# Architecture and Play

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> After all, it was modern poetry, for the last hundred years, that had
> led us there. We were a handful who thought that it was necessary to
> carry out its program in reality, and in any case to do nothing else.

> Guy Debord, *Panegyric* (1989)

In girum imus nocte et consumimur igni—We Go Round and Round in the Night
and Are Consumed by Fire—the long Latin palindrome used by Guy Debord as
the title for one of his last films, can also serve to characterize the urban play tac-
tics of the Situationist International.[1] As the great Dutch historian Johan
Huizinga noted in a book that was a key source for this group, but whose role is
all but completely ignored in recent historical writings, the palindrome is in fact
an ancient play form that, like the riddle and the conundrum, "cuts clean across
any possible distinction between play and seriousness."[2] Debord seems aware of
this when he notes, somewhat cryptically, that his title is "constructed letter by
letter like a labyrinth that you cannot find the way out of, in such a manner that
it renders perfectly the form and content of perdition"—a remark that can be in-
terpreted in many ways but that recalls the phenomenon of "losing oneself in the
game" described so well by Huizinga himself.[3] Certainly, of all the *détournements*
for which Debord is justly famous, this one seems best suited to convey the
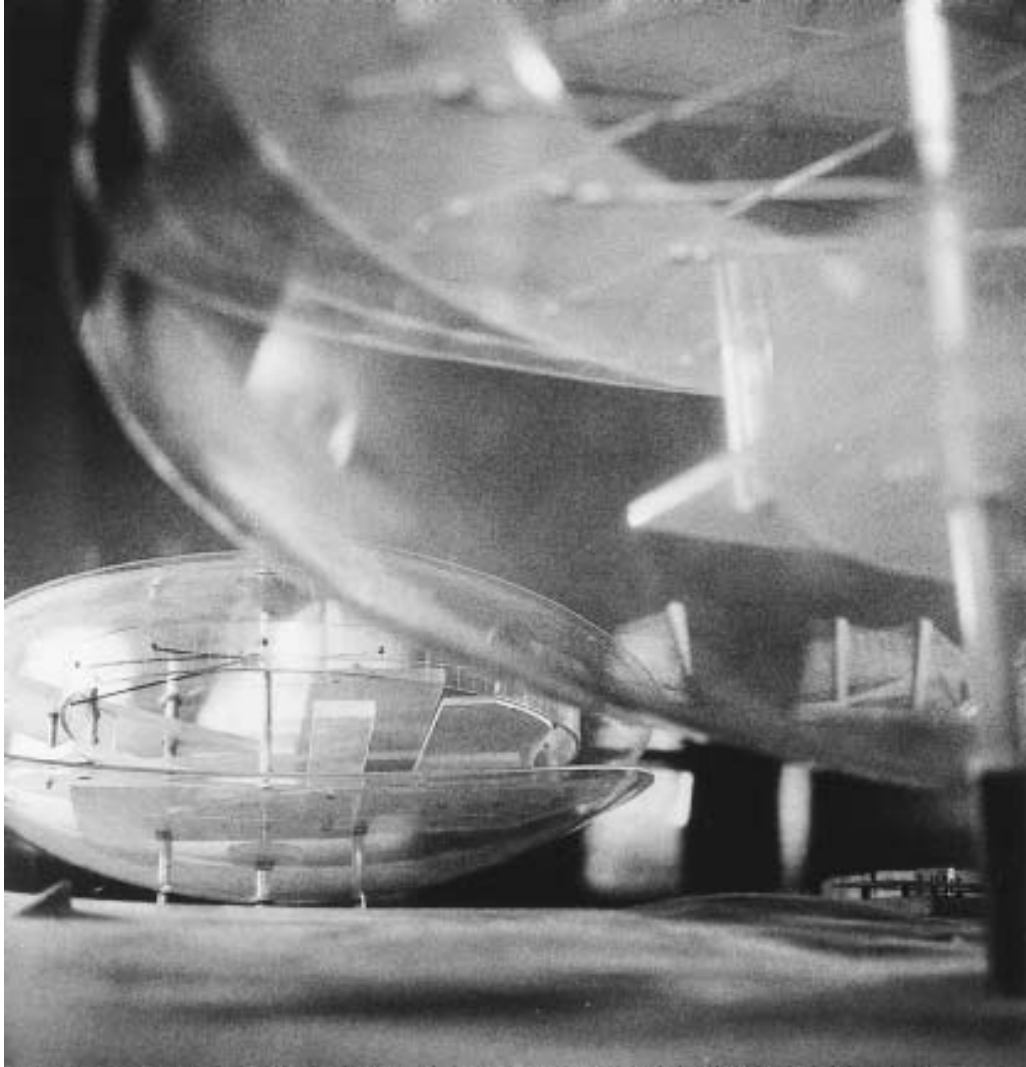
Constant, *New Babylon,* 1958.

iconoclastic spirit of the SI, a movement of great ambition and influence, whose reflections on the city, the spectacle, and everyday life have ensured it a vital place in the art and politics of the last forty years.

In what follows, I would like to explore the play element in the activities of three key protagonists around the time of the group's founding in 1957, namely Debord himself, the Italian environmental artist Giuseppe Gallizio, and the Dutch painter Constant Nieuwenhuys, whose models for a future city called New Babylon vividly expressed the principles of unitary urbanism underlying the group.[4] More specifically, and in the spirit of the palindrome, I would like to show how each of them radicalized Huizinga's theory of play into a revolutionary ethics that effectively abolished any distinction between play and seriousness, or between art and everyday life.

One of the favorite play forms engaged in by the SI and its predecessor organization, the Lettrist International, was the *dérive,* the art of wandering through urban space whose special mood is well conveyed in the palindrome's darkly romantic meaning. The *dérive*'s closest cultural precedents would have been the dadaist and surrealist excursions organized by Breton in 1925, such as the one to the church of Saint-Julien-le-Pauvre. However, Debord was careful to distinguish the *dérive* from such precedents, emphasizing its active character as "a mode of experimental behavior" that ultimately reached back to romanticism, the baroque, and the age of chivalry, with its tradition of the long voyage undertaken in a spirit of adventure and discovery. In Paris this kind of urban roaming was characteristic of Left Bank bohemianism, where the art of drifting was a favorite way of cultivating that feeling of being "apart together" that Huizinga described as characteristic of play.[5] A vivid record of this time and place is Ed Van der Elsken's book of photographs, which recorded some of the favorite haunts of the lettrists.[6] Later some of these images would find their way into Debord's poetry and films.

Central to the *dérive* was the awareness of exploring forms of life radically beyond the capitalist work ethic, as seen in the famous graffiti incitement, "Ne travaillez jamais" (Never work), made by Debord in 1953 and reproduced in the SI's journal with the caption "minimum program of the situationist movement."

