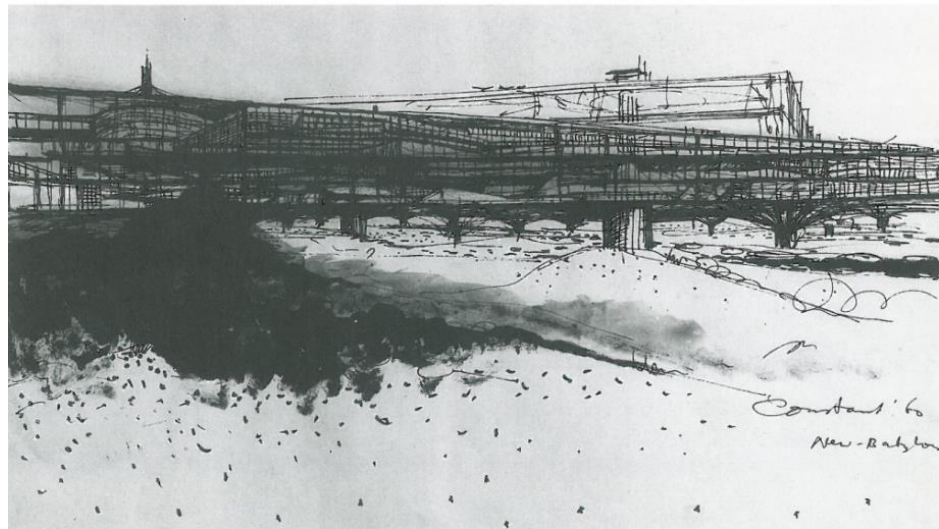


Figure 26: New Babylon, a city elevated on *pilotis*

Source: The Activist Drawing

Relationally, *Situation 2* achieves this “ungrounding” with suspended masses. *Situation 2*’s approach to ground has similar and contradictory aspects with Le Corbusier’s approach to the ground. The similarity is that both of them escape from the constraints of their own architectural period. This escape remarks different flights in each sample: While in Le Corbusier’s thought the *pilotis* works for “elevating the mass of the ground”, in *Situation 2*’s project the *pilotis* creates upper streets which are totally independent from the ground.²⁴⁹ *Situation 2* follows the Situationist approach in their unitary urbanism model “New Babylon”, which poses a formless, incomplete, and a flexible architectural model in form, structure and content. *Situation 2*’s urbanism model offers a ground that has undergone in a continuous “reconstruction” of the individuals. In *Situation 2*, the emancipated land becomes the layer of the construction of *situations*. Thus, it can be asserted that in *Situation 2*’s a conventional urban analysis of figure/ground can hardly ever be done.

²⁴⁹Rajchman, John. *Constructions*. Cambridge, Mass.: MIT Press, 1998, p.77.

4.2.4. “Nomad thought” struggles with the “Spectacle”

Breaking away from the conventions of architecture and urbanism inevitably corresponds to the Deleuze and Guattari’s “nomad thought.” As Roysi Ojalvo asserts, Consant’s Gypsy Camp and Deleuze and Guattari’s “nomad thought” have similar aspects. Ojalvo remarks that the similiarity between them does not only refer to the mobility of nomads.²⁵⁰ Similarly, in the *Situation 2*, the notion of “nomadity” comes into prominence in three contextual manners: It refers to the Deleuze and Guattari’s conception of “nomad thought” which initially constitutes the historical binary pairs: “the nomads” and “the State apparatus”. Second, in the text entitled “Formulary for a New Urbanism”, Ivan Chtcheglov addresses the problem of “boredom” within the city. The “nomad thought” struggles against this “boredom”. The conception of “boredom” has to also be profoundly understood for its direct influences on the urbanism and architecture. It is the same “boredom” that manifests itself due to the lack of “humor and poetry” in urban life. Thus, this second facet refers to the correspondence of the “nomad thought” in the city in relation to the examination of “humor and poetry” in *Situation 2*’s project. Third, it might be possible to understand the problematics of the urban area through the Situationist terminology that embraces the “nomad thought”.

Theoretically, Deleuze and Guattari’s “nomad thought” is associated with Situationist conception of *situations*. Thus it is important to consider the “nomad thought” in relation to the Situationist space. Deleuze and Guattari exemplify their binary opposition with a reference to the “game of chess”. Accordingly, “chess” is treated as the game of “institutionalized” and legitimized absolute power which fulfills its strategies and internal logic according to its intrinsic codifications.²⁵¹ “Go pieces” on the other hand, in Deleuze and Guattari’s terms: “are pellets, disks, simple arithmetic

²⁵⁰ Ojalvo, Roysi. “Modernitenin İki Yüzü Arasında Mimarlık: ‘Mesken Tutmak’ tan Göçebelige.” In *Arzu Mimarlığı*, edited by Nur Altınyıldız Artun and Roysi Ojalvo, İstanbul: İletişim Publications, 2012, p.196.

