

# Wilderness Urbanisms as a Collaborative Design Pedagogy

DAVID TURTURO

Texas Tech University

**Keywords:** Wilderness, Urbanism, Collaboration, Pedagogy, Collage, Mixed-media, Flâneuserie, Situationism

**Wilderness Urbanisms is a comprehensive design studio that collaborates to combine rich urban sites with the pursuit of architectural aura. This paper explores the theoretical foundations that inform the Wild-Urbs curriculum: sources from urban, environmental, and literary studies. Concise histories of wilderness and urban subjectivity contextualize the use of mixed-media collage as a primary medium for exploration. Specific techniques are described to motivate working across architectural scales and to encourage colleagues to become agents of the city as a social contract.**

“...Wildness has no goal, no point of liberation that beckons off in the distance, no shape that must be assumed, no outcome that must be desired. Wildness, instead, disorders desire and desires disorder. Beyond the human, wildness spins narratives of vegetal growth, viral multiplication, dynamic systems of nonhuman exchange.”  
Jack Halberstam<sup>1</sup>

Desiring disorder and spinning narratives are doubtfully the provocations we assume for architectural education, but in the following pages I'll indicate that Halberstam's remarks are not so peripheral as they seem. Wilderness Urbanisms (or Wild-Urbs) is a methodology that diverges from traditional practice-oriented comprehensive building education and instead yields rich possibilities for a vibrant expanded field. This methodology is pedagogical in that its primary objective is to develop self-discovery, self-identification, and self-realization for a student within a community setting. In other words, the methodology is more focused on the socio-cultural development of the individual as a member of society than it is on the development of technical skills. In this way, the Wild-Urbs pedagogy is a more general paradigm than it is a particular project.

Wilderness Urbanisms fosters the design of countless comprehensive architectural projects for a synthetic new world condition. As an advanced design studio, the assignments incorporate a critical urbanist ideology alongside mixed-media representation requirements, allowing new models to emerge

organically as part of a collaborative design process. To present the case for Wild-Urbs, I will first explore how the term *wilderness* has shifted from romantic to decolonial connotations, offering compelling new parallels between post-humanism and architectural innovation. Second, I will present the course outline, currently in its fourth iteration, as well as key tenets, terms, and strategies. Third, I will contextualize the wilderness urbanisms paradigm within an interdisciplinary design theory context, notably that of the situationists' so-called *unitary urbanism*. Then, finally, I will share some student projects that I believe indicate the potentials and limitations of wilderness urbanisms as a paradigm, especially at advanced levels of education.<sup>2</sup>

What defines the Wild-Urbs paradigm on the most basic level are two fundamental tenets: First, that the rapid recourse to existing urban conditions motivates architectural inquiry that is contextually, intellectually, and socially engaged. Second, that mixed-media representations (including both haptic and digital experimentation) help students to discover an aura that is uniquely their own and to strengthen their design versatility.

## INTO THE WOODS:

“The second and third generation of settlers had somehow lost their nerve. Things were not going well. These children were in ‘grave doubt’ about what the great errand had been... a divinely inspired social solidarity in the face of great adversity, the ‘possession of land without being possessed by it.’” Catherine Ingraham<sup>3</sup>

How do memories of architectural fabric emerge through found material in a disorienting context? How do we recreate the familiar with fragments and imperfect material to find order in a wildered-state? What is the wilderness? What is the urban? And why are they being pressed together?

The primary theoretical drive of Wild-Urbs is that the urban and the wild are not as different as they seem. Many authors, in literary criticism especially, have noted the transformation of wilderness definitions from a pre-modern thing to be avoided, feared, or dreaded—the traditional image of sublime nature—to a late-19th century romantic re-conception of the





Figure 1. Wild-Urbs Group Work, 2012. David Turturo.

wilderness as a frontier for exploration, nostalgia, and desire. The leading postmodern theorist of the wilderness, William Cronon, made this observation in his 1982 paper "The Trouble with Wilderness," where he contrasted the European sublime concept of "bewilderment" or terror... [of] places on the margins of civilization where it is all too easy to lose oneself in moral confusion and despair..." and a distinct late 19th century American frontier mentality that designated "sites whose wild beauty was so spectacular that a growing number of citizens had to visit and see them for themselves."<sup>4</sup> After drawing

this distinction, Cronon then argues that the sublime and the frontier conceptions of the wilderness melded together in the 20th century, comprising a distinctly European-American romanticism towards the wilderness. He discusses the inherent problem with such a development,

"...wilderness came to reflect the very civilization its devotees sought to escape... elite urban tourists and wealthy sportsmen projected their leisure-time frontier fantasies onto the American landscape and so created wilderness in



their own image... The myth of the wilderness as ‘virgin,’ uninhabited land had always been especially cruel when seen from the perspective of the [Native Americans] who had once called that land home... Once set aside within the fixed and carefully policed boundaries of the modern bureaucratic state, the wilderness lost its savage image and became safe: a place more of reverie than of revulsion or fear. Meanwhile, its original inhabitants were kept out by dint of force, their earlier use of the land redefined as inappropriate or even illegal.”<sup>5</sup>

