



1. The Constructivist City

Paper Architecture
Scale-model Socialism
Maquette Modularity
Bauhaus Bolshevism
Flatland Futurism
Utopian Geometry

Red

Liubov Popova, Sketch of the installation for the Mass Action at Khodynka Field, 1921, from Matthew S. Witkovsky, Devin Fore (Ed.), *Revoliutsiia! Demonstratsiia! Soviet Art put to the Test*, The Art Institute of Chicago, 2017.

Arseniy Michaylovitsj Avraamov, *Symphony of Sirens*, Moscow, ca.1923 from ARC, *Ecouter par les Yeux, objects et environnements sonores*, Musée d'Art Moderne de la Vile de Paris, 1980.

Vladimir Tatlin and his team working on a scale model for the 'Monument to the third International', 1919/1920, from Paolo Montagnini, Serio Pozzati (ed.), *Ricerca e progettazione – Proposte per una espozione sperimentale*, Ente Autonomo 'La Biennale di Venezia', 1970

Vladimir Tatlin, Simplified version of the tower mounted on a wagon for a demonstration in st. Petersburg, 1925, from Paolo Montagnini, Serio Pozzati (ed.), *Ricerca e progettazione – Proposte per una espozione sperimentale*, Ente Autonomo 'La Biennale di Venezia', 1970.

El Lissitzky, Lenin Tribune, 1920, from Paolo Montagnini, Serio Pozzati (ed.), *Ricerca e progettazione – Proposte per una espozione sperimentale*, Ente Autonomo 'La Biennale di Venezia', 1970.

Enrico Prampolini, Futuristic pavillion at the International Exhibition, Turin, 1928, from *Theo van Doesburg, De Stijl en de Europese architectuur – De architectuuropstellen in*



Het Bouwbedrijf, 1924–1931, SUN, 1986.

Kazimir Malevich, Suprematist Skyscaper, 1925, from *Wim Beeren, De grote utopie, de Russische Avant-Garde 1915–1932*, Stedelijk Museum, Amsterdam, 1992.

Gustav Klucis, Design for Loudspeaker no. 3, 1922, from Margit Rowell, Angelica Zander Rudenstein, *Art of the Avant-Garde in Russia: Selections from the George Costakis Collection*, The Solomon R. Guggenheim Foundation, 1981.

Zakhar Bykov, Kiosk (folded/ assembled), ca. 1923, from Victor Margolin, *The Struggle for Utopia: Rodchenko Lissitzky Moholy-Nagy 1917–1946*, The University of Chicago Press, 1997.

'Unovis' Leaflet no. 1, Vitebsk, 20 November 1920, from *Wim Beeren, De grote utopie, de Russische Avant-Garde, 1915–1932*, Stedelijk Museum, Amsterdam, 1992.

2. The Situationist City

Subversive Cartography
Diagrammatic Nihilism
Proto-psycho-geographies
Bitter topo/typologies
Monochromatic Schematics
Disinfographics
Labyrinth Urbanism

Yellow

Protesters behind car barricades in the streets of Paris, May 1968, from Dark Star Collective, *Beneath the Paving Stones: Situationists and the beach, May 1968*, AK Press / Dark Star, San Francisco, 2001. Image courtesy of AK Press.

Overturned cars on Rue Gay-Lussac in the Latin quarter, Paris, May 11, 1968, from Bruno Barbey and Galerie Beaubourg, *mai 68*, La Différence, Paris, 1998. Photography Bruno Barbey. Image courtesy of Magnum Photos.



Billboard barricade, May 10–11, 1968, from Tom McDonough, *The Beautiful Language of my Century: Reinventing the Language of Contestation in Postwar France, 1945–1968*, October books, MIT Press, Cambridge, 2007. Photography Bruno Barney. Image courtesy of Magnum Photos.

Diagram of commutes made over the course of a year by a girl from the 16th arrondissement, from *Internationale Situationniste*, issue 1, 1958.