²⁵¹ Deleuze, Gilles and Félix Guattari. “Treatise on Nomadology: The War Machine.” In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Originally published in French, trans. by Brian Massumi. p.351.

units, and have only an anonymous, collective, or third-person function: ‘It’ makes a move. ‘It’ could be a man, a woman, a louse, an elephant. Go pieces are elements of a nonsubjectified machine assemblage with no intrinsic properties, only situational ones.”²⁵² In this regard, city becomes the “chess pieces”; “institutionalized, regulated, and coded.”²⁵³ The reflections of this binary constitutes different spaces: While the “chess pieces” dominate within a closed space system in relation to the borders of the city and within the limitations of the “spectacle”, “go pieces” spread out within an huge open space. There is not any fixed boundary in the living area of nomads since they decide where they stay according to the climatic conditions. As Deleuze and Guattari argue while “chess codes and recodes”, the “go pieces territorialize and deterritorialize.”²⁵⁴ It can be inferred that this encounter of the “chess pieces” and the “go pieces” are similar to the struggle of “Unitary Urbanism” against the urbanism engendered by the ruling ideology.

As İlke Karadağ mentions: “The nomads construct situations to survive.”²⁵⁵ This struggle for life which proceeds with the construction of *situations* brings with “poetry and humor”. The concepts of poetry and humor, break away from any established structures of urbanism, posit questions regarding some “nonutilitarian” functions which Chtcheglov advances: “Notre-Dame Zoo, Sports Pharmacy, Translucent Concrete, Center for Functional Recuperation.” The “nomad thought”, in this manner, addresses the creativity of individuals who escapes from the codifications of social life and functional fixations of urbanism. As Karadağ asserts nomads as the emancipated individuals who do not depend on codifications are always able to “define and redefine their spaces through their activities”²⁵⁶ The lands of nomads do not become a property; there is no commodification of the land of nomads.

The transformation of the land into a terrain of *situations*, and the overall *détournement* of the housing of the area poses the question of what might these

²⁵² Ibid., p.351.

²⁵³ Ibid., p.353.

²⁵⁴ Ibid., p.354.

²⁵⁵ Karadağ, İlke. “Bozkırda Düşünce.” *Varlık Dergisi* (Göç(eme)mek), no:1274, November 2013, p.10.

²⁵⁶ Karadağ, İlke. “Bozkırda Düşünce.”, p.11.

suspended volumes be called? In the text “Toward a Situationist International”, Guy Debord argues that:

“In each of its experimental cities unitary urbanism will act by way of a certain number of force fields, which we can temporarily designate by the classic term “quarter.” Each quarter will tend toward a specific harmony, divided off from neighboring harmonies; or else will play on a maximum breaking up of internal harmony.”²⁵⁷

Following this statement of Debord, the communal housing can be called as the “quarters” of the city. Accordingly, each of them would comprise specific changeable ambiances. Their advocacy of using the term “quarter” rather than the “neighborhood” might be a remarkable point if one of the films of Guy Debord, “On the Passage of a Few Persons” is considered. In this film, the term “neighborhood” implies a formalization that is made for the “wretched dignity of petty bourgeoisie”. Thus it becomes fundamental to distinguish these two terms. Using the term in its appropriate way, the inhabitants of the quarters can control the location of their houses thanks to the movable cables of the houses. Like the basic system of the cableways, the quarters are able to move around the whole area. This is certainly a way of sidelining the privileged element of traffic flow which Situationists are highly critical about. Likewise the New Babylon, the transparency of houses poses the question of privacy of the individuals. Likewise Le Corbusier has built houses ignorant of the site, and New Babylon designated a model of future for the universal man, *Situation 2*’s proposal has also depicted an international approach.

In the text “Report on the Construction of Situations”, Debord argues that: “The most elementary unit is not the house, but the architectural complex, which combines all the factors conditioning an ambiance, or a series of clashing ambiances, on the scale of the constructed situation.”²⁵⁸ This is obviously the precondition for the fulfillment of unitary urbanism. It is important to note that in order to gain insight into the

²⁵⁷ Debord, Guy. “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action”, June 1957. In *Situationist International Anthology*, edited and translated by Ken Knabb, p.23, Berkeley, Calif.: Bureau of Public Secrets, 1981.