This policing to remove and prevent indigenous bodies from accessing their land is the evidence for what Cronon calls the commonality between the romantic conceptions of wilderness and the postmodern concept of politically-administered territories: their shared constructedness. In short, the sublime, the frontier, and the administrative all conceptualize the wild as a nothing less-than human, as something constructed, controlled, and qualified by men. Following Cronon’s assessment of this constructedness, all three designations fit neatly into the increasingly broad category that we call urban. Urban in this sense does not mean city but has to do more with the territorial processes of urbanization, which conceive the world not in terms of community cohesion, but in terms of population management. In other words, an urban area can be understood not in terms of residential density or resource extraction, natural or human, but for the statistical analysis and management of populations.

Following this postmodern constructedness argument, a sort of bio-territoriality or recreational-redlining became evident. Foremost, there is the dispossession of indigenous peoples from the lands designated by the US environment as so-called “Wilderness lands.” Said wilderness was defined by the 1964 *Wilderness Act* contrasting those areas where “[man’s] works dominate the landscape... [and those others] where man himself is a visitor... undeveloped... primeval... without permanent improvements or human habitation... [areas that contain] outstanding opportunities for solitude... or contain features of scientific, educational, scenic, or historic value.”<sup>6</sup> This administrative edict about “human habitation,” considered illegal by many, belied the truth that indigenous peoples occupied, farmed, and managed lands that were taken to be wild by the US government, forcing those people off the lands, and in many cases dismantling the sophisticated infrastructures that those populations had implemented in those spaces.

Second, following the Wilderness Act of 1964, new conversations were raised about the inaccessibility of these spaces for other minoritized groups as well. These spaces were out of reach to those who depend on public transportation and others who were implicitly denied entry by advertising campaigns and media representations geared almost exclusively toward white nuclear families. These spaces were essentially off-limits to those marginalized on account of their race,

socio-economic status, ability, or sexual orientation.<sup>7</sup> Not only were some people physically unable to access these spaces, others would not access them because they were made to feel unsafe by the implementation of amenities to welcome “outdoors-men” but not those without the gear or knowledge to utilize such areas. In other words, the myth of the wilderness as a protected refuge for “nature” was little more than a public relations campaign to mask yet another residual manifestation of the new world genocides. Both the traditional-romantic wilderness and the modern-administrative wilderness were constructed as devices to alienate humans from those things deemed non-human. Both were decidedly constructed. The terrifying, the beautiful, and the institutional were all models of exclusionary urbanism.

“... disciplinary practice should be redefined [by] the intellectual [as] a savage practice—a wild practice... *une Pratique Sauvage*.” Gayatri Spivak<sup>8</sup>

### THE FOREST FOR THE TREES

If wilderness today is something thoroughly constructed (via romanticism or administration)—and therefore urban—then what can wilderness offer as a paradigm for the study of architecture and the city? First, this classification emphasizes the difference between the urban and the city. The urban, following Ildefonso Cerda’s *General Theory of Urbanization* (1867), is planned growth according to the extractive principle.<sup>9</sup> “Ruralize the urban, urbanize the rural,” Cerda famously proclaimed, introducing his prescient model for urban sprawl. This “filling of the earth,” as he called urbanization, also perfectly encapsulates what we are calling the constructedness of wilderness. Accordingly, Wild-Urbs proposes that the city is a heavily constructed organism. Students consider morphological, phenomenological, environmental, and infrastructural accumulations. Urban analysis and form-making help students to engage with each other and specific urban sites by distilling and complicating their accustomed views of “order” in the city. Accessibility is considered in a literal and conceptual sense by encouraging students to capture and reorient the city relative to their own diverse perceptual faculties.

The Wilderness Urbanisms schedule is divided into four parts: city, building, detail, and integration. This quartering requires the students to work quickly. Each phase is launched with a fast-paced in-class group exercise. We begin as a team, grouped around a large table where we rummage through piles of Xeroxed urban originals (fig.1). Students rifle through existing urban, architectural, and detail fragments, cutting and gluing them together to assemble a rich, fictional “sacred original.” Fire Insurance plans, topographic maps, navigation charts, and other ephemera offer rich visual material for students to re-arrange, according to rules—organizational impulses—that they themselves discover or devise. We move around the table adding and subtracting from the work of one another. Conversations emerge, of course, as we think

and build a world to occupy in both imagination and representation. Without knowledge of a syllabus, paradigm, or any specific place, students advance into the wilderness of their imaginations with only the compass of their fellowship and their collective ingenuity.

Then, we put down our glue-sticks, exit the building, and walk through the city. Together, we study the weeds, the weathered reality, and the human-made embellishments of the city: graffiti, palimpsest, dereliction, strange textures, and other vibrant details that give the city its vitality; its intrigue; and its multifaceted poly-epistemic constructedness—the wild qualities that only the urban can provide for our imagination; only the city can discern.

