

The Situationist Urban Design, Rules and Principles

Shirin Izadpanah

Collage of fine arts, University of Tehran, Tehran, Iran.

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Abstract

From a general perspective, urbanism can be assumed as a bipolar world. On one hand, large-scale plans formulated by official organizations are shaping urban environment and the entirety of our cities; on the other hand, social activists and artists, active in the field of cities, are making an effort to give it a human character. According to De Certo (1984), the first approach to city, adopted by power structures, is composed of strategy, and the second approach, which is taking small-scale actions by ordinary citizens, artists and activists is made of tactic. One of the movement attempting to theorize these tactical actions is Situationist International. In spite of the philosophical and artistic essence, they were deeply interested in subjects related to the city and the everyday life of citizens. This paper aims to analyze the theories of this group and advancing their theory to the practice and supply practical instructions, utilizable in urban design discipline. For this purpose, it was necessary to use a qualitative method in which after spending a lot of time on studying their intellectual and philosophical products, we would be able to analyze and develop them to a theoretical framework utilizable in urban design field, both in scientific and professional approach. At the end of article, principles and indicators for the Situationist urban design will be provided and listed in ten categories.

Keywords: Situationist International, Unitary Urbanism, Everyday Life, Spectacle, Psycho-geography, New Situationism

1. Introduction

The S.I (Situationist-International), established in 1957, brought together a few branches of decomposed international surrealist movement after war (Albright, 2003). The most significant pre-Situationist groups are Dada-inspired Letterist International by the leadership of Guy Debord and International Movement for an Imaginist Bauhaus (IMIB) by Asger Jorn. He had also a close relationship with another artistic organization, named COBRA movement (dérive d from Copenhagen, Brussels and Amsterdam) (Albright, 2003). The S.I published twelve issues of International Situationist Journal between 1957 and 1972, a context in which members introduce their ideas. They used to look at the art, city and society with a critical and anti-capitalistic view. The society of spectacle, written by Guy Debord, is the most popular text ever written by any of the members that expresses some of these critical views. The critical attitude of this group have been always dependent on city and creating situations by citizens creatively.

2. Research Methodology

This research follows qualitative method and developmental aim. Epistemologically, it is written through interpretation method, so the research technique uses library resources and analyzing method is descriptive and analytical. In the procedure of the research, after gathering and studying notes, books and papers written by the members of the movement, a foundation is provided on which a two-step analysis is done. In the first stage, essential design features of Situationist theories and

practices are point out and then, through summarization and classification of data obtained in prior stage theoretical framework of Situationist urban design is established.

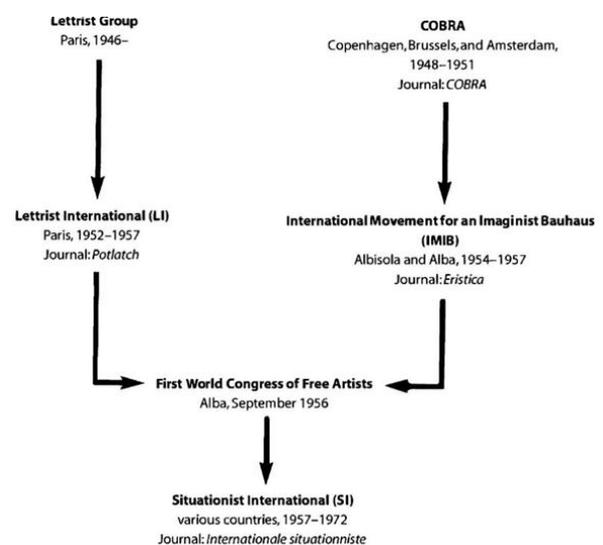


Fig.1.The diagram of Situationism genealogy, (Sadler, 1998)

3. Literature Review

Trying to find the key points in Situationist international theories about the concept of urban and urbanism, the philosophical and intellectual foundations of the Situationist-International will be reviewed at this part of the body. Studies texts in this paper includes not only the

* Corresponding author Email address: Shrn.izadpanah@gmail.com

written texts of early Situationist but also those are written after 90s known as New-Situationist.

3.1. Philosophical and intellectual foundations

3.1.1. Spectacle

“The spectacle is a concrete inversion of life, an autonomous movement of the nonliving” (Debord, *The society of the spectacle*, 1970, p. 10). The concept of spectacle is borrowed from theater. Debord codified the metaphor of capitalism situation as a spectacle and a play based on Marx’s analysis about self-alienation in capitalistic society. He believed that capitalism was at its peak in the 50s and it colonized everyday life as Marx had predicted, a colonization of every general and special fields of Life. Debord said “The spectacle is not a collection of images; it is a social relation between people that is mediated by images” (Ibid) and introduced the result of these relations as the society of the spectacle. Debord attacked the passivity lied in spectacle. People in public are just the spectators of a scene in which all edges are occupied with glass showcases, commodification’s showoff, theme parks counterfeit authentic urban spaces and ... all at the service of product’s presentation. Emancipation that Debord speaks about lies in rejecting life as an only presentation and actively constructing of the situation, spectators should become actors. It is about construction of our existence, nothing else captivated us from outside (Swyngedouw, 2002). According to this statement, a self-alienated existence is one that refers to something other than its self, an installed concept. On the other hand, an authentic existence is a concept which had shaped its identity during the time by its self and refers to constructing and shaping process in the course of time.

