A BENJAMINIAN RE-READING OF THE "URBAN IMAGE"
AT THE VERGE OF THE 21ST CENTURY


A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY


BY

SEÇİL BİNBOĞA


IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE


JULY 2013

Approval of the thesis:

**A BENJAMINIAN RE-READING OF THE "URBAN IMAGE"
AT THE VERGE OF THE 21ST CENTURY**


submitted by **SEÇİL BİNBOĞA** in partial fulfillment of the requirements for the degree of **Master of Architecture in Architecture Department, Middle East Technical University** by,


Prof. Dr. Canan Özgen                                      _____
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Güven Arif Sargın                               _____
Head of Department, **Architecture**

Prof. Dr. Jale Nejdet Erzen                               _____
Supervisor, **Architecture Dept., METU**

Prof. Dr. Güven Arif Sargın                               _____
Co-Supervisor, **Architecture Dept., METU**


**Examining Committee Members:**

Assoc. Prof. Dr. Namık Günay Erkal                        _____
Architecture Dept., METU

Prof. Dr. Jale Nejdet Erzen                               _____
Architecture Dept., METU

Prof. Dr. Güven Arif Sargın                               _____
Architecture Dept., METU

Prof. Dr. Bülent Tanju                                    _____
Architecture Dept., Mardin Artuklu University

Assoc. Prof. Dr. Bülent Batuman                           _____
Urban Design and Landscape Architecture Dept.,
Bilkent University


                                        **Date:          July 15th, 2013**

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name :  Seçil Binboğa

Signature           :

# ABSTRACT

## A BENJAMINIAN RE-READING OF THE "URBAN IMAGE" AT THE VERGE OF THE 21ST CENTURY

Binboğa, Seçil

M. Arch., Department of Architecture
Supervisor: Prof. Dr. Jale Nejdet Erzen
Co-Supervisor: Prof. Dr. Güven Arif Sargın

July 2013, 100 Pages

The aim of this thesis is to put forward a critical perspective into the metropolis of the 21st Century through the critical materialist historiography of Walter Benjamin, and in the light of the idea of montage by Dziga Vertov. For this purpose, the methodological approach of these two authors, called "thinking in images", and their basic montage concepts; "dialectical image" and "interval" will be assessed in order to develop a critical reading of the dialectic between the urban image and the urban reading. This dialectical relationship will be read via multiple temporalities-multiple bodies and moments of rupture-leap, while the 21st Century-metropolis is regarded as a movement/mobility or a "montage in motion", which is under an ongoing transformation in-between the image of multiplicities and the image of resistance.

Keywords: Image, Montage, Dialectical Image, Interval, Urban Image, Urban Reading, Multiplicity, Theory of Intervals, Urban Historiography

# ÖZ

## 21. YÜZYIL KENT "İMAJI" NIN BENJAMİNCİ BİR OKUMASI

Binboğa, Seçil

Yüksek Lisans, Mimarlık Bölümü
Tez Yöneticisi: Prof. Dr. Jale Nejdet Erzen
Ortak Tez Yöneticisi: Prof. Dr. Güven Arif Sargın

Temmuz 2013, 100 Sayfa

Bu çalışmanın amacı, 21. yy metropolüne, Walter Benjamin'in eleştirel-materyalist tarih yazımı anlayışından hareketle ve Dziga Vertov'un montaj-düşüncesinin açtığı yolda yeni bir bakış açısı getirmektir. Bu amaçla, bu iki ismin "imajlarla düşünme" diye adlandırılan metodolojik yaklaşımları ve temel montaj kavramlarından olan "diyalektik imaj" ve "aralık" tartışmaya açılarak; kent imajı ve kent okuması arasındaki diyalektik ilişki yeniden yorumlanacaktır. Bu diyalektik ilişkinin, çoklu zamanlar - çoklu bedenler ve kopma - sıçrama anları aracılığıyla yeniden okunacağı bu süreçte, 21. yy metropolü, çoklukların imajı ile direnişin imajı arasında sürekli dönüşen bir hareket, ya da hareketli bir montaj olarak değerlendirilecektir.

Anahtar Kelimeler: İmaj, Montaj, Diyalektik İmaj, Aralık, Kent İmajı, Kent Okuması, Çokluk, Aralık Kuramı, Kent Tarihyazımı

to the memory of our departed comrades,

and june 2013

# ACKNOWLEDGEMENTS

**TABLE OF CONTENTS**

# LIST OF FIGURES

FIGURES

**CHAPTER 1**

**INTRODUCTION**

This thesis is a critical inquiry into the "reading" of "urban image" at the verge of the 21st Century by regarding the metropolis as a "montage in motion"[1] with reference to the theoretical framework of Walter Benjamin. The secondary but not less important source of reference would be Dziga Vertov and his montage-theory. Their revolutionary perspectives developed for the Modern Metropolis of the 20th Century, through the concepts of "image" and "montage", would be revisited; because, it is believed that their vision is still valid and actual for us both to develop a critical urban historiography and to define a new social role for the political subject of today's urban environments.

There would be three major planes of discussion throughout this inquiry. First of all, the concept of "image" would be re-analyzed via its connotations in the works of both authors, whose approach is named as "thinking in images".[2] In this context, the first plane would cover the second and the third chapters of the thesis, respectively, "Concept of Montage through Benjaminian Methodology" and "Image of Montage through Vertovian Theory".

Based on the re-interpretation of the concept of image, second plane would be a critical reading of the "urban image" from a Benjaminian perspective aspiring to read via

---

[1] To my perspective, "metropolis", which has been witnessing a constant process of transformation, since the end of the 19th Century can be analyzed as a "montage in motion". I propose this concept with regard to the montage-idea of Benjamin. Beyond its static image of the built environment, the metropolis is actually a body of assemblages, composed by variable agencies. Therefore, it can be claimed that it is well understood when approached as a mobile body of investigation. It is a great assemblage composed of many other assemblages. Its body constitutes multiple montage scenarios, written by different agencies from the citizens to the state. It is a flow of movements, bodies, structures and money. It is an entity composed of speed, density and intensity. It is an image in the depths of which an ongoing montage of images continues. See. Walter Benjamin. *The Arcades Project*, edited by Rolf Tiedemann, translated by Howard Eiland, Kevin McLaughlin, Cambridge, Massachusetts, USA; London, UK: The Belknap Press of Harvard University Press, 1999.

[2] Sigrid Weigel, *Body-and Image- Space: Re-reading Walter Benjamin,* Routledge, 1996, p.19. Weigel in her seminal book writes on Benjamin: "His manner of writing and manner of thinking cannot be seen as separate, that his thinking-in-images constitutes his specific and characteristic way of theorizing, of philosophizing, and of writing, and that his writings cannot be seen in terms of a dualistic opposition of form and content." This statement supports the claim that Benjamin regards "image" as the constituent unit of his vision and his language. It is not just a word or a definition but the key through which he constructs his praxis. Such an understanding can also be found within the cinematography and theory of Dziga Vertov. What he did is exactly the same struggle of developing a new interpretation of the dialectics and a revolutionary manner towards understanding life by "thinking-in-images".

"politics of images".[3] In this context, some "montage-ideas" or "multiple lenses" of investigation would be posed and briefly explained.[4] This study would be carried out within the fourth chapter, namely, "Dialectics of Urban Image and Urban Reading".

In the third plane, partially discussed within the fourth chapter and expanded into the conclusion, the metropolis, formerly defined as a "montage in motion", would be read through one of the lenses, called "Rebel Cities".[5] This critical lens as one of the montage-ideas, emerging within the dialectics of urban image and urban reading, would be chosen owing to constitute a critical materialist urban historiography, which deciphers the revolutionary images of the metropolis.

To elaborate the three planes of inquiry, there would be several sub-concepts, which are under investigation. At the first plane covering the second and the third chapters, the aim is to question the duality between the "image" and the "thing", which pre-accepts a discourse claiming that the image is the representation of the thing. In this questioning, firstly, Benjamin's very crucial concepts of "dialectical image" and "now of recognizability" would be explained.[6] Then his understanding of image along with those key concepts would be reassessed through the notion of "montage". Therefore, his method and in particular his seminal book, the "Arcades Project", will be revisited.[7] In order to continue the questioning of the first plane of inquiry, secondly, one of the avant-garde Soviet directors, Vertov would be incorporated into the discussion with his "perception image" and the "theory of intervals".[8] These concepts would be discussed

---

[3]Ibid, Sigrid Weigel, 1996, p.8. The issue of "politics of images" proposed by Weigel for Benjaminian understanding of the concept of image, especially within the context of metropolis, would be mentioned at the third and the fourth chapters.

[4] "Montage ideas" and "multiple lenses" mentioned here do not refer to a special term of any author. Those concepts would be derived by assembling the perspectives of Benjamin and Vertov with Deleuze and Guattari. They basically refer to the ways of seeing, observing or interpreting the urban images. They are the filters or perspectives of an urban reader, developed as their tools of investigation.

[5] This concept would be discussed as explained by David Harvey. See. *Rebel Cities: From the Right to the City to the Urban Revolution*, London, UK; New York, USA: Verso, 2012.

[6] Walter Benjamin, 1999. The "dialectical image" and the "now of recognizability" are two major concepts of Benjaminian terminology in order to understand his method of montage. Those two intertwined concepts are proposed for a critical materialist historiography, which is written through the image-sphere of the modern metropolis. The 19th Century-Parisian Arcades in this context become Benjamin's site of investigation, where the images, namely commodities, manifest their history waiting to be read. Benjamin proposes the "dialectical image" to explain the inner conflicts of the commodity and he claims that while reading the history of modernity through the dialectical images of the arcades, he also deals with their "recognizability" in his epoch. It means that the history of the 19th Century Modernity becomes visible through the body of the commodity, in its recognizability –temporal relativity- at the verge of the 20th Century. Or, different temporalities and imageries crystallized within a "now" become recognizable through the body of commodity, in other words the dialectical image. Moreover, the image of awakening from the dreamy world of the commodities is also identified with the concept of dialectical image in Benjaminian terminology. This interesting irony would be elaborately discussed within the second chapter.

[7] The discussions on the Arcades Project would mainly revolve around one of the titles called: "Convolute N [On the Theory of Knowledge, Theory of Progress]". See, Walter Benjamin, 1999, p.460.

[8] "Perception image" is the concept stated by Gilles Deleuze in order to explain the visuality of the Vertovian montage. It mainly refers to Vertov's reconceptualization of the "perception" beyond

2

with reference to the writings of Vertov in "Kino-Eye", the analyses of Gilles Deleuze in his book, "Cinema-1: Movement Image" and lastly the ideas of Ulus Baker in his seminal essay, "A Comment on Dziga Vertov: Cine Eye".[9] All these readings on the sub-concepts would serve to understand the dialectics between image and montage, which brings about multiple layers of investigation in the works of both authors. In this context, both of them reject the image-thing duality and construct montage theories, locating image at the heart of a new philosophy, as stated above, "thinking in images". Image is not the representation of the thing; but it is both the embodiment of its material existence and its visuality. Representation is the name of another image, which is created through our brains with regard to the filters of perception.[10] Such a crucial attribution to the concept of image brings about a new understanding of the dialectics, which I would call "multiplicities in dialectics".[11] The concept of "multiplicities" would be borrowed from Deleuze and Guattari with reference to their seminal book "A Thousand Plateaus, Capitalism and Schizophrenia".[12]

The second plane of inquiry that is to be discussed under the fourth chapter would transform the abovementioned questioning of "image" into the discussion of the politics of "urban image". In this plane, firstly the urban image would be redefined as a "montage in itself", which crystallizes "multiple temporalities" and "multiple bodies" through its embodiment. In this regard, Deleuze's another book, "Cinema-2: Time Image" would be

human perception. He regards camera as an eye, which would make the invisible to human perception be visible. In this context, he conceptualizes his ideas along with what he calls the "theory of intervals". It is the philosophical framework developed by Dziga Vertov, manifesting his montage theory and the method of "*kinok*", namely "cine-eye", who reproduces films along with this theory. "Theory of intervals" is firstly declared through the manifesto of *kinoks,* called "We". See. Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*, edited by Annette Michelson, translated by Kevin O'Brein, California, USA: University of California Press, 1984. & Gilles Deleuze, "The Movement-Image and Its Three Varieties Second Commentary on Bergson", *Cinema 1: The Movement-Image*, translated by Hugh Tomlinson, Barbara Habberjam, Minneapolis, USA: University of Minnesota Press, 1986.

[9] Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*, edited by Annette Michelson, translated by Kevin O'Brein, California, USA: University of California Press, 1984. & Gilles Deleuze, 1986. & Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

[10] Gilles Deleuze, 1986. Deleuze regards "representation" as "brain-image", derived through the human eye, which perceives less than the "thing". Therefore, to him, there is an artificial duality, which accepts the image as the representation of the thing. However, image and thing refer to the same body and brain-image is a special image of this body, which is dependent on human perception.

[11] I propose the concept of the "multiplicity in dialectics" with regard to the discussions on "multiplicity" by Deleuze and Guattari. Both Benjamin and Vertov seek for a new understanding of the dialectics, which cares for the multiple relationships between the things beyond defining dialectical poles or binary oppositions. Such an approach confirms the dialectical materialism as proposed by Karl Marx, while developing it to level of "multiplicities".

[12] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia, translated by Brian Massumi, Minneapolis, USA:* The University of Minnesota Press, 1987. This book was elaborately read, discussed and criticized in a reading group, organized within one of my Master's Degree courses, "Arch_512 Advanced Studies on Urban Architecture", leaded by Prof. Dr. Güven Arif Sargın. [2011/12, Spring Semester, METU, Department of Architecture] I should state that I owe all of my critical insights about this book to the great discussions hold in that course.

of vital importance to our discussion.[13] Deleuze furthers the concept of montage as a method assembling not only multiple images of different moments but also multiple layers in terms of both time and space within the depths of the same image. With regard to this definition, metropolis would be defined as the spatialization of the multiplicities. Therefore, in the second plane, the politics of urban image would firstly be carried out within a framework called the "image of multiplicities".

The third plane of inquiry, under the fourth chapter, would be structured in advocate of one of the lenses reading the metropolis as "image of resistance", which is proposed by David Harvey, "Rebel Cities".[14] The abovementioned ideas would be interlocked within this plane: the method of montage developed by Benjamin, with the urge of "awakening" from the "phantasmagoria" of the images, and the Vertovian montage theory with the purpose of deciphering the revolutionary "intervals" within that phantasmagoric sphere.[15] In this context, the lens of "rebel cities" would provide the overall discussion with a dimension seeking for the image of resistance within the mobile body of the metropolis composed of multiplicities. At this point, the image of multiplicities described within the second plane would transform into the image of resistance through the body of metropolis. Herein lies the vitality of Henri Lefebvre for the thesis, who analyzes the "urban revolutions" in a critical materialist way leading to Harvey's discussion of the rebel cities. The major common point of Benjamin and Vertov, seeking for a historiography that only undertakes reading the "truth", finds its manifestation within the seminal works of Lefebvre such as the "Urban Revolution" and the "Right to the City" that of vital importance to Harvey's "Rebel Cities".[16] At this point, in the light of the political concerns of Benjamin and Vertov, who appropriates the method of montage –the archetype of the capitalist mode of production-, it is claimed that the truth of today's

---

[13] Gilles Deleuze, *Cinema 2: The Time-Image*, translated by Hugh Tomlinson, Barbara Habberjam, Minneapolis, USA: University of Minnesota Press, 1989.

[14] David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution*, London, UK; New York, USA: Verso, 2012. This book was read within one of my Master's Degree courses, "Arch_513 Aesthetics and Criticism I", leaded by Prof. Dr. Jale Nejdet Erzen. [2012/13, Fall Semester, METU, Department of Architecture] The primary investigations and readings on other seminal works of Harvey, such as "Paris, Capital of Modernity", "Spaces of Hope", "Condition of Postmodernity", and "Social Justice and the City" was carried out in the first years of my master's studies within the courses of "Arch 526_Politics and Space" and "Arch_613 Critical Theories on Urban Architecture", leaded by Prof. Dr. Güven Arif Sargın. [2010/11/12, METU, Department of Architecture]

[15] Benjamin regards the image-sphere of the 20th Century metropolis as "phantasmagoria" with reference to the conceptualization of Marx. This refers to the world of commodities, which creates a fictitious topography in which people are "alienated" from the reproduction processes of the commodity and so, their class-consciousness. Benjamin calls this alienation as "dream", which would hopefully end by "awakening" with an anti-capitalist revolution. In this context, both Benjamin and Vertov claim that this revolution would be organized through the dynamics of this phantasmagoric world, so they analyze the dialectics in images. Vertov's "interval" should be regarded as a revolutionary attempt of overcoming the reification of the image and reading the movement and reproduction processes between images that are invisible to human perception.

[16] See. Henri Lefebvre, *The Urban Revolution*, translated by Robert Bononno, Minneapolis, USA: the University of Minnesota Press, 2003. & Henri Lefebvre, "The Right to the City", *Writings on Cities*, translated and edited by Eleonore Kofman and Elizabeth Lebas, Oxford, UK; Massachusetts, USA: Blackwell Publishers, 1996.

urban image can be read via the lenses of rebel cities, which reproduce counter-analyses against the hegemony by reading the metropolis as the image of resistance.

Similarly to Benjamin's epistemology of "constellation"[17], the methodology and the structure of this thesis is developed along with the abovementioned planes of inquiry, composed of constellations. The interrelated concepts of Benjamin and Vertov are constellated. Although the thesis aims at locating the urban image at the core of its investigation, the structure and the methodology much more revolve around the intertexuality, seeking for the latent relationships of the relevant concepts, referring to the urban image. Therefore, one of the secondary aims of this investigation is to experience the epistemology of constellation in Benjaminian sense. Such an epistemology brings about the discussion of the multiple relationships within the material world, so the notion of "dialectics", composing that relationships, is also reconsidered through its inner conflicts. At this point, it should be stated that the concept of "multiplicities" from Deleuze and Guattari constitute another constellation within the thesis, through which I hope a considerable discussion in terms of the metropolis would open up.

Both Benjamin and Vertov appreciate through "micropolitics" while reading the image-sphere of the modern metropolis.[18] They carry out their investigations in "molecular" level of perception and approach the nature through a "monadological" perspective.[19] Humans, animals, objects and all other material existence are part of a great "machinic assemblage"[20] for them in terms of referring both to the science of cosmology and the politics of capitalism. That is why; it would be appropriate to read their constellations through the ones assembled by Deleuze and Guattari, who suggest a new philosophy by

---

[17] The notion of "constellation" basically refers to a group of stars or related concepts/things making meaningful clusters. Benjamin uses this concept in order to explain his method of montage, which brings together innumerous quotations, concepts, ideas and images and then re-groups them by multiplying their relationships. Terry Eagleton writes in this context:
 "The Benjaminian notion of constellation is itself, one might claim, a constellation all of its own, rich in theoretical allusions. If it points back to Kabbala, the Leibuizian monad and Husserl's return of the phenomena, it also glances towards surrealism's estranging reconfigurations of the everyday, to Schoenberg's musical system and to whole new style of microscopic sociology in which, as in the work of Adorno or Benjamin's own study of Paris, a transformed relation of part and whole is established." [See. Terry Eagleton. "The Marxist Rabbi", *The Ideology of the Aesthetic*, Oxford, UK: Blackwell Publishers, 2000, p.329.] The statement regarding Benjamin's method of constellation as a work of "microsociology" with reference to monadology of Leibniz is of vital importance to our discussion, which would be discussed in the third chapter.
[18] Gilles Deleuze and Felix Guattari, 1987. "Micro politics" is another crucial concept of Deleuze and Guattari which would enlighten the approach of Benjamin and Vertov. They choose to analyze the capitalist mode of reproduction from a perspective that is to read its politics at a microscopic level investigating the relationships between bodies, images and even atoms, molecules, namely "monads", as the smallest unit of a great assemblage.
[19] The "monadological approach" is attributed to the Vertovian montage by Ulus Baker, which would be elaborated within the third chapter. The same attribution is also operative in Benjaminian montage. This basically means that both authors work with the unit of  "monad" as a reproducible/indivisible smallest unit of a great assemblage, reflecting its unity. This is the "dialectical image" for Benjamin, and the "interval" for Vertov. Their understanding of dialectics, which aspires multiple relationships between the thesis and anti-thesis, branches from their monadological approach. Their monads are not closed entities but open bodies, which makes their interrelations with other monads and "multiplicities in dialectics" be possible.
[20] Gilles Deleuze, 1986.

using the method of montage.[21] In this reading, "body" grounded onto the spatio-temporal relations of the image-sphere within the metropolis is regarded as the nexus of emancipatory politics as appreciated by Benjamin and Vertov.

In conclusion, the last chapter as the continuation of the third plane of inquiry, would further the constellations of the images of resistance captured via the lenses of rebel cities. In this context, I will briefly touch upon the recent urban uprisings in Turkey starting at the end of May 2013 and still going at the first weeks of July, even while those lines are being written. The uprisings or revolts called, "Occupy Gezi", which exploded in Istanbul and then expanded to the several other cities in Turkey, would be assessed with regard to the abovementioned discussions. Exemplifying the images of resistance as defined via the lenses of the rebel cities, this movement would primarily be mentioned within the context of urban revolts throughout the world. Then, its authentic dynamics in terms of being a movement, "thinking in images" and an urban explosion based upon the molecular bodies of the multiplicities would be mentioned.