²⁵⁸ Ibid. p.24.

unitary urbanism it is required to understand why Situationists were critical about the “city planning” and particularly the problematics of housing policies such as making people isolated, and detached from the urban center, that they call as the “pathology of housing projects.” As Constant has argued in the text “Critique of Urbanism”, there has always been an imposed policy on the inhabitants, on the working class in particular, to make them a part of the modern capitalist and the bureaucratic consumerist society’s environment. In a way Situation 2 criticizes these housing policies with a reference to the Situationist criticism on the exhibition called “Paris Tomorrow” which advertised the large housing complexes built in the outskirts of the city.

4.3. Situation 3: Rhizome-City for *Homo Ludens*

Homo Ludens: Ece Ceren Önder, Ebru Bingöl, Yelin Demir

4.3.1. “Tracing”, “Rhizome” and “Memory”

Situation 3 wanted to get a basic understanding of the urban pattern of the selected area. Likewise the *Situation 2*, they preferred to include the surrounding of the *tabula rasa*. First of all, they have remarked the streets, boulevards, roads, and borders with the red cardboard. Then they remarked the metro line between the Port and the Hilal metro station with the black cardboard. When they glanced through the nearby neighborhoods of the *tabula rasa* such as Ege Neighborhood and its northern part, they realised the huge decrease in the number of streets and roads. The urban fabric of this area has posed a great contrast with the reconstructed area. After this first phase of “tracing” based on the information obtained from a city map, the group has moved into a secondary “tracing” phase in which they remarked a great number of points according to the frequency of their visit to these particular parts of the city. The number of pins attached on the map shows the frequency of their usages of these spaces. After remarking these most visited points, *Situation 3* has observed that the information provided by the “tracings” of the city map and the memory, result in the revealment of the several hierarchies within the city. Accordingly, *Situation 3* has aimed to develop a non-hierarchical and an acentric understanding of the city. In

order to reach such a conception of the city, they dwelled upon the concept of “rhizome” that has been raised by Gilles Deleuze and Félix Guattari in their celebrated book entitled “A Thousand Plateaus”. *Situation 3* aimed to question rhizome's potential to constitute a non-hierarchical and an acentric organization in the city İzmir. “Rhizome” grows laterally under the ground without constituting any hierarchical or privileged points.²⁵⁹ In order to gain a basic understanding of the “rhizome”, it has to be considered in relation to its opponent called “tree”. The conception of “tree” is a comprehensive concept that embraces the culture. Regarding the broad content of “tree”, Deleuze and Guattari assert that:

“We're tired of trees. We should stop believing in trees, roots, and radicles. They have made us suffer too much. All of arborescent culture is founded on them, from biology to linguistics. Nothing is beautiful or loving or political aside from underground stems and aerial roots, adventitious growths and rhizomes.”²⁶⁰

This statement refers to the “trees” those which have invaded all aspects of the everyday life; including the domain of culture, science, language, art, and urbanism. The “arborescent culture”, as they call it, is totally structured on “dichotomies”, and thus paves the way for hierarchies, established orders and transcendentals. Here, it should be emphasized that both Situationists and Deleuze-Guattari have conceived the “culture” in the same manner; they were all critical about how “culture” becomes a determinant factor in the life of individuals. As mentioned before, in the text “Report on the Construction of Situations”, Guy Debord asserts that: “What is termed culture reflects, but also figures, the possibilities of organization of life in a given society”. Accordingly, these “possibilities of organization of life” are not determined by the individuals but instead, either implicitly or explicitly, it is “dictated” by the culture. With its established norms and behaviours, more than anything else, culture dominates the everyday life. It is a “tree” structure and thus a “power marker.”²⁶¹

²⁵⁹ Deleuze, Gilles and Félix Guattari. “Introduction: Rhizome.” In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Originally published in French, trans. by Brian Massumi, p.16.

²⁶⁰ Ibid., p.15.

²⁶¹ Ibid., p.16.