Upon return, each member takes a portion of the communal sacred original into the wilderness of their imagination to find something wild. Untethered from what those fragments might have originally meant, the students adopt their fragment and explore it as a site. Students deploy and hone their interpretive and analytical skills, ignoring some lines and building upon others. At first, they search for the idea of a city; next, they search for a building; and finally, they pursue an architectural detail. Students ask each other about organizational preferences and query the limit conditions of those predispositions. Thus, they confront the organizational principles of their imagination. In other words, the teamwork component sends each student into the wilderness to find something wild—a pre-existing, yet misunderstood, construction.

By moving progressively between these three architectural scales, back and forth into the wild, the student combines analytic discoveries with their advancing ingenuity to generate a comprehensive architectural project, replete with structural, mechanical, and material systems; all bound intimately to their inherited site. The expectation is that each student articulates a sensibility for detailed enclosure by way of tectonic, experiential, and auratic posturing. Students develop skills to read generic urban qualities; to repeat, transform, and deploy those qualities as a strategy for an original and self-defined problem. These qualities constitute a sort of aura, or a subtly authentic emanation. This focus on a distinct aura is how the students refine a heightened sensitivity to accessibility and environmental constraints. By thinking about their ineffable quality within a systemic urban context, the students thereby operate in a global context. The implication of this posturing is that “world-making” is possible even at the scale of the fastener. To counterbalance the openness of the assignment, the format of the required documents is heavily scripted, a 16-inch square.

Important techniques deployed in the class include experimentation, improvisation, iteration, prioritization, and precision. At the beginning of the process, experimentation—or *wilding*—refers to the student’s willingness to explore the limitations of their aura; to freely move between media, techniques, and

software—between the known and the unknown—to explore the potential of their discoveries and expand the boundaries of the communal endeavor. *Failing*, or exceeding the limit of a medium, is encouraged. Often the most transformative discoveries are those which result from crashing a medium. Improvisation is necessary for students to avoid the single greatest obstacle to productivity: the difficulty of beginning. In the context of wilderness urbanisms, beginning without a plan allows a model to emerge via a collaborative/creative/interpretive process; to prevent the best laid plans from going awry. Instead, students begin each line without knowing where it will end. This improvisation is an interpretation, with-fidelity, of the sacred original. This radical re-interpretation of existing conditions is also an acute responsiveness to ecosystemic particularities. Interpreting these natures, rhythms, textures requires the discovery of *auras* within the sacred original (fig.2). Iteration means that no two documents should ever indicate the same design. In other words, plans tend not to coincide with sections, nor models with animations. Instead, the designs remain ever in-process and each drawing indicates an evolution in thinking, rather than a rigid conclusion. Both interpretation and iteration encourage prioritization and precision. Prioritization refers to the methodical representation of student’s personal interpretations, and of legibility. Lastly, precision indicates an acute understanding of the constructedness that we now see as inherent to both wild and urban conditions.

By encouraging an egalitarian collaborative model, Wild-Urbs fosters a positive experience that is unlike the more conventional sink-or-swim model of requiring group-work outside of the classroom. Thus, the Wild-Urbs paradigm encourages a more engaged studio culture. Of course, Wilderness Urbanisms also requires students to explore their own interests, to consider future theses, and to imagine what kind of career each student would like to shape as an architect. But first, we collaborate.

#### FAMILIAR TERRAIN:

How can a constructed wild constitute an urbanism at all? This pedagogical approach of *wilding*—of intense experimentation with aura—is not without precedent. The spirit of the urban-palimpsest-journey is inspired by the 19th century figure of the Parisian flâneur. This Baudelairean figure, “enters into the crowd as though it were an immense reservoir of electrical energy... a mirror as vast as the crowd itself... [or] a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all the elements of life.”<sup>10</sup> This kaleidoscopic consciousness of the flâneur is the perfect ephemeral caricature of life in the modern city. Even now, this figure of the flâneur continues to inspire new readings of the city. Rebecca Solnit’s 2005 *Field Guide to Getting Lost* explores once again the question of getting lost in the urban wild, that “Never to get lost is not to live, not to know how to get lost brings you to destruction, and somewhere in the terra incognita in between lies a life of discovery.”<sup>11</sup> She goes on to describe the social/