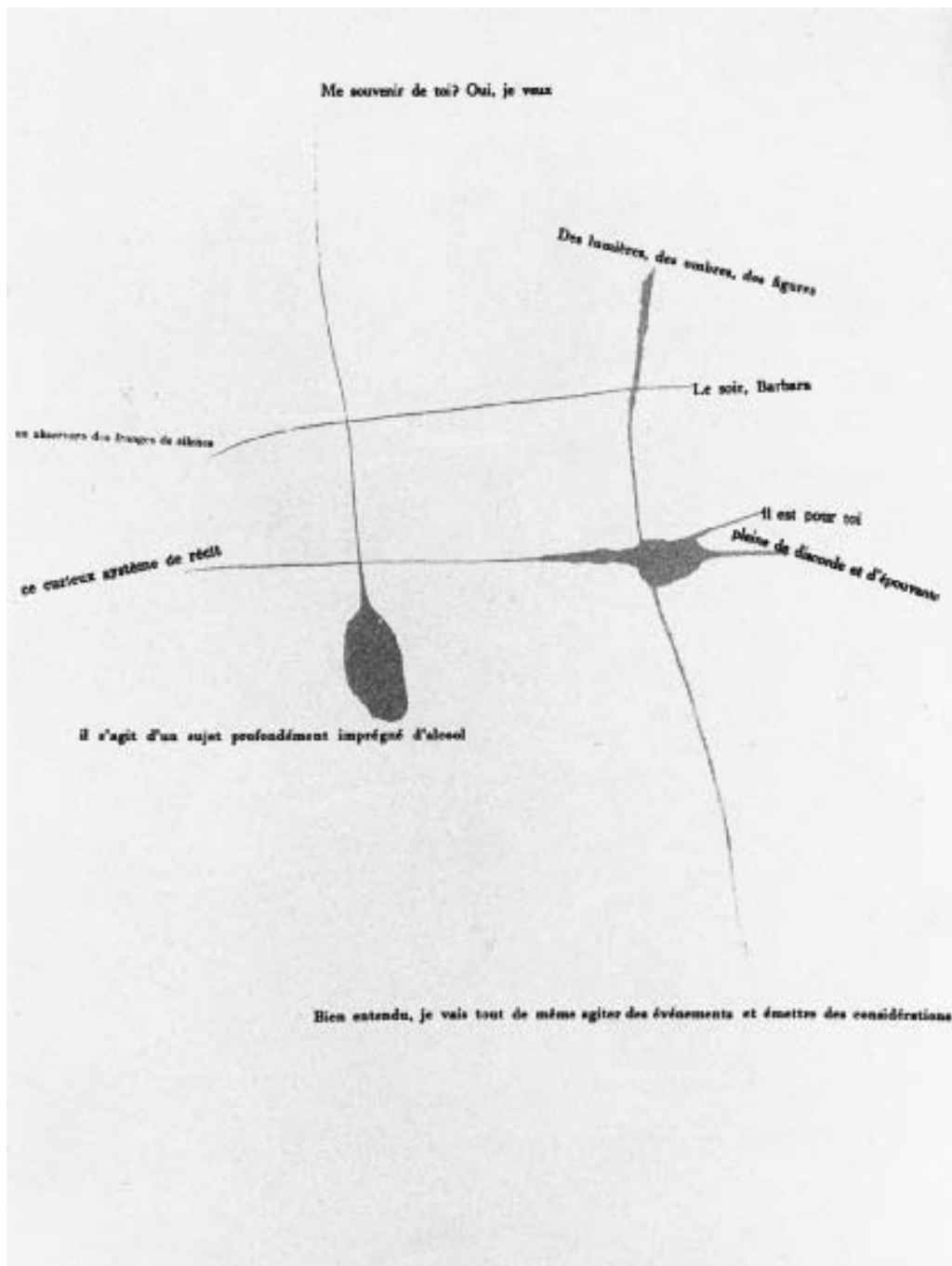Ed Van der Elsken, page from *Love on the Left Bank,* 1957.

Another fine example of such street philosophy is the lettrist flier showing Debord and his friends next to the revolutionary slogan of Saint-Just, "La guerre de la liberté doit être faite avec colère" (The war for freedom must be waged angrily). Both recall Huizinga's lively description of the itinerant sophists of ancient Rome, whose seditious propaganda would lead to Emperor Vespasian's banishing all philosophers from the city.[7]

A key source of information on the *dérives* is a book of poetry entitled *Mémoires,* composed by Debord and the painter Asger Jorn in 1957, which evoked the activities of the Lettrist International.[8] The dominant technique, consisting of Jorn's drippings and splashes of color, over which Debord scattered his own literary and visual fragments, was evidently intended to minimize the amount of labor and handicraft characteristic of a "serious" work. In this sense, *Mémoires* is a radically antiproductivist work, or, more precisely, an antiwork, whose discursive antiphonal form reflected the *dérive*'s emphasis on collective play. (Jorn, it should be noted, had already experimented with similar techniques in his word paintings with Christian Dotremont in the late 1940s, and somewhat similar letter poetry could be found in the works of the lettrists Gil Wolman and Isidore Isou.) The eloquent improvisation of textual fragments that makes up the first page—where allusions to some of Debord's favorite themes, such as time passing, love, war, and drinking,[9] are all underlined with the witty ceremonial statement, "je vais quand même agiter des évènements et émettre des considérations" (I will anyway discuss some facts and put forward some considerations)—is typical of the lyrical tone constantly hovering between farce and seriousness that Huizinga described as characteristic of the play spirit.
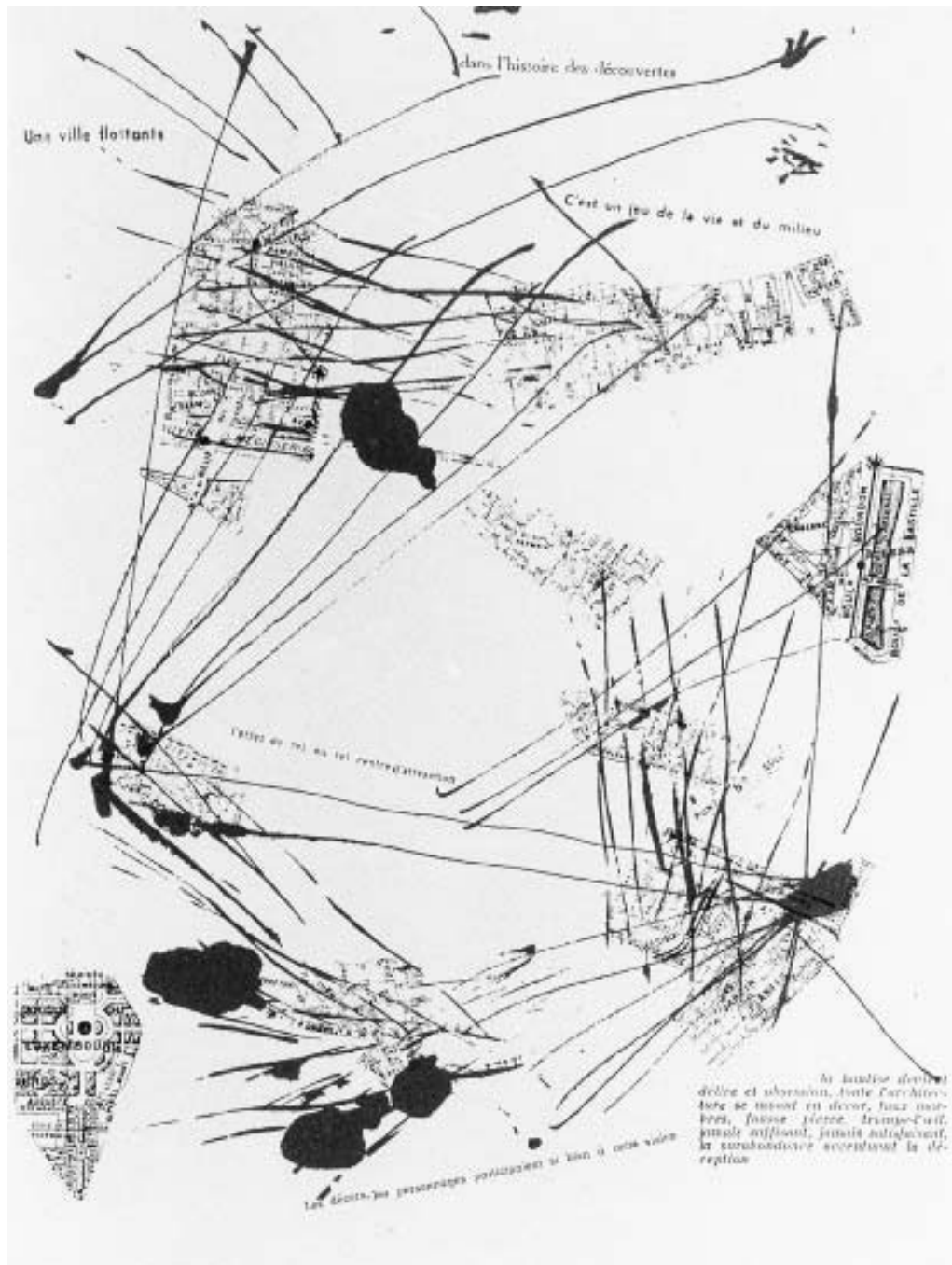
In their use of recycled images, the following pages of *Mémoires* exemplified a second play tactic theorized by Debord in the early 1950s: *détournement,* or the creative pillaging of preexisting elements.[10] About halfway into the book, beginning in the fall of 1953, fragments of city plans begin to appear. On one page, the various parts of the plan of Paris are most likely related to the written account of a *dérive* that appeared in the Belgian journal *Les lèvres nues.*[11] On another, the focus is on the Contrescarpe region, celebrated by the lettrists for its "aptitude for play and forgetting."[12] Both pages exemplify the mythmaking turns described