Figure 27: *Situation 3, Rhizome-city for *Homo Ludens**

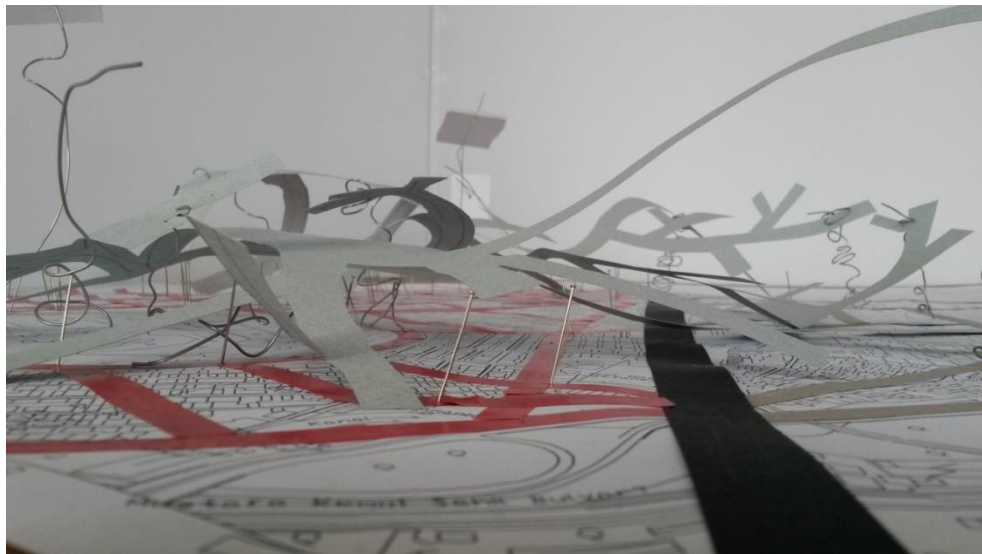


Figure 28: *Situation 3, Rhizome-city for *Homo Ludens**

Therefore, in *Situation 3*, “rhizome” comes to prominence as a notion which would subvert the “trees” and “roots”. In order to explore the rhizome's potential of eradicating the hierarchies within the city, *Situation 3* has focused on the six main

principles of the “rhizome” which are emphasized by Deleuze and Guattari. The first and second principle of “rhizome” are the “connection and heterogeneity”, they argue that: “Any point of a ‘rhizome’ can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order. The linguistic tree on the Chomsky model still begins at a point S and proceeds by dichotomy.” As Deleuze and Guattari argue there is not a transcendental point or a dominant line in the “rhizome” morphology. Rather than homogenizing the points, “rhizome” promotes variations and heterogeneities with the aid of its spontaneous connectibility to any points. As Deleuze and Guattari assert “rhizome” enables the connection of heterogeneous elements without losing their distinctive qualities. “Rhizome” does not grow like a tree structure which grows in vertical dimension on particular hierarchical fixations and points, but instead it grows laterally and nonhierarchically.²⁶²

As Deleuze and Guattari assert, third principle is that, “rhizome” promotes “multiplicities.”²⁶³ According to third principle, multiplicities cannot be “overcoded.” In order to prevent this overcoding “rhizome” embodies “lines of flights” and “moments of deterritorialization.”²⁶⁴ Deleuze and Guattari argue that “rhizome” doesn't have any units therefore it is not “measurable.” Regarding the third principle, Deleuze and Guattari's concept of “the plane of consistency”, in other words, the grid becomes remarkable, especially when it is considered in relation to the city planning. They assert that: “The plane of consistency, the grid, is the outside of all multiplicities.”²⁶⁵ Therefore, it is possible to say that what is measurable, the grid, might easily be object to processes of codification.

In the fourth principle, Deleuze and Guattari emphasize that in addition to its potential of connecting to any points spontaneously; “rhizome” has the principle of

²⁶²Deleuze, Gilles and Félix Guattari. “Introduction: Rhizome.” In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Originally published in French, trans. by Brian Massumi, p.10.

²⁶³Ibid., p.8.

²⁶⁴Ibid., p.9.

²⁶⁵Ibid., p.9.

“assignifying rupture” which enables it to be broken at any time. Deleuze and Guattari also remind that the “rhizome” has always potential to connect after it is broken.²⁶⁶ When it is broken it might be emancipated from codifications and formalization of a superior unit.²⁶⁷ The fifth and sixth principles are the “cartography and decalcomania”, which focus on the fact that the rhizome is a “map”, and a “becoming” but not a “tracing.”²⁶⁸ This principle basically highlights how the concepts of “tracing”, “map” and “rhizome” are associated in the book. Primarily, rhizome is not a tracing but a map which breaks away from the domain of cartography. It is structured on the “experimentation in contact with the real”²⁶⁹ yet it is performative. It is a constructed *situation*. Therefore, it might even be better to consider “rhizome” as a “diagram” rather than a map. On the contrary to the “tracing” which is a kind of map of scientific knowledge, and therefore reveals the overcoding structure, the rhizome is a map detours this overcoding model. In the *Situation 3*, while the “rhizome” refers to a “becoming” through the experimentation and a result of *détournement* of the overcoding plan; the tracing had only been a reflection of the “spectacle.”

Situation 3 has sketched a rhizome morphology at the approximate scale of the city map. When they obtained rhizome morphology they replaced it on the top of their two phases of “tracings.” In consequence, *Situation 3* has come up with a proposal that consists of three stages: First phase has been a “tracing” that is based on the information provided from a city map. The secondary phase is a “tracing” that is based on the “memory” of the participants of the group. The third phase is the building and placement of rhizome on the selected area. Then it is possible to pose questions: What might be the reason of locating the rhizome on the top of tracing within this situation, how do “tracing”, “rhizome” and “memory” relate to each other in this particular *situation*? Here it should be noted that the participants of *Situation 3* was not familiar with the concepts of “tracing”, “memory”, and how these concepts

²⁶⁶ Ibid. p.9.