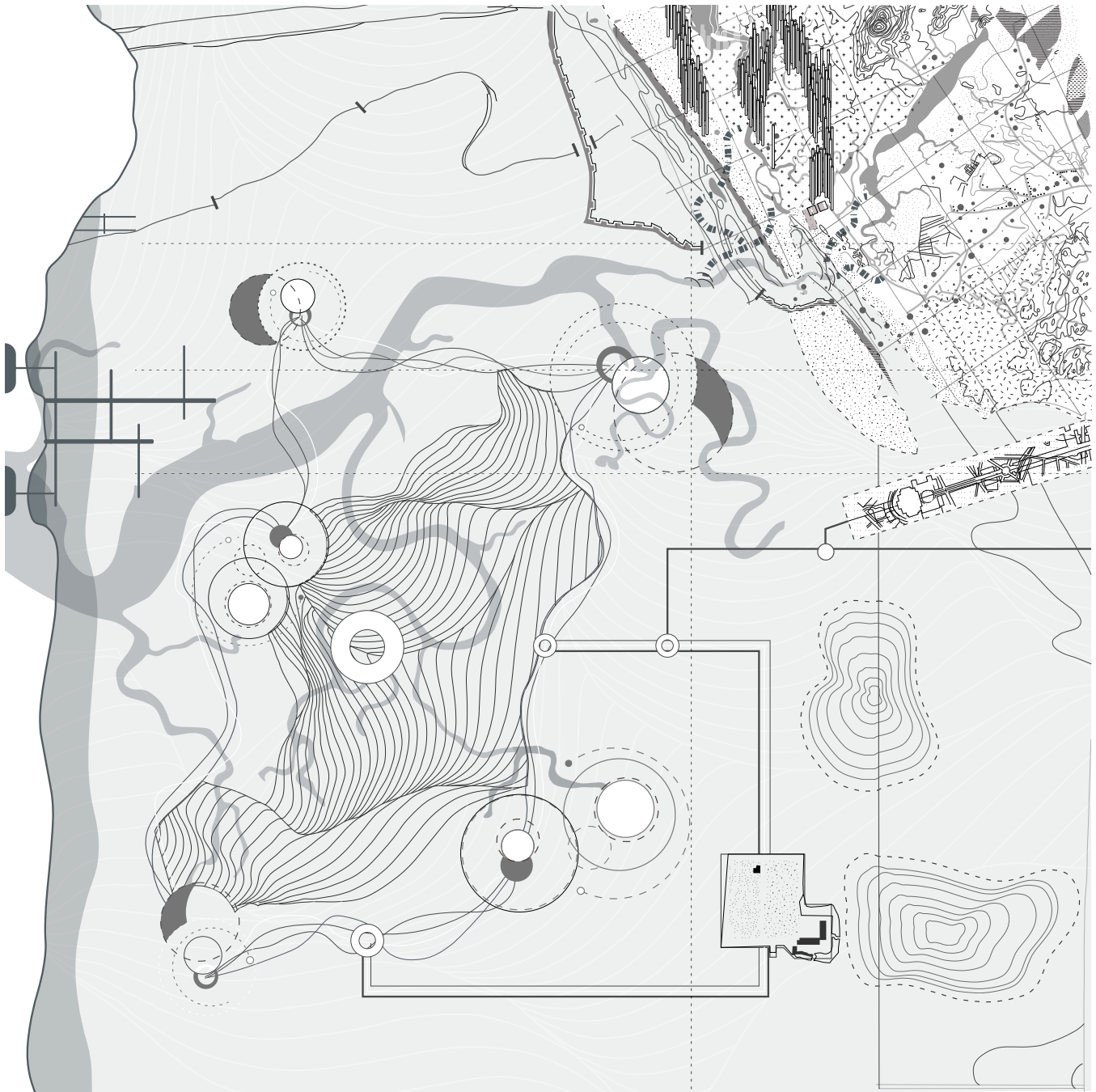


Figure 2. House for Mother Nature. Cristian Solis.

urban wild that motivates her own search, “Like ruins, the social can become a wilderness in which the soul too becomes wild, seeking beyond itself, beyond its imagination.”<sup>12</sup> Solnit’s rich longing to be lost is reinforced by an even more recent text, Lauren Elkin’s *Flâneuse: Women Walk the City*, which finally challenges the sexist origins of the term to argue that, “A female flânerie—a *flâneuserie*—not only changes the way we move through space, but intervenes in the organization of space itself.”<sup>13</sup> Thus, the *flâneuserie*, by capturing “a figure to be reckoned with, and inspired by, all on her own... keenly attuned

to the creative potential of the city...”<sup>14</sup> is an even more apt description of the cohesive affinity between Wild-Urb’s urban escapades and its collaborative process. The *flâneuse* is the closest approximation of the messy modern montage-culture that is both the mixed-media reality and urban subjectivity that the studio presumes to nurture.

The collaborative tablework of wilderness urbanisms also follows in much the same spirit as the surrealist game known as the “exquisite corpse,” (*cadavre exquis*), made famous by





Figure 3. House for a soul. Lucca Townsend.

artists such as André Breton, Yves Tanguy in the late 1910s and early '20s. In the exquisite corpse, one artist begins a drawing (or text, or musical composition) with a line or a figure. Then, another artist makes an addition to the first figure. This back-and-forth elaborates an unplanned, unexpected result that is collectively assembled by the collaborators.