3.1.2. Situation

Henri Lefebvre’s “critique of everyday life” and “theory of moments” and also Sartre’s theories of “Perfect moments” and “privileged situations” had had essential roles in foundation of situation concept in SI movement. Situation has two central aspects. First one is the rejection of passivity in everyday life. The construction of a situation is necessarily a collaborative action: “A moment of life concretely and deliberately constructed by the collective organization of a unitary ambiance¹ and a game of events” (Debord, 1957). Situations aim to be constructed, encounter and creatively lived moments in specific urban settings (Albright, 2003). The second aspect is refusing a situation to be an Art work. Debord in an article named “Introduction to a Critique of Urban Geography” declared that “new beauty can only be beauty of situation” (Debord, 1955). “Nothing would be more misleading ... than to think the situation as a privileged or exceptional moment in the sense of aestheticism... We can comprehend its true nature only if we locate it historically in its proper place: that is, after the end and self-destruction of art” (Agamben, 2000). All these definitions attend to express that people should leave the passivity and arrange their behaviour, friends and palaces

around themselves consciously. Any situation constructing experience requires three types of participants: the first one is a director, responsible for coordination and intervention for a specific event. The second type is participants who operate as a research team and collective project. Third group includes passive spectators rounded by the constructed situation (Barnard, 2004). The Situationists name this third group the *livers* of the situation.

3.1.3. Psycho-geography

According to Lefebvre, the SI regarded space as a social product resulted from multilateral relations instead of an empty container. Regarding this definition of space, they composed psycho-geography theory about environment’s atmosphere and Debord introduced psycho-geography as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals” (1955). “Psycho-geography demanded new forms of cartography, capable of representing states of consciousness and feeling. The Situationists thus sought to map out *unités d’ambiance*², singular places with special qualities such as the social composition of an area, or common architectural style, but the emphasis was placed more on the soft mutable elements of urban scenes” (Bassett, 2004, p. 402). Since the *unités d’ambiance* borders are of qualitative, not physical distances, redefining the concept of neighborhood is one of its uses. Neighborhoods have lost their physical borders and boundaries, and it seems very unlikely for us to rebuild those former structures again. “New psycho-geographical maps of the city can define space and environments according to peoples’ needs and emotions, rather than as the functionalist city vision of planners and architects, and of its systems requirements such as traffic and commodity circulation” (Barnard, 2004, p. 120).

3.1.4. Everyday life

“Everyday life is the measure of all things: of the fulfilment of human relations; of the use of lived time; of artistic experimentation and of revolutionary politics” (Debord, 1961). Debord declared in his book that the advent of the society of the spectacle, in Paris and every other cities, had caused poverty and destruction of genuine life (1970); and because of that, the everyday life must be the context of revolutionary transformation, not the manufactures or artists’ canvases. Everydayness is a platform on which Situationists collect their theories and technics to cause social changes in the context of the city (Bridger, 2010). In their opinion, Art has a social and political responsibility and, as an artist, we should draw people’s attention to their everyday life and reforming it in a way that they take on an influential and a decisive role in their own life. For example, daily commuting is one of the most boring and ordinary routines, although it is one of the few times in which a person has a chance in solitude and privacy to think and contemplate in modern

1. There will be a further explanation.

2. It is a Situationist definition that Kith Bassett (2004) didn’t translate it in her paper, so I use the original French term.

life. Therefore, commuting assume importance and as a significant aspect of everyday life had been studied. Since montage and collage technics are at the service of de familiarization of everydayness, it is a favorite technic for Situationists. By exchanging the context of familiar things or events, collage turns them to something unfamiliar. In such unusual conditions, we look at them from a new side of view. This technic is actually taken from Brecht's Estrangement theory. Brecht clarified his theory by the exemplification of Eskimos who describe an automobile as a crawling airplane. He asserted that for the reason of changing something too familiar and ordinary to something new, estrangement or defamiliarization process had become to an essential tool to study the everyday life. (Highmore, 2002)

3.1.5 Criticizing the Modernism

To Situationists, criticism of Le Corbusier has a special importance, because, in their opinion, Corbusier's architecture is at the service of controlling and making frameworks for social life and subsequently thought. Residential cells, removing streets, zoning and ... lead to separation and decrease in the number of social encounters. He removed every single ground with the potential of unplanned conversation and encounter (Schrijver, 2011). He followed the intellectual, cultural and even special homogenization and dictating a false image of a good house, good city and good culture. In Situationists opinion, the most important critique of modernist city is about zoning under the leadership of cars and highways for them to transfer (Bassett, 2004). Despite all these critiques, Situationist embraced the liberation potential of modernity with open arms (Swyngedouw, 2002).

3.1.6. Utopia

Situationist utopia is, indeed, an "actively lived process of consciousness taking control of our lives" (Swyngedouw, 2002, p. 162). The Situationist utopia is an existence, meant between everyday urban actions. Its purpose is to produce alternative ways of life to struggle with alienation resulted from spectacle with creativity and self-consciousness. This social figure of utopian is supported by Lefebvre's right to the city, as he spoke about the potential of city to presenting diversity in places and culture and the right of every citizen to use and enjoy this places. Situationist, on the one hand, fostered the idea of an avant-garde and extremely liberal city, while they followed using origins of traditional European city to find grounds to criticize the spiritless and barren modern city (Schrijver, 2011).