Diagram of the barricades, Friday, May 10, Paris, from Emmanuel d'Astier, *L'événement, Première histoire de la révolution de Mai*, L'événement, Paris, 1968.

Guy Debord, 'The Naked City' poster, 1957, from Stefan Zweifel et al., *In Girum Imus Nocte Et Consu Mimur Igni: The Situationist International, 1957–1972*, JRP Ringier, Zurich and Museum Tinguely, Basel, 2006.

Protesters setting off smoke bombs the streets of Paris, May 1968, from Dark Star Collective, *Beneath the Paving Stones: Situationists and the beach, May 1968*, AK Press / Dark Star, San Francisco, 2001. Image courtesy of AK Press.

'Ne Travaillez Jamaiz' (Never Work) graffiti by Guy Debord, Paris, circa May 1952, from Greil Marcus, *Lipstick Traces: A Secret History of the 20th Century*, Secker & Warburg, London, 1989. Image courtesy of Penguin Random House.

Protest posters on the studio walls of École des beaux-arts, Paris, from Bruno Barbey and Galerie Beaubourg, *mai 68*, La Différence, Paris, 1998. Photography Bruno Barbey. Image courtesy of Magnum Photos.

Situationists throwing leaflets from the windows of Jules Bonnot Hall where



the Sorbonne Occupation Committee had settled, from *Laurent Chollet, L'insurrection Situationniste*, Éditions Dagorno, Paris, 2000. Image courtesy of Editions Dagorno.

Protester wearing jacket with 'Merde, bourgeois' in Paris. Photographer and date unknown.

3. The Provotarian City

Poetic Sloganeering
Open Language Machines
Blown-up Information Networks
Mass-Media Magic

Green

News clipping of Provo demonstrators rolling stolen newsprint from *De Telegraaf*. Image courtesy of Provo Archive, International Institute of Social History (IISG).

Provo Hans Tuynman (far right) and friends during a 'white' demonstration, 1966, from J. H. Bannier, *Delta: A Review of Arts, Life, and Thought in The Netherlands*, Autumn 1967, Delta International Publication Foundation, Amsterdam. Photography Jacques Klok. Image Courtesy of ANP Photo.

Provo graffiti on the streets of Amsterdam, from Bas Roodnat, *Wij zijn gek, Nederlandse straatkunst in de jaren zeventig*, Erven Thomas Rap, Baarn, 1977.

Provo graffiti on hoarding, Amsterdam, from *Goed Wonen*, no. 9, 1966, Stichting *Goed Wonen*, Gemert. Photography Joan van der Keuken.

Provo-centre in the former Apollo Theatre, Amsterdam. Image courtesy of The Department of City Planning Collection, Amsterdam City Archives.

Smoke bomb on statue during Provo protest in Amsterdam, April 27, 1967. Image courtesy of Elsevier Photo Collection,



The National Archive (Netherlands).

Police surrounded by smoke during Provo demonstration, from Roel van Duijn (Ed.), *Provo. De geschiedenis van de provotarische beweging 1965–1967*, Meulenhoff, Amsterdam, 1985. Photography Cor Jaring. Image courtesy of Cor Jaring Collection, Amsterdam City Archives.

Community news board in the Newmarket district, Amsterdam, from Bas Roodnat, *Wij zijn gek, Nederlandse straatkunst in de jaren zeventig*, Erven Thomas Rap, Baarn, 1977. Photography by Bas Roodnat.

Police removing protest posters from a fence in centre Amsterdam, April 3, 1965, from W. A. L. Beeren, *Actie: werkelijkheid en fictie in de kunst van de jaren '60 in Nederland*, Staatsuitgeverij, the Hague 1979. Photography Cor Jaring. Image courtesy of Cor Jaring Collection, Municipality of Amsterdam Archives.

Peter Bronkhorst and Rob Stolk preparing smoke 'bombs' during a protest of Princess Beatrix and Klaus von Arnsberg's marriage, from Dany Cohn-Bendit, *In de ban van de revolutie*, Van Gennep, Amsterdam, 1986.