The more obvious example of collage as methodology is that of Colin Rowe and Fred Koetter's landmark 1978 urban theory text, *Collage City*. Here, Rowe and Koetter propose a

productive, if suspicious, interchangeability of figural-object-buildings alongside figural-public-spaces as interchangeable game-pieces in the urban bricoleur's chess set. For Rowe and Koetter, the interchangeability of these urban forms offers an antidote to the imagistic roadside consumption of Denise Scott Brown and Robert Venturi's *Learning from Las Vegas* (1972). Evaluations of this period tend to agree that the contextualist urban ethos of Rowe and Koetter was the more socially positive, considering the devastating effects of urban renewal in the name of automobile convenience.<sup>15</sup>

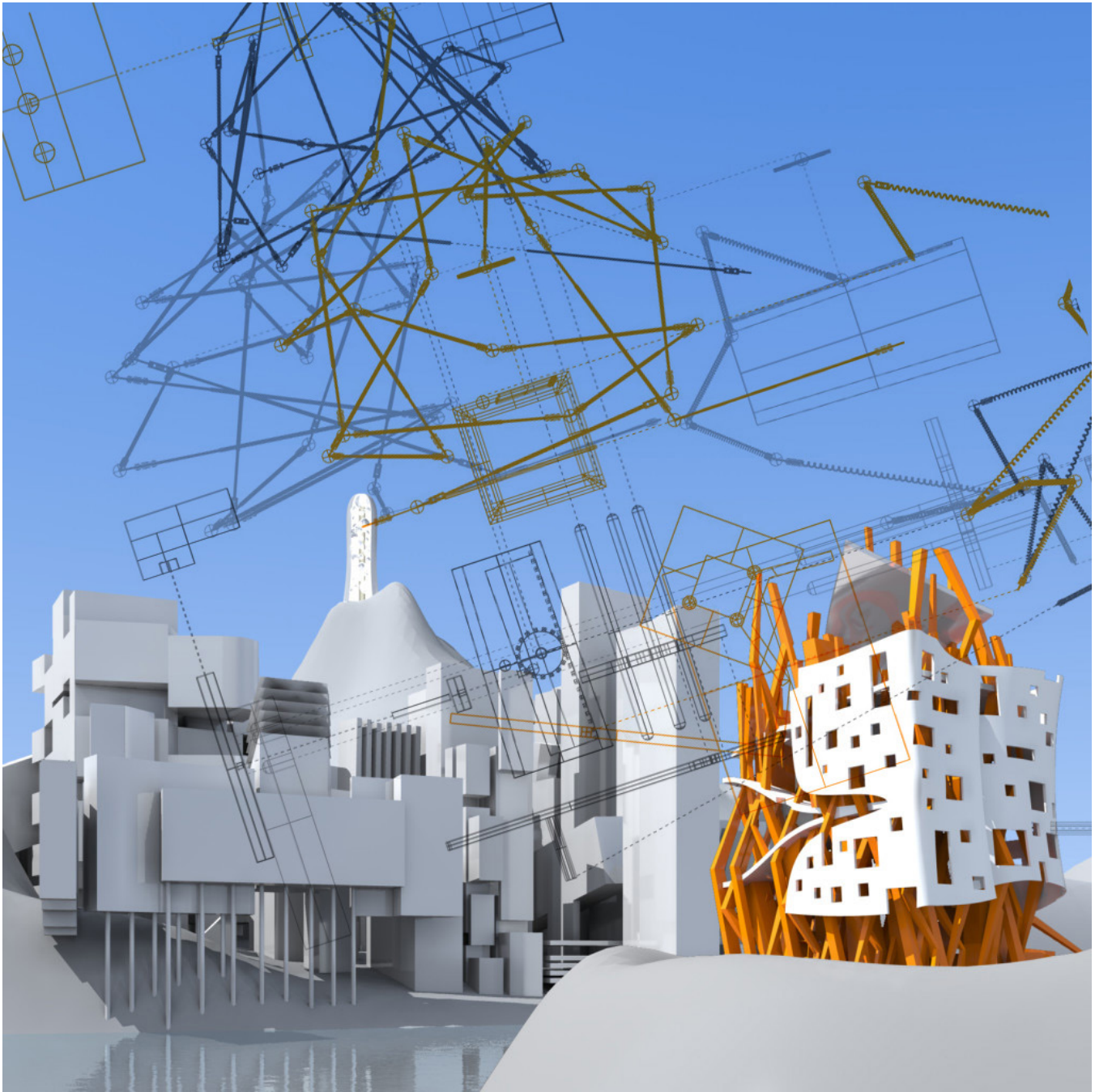


Figure 4. House in a state of longing. Matt Gonzales.

Beyond the surrealists, the formalists, and the populists, yet another model carries relevance for the flâneuseries of the Wild-Urbs paradigm. In the 1950s and 60s, a group known as the Situationists International proposed a theory of *Unitary Urbanism*. In their article “Unitary Urbanism at the End of the 1950s,” the Situationists issued a charter indicating the urbanistic rationale for what they called *psychogeographies* (subjective/affective understanding of space), *dérives* (drifts, or impulsive urban strolls), and *détournements* (integration of other productions into a superior construction of a milieu).