Lettrist International leaflet, 1954.

Me souvenir de toi? Oui, je veux

Des lumières, des ombres, des figures,

Le soir, Barbara

en akerrors des franges de silence

ce curieux système de récit

Il est pour toi

Pleine de discorde et d'épouvante

il s'agit d'un sujet profondément imprégné d'alcool

Bien entendu, je vais tout de même agiter des événements et émettre des considérations

Asger Jorn and Guy Debord, page from *Mémoires,* 1958.

Asger Jorn and Guy Debord, page from *Mémoires,* 1958.
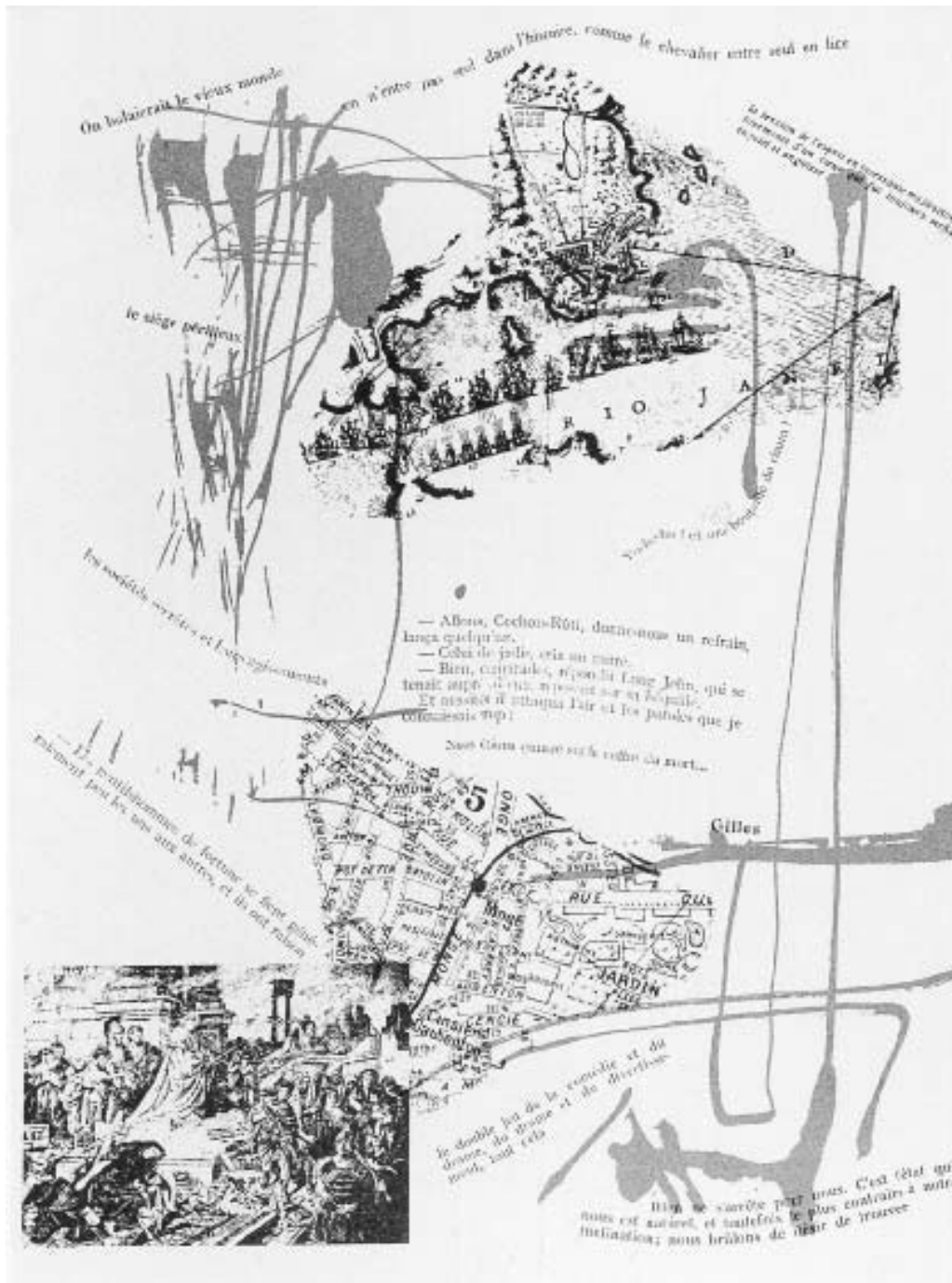
Asger Jorn and Guy Debord, page from *Mémoires,* 1958.

by Huizinga as typical of play.[13] Among these is the tendency to exaggerate and embellish actual experience and invest surroundings with personality, as seen in the phrase "une ville flottante" (a floating city), possibly alluding to the Île de la Cité.[14] Also characteristic is the tendency toward extravagant self-praise, as in the phrase "Rien ne s'arrête pour nous. C'est l'état qui nous est naturel . . . nous brûlons de désir de trouver" (Nothing ever stops for us. It is our natural state . . . we burn with the desire to find), and the playing at being heroes and warriors. Indeed, one of the most remarkable features of these pages is the agonistic tone, as seen on the same page, where a plan of the Contrescarpe region is juxtaposed against an identical surface in reverse representing a battle scene in the Americas, the literary fragments including "le siège périlleux"(the perilous siege) and "On balayerait le vieux monde"(We would wipe away the old world), with other comments probably referring to the urban renewal projects denounced by the lettrists in this district.[15] This warlike tone is in fact a recurring mode of address throughout *Mémoires.*[16]

Debord's best-known and widely reproduced psychogeographies of Paris, also dating from this period, belong in the same family as *Mémoires* and should be read in a similar vein. Both enact a fluctuation between spatial and temporal registers: the isolated fragments form complete and self-enclosed entities, while the red vectors, much like Jorn's drippings, suggest forces of movement and "passional" attraction. This sort of temporalization of space was a key situationist tactic and a distinctive quality of the *dérive,* which aimed to resist the reifying tendency to spatialize physical surroundings by means of the player's anti-objectifying stance.[17] The erotic overtones of the two titles, of which the second, *Discours sur les passions de l'amour,* was appropriated from a famous essay by Pascal, underscored the irreducibility of the *dérive,* and of pleasure in general, to the productivist imperatives of bourgeois living.