Both becoming one of the demonstrators and the critical readers of the Occupy Gezi, I should state that one of the first premises of the thesis, that is to seek for "a new social role for the political subject of today's urban environments", has found its multiple manifestations within this movement. Also, what Benjamin called "deviations" or "differentials of time", that constitute the "catastrophic" body of the history, have been experienced while the possibility of multiple "ruptures" or "intervals" is waiting to be explored by the materialist gaze of historian/citizen.[22] As seen in the June of 2013 in Turkey, Brazil, Egypt, Ukraine, Bulgaria, Chile and many other places of the world, as Ulus Baker stated once, through those ruptures and intervals, all the repressed of the world can be bound or feel as if they get closer.[23] In this context, organized around the discourse of the "right to the city", Occupy Gezi has responded another major premise of the thesis that is to locate "image" at the heart of the urban historiography, which would regard it as the "thing in itself", not as the representation of the thing.[24] As it was stated by one of the demonstrators in a "park-forum": "Multiplicities are coming together, because they do not believe in being represented. They have remembered the revolutionary potentials of their own bodies, which should participate in, instead of being represented."[25]

---

[21] Gilles Deleuze and Felix Guattari, 1987. In their seminal book "A Thousand Plateaus: Capitalism and Schizophrenia", the authors propose a new philosophy called "rhizomatics" and structuralize this book with regard to this philosophy. This philosophy, similar to the epistemology of constellations in Benjamin, works with assemblages of the concepts, ideas or images and proposes a horizontal relationship/growing scheme between those assemblages. For instance, each chapter with specific themes is engaged to literature, science, philosophy or another field and the reader is forced to follow the codes of that field. In the end, all the codes interlock through the primary theme of the chapter, which relates to the other themes in the book. The reader develops his or her own method of "reading" based on the rhizome philosophy, so the relationships are multiplied.

[22] Walter Benjamin. "Convolute N [On the Theory of Knowledge, Theory of Progress]", 1999, pg.456.

[23] See.http://www.theatlantic.com/infocus/2013/06/in-protest/100542/ & http://www.scribd.com/doc/151332592/Orgut-Mu-Lensek [accessed on 08.07.2013]

[24] Gilles Deleuze, 1986.

[25] Translated and emphasized by the author. [In June 2013, Ankara, Kuğulupark, public forum]

# CHAPTER 2


# CONCEPT OF MONTAGE THROUGH BENJAMINIAN METHODOLOGY


## 2.1 Convolute N: On the Theory of Knowledge, Theory of Progress

*"Passagen-werk"* or the Arcades Project is known as an incomplete masterpiece of Walter Benjamin. Even if it is assumed to be an "esoteric" work in terms of not reckoning any "academic" framework or route, it is regarded as one of the most inspiring texts, intricately constructed by using the method of "montage". The title of each alphabetized section in this manuscript is named as "convolute" in English with regard to its original name in German. The translators of the English edition says that "the term *Konvolut* has a common philological application: it refers to a larger or smaller assemblage- literally, a bundle- of manuscripts or printed materials that belong together."[26] It can be said that each convolute, which is a part of the great assemblage/montage called *Passagen-werk,* is an assemblage composed of different passages. This is a nested structure, the analysis of which requires a similar method of Benjamin's, locating the "image" and "montage" as the founding matter of discussion. That is why; in this section, my primary aim is to discuss the concept of montage as the production method of the Arcades Project, which is actually the main reproduction method of the Industrial Capitalism.[27] As Benjamin realizes through his masterpiece in the mid 20th Century, it can be claimed today that this challenging method can be operative as a method of counter-reproduction in urban reading. In this context, one of the crucial convolutes of the Arcades Project, the "Convolute N" with the title of "On Theory of Knowledge, Theory of Progress" should be revisited in order to understand Benjaminian methodology. Moreover, some key concepts, such as "dialectical image" and "now of recognizability", should be explained before discussing their actuality and interoperability at the verge of the 21st Century.

The Convolute N can be regarded as the most prominent convolute in the manuscript, through which the method and major keywords of Benjaminian terminology are generously exposed to the reader. In this Convolute, Benjamin constantly repeats that the method of montage constitutes the essence of his thinking. Sigrid Weigel, one of the prominent Benjamin-scholars, calls it "thinking in images".[28] Benjamin reproduces along with this approach by introducing the concept of "dialectical image" as the constituent

---

[26] Howard Eiland and Kevin McLaughlin, "Translator's Note", *The Arcades Project* by Walter Benjamin, edited by Rolf Tiedemann, Cambridge, Massachusetts, USA; London, UK: The Belknap Press of Harvard University Press, 1999, p.xiv.

[27] Here is referred to the "Fordist assembly line", which is the main reproduction method of the 19th Century Capitalism.

[28] Sigrid Weigel, 1996, p. 19.

unit of his methodology. As it is understood through its name, the concept of dialectical image is constructed upon the knowledge of "dialectic" and "dialectical materialism", derived from Marxist literature. Therefore, although there is another Convolute in the manuscript, called "Marx", Convolute N is much more loaded with the reinterpretations of the Marxist understanding of "dialectics" and "historical materialism".

Benjamin calls his method "presentation of history" and in this context, he regards the 19th Century as "the originary form of primal history", which means a great rupture and shift in terms of being the turning point for Modernity.[29] This turning point refers to an "urban revolution" as explained by Henri Lefebvre, who investigates the transition processes from an "agricultural to an industrial and urban world" under this title.[30] Benjamin thinks that such an urban revolution requires a new method of historical analysis beyond the "once upon a time" of "classical historiography".[31] What he does is to reinterpret Modernity through urban images according to their "historical index", and offer a new approach to modern historiography.[32] He analyzes the city's assembled layers, crystallized within the Parisian Arcades and reads the multiple temporalities using the method of montage as a means of political remaking, embedded deep in the capitalist metropolis. By capturing the temporal visualities of multiple modernities, Benjamin is able to articulate the interpenetration of urban layers at a critical moment in history: "now", and challenge the history of urban modernity. Instead of an idealized and homogenized perspective that renders the concept of "progress" or the "period of decline," he addresses "history" as "the history of violence/catastrophe".[33]

This approach liberates historical time from the chronological way of understanding and provides it with a new perspective of historical materialism. In a passage in the Convolute N, Benjamin summarizes his approach to the historical materialism in a critical way:

> It may me considered one of the methodological objectives of this work to demonstrate a historical materialism which has annihilated within itself the idea of progress. Just here, historical materialism has every reason to

---

[29] Walter Benjamin,1999.
[30] Henri Lefebvre, 2003.
[31] Walter Benjamin, 1999.
[32] Ibid.
[33] Ibid., p. 460. Benjamin writes: "Overcoming the concept of progress and overcoming the concept of period of decline are two sides of one and the same thing. [N2, 5]" Also, in the 9th of the history theses in his seminal work, "On the Concept of History", Benjamin writes:
"A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress." See. Walter Benjamin, "On the Concept of History", *Selected Writings- Volume 4: 1938-1940*, edited by Howard Eiland and Michael W. Jennings, Harvard University Press, 2003.

distinguish itself sharply from bourgeoisie habits of thought. Its founding concept is not progress but actualization. [N2, 2][34]

This passage does not mean that Benjamin was against the idea of human progress. On the contrary, he criticizes "the status quo" of reading historical progress as an "evolutionary" line, which is supposed to have a "homogenous" graph, drawn continuously through periods of "decline" and "progress". Instead of such a resolute progression, he reads history as a "sea voyage", route or multiple-routes of which should be understood through the "deviations" of space and "differentials of time".[35] Though sounding quite abstract, beneath all these expressions, there lies a very legitimate and concrete intent. It is the struggle of constructing a revolutionary method for modern historiography, which will hopefully bring together the essence of historical materialism with presentation of history, that is, the language of images. In addition to this methodological intent, the philosophical curiosity is to make those deviations and the differentials of time be visible as a revolutionary way of perceiving historical time. At this point Benjamin asks a vital question: "Must the Marxist understanding of history necessarily be acquired at the expense of the perceptibility of history?" and then continues by revealing his intent: "Or: in what way is it possible to conjoin a heightened graphicness <*Anschaulichkeit*> to the realization of Marxist method?"[36] The answer, which emphasizes the method of the Arcades Project, comes just after those questions: "The first stage in this undertaking will be to carry over the principle of montage into history."[37]

Putting forward the concept of "actualization" instead of "progress" is one of the important stages on the way of locating "montage" as a method of rewriting history.[38] The understanding of "actualization" comes with the invention of another critical term: "now of recognizability", which is tightly coupled with the meaning of "dialectical image".[39] Therefore, in this chapter, I will firstly reassess those keywords in order to come up with Benjaminian understanding of "montage". As seen, Convolute N is one of the most sophisticated parts in the manuscript in terms of revealing the major concepts of Benjamin. One of the passages in this part pictures the intellectually stimulating context, in which this sophisticated structure was started to be constructed:

> These notes devoted to the Paris arcades were begun under an open sky of cloudless blue that arched above the foliage; and yet- owing to the millions of leaves that were visited by the fresh breeze of diligence, the stertorous breath of the researcher, the storm of youthful zeal, and the idle wind of curiosity- they've been covered with the dust of centuries. For the painted sky of

---

[34] Walter Benjamin. "Convolute N [On the Theory of Knowledge, Theory of Progress]", 1999, p.460.
[35] Ibid., p. 456.
[36] Ibid,, p.461. [N2, 6]
[37] Ibid.
[38] Walter Benjamin. "Convolute N [On the Theory of Knowledge, Theory of Progress]", 1999, p.460.
[39] Ibid. Benjamin's highly loaded and critical concepts "now of recognizability" and "dialectical image" will be explained in the following parts of the text. It should be emphasized at this point that those two concepts cannot be analyzed separately. They both mention the same moment and the same image of spatialization.

summer that looks down from the arcades in the reading room of the Bibliothèque Nationale in Paris has spread out over them its dreamy, unlit ceiling. [N1, 5][40]

This is the fifth passage under the title of Convolute N, giving some clues about the monadological philosophy of Benjamin. Seemingly "romantic", this passage represents his manner, who follows the traces of "time" via parallel universes of "now of recognazibility" of Bibliothèque Nationale and "what has been to now" of Parisian Arcades. While oscillating between those temporalities, his body becomes the "breeze" of curiosity. It is not an exaggeration that he says "I am in the arcades- it's as if I were in a dream, as if it were a piece of myself" while working at the Bibliothéque Nationale.[41] Excavating through the texts in the archives, he feels like the "*flâneur*"[42] excavating the arcades themselves. He reads the texts as if he were reading the city as a text written via the image library of the Arcades. That is exactly what the *flâneur* does. But the work does not finish with the reading: as David Frisby emphasized in his seminal work "Cityscapes of Modernity", the *flâneur* is also a producer like in the case of Walter Benjamin, whose textual productivity especially in the Arcades Project is a good example of *flânerie*.[43]

### 2.1.1. Dialectical Image

It is not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words: image is dialectics at a standstill. For while the relation of the present to the past is a purely temporal continuous one, the relation of what-has-been to now is dialectical: is not progression but image, suddenly emergent. [N 2a, 3][44]

Although Rolf Tiedeman, the editor of the German Volume of the Arcades Project, claims that the concept of "dialectical image" has "never achieved any terminological

---

[40] Ibid., pp. 457-458.
[41] Ibid.
[42] Ibid., p . 417. This social type is firstly theorized by Charles Baudelaire in the second half of the 19th Century and then, re-investigated by Walter Benjamin in the first half of the 20th century. It basically refers to the urban figure, which strolls around the metropolis and observes its layers with a critical distance in order to re-read it as an alphabet, signs of which are composed of "images". The *flânerie* is the act of strolling. This urban figure constitutes one of the pillars of Benjaminian philosophy. This critical act reproduces the image-sphere of the metropolis both in textual and visual mediums. What Benjamin does while reading the Parisian Arcades exactly refers to this act of reproduction. The manner and feelings of *flâneur* is explained as a "dreamy consciousness" through the "phantasmagoria" of the metropolis, Benjamin writes: "That anamnestic intoxication in which the *flâneur* goes about the city not only feeds on the sensory data taking shape before his eyes but often possesses itself of abstract knowledge—indeed, of dead facts—as something experienced and lived through. This felt knowledge travels from one person to another, especially by word of mouth. [M1, 5]"
[43]David Frisby, Cityscapes of Modernity: Critical Explorations, Cambridge, UK: Polity Press/Blackwell Publishers, 2001, p.41
[44] Walter Benjamin, 1999, p.462.

consistency"[45] in Benjamin's writings, this concept is assumed as one of the central elements of his language, which I believe that brings about an intellectual explosion or "profane illumination"[46] on the way of understanding today's image-sphere as well. It is one of the bottom-line concepts and the main bridge through which Benjamin constructs the dialectics between Marxism and the method of montage. Abovementioned quotation is one of the critical passages on dialectical images, which should be analyzed elaborately. Actually, before it's mentioning here in Convolute N, the author refers to this concept in his seminal text opening the Arcades Project, "Paris, Capital of the Nineteenth Century, Exposé of 1935".[47] It is mentioned under the title of "Baudelaire, or the Streets of Paris", in which Baudelaire is re-canonized as the "writer of modern life" at the verge of the 19th Century. His poetry, "the principal accent" of which is associated with the "modern" and the *flânerie* within the image-sphere of that epoch, manifests the phantasmagoria of the metropolis.

Baudelaire's critical expressions on "modernity" mainly portrays the internal tension of this concept; he writes: "By *modernity,* I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable."[48] With reference to this tension, Benjamin re-reads the phantasmagoric image-sphere of the Parisian Arcades via the critical reinterpretation of "commodity" through the concept of "dialectical image". The first clue of this critical re-reading is revealed in his abovementioned text on Baudelaire, Benjamin writes:

> The modern is a principal accent of his poetry. As spleen, it fractures the ideal (Spleen et idéal). But precisely modernity is always citing primal history. Here, this occurs through the ambiguity peculiar to the social relations and products of this epoch. Ambiguity is the appearance of dialectic in images, the law of dialectics at a standstill. This standstill is utopia and the dialectical image, therefore, dream image. Such an image is afforded by the commodity per se: as fetish. Such an image is presented by the arcades, which are house no less than street. Such an image is the prostitute- seller and sold in one.[49]

This is a critical passage in terms of expressing the way that "commodity" and "dialectical image" coincides within the body of prostitute, expressing the dialectical inner dynamics

---

[45] Rolf Tiedemann, "Dialectics at a Standstill: Approaches to the Passagen-Werk". On Walter Benjamin, edited by Gary Smith, Cambridge, UK; Massachusetts, USA: MIT Press, 1989, p. 284.

[46] In Benjaminian terminology, "profane illumination" can be interpreted as a further step of "awakening", which refers to the revolution, namely the time of awakening from the dream of capitalism. It is a transitory phase of "explosion" against the oppressive politics. After this explosion the phase of profane illumination emerges as a process, consolidating the emancipatory politics of the collective body. However, profane illumination can also be regarded as the avant-garde phase, which would lead to the awakening. Benjamin defines surrealist experience of the 20th Century as an example of "profane illumination" in his seminal essay, "Surrealism, The Last Snapshot of the European Intelligentsia". See. Walter Benjamin. "Surrealism", *One – Way Street*, Verso Classics, 1997, p.230

[47] Walter Benjamin, 1999.

[48] Charles Baudelaire, "The Painter of Modern Life". The Painter of Modern Life and Other Essays, translated and edited by Jonathan Mayne, London, UK: Phaidon Press, 1963, p.13.

[49] Walter Benjamin, "Paris the Capital of the Nineteenth Century -Exposé of 1935-", 1999, p.10.

of the commodity. It is "seller and sold in one", showing the challenging body of commodity fetishism. In this example, Benjaminian understanding of historical materialism, which seeks for the reunion of material –as the constitutive element of production- and its expression –as the *sine qua non* of consumption-, finds its manifestation. Body of the prostitute embodies both the commodity and the expression, and the fetish and the alienated at the same time. Sigrid Weigel explains the importance of this social type for Benjaminian terminology and writes: "Along with the constellation of awakening as the prime case of 'dialectical thinking' and with the conception of the dialectical image, the whore entered the scenery of the *Passagen-Project* as an allegory of modernism."[50] It embodies the so-called "wish-image", which introduces the price of pleasure and the expression of shame through its body.[51] According to this interpretation, like the ruins of the 19th Century –the arcades-, this feminine figure should be perceived as both the phantasmagoric body of commodity and the shocking effect, which will provide the collective with awakening from the capitalist dream.

Max Pensky, as one of the prominent authors, examining the concept of dialectical image, discusses the struggle of Benjamin for deciphering the delusional characteristics of commodity in "consumption", which is somehow underestimated by Marx for the sake of the primal intent of analyzing the capitalist mode of "production". Pensky says: "commodities express both the hellish and the utopian sides of human consciousness"[52], oscillating between the dialectical poles of objectivity and subjectivity. While putting forward this claim, he follows up double-folded meanings that is derived from the concept of dialectical image and its relationship with the commodity: "the dialectical image as a radically new method for the conduct of a new mode of critical materialist historiography" and "as part of the description of a radically alternative conception of time and of historical experience".[53]

If we turn back to the passage [N 2a, 3], constituting the opening lines of this part, we clearly understand those two important assets of the dialectical image as emphasized by Pensky. First one, which he calls as a new method for a critical materialist history, comes from the conceptualization of Benjamin's statement that "the relation of what-has-been to now is dialectical: is not progression but image".[54] Second one, which Pensky heralds as a radically new understanding of time and historical experience, is based upon the idea that "what has been comes together in a flash with the now to form a constellation".[55] I intend to clarify these two intertwined statements in the following way. First, I will explain the dialectical image as a methodological tool, especially on behalf of a critical materialist historiography of architecture and urban studies. After indicating that the concept of dialectical image can be actual and operational through its multi-temporal inner dynamics, I will explore the so-called balance between "what has-been-to now" and "now" as a flash

---

[50] Sigrid Weigel, "From Gender Images to Dialectical Images", The Actuality of Walter Benjamin, edited by Laura Marcus and Linda Nead, London, UK: Lawrence &Wishart, 1998, p.51.
[51] Walter Benjamin, 1999.
[52] Max Pensky, "Method and Time: Benjamin's Dialectical Images", The Cambridge Companion to Walter Benjamin, edited by David S. Ferris, Cambridge, UK, 2004, p. 184.
[53] Ibid., p. 179.
[54] Walter Benjamin, 1999, p, 462.
[55] Ibid.

of constellation, which would be discussed in detail within the next part, called "Now of Recognizability".

In Benjamin's repetitive statements within the Convolute N, the dialectical image is defined as a "suddenly emergent flash".[56] This expression is so crucial, because it puts the Marxist reader in a challenging position in terms of facing a radical interpretation of the dialectics. While the reader is trying to internalize the phantasmagoric expression of commodity as an inseparable part of the reproduction processes, this "suddenly emergent flash" makes the issue seem more complicated. If the dialectics propose a dynamic "process" in terms history and the relationship between form and content, what kind of a contribution does this sudden flash of an image create within this process? What is the content of this sudden flash, namely "dialectical image", if it is regarded as a "form" within the historical processes? Or do we call it as a specific form of a specific content, emerged at a specific time within history?

At this point, Benjamin's "suddenly emergent flash" not appeases but stirs up the dialectics between form and content in a brilliant way. Benjamin does not attain any special importance or priority to one of these so-called "poles". On the contrary, each of them carries a sui generis holiness for his understanding of the dialectics. The historical process, which must not be identified with "progress", but with "catastrophe", is perceived as the common embodiment of the form and the content, which is understandable through the suddenly emergent flash of the dialectical image. In this context, the dialectical image is explained as both the form and the content of a historical process, which is still in motion along with the dialectical transformation of the commodity. However, these "flash" moments where the dialectical images appear do not refer to a mythical understanding of time within an "eternal recurrence", on the contrary they refer to the moments of shifts and discontinuities. If there is an "eternal recurrence", it is the "commodity" itself in multiple forms, which means that the flow of historical content is embodied via the flow of forms throughout the history. Terry Eagleton, under his striking title for Benjamin, "The Marxist Rabbi", writes:

> If myth is a matter of eternal recurrence, then the recurrence which matters most in the sphere of monopoly capitalism is the eternal return of the commodity. Capitalism indeed has a history; but the dynamic of that development, as Marx ironically noted, is the perpetual recreation of its own 'eternal' structure. [57]

In this context, the dialectical image becomes a methodological tool, on behalf of a critical materialist historiography of urban modernity. It is the tool of an approach, which is not form-centered while reading the history via forms.

The concept of the dialectical image is the touchstone of a radical interpretation of the dialectical method that is to be reinterpreted through the multiplicities beyond its resolute binaries such as "old" and "new". The primary explanation of dialectical image in two

---

[56] Walter Benjamin, 1999, p.462.
[57] Terry Eagleton, 2000, p.317.

radically different ways gives a way to such an interpretation: first one is as the "dream image", which intoxicates the collective of the 19ᵗʰ Century, and second one is as the "genuine image", which awakens the collective from the so-called "dream of capitalism". Pensky uses a more clear way of interpreting dialectical image by re-appreciating Benjamin's another prominent passage from 1935 Exposé on "Paris, Capital of the Nineteenth Century":

> Corresponding to the form of the new means of production, which in the beginning is still ruled by the old (Marx) are images in the collective consciousness in which the old and the new interpenetrate. These images are wish images; in them the collective seeks both to overcome and to transfigure the immaturity of the social product and the inadequacies in the social organization of production.[58]

Furthering this discussion, Pensky brings together the wish image and the dialectical image within the same body, as Benjamin did while exemplifying the body of prostitute. To Pensky, this refers to a moment of "transmutation of wish images into dialectical images" and such a moment is supposed to be possible via the work of materialist historian, who collects the obsolescent commodities in order to assemble the shock-images of "now".[59] Such commodities is described by Pensky as the ones "for which the status of phantasmagoria has decayed and which, released from the cycle of economic exchange".[60] Hence, it can be said that the dialectical image mentions multiple forms, that is expressions, within the reproduction processes of commodities. Instead of a bipolar reading, the inner conflict of the dialectical image should provides us with a new understanding of the dialectics between form and content by proposing a new historical reading of the commodity, which I suggest calling "multiplicity in dialectics".