3.1.7. Unitary urbanism

Unitary urbanism (UU) is not one of the other urbanization approaches in the traditional meaning of it, but it is a critique on the all existing shapes in urban planning. "Authentic urbanism will appear when the absence of this occupation is created in certain zones" (Kotányi & Vaneigem, 1961). First of all, UU is not a doctrine of urbanism but a critique of urbanism, art, sociological passivity and dependence of land (Constand,

Jorn, Sturm, & Wyckaert, 1959). Therefore, any criticism to modernist urbanism begins by contesting the idea of intellectual superiority which leads to a social model according to which a small minority within a community are rendered active and productive of social conditions whereas the vast majority are placed in a situation of passive acquiescence (Elliott, 2009). This position of unitary urbanism likens it to the collaborative idea of urbanism and urban planner as a facilitator. "The basic practice of the theory of unitary urbanism will be the transcription of the whole theoretical lie of urbanism, detoured for the purpose of de-alienation (Kotányi & Vaneigem, 1961). Unitary urbanism is the application of Art and technology combination's theory in order to an integral construction of the environment. Unitary urbanism consists of not only creating new forms of architecture and detouring the old approaches of architecture, urbanism, poetry and cinema. In the Amsterdam declaration (1958), Situationists introduced the unitary urbanism as that unifying Art which can response to the dynamic creation of life's requirements. The second aspect of unitary urbanism is mobility, which directly relates the residents' behaviors. Accordingly, the most elementary unit of unitary urbanism is not the house, but the architectural complex. Unitary urbanism is attentive to the mental environment as well as the physical environment. "We must develop a systematic intervention based on the complex factors of two components in perpetual interaction: the material environment of life and the behaviors which it gives rise to" (Debord, 1957). In their opinion, unitary urbanism meant an urban experience produced neither by capital nor the state, but by radical-democratic politics organized by ordinary people in their everyday life (Goonewardena, 2011). The Situationist utopia has a social character. However, there are some clear recommendations about physical environment such as the "plans for rational improvement to the city of Paris" in which following items was mentioned: the underground and public gardens should be open at night, the rooftop should be open to pedestrian traffic, and street-lamps should be equipped with switches (Albright, 2003). Unitary urbanism is the device through which integration between Art and life can be achieved.

3.1.8. *Détournement*

In "A user's guide to *détournement*" (1956) it was said that *détournement* is an effective cultural weapon. The meaning of *détournement* is to revive and recapture the lost concepts through contrary use of anything which is part of spectacle's body. "Any elements, no matter where they are taken from, can serve in making new combinations" (Debord & Wolman, 1956). The "society of spectacle", wrote by Debord, is an example of literature *détournement* itself. Its sentences are manipulation of Marx, Hegel and other philosopher's sentences. For example, thesis number one is taken from Capital by Carl Marx; the word commodity is replaced with spectacle and the whole sentence found a new meaning: "In societies dominated by modern conditions of production, life is presented as an immense accumulation of *spectacles*"

(Debord, 1970, p. 10). Debord used *détournement* as an urban strategy to reveal paradoxes of spectacle's relationships. In this way, he aimed a mental transformation which leads to resolving colonization ruling over everyday life of city (Swyngedouw, 2002). At the end of "A user's guide to *détournement*", Debord talked about a perspective: "If *détournement* were extended to urbanistic realizations, not many people would remain unaffected by an exact reconstruction ... on this level, *détournement* would really make it beautiful" (1956). There are two main functions for *détournement*. "The loss of importance of each detoured autonomous element, which may go so far as to completely lose its original sense, and at the same time the organization of another meaningful ensemble that confers on each element its new scope and effect" (Nieuwenhuys, Jorn, Sturm, & Wyckae, 1959).

3.1.9. Dérive

Under the program of unitary urbanism, the *dérive* itself becomes a *détournement* of the urban environment and commuting in the city. An action that challenges the meaning of transportation, which is reaching by the fastest and shortest with less encounter possible ways, and devalues these fastest and shortest determinatives. The second function of *dérive* is to transform the environment into a laboratory for the study of the psycho-geographical effects (Albright, 2003). The aim of the *dérive* is breaking the routines of commuting in city and putting away conscious controlling based on assumptions during walking and substituting it with a spontaneous movement resulted from psycho-geographical influences of environment (Bridger, 2010). The way we choose to traverse is affected by the arrangement of urban environment translated as an atmosphere of the space. *Dérive* is the analyzing of space organization and pleasantness' or hostility it made. The resulting data can give precious information about behavioral and perceptual environment such as the level of resident's sensitivity and supervision on strangers, and customary rules which determine borders between public and private space. As a Situationist practice, *dérive* has two distinctive aspects: "first, a conscious break with habitual and purely utilitarian urban itineraries is made that allows the pedestrian a non-instrumental, more spontaneous rapport towards the material environment. Secondly, the *construction* of a new sense of place is arrived at through collective experience of the psychological-emotional traits of different sites. This second feature or result of the *dérive* has as a broader goal the production of so-called 'psycho-geographical' mappings of the urban environment" (Elliott, 2009, p. 15).