In this report, the Situationists defined Unitary Urbanism as “...reaching beyond the immediately useful—an enthralling functional environment... One must construct uninhabitable ambiances, construct the streets of real life, the scenery of daydreams... searching to create frames of behavior free of banality as well as of all the old taboos...”<sup>16</sup> With Unitary Urbanism and the *dérive*, Situationists set out to create a new city that combined the powers of the imagination; the powers of playful, open-minded, and experimental perception; and surrealist creative methods to realize it. The situationists

define and describe the methodology in extraordinary detail, including “psychogeographic maps” for *dérives*. The purpose of these maps is to suggest itineraries to produce uncertain results. What continues to motivate historians is that the situationists assigned a political effect and radical agency to this unitary urbanism,

“Drift (*dérive*) helped situationists identify those urban qualities worthy of ‘diversion’ into the ‘constructed situations’ of a ‘unitary urbanism’... an environment in which collective and individual life is truly fulfilled because all separation, all alienation, has ceased. Art would be indistinguishable from life, work indistinguishable from pleasure, need from want, self from species... [The reconstituted city] would emancipate its occupants from the alienation of life under rationalism, functionalism, and capitalism.”<sup>17</sup>

Unitary urbanism is radical because it combines a collectivizing anti-individualist objective with a Marxian agenda. While radical, yes, unitary urbanism was not an altogether novel way of seeing the world. For instance, Psychogeography is a term that Debord borrowed, along with ecological ideas, from an unnamed colonial Kabyle subject.<sup>18</sup> The *psy-* prefix of the term is meant to indicate the subjective, emotional, or impulsive aspects of the *dérive*. This *dérive*, or “getting lost,” also resulted in the occasional drawing of urban plans. Debord constructed such psychogeographic montage-maps in 1956 and 1957, including the “Guide psychogéographique de Paris, Discours sur les passions de l’amour,” and “The Naked City.” These well-known documents indicate the same fragmentation in visual form, where spaces, streets, and buildings of Paris are cut from a map of the city, and scattered around a blank sheet of paper, like islands in a disorganized archipelago. Much like Baudelaire, Debord also indicates an anti-capitalist agenda by suggesting that these maps, “... contribute to clarifying certain wanderings that express not subordination to randomness but complete insubordination to... tourism, that popular drug as repugnant as sports or buying on credit.”<sup>19</sup> In addition to these radical islands, the artists illustrate bold red arrows, pointing to precise points on each urban fragment. The effect is simultaneously that of access, that these are the points where one can enter, and also of movement, suggesting a natural path that might attract the *flâneuse* one particular way or another.<sup>20</sup> In other words, these situations are, on the one hand, improvisational, yet on the other hand thoroughly constructed. They depict a city built, drawn, spliced, remixed, and then explored. It is hard to imagine a city more thoroughly and iteratively constructed.

Like the Situationists, Wild-Urbs aims to resist the inaccessibility of the conventional wilderness. Further, the impulsive urban ambiances of Unitary Urbanism are very much like the aura sought by Wild-Urbs. Unlike the Situationists, however, Wild-Urbs develops precise architectural models. Drawn from the constructedness of a pre-existing sacred original, the Wild-Urbs auras are constructed with measurable dimensions. Frequent

return to the sacred original synthesizes a more concrete new world condition.<sup>21</sup> Wild-Urbs is situationist because it too envisions dreamlike auras constructed for a post-individual species, accessibility without alienation, but it adopts the decolonial and posthuman view of an urban wild, of the total constructedness of our experiences, emotions, and interactions. Wild-Urbs supposes that ours is an inclusive species, sharing in a totalizing communal constructedness.

### FRIENDLY SOJOURNERS:

A brief look at a few Wild-Urbs projects indicates some of the strengths and limitations of the paradigm. It may at first glance seem that the decisions made during the group collaging exercises are primarily aesthetic. However, each time a theme emerges, it becomes a spontaneous topic of conversation. For instance, the most recent session involved carefully cutting and pasting words from xerox image captions. Words such as “tower, tree, bridge, and tunnel” were placed in various areas to indicate what the original might mean; almost always at odds with the literal content of the original document. Sometimes these words are loyally followed by the interpreter. In other instances, students are attracted to urban morphologies: factories, houses, and churches that stand out. For example, there has recently been interest in agricultural and infrastructural spaces such as fields, roads, and rails. The students work together to connect rail lines and erase excessive roads, extend pastures into urban areas, and insert wastewater treatment facilities, wind turbines, garbage-dumps, and ports. These are interests that the students bring to the table, and which then become contagious. The interests reflect design discourse at various moments in time and reflect the interests of individuals and groups.