On the way of realizing such a groundbreaking idea, Benjamin insists on the metaphor of "flash" and says: "In the fields with which we are concerned, knowledge comes only in lightning flashes. The text is the long roll of thunder that follows. [N1, 1]"[61] As understood, the "flash" in his terminology is the product of a storm analogy that he calls catastrophe. At first, the flash comes as the dialectical image and then the thunder as the text, that is, the reading of the materialist historian. This means that the historiography is not a passive practice, which narrates the history as a story starting with an origin in "once upon a time" and improving towards a definite end. It is an active production with a critical language juxtaposing the codes of quite separate fields, which is embodied via the image library of the city in Benjamin's case. In his seminal book "The Sphere and the Labyrinth", Manfredo Tafuri discusses the history as "project of a crisis" and defines the role of historian as an active/critical contributor of this project. Especially in terms of history of architecture, historiography should be seen as an operational discipline and a site of political resistance. Therefore, Tafuri attains a vital value to reading the "metalanguage" of architecture, namely the images. Similarly to Benjamin, he proposes a

---

[58] Walter Benjamin, "Paris the Capital of the Nineteenth Century -Exposé of 1935-", 1999, p.4.
[59] Max Pensky, 2004, p. 184.
[60] Ibid., p. 187.
[61] Walter Benjamin, 1999, p. 456.

provocative approach on the way of constructing a new historical-criticism revolving around the notion of "form" and says: "The possibility of constructing the history of a formal language comes about only by destroying, step by step, the linearity of that history and its autonomy: there will remain only traces, fluctuating signs, unhealed rifts."[62]

In the destruction process of the autonomy of history, Benjamin identifies the work of historian with the act of "rescue". To him, as an actively critical producer, the materialist historian rescues images by destroying all the relations of linear causality. This refers to the act of "disassembling" and "assembling", which are the two phases of the main methodology in the Arcades Project. He explains his work: "Being a dialectician means having wind of history in one's sails. The sails are the concepts. It is not enough, however, to have sails at one's disposal. What is decisive is knowing the art of setting them. [N9, 8]"[63] The art of setting the concepts, namely the dialectical images, becomes the method of "montage" and understanding temporality through this art is explained as the "now of recognizability". In a repetitive passage in the Convolute N, the author attaches this important concept to the already-discussed assets of his method:

> The dialectical image is an image that emerges suddenly, in a flash. What has been is to be held fast—as an image flashing up in the now of its recognizability. The rescue that is carried out by these means—and only by these—can operate solely for the sake of what in the next moment is already irretrievably lost. [N9, 7][64]

With this concept, "now of recognizability", Benjamin provides his critical tool of the "dialectical image" with a new dimension, which puts forward the concept of "actualization" instead of "progress".[65] Therefore, he does not only propose a new methodology for the materialist historian but develops a new philosophy of time experience.

---

[62] Manfredo Tafuri, The Sphere And The Labyrinth: Avant Gardes And Architecture From Piranesi To The 1970s, Massachusetts, USA: MIT Press, 1990, p.8.
[63] Walter Benjamin, 1999, p. 473.
[64] Ibid.
[65] I will call Benjamin's approach as "becoming-actual" with reference to the concept of "becoming" as explained by Deleuze and Guattari in A Thousand Plateaus. In this context, Benjamin's criticism of the theory of progress, which dominates the Western philosophy, brings about a new way of interpreting history and human experience, called "actualization" or "becoming-actual". This means that both the historical material and the human experience transforming those material can be analyzed at a legitimate ground on which the "continuation" of "what has been", namely the multiple layers of history, is read through the lenses of "now", which is constituted by the multiple temporalities crystallized within a rupture/flash/actual moment. Becoming-actual refers to a time-experience, which would regard history as the multiplication of innumerous "nows", which are unique in terms of their inner dialectics. However, the lenses of "now" are not transcendental in order to read the past, on the contrary their uniqueness is understandable through the multiple layers of history. Seemingly paradoxical, such a time-experience cares neither about destination points nor the theories of progress or decline. However, it regards both the historical time and the body experiencing it as a process of actualization, composed of "longitudes" and "latitudes" or "movement", "speed" and "intensity". For more information on the concept of "becoming", see. Gilles Deleuze and Felix Guattari, 1987, p. 260.

**2.1.2 Now of Recognizability**

As I stated within the abovementioned discussion of "dialectical image", I will now elaborate on the second revolutionary asset of this concept, which Pensky called as "the description of a radically alternative conception of time and of historical experience".[66] This description actually cannot be separated from the methodological aspirations of the dialectical image. However, I have chosen to discuss it separately under the title of "Now of Recognizability" in order to cope with the complexity of Benjamin's language.

"Now of Recognizability" can basically be assumed as the tension, balance or the relationship between "what has-been-to now" and "now".[67] In addition, this relationship, which is visible, and so discussable through the flash of dialectical image, is strictly bounded with the concept of "awakening". Everything happens in the blink of an eye: "flash", "thunder" and then "awakening".[68] Benjamin regards this moment as "dialectics at a standstill" and as discussed by Rolf Tiedemann, he sacrifices any "terminological consistency" for the sake of this special moment, which is an unprecedented time interval.[69] He writes: "Is awakening perhaps the synthesis of dream consciousness (as thesis) and waking consciousness (as antithesis)? Then the moment of awakening would be identical with the 'now of recognizability,' in which things put on their true— surrealist—face. [N3a, 3]"[70] This statement branches from Benjamin's appreciation of the Surrealism as a revolutionary attempt at expressing the dreamy consciousness of the 20th Century-metropolis. However, he criticizes the avant-garde artists of this movement as being intoxicated by the so-called "surrealist face" of the things instead of being shocked and awakened. He writes: "The first tremors of awakening serve to deepen sleep. [K1a, 9]"[71] Therefore, "now of recognizability" should basically be perceived as the moment of "dialectical rupture", on the way of awakening.[72]

Although Benjamin defines the boundaries of this moment via the constant poles of the dialectics, "thesis" and "anti-thesis", his uncanny statement of the "dialectics at a standstill" challenges the progressiveness restricted among such poles. This statement refers to intervals, which fragments history into numerous nows; and so, their multiple clashes. By rejecting the idea regarding history as a chain of events ongoing linearly and the concept of standstill introduces fracture points leaping erratically. If I try to picture this understanding of historical processes, its constituent unit would not be a vector, but a convoluted line. I basically assume that the vectorial progress represents the understanding of historical materialism and each vector is composed of the processes of thesis, anti-thesis and synthesis. The vectors, which can vary according to their amplitude or path, are the parts of the historical continuity. At the point where a vector ends with a synthesis,

---

[66] Max Pensky, 2004, p, 179.
[67] Walter Benjamin, 1999.
[68] Ibid.
[69] Rolf Tiedeman, 1989, p. 284.
[70] Ibid., pp. 463-464.
[71] Ibid., p. 391.
[72] "Dialectical rupture" will be used repetitively within the following chapters in its multiple meanings crystallized within the moment of "awakening", "now of recognizability" and the "dialectical image" referring to the nodal concepts of Benjaminian terminology.

another vectorial process of the dialectics starts. Therefore, history can be perceived as successive processes of different dialectical clash periods, each of which provides the other's legitimacy.



LINEAR TIME

synthesis     thesis     synthesis
+
anti-thesis

constitutive unit: dialectical process

CONVOLUTED TIME

thesis

dialectical rupture       anti-thesis

constitutive unit: image/monad
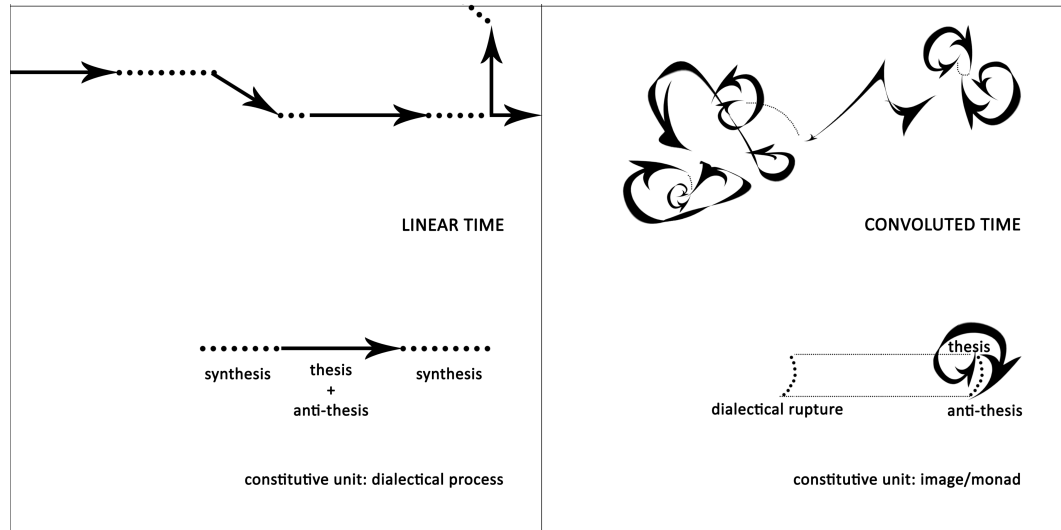
Figure: 2.1 Images of history [drawn by the author]

On the other hand, the convoluted lines of Benjamin, may be drawn as double-edged and warped units, which means that the internal time of each unit can start from two different ways without the need of taking over the start from an ex-period. Like the units of linear time, each convolute is also composed of the processes of thesis, anti-thesis and synthesis. However, synthesis here means not only the assemblage of two dialectical poles but their complete segregation as well. These two relationships oscillate between the two disjointed edges of a convoluted line. Firstly, we should read this line as both "now" and "what has been to now" in terms of temporality.[73] Secondly, we should read this warped line as the "image" or "monad" in terms of spatiality. In other words, temporality and spatiality is defined through the same unit in Benjamin's philosophy. Therefore, history can be perceived as nested fragments/forms of warped, overlapped or distorted nows/images (monads). Different from the linear time concept, indicated by the left scheme in figure 2.1, the convoluted time (right scheme) is equipped with the third dimension of temporal growth.

At this point, I claim that the multiplicity in dialectics can be possible through the second type of understanding of historical time. In this understanding, "past" is not a passive tense, which can only be remembered as a narration, on the contrary, past, as "what has been to now", is an active process, which can mobilize the potentials in "now". It can be stretched from its rupture to the present time as a work of critical memorialization. Hence, memorialization is transformed into "actualization". Therefore, beyond a confrontation of binary oppositions, each historical convolute can be perceived as a constant process of

---

[73] A "now" becomes "now of recognizability" when its "caesura" makes another "now" possible. It means that the rupture moment ends/starts with another unique "now".

multiplication. I would suggest to call this fragmented structure of history as "montage in motion", which is called by Benjamin as "catastrophe". [74]

The materialist historian, in other words the "rescuer", should decipher the constituent units of this fragmented structure, which is regarded by Werner Hamacher as "the minimal structure of history".[75] At this point we should remember the words of Benjamin: "The rescue can operate solely for the sake of what in the next moment is already irretrievably lost."[76] Hamacher, while explaining this critical dependency between two moments, uses the term, "caesura" as "leap between discrete Now-points"[77] and writes:

> This leap *(Sprung),* has to be understood in the twofold sense of both rift and leap over the rift (Übersprung): the difference between Now and Now has to preserve each instant as discrete and has to refer them strictly to each other as the difference between precisely these discrete points. […] This leap, and nothing else, is the Now, the nucleus of time, the irreducible historical happening, which historian has to bring to experience.[78]

The leap refers to the dialectical process, making nows interconnected or separated. Pensky calls this moment as "a stop or a freeze, as the monadic crystallization of the supposedly implacable progression of historical time".[79] Montage is the method of composing these crystallized moments, that is monads. Benjamin explains this alternative interpretation of historical time in a prominent passage of the Convolute N:

> On the elementary doctrine of historical materialism. (1) An object of history is that through which knowledge is constituted as the object's rescue. (2) History decays into images, not into stories. (3) Wherever a dialectical process is realized, we are dealing with a monad. (4) The materialist presentation of history carries along with an immanent critique of the concept of progress. [N11, 4][80]

This passage is one of the most critical assertions, through which Benjamin explicitly lays out the primary rules of his method of montage. The two striking expressions within this passage should be taken into consideration. First one is the claim that "history decays into images" and second one is "we are dealing with monads".[81] With reference to Leibnizian concept of "monad", Benjamin writes in the 11th thesis of his seminal text "On the Concept of History":

> Where thinking suddenly comes to a stop in a constellation saturated with tensions, there it gives that constellation a shock, by which thinking is

---

[74] Walter Benjamin, 1999.
[75] Werner Hamacher, "Now: Walter Benjamin on Historical Time", Walter Benjamin and History, edited by Andrew Benjamin, New York, USA; London, UK: Continuum, 2005, pp. 38-69.
[76] Walter Benjamin, 1999, p. 473.
[77] Werner Hamacher, 2005.
[78] Werner Hamacher, 2005, p. 58.
[79] Max Pensky, 2004, p. 188.
[80] Walter Benjamin, 1999, p. 476.
[81] Ibid.

crystallized as a monad. The historical materialist approaches a historical object only when it confronts him as a monad.[82]

Benjamin identifies the constituting units of his methodology, namely the "dialectical image" and the "now of recognizability", with the concept of "monad", which would be mentioned within the following chapters while discussing the Vertovian montage. Although I do not aim at elaborating on the philosophy of "monad", which is impossible within the scope of this thesis, it should be claimed that Benjamin borrows this concept in order to introduce the plurality of monads to his understanding of the dialectics. Moreover, it should be claimed that his understanding of "monad" converges toward Gabriel Tarde's "open" monads, which brings about the multiplicity in dialectics, constituting the essence of the Benjaminian montage.[83] As Susan Buck-Morss insistently emphasizes in her seminal book "Dialectics of Seeing: Walter Benjamin and the Arcades Project", he collects historical monads and assemble multiple relationships through their open bodies –their ruptures- on the way of constructing a revolutionary consciousness, namely "awakening".[84]

### 2.1.3 Method of Project: Montage

> Method of this project: literary montage. I needn't say anything. Merely show. I shall purloin no valuables, appropriate no ingenious formulations. But the rags, the refuse- these I will not inventory but allow, in the only way possible, to come into their own: by making use of them. [N1a, 8][85]

I have basically constructed the way of Benjaminian montage through his two intertwined concepts called "dialectical image" and "now of recognizability". The concept of dialectical image does not only lead a methodological development in terms of a critical historiography and a new cognition of historical time, but it also brings about the re-conceptualization of "image". While reinterpreting historical materialism on the way of "presenting history", it is an inspiring approach that reconstructs "historical image" upon the hypothesis of "history decays into images".[86] This bilateral struggle generates the method of "montage".

---

[82] Walter Benjamin, "On the Concept of History", *Selected Writings- Volume 4: 1938-1940*, edited by Howard Eiland and Michael W. Jennings, Harvard University Press, 2003  p. 396.
[83] Gabriel Tarde, *Monadology and Sociology*, translated and edited by Theo Lorenc, Melbourne, Australia: Re.Press, 2012. In this seminal book, Tarde suggests a new perspective into the sociology with regard to Lebnizian monad. Different from the indivisible, closed unit, the microcosm reflecting all the characteristics of the macrocosm as defined by Leibniz, Tarde redefines monads as open entities in multiple relationships with the others. Its relation to Benjaminian montage lies beneath Benjamin's understanding of the metropolis through the images, what he calls "monads" in his seminal work, "On the Concept of History". See. Walter Benjamin, 2003.
[84] Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, Massachusetts, USA: MIT Press, 1991.
[85] Walter Benjamin, 1999, p.460.
[86] Ibid., p. 476.

```
                          waking
                            |
                            |
     natural history: fossil |  historical nature: ruin
            (trace)         |      (allegory)
                            |
                            |
petrified                   |                   transitory
nature ——————————— commodity ——————————— nature
                            |
                            |
     mythic history: fetish |  mythic nature: wish image
        (phantasmagoria)    |        (symbol)
                            |
                            |
                          dream
```
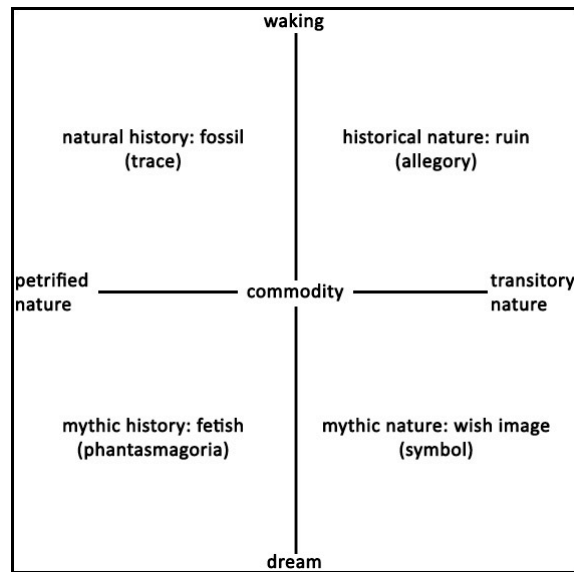
Figure: 2.2 Inner Structure of The Arcades Project by Susan Buck-Morss [Source: *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, Massachusetts, USA: MIT Press, 1991, p. 211.]

As indicated by the coordinate system, drawn by Susan Buck-Morss in order to analyze the channels feeding Benjamin's philosophy, dialectical image is embodied through the body of commodity located at the center of thought. Indeed, it is the monad as discussed at the end of the previous part. In other words, this image, which embodies commodity or historical object, is also the image of a "stop" and a "freeze" as emphasized by Pensky or a "rift" and a "leap" as discussed by Hamacher. It is a flash, which suddenly emerges with an enthusiasm of novelty and then fades into obsolescence. It is an ever-changing monad within numerous monads of history. Benjamin calls "the art of setting" monads as "montage" and he regards "monad" as "the crystal of the total event".[87] He writes:

> A central problem of historical materialism that ought to be seen in the end: Must the Marxist understanding of history necessarily be acquired at the expense of the perceptibility of history? Or: in what way is it possible to conjoin a heightened graphicness to the realization of Marxist method? The first stage in this undertaking will be to carry over the principle of montage into history. That is, to assemble large-scale constructions out of the smallest and most precisely cut components. Indeed, to discover in the analysis of the small individual moment the crystal of the total event. And, therefore, to break with vulgar historical naturalism. [N2, 6][88]

The art of setting large-scale constructions corresponds to the art of "rescue". Materialist historian takes out monads from the context constructed by capitalism and then deploys them within a revolutionary contextuality via their "now of recognizability". Susan Buck-Morss explains this destruction-construction work as "[…] his objective was to rescue the historical objects by ripping them out of the developmental histories –of law, religion, art, etc.- into which fictional and falsifying narratives they had been inserted in the process of

---

[87] Walter Benjamin, 1999, p. 461.
[88] Ibid.

20

their transmission."[89]

In this context, we face the tension between "subject" mounting the objects and "objects" constituting the montage. Although "montage" is a term strongly associated with visual arts and preeminently cinema, Benjamin is mostly inspired from the surrealist texts of the early 20th Century.[90] As Pensky writes, "an aesthetic technique of the literary avant-garde" is applied into "the practice of critical historiography".[91] As the artists collect the objects or the allegories to create an artwork or a poem through their composition, Benjamin collects images and assembles them in order to compose a materialist intertexuality of history. The place from which he collects his materials is the "trash of history". It can be said that the vision or the political engagement of the subject, who chooses the pieces from the trash and mounts through his own manner, is really decisive in the process of montage. On the other hand, as Eugene Lunn stated in his seminal book "Marxism and Modernism", Benjamin is a supporter of "self-destruction", which claims that the vision or the theory of self should be destroyed in order to let the objects expose their creativity. Especially in the case of montage, Lunn writes:

> His fascination with old books, juxtaposed quotations, architectural fragments and ruins, the technologies of photography and film--- and the reading of the "self" as a text or an imagistic montage: all these were part of Benjamin's obsession to unlock the poetic power of the objects while extinguishing the subjectivity of the one who unlocks them.[92]

In this context, the clash between subject and object dates back to Benjamin's so-called inacceptable thesis, "Origin of German Tragic Drama" *(Traurspiel)*, through which he claims that "truth is the death of intention".[93] It is a provocative statement in terms of a new interpretation of the relationship between subject and object. Such a relationship requires the subject's annihilation within the reproduction processes of any constellation. The collected material speaks for itself. They are not the means through which subject determines any story or destination point. They are the images in Benjamin's case and they merely show. However a question emerges at this point: how do the objects come together in a "meaningful" assemblage without subject's intention? A statement from the Convolute N provides this paradoxical question with a critical dimension: "This work has to develop to the highest degree the art of citing without quotation marks. Its theory is intimately related to that of montage. [N1, 10]"[94] This statement is crucial in order to clarify Benjamin's critical tension between subject and object. First of all, his ambition is to create a manuscript mounted through the words of other people. Therefore, he aims at

---

[89] Susan Buck-Morss, 1991, p. 218.
[90] Graeme Gilloch, Myth and Metropolis: Walter Benjamin and the City, Oxford, UK: Polity Press, 1996. As Gilloch emphasizes and as it is visible through the quotations in the Arcades Project, Benjamin is highly affected by the seminal work of Surrealism, "The Paris Peasant" by Louis Aragon.
[91] Max Pensky, 2004, p. 185.
[92] Eugene Lunn. *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin, and Adorno*, California, USA: University of California Press, 1984, p. 183.
[93] Walter Benjamin, *The Origin of German Tragic Drama,* translated by John Osborne, Verso, 1998, p. 36.
[94] Walter Benjamin, 1999, p. 458.

melting any vision within his montage. Seemingly exciting, such a method carries the risk of becoming out of hand, which is appropriate for the death of intention. By this way, the author surrenders himself to the unforeseen flow of objective relations. Moreover, the second sentence in this statement elaborates on this issue. It proposes that the "theory is intimately related to that of montage".[95] Here "theory" is identified with "montage" which is explained as the "method" of the Arcades Project. Pensky explains this confrontation of method and theory within montage and writes:

> Theory, for Benjamin, in general always requires the stability of a (theorizing) subject and the imposition of subjective intention on the structure of historical time; the invariable effect of even the best-intentioned theory is a certain pacification of history and hence the loss of the capacity for recognizing sites where past and present lose their familiar contours. Hence theory for Benjamin must be replaced by method.[96]

I claim that this struggle of destroying the self for the sake of unlocking the creative potentials within historical objects should be evaluated as another asset of multiplying the relationship between dialectical poles. Up until now, all of the concepts or methodological approaches that is discussed have a common point of Benjamin's juxtaposing binary edges of thought. By doing this, he not only comes up with their synthesis, but also defines a topography through which different types of syntheses or ruptures can be defined. He plays with the tension between thesis and anti-thesis and transforms the idea of progressive synthesis into the constellation of syntheses (Figure 2.3). Therefore, the dialectical process is defined through the tensions between multiple constellations. If we visualize this nested structure, we face with images/monads forming constellations. And if we remember one of the prominent statements of Benjamin, we can understand the operability of this abstract mechanism, he writes: "where thinking comes to a standstill in a constellation saturated with tensions—there the dialectical image appears."[97]

---

[95] Ibid.
[96] Max Pensky, 2004, 181.
[97] Walter Benjamin, 1999.

