Abstract

In this paper, immanent criticism seeks to break the charm of the spectacle. It is a mode of criticism that questions the ideologies and norms in a society or work. This form of criticism hopes to inform us of our social reality by criticizing cultures on the grounds of what it claims or appears to be.

To understand immanent criticism, we must understand the spectacle. The spectacle is formed when individuals are caught up in systems of representations that produce the reality in which they live in. The purpose of immanent criticism is to break open the superficiality. From the Situationist International, the importance of taking the criticism as a movement, instead of negation, is emphasized.

Besides illustrating how architects and filmmakers can venture out in search of a different reality within the culture of the spectacle by the use of immanent criticism, the dissertation draws parallels with architecture, thereby establishing a relationship between the two disciplines – Film and Architecture.