The primary value of the Wild-Urbs paradigm is its efficacy at helping students discover where their capacity for design intersects with their architectural ingenuity. How far can they push their craft and imagination? Imagination, in this instance has to do with those ineffable qualities of architecture, the auras and vibes that help us to understand architecture’s core identity and peripheral boundaries. These include, but are not limited to, the experience of space, complex tectonic forms, environmental qualities, architectural programming, public and private space, and the city-building interface. Exploring these qualities in a group context helps us to remember why we came to architecture school in the first place and to consider the many venues where these passions can lead.

To indicate the limitations of the studio, I would describe the extraordinary project designed by Lucca Townsend (BAC, fig.3), titled “House for a Soul.” In this project, the “soul” was depicted as a pair of red boots that trek through nature, the city, and into a house. The project proposes a house designed for the boots. The representations combine 3d prints, clay, ink wash, and a stop-gap motion animated video. The project was flawlessly executed, including well-represented enclosure details



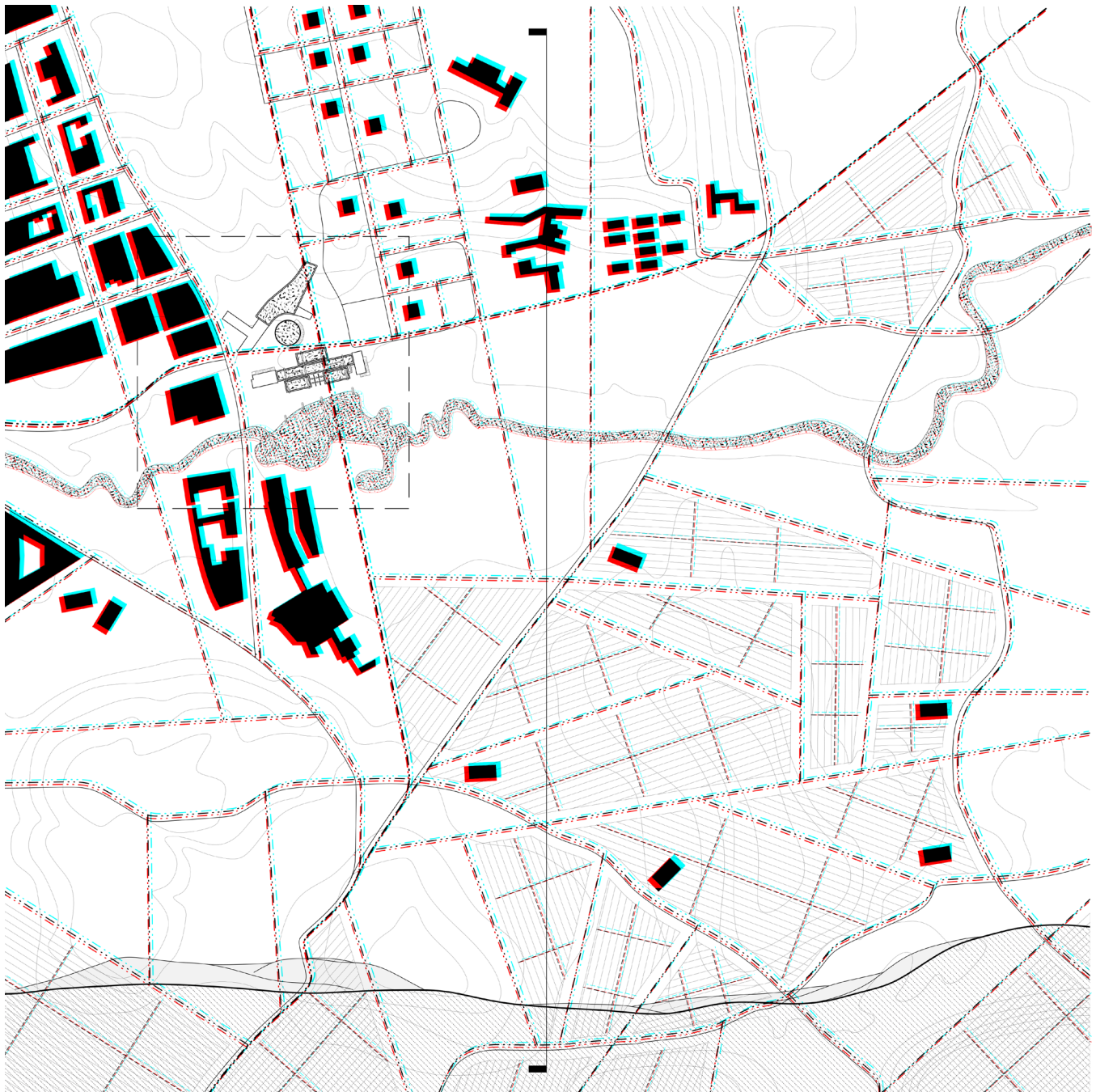


Figure 5. Irrigation Center. Alfredo Posada.