DIALECTICAL IMAGE

DIALECTICAL IMAGE

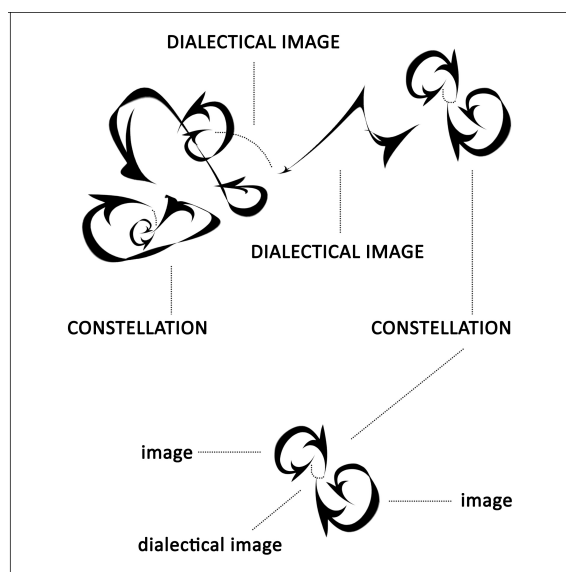CONSTELLATION          CONSTELLATION

image

image

dialectical image

Figure: 2.3 Tension Between Constellations: Dialectical Image [drawn by the author]

As seen, numerous monads/images come together and compose variable constellations. In any constellation, at the heart of the tension, the dialectical image emerges as it does at the center of the coordinate system drawn by Buck-Morss in figure 2.2. Reproduction processes of the convoluted time do not put an end by composing such constellations. Those constellations also clash and as stated by Benjamin, at the most saturated moment of the tension, another dialectical image emerges. Therefore, in such an interconnected growth scheme, innumerous monads and images of relationships are being reproduced and nested within each other. As Pensky emphasized in his seminal text "Method and Time", "a methodology entirely alien to Marxist political economy"[98] is infused into the historical materialism. By this way, historical material has become perceptible through a process in which production and consumption as a type of reproduction are melted within a historiography "thinking in images".[99] Therefore, as I claimed above, Benjamin plays with the topography of historical materialism and provides it with three-dimensionality, through which multiple relations between images/commodities become possible. In a flowing topography of history, he aims at transforming the collective's viewpoint towards the objects. Such a transformation starts with unchaining the objects via the method of montage. During this transformation process, the only "intent" is to revolutionize the historical vision on behalf of an awakening within the capitalist reproduction processes. Therefore, we can understand that Benjamin ascribes a pedagogic vision to his methodology. The paradoxical relationship defined between subject and object finds it's meaning now. Subject's intent is attributed to the methodology, and explained as:

> Pedagogic side of this undertaking: "To educate the image-making medium within us, raising it to a stereoscopic and dimensional seeing into the depths

---

[98] Max Pensky, 2004, p. 185.
[99] Sigrid Weigel, 1996.

23

of historical shadows". The words are Rudolf Borchardt's in *Epilegomena zu Dante*, vol.1 (Berlin, 1923), pp.56-57.[100]

The Arcades Project is the product of such a pedagogic vision. As stated by Rolf Tiedemann, it tells much more than the "Parisian Arcades"[101]; it is "nothing less then a materialist philosophy of the nineteenth century", which throws its light on today's urban studies.[102] As a monadological structure, the arcades provide the urbanite with the "cosmos" of the modern, namely the world of novelty and obsolescence. This is a phantasmagoric world, which is mystified through the wish-images, namely commodities. Benjamin writes: "On Baudelaire's 'religious intoxication of great cities': the department stores are temples consecrated to this intoxication. [A13]"[103] What he tries to manage through a critical materialist historiography of the Arcades is to provide a decipherment beyond this intoxication and submit the revolutionary mission to the collective body. That is why he embarks on educating "the image-making medium within us" and supposes to "raise it to a stereoscopic and dimensional seeing into the depths of historical shadows".[104] These statements are really important in terms of Benjamin's actuality. The issue of three dimensionality or perception of depth are some of the key qualities of his critical historiography. I claim that such a "pedagogic undertaking" maintains its cruciality today and Benjaminian historiography is still fresh and operational in order to analyze the contemporary "image-making medium" through the three dimensional gaze of the materialist historian.

In this part titled as "Convolute N: On the Theory of Knowledge, Theory of Progress", I have unlocked some of the basic concepts which are vital to Benjaminian terminology and critical in terms of the rest of my thesis. Those are "dialectical image", "now of recognizability" and "method of montage". Within the following chapters, firstly, this method will be re-discussed as a challenging method of counter-reproduction by exemplifying Dziga Vertov's montage-theory. Then, the dialectical relationship between the "urban image" and the "urban reading" will be analyzed, within the framework of the abovementioned conceptualizations.

---

[100] Walter Benjamin,1999, p.458.
[101] According to Benjamin's manuscript, between 1799 and 1830, 19 arcades are constructed with the boom in the textile trade and technological developments driving architectural innovation. Benjamin interprets this as: "For the first time in the history of architecture, an artificial building material appears: iron."[101] Iron is the leading actor in the construction of the 19th Century metropolis as one of the main connector of the city fabric. It is the dream image of industrial capitalism, which manifests itself from the arcades to railways. All of the city symphonies recorded at that period visualizes this material as the constitutive element and monad of variable constellations of urban images. With their glass-roof and elegant structure of iron, the arcades are worth to being discussed exclusively, which are defined as "a world in miniature" by a city guide deciphered by Benjamin. See. Walter Benjamin. "The Paris of the Second Empire in Baudelaire", *The Writer of Modern Life: Essays on Charles Baudelarie*, Cambridge, UK, Massachusetts; USA: The Belknap Press of Harvard University, 2006, p. 30.
[102] Rolf Tiedeman, "Dialectics at a Standstill: Approaches to the Passagen-Werk", *Walter Benjamin, Critical Evaluations in Cultural Theory, Volume I*, edited by Peter Osborne, London, UK: Routledge, 2004.
[103] Ibid., p. 61.
[104] Walter Benjamin,1999, p.458.

There are rare sources indicating the relationship between Benjamin and Vertov, who experienced the same era. However, in his seminal text, "The Work of Art in the Age of Mechanical Reproduction", Benjamin appreciates Vertov in one sentence.[105] Although we have limited sources indicating the relationship between these two prominent intellectuals, who reproduced through the perspective of the same political engagement, I will bring together their critical concepts in order to develop a new viewpoint into the method of montage. The aim of this practice is not based on a claim that would elaborate on whole cinematic literature of Vertov. It will be a critical constellation of these two authors, produced within two different mediums: textuality and visuality. I claim that the main objectives of their work have strong common points, so their key concepts should be discussed together. In addition to Vertov's imagistic guidance, I will introduce the criticisms of Gilles Deleuze, which would further my discussions regarding "montage", as a method of counter-reproduction, namely thinking-production. All these intertexual confrontations will be carried out on the way of making a critical re-reading of the "urban image" at the verge of the 21st Century.

---

[105] Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, 1936. Available in http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm [accessed on 08.07.2013] In this seminal work, Benjamin mentions the relationship of the newsreel to everyday life by mentioning Vertov's film, "Three Songs About Lenin". Also in his commentary essay on Vertov, Ulus Baker writes: "Walter Benjamin too, occasionally referring to Vertov, was aware that the *cine-bind* could be used as a paradigm in the socialization of creative work." And Baker quotes from Benjamin: "This passage of the creation from one single author or from a group of persons to the mass creation will lead also to accelerate the crash of the bourgeois artistic cinema and of its attributes: the actor, the fable script and the costly toys like decors, and the grand-priest, the director..." See. Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

# CHAPTER 3


# IMAGE OF MONTAGE THROUGH VERTOVIAN THEORY


In this chapter, I will discuss "montage" with regard to its most common usage in cinema. The main source, that will lead my discussion, will be one of the prominent directors of the 20th Century Russian Cinema: Dziga Vertov. I will try to synthesize the knowledge that I gathered from Benjamin with the insights of Vertov in order to develop a new understanding of the dialectical image. I will try to expose the latent relationship between the "dialectical image" of Benjamin and "perception-image"[106] of Vertov on the way of combining them into a fresh viewpoint for the reading of today's urban image. I believe that the contemporary urban image will gain comprehensibility via understanding the multiplicities that can be deciphered by discussing the relationship between the theories of these two prominent authors. Beyond providing comprehensibility, I suppose that understanding such a correlation will bring about a new methodology of perception and historiography of urban imagery. This should be regarded as a pedagogic responsibility in order to reinterpret "urban image" with its recognizability today. It is an image through which innumerous "dialectical images", as conceptualized by Benjamin, and "intervals"[107], as visualized by Vertov, have been juxtaposed. Therefore, I will re-read urban image with reference to the conceptualization of dialectical image and visualization of interval.

---

[106] Gilles Deleuze, "The Movement-Image and Its Three Varieties Second Commentary on Bergson", *Cinema 1: The Movement-Image*, translated by Hugh Tomlinson, Barbara Habberjam, Minneapolis, USA: University of Minnesota Press, 1986, p. 70. In this book, Deleuze defines "perception-image" as one of the three varieties of the "movement-image" and regards Vertov as the creator of the perception-image. The others are the "affection-image" and the "action-image". He says: "A film is never made up of a single kind of image: thus we call the combination of the three varieties, montage. Montage (in one of its aspects) is the assemblage [*agencement*] of movement-images, hence the inter-assemblage of perception-images, affection-images and action-images."

[107] Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*, edited by Annette Michelson, translated by Kevin O'Brein, California, USA: University of California Press, 1984. "Interval" is a crucial concept in Vertov's theory, which declares that Vertovian montage is constructed upon the practice of a methodology called "Theory of Intervals". It can be compared to the "dialectical rupture" or "standstill" of Benjamin, through which a new perception and an image emerges. The concept of interval, which would be elaborately explained in this chapter, basically refers to the imperceptible moments between the images as stated by Vertov. He constructs his cinema based on the explorations on interval that would lead a new time experience and revolutionary aesthetics of space. Also, it refers to major political concern the Vertovian montage/cinema, which aspires to assemble a worldwide bind of the workers, through the visual proximity hopefully provided by the interval.

The concept of "montage" brings about a discussion dating back to the birth of modernism. Eugene Lunn clearly explains the significance of this method within a broader context, especially looking at the early 20th Century and makes a comparative analysis of modernism. He draws a framework composed of four basic principles in order to explain both the aesthetical and social ground through which modernism operates.[108] One of those principles, which will contribute to our discussion, is "Simultaneity, Juxtaposition, or Montage".[109] Under this title, Lunn writes:

> In much modernist art, narrative or temporal structure is weakened, or even disappears, in favor of an aesthetic ordering based on synchronicity, the logic of metaphor, or what is sometimes referred to as "spatial form." Instead of narrating outer sequential or additive time, modern novelists explore the simultaneity of experience in a moment of psychological time, in which are concentrated past, present, and future (e.g., Joyce, Woolf, and especially Proust). […] Unity is often created from juxtaposing variant perspectives—of the eye, the feelings, the social class or culture, etc.—as in modern visual montage (e.g., Eisenstein, Grosz); metaphorical relationships suggested in modern poetry (e.g., Baudelaire); rhythmic and tonal simultaneity in music (e.g., Bartok or Stravinsky); or the multiple consciousnesses which intersect in a modern novel (e.g., Woolf's To the Lighthouse).[110]

As explained with reference to different areas of production, the method of montage penetrates into the various capillaries of modern life as a mode of "counter-production"[111]. The multiple visualities are mounted through cinematic montage; "multiple consciousnesses" or multiple temporalities are mounted through literary montage or multiple rhythms are mounted through poetic montage. Considering its functionality, it becomes one of the main generators of the modern times. Therefore, as Ulus Baker emphasizes it, montage should be perceived as a method beyond cinematography. He writes:

> Everything in our life is montage: working is montage (since Taylorizm, and as it is reappropriated by today's "post-Fordist" organization of labor processes); art pretends to be montage (collage and installation, and even "performances"), metropolis is a montage, industries, software and hardware,

---

[108] Eugene Lunn, 1984, pp. 33-75. The four principles determined by Lunn are: "Aesthetic Self-Consciousness or Self-Reflexiveness", "Simultaneity, Juxtaposition, or Montage", "Paradox, Ambiguity and Uncertainity", "Dehumination and the Demise of the Integrated Individual Subject or Personality".

[109] Ibid.

[110] Eugene Lunn, 1984, p. 35.

[111] I call these production areas "counter", because "montage" in its origin refers to the primal assembly line, namely, the archetype of capitalist mode of production and it is ironically appropriated by modern arts. This tool, which was firstly reached its apex in the form of Ford assembly line in 1912, determines some of the basic principles for the mode of production, after the Industrial Revolution. The first principle is to produce exactly "the same" parts on the way of mass-production, which was impossible by hand-made processes. The second principle is to organize a linear progression scheme for production through which workers and machines mount the parts with a minimized motion. These principles provide the reproduction with an inconceivable speed and cheap labor.

all of them function as montage(s)… Today, even the countries have been mounted in order to found "Europe".[112]

Moreover, when we investigate montage within cinematography, as being one of the avant-garde areas of counter-reproduction, it is obvious that the early 20th Century cinema witnesses a revolutionary struggle, especially in the hands of Soviet directors such as Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin, and Dziga Vertov. However, as stated by Baker, the potential resistance of collective body could not even be provoked by the socialist interpretation of montage, and the exploitation of capitalist assembly line could not be destroyed, so the mission could not be completed. On the other hand, the way those authors reinterpreted montage remains fascinating even if their methods were appropriated in the hands of capitalist image-makers.

Based on the critical interpretation of montage in Soviet Cinema, Baker says: "Therefore, a new 'montage-idea' or an 'idea-montage' should be invented, which is operational in terms of our present conditions and experiences."[113] In this context, he seeks for an invention through the engagement of social sciences with visual studies and combines the knowledge of cinematography with philosophy on the way of an image-based methodology instead of an opinion-based analysis within the field of social studies.[114] I claim that a similar investigation should be carried out in terms of such disciplines as architecture and urbanism, for which an image-based methodology is inevitably located at the center of reproduction. As emphasized by Benjamin, this investigation should be regarded as a "pedagogic-undertaking" for a critical reading of the urban image.[115] Herein lies my concern at this chapter, which will mount the methodological insights of Benjamin to Vertov's montage-theory, called the "theory of intervals". In this study, the noble series

---

[112] Ulus Baker. *Beyin Ekran*, edited by Ege Berensel, Ankara, Turkey: Birikim Press, 2011, p. 134. (Translated and emphasized by the author.)
[113] Ibid.
[114] Ulus Baker. *From Opinions Images: Towards a Sociology of Affects*, PhD Thesis, Ankara, Turkey, 2002. In his thesis, Baker advocates of "thinking in images" with reference to Jean-Luc Godard's discourse on "pedagogy of images". He locates these related philosophical concerns at the heart of his discussions on the way of constructing a new perspective within the discipline of sociology, which offers to revolutionize the social analyses by getting rid of the mediocrity of a methodology based on "the opinions of opinions". He instead puts forward the image archive of visual-thinking and proposes to synthesize the methods of documentary-film with social science. He says: "We find the ultimate possibility of establishing such a visual-textual 'sociology of affects' in the Vertovian praxis of the kino-eye and in the actual video-philosophy of Jean-Luc Godard, who intends to reshape videography as a 'thinking-machine'." He calls his proposal a possible "marriage" of the theoretical accumulation of the social science with the visual powers of documentary-film. He claims that the social sciences are in a crisis of lacking the "social types", which have been the analytical tools on the way of investigating the society. These are the "Lumpen-proletariat" of Marx, the *Flâneur"* of Benjamin, the "Protestan" of Weber or the "Stranger" of Simmel. According to Baker, this list, which can be extended through the types from novels or especially from cinema, are very important in terms of social analyses. Therefore, he suggests providing the sociology with the methodological insights of visual studies, through which the social types can be rediscussed, multiplied and an image-based "sociology of affects" can be constructed. At this point, owing to this original proposal of Baker, we can ask, what about urban studies? Don't we need such a perspective that is to revolutionize the understanding of urban images and contemporary urban figures?
[115] Walter Benjamin, 1999, p. 458.

29

of Gilles Deleuze, "Cinema 1: The Movement-Image" and "Cinema 2: The Time-Image" will be some of my major guides.[116]

## 3.1 Counter-Reproduction: "Thinking-Production"

As discussed within the previous chapter, Benjamin adopts the notion of montage as a method of counter-reproduction. He deconstructs the Fordist assembly line of capitalism and deflects its basic principles accordingly with his montage-theory. The principle stipulating "sameness" of each part/time, is transformed into "uniqueness". The parts of Benjaminian montage are composed of the images of unique moments: nows/ruptures. The principle, "minimizing" the motion of workers, is transformed into "multiplying". The temporality of Benjaminian montage cannot be described on a linear scheme with identical intervals. They can only be represented through three-dimensional units as indicated in Figure 2.1 within the previous chapter and those units are not identical in terms of their motion. The "freeze" moments or the "dialectical ruptures" within these units are assembled in order to develop a revolutionary-montage. Instead of minimizing the units' motion, Benjamin prefers multiplying it by distracting their historical progress. Therefore, the materialist historian appropriates the principal tool of capitalism, namely the montage, and transforms it into the tool of resistance.

In this way, the commodity embodies both the dream and the awakening. As Pensky emphasized, "a methodology entirely alien to Marxist political economy"[117] emerges as a method of counter-reproduction while the "wish-images" of capitalism are transformed into the "dialectical images" of awakening. Such transformation moments, namely the dialectical ruptures, are the historical flashes that can be visible through the gaze of materialist historian. The meaning of "meta" is multiplied, that is, the hidden meaning of expression is deciphered. The materialist presentation of history becomes possible in this way. This is exactly what Vertov did in his cinema. He also discovers the multiple-faces

---

[116] Gilles Deleuze, 1986, p. 56. Gilles Deleuze, 1989. Deleuze starts his "Second Commentary on Bergson" by criticizing the "crisis of psychology". He mentions the duality of images and movements, which are respectively identified with "consciousness" and "space". He questions this pseudo-duality and asks: "How is it possible to explain that movements, all of a sudden, produce an image – as in perception – or that the image produces a movement – as in voluntary action?" In order to respond this question he conquers the "movement-image" of Henri Bergson through the First Book of a two-volume-investigations on cinema, beginning with the first virtuosos of the montage such as Sergei Eisenstein and Dziga Vertov (beginning of the 20th Century). After classifying the varieties of "movement-image", in the Second Book, he furthers the issue to the works of Italian Neo-realism and French New-wave (after the Second World War) and discusses the conditions generating the "time-image". This investigation is highly loaded with the knowledge/images gathered from the films produced in such a broad context and its subtext undertakes the responsibility of a philosophical flow of thought on time and space. As clearly revealed by Deleuze in his introduction to this investigation, Bergson's seminal work "Matter and Memory" constitutes the basis of this cinema writings. My concern here would neither to follow the traces of Bergson nor to repeat the pattern that Deleuze designed between the parallel lines of philosophy and cinema. I would just take him as my primary reference, in order to understand the Vertovian montage revolving around the theory of intervals.

[117] Max Pensky, "Method and Time: Benjamin's Dialectical Images", *The Cambridge Companion to Walter Benjamin*, edited by David S. Ferris, Cambridge, UK, 2004, p. 185.

of the material world and constructs his methodology from the inside and against the defects of this world. The discussions regarding the "crystallization of time"[118] within the image are of vital importance at this point. Ulus Baker writes:

> Marx was already aware of the role of the crystallization of time in the process of the enigmatic capitalist relationship constructed between time (of labour in this instance) and subjectivity --the commodification of the time as labour-time into capital... The cinematography and the philosophy of Vertov shows us another aspect of "crystallization of time" --the invention of another type of machine which is capable to encounter the mechanic and thermodynamic machines; a machine capable to reproduce the time of perception, of sensibility and of thought.[119]

According to these statements, Vertov develops another interpretation of "machine" and another way of deconstruction of the assembly line through the gaze of camera like the materialist historian of Benjamin. In this context, if we call it "Benjaminian assembly line" or "Vertovian assembly line", by making a speculative analogy, it can be said that their method entirely destroys the attributed holiness to the image of classical assembly line and offers a critical historiography through the ashes of this image.[120] Such reproduction processes are regarded by Benjamin as "flash" of knowledge and the "thunder" of thinking. As Baker puts it with reference to Deleuzian understanding of cinema and music, such processes can be called as "thinking-production."[121] They

---

[118] Gilles Deleuze, "The Crystals of Time," *Cinema 2: The Time-Image*, translated by Hugh Tomlinson, Barbara Habberjam, Minneapolis, USA: University of Minnesota Press, 1989, pp. 68-98. In this chapter, Deleuze develops a new concept called "crystal-image", which is embodied by the two "circuits" of time identified with past and present or "virtual" and "actual". Time's crystallization within the image is explained by Deleuze as one of the crucial issues within the reproduction processes of a film, that crystallizes multiple temporalities and labor embedded those processes. By referring to the two sides of time, namely virtual and actual, he writes: "Time consists of this split, and it is this, it is time, that we *see in the crystal*. The crystal-image was not time, but we see time in the crystal. We see in the crystal the perpetual foundation of time, non-chronological time, Cronos and not Cronos." p. 81.