3.1.10. New Babylon

The project of new Babylon, by Constant Nieuwenhuys, had a large scale utopic perspective, based on the possibility of constructing a new town led by the idea of unitary urbanism. He designed this town from the flaneur's perspective. (Sadler, 1998). New Babylon is conceived as a dynamic space that concentrates on play and leisure activities. It is a labyrinth space, an endless

network of interconnected zones and spheres with different ambiances, its modular and endless reworking assures that one can never have the same experience twice (Swyngedouw, 2002, p. 157). Using Situationist theories in the scale of a whole town is obvious in new Babylon: internal and external labyrinths, the possibility of constant reconstruction by playing movable walls, the priority of meeting spaces such as street, accessibility to light switches etc. new Babylon's streets were built in different levels. In higher levels, they connected buildings to provide special experiences for pedestrians and in lower levels, he transferred all of the passing traffic into underground. Therefore, New Babylon has a resemblance with modernist designs of Archigram. Accurate organising in large scale and more flexibility in small scale was similar to Metabolism movement. In the shadow of technology adoration, the relationship between Constant and Debord was clear and Constant was called ex-Situationist by 1960. He was impressed by the post-war reconstruction and building technologies. In this way, Constant's mega-structures create a totality under one roof, but one that produces the same alienating conditions (Barnard, 2004). New Babylon was pioneer in cybernetics science to. The compression of space and time was understood by him. Therefore, new Babylon was built on information and communication technologies (Nichols, 2004). Constant's main goal was to find an answer to the basic questions of Situationists, social participation. He offers a radical urbanism which leads to a conscious understanding of dialectical life. People who shape their environment collectively and forming simultaneously (Elliott, 2009). More than a constant city, new Babylon is a constant practice of constructing urban space.

3.2 New situationism

Claire Doherty used the term "New Situationist" in her book "Contemporary Art: From Studio to Situation" (2004) to describe vast group of artists whose artistic experiences occur in the context and in situation, not in their studio, whose revolutionary ideas are moderated and they are not seeking for the capitalism collapse, but they are seeking for changing the way of using city without any physical change through blurring the boundaries of separation between everyday life and artistic practices and encouraging people to involve with their leaving environment in a personal innovative way. Land Art movement, Performance art, Street Art and Relational Art are known as some of new Situationist branches.

3.2.1. Walking as a performance art

Entering the human body and seeing it from inside was that incident after which separation between subject and object (like Renaissance one point perspectives and Greek amphitheatres) vanished. Impressionist artists replaced static eye with participatory eye by putting viewer inside the scene. Similar to Art, in Urbanism the act of seeing merged with the act of being seen. Since our perception of city forms along a path of contiguous observation, time gains equal importance as space. Rousseau introduced the festival as a model of total participation, opposing to the

theater where spectators and actors were completely divided.

Later, Derrida describes the new urban phenomenon and the city as the place where the spectator presents his/her self as spectacle. Accordingly, walking is an artistic method of expression in which body and space aren't detached from each other (Riza, 2017). De Certo has a similar interpretation. He describe walking in the city with phrases such as "Modern art of everyday expression", "Art of turning" and "Walking rhetoric". In his idea, the relation of walking to the city is like speaking to the language. (De Certo, 1984) He explains how the word strategy is different from tactic: cities' shapes and relationships are built by strategies implemented by governments and capitalism up to down. In fact, we live in a context of strategies we served no role in their formulation. On the contrary, new situationism is made of micro scale tactics. All we do in the individual scale such as the path we choose to walk or any other conscious and deliberate action we perform are tactics applied on urban context.

3.2.2. Relational art

The term "Relational Aesthetics" was used for the first time by Nicolas Bourriaud, French art critic, and curator, in 1996. Two years later he proposed the theory of relational aesthetic in in a book with the same name to revive the social values of Art. According to his book, relational art encompasses "a set of artistic practice which take as their theoretical and practical point of departure he whole of human relations and their social context, rather than an independent and private space" (Burriaud, 2002). He believes that an artistic situation, made in the middle of everyday life as a spatio-temporal pause outside the capitalistic relations, encourages art-consumers to participate in relational and creative (rather than economic) forms of exchange (Hancox, 2012). Relational art, as a branch of new situationism, involves developing active relationships between people and phenomena in the social context (Whybrow, 2010). *Dérive*, which is a production of art instead of consuming it, transforms our relation with city and our perception of it by blurring the boundaries between everyday life and artistic exchange. It can result in a critical view to the context at the service of creativity (Burriaud, 2002).

3.2.2. Locative media art

Locative media or location-based media (LBM) are media of communication delivers multimedia and other content directly to the user of a mobile device dependent upon their location. Technologies such as Wi-Wi or GPS¹ tracking are used to customize multimedia contents presented on the devices like mobile phone². Locative media have an approximation to the Virtual reality (VR) concept. Locative media are digital media trigger real social interactions by applying digital

data to real places. Locative media art uses locative media as its medium. It is a subset of "Interactive art" and "New media art" and discover the connection between the real and virtual world and people, place and objects. Locative media are related to the situationism as an avant-garde movement with special concerns. Both movements effort to adjust cities for citizens and convert them to active actors instead of passive spectators. Not all, but a lot of locative media projects are involve with creating situations (McGarrigle, 2009).