One source offered by Debord for the *dérive* was the *Carte du pays de Tendre,* an imaginary representation of the Land of Love devised as an aristocratic pastime by the seventeenth-century noblewoman Madeleine de Scudéry. Like *The Naked City,* it also charted a "passional terrain"—the erotic theme suggested also by its strange resemblance to the female reproductive organs.[18] In Debord's case,
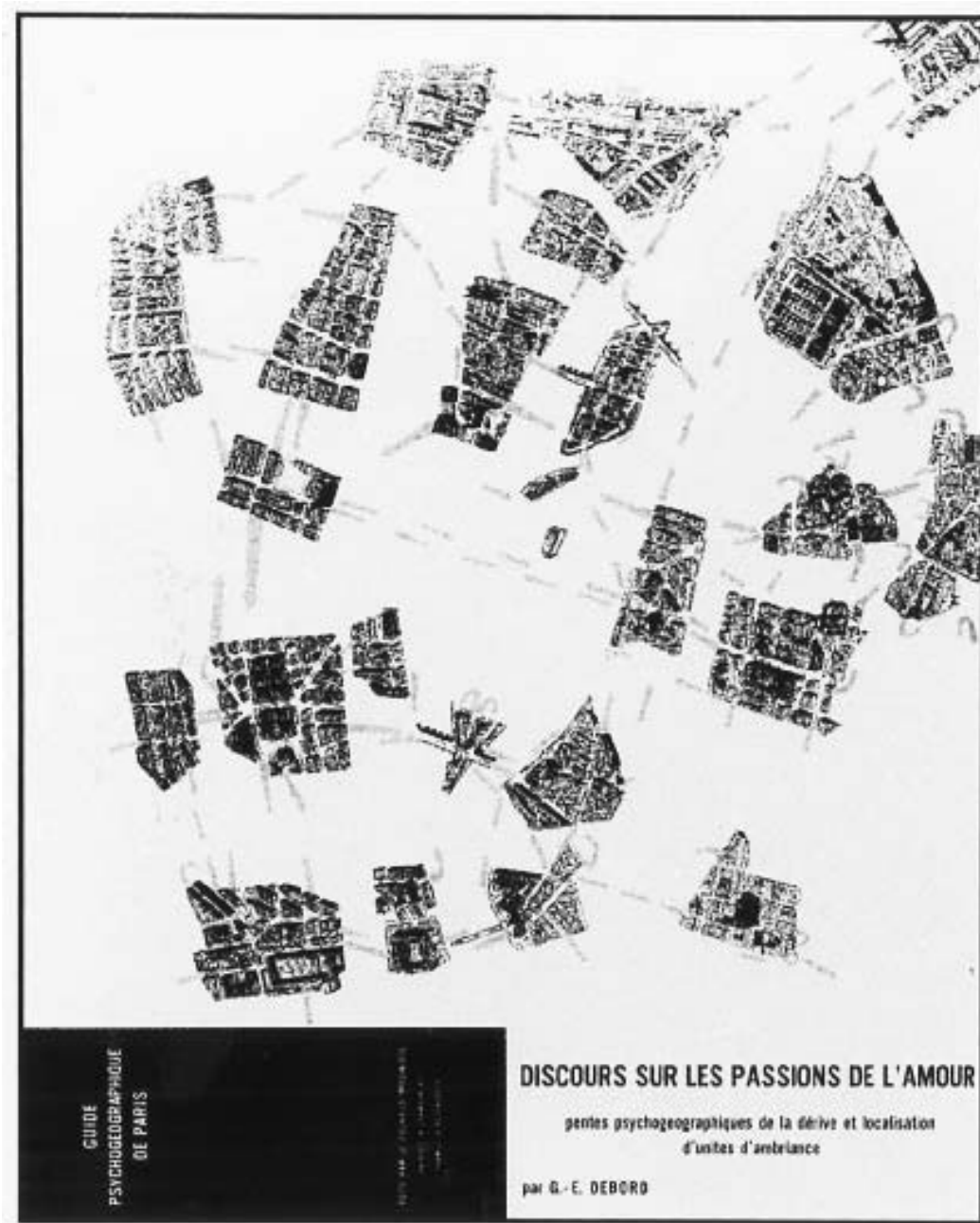
Guy Debord, *Discours sur les passions de l'amour,* 1956.

however, the elaborate narrative that accompanies the *Carte du pays de Tendre* is replaced by a much more realistic urge to map actual urban sites, including, as he would say, "their principal points of passage, their exits and defenses."[19]

This revolutionary idea of pleasure was a constituent feature of the psychogeographical "research" that these maps were supposed to exemplify, and which, as Kristin Ross notes, entailed a "careful survey of the residual and interstitial spaces of the city in a systematic search for elements that might be salvaged from the dominant culture, and, once isolated, put to new use in a utopian reconstruction of social space."[20] The understanding of city space as a contested terrain in which new forms of life had no proper place but could only assert themselves in a provisional way can also be seen in the flier announcing "A New Theater of Operations in Culture," which juxtaposed new methods of military aerial survey against an array of programmatic terms related to the higher goal of "constructing situations." It is necessary at this point to mention the sociopolitical transformations of Paris during these years, which witnessed an increased policing of city space under de Gaulle and the wider phenomenon known as "internal colonization" as seen in the massive displacement of poor populations into new belts of grimly functionalist housing projects at a safe distance from the city center. It is not by chance that many of the areas included in Debord's psychogeographies were sites of political battle, including the overwhelmingly North African neighborhood of La Huchette, where the SI was headquartered.

The first attempt actually to construct a situation was Gallizio's *Cavern of Anti-Matter.* Made entirely of his so-called industrial paintings—long rolls of painted cloth made collectively with the help of rudimentary "painting machines" and sold by the meter on the market square—this complete microenvironment was designed in close collaboration with Debord, who played a much greater role than is generally assumed (in fact, the event was orchestrated by Debord with Gallizio a sometimes uncomprehending bystander). The goal of the *Cavern* was to merge art with everyday life in a move complementary to the *dérive*'s elevation of the quotidian realities of city space. The source of this idea was again Huizinga's description of the "overvaluation" of art, which he saw as the main cause for its increasing remoteness from everyday concerns.[21]

Pinot Gallizio showing his industrial paintings in Alba, Italy, 1960.

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The *Cavern* proposed an opposite process of "devaluation," an immersion of art in the everyday, which was symbolized by the use of painting as clothing and urban decor. The fact that Gallizio was an amateur who dabbled equally well in archaeology and chemistry only served to intensify the *Cavern*'s attack on professionalism and the institution of the art gallery.

The opening event recalled an early scientific demonstration, complete with staged explosions showing off the pyrotechnical possibilities of Gallizio's newly invented resins. The ludic tone of the whole proceeding could also be seen in the invitation card, which promised to illustrate "the encounter between matter and anti-matter," and whose mock-scientific tone recalls Huizinga's definition of the ludic element of science as the tendency toward "perilous" theorizings.[22] The reference in this case was to the theories of anti-matter developed by the English physicist Paul Adrien Maurice Dirac and the Italian mathematician Enrico Severi. The *Cavern*'s neofuturist tone was also apparent in the use of sound machines that would rise to a high pitch as one approached the walls of the room, as well as the deployment of perfumes and moving lights. The ludic reconversion of technology, suggested by the very idea of industrial painting, reflected a positive faith in industry's liberating potential, quite similar in fact to Benjamin's description of the loss of aura resulting from mechanical reproduction. In both cases, the power and destiny of technology to become an instrument for human emancipation was asserted against its actual use for opposite ends. As Debord put it, "this society is moved by absurd forces that tend unconsciously to satisfy its true needs."[23]

The *Cavern*'s challenge to the institution of the art gallery would have gone further, and perhaps taken an unpredictable turn, if the SI had been allowed to mount a group exhibition planned for the Stedelijk Museum in Amsterdam a few months later. The installation, as seen in a diagrammatic plan that is its only surviving evidence, would have turned a wing of the museum into a two-mile-long obstacle course culminating in a tunnel of industrial painting. At the same time, a series of real operational *dérives* were to take place in downtown Amsterdam, where teams of situationists would have drifted for three days communicating with each other and the museum space with radio transmitters.[24]

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Pinot Gallizio, *La caverne de l'anti-matter,* Galerie René Drouin, Paris, 1959. Gallizio is second from the right.