[119] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

[120] I attribute the concept of "montage in motion" not only to the montage-idea, which characterizes today's urban image, but also to the methodology of Benjamin and Vertov to emphasize their actuality. Beyond being opponent of the capitalist mode of production, their approach is still alive, which is based upon the assemblage of dynamic images/moments.

[121] Ulus Baker, "Önsöz", Gilles Deleuze, *İki Konferans, Yaratma Eylemi Nedir, Müzikal Zaman*, Norgunk, İstanbul: 2003, s.14. Baker regards the works of music and cinema as "thinking-productions" in his Turkish foreword to Deleuze's book, "Two Conferences", which seeks for the reproductive capacities of an idea or concept on the way of creative act in such fields. Also it investigates the idea's productive power or potentials, when transcoded into another discipline to which it is alien. In this context, Bülent Tanju discusses the same issue in his seminal essay "Space-Time and Architectures" by reassessing the notion of "thinking-production" in terms of architectural history. He basically asks: "What happens when you say *I have an idea* within the field of architecture?" What kind of historical processes are being experienced? Tanju responds to those questions by analyzing two situations of history: "immanence" and "transcendence". He states that such disciplines as architecture have a unique "regime" of reproduction, oscillating between "actuality" and "virtuality". In this context, he emphasizes the three axes defining the modern historiography of architecture, which are "time", "space" and "multiplicity". In a timeline, composed of both "continuities" and "discontinuities", architecture temporarily experiences the

continue to produce new thoughts or make the subject reproduce their own thoughts. In this thinking, the thoughts, namely monads (unique moments), are not introverted entities, they are quite the contrary are workers of an open-ended and everlasting reproduction.[122] Baker regards such a montage-theory as "monadological".[123] Both Benjamin and Vertov decipher the multiple relationships emerging at "intervals" and provide the reader/spectator with the possibility of innumerous relationships open to their active participation in a thinking-production. They push the limits of "image" by claiming that it is the constituting unit and the thought-form of a new cognition but in no way a mediator or representative agent of any thought. The image is the thought itself.

In the First Book of his Cinema Writings, Deleuze puts it in a different way by borrowing from Henri Bergson and says: "An atom is an image which extends to the point to which its actions and reactions extend. My body is an image, hence a set of actions and reactions. My eye, my brain, are images, parts of my body."[124] These words give some clues about an extraordinary definition of the "image," which overcomes the shortcomings of its definition with regard to "representation". This means that the image is not a misleading reflection of the thing, but according to Deleuze, "the image exists in itself".[125] He writes: "This in-itself of the image is matter: not something hidden behind the image, but on the

---

tyranny of time (subject) or space (object) at different periods. One of them can become privileged as a transcendent frame of reference and the ideas are reproduced by ignoring the other axes. In such a regime, the reproductive capacity of the statement, "I have an idea," is sacrificed in favor of transcendentalism. However, Deleuze and Guattari's concept of "multiplicities" referring to the third axis can be operative in order to prevent the transcendentalism. The axis of multiplicities, which is immanent to the historical processes, develops a new perspective into the thinking-production. It proposes a new regime of reproduction, which is perceptible through the multiple relationships between the objects and subjects of a great assemblage. Neither object nor subject is privileged in this assemblage. Tanju reinterprets this regime in terms of architecture and seeks for the possibilities of such an urban perception through which the "hierarchies" would be destroyed and the metropolis would be read as an organic body of multiple relationships beyond the tyranny of forms, ideologies or representation. See. Bülent Tanju, "Mekan-Zaman ve Mimarlıklar" *Felsefe Ekibi Dergisi,* Sayı 13, 2009. Available in. http://www.scribd.com/doc/62400717/Felsefe-Ekibi-Dergisi-Sayi-13 [accessed on 08.07.2013]

[122] Ulus Baker, 2011, pp. 216-217. "A book thinks before we read it or a film thinks before we watch it and such productions make themselves be reproduced again and again via different brains or eyes." (Translated and emphasized by the author) It should be asked: What about cities? How do cities think?

[123] Ulus Baker refers to Leibniz's "monadology" while writing about Vertovian montage. He calls his montage "monadological", because one of the primary mottos of Vertovian montage is to show "life as it is" or to achieve "life caught unawares" and such a purpose requires mounting the multiple relationships within the nature. Baker explains this as: "Because, more or less, everything in nature is related to each other. This brings about Leibniz's philosophy of monad. You feel that Vertov achives a monadological montage while watching his films. Everything is related to everything. There is exactly a connection between the poverty and the prosperity. There is a connection between socialism and the capitalism of the West, which survives because of socialism. There is actually not only one connection; there are thousands of connections and thousands of relationships. Therefore, these relationships should be chosen and perceived from the view of multiple-perspectives and be mounted in this way."
From Visual-Thinking Seminar of Ulus Baker, (translated and emphasized by the author). Available in http://www.poetikhars.com/webblog/televarolus/ulus-bakerin-gorsel-dusunme-semineri-metni [accessed on 26.06.2013]

[124] Gilles Deleuze, 1986, p.58.

[125] Ibid., p. 63.

contrary the absolute identity of the image and movement."[126] This ontological discussion, which seeks for re-locating the concept of "image," comes from Bergson's claims in his seminal work "Matter and Memory".[127] Here, Bergson explains his urge of discussing "matter" beyond the attributed duality by idealists and realists, who respectively identifies matter with the "representation" and the "thing".[128] Therefore, Bergson opens up his discussion:

> Matter, in our view, is an aggregate of 'images'. And by image we mean a certain existence which is more than that which the idealist calls a representation, but less than that which the realist calls a thing, an existence placed half-way between the 'thing' and the 'representation'.[129]

Although Bergson re-locates the "image" somewhere between the "thing" and the "representation," Deleuze goes further and claims that "The thing and the perception of the thing are one and the same thing, one and the same image, but related to one or other of two systems of reference."[130] Such a provocative statement is of vital importance to my concerns in terms of a new reading of the urban image and it supports what Benjamin seeks for throughout his life: reuniting the "image" and the "thing", separated because of the legendary narration, "The Fall".[131] In this context, Benjamin calls the re-union of image and thing "dialectical image". He claims that the image is not a representation; and the mode of production, namely the material relations, is not the hidden knowledge behind the image. It realizes all systems of reference through its body; but, as Deleuze puts it, we cannot perceive all of those references. In that purpose, Benjamin seeks for a way presenting the inner dialectics of commodity/image in order to make us perceive more than we see. This is what exactly Vertov did in his cinema. He believes in the "dialectic of matter in itself", not the dialectic between two opposite entities as revealed by Eisenstein.[132] This difference makes us think that there are several approaches of understanding the "dialectic" in Soviet Cinema. Therefore, by putting a notice in the discussion of thinking-production, firstly, as Eisenstein claimed, we should understand why "montage was proclaimed everything" in Soviet cinema.[133]

---

[126] Ibid., p. 59.

[127] Henri Bergson, *Matter and Memory*, translated by Nancy Margaret Paul and W. Scott Palmer, London, UK: George Allen and Unwin Ltd.; New York, USA: The Macmillan Co., 1919.

[128] Ibid.

[129] Ibid., pp. vii-viii.

[130] Gilles Deleuze, 1986, p.63.

[131] "The Fall" refers to the biblical narration, which tells the expulsion of Adam and Eve from the heaven. Benjamin regards this moment, when the thing is separated into two conceptual entities as its material body and its image.

[132] Gilles Deleuze, 1986.

[133] Sergei Eisenstein. *The Film Sense*, Trans. and Ed. Jay Leyda, Harcourt Brace & Company, 1975. Pg. 3. Eisenstein starts the first chapter as: "There was a period in Soviet cinema when montage was proclaimed everything." I excerpted some of this very beginning sentence of him, which continues as "Now we are at the close of a period during which montage has been regarded as nothing." This is the start of a seminal explanation of the concept of montage, identifying such a vital oscillation in a critical time-span for Soviet Russia.

### 3.1.1 The Dialectics of the Soviet Montage

As Deleuze puts it: "Dialectic was not just a word for Soviet film-makers. It was both the practice and the theory of montage."[134] In his analysis of montage schools/*écoles,* Deleuze classifies "four main trends": "the organic trend of the American school; the dialectic trend of the Soviet school; the quantitative trend of the pre-war French school; and the intensive trend of the German Expressionist school".[135] He begins explaining Soviet School and firstly elaborates Sergei Eisenstein's objections to D.W. Griffith's montage.[136] Griffith's discovery is defined as "an organism, a great organic unity".[137] On the other hand, Eisenstein criticizes this unity in terms of its lacking causality between the juxtaposed parts. This is a harsh criticism, which is afterwards attributed by Deleuze to "Griffith's bourgeois view".[138] Deleuze says: "Griffith is oblivious to the fact that rich and poor are not given as independent phenomena, but are dependent on a single general cause, which is social exploitation."[139] Therefore, firstly Eisenstein and then by interpreting him Deleuze regards Griffith's montage as a struggle trying to unite "parallel lines".[140] These parallel lines do not coincide at any point except eternity and so; montage loses its reproductive meaning. According to Eisenstein, the most crucial aspect of montage is the dialectical relationship between the juxtaposed perspectives, which produces a new perspective. Therefore, Deleuze characterizes Eisenstein's montage and his role in Soviet Cinema as:

> In a certain respect, Eisenstein could consider himself leader of the school –
> in relation to Pudovkin and Dovzhenko – because he was imbued with the
> third law of the dialectic, the one which seemed to contain the other two: the
> One which becomes two and gives it a new unity, reuniting the organic whole
> and the pathetic interval.[141]

Moreover, Deleuze continues with Vertov, who has a special importance among other Soviet directors. He writes: "Vertov's originality, on the contrary, is the radical affirmation of a dialectic of matter in itself. This is like a fourth law, breaking with the other three. To be sure, what Vertov was showing was man present in Nature, his actions, his passions, his life."[142] At this point, Deleuze refers to the fundamental criticism of Jean-Paul Sartre in order to make us perceive the essential difference between the interpretations of dialectic by Eisenstein and Vertov.[143] This difference lies beneath two radically different interpretations of the relationship between man and nature, one of

---

[134] Gilles Deleuze, 1986, p.40.
[135] Ibid., pp. 29-40.
[136] Ibid., p. 30.
[137] Ibid.
[138] Ibid., p. 32.
[139] Ibid.
[140] Ibid.
[141] Ibid., p. 39. The two other laws of dialectic, which are mentioned here, are: "the law of quantitative process and the qualitative leap: the passage from one quality to another and the sudden upsurge of the new quality" and "the law of the whole, of the set and of the parts".
[142] Ibid.
[143] See. Jean-Paul Sartre, *Critique of Dialectical Reason*, translated by Alan Sheridan-Smith, London, UK; New York, USA: Verso, 2005.

which distinguishes their dialectic through the dominancy of man over nature while the other does not draw any hierarchical or distinctive line between them and regards man and nature as equal partners of a whole. The dialectical reasoning of Vertov can be explained through these words of Sartre:

> We shall accept the idea that man is a material being among other material beings and, as such, does not have a privileged statue; we shall even refuse to reject *a priori* the possibility that a concrete dialectic of Nature will one day be discovered, which would mean that the dialectical method would become a heuristic in the natural sciences and would be used by scientists themselves and under experimental control. All I say is that dialectical Reason must be turned over once again, that it must be recognized *where it is there to be seen,* instead of being dreamed of in areas where we cannot yet grasp it. There is such a thing as historical materialism, and the law of this materialism is the dialectic. But if, as some writers imply, dialectical materialism is to be understood as a monism which is supposed to control human history from outside, then we are compelled to say that there is no such thing as *dialectical materialism*, at least for the time being.[144]

In this context, different from Eisenstein, Vertov does not believe the dichotomy of man and nature, and like Sartre, he also refuses man's privileged position in a dialectical relationship. Moreover, he reinterprets both man and nature as the constituting units of a "molecular" whole.[145] Therefore, he presupposes innumerous relationships between the molecular entities in nature. He explains his method as "theory of intervals" that would be analyzed in the following part of this chapter, and these intervals do not embody "pathetic leaps" as in Eisenstein's montage.[146] Deleuze writes:

> What Vertov discovered in contemporary life was the molecular child, the molecular woman, the material woman and child, as much as systems which

---

[144] Ibid., p. 34.

[145] Gilles Deleuze and Felix Guattari, 1987, pp. 232-310. The concept "molecular" whole/multiplicities along with the concept of "molar" is highly crucial in order to understand the rhizome-philosophy of Deleuze and Guattari. It can be claimed that the conceptual background of the idea of "molecular" goes back to Tarde's monadology, where monads are defined as the indivisible units of a molecular sociology or "micro-sociology". This idea provides a new perspective into the philosophy and sociology, which requires a thinking beyond "molar" entities and a microscopic interpretation of society through its "molecular" bodies. Such a society in terms of being molar or molecular is defined by Deleuze and Guattari as: "On the one hand, multiplicities that are extensive, divisible, and molar; unifiable, total-izable, organizable; conscious or preconscious—and on the other hand, libidinal, unconscious, molecular, intensive multiplicities composed of particles that do not divide without changing in nature, and distances that do not vary without entering another multiplicity and that constantly construct and dismantle themselves in the course of their communications, as they cross over into each other at, beyond, or before a certain threshold." p. 33.

[146] Gilles Deleuze, 1986, pp. 32-40. One of the major methods of montage according to Eisenstein is "intellectual montage", through which the images are juxtaposed in order to create a "pathetic" sense of stimulation on the audience. Metaphors are injected in between the images to make the expression more agitative. Eisenstein expects that the audience would feel some pathetic leaps through the dialectical poles and metaphors in-between those poles. He calls this effect as "cine-fist" that would make the masses be awakened through this strong transitions called "pathetic leaps".

are called mechanisms or machines. Most important were all the (communist) transitions from an order which is being undone to an order which is being constructed. But between two systems or two orders, between two movements, there is necessarily the variable interval. In Vertov the interval of movement is perception, the glance, the eye.[147]

Vertov develops the discussion into a further stage where the dialectics between form and content is provided with a new perspective of "perception", which would criticize the pseudo-dichotomies of image-thing and man-nature. He defines a new plane, on which the binary oppositions are melted into the dialectic of multiplicities/molecular entities. This new plane based on his "theory of intervals" will be my guide in the next part after which I will make a comparative analysis of the montage-theories of Benjamin and Vertov based on their re-conceptualizations of the "image" and the "subject". In this context, firstly, Benjamin's concept of "dialectical image" and Vertov's "perception image" will be compared in terms of being revolutionary tools of presenting history, or "making the History visible".[148] Then, secondly, Benjamin's "*flâneur*" and Vertov's "*kinoks*" will be compared in terms of being "materialist historians" on the way of constructing a new collective body.

### 3.1.2  Theory of Intervals

As explained within the previous part, Vertov is distinguished from other Soviet directors with his understanding of dialectics through the "interval" between multiplicities, namely, molecular mechanisms.  His tool for reading and forming the interval is defined as the "perception" or the "eye". Here the "eye" does not refer to the human eye but to the camera. That is why, the movement, which is led by Vertov, is named as "*Kino-glaz*" in Russian, which means, "cine-eye" in English.[149] The famous manifesto, "We" written by Vertov begins with: "We call ourselves as *kinoks* – as opposed to 'cinematographers,' a herd of junkmen doing rather well peddling their rags."[150] The translators of this manifesto explain *kinoks* as "cinema-eye men" and write: "A neologism coined by Vertov, involving a play on the words *kino* ('cinema' or 'film') and *oko,* the latter an obsolescent and poetic word meaning 'eye'."[151] As Ulus Baker states: "the function of the cine-eye is to see and make us to see."[152] This statement constitutes the essence of Vertovian montage, aim of which is summarized by Baker as "to inject into the images the perception and to

---

[147] Ibid., p. 39.
[148] From Visual-Thinking Seminar of Ulus Baker, (translated and emphasized by the author). Available in http://www.poetikhars.com/webblog/televarolus/ulus-bakerin-gorsel-dusunme-semineri-metni [accessed on 26.06.2013]
[149] Kevin O'Brien, "We: Variant of a Manifesto", *Kino-Eye: The Writings of Dziga Vertov*, translated by Kevin O'Brien and edited by Anette Michelson, California, USA; London, UK: University of California Press, 1984, p. 5.
[150] Dziga Vertov, "We: Variant of a Manifesto", 1984, p. 5.
[151] Ibid. O'Brien also states in his translator's note within Vertov's manifesto: "The –*ok* ending is the transliteration of a traditional suffix used in Russian to indicate a male, human agent."
[152] From Visual-Thinking Seminar of Ulus Baker, (translated and emphasized by the author). Available in http://www.poetikhars.com/webblog/televarolus/ulus-bakerin-gorsel-dusunme-semineri-metni [accessed on 26.06.2013]

reproduce the subject by this way".[153] He continues: "This would inevitably become the 'revolutionary' subject…"[154]
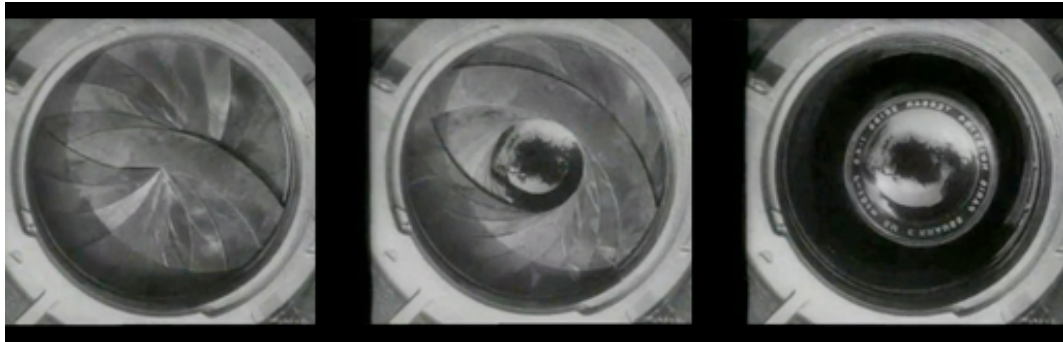


Figure: 3.1 "Man With a Movie Camera", Vertov [shots chosen and reassembled by the author]
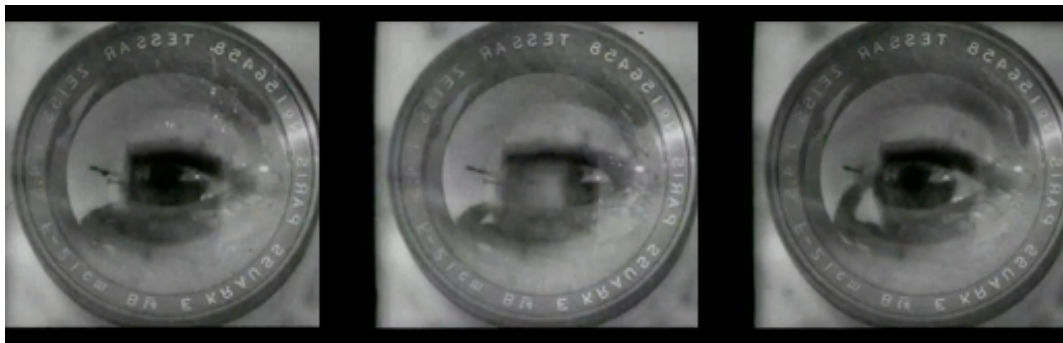


Figure: 3.2 "Man With a Movie Camera", Vertov [shots chosen and reassembled by the author]

Perception is injected into the matter through the eye of the camera, not human being; because as it is explained before, human being inevitably perceive less than the thing, so a "superhuman eye" is called for duty.[155] Vertov explains this:

> We therefore take as the point of departure the use of the camera as a kino-eye, more perfect than the human eye, for the exploration of the chaos of visual phenomena that fills space. The kino-eye lives and moves in time and space; it gathers and records impressions in a manner wholly different from that of the human eye. The position of our bodies while observing or our perception of a certain number of features of a visual phenomenon in a given instant are by no means obligatory limitations for the camera which, since it is perfected, perceives more and better.[156]

---

[153] Ulus Baker, 2011, p. 211.
[154] Ibid.
[155] Gilles Deleuze, 1986.
[156] Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*, translated by Kevin O'Brien and edited by Anette Michelson, California, USA; London, UK: University of California Press, 1984, pp. 14-15.