4. Theoretical Framework

This paper attempts to extract key points from theoretical foundation discussed here. By analyzing the literature reviewed and some Situationist cases³ studied earlier, significant features of the Situationist theory has been extracted (Figure 2-4). Through summarization and under certain titles, these features have become to some criteria and principles for the Situationist urban design. These criteria are introduced subsequently.⁴

1 . Global Positioning System

2 . Ubiquitous Computing or UbiComp is the name refers to anytime and anywhere using technologies in contrast to desktop computing.

3 . These mentioned cases including "new Babylon", as the only case designed by a member of IS, Constant Nieuwenhuys, and four case of new situationism are studied in master's thesis of the author, available in <https://thesis2.ut.ac.ir/thesis/UTCatalog/UTThesis/Forms/Search.aspx>. Also there are some charts in it, explaining the process of analyzing and extracting criteria wrote in theoretical framework.

4 . The presentation style of theoretical framework section and titles are taken from (Bahrainy, 2009). This book is available only in Persian.

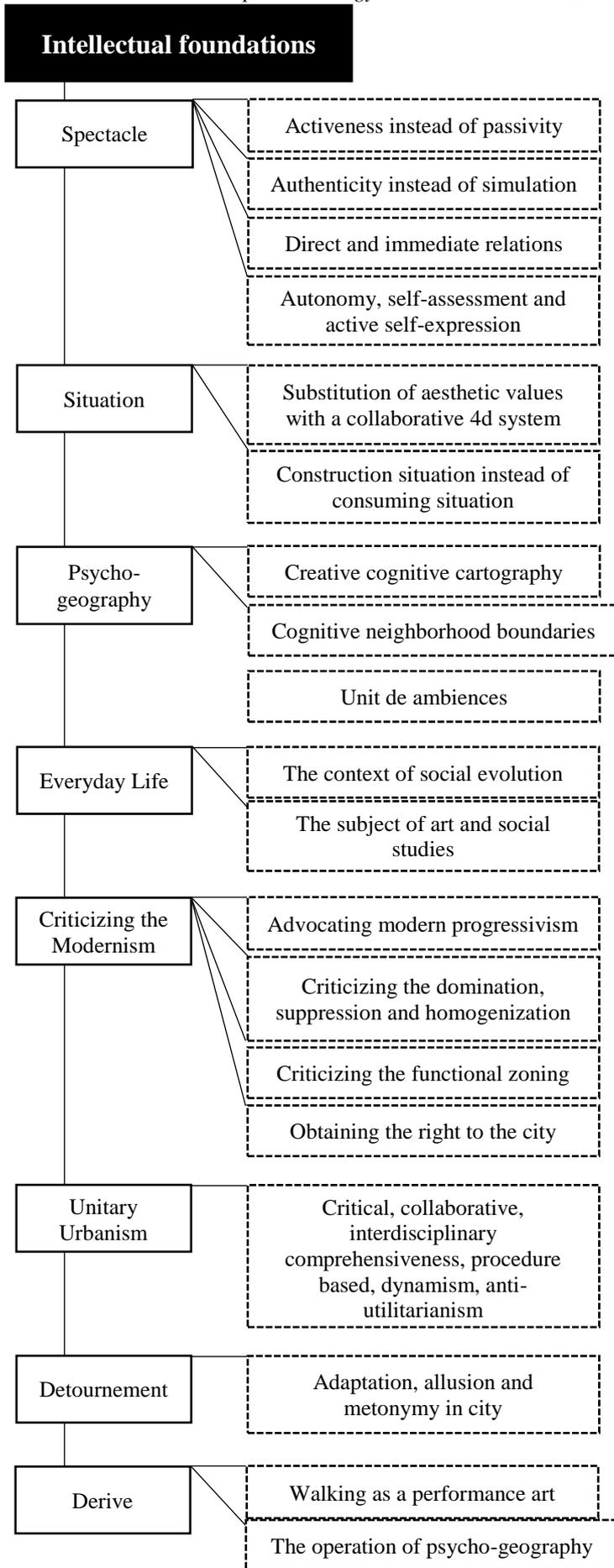