Provo tags and inscriptions across inner city Amsterdam, from Richter Roegholt, *Amsterdam in de 20e eeuw (1945–1970)*, Het Spectrum, Utrecht / Antwerpen, 1979. Photography Richter Roegholt.

Provo members on the street of Amsterdam at midnight on a Saturday night in 1966, from Roel van Duijn (Ed.), *Provo. De geschiedenis van de provotarische beweging 1965–1967*, Meulenhoff, Amsterdam, 1985. Photography Cor Jaring. Image courtesy of Cor Jaring Collection, Amsterdam City Archives.

Text written on Van Heutsz statue in Amsterdam,



September 12, 1965. Photography Sel Vreeland. Image courtesy of De Arbeiderspers Collection, International Institute of Social History (IISG).

A section of 'colour project' in the Newmarket district, Amsterdam, March 1975, from Carry van Lakerveld et al., *Matheid, hoezo?: Tweeëntwintig teksten over kunst en politiek*, Sjaloom, 1981. Photography by Pieter Boersma.

Aerial view of 'colour project' in Newmarket district, Amsterdam, from Jitske Bosma et al., *...de beste aktiegroep ter wereld...; 40 dorpsverhalen uit de Nieuwmarkt*, Stichting Uitgeverij De Oude Stad, Amsterdam, 1984. Photography Pieter Boersma.

Provo members setting statue alight during happening in Amsterdam, from Huub Schoondergang, *En toen kwamen de kabouters*, A.W. Sijthoff, Leiden, 1971. Image courtesy of A.W. Sijthoff, Leiden.

Happening at the Lieverdje, 1966, from Christophe Cherix, *In & Out of Amsterdam: Travels in Contemporary Art, 1960–1976*, The Museum of Modern Art, New York, 2009. Photography Cor Jaring. Image courtesy of Cor Jaring Collection, International Institute for Social History (IISG).

Provo members at the statue of Domela Nieuwenhuis, Amsterdam, circa 1965. Photography Ab Pruis. Image courtesy of Ab Pruis Collection, International Institute of Social History (IISG).

Man wearing Provo vest, 1966. Photography Cor Jaring. Image courtesy of Cor Jaring Collection, International Institute of Social History (IISG).

Text written on Van Heutsz statue in Amsterdam,



4. The Post-Punk City

Dystopian Ambivalence
Fictional Corporations
Lost Formats
Ballardian Architecture
Dark Modernism

Black

'WKGB: Non-stop / Ultramarine' record sleeve, Fetish Records, 1980. Art by S. R. Bassette. From Tony Brook and Adrian Shaughnessy, *Action Time Vision: Punk & Post-Punk 7"* Record Sleeves, Unit Editions, London, 2000.

Jon Savage and Jamie Reid, *Up They Rise: The incomplete works of Jamie Reid* (front cover), Faber & Faber Ltd., London, 1987.

'Chelsea: High Rise Living / No Admission' record sleeve, Step-Forward Records, 1977. Art by Sandra Tiffin. From Tony Brook and Adrian Shaughnessy, *Action Time Vision: Punk & Post-Punk 7"* Record Sleeves, Unit Editions, London, 2000.

'The Jam: This is the Modern World' record sleeve, Polydor, 1977. Photography Gered Mankowitz. Art Direction Bill Smith. Image courtesy of Universal Music (UK). 'Public Image Limited: Live in Tokyo' record sleeve, Virgin Records, 1983. Photography Kenji Miura. Art Direction TZTOM TODA. Image courtesy of Universal Music (UK).

Protesters build barricades in the streets of Amsterdam following the eviction of squatters on the Vondelstraat, from Paul Babeliowsky and Joop Blom et al., *Even geduld deze straat is gekraakt: Vondelstraat februari, maart 1980*, Uitgeverij Lont, Amsterdam, 1980.

'Pere Ubu: Dub Housing' LP sleeve, Chrysalis Records, 1978. Artwork John Thompson and Mik Mellen.



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