37

Therefore, Vertov uses the camera to make us perceive the "intervals," which are impossible to be caught through our eyes and so, he makes the volatile moments within the reproduction processes of the materials be visible. In this context, Vertov explains the dynamics such moments as:

> Intervals (the transitions from one movement to another) are the material, the elements of the art of movement, and by no means the movements themselves. It is they (intervals) which draw the movement to a kinetic resolution. The organization of movement is the organization of its elements, or its intervals, into phrases.[157]

Deleuze reinterprets this moments of flow or kinetic resolution in-between the movements through Bergson's theses, explaining the relationship between "movement", "space" and "duration" and writes:

> According to the first thesis, movement is distinct from the space covered. Space covered is past, movement is present, the act of covering. The space covered is divisible, indeed infinitely divisible, whilst movement is indivisible, or cannot be divided without changing qualitatively each time it is divided.[158]

This statement brings about the confrontation of the "actuality of movement" versus the "virtuality of space", which constitutes one of the basic problematics of the Second Book, "Cinema 2: The Time-Image.[159] This problematic regards "movement" as the revolutionary body of "now"; on the other hand, identifies "space" with the virtuality of "past". Although seemingly controversial, this statement inspired from the first thesis of Bergson is an important start on the way of understanding interval, which can be summarized as the in-between space or instant within the frames of a movement. These frames are called as the "immobile sections" by Deleuze, in other words "movement-images". The relationship between the "instant" and the "immobile sections" is explained via a "bare formula" which says: "[…] it would be this: not only is the instant an immobile section of movement, but movement is a mobile section of duration, that is, of the Whole, or of a whole."[160] This "whole" refers to the montage-theory of Vertov.[161] As

---

[157] Ibid., pp. 8-9.
[158] Gilles Deleuze, 1986, p. 1. The First Book of the cinema writings starts with the chapter titled as "Theses on movement First commentary on Bergson" and explains the concept of "movement" on the way of constructing the concept of "movement-image" constituting the basic theme of this book. The abovementioned quotation does not actually an explanation directly referring to the regime of reproduction within cinema. It is what Deleuze derived from the "Matter and Memory" of Bergson, who explains the movement-regime of reproduction within nature. See. Henri Bergson, 1919.
[159] Gilles Deleuze, 1989.
[160] Gilles Deleuze, 1986, p. 8.
[161] Ibid., p. 30. "Whole" has a crucial importance here, which defines "macrocosm" as explained in monadology. With reference to Ulus Baker, who defines the Vertovian montage as monadological, the images can be identified with the monads, "microcosms" and the whole assemblage with "macrocosm". What makes the multiplicities in dialectics be possible in such a montage regime is the porous body of the monads, completely open to the interrelationships with other ones. Deleuze explains this as: "For if the living being is a whole and, therefore, comparable to the whole of the

Deleuze puts it, the "whole" should be defined with "relations". He writes: "Montage is the determination of the whole (the third Bergsonian level) by means of continuities, cutting and false continuities. Eisenstein continually reminds us that montage is the whole of the film, the Idea."[162]

By reinterpreting the "interval" of the Vertovian montage, Deleuze develops a new perspective into the ontology of time and space. He writes: "By movement in space, the objects of a set change their respective positions. But, through relations, the whole is transformed or changes qualitatively. We can say of duration itself or of time, that it is the whole of relations."[163] Moreover, he attributes a vital role to the "interval" as being the space of relationship, which constitutes the essence of montage. It embodies the "binding," where multiplicities and their revolutionary "movement", namely "kinetic resolution" becomes possible.[164] Vertov calls this "cine-bound", which aspires a binding between the workers of all over the world through the language of cinema. Deleuze explains this as: "The originality of the Vertovian theory of the interval is that it no longer marks a gap which is carved out, a distancing between two consecutive images but, on the contrary, a correlation of two images."[165] Therefore, the binding job attributed to the montage is redefined through the political program of the "cine-bound".[166] As Deleuze puts it:

> The correlation between a non-human matter and a superhuman eye is the dialectic itself, because it is also the identity of a community of matter and a communism of man. And montage itself constantly adapts the transformations of movements in the material universe to the interval of movement in the eye of the camera: rhythm.[167]

Baker reinterprets this rhythm and defines the concept of interval as "the metric, measuring the degree of proximity between two things (sound, image, reality, individual, thought); but not the distance between them".[168] He continues: "Measuring the distance is easier – like the distance between two points."[169] On the other hand, the interval in the Vertovian theory undertakes a harder responsibility, which deciphers the proximity between the worlds and constructs the aesthetics of an indivisible continuity through the

---

universe, this is not because it is a microcosm as closed as the whole is assumed to be, but, on the contrary, because it is open upon a world, and the world, the universe, is itself the Open."
[162]Ibid.
[163] Ibid., p. 10.
[164] Dziga Vertov, 1984, p. 54.
[165] Gilles Deleuze, 1986, p. 82.
[166] Dziga Vertov, 1984, p. 50. Montage for Vertov is not only the way of binding or juxtaposing the images within cinema but also the method of a political program that would unite all the workers of the world, as *kinoks*. He explains this vision: "Instead of surrogates for life (theatrical performances, film-drama, etc.) we bring to the workers' consciousness facts (large and small), carefully selected, recorded, and organized from both the life of the workers themselves and from their class enemies. The establishing of a class bond that is visual (kino-eye) and auditory (radio-ear) between the proletarians of all nations and all lands, based on the platform of the communist decoding of the world—that is our objective."
[167] Gilles Deleuze, 1986, p. 40.
[168] Ulus Baker, 2011, p. 210.
[169] Ibid.

discontinuities within multiplicities. This critical attribution to the interval indicates the revolutionary perspective of the theory of intervals. Baker explains this revolutionary role embodied through the cine-eye and writes:

> The cine-eye gives us the possibility of joining a movement or image at a given point of the universe, with another movement or image at another point. These images or movements are not commensurable from the viewpoint of the human eye, which is unable to see them in its finitude of prejudices.[170]

Based on this compelling interpretation, we can identify two prominent missions of the Vertovian montage. First one is that it offers a new method for a critical materialist historiography, through the gaze of the camera. Second one is that it heralds a radically new understanding of time and historical experience, as revealed by Deleuze in his claim that "movement will always occur in the interval between the two instants, in other words behind your back".[171] These two missions directly relates to the pedagogic insights of Benjaminian montage, which were elaborately discussed in the previous chapter. The first mission defines a revolutionary perspective of understanding and practicing the dialectics through a visual responsibility of re-reading the historical materialism. Benjamin conceptualizes his thought by inventing the "dialectical image" and injecting the revolutionary body of "movement" within the "dialectical rupture" while Vertov synthesizes the dynamics of movement and time through his "perception image" and deciphers the multiple relationships emerging at that rupture, which he calls the "interval".

## 3.2 Comparative Reading of Benjamin and Vertov

As discussed within the previous part, the third chapter can be regarded as an "interval" which relates the concepts of Benjaminian montage to the images of Vertov in order to develop a new montage-idea, which would be operative in terms of understanding the dialectics between the urban image and the urban reading. Both Benjamin and Vertov, who lived within the same period from the end of the 19th Century to the second half of the 20th Century, devoted their life to seeking for a new form of presenting dialectics. Both of them constructed their theory upon observation and experienced their praxis through the multiplicities of everyday life. While Benjamin standing at the tension between subject and object, Vertov reinterpreted both of them as integral parts of a machinic assemblage. In this context, Benjamin's collective body as defined by Eagleton introduces a new dimension to the relationship between the body and image-sphere (subject and object):

---

[170] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

[171] Gilles Deleuze, 1986, pp. 1-2. He explains this: "On the one hand, you can bring two instants or two positions together to infinity; but movement will always occur in the interval between the two, in other words behind your back. On the other hand, however much you divide and subdivide time, movement will always occur in a concrete duration [*durée*]; thus each movement will have its own qualitative duration. Hence we oppose two irreducible formulas: real movement → concrete duration, and immobile sections + abstract time."

The collective is a body, too. And the *physis* that is being organised for it in technology can, through all its political and factual reality, only be produced in that image sphere to which profane illumination initiates us. Only when in technology body and image so interpenetrate that all revolutionary tension becomes bodily collective innervation, and all the bodily innervations of the collective become revolutionary discharge, has reality transcended itself to the extent demanded by the *Communist Manifesto*.[172]

Vertov's cine-eye seems to be designed to fulfill this mission demanded by the Communist Manifesto. While Benjamin still relies on the gaze of the *flâneur*, but searches for a way of reconstructing a new political body through the image sphere of the modern world, Vertov proposes the eye of the camera instead of human perception and relocates the collective body with a responsibility of transforming naked eye into the cine-eye and so, becoming the body of a "cinema-eye-human". On the other hand, the struggle of both authors should not be interpreted as science-fiction utopias. As Baker puts it for Vertov, which is also legitimate for Benjamin:  "He is not a 'futurist' of machines, a fetishist of technologies, fascinated by the imperialism of the technology and of the cult of science. Vertov always believed to the priority of the social and collective machine over technological machine."[173] In this context, both authors search for the "truth" and read the historical material on the way of deciphering this truth via different mediums. For Benjamin, that medium is a text like the Arcades Project, which brings together the quotations of innumerous authors from multiple temporalities and spaces; and variable urban images and social figures; while for Vertov, it is the visualization of the "life as it is" through the documentaries by *kinoks*.[174]

As Baker emphasizes ironically, although his cinema "has been crushed under the Soviet regime in thirties, which adopted the cine-drama in the mode of Eisenstein as socialist realism, penetrated by the Hollywoodian commercial mentalities and structures," Vertov does not abandon his methods, pushing the limits of the truth.[175] While Benjamin is writing that "the truth will not escape us,"[176] just before dying at a border-city, Vertov speaks to us in a similar manner and manifests:

---

[172]Terry Eagleton. "The Marxist Rabbi*", The Ideology of the Aesthetic,* Oxford: Blackwell Publishers Ltd, 2000, pg.336

[173] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

[174] Vertov explains the first motto of his montage theory as to observe the "life as it is". Deleuze explains Vertov's editing rules beginning with this first motto and writes: "Montage, it must be said, was already everywhere in the two preceding moments. It precedes the filming, in the choice of material, that is, the portions of matter which are to enter into interaction, sometimes very distant or far apart (life as it is). It enters into filming, in the intervals occupied by the camera-eye (the cameraman who follows, runs, enters, exits: in short, life in the film). It comes after the filming, in the editing-room, where material and filming are evaluated against one another (the life of the film), and in the audience, who compare life in the film and life as it is. These are the three levels which are explicitly shown to co-exist in Man with a Movie-Camera, but which had already inspired all his previous work." See. Gilles Deleuze, 1986, p. 40.

[175] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

[176] Whole quotation is this: "*The truth will not escape us*, reads one of Keller's epigrams. He thus formulates the concept of truth with which these presentations take issue. [N3a,1]" Walter Benjamin, 1999, p. 463. With the word "presentations" Benjamin refers to the Arcades Project.

> All these newsreel films were committed to a single basic, common goal – showing the truth. Not kino-eye for the sake of kino-eye, but showing *pravda* ["truth"], *kinopravda*. All cinematic means, all cinematic possibilities, all cinematic inventions, techniques and methods in order to make the invisible visible, the unclear clear, the hidden manifest, the disguised overt; in order to tell the truth about our Revolution, about the construction of socialism, the Civil War. Thus we strive to show people unmasked, not acting; we strive to film people so that they do not notice, to read in faces the thoughts that kino-eye revealed. [177]

In this context, before comparing their conceptual approaches with reference to the "image" and the "subject", we should firstly understand that the "truth" is the vital common-point for both authors.[178] This is really important in terms of our next chapter, which will basically question the truth in terms of urban image at the verge of the 21st Century and the possibility/role of a "materialist architect/urban reader," like the "materialist historian" of Benjamin, who would investigate the truth of the metropolis today.

### 3.2.1 Image: Dialectical Image / Perception Image

> Kino-eye means the conquest of time (the visual linkage of phenomena separated in time). Kino-eye is the possibility of seeing life processes in any temporal order or at any speed inaccessible to the human eye. […] Kino-eye plunges into the seeming chaos of life to find in life itself the response to an assigned theme. To find the resultant force amongst the million phenomena related to the given theme.[179]

Henri Bergson says: "Perception is the master of space in the exact measure in which action is master of time."[180] This is what Deleuze questioned through his cinema writings with the intent of matching the "movement-image" with "actuality" and the "time-image" with "virtuality".[181] While doing that, he basically questions the montage theories that regard time as the master of space and movement. In this context, he defines the "movement-image" as the "indirect representation of time", and the "time-image" as the "direct representation of time".[182] As emphasized by Ulus Baker in his "Visual Thinking Seminar", this means that by the emergence of the "time-image" in cinema after the Second World War within the works of Italian Neo-realists and French New Wave, time is

---

[177] Dziga Vertov, 1984, p. 120.
[178] Here the "truth" refers to the issue of "making history visible", which is distorted by the phantasmagoria of the capitalism. See. Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye".
[179] Dziga Vertov, 1984, p. 88.
[180] Henri Bergson, 1919, p. 23.
[181] Gilles Deleuze, 1989.
[182] Ibid.

spatialized and it starts to represent itself independent from movement or action.[183] Deleuze explains this with reference to Bergson and writes:

> It is possible that, since the war, a direct time-image has been formed and imposed on the cinema. We do not want to say that there will no longer be any movement, but that – just as happened a very long time ago in philosophy – a reversal has happened in the movement-time relationship; it is no longer time which is related to movement, it is the anomalies of movement which are dependent on time.[184]

At this point if we turn back to Bergson's statement, time becomes the master of all by appropriating perception and applying its power on space. Time is crystallized through the perception; in other words, it is injected into the perception of the matter. Although it is obvious that such an experience emerges after the crisis of action-image, which corresponds to the post-world-war period, as Baker stated, the core of such "crystallization" originates from the "interval" of Vertov. Considering that the human eye perceives less than the thing, the "more", namely the imperceptible time flow crystallized within the interval, is deciphered through the eye of the camera.

What Vertov did is to synthesize the perception of space, namely virtuality, with the action of time, in other words the actuality or the revolutionary "now" of Benjamin. He theorizes and visualizes the concept of interval in this way and locates his dialectics in-between of virtuality and actuality of the images. Deleuze says: "Vertov is perhaps the inventor of properly perceptive montage, which was to be developed by the whole of the experimental cinema."[185] This means that Vertov represents a prominent breaking point within the historiography of cinema. Different from his contemporaries, he defines the concept of interval or the "gap" between two images as a mediator, not a separator. Therefore, unlike "pathetic leaps" of Eisenstein, he defines a flow of movement/time through the interval. This flow cannot be interpreted through a mathematical time concept or duration, but it can be defined as Vertov puts it: the "negative of time".[186] As Benjamin's rejection of the "theory of progress", Vertov does not presume an ideal progress from one image to another, but triggers the actuality of interval through the virtuality of space and seeks for praxis of the actual and the virtual in this context.

---

[183] See. Visual-Thinking Seminar of Ulus Baker, (translated and emphasized by the author). Available in http://www.poetikhars.com/webblog/televarolus/ulus-bakerin-gorsel-dusunme-semineri-metni [accessed on 26.06.2013]
[184] Gilles Deleuze, 1986, p. xi.
[185] Ibid, p. 70.
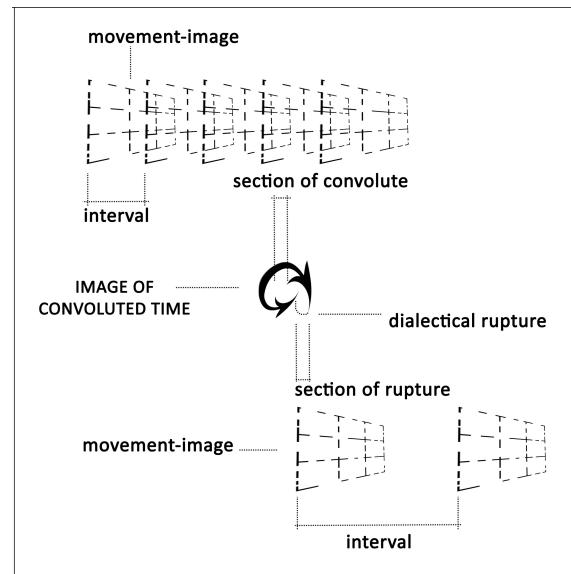[186] Dziga Vertov, 1984, p. 41.

Figure: 3.3 Reinterpreting Benjamin's convoluted time through Vertov's interval

As indicated in Figure: 3.3, the constituting unit of Benjaminian montage is reinterpreted as being composed by the movement-images and intervals. As being the monad of a new time concept, this smallest unit, convolute, contains innumerous intervals, which are invisible to human perception. However, as being a macrocosm, it also defines the visible gap/rift, which is defined by Benjamin as the "dialectical rupture". I claim that this rupture, through which the dialectical image emerges, also corresponds to the interval of Vertov, in which the revolutionary perception of time and space is injected. Baker says:

> The entire polemic of Vertov with the Hollywoodian ideology (and with some differences, with Eisenstein) is organized alongside the "revolutionary" necessity to relieve the cinema from images and representation. The critical idea that the "image is the reification of the visible" holds true in Vertov, but he is able to transcend it: the visible is not reduced to images and movements. The true genetic element of the visible is called by Vertov as the "interval". We can see more than images and movements, if we are situated in the dimension of the intervals.[187]

As emphasized by this extremely striking interpretation, Vertov regards the interval not only as the "negative of time" but also the negative of "image". I ironically claim that the "dialectical image" of Benjamin embodies this no-image.

As discussed with reference to Max Pensky within the previous chapter, what Benjamin did is to wage war against the "wish-images" of the commodity world, namely the world reifying the visible. To this perspective, the so-called "phantasmagoria" of the capitalist mode of production refers to the appropriation of the movement-images, which condemns

---

[187] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

the multiplicities to the limited perception, and the aesthetics of this world. Therefore, both Benjamin and Vertov seek for the ways of resistance, which would be organized by appropriating the intervals, which are called "aberrant" movement-images by Baker.[188] Both authors experiment in-between of the images/worlds, which explores multiple correlations between the virtuality and the actuality. Baker defines this in-between as a "suture, a shift, a blank or a transfer", and "just like rhythms and aberrant movements."[189]

### 3.2.2 Subject: *Flâneur / Kinoks*

> I am kino-eye, I create a man more perfect than Adam, I create thousands of different people in accordance with preliminary blue-prints and diagrams of different kinds. I am kino-eye. From one person I take the hands, the strongest and most dexterous; from another I take the legs, the swiftest and the most shapely; from a third, the most beautiful and expressive head--- and through montage I create a new, perfect man.[190]

Baker identifies the practice of kino-eye with "deterritorialization" with reference to the critical concept of Deleuze and Guattari.[191] According to him, *kinoks* inject into the images perception in the form of both movement and time, in other words they play "within the becomings of things".[192] Baker exemplifies the moment of revolution as being the very moment of the deterritorialization when the becomings of things falls into an unstable position. This moment corresponds to the "interval" or the "dialectical rupture", when the "collective body" of Benjamin is awakened. While Benjamin implies the awakening of the collective from the dream of capitalism, which is possible through the class-consciousness; Vertov, with the experience of the October Revolution, elaborates on this collective body and the images of deterritorialization. His montage, which is based upon the theory of intervals, constructs a "new visual rationality", whose subject actively participates into the processes of reproduction. *Kinoks* as the body of communism incarnate not only the political program, to which that is engaged, but also the aesthetics of class-consciousness. Baker explains the politics and the dynamics of this body and writes:

> This is the possibility of capturing the virtuality of such a deterritorialized world --it is as if cinema envied a new body and a new thought. It can be observed that every individual is transformed into perceptive, visual and cognitive "mutants". Vertov conceives this situation in parallel to the transformation of the individuals in factories, as they are irremediably impregnated by mechanic and termodynamic machines. Thereby, the "man" understands that he is not thinking with his consciousness, but through machines. This is evidently "good" or "bad", but there is also a "beyond". […] This is a new way of sequential thought --a visual one. It is capable to

---

[188] Ibid.
[189] Ibid.
[190] Dziga Vertov, 1984, p. 17.
[191] Gilles Deleuze and Felix Guattari, 1987.
[192] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

concatenate the images "beyond" or "below" consciousness. The new rationalism of the *Kinoks* is revealed in a new kind of realism of images, which is conceived as a field of experience in the domain of class struggles.[193]

The motto of this body is "I see", and as Baker puts it, Vertov mentions "a singularization of the collective body of the proletariat in the process of its formation".[194] According to him, the proletariat or the collective cannot be defined as a "mass", which is ready to be agitated by the images. Therefore, he does not believe in the "cine-fist" of Eisenstein. On the contrary, the "collective" is the "singular" in its very essence, which means that the collective body is composed of singular entities. Why Baker calls Vertovian montage "monadological" becomes understandable at this point. As Tarde explains in his seminal work "Monadology and Sociology", with reference to the "cellular theory":

> There is no vital force, as a principle distinct from matter, either in the entirety of the organism, or in each cell. *All phenomena of vegetable or animal life must be explained by the properties of atoms* [let us say of the ultimate elements from which atoms are composed], whether these be the known forces of inert nature or *forces hitherto unknown*.[195]

Vertov's *kinoks*, named as "molecular woman" or "molecular child" by Deleuze, comes from such a philosophical concern. His perceptive "mutants", his machine-like subjects are actually singular entities, which are more complex than the collective.[196] However, the singularity here should not be mistaken as "individuality". As defined by Baker: "There is no room in observing in this position of Vertov an ideological reference: this is a paradigm of agencies which are both aesthetic and productive." [197] This means that the body of *kinoks* is constructed politically as a "collective" while the aesthetics of this body and the program of reproduction is manifested through its singular experiments within the image-sphere. The operability of such aesthetics is conceptualized by the theory of

---

[193] Ibid.
[194] Ibid.
[195] Gabriel Tarde, 2012, p. 8.
[196] Ibid. Monadology in both Leibnizian terms and Tarde's reinterpretations emphasizes the idea stating that smallest unit of a whole is actually more complex than that whole. Tarde suggests this perspective as an operational tool in terms of analyzing the society. He rejects the pseudo-separation between psychology and sociology. As Ulus Baker puts it, against the transcendental "society" of Émile Durkheim, he proposes a society, which is regarded as "individual". According to this perspective, there are only individuals, namely monads and the society is composed of these individuals, and even the society itself is an individual. In this context, as Tarde emphasizes, each monad/individual composing the great assemblage of individuals/society has its politics in itself (body politics). Politics of monads brings about the notion of "micro-politics", which analyze all the life forms, from cells to organs, from vegetables, animals and people to societies; and all the systems or organizations from cities to states, through the perspectives of monadology. In this context, "belief" and "desire" are the two major themes of reproduction, which can explain the dynamics of "power" organizing monads at any plane of investigation. For more information, see. "Gabriel de Tarde ve Mikrososyoloji", *Tesmeralsekdiz*, No.3, Summer, 2008.
[197] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

intervals and "brilliantly" visualized in "The Eleventh Year" and "The Man With a Movie Camera".[198]



Figure: 3.4 "The Eleventh Year", Vertov [shots chosen and reassembled by the author]



Figure: 3.5 "Man With a Movie Camera", Vertov [shots chosen and reassembled by the author]