Fig. 2. Summarization of Situationism International's theories

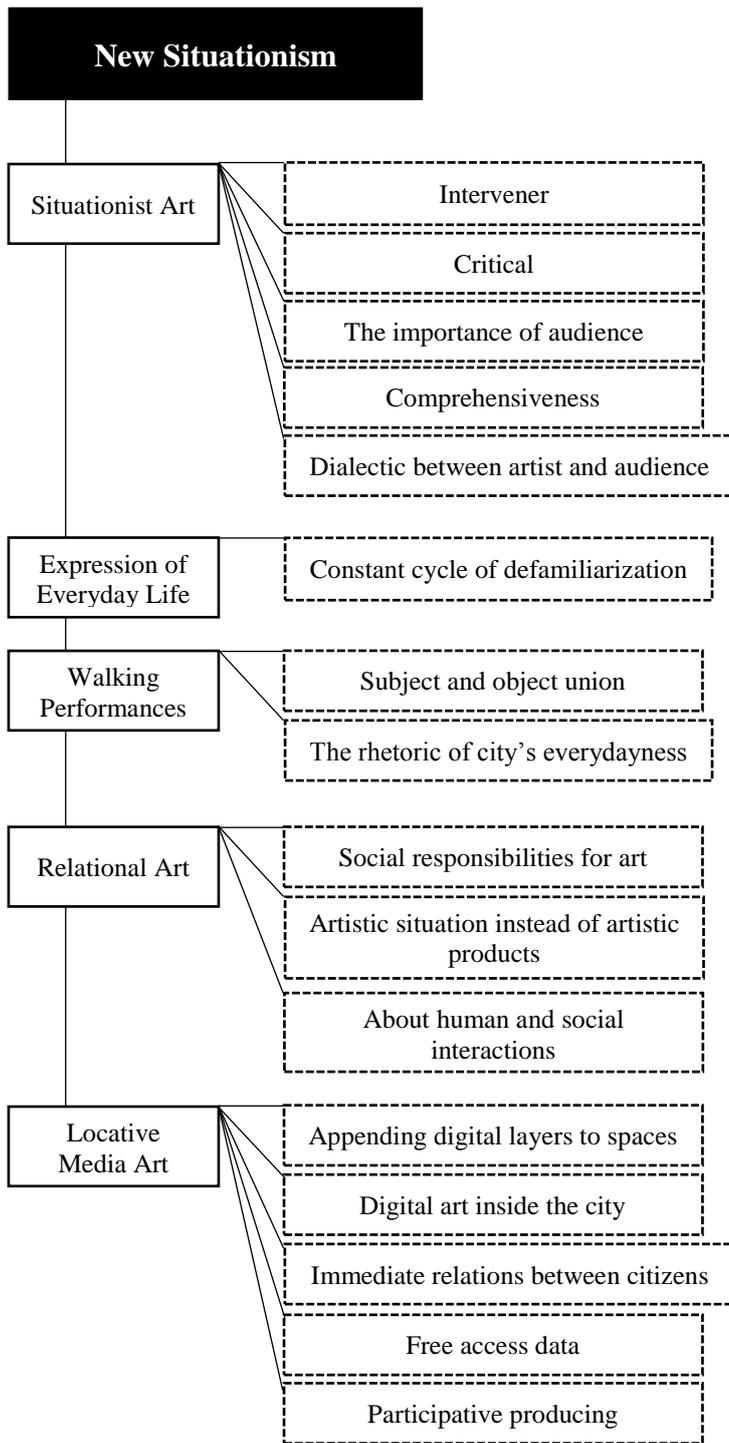


Fig. 3. Summarization of Situationism International's theories

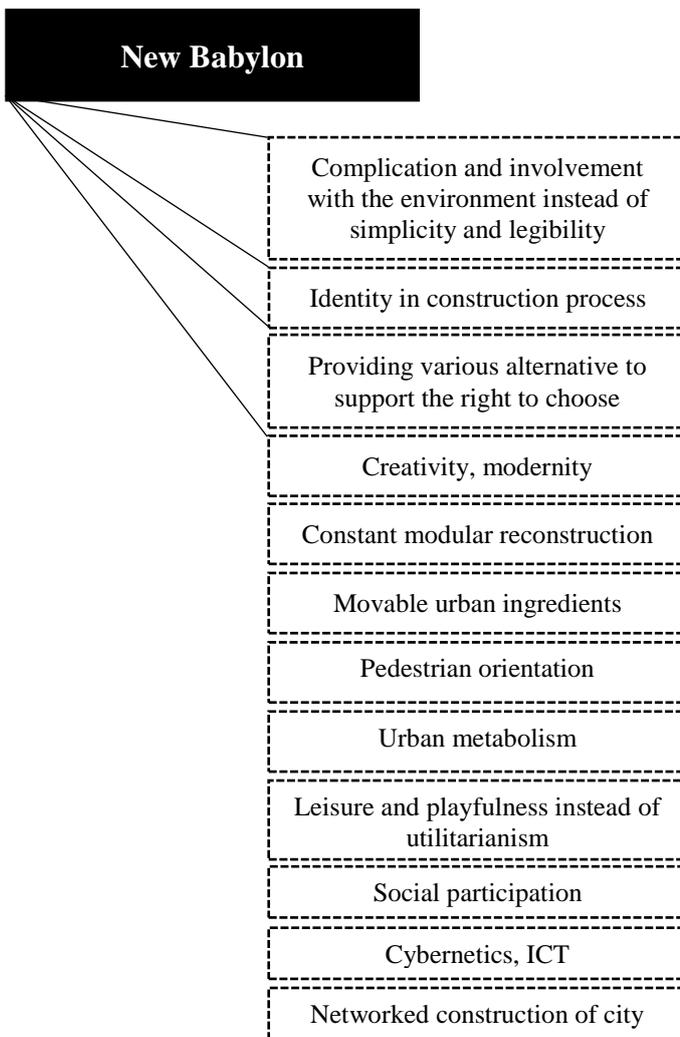


Fig 4. Summarization of situationism International's theories

4.1. Design principles

1) Dynamism

The Situationist city hosts various changing events, thus the body of such city should be considered and designed as a floating existence rather than designed with one bold plan (Gary, 2011). The prevalence of practices such as Performance art and Installation art in the urban context shows the high potential of cities for creative usage if they have space and arena suitable for expression and presenting. To provide for this need, most of the detailed decision should be remained for users to be taken.

2) Flexibility

The requisite of dynamism is flexibility, either in details or entirety. A flexible place should be open and contiguous in the floor and has a phenomenological point of view in designing details which let the users to arrange urban furniture variously and define the usage of them. For instance, a single furniture can act as a sit, lecture platform or an exhibition stage for art works.