Plan des structures du labyrinthe non-aménagé.
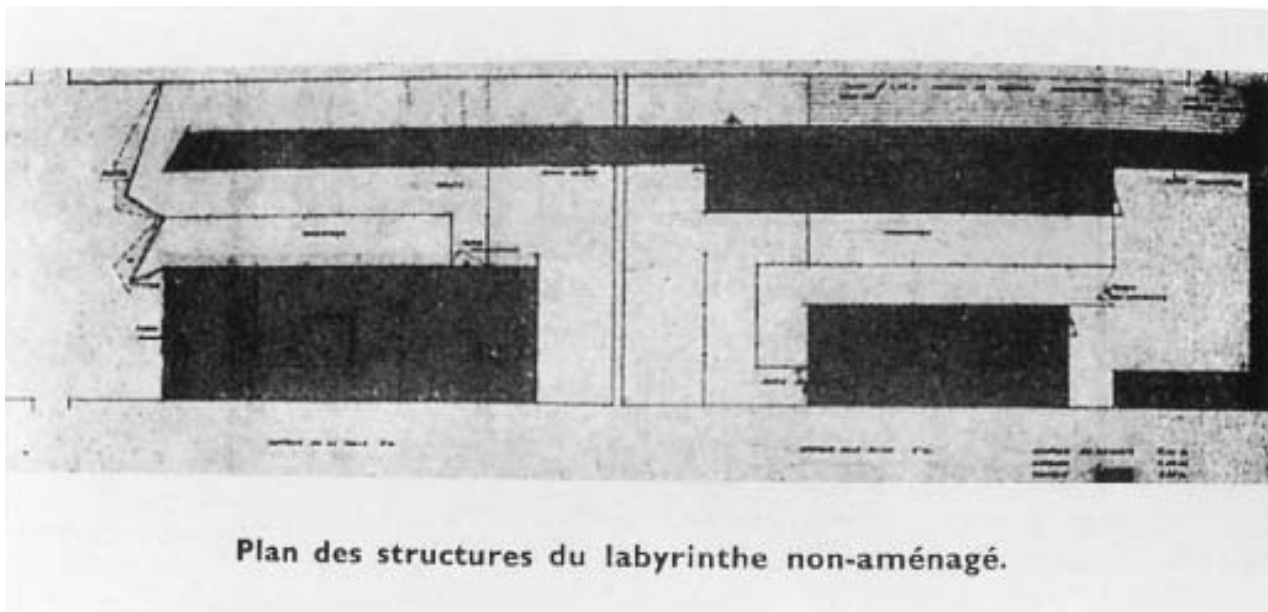
Plan for an exhibition at the Stedelijk Museum, Amsterdam, 1960. From *Internationale situationniste* 4 (June 1960).

Nowhere was the mirage of a civilization liberated from work more evident, however, than in Constant's *New Babylon,* whose title, attributed to Debord, evoked the material abundance made possible by automation as well as the anti-Christian morality that animated the group.[25] This single attempt to work out the technical, structural, and sociopolitical outline of a situationist architecture had its origins in Constant's own evolution from painter to sculptor. This process began with the large and impressive *Ambiance de jeu* (1954), which for the first time moved to the horizontal plane and began to address issues of three-dimensional space; continued with a series of geometric explorations like *Structure with Curved Planes* (1954), which already indicates a search for lightness and dynamism in its displaced corner supports; and culminated in the series of dynamic neoconstructivist works such as *Suspended Spiral* (1958) and *Nébuleuse mécanique* (1958), whose tensile system of cables and steel elements provided the basic syntax for Constant's first practical application in *Nomadic Encampment*. This latter was a flexible shelter whose lightweight and transportable elements were supposed to serve a Gypsy community that Constant befriended during a stay in northern Italy. From here, Constant moved directly into the development of his large steel-and-Plexiglas structures, lifted off the ground and offering a multilayered and potentially extensible system of construction. The first was called *Yellow Sector,* a title that reflects Constant's aversion to the more homelike and bourgeois connotations of "neighborhood." Like most of the other models, it was organized around fields of movable prefabricated elements arranged randomly to emphasize their dependence on changing needs. The guiding idea was what Constant called "the principle of disorientation"—a deliberate confusion of spatial hierarchy through obstacles, incomplete geometries, and translucent elements. Aside from designating certain areas as especially suitable for ludic activities, the absence of any functional zoning or separation of public and private space reflected a desire to multiply the variability of the space—somewhat as Cedric Price would do a few years later with his *Fun Palace* (1964), where not only the walls but also the floor and roof elements were to be fully movable.[26]
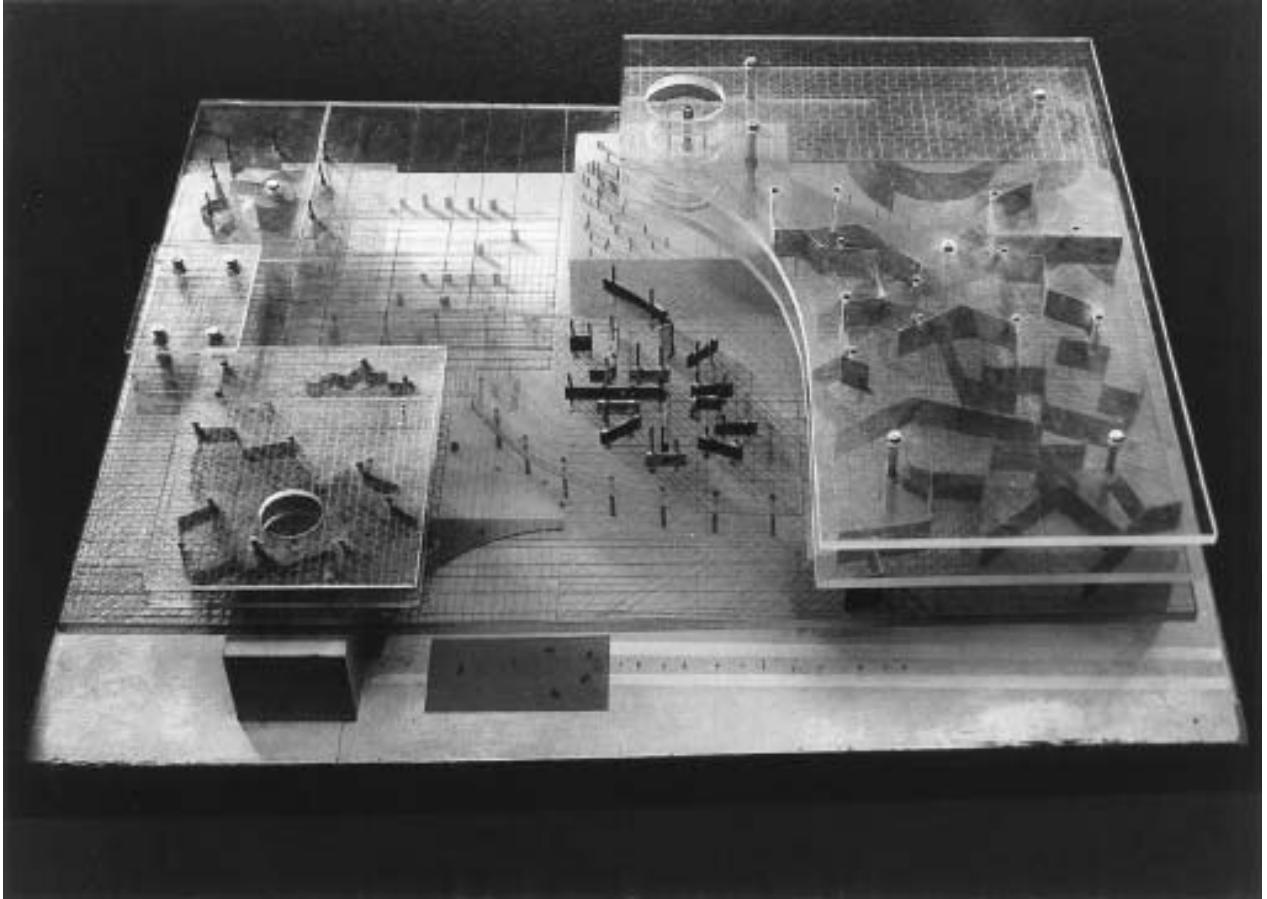
The exotic *Oriental Sector* that followed shortly after, along with the *Ambiance de départ,* explored the range of atmospheric effects that could be achieved