²⁶⁷ Ibid., p.9.

²⁶⁸ Ibid., p.2.

²⁶⁹ Ibid., p.10.

are associated in the book “A Thousand Plateaus.” In this sense, it is striking to realize that their consequent proposal has a similar approach which can be found in the book:

“Plug the tracings back into the map, connect the roots or trees back up with a rhizome. In the case of Little Hans, studying the unconscious would be to show how he tries to build a rhizome, with the family house but also with the line of flight of the building, the street, etc.; how these lines are blocked... But these impasses must always be resituated on the map, thereby opening them up to possible lines of flight.”²⁷⁰

In this manner, reconsideration of Deleuze and Guattari's “rhizome” in relation to Situationist terminology is possible. Hence, İzmir can be considered as a “tree-city” and the *Situation 3*'s proposal of a “rhizome-city” right on the top of the “tree-city” posits a manner of dialectics. This dialectics is not only about “rhizome” and “tree” but also about the “memory”. Deleuze and Guattari's emphasis on the memory is fundamental for Situation 3 since their second phase of layering was totally based on the memory. Regarding this, Deleuze and Guattari have been critical about neurologists and psychophysicologists's division of the memory into two categories as “long-term memory” and “short-term memory”, since they think that “the difference between two cannot be quantitative.”²⁷¹ Regarding this, they argue that: “Short-term memory includes forgetting as a process; it merges not with the instant but instead with the nervous, temporal, and collective rhizome. Long-term memory (family, race, society, or civilization) traces and translates, but what it translates continues to act in it, from a distance, off beat, in an “untimely” way, not instantaneously.”²⁷²

In this regard, *Situation 3*'s first tracing phase based on the information the map refers to the “long-term memory”, while the second phase of “tracing” is hard to classify. It can be called as a “short-time memory” for its incompleteness, ambiguity and discontinuity. It is the diagram of showing the participants use of the city through

²⁷⁰Ibid., p.14.

²⁷¹Deleuze, Gilles and Félix Guattari. “Introduction: Rhizome.” In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Originally published in French, trans. by Brian Massumi, p.15.

²⁷² Ibid., p.16.

their remarks and it can also be called as a “long-term memory” since it is based on the perception of the city. Perception and memory both refer to the historical, and history generally deals with “trees” and “roots”. The last phase, the “rhizome” offers the “short-term memory” by positing a diagram of rhizome, a perpetual “becoming”.

In this context, it is crucial to understand why the *Situation 3* proposes two stages of “tracing” and a “rhizome” assemblage on an official city map of İzmir. Here it is essential to consider Deleuze and Guattari's statement which refers the “rhizome” as a question of cartography. As Deleuze and Guattari argue: “The rhizome is an antigenealogy. It is a short-term memory, or antimemory. The rhizome operates by variation, expansion, conquest, capture, offshoots.”²⁷³ A rhizome layer is certainly a flat and a two dimensional surface but as it starts to perform its connectibility and expansion it gains a multi-layered volume. In the *Situation 3* it is possible to realize that transition from being a single flat surface to the multi-layered spatiality.

4.3.2. “Rhizome-City” as a Play-Ground

None of the rhizome's points is fixed to any points of the urban space. Hence the “rhizome” doesn't have one single entry but instead “has multiple entryways and exits and its own lines of flight”²⁷⁴ Being as “a map that is always detachable, connectable, reversible, modifiable”²⁷⁵, the “rhizome-city” can be considered as a locus for creating *situations*. Regarding this in the text “Formulary for a New Urbanism”, Ivan Chtcheglov asserts that: “We have already pointed out the need of constructing situations as being one of the fundamental desires on which the next civilization will be founded. This need for absolute creation has always been intimately associated with the need to *play* with architecture, time and space.”²⁷⁶ Above all, in the context of the *Situation 3*, it has been important to gain insight into the way of building “rhizome”, and identifying how its layout is placed on the model. For Surrealists, the desire would be the producer of it. For Situationists

²⁷³ Ibid., p.15.

²⁷⁴ Ibid., p.16

²⁷⁵ Ibid., p.16

²⁷⁶ Chtcheglov, Ivan. “Formulary for a New Urbanism.” p.3

“playful-constructive” creativity builds the rhizome. And for Johan Huizinga, the creativity is achieved by the *Homo Ludens*.