3) Variety (Right to choose)

Variety is the guarantee of more choices. Lefebvre believes that we should define city as the place of contrasts and contradictions demonstration. Variety in

details and entirety of urban space increases the amount of choices we have and raises the possibility of discovering a desirable place for every taste. Therefore, instead of moving along homogenization, designers should follow creating dynamic, creative and anti-hegemonic public places and challenging power structures.

4) Complexity

Simplicity and being predictable of urban spaces decrease the level of involvement between people and their environment and soon it will be boring and unappealing. Complexity in details and in whole prevent everyday atmosphere to prevail over urban spaces. "Melinda Milligan has identified what she calls locational socialization, through which one's active involvement with a place generates shared meanings" (Southworth & Ruggeri, 2011). Hiding parts of space, break and rotation, and ambiguity in detail's design are examples of complexity in urban space.

5) The possibility of subjective expression

The value a city set for its pedestrian users tells about how much freedom they have to express themselves. Lefebvre believes that we shouldn't seek convergence in citizen's opinion like what Habermas has suggested in communicative action theory; but we should give all

citizens the right of contribution asking and intervention in their own living environment (Elliott, 2009). Therefore, urban spaces should give citizens the possibility of expressing their own subjectivity.

6) *Designing boundaries of public and private realm*

Indeterminacy between public and private realm controls people's behavior in a restrictive way. To illustrate, consider public spaces which landowners undertake to provide for public, instead of getting permission of high density construction; but by tricks such as repellent furniture, rough and sharp surfaces, fences, guards and annoying close surveillance, they disappear the crowd (Margaret, 2011). If the Transformation of public space to private space is designed, it brings a quality resulted from proper visual penetrance and designed walls of public with respect for private realm.

7) *Network collaboration*

Participation in Situationist urbanism is not advocative but it is peer-to-peer and very similar to the collaborative communication, a different approach from traditional approaches of collaboration in urbanism. The role of digital instruments is to consider the possibility of recording and sharing personal experiences without intermediation of an authority. They allow the experts to establish public access frameworks which anyone can participate in completing it, according to one's personal attitude. Crawford (1999) calls this new vernacular attitude to urbanism "everyday Urbanism", a practice that challenge the formal and mainstream practice of urban design. (Hou, 2011)

8) *Procedure based identity*

Identity is a running process concept in Situationist urbanism. Debord declares in thesis number 74 that history "can be nothing other than self-production of the living; living people becoming masters and possessors of their own historical world" (Debord, 1970, p. 29). Michel De Certeau in his paper, "Walking in the city", illustrates the point that contemporary cities have built and identified based on continuous reconstruction not based on historical background (De Certeau, 1984). Accordingly, instead of searching the history of cities and traditional methods of construction for citizens' identity, we have to find it in participation in constructing process. For instance, in New Babylon, it is the enjoyable process of shaping surrounding environment that matters not only the final product. Smith¹ declares that the only way to face the consequences of the globalization is producing local values.

9) *Avant-gardism*

Situationists were always seeking for fulfilling emancipatory potentials lied in modernity, while they were opposed to the modernism manifestation. New Babylon's designing, as the only model designed by one of the SI's member, was extremely novel and founded on

technological foundations (Schrijver, 2011). New Babylon was very futuristic in Cybernetics; Constant had comprehend time-space compression which was the result of fast transit and machine facilities, so construction and developing of New Babylon was on the basis of ICT² (Nichols, 2004). Therefore, using modern methods is an essential feature in Situationist urbanism.

10) *Relational*

The subject of Situationist urban design is human relations and generally society, more than any physical issue. Additionally, Situationists regarded to the urbanism as a unifying art which serves for everyday lives of citizens. Therefore, the Situationist urbanism has a very close relationship with relational art.

11) *Creativity*

Creativity is a vital and fundamental element of Situationist urbanism process, because every new creative product becomes routine and creativity is the fuel of this endless cycle.

12) *Surprising*

The principle of surprising arouses people's enthusiasm for environment exploration by adding excitement to the process of environment perception. as a result, there will be more involvements of people with surrounding environment.

13) *Nakedness*

Nothing is concealed in Situationist urbanism. Everything is showed by its reality without any mask. The inelegances are exposed to public sight to be criticized. For example, Situationist urbanism desires to penetrate inside of urban fabrics and reveal the truth of city which is covered by luxurious crusts.

14) *Adaptation (détournement)*

Inclusion of artistic concepts used in literature, philosophy and... as an adaptation in an urban art can help the content enrichment of city. Situationist urban design uses contents which refers to historical, political, and artistic events to express, criticize or devalue a specific notion in particular time and location.

15) *Capability of continuous reconstruction*

Cities have been changing consistently by their inhabitants who have different desires in an ever changing modern world. Increasing citizens' share of forming urban spaces requires the possibility of continuous reconstruction for them. They should be able to change their living environment by their desires. For this purpose, constant offered modular construction in New Babylon.

16) *Network nature*

The Situationist city has a network characteristic, both in content and in procedure. Its collaborative procedure of design is nonlinear and encompasses a collection of relationships and intercommunications between people by network characteristic of the opportunities of computer

1. Michael Peter Smith

2. Information and Communication Technology

technologies¹ (Nichols, 2004). In content, whole city is built upon a complex network of pedestrian connected ways and labyrinths.