Constant, *Ambiance de jeu,* 1954.
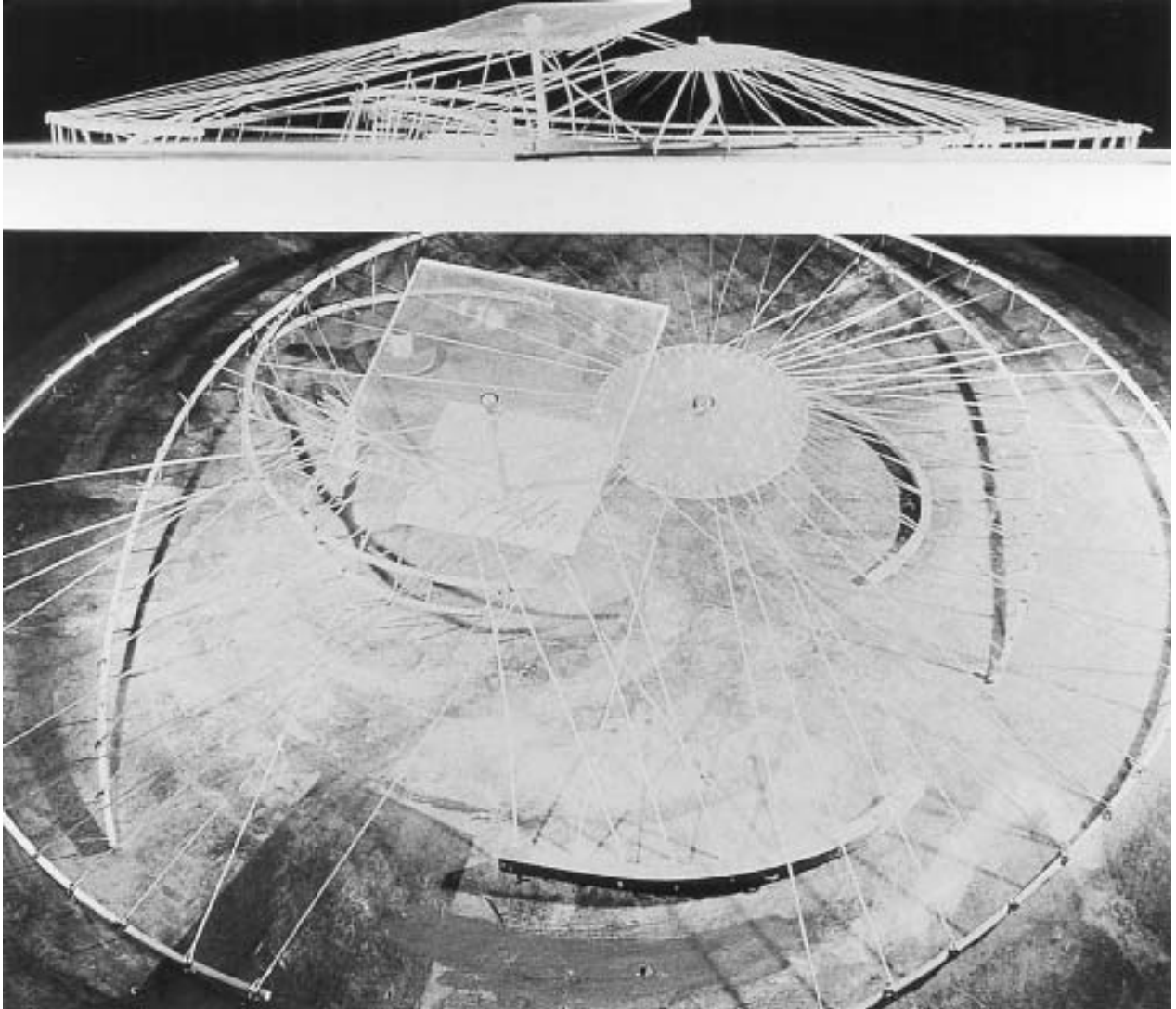
Constant, *Nomadic Encampment,* 1958.

Constant, *Oriental Sector,* 1959.

within this basic formal syntax. Both works recall the hedonistic vision of a situationist city advanced by Gilles Ivain (Ivan Chtcheglov) as early as 1952: a series of city quarters designated according to different moods, and in which the principal activity of the inhabitants would be a continuous *dérive*.[27] Constant described these models as examples of an "urbanism intended to bring pleasure." In an essay significantly entitled "A Different City for a Different Life," he noted:

> We require adventure. Not finding it any longer on earth, there are those who want to look for it on the moon. We opt first to create situations here, new situations. We intend to break the laws that prevent the development of meaningful activities in life and culture. We find ourselves at the dawn of a new era, and we are already trying to outline the image of a happier life.[28]

The science fiction theme implied here is best seen in the series of oyster-like space units called *Spatiovore,* which vividly express the uprooted and nomadic life of the "New Babylonians," free to roam and alter their surroundings at will. Liberated from work, no longer tied to fixed places of habitation, relieved of the oppressions of the family structure, the citizens of this new community would be free to abandon themselves to the *dérive* and the play spirit.[29]

On a larger scale, New Babylon presented itself as a wide-mesh, decentered network of connecting sectors, superimposed over a system of rapid transportation routes. As Ohrt notes, the most likely precedent for such a scheme would have been Alison and Peter Smithson's 1958 competition entry for central Berlin, which offered a similar arrangement of elevated pedestrian platforms and walkways. At the same time, New Babylon gave form to the notion of the *tissu urbain* developed by the philosopher Henri Lefebvre in his utopian descriptions of an urban civilization beyond the old distinction between city and countryside.