and an impressive presentation via a video projected onto the drawings and models, such that the video illuminated individual parts of the objects to guide viewers through a thoughtful narrative. The only problem was that certain reviewers could not engage with the programmatic concept “house for a soul.” They did, however, all agree on the merits of a house for boots. This was one instance where the student’s liberty to invent a program met resistance in an otherwise successful project. The clear limitation in the paradigm is thus that the program, defined in the most abstract possible terms, is designed by the

student. This is not an obstacle for most students but can pose a challenge for the most adventurous. For instance, Alfredo Posada’s irrigation facility (Texas Tech University, fig.5) drew universal praise for its innovative program and experimental chrome aura, consistent and compelling throughout the design. Another powerful example is Megan Reynolds’ cabin for a bitcoin-bro (TTU, fig.6). Megan combined powerful audio-video effects with creative interpretations of the sacred original to propose a cynical-yet-sustainable combination of data-management and ranching with agriculture and renewable energy



production. Megan's project collapses a Silicon Valley status mansion onto a field filled with landscape follies.

Where can we go with these sojourns into the urban wild? The constructed wilderness is an urban condition of utmost importance for architectural education. Neglecting this wilderness perpetuates the historic violence against marginalized populations and perpetuates discriminatory access issues. Of course, the constructedness of both wilderness and urbanism

has always been the premise for everything architects do. However-virgin a site may seem to be, however insignificant an existing condition—there is always already a rich palimpsest of politics and possibility waiting to be discovered—waiting to be transformed. Wild-Urbs considers world-building to be a process of collective discovery.



Figure 6. Folly for a Bitcoin-bro. Megan Reynolds.

---

## ENDNOTES

1. Jack Halberstam *Wild Things: The Disorder of Desire*. Durham: Duke University Press, 2020. 7.
2. This class was always conceived as a collaboration. The studio was first designed in collaboration with Brett Culbert, at 1369 Coffee Shop in Central Square Cambridge, after reading the Catherine Ingraham article. The studio was, in its second and third iterations substantially revised with the collaboration of Timothy Gale and Cynthia Dorta-quifiones. The work would not have developed to this stage without their contributions.
3. Catherine Ingraham. "Errand, Detour, and the Wilderness Urbanisms of John Hejduk." in Michael Hays, Ed. *Hejduk's Chronotope*. New York: Princeton Architectural Press, 1996.
4. William Cronon, "The Trouble with Wilderness." In *Environmental History*, Vol. 1, No. 1 (Jan 1996) 8-9.
5. *Ibid.* 15
6. The Wilderness Act of 1964. <https://wilderness.net/learn-about-wilderness/key-laws/wilderness-act/default.php> Accessed 15 September 2022.
7. For a more comprehensive and up-to-date consideration of race and wilderness theory, consult Jennifer DeJonghe. "White Space: Racism, Nationalism and Wilderness in the United States." Master's thesis. Saint Paul: Metropolitan State University. 2011.
8. Elizabeth Grosz and Gayatri Chakravorty Spivak. "Criticism, Feminism, and the Institution." in *Thesis Eleven*. No. 10/11, 1984/5.
9. See Francoise Choay, *The Rule and the Model*. Cambridge, MA: The MIT Press, 1997.
10. Charles Baudelaire. "The Painter of Modern Life" in *The Painter of Modern Life and Other Essays*, translated and edited by Jonathan Mayne. New York: Phaidon Press, 1964. 9.
11. Rebecca Solnit. *A Field Guide to Getting Lost*. London: Penguin, 2006. 14
12. *Ibid.* 90.
13. Lauren Elkin. *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice, and London*. New York: Farrar, Straus and Giroux, 2016. 288.
14. *Ibid.* 22-23
15. Mary McLeod. "Architecture and Politics in the Reagan Era." in *Assemblage*. No. 8 (Feb 1989) 37.
16. Unitary Urbanism, in *Internationale Situationniste*, 3 (December 1959) N.P.
17. Simon Sadler, "The Naked City: Guy Debord and Asger Jorn," in *Leatherbarrow*, David and Eisenschmidt, Alexander, Eds. *The Companion to the History of Architecture*, Volume IV, Twentieth Century Architecture. 5-6.
18. Guy debord, "Introduction to a Critique of Urban Geography" trans. Ken Knabb. from *Les Lèvres Nues*. 6 (September 1955) NP.
19. *Ibid.* NP
20. Gilles Rion. *Guide psychogéographique de Paris. Discours sur les passions de l'amour, 1957.* FRAC Centre-val de Loire. [https://www.frac-centre.fr/\\_en/art-and-architecture-collection/debord-guy/guide-psychogeographique-paris-discours-sur-les-passions-l-amour-317.html?authID=53&ensembleID=135](https://www.frac-centre.fr/_en/art-and-architecture-collection/debord-guy/guide-psychogeographique-paris-discours-sur-les-passions-l-amour-317.html?authID=53&ensembleID=135). Accessed 15 September 2022.
21. This echoes McKenzie Wark's sentiment about the situationists: "The pessimists are right. Things can't go on as they are. The optimists are also right. Another world is possible. The means are at our disposal. Our species-being is a builder of worlds." Mackenzie Wark, *The Beach Beneath The Street*, 2011 (1).