4.2. Composing elements of city form

In the Situationist city physical borders of neighborhoods are replaced with psychological boundaries. Situationists divide city to unités d'ambiances based on psychological boundaries which connect with public transportation system in association with urban spaces and facilities as land marks.

4.3. Transportation system

Retaking the spatial assets of city from cars and allocating them to pedestrians is one of Situationists' priorities. Due to essential role of digital world in citizens' everyday lives, the characteristic of street is changing from accessibility to amusement. A concept which is very close to the concept of "third space", expressed by Edward Soja (1996). Therefore, the emphasis is placed on the continuous pedestrian movement in connection with urban spaces and public transportation.

4.4. Land use

Situationists have been strongly opposed with functional zoning in city. Additionally, because of their anticapitalistic background, they were against occupation of urban edges by the vitrines of commercial activities and malls more than anything. Their suggestion is a combination of mixed uses in penetrable urban units which evolve around recreational, leisure and cultural activities as the economic and social catalyzer for local development.

4.5. Density

Improving human relationships is the ultimate goal of Situationists. Due to the lack of social encounters being supported, the SI doesn't encourage low densities. For the same reason, they don't support high densities which create unpleasant environment to live in.

4.6. Relation with nature

Natural environment in cities are part of design tools in order to creating situation. It has to be a context, showing changes in the cycle of time, autumn trees in one time and leafy trees full of the fragrance of life make different characters for the same place.

4.7. Scale

Situationists prefer small walkable scale capable to be managed by local system. Bigger areas should be divided up into connected minor segments. In the executive dimension, interventions are of small scale and tactical instead of strategy.

4.8. Development framework

In Situationist urbanism a qualitative development with the least physical changes is preferred because new constructions don't have required human qualities and it takes time to gain these qualities.

4.9. Relationship between designer and user

Advances made in the ICT have caused a paradigm shift in the participation concept and geographic data producing. The Situationist city is based on open source urbanism rules, such as collaborative producing and innovative designing, and it is related to the ICT technologies and focused on sharing with others (Baibarac, 2016). The role of the designer in Situationist urbanism is like an artist or a facilitator in a project in which data transferring is made collaboratively, as a dialectic between the designer and the user, an equal Producer-producer relationship².

4.10. Financial and administrative dimensions

Since in Situationists' attitude the solution of globalization's consequences, such as homogenizations and eliminating national differences, is to produce local values, they prefer local scale and very close to the project's beneficiaries decision making to encounter hegemony in societies. The exemplar is autonomous neighborhoods with independent resources of income.

1. The point is emphasis on word network instead of space which is a separate environment with boundaries.

2. Instead of an unequal producer-user relationship which is the common form in modernism.

Table 1
Summarization of design principles

Indicators	Explanation
Design principles	Dynamism Flexibility Variety Complexity <i>The possibility of subjective expression</i> <i>Designing boundaries of public and private realm</i> Network collaboration Procedure based identity Avant-gardism Relational Creativity <i>Surprising</i> <i>Nakedness</i> Adaptation (détournement) Capability of continuous reconstruction Network nature
Composing elements of city form	psychological boundaries Unités d'ambiances Public transportation Urban space
Transportation system	Public transportation Continues pedestrian routs Streets as third space
Land use	Opposed to functional zoning Mixed use Small scale commercial buildings Recreational and leisure activity as the central function
Density	Opposed to low density
Relationship with nature	A tool to create situation
Scale	Small scale is preferred Dividing large units into smaller ones
Development framework	Qualitative development
Relationship between designer and user	open source urbanism collaborative design urban designer as a facilitator or an artist producer-producer relationship
Financial and administrative dimensions	Independent local governing

4.11. Local considerations

Due to some fact it is not inaccurate to claim that Situationist urban design can be compatible with every context. The first subject should be considered is requirements of Situationist urban design. The fundamental components of Situationist urban design are ICT and also public cooperation. Existing high speed internet in most countries including Iran, fulfills the first requirement. The second one is a variable affect by many factors such as cultural and religious context. Flexibility which is an inseparable part of Situationist urban design character makes it possible to adjust this theory with every social identity. Physical measured taken by Situationist urban design is of small scale, retrievable and consequently inexpensive and therefore, accomplishable even with limited financial resources. As a research, we have carried out a data gathering and designing project with the participation of volunteer citizens who provided us some digital information on a mobile based application and also some artist who designed a two kilometer route based on those information.

5. Conclusion

Situationist International organization had a short life, about fifteen years. However, its influence on artistic movements is evident, especially in the last two decades. This suggests that there is a potential in the movement that empowers their idea to use as a vitality stimulus in urban design. The effort of getting close their philosophical ideas to practical instructions has led to some design principles. Regarding to our present knowledge some of these principles and rules are beneficial and some of them are inappropriate. In brief, some weaknesses and strengths are suggested.

Strengths are as follows: Compatibility with local values despite being avant-garde; Special attention to collaborative design and direct intervention of beneficiaries in design and implementation procedure; Focusing on social dimensions of urbanism; Consideration of creativity and art in the context of city and looking for identity. Weaknesses can be summarized as follows: Disagreement between members and inconsistency in urban theories; lack of a comprehensive theory and standard model to present instead of criticized modern samples; Radicalism and political aspects being bold;

The threat of unbridled individualism and lack of attention to women, children and elderly.

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