The similarities between New Babylon and other megastructural fantasies of the 1960s, such as those of Archigram and Metabolism, are worth pursuing. Certainly New Babylon shared with them a fascination with technology and a positive faith in the power of architecture to stimulate new behavior—two
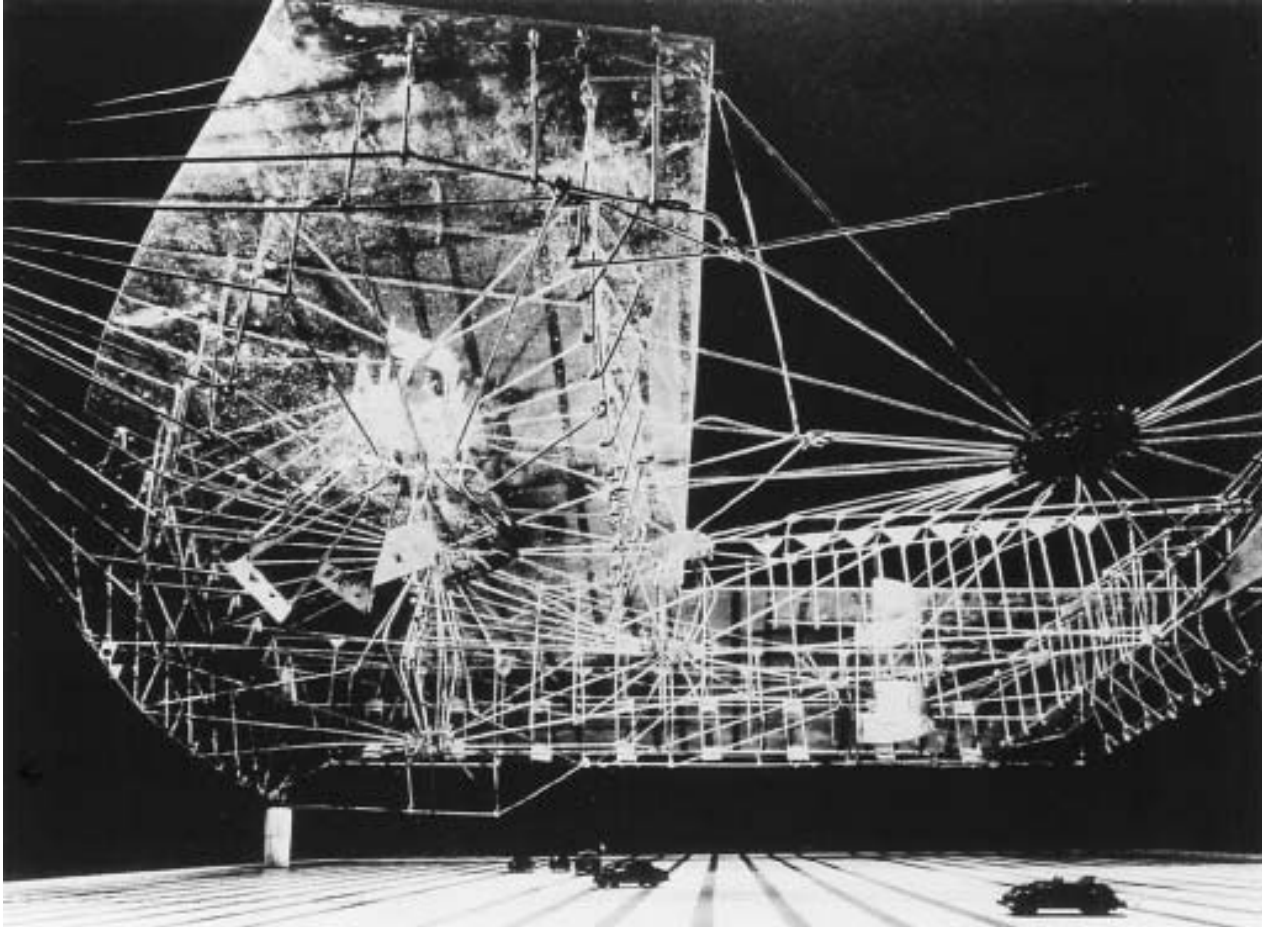
Constant, *New Babylon,* 1958.

aspects that made it an easy target for criticism, especially in view of the eventual assimilation of the megastructural theme within the commercial real estate speculations of the 1970s and 1980s. Moreover, as several other situationists were quick to point out, its own nature as a romantic prefiguration meant that it was sure to be "recuperated" and turned into a mere "compensation" for society's shortcomings.[30]

Against this eventuality, the so-called second phase of the SI, following Constant's resignation in May 1960, showed that another direction lay open for the extension of play tactics into highly politicized behavior, as seen in the urban poetry of the graffiti, the wild architecture of the barricades, and the *détournement* of entire city streets in May '68.[31] While the role of the SI in these events is still disputed, it is clear that many of them were inspired by its play spirit and its capacity, in Huizinga's terms, to "express a formidable seriousness through play."[32]

To conclude, three general remarks. First, Huizinga's ludic philosophy was only one of many elements that fed into the SI's urban practices; one must also consider its critique of postwar consumer culture and its multiple connections with other cultural and political manifestations in France and elsewhere—a subject developed by Simon Sadler, among others, in his recent book *The Situationist City*. Second, it is no less important to elucidate the SI's complex relations with Marxist theory, especially Debord's readings of Lukács's critique of reification.[33] A theorization of the phenomenological structure of play, in this sense, might help to bridge the gap between the SI's so-called first and second phases, a division still strongly reflected, unfortunately, in the exclusive focus of recent historical writings on either the artistic or the political dimensions of the movement.[34]

Third, and finally, it is essential to stress the agonistic drive that animated the urban theories and practices of the SI. This suggests a more general reading of the Latin palindrome with which I began this essay, in addition to its function as a literary play form and poetic figure of the *dérive*. "We go round and round in the night and are consumed by fire" recalls, in fact, Renato Poggioli's classic description of the agonistic moment of the avant-garde, the point of self-immolation reached when, as he put it, "in its febrile anxiety to go always further," it reaches a point where it ignores even its own "catastrophe and perdition," welcoming this

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Rue Gay–Lussac, May 10, 1968.

self–ruin as "an obscure sacrifice to the success of future movements."[35] The point could not have been made better than by Debord himself, who, in another statement recalling the palindrome's cyclical form, wrote: "All revolutions enter history and history rejects none of them; and the rivers of revolution go back to where they originated, in order to flow once again."[36]

NOTES

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1. A version of this paper was delivered at the conference "Reconceptualizing the Modern: Architectural Culture, 1945–1968," Harvard Graduate School of Design, April 24–25, 1998. Research for this paper was made possible by a grant from the French Ministry of Culture, Délégation aux Arts Plastiques. A special thanks to Jean-Paul Flamand, Daniel Dobbels, Alice Debord, Sarah Williams Ksiazek, and Diane de Ravel for their helpful comments and assistance. The palindrome is commonly attributed to the Roman orator Sidonius Apollinare, who used it to describe the arabesques formed in the air by those notoriously blind insects, moths, circling around a lit candle at night. Recent writings on the Situationist International are too numerous to be listed here, but see Libero Andreotti and Xavier Costa, eds., *Situationists: Art, Politics, Urbanism* (Barcelona: ACTAR, 1996); *October* 79 (Winter 1997), special issue on Guy Debord and the SI, edited by Thomas McDonough; and Gianfranco Marelli, *L'amara vittoria del situazionismo* (Pisa, Italy: BFS Edizioni, 1996). Most recently, see Simon Sadler, *The Situationist City* (Cambridge: MIT Press, 1998), and Mark Wigley, *Constant's New Babylon: The Hyper-Architecture of Desire* (Rotterdam: 010 Publishers, 1998). The best general reference text in English is still Ken Knabb, ed. and trans., *Situationist International Anthology* (Berkeley: Bureau of Public Secrets, 1990). On the SI's urban practices, see Thomas Levin, "Geopolitics of Hibernation," in *Situationists: Art, Politics, Urbanism.*

2. Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston: Beacon Press, 1990), 110. While the importance of Huizinga's writings for the SI is often noted, no effort has yet been made to examine it in detail. Two recent books on the SI, Sadie Plant's *The Most Radical Gesture: The Situationist International in a Postmodern Age* (London: Routledge, 1992) and Anselm Jappe's *Debord* (Pescara, Italy: Edizioni Tracce, 1992), for example, contain no mention of Huizinga, one of the few acknowledged sources of the SI. See in particular Guy Debord, "Architecture and Play," reprinted in Libero Andreotti and Xavier Costa, eds., *Theory of the Dérive and Other Situationist Writings on the City* (Barcelona: ACTAR, 1996), 53–54. According

to Debord, Huizinga's "latent idealism and narrowly sociological understanding of the higher forms of play do not diminish his work's basic worth." In fact, "it would be futile to want to find any other motive behind our theories of architecture and drifting than a passion for play," adding that "what we must do now is change the rules of the game from arbitrary conventions to ones with a moral basis." A year before this article appeared in *Potlatch* 20 (May 1955), André Breton praised Huizinga's work in *Medium* 2 and 3 (February and May 1954) and linked it to various surrealist games. See Mirella Bandini, *La vertigine del moderno: percorsi surrealisti* (Rome: Officina Edizioni, 1986), 152ff.