Similarly to the construction of *kinoks,* Benjamin constructs his "collective body" through the gaze of the "*flâneur*", who can be regarded as the "singular body" of urban imageries. It is one of the sociological types, which had firstly flourished within the modern metropolis of the 19th Century. He is mainly characterized by his act of experiential walk through the city in order to read the image-sphere with a critical distance. This reading is not a passive articulation of reaction to those images, namely the "wish-images" of capitalism, as in the body of "*blasé*"[199]; on the contrary it is a way of active participation

---

[198]  Dziga Vertov, "Eleventh Year". 1928. Available in: http://www.youtube.com/ watch?v=3csHcuiuTv8 [accessed on 26.06.2013] &  "Man With a Movie Camera". 1929. Available in:  http://www.youtube.com/watch?v=Iey9YIbra2U [accessed on 26.06.2013]

[199]  Georg Simmel, *The Metropolis and Mental Life,* 1903, p.3. Available in, http://www.blackwellpublishing.com/content/bpl_images/content_store/sample_chapter/0631225137/bridge.pdf [accessed on 26.06.2013] "*Blasé*" is one of the sociological types conceptualized by Georg Simmel, mainly in his essay: "The Metropolis and Mental Life", in 1903. It is a critical concept to define the psychological condition of an individual facing the "shock" of modern metropolis. This shock caused by the multiple stimuli of the urban images, speed and density and the exhaustive dynamics of money economy, makes the individual feel sick of those stimuli and close its body to the outside world. Simmel writes: "Not in the sense that they are not perceived, as is the case of mental dullness, but rather that the meaning and the value of distinctions between

into the chaos of metropolis and it can be regarded as an aesthetical manifestation. In Benjamin, this manifesto is written through the montage of constellations, which resembles the molecular multiplicities of Vertov. The multiple relationships between the material entities are mounted via different types of correlations.[200] As a ghost strolling around the commodity world of the metropolis, Benjamin seeks for "another feat of dialectical impudence, conjures a revolutionary aesthetics from the commodity form itself" and a new form of collective body, which is visualized by Vertov through the rhythm of intervals, exposing the harmonious relationships of the multiplicities within nature.[201]



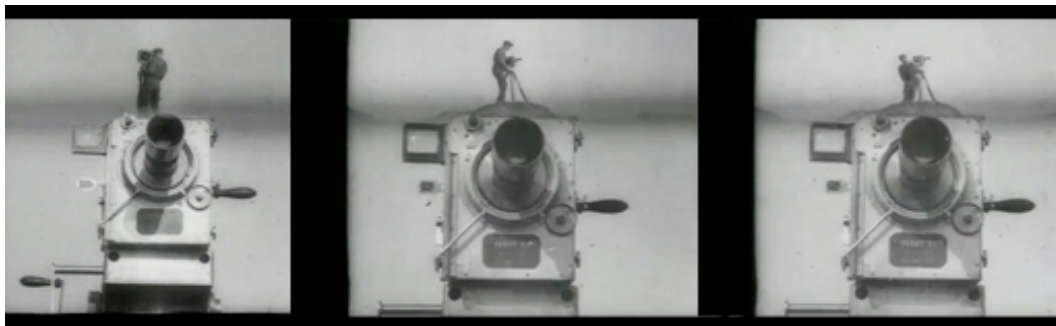Figure: 3.6 "The Eleventh Year", Vertov [shots chosen and reassembled by the author]



Figure: 3.7 "Man With a Movie Camera", Vertov [shots chosen and reassembled by the author]

Terry Eagleton reinterprets this manifestation of a new "body" in Benjaminian philosophy within his seminal book "The Ideology of the Aesthetic" and writes: "The *flâneur* or solitary city stroller, stepping out with his turtle on a lead, moves majestically against the grain of the urban masses who would decompose him to some alien meaning; in this sense

---

things, and therewith of the things themselves, are experienced as meaningless. They appear to the *blasé* person in a homogeneous, flat and grey colour with no one of them worthy of being preferred to another."

[200] Vertov summarizes the chief correlations constituting the aesthetics of intervals, namely the "visual correlation of shots" as: "1. The correlation of planes (close-up, long shot, etc.); 2. The correlation of foreshortenings; 3. The correlation of movements within the frame; 4. The correlation of light and shadow; 5. The correlation of recording speeds." Dziga Vertov, 1984, p. 90.
[201] See. Walter Benjamin, 1999.

his very style of walking is a politics all in itself."[202] Similarly to the *kinoks* of Vertov, who transforms his body into the perception and records "life as it is", the *flâneur* of Benjamin becomes the conscience of the modern life and reproduces urban imagery through the his critical gaze. For instance, by regarding Paris as the "subject of lyric poetry" in the hands of Baudelaire, Benjamin writes: "This poetry of place is the opposite of the poetry of the soil. The gaze which the allegorical genius turns on the city betrays, instead, a profound alienation. It is the gaze of the *flâneur*, whose way of life conceals behind a beneficent mirage the anxiety of the future inhabitants of our metropolises."[203]

In this context, it can be claimed that the *flâneur,* like the "Man with Movie Camera" in Vertov, embodies the aesthetics and the method of counter-reproduction through his critical gaze on the way of a political program that is to make the collective body be possible. Herein lies the body-politics proposed by both authors, aspiring the correlation between the aesthetics of singularity and the politics of collectivity, which are the equal partners of an ongoing montage of multiplicities, in which man and nature work as the integral parts of a whole.



Figure: 3.8 "The Eleventh Year", Vertov [shots chosen and reassembled by the author]



Figure: 3.9 "Man With a Movie Camera", Vertov [shots chosen and reassembled by the author]

To sum up this chapter, in which I have discussed image of montage through Vertovian theory of intervals, I have mainly come up with a common understanding of dialectics by

---

[202] Terry Eagleton, 2000, p.33.
[203] Walter Benjamin, "Baudelaire, or the Streets of Paris", 1999, p. 21.

Benjamin and Vertov. I have investigated their ideological and aesthetical concerns leading to a new language of resistance, alphabet of which is composed of "images". Both authors with a common pedagogical insight undertake a revolutionary responsibility of reading the historical material and modern city with a "super-human" eye. Vertov puts "camera" at the center of his toolbox, while Benjamin pushes the limits of observation through the gaze of the *flâneur*. Vertov writes: "Kino-eye is understood as that which the eye doesn't see, as the microscope and telescope of time, as the negative of time, as the possibility of seeing without limits and distances, as the remote control of movie cameras, as tele-eye, as X-ray eye, as life caught unawares."[204] On the other hand, Benjamin regarded his work in the Arcades Project as "Telescoping of the past through the present. [N7a, 3]"[205]

The most critical common point of both authors is their injection into the images a new politics of perception, which will create a new collective body on the side of the "truth". Vertov designs *kinoks* for this mission while imagining a "cine-bound" all over the world, which would observe and document the facts, while Benjamin seeks for a "materialist historian" who would challenge the temporal/spatial relations across social and historical distances on the way of a critical historiography. Sigrid Weigel in her seminal book "Body-and Image- Space: Re-reading Walter Benjamin", interrogates the essence of these objectives and writes:

> What is under discussion here is not, then, the "encoding" of meanings in images, but the insight that memory and action find articulation in images, that ideas are structured as images, and that what is at stake is therefore a praxis that can operate with images—a *politics of images,* not a figurative or metaphorical politics.[206]

What does "politics of images" mean for a materialist urban reading at the verge of the 21st Century?  Or we can ask, as Baker questioned with reference to the theory of intervals: "How can be the concept of interval be operational for the fields beyond the cinema?"[207] What does dialectical image mean for today's metropolis? Or, is it possible to mention a "materialist architect", who will search for a "montage-idea" in order to decipher the visual rationality of today's urban environments? Is it possible to construct a critical-materialist historiography of the urban imagery by using "montage" as a method of counter-reproduction?

In the next chapter, I will attempt at responding to those questions by deriving some basic insights of these two prominent authors in order to make a brief reading of today's urban image. Firstly, I will discuss the dialectics between urban image and urban reading as the two integral edges (or lines of production) of a Benjaminian convolute. Secondly, I will exemplify some dialectical images emerging at the interval and the perspectives/lenses

---

[204] Dziga Vertov, 1984, p. 41.
[205] Walter Benjamin, 1999, p. 473.
[206] Sigrid Weigel*, Body-and Image- Space: Re-reading Walter Benjamin,* London, UK: Routledge, 1996, p.8.
[207] Ulus Baker, 2011, p. 210.

deciphering those images. As Italo Calvino did poetically in his "Invisible Cities"[208], I believe that we can read cities with a materialist gaze and assemble our own constellations through multiple themes of observation, in order to show the truth of urban images. In this context, I would "see" metropolis as a "montage in motion" in-between the "image of multiplicities" and the "image of resistance".

---

[208] Italo Calvino, *Invisible Cities*, translated by William Weaver, San Diego, USA: Harcourt Brace & Company, 1974.

# CHAPTER 4

# DIALECTICS OF URBAN IMAGE AND URBAN READING

The dialectical relationship between the urban image and the urban reading finds its multiple manifestations in modern historiography as discussed within the previous chapters with reference to the works of Walter Benjamin and Dziga Vertov. While Benjamin questions the borders of architecture through the Arcades Project, with regard to its intricate relationship to the urban imagery and historiography; Vertov, from a different point of departure, directly investigates the mode of production, which is responsible for that imagery and visualizes his investigation, especially through his city symphony, "Man with the Movie Camera".[209]  As Deleuze puts it: "In Vertov this is clearly a case of Soviet revolutionary consciousness, of the 'communist deciphering of reality'."[210] Although experienced at the edge of the revolutions and regarded himself as a critical gaze at the outside of the communist party, Benjamin as a Marxist *flanéur* internalizes the dynamics of the early 20th Century and embodies a similar consciousness.

Both Benjamin and Vertov utilize montage as a methodological tool for their "praxis". The crucial point here is that they reproduce the urban image via montage on the way of deciphering the "interval", which is invisible to human perception. They inject into this interval the hidden perception and time, which will visualize the correlation between the two images. Those images may belong to different coordinates both temporally and spatially and they may embody different "becomings".[211] By bringing them together, the

---

[209] In this film, the spectators do not only witness the urban imagery but also they are exposed to the reproduction processes of the film itself. They see the cameraman reproducing the images; the editor choosing the best of those images and making their montage; the musicians at the cinema hall; the people of the street and the spectators watching the film. The spectators are not assumed as passive masses to be agitated, on the other hand they are the main observers, namely *kinoks,* who reproduce the images. What Deleuze discussed in his first book "Cinema 1: Movement-Image", is realized by Vertov: "perception of self by self". It is one of the best-described moments to explain the concept of interval. Both in the street and the cine-hall, people are recorded and they face the cine-eye, which actually refers to their own bodies. Therefore, they perceive their "becomings" through the unperceivable intervals, which are recorded by the cameraman. Perception of self by self mentions a type of revolution for the subject within the reproduction processes. Public squares or streets can be regarded as such intervals of the urban imagery and the places of the perception of self by self.

[210] Gilles Deleuze, "The Movement-Image and Its Three Varieties Second Commentary on Bergson", *Cinema 1: The Movement-Image*, translated by Hugh Tomlinson, Barbara Habberjam, Minneapolis, USA: University of Minnesota Press, 1986, p. 82.

[211] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* translated by Brian Massumi, Minneapolis, USA: The University of Minnesota Press, 1987, p.25.
The act of "becoming" is one of the crucial concepts often used and elaborately discussed by Deleuze and Guattari in the 10th Chapter (Plateaus), called "Becoming-Intense, Becoming-Animal,

interval becomes the spatialization of the "deviation" as defined by Benjamin; and as Baker puts it with reference to Deleuze and Guattari, it becomes the moment of "deterritorialization", which is exemplified by the moment of revolution. To sum up, what Benjamin and Vertov propose is basically a new time/space experience, which can provide us with a critical perspective into the perception of the urban image and at the verge of the 21$^{st}$ Century.

As stated at the end of the previous chapter, this chapter would firstly be an attempt at understanding the interval between the "urban image" and the "urban reading", namely the dialectics between them. Here, there is not a claim of an objective reading or an in depth analysis of a chosen case. As Weigel emphasizes by explaining the vision of Benjamin, my attempt would also be a subjective interpretation on the politics of the urban image. In this context, my main focus of interpretation would be the metropolis, with its reproduced images since the 20$^{th}$ Century.

---

Becoming Imperceptible". They state that "becoming" means "multiplicities". It refers to the "dimensions", "levels", and "intensities" of multilayered entities, namely "strata". Becoming connotes to the act of stratification in a horizontal structure. Different from evolution, Deleuze and Guattari propose the science of becoming, called "rhizomatics", which is a combination of "stratoanalysis", "schizoanalysis", "nomadology", "micropolitics", "pragmatics" and the "science of multiplicities". Main emphasis on the science of "becoming" with reference to psychoanalysis is to refuse "representation" and confirm the act of embodying "animal", "woman" or "child" as molecular entities discussed within the previous chapter. Based on the dream interpretations of Sigmund Freud and Carl Gustav Jung, Deleuze and Guattari reinterprets the concept "libido" as a "machine" reproducing the "drives" and "desires" not in terms of representing the sexual drive or desire but embodying the forms of "becomings". Seemingly phantasies, these becomings such as "becoming-animal" or "becoming-cock" in a dream cannot only be interpreted as the symbols/signs representing "parents" or "castration"; on the contrary they refer to the reproductive desires of human being, which can create the revolutions as exemplified by Deleuze and Guattari. "Becoming" should basically be read as "actualization" as discussed within the previous chapters. In this context, the words of "Shevek", Ursula Le Guin's famous character of "The Dispossessed" can be an example: "You cannot take what you have not given, and you must give yourself. You cannot buy the Revolution. You cannot make the Revolution. You can only be the Revolution. It is in your spirit, or it is nowhere." Therefore, becoming-revolution should be read as a moment when the multiplicities transform into another phase of their becomings along with their reproductive capacity of political drives/desires of their libido. See. *The Dispossessed, An Ambiguous Utopia,* New York: Harper Collins Publishers, 1974, p. 393.
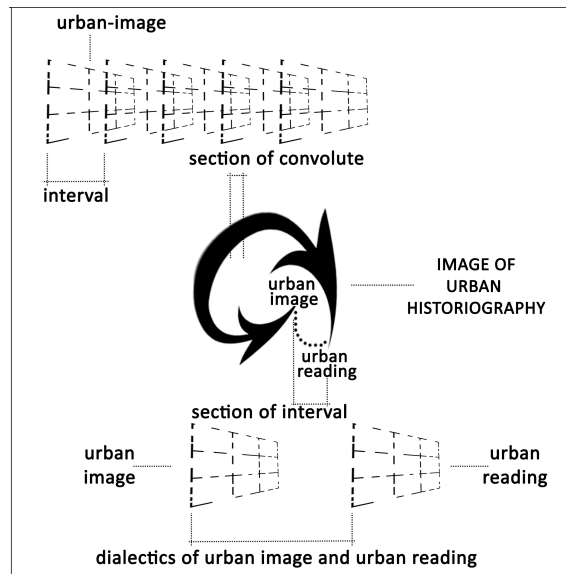
Figure: 4.1 Image of urban historiography [drawn by the author]

Based on Benjamin's crucial reinterpretation of the historical materialism, which states that "history decays into images, not into stories."[212], I come up with an image of urban historiography with reference to images that I have drawn in the previous chapters. Benjamin's convoluted line is reinterpreted as composed of the urban images. It is assumed that one side of the line represents the concept of the "urban image" while the other side constitutes the criticism, namely the "urban reading". Actually, as being the edges of the same line, both sides are composed of the urban images and when the tension or accumulation of those images are saturated the dialectical rupture, in other words the interval, emerges. Therefore, we can claim that both the urban image and the urban reading should be regarded as the inseparable/integral parts of a dialectical historiography, composed of the urban imagery in its very essence. That is why, as architects and urban planners, we are not only responsible for constructing cities, so the urban imageries, but also a materialist historiography of them.

With the claim that how we read means how we construct or vice versa, the dialectical relationship between the urban image and the urban reading should be regarded as a methodological problem on the way of understanding today's metropolis. With regard to the common understanding of the dialectics by Benjamin and Vertov, multiplicities in this dialectical relationship would be of vital importance to our discussion. The metropolis would be evaluated as the spatialization the multiplicities: multiple temporalities, multiple bodies, multiple montages, and so on. Therefore, the critical vision of Henri Lefebvre, who regards the urban space as a dynamic embodiment of the dialectical relationships

---

[212] Walter Benjamin. *The Arcades Project*, edited by Rolf Tiedemann, translated by Howard Eiland, Kevin McLaughlin, Cambridge, Massachusetts, USA; London, UK: The Belknap Press of Harvard University Press, 1999, p. 476.

between the complexities, conflicts, and struggles, would be revisited from the standpoint seeking for the multiplicities within this dialectics.


## 4.1 Metropolis: Image of the Multiplicities

Metropolis is the spatialization of the multiplicities. Benjamin reads those multiplicities through their "phantasmagoric" manifestations in the body of commodities and constructs his vision upon a critical theory, which would seek for new methodologies in order to analyze the image-sphere of the Modern Metropolis. Based upon this vision, he proposes a new understanding of "body politics" through the imageries of this metropolis, which is not so different than the machinic-body-assemblages of Vertov. As both authors confirmed via their complex methodologies, the metropolitan existence especially after the Industrial Revolution is identified with the dynamic movement of the urban images and the perception of their observers. However, both authors do not regard the analysis of this flowing urban imagery as a case of aesthetic representation of modernity; on the contrary they locate their critique at the heart of the capitalist mode of production. Moreover, different from the reproduction processes of a product in a factory, the image of metropolis requires special attention as an ongoing montage of multiple agencies within multiple temporalities.

With reference to Figure 4.1, which represents the image of urban historiography, it can be suggested that the metropolis is composed of multiple layers of the urban images. If we revisit to Figure 3.3, those layers represent the movement images and according to Vertovian montage, the movement images are composed of "series of photogrammes", flowing from the multiple correlations of the interval.[213] In this context, Vertov proposes the perception-image as a mediator-image deciphering the correlations between the layers of movement. Such a montage theory takes into consideration the "relationships" between or within the images. Image has a porous body and it is defined according to the dialectics in its own molecules or the multiple relationships with other images via its porous body. When transcoded into the perception of the urban historiography, it can be claimed that the movement images constituting the metropolis are flowing layers, which can be defined through their inner multiplicities/photogrammes and interrelationships within a montage in motion.
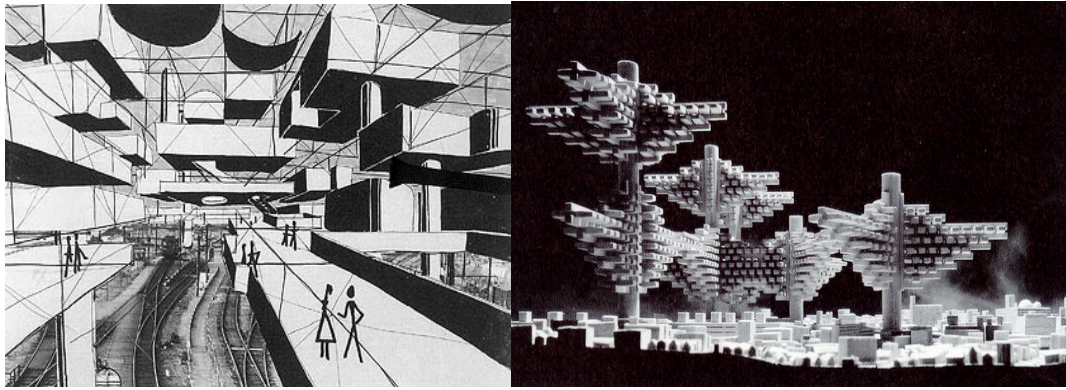
---

[213] Dziga Vertov, 1984.

Figure: 4.2 Examples of 1960's Avant-garde Architecture, Left: Yona Friedman, "Ville Spatiale", 1958-59 and Right: the Japanese Metabolists, "Clusters in the Air", 1963 [Sources: Left, http://www.urban-gallery.net/crp/database/operational-fields/fl-flooding/fl21-space-frames/ Right, http://www.aainter3.net/akis/2007/03/clusters_in_the_air_project_19.html (accessed on 26.06.2013)]

In this context, if we begin discussion by looking at the images reproduced within the architectural avant-garde of the 20th Century, the abovementioned conceptualizations find their meaning. Those urban images are of vital importance, because each of them seeks for a new experience of time and space and proposes a dialectical rupture within the urban historiography.[214] Based on the criticisms of the rupture, created by the modernity itself, they question the legibility and intelligibility of architecture and seek for the dialectical images of the new utopias. The reproduction methods of those images are also revolutionary in terms of being the pioneer examples of "false continuities"[215] of the urban reading. Collages, assemblages, drawings are mounted to visualize urban images oscillating at the interval of modernity.

---

[214] At the beginning of the 20th Century, "Surrealism", "Cubism", "Dada", "Futurism", "Expressionism", "Constructivism", "De Stijl" and the "Bauhaus School" emerged as the movements, which are called "historical avant-gardes", and those movements triggered the new waves between the two world wars. After the Second World War, Buckminster Fuller, Constant (Nieuwenhuys), C.I.A.M. (Congrès International d'Architecture Moderne), Team X, Peter and Alison Smithson, Archizoom, Superstudio, the Situationist International, Yona Friedman, Frei Otto, Archigram, and the Japanese Metabolists should be mentioned as some of the prominent avant-garde figures and formations, which revolutionized the urban imageries of the post-war period via their mostly utopian architectural productions.