Johan Huizinga, the Dutch historian who has written the celebrated theoretical work “Homo Ludens: A Study of the Play Element in Culture” in 1938, appears as to be one of the most inspiring figures for the Situationists to develop their praxis of “play”. As Libero Andreotti claims in the text “Architecture and Play”, Situationist urban praxis is formalized by the Latin palindrome *In girum imus nocte et consumimur igni*- “We Go Round and Round in the Night and Are Consumed by Fire.”²⁷⁷ Palindrome as a form of “play” takes a fundamental place in the Situationist “unitary urbanism” therefore, it is important to understand how Huizinga's “play” is reflected upon the Situationist urban praxis. Huizinga posits the *Homo Ludens* as an alternative model which evidently aims to oppose the *Homo Sapiens* and *Homo Faber*. “Man the Player” opposes to the “Man the Thinker” and “Man the Maker”. Huizinga argues that the modern era's privilege of rationalism and reason has firstly paved for the *Homo Sapiens* and then the productive man called *Homo Faber*. For Huizinga, these two categorizations miss out the play element which is even older than the culture. As Libero Andreotti explains in the text how three prominent figures of Situationists, namely Guy Debord, Giuseppe Gallizio and Constant Nieuwenhuys place the *Homo Ludens* in their revolutionary program. Regarding this Andreotti states that while Huizinga's theory of play blurs the boundary between the “play and seriousness”, by giving place to the notion of play in their programme, Situationists aim to blur the boundary “between art and everyday life”²⁷⁸

Accordingly, Deleuze and Guattari's rhizome can be considered as a locus for play. Likewise the “rhizome”, play offers multiplicity and variability in experience. The repeatable, unfixed and temporal character of play complies with the nature of “rhizome.” *Homo Ludens* transforms the “rhizome” into a playground through play.

²⁷⁷ Andreotti, Libero. “Architecture in Play.” In “Guy Debord and the Situationist International: Texts and Documents, edited by Tom McDonough, Cambridge, Mass.: MIT Press. 2002, p.213.

²⁷⁸ Huizinga, Johan. *Homo Ludens*. İstanbul: Ayrıntı Publications, 1995. Trans. by MA Kılıçbay, p.215.

In the “rhizome-city” of *Situation 3* the streets of the “rhizome” has spreaded all over the city. Now that the urban zoning is annihilated. If one considers the “rhizome” as an installation over the city new temporal-spatial ideas might come out. This would definitely enable the inhabitants to realize the level of hierarchies within the city. Now that with the “rhizome” a social city is obtained in which *Homo Ludens* perform their plays. The high rectangular platforms attached to the metal structures become one of the prominent playful elements of this “rhizome-city.” The *Homo Ludens* of the “rhizome” exhibits their spontaneous Dadaist poems on these rectangular platforms. “Rhizome-city” becomes a locus of play and poetry.

4.4. Situation 4: La Ville Radieuse is a “Tree”²⁷⁹

Homo Ludens: Özge Deniz Toköz, Ceren Tüzer, Elif Özkan

As *Situation 4* obtained the map, their main criticality was on the fact that the green areas were only intensified in Kültürpark rather than being distributed equally within the city. The problematics of such a derangement of green area and its existence only within a focal morphology constitutes the main target of this *situation*. As they claim, when the inhabitants of the city wish to experience the green environment, they feel a sort of “obligation” to come to Kültürpark due to the lack of qualified green areas in the rest of the city. Another problematics that has been identified was the long lane coastline that is neither spatially interrupted nor integrated with the inner neighborhoods of Alsancak. Besides, as they argue, the lack of sun-shading elements can be considered as a fundamental aspect which evidently restricts the day time uses of the coast line. Other than this, *Situation 4* has identified a multi-dimensional problem that is structured on the traffic. It is evident that the urban planning decisions have been dominated by the concerns related and devoted to the traffic. *Situation 4* emphasizes the fundamental challenge that while the city has been devoid of adequate number of social green spaces; the parking areas, streets that act as parking areas, transportational nodes such as railways and highways that interrupt the fluidity of

²⁷⁹ Alexander, Christopher. “A City is Not a Tree.” *Architectural Forum*, Vol. 122, No:2, May 1965, p.58-62.

urban space, all become dominant and “ordinary” situations of the city Izmir. In relation to these certain problems, *Situation 4* has mentioned the problematics of the high apartment blocks, usually consists of 8-9 storeys, that they restrict the sea view.



Figure 29: *Situation 4, La Ville Radieuse* is a “Tree”

Regarding this identified urban problems, what *Situation 4* has proposed was a multi-layered city in its broadest sense. Among other problematics that they counted, their privileged domain was to pose the question “How can it be possible to create a well-balanced green social spaces?” As a response, *Situation 4* envisages the idea of “to live in the green” rather than “to visit the greenery”. In order to achieve this, they first wanted to comprehend the green surface area of Kültürpark not in mathematical calculations but in the visual perception. Hence, the group cut down two surface areas of Kültürpark and distributed these brokenly surfaces on the the map spontaneously. As *Situation 4* emphasized, this actually demonstrated them how huge the green area of Kültürpark is. Since, they were critical about the domination of concerns related to traffic over the social space, the green spaces were only open to pedestrians. As they designate, these green spaces also extend in the vertical dimension and reach to the

housing units, which means that they also gain the status of stair-like circulatory elements and upper streets.