3. Huizinga, *Homo Ludens,* 12 and passim. A suggestive discussion of the player's anti-objectifying stance and play's "total mediation of form and content" is Hans Georg Gadamer's in *Truth and Method* (New York: Crossroad, 1986), 91–113. See also Roger Caillois, *Les jeux et les hommes—le masque et le vertige* (Paris: Gallimard, 1967), and Giorgio Agamben, "In Playland: Reflections on History and Play," in *Infancy and History: Essays on the Destruction of Experience* (London: Verso, 1993), 65–88.

4. Gallizio is often incorrectly referred to as "Giuseppe Pinot Gallizio." Pinot is short for Giuseppe.

5. Huizinga, *Homo Ludens,* 12.

6. Ed Van der Elsken and André Deutsch, *Love on the Left Bank* (Haarlem: Verenigde Drukkerijen, n.d.). See also the recollections of an LI member in Jean-Michel Mension, *La tribu* (Paris: Allia, 1999).

7. Huizinga, *Homo Ludens,* 153.

8. Guy Debord and Asger Jorn, *Mémoires* (1957; Paris: Jean-Jacques Pauvert aux Belles Lettres, 1993).

9. "Me souvenir de toi? oui, je veux," "Le soir, Barbara," "pleine de discorde et d'épouvante," "il s'agit d'un sujet profondément imprégné d'alcool."

10. See Guy Debord and Gil Wolman, "Methods of Détournement," in Knabb, ed., *Situationist International Anthology*, 8, and "Détournement as Negation and Prelude," in ibid., 55–56.

11. This was a weeklong drift around Christmas of 1953. All the places mentioned in the account (including the Île de la Cité, Les Halles, the Samaritaine department store, and the Contrescarpe district) are shown on this page of *Mémoires.* See Guy Debord, "Two Accounts of the Dérive," in Andreotti and Costa, ed., *Theory of the Dérive,* 28–32.

12. "Position du Continent Contrescarpe," in *Les lèvres nues* 9 (November 1956), 40.

13. See especially "The Elements of Mythopoiesis," in Huizinga, *Homo Ludens,* 136–146.

14. *Une ville flottante* is also the title of a book by Jules Verne on the steamboat used to lay the telegraph cable across the Atlantic in 1867.

15. "Position du Continent Contrescarpe," 40.

16. Debord also designed a board game entitled *Le jeu de la guerre* (Paris: Société des Jeux Stratégiques et Historiques, 1977). See also his reflections on war in *Commentaires sur la société du spectacle* (Paris: Editions Gérard Lebovici, 1988).

17. See Joseph Gabel, *False Consciousness: An Essay on Reification* (Bristol, UK: Blackwell, 1975), 148 and passim.

18. In *Les lèvres nues* 5 (June 1955), 28, an anonymous writer notes the similarity, which would have been consistent with Madeleine de Scudéry's naturalist philosophy. In the *Carte du pays de Tendre,* the River of Inclination leads from the town of Budding Friendship toward the uncharted territories of Love above. It divides the Land of Reason on the right, dominated by the Lake of Indifference, from the Land of Passion on the left, stretching out toward the Forest of Madness. On *The Naked City,* see also Tom McDonough's perceptive comments in "Situationist Space," reprinted in this volume, 241–265. Another likely source for *The Naked City* would have been the erotic novel of Jens August Schade, *Des êtres se rencontrent et une douce musique s'élève dans leurs coeurs* (Paris: Editions Gérard Lebovici, 1991), describing the aimless wanderings of the libertine, constantly falling in and out of love and unable to keep a fixed course. Schade's novel was first published in French in 1947 and was widely read in Debord's circle.

19. Guy Debord, "Theory of the Dérive," in Andreotti and Costa, eds., *Theory of the Dérive,* 26.

20. Kristin Ross, "French Quotidien," in Lynn Gumpert, ed., *The Art of the Everyday: The Quotidian in Postwar French Culture* (New York: New York University Press, 1997), 22.

21. Huizinga, *Homo Ludens,* 158–172.

22. Ibid., 203–204. See also Mirella Bandini, *L'estetico e il politico: da Cobra all'Internazionale Situazionista 1948–1957* (Rome: Officina Edizioni, 1977), 170–181, and the many letters from Debord to Gallizio in the Gallizio archive, Museo Civico di Torino.

23. Debord, "Architecture and Play," 53.

24. See "Die Welt als labyrinth" in *Internationale situationniste* 4 (June 1960), 5–7.

25. On New Babylon, see Jean-Clarence Lambert, ed., *Constant, New Babylon: art et utopie* (Paris: Cercle d'Art, 1997), and now Mark Wigley, *Constant's New Babylon: The Hyperarchitecture of Desire.* As Roberto Ohrt notes in *Phantomavantgarde: Eine Geschichte der Situationistischen Internationale und der modernen Kunst* (Hamburg: Edition Nautilus, 1990), the title was also a likely reference to the 1929 film by Kosinzev and Trauberg, *Nowi Wawilon,* on the

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Paris Commune, that moment of utopian transformation presented by the SI as "the only realization of a revolutionary urbanism to date." See *Internationale situationniste* 12 (September 1969), 110.

26. See Levin, "Geopolitics of Hibernation," 128.

27. Gilles Ivain, "Formulary for a New Urbanism," in Andreotti and Costa, eds., *Theory of the Dérive,* 14–17.

28. Constant, "A Different City for a Different Life," translated in this volume, 95–96.

29. See Constant, "La révolte de l'Homo ludens," in Lambert, ed., *Constant, New Babylon,* 127–158.

30. See, in particular, "Critique de l'urbanisme," *Internationale situationniste* 6 (August 1961), 6, translated in this volume as "Editorial Notes: Critique of Urbanism," 104; "Now, the SI," *Internationale situationniste* 9 (August 1964), reprinted in Knabb, ed., *Situationist International Anthology,* 135–136. Other critiques of Constant are in "Révolte et récupération en Hollande," *Internationale situationniste* 11 (October 1967), 66, and "L'avant-garde de la présence," *Internationale situationniste* 8 (January 1963), 17, translated in this volume as "The Avant-Garde of Presence," 142, 144.

31. On the SI and May '68, see René Viénet, *Enragés et situationnistes dans le mouvement des occupations* (Paris: Gallimard, 1968), and Pascal Dumontier, *Les situationnistes et mai 68: théorie et pratique de la révolution (1966–1972)* (Paris: Editions Gérard Lebovici, 1990).

32. Huizinga, *Homo Ludens,* 145.

33. See Jappe, *Debord,* 30–48.

34. See my "Leaving the Twentieth Century: The Internationale Situationniste," *Journal of Architectural Education* (February 1996).

35. Renato Poggioli, *The Theory of the Avant-Garde* (Cambridge: Harvard University Press, 1968), 26.

36. Guy Debord, *Panegyric* (London: Verso, 1991), 25.