It is striking that *Situation 4* has a different approach to housing. It seems like they strike down the existing apartment blocks of the area; and it becomes a “lateral city”. Similiar to the *Situation 2*'s suspended “phalansteres”, the lateral blocks are also designated for communal living, but they include housing together with public spaces. Each of these lateral blocks has a number of sequential cores that are used for housing and the periphery of each core is used for the social spaces. In contrast to *Situation 2*'s phalansters that merely proposes housing and shared spaces, *Situation 4* proposes non-private spaces such as museums, cafes, cinemas. Besides, *Situation 4* locates this lateral blocks on higher paths as it goes far from the sea level. These paths also provide both the linkages between the blocks and the vehicular circulation but they don't access to the green land. Hence, the vehicular traffic was totally separated from the green spaces and the lateral blocks. The other level of paths allow for the transportation between the green land and the lateral blocks. Finally, the land was totally emancipated from the vehicular traffic and allowing pedestrians to walk freely.

CHAPTER 5

CONCLUSION

This study discussed that the application of the Situationist terminology for the analysis of current problematics of urbanism in İzmir is possible. More specifically, this study claimed that it has been possible to reread the social segregation in the reconstructed area of İzmir on the basis of Situationist praxes. Situationist type of criticism, which became influential in 1960s, is opposed to separate the theory from praxis. This study claimed that the ongoing “spectacle” of the urbanism in İzmir in the 21st century has been relevant to Situationist domain of criticism. This study offered four different “Unitary Urbanism” models, which have been obtained from four collective and socio-experimental processes. Before the thesis moved into the “socio-experimental” phase, it was essential to gain insight into the Situationist theory of the “spectacle”. This thesis firstly highlighted the fact that more than anything else the “spectacle” is a “language”. The domain of the spectacular language was identified as a huge domain that consisted of implicit weapons such as culture, language, art, scientific knowledge, urbanism and architecture. In order to struggle against the “language of the spectacle”, Situationists raised the praxis of “Unitary Urbanism” which has been grounded on “socio-experimental”, “collective” and “transformative” processes. This study emphasized that “Unitary Urbanism” goes beyond providing the “integral art” or relocating art in the everyday scene; but instead, it aimed to unify what had been separated by the “spectacle”. One of the main domains of “Unitary Urbanism” has been their criticism on avant-garde and “modern art”. Situationists argued that Dadaist type of art criticism has been grounded on “pure negation” and now it was “a matter of realizing art” at the urban

level. Neither Dadaism nor Surrealism intended to engage society with the urban praxis. Situationist International wanted to be emancipated from the dominant conception of art that has taken place in art centers. *Détournement* which had derived from the literature, took place in art and urbanism has been treated as a “destructive moment” in McKenzie Wark’s words. *Détournement* has certainly grounded on political domain. It has been the “destructive moment” of all “standard” and “spectacular” languages. Therefore, *détournement* is certainly a “minor language”, in this sense it does not differ from the poems of Ece Ayhan and Ahmed Arif.²⁸⁰

This study emphasized that *détournement* provides a process of alienation to what has been standard and “spectacular”. *Détournement* on the level of urbanism with a reference to “Unitary Urbanism” has been discussed in the thesis. The four “unitary urbanism” models offered totally different approaches to the reconstructed area. The *Situation 1* focused on Kültürpark, by questioning its “publicity”, “functional fixations”, “functional separations in relation to the problematics of programme”, “boundaries and barriers it has engendered in the city”, “enclosed and focal organization”, “formalization a zoning in the city”. *Situation 1*’s response to these problematics was to propose a turnable land and a permeable communicative wall. *Situation 1* argued that Kültürpark has been a quasi-public space since it doesn’t have a political domain. Because of its fragmented, irrelevant and fixated functions, it became a space where inhabitants rarely come. Its high boundaries have restricted its relation with its surrounding. *Situation 1* concluded that Kültürpark acts as a separator in the city.

Situation 2 envisaged Ivan Chtcheglov’s mobile houses which criticized social segregation and land’s hegemony on architecture. Hence, these mobile houses proposed a “nomadic city” which have shown strict opposition to the utilitarian conception of “modern architecture”. *Situation 2* also asserted that a city map which has been generally treated as “secure”, in fact acts as a sort of “censorship” in Roland

²⁸⁰ Deleuze, Gilles and Félix Guattari. “November 20, 1923: Postulates of Linguistics.” In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987., trans. by Brian Massumi, p.102.

Barthes's words.²⁸¹ In parallel to this, *Situation 2* addressed the socio-economic differences of some adjacent neighborhoods. *Situation 3* investigated the potential of a concept of philosophy, namely the rhizome as an urban planning idea. Since "rhizome" is a diagram, and a "becoming" it led to support heterogeneities and multiplicities. It annihilated the fragmented parts of the city. Since it has always been in the phase of "becoming" it posited a performative space for "play". *Situation 4* demonstrated that the inhabitants of the city lacks of green area in their environments while a huge portion of green area in Kùltürpark creates a green inward zone. *Situation 4* has also enabled to consider that all the inhabitants of the city should have the right to enjoy the sea view equally. It is to say that, *Situation 4* has grounded on their arguments on the Lefebvre's argument of "the right to the city"²⁸²

As a consequence, this thesis argued that in order to reveal the validity of Situationist theory and praxis it was essential to put the socio-experimental praxis forward. In this way this study could comprise a wide range of ways of criticism and different ways of thinking. Each *situation* included its own phases of discussions as well as spontaneous decisions. The collectivity achieved in these situations has been supported with each individual's experiences and memory. Accordingly what had been detoured were not only the existing forms of architecture or urbanism but also the memory itself.

The "socio-experimental" phase has enabled to enlarge the scope of the thesis. In this study the content has been enlarged to include a wide range of topics of architectural discourse such as "Autonomy of Architecture" in relation to Peter Eisenman, Aldo van Eyck's use of threshold in his architecture, Habermasian conception of "bourgeoisie public sphere", Situationist treatment of "social space", Ivan

²⁸¹ Barthes, Roland. "Semiology and the Urban." In *Rethinking Architecture: A Reader in Cultural Theory*, edited by Neil Leach, London; NY: Routledge, 1997, p.159.

²⁸² Lefebvre, Henri. "The Right to the City." In *Writing on Cities*, Oxford: Blackwell, edited and trans. by E. Kofman and E. Lebas, p.63-181. (Originally published as *Le Droit à la Ville*)

Chtcheglov's "modifiable architecture", the current status of wall in architecture, Deleuze and Guattari's "rhizome", the principles of CIAM and Ecole *Beaux-Arts*.

One of the prominent sources for this study has been Deleuze and Guattari's celebrated book "A Thousand Plateaus". Written in 1980, this book appears to have been written to analyze the Situationist International oeuvre. For instance, *détournement* refers to "minor art", Constant's New Babylon offers a "nomad thought". "Rhizome" morphology with its potential of "connectivity" could provide a model of "Unitary Urbanism", "tree" structures can be regarded as weapons of the "spectacle", constructed *situations* correspond to "lines of flights", "deterritorialization" and "reterritorialization" can be regarded as the simultaneous phases of *détournement*, the "striated space" refers to the codified space with the dominant urbanism ideologies. Therefore, it is possible to assert that a study which concentrates on the correspondences between Situationist terminology and the concepts of the book "A Thousand Plateaus" would interestingly be done.

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APPENDIX

List of participants in the situations which were held in 2013:

Situation 1

Elif Gedik, 3rd year student, Dept. of Architecture, IYTE

İdriz Mumcu, 3rd year student, Dept. of Architecture, IYTE

Fatma Kavaklı, 3rd year student, Dept. of Architecture, IYTE

İlgım Tur, 3rd year student, Dept. of Architecture, IYTE

Situation 2

Melek Çilem Elgün, 3rd year student, Dept. of Architecture, IYTE

Pınar Keskin, 3rd year student, Dept. of Architecture, IYTE

İlkem Kılıç, 3rd year student, Dept. of Architecture, IYTE

Situation 3

Ebru Bingöl, PhD candidate, Dept. of Architecture (IYTE), B. L. Arch.: Ankara University, Landscape Architecture, M.Sc. in U.D: Middle East Technical University, Urban Design.

Ece Ceren Önder, PhD candidate, Dept. of Architecture (IYTE), B.Arch: Anadolu University, Department of Architecture, M.Sc. in Arch.: Izmir Institute of Technology, Department of Architecture.

Yelin Demir, PhD candidate, Dept. of Architecture, IYTE, B.Arch: Izmir Institute of Technology, Department of Architecture, M.Sc. in Arch.: Izmir Institute of Technology, Department of Architecture

Situation 4

Özge Deniz Toköz, 3rd year student, Dept. of Architecture, IYTE

Ceren Tüzer, 3rd year student, Dept. of Architecture, IYTE

Elif Özkan, 3rd year student, Dept. of Architecture, IYTE