[215] "False continuity" is a term used by Gilles Deleuze while explaining the montage theories after the Second World War. He calls this technique "irrational cut" and "false movement" which provides "time" with becoming dependent from the continuation of movement. This concept reminds of the comments of David Frisby, who explains the method of Walter Benjamin, as the discovery of the discontinuities within the history. According to this interpretation, it can be claimed that Benjamin deciphers the moments of "irrational cuts" within the history in his conceptualization of the "dialectical image". See, Gilles Deleuze, 1986, and David Frisby, 2004.
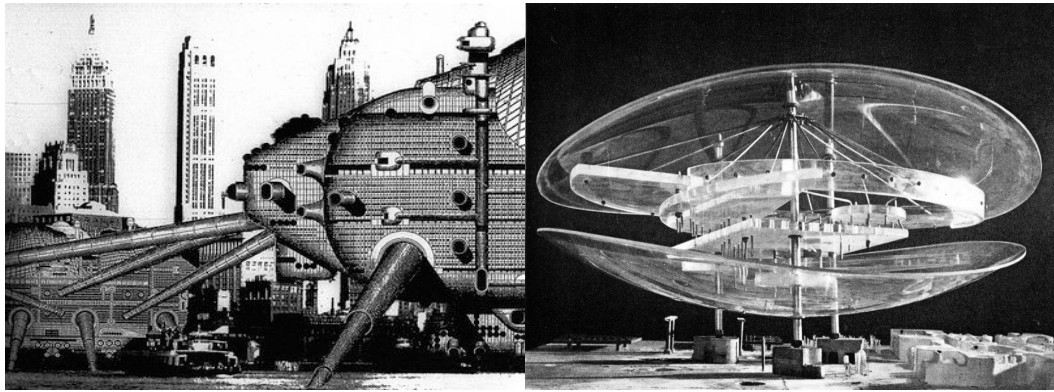
Figure: 4.3 Examples of 1960's Avant-garde Architecture, Left: Archigram, "Walking City", 1964 and Right: Constant Nieuwenhuys, "New Babylon", 1956 [Sources: Left, http://drawingarchitecture. tumblr.com/post/508194004/walking-city-by-ron-herron Right, http://concyborg.wikispaces.com/Ar quitecturas+perdidas (accessed on 26.06.2013)]
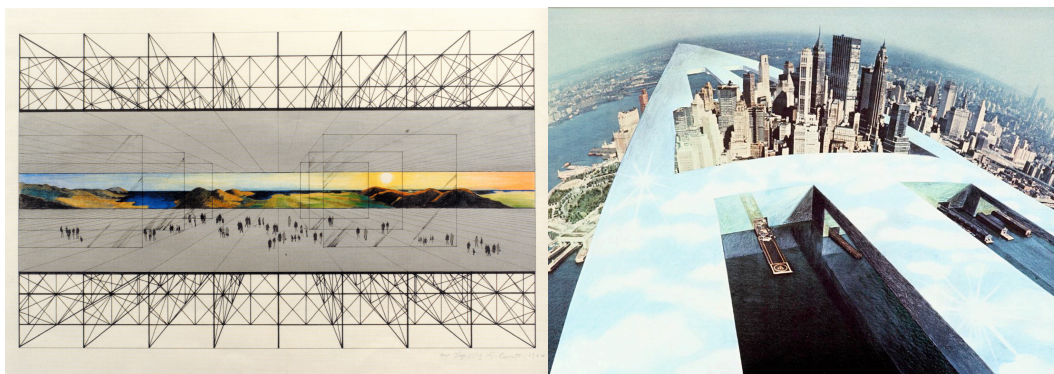


Figure: 4.4 Examples of 1960's Avant-garde Architecture, Left: Archizoom , "Non-Stop City", 1970 and Right: Superstudio, "Continuous Monument", 1969 [Sources: Left, http://www.tumblr.com/tagged/no-stop%20city Right, http://arteculturaok.blogspot.com/2011_09_01_archive.html (accessed on 26.06.2013)]

Although the urban images reproduced within the avant-garde movements of the 1960s aspire the dream of a human/machine dominant cities, which are controllable through the rational grids or matrixes, the urban experience has proved that the nature cannot easily be tamed and framed within such a determined geometrical volume, which is defined by Deleuze and Guattari with the concept of "striated space".[216] In this context, the image of

---

[216] Gilles Deleuze and Felix Guattari, 1987, p. 353. "Striated space" is one of the other key-concepts in order to understand the science of rhizomatics. It is explained together with its reverse concept "smooth space". Deleuze and Guattari basically explain those two types of spaces with regard to two famous plays, "chess" and "go". They identify "chess" with the "striated space" of the State while "go" with the "smooth space" of the nomad and write: "Chess is indeed a war, but an institutionalized, regulated, coded war, with a front, a rear, battles. But what is proper to Go is war without battle lines, with neither confrontation nor retreat, without battles even: pure strategy, whereas chess is a semiology. Finally, the space is not at all the same: in chess, it is a question of arranging a closed space for oneself, thus of going from one point to another, of occupying the maximum number of squares with the minimum number of pieces. In Go, it is a question of arraying oneself in an open space, of holding space, of maintaining the possibility of springing up at any point: the movement is not from one point to another, but becomes perpetual, without aim or

the "Non-Stop City" by Archizoom is quite a provocative example (figure 4.4). Based upon the minimalist lines of a matrix system, it imagines/pictures of framing the nature in the form of a city which is an endless and borderless, but always defined within the limits of a coordinate system. However, neither the nature nor the already constructed body of the metropolises can promise such a determined spatial reproduction/destruction and the urban historiography proves that the city with its mobile multiplicities is reproduced through the deviations. Therefore, Deleuze and Guattari put forward their counter concept as "smooth space".[217] Brian Massumi in his seminal foreword to "A Thousand Plateaus" writes:

> The space of nomad thought is qualitatively different from State space. Air against earth. State space is "striated," or gridded. Movement in it is confined as by gravity to a horizontal plane, and limited by the order of that plane to preset paths between fixed and identifiable points. Nomad space is "smooth," or open-ended. One can rise up at any point and move to any other. Its mode of distribution is the nomos: arraying oneself in an open space (hold the street), as opposed to the logos of entrenching oneself in a closed space (hold the fort).[218]

In this context, the streets and other public spaces of a metropolis can be defined as the smooth spaces of the citizens, where the deviations and the deterritorializations are possible. Vertov's theory of intervals finds its manifestation through the public imageries of the metropolis. At this point, it should be emphasized that Deleuze and Guattari identifies the State with the striated space and the nomad/citizen with the smooth space. To interpret, those two images of spaces define the primal territories of resistance for the battle of two major agencies: the oppressor and the oppressed. Before investigating the urban image as a battle ground of those interfering agencies, it is important to understand the philosophy of multiplicities, which should be regarded as a montage-idea on the way of understanding today's metropolis.

---

destination, without departure or arrival. The smooth space of Go, as against the striated space of chess."

[217] Ibid p. 354. In the 12th chapter, called "Treatise on Nomadology— War Machine", Deleuze and Guattari put forward "smooth space" as the counter space of the nomad against the "striated space" of the State. Those spatial characteristics mainly reveal the tactics of those warring entities. Smooth space different from the closed and coded space of the State, is open for the unprecedented tactics of the "war machine", which is embodied by the nomad. The most important issue here is not to confuse the war machine with the state apparatuses. Smooth space is the space that creates the plane of consistency, which is exterior to the striated space of the state apparatuses. Deleuze and Guattari state in a further discussion: "It is not enough to affirm that the war machine is external to the apparatus. It is necessary to reach the point of conceiving the war machine as itself a pure form of exteriority, whereas the State apparatus constitutes the form of interiority we habitually take as a model, or according to which we are in the habit of thinking." Therefore, smooth space should be regarded as the only possible field to catch a line of flight from the capitalist war-tactics of the State.
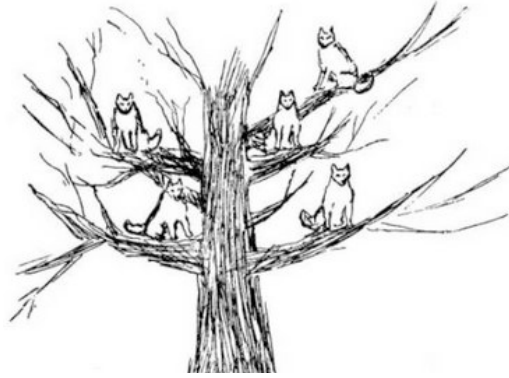
[218] Ibid., p. xiii.

Figure: 4.5 Image of the Dream of Pankejeff: The Wolves [Source: http://l-young.tistory.com/64 (accessed on 26.06.2013)]

As discussed through the previous chapters, both Benjamin and Vertov provide their montage-theories with the multiplication of the dialectical relationships within the material world, which means perceiving the multiplicities beyond the binary oppositions. It can be claimed that reading the urban image from a perspective that is to understand the multiplicities becomes one of the main objectives for both authors. Therefore, their position is still actual today and it should be taken into consideration not only as an operational tool, which would be transcoded into the discipline of architecture or urbanism, but as a philosophical channel, which would be shared in order to relocate the critical position of the multiplicities and reassess their potentials of resistance against the violence of the dominant ideologies, that is of course visible through the metropolis at the verge of the 21st Century. Then, what does this concept of "multiplicities" mean? Deleuze and Guattari explain the philosophy of multiplicities with reference to the story of "Wolf-Man", and they investigate this by questioning the difference between "One or Several Wolves"[219]:

---

[219] Ibid p. 35. "The Wolf Man" is the name attributed to one of the psychoanalytic patients of Sigmund Freud. He is a critical case enormously affecting the theory of Freud. Sergei Pankejeff, namely the Wolf Man, is the son of a rich Russian family, whom we know from the publication of Freud, "From the History of an Infantile Neurosis". The brief explanation concerning our discussion lies beneath the reinterpretation of this case by Deleuze and Guattari in their seminal book, "A Thousand Plateau, Capitalism and Schizophrenia", under the title of "One or Several Wolves". They object to the psychoanalysis of Freud, which basically connects the dream of Pankejeff –several wolves on a tree, staring at him through the window of his room- to the "Father" figure and the "Castration". Deleuze and Guattari criticizes this interpretation in terms of being too reductionist. They claim that Freud could not understand the complexity of the unconscious and he always tried to reduce its multiplicities into the "One", which is related to his a priori theory based upon the sexuality of the libido. However, the libido does not only embody the desire of sexuality but it actually acts as the desire in itself, which is the main condition of reproduction at any field. The resistance of the collective is not an exception. The problem here is that Freud does not care about the number of the wolves in the dream, but assumes them as One Wolf, who embodies the Father of Pankejeff. On the contrary, for Deleuze and Guattari, unconscious is much more sophisticated than Freud understood and here, in this dream the most crucial issue is the case of "becoming wolf" among the several wolves on the tree. They explain this as the "schizo-position" of the subject within the multiplicities, who stands inside of a "pack"; but locates himself at the edge of that pack. The contextual dynamics, which are somehow ignored by Freud, constitute the major input for Deleuze and Guattari while interpreting the dreams of Pankejeff and they harshly

60

> Let us return to the story of multiplicity, for the creation of this substantive marks a very important moment. It was created precisely in order to escape the abstract opposition between the multiple and the one, to escape dialectics, to succeed in conceiving the multiple in the pure state, to cease treating it as a numerical fragment of a lost Unity or Totality or as the organic element of a Unity or Totality yet to come, and instead distinguish between different types of multiplicity.[220]

There are two underlying perspectives in this statement, which are methodologically important: one is to overcome the dialectical poles and the other is to cease the ideal unity or the One. Those two major remarks should be regarded as critical contributions to the dialectics between the urban image and the urban reading. The dialectics can be multiplied, because the image itself constitutes multiple dialectics in itself. As Lefebvre puts it, urban space is the arena where the war of class struggle finds its places in the hands of its social agencies. Deleuze and Guattari reinterpret those agencies with a radical confirmation and add: "There are no individual statements, there never are. Every statement is the product of a machinic assemblage, in other words, of collective agents of enunciation (take "collective agents" to mean not peoples or societies but multiplicities)."[221] This statement directly refers to the Vertovian montage, which regards the body of communist man/woman as the integral part of a "machinic assemblage" and invents a new visual rationality for a new interpretation of the society. This approach is actual today in order to analyze the entities such as "mass", "society", "media", "youth", "state", "empire" and their multiple conflicts.

The philosophy of the multiplicities is operative in terms of reinterpreting not only the bodies of the metropolis but also the temporalities generating its imagery. In this context, Deleuze's "time-image" provides us with a new critical dimension of the urban image. It conceptualizes the multiple temporalities within a unique image. According to Deleuze, the concept of "time-image" should not be misunderstood as a better version of the "movement-image", but it should be taken into consideration as the reconceptualization emerged from the crisis of the movement-image, especially the "action-image" as discussed within the first book.[222]

To remember, in this first book, Deleuze states: "Vertov had discovered a more complete conception of the assemblage".[223] His conception stems from the understanding of editing

criticize Freud:
"Take the Wolf-Man's second dream during his so-called psychotic episode: in the street, a wall with a closed door, to the left an empty dresser; in front of the dresser, the patient, and a big woman with a little scar who seems to want to skirt around the wall; behind the wall, wolves, rushing for the door. [...] This time the wolves are Bolsheviks, the revolutionary mass that had emptied the dresser and confiscated the Wolf-Man's fortune. The wolves, in a metastable state, have gone over to a large-scale social machine. But psychoanalysis has nothing to say about all of these points—except what Freud already said: it all leads back to daddy (what do you know, he was one of the leaders of the liberal party in Russia, but that's hardly important; all that needs to be said is that the revolution 'assuaged the patient's feelings of guilt')."
[220] Ibid., p.33.
[221] Ibid., p.37.
[222] Gilles Deleuze, 1986, p
[223] Ibid., p. 82.

in a revolutionary way. In this context Vertov writes: "The kinoks attribute a completely different significance to editing and regard it as the organization of the visible world."[224] For kinoks, montage starts during observing the environment and he says: at first, "editing is done with nothing in hand, but your conception, your theme".[225] This means that Vertov had already agreed to produce upon the provocative question emphasized by Deleuze as "what happens if montage is introduced into the very constituent of the image?"[226]. This rhetorical question confirms the idea that the observed material is already a montage in its very essence. What Vertov did is to decipher this very essence of the images and play with their molecular intervals. Thus, in his films we do not only see the movements of images, but also witness to the movement of time, color and light as the constituting units of an image, which is summarized by Deleuze as the "photogrammes" of an image. Thus, taking his power from the perception, Vertov pushes the limits of perception and offers a montage, which is to investigate the "genetic element of all possible perception" as emphasized by Deleuze.[227] He explains Vertov's originality by comparing him to Eisenstein and writes:

> Vertov thus puts the three inseparable aspects of a single going beyond into effect: from the camera to montage, from movement to the interval, from the image to the photogramme. As a Soviet film-maker, Vertov develops a scientific conception of montage. But the dialectical montage seems to be a place of confrontation, of opposition rather than an intermediary. When Eisenstein condemns Vertov's 'Formalist fooling about', this must surely be because the two directors have neither the same conception nor the same practice of the dialectic. For Eisenstein, there is only a dialectic of man *and* of Nature, man in Nature, and Nature in man; 'non-indifferent' Nature and non-separated Man. For Vertov, the dialectic is in matter and of matter, and can only reconcile a non-human perception with the overman of the future, material community and formal communism.[228]

Vertov's scientific conception of montage investigates the "dialectic in matter" and "of matter" through its molecules and makes the "series of photogrammes" composing that matter be perceived. It is of vital importance to our discussion, which regards the city as a complex entity, and composed of multiple photogrammes. Figure 4.1 indicates this statement while drawing the image of urban historiography composed of multiple sections of the urban images and the intervals, imperceptible to human eye. It can be claimed that the molecular investigation of a materialist historian can make them visible and such an investigation finds its *crescendo* in urban space, which embodies multiple temporalities and spatialities as discussed by Benjamin in the case of Parisian arcades and streets. In this context, urban space provides quite generous images, which are composed by "series of multiplicities": bodies and temporalities.

---

[224] Dziga Vertov, 1984, p. 72.
[225] Ibid,, p. 99.
[226] Gilles Deleuze, 1986, p. 82.
[227] Ibid,, p. 83.
[228] Ibid.

As indicated in the first motto of the kinoks, observed-matter should firstly be evaluated through its already mounted body, which contains multiple assemblages in itself, in other words "dialectic in matter". Urban image in this context has a special attribution in the second book of the cinema writings of Deleuze. The "theory of intervals" and the "perception-image" of Vertov, which takes part in the First Book, is adeptly connected to the concept of "time-image", which constitutes the primary discussions of the Second Book and the city of the post-war period. Deleuze starts this book by explaining the causality of a transition from the "movement-image" to the "time-image" in cinema. It is quite crucial because it does not only reveal such a transition within the limits of cinema but seeks for the causality within the transformations in urban space. In his prominent preface to his Second Book, he regards the Second World War as a breaking point for this transition and proceeds with criticizing the transformations in urban space/images in the post-war period. He writes:

> The fact is that, in Europe, the post-war period has greatly increased the situations which we no longer know how to describe. These were 'any spaces whatever', deserted but inhabited, disused warehouses, waste ground, cities in the course of demolition or reconstruction. And in these any-spaces-whatever a new race of characters was stirring, kind of mutant: they saw rather than acted, they were seers.[229]

As the witnesses of a massive violence and demolition, the collective body of the post-war period is wounded. Their body is exposed to the politics of war and its highly dramatic performance through the cities. Therefore, a new experience and perception of time emerges, which is called by Deleuze "direct presentation of time".[230] He exemplifies it by referring to some of the Rossellini films, "Europe 51", "Stromboli" and "Germany Year 0" and says: "a child in the destroyed city, a foreign woman on the island, a bourgeois woman who starts to 'see' what is around her."[231] What all those post-war characters see is "any space whatever", which characterizes the alienation after a massive destruction of the urban image.[232] This new experience of time through the ruins of urban image connotes to

---

[229]Gilles Deleuze, *Cinema 2: The Time-Image*, translated by Hugh Tomlinson, Barbara Habberjam, Minneapolis, USA: University of Minnesota Press, 1989, p. xi.
[230] Ibid p. 38.
[231] Ibid p. xi.
[232] Deleuze does not use the concept, "any-space-whatever" for the first time in the Second Book; actually, in the First Book of the cinema writings, he says: "Space is no longer a particular determined space, it has become *any-space-whatever* [*espace quelconque*], to use Pascal Augé's term." Gilles Deleuze, 1986, p. 109. Although the reference is attributed to another Augé, "any-space-whatever" reminds of the concept of "non-places" as proposed by Marc Augé and some critics on Deleuze states that he actually wanted to refer to Marc Augé. They can be right. When we reread Augé's non-place, we face its famous character, the "traveler". He says: "The traveller's space may thus be the archetype of *non-place*." See. Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, translated by John Howe, London, UK; New York, USA: Verso, 1995, p.86.
While saying this, Augé refers to the definition of "space" as emphasized by Michel de Certau. According to this definition, space is the "accumulation" or the "frequentation" of the places. Therefore Augé writes:
"This plurality of places, the demands it makes on the powers of observation and description (the impossibility of seeing everything or saying everything), and the resulting feeling of 'disorientation' (but only a temporary one: 'This is me in front of the Parthenon,' you will say later,

a new montage-idea and image, which takes its origins from the Vertovian montage/image. Deleuze explains this new experience:

> Situations could be extremes, or on the contrary, those of everyday banality, or both at once: what tends to collapse, or at least to lose its position, is the sensory-motor schema which constituted the action-image of the old cinema. And thanks to this loosening of the sensory-motor linkage, it is time, 'a little time in the pure state', which rises up to the surface of the screen. Time ceases to be derived from the movement, it appears in itself and itself gives rise to *false movements*. Hence the importance of *false continuity*, in modern cinema: the images are no longer linked by rational cuts and continuity, but are relinked by means of false continuity and irrational cuts. Even the body is no longer exactly what moves; subject of movement or the instrument of action, it becomes rather the developer [*révélateur*] of time, it shows time through its tiredness and waitings. (Antonioni)[233]

This new image emerged from the false continuity contains all the derivatives of time: past, present and future. Deleuze explains this as: "The image itself is the system of relationships between its elements, that is, a set of relationships of time from which the variable present only flows."[234] This is what Deleuze calls "crystals of time" and with regard to this new interpretation of image as the direct representative of the multiple temporalities, the method of montage gains a new perspective: "Sometimes montage occurs in the depth of the image, sometimes it becomes flat: it no longer asks how images are linked, but *What does the image show*?"[235] This statement reminds of the Vertovian montage, which seeks for the injection of time deep into the essence of an image, into its intervals. Then, it can be claimed that the theory of intervals finds a revolutionary embodiment in the hands of the post-war cinema.

What is of vital importance to our discussion is the spatial transformations causing the emergence of the time-image. As the modern metropolis becomes the inspiration of a revolutionary montage theory in the hands of the Soviet directors by the beginning of the 20th Century, the complete destruction of that metropolis-image provides a new montage-idea for the second half of the same century. At this point, it can be claimed that the

---

forgetting that when the photo was taken you were wondering what on earth you were doing there), causes a break or discontinuity between the spectator—traveller and the space of the landscape he is contemplating or rushing through." See. Marc Augé, 1995, p. 82.

In contrast to the definition of "non-place", which is negated by de Certau with the claim that it is a "non-symbolized space" deprived of its past, Augé, in his definition, opens a new perspective for non-places as vital images of the "supermodernity". He writes: "Clearly the word 'non-place' designates two complementary but distinct realities: spaces formed in relation to certain ends (transport, transit, commerce, leisure), and the relations that individuals have with these spaces." See. Marc Augé, 1995, p. 94. It is not a coincidence that he explains the non-places with regard to the "relationships" between spaces. He elaborates his discussion by saying that "certain places exist only through the words that evoke them, and in this sense they are non-places, or rather, imaginary places: banal utopias, clichés." See. Marc Augé, 1995, p. 94. This statement supports the perspective of Gilles Deleuze, who explains the emergence of the time-image through the clichés of the movement-image of the modern cinema.

[233] Gilles Deleuze, 1989, p. xi.
[234] Ibid., p. xii.
[235] Gilles Deleuze, 1989, p. 42.

"urban image" should be regarded as the perfect example of the time-image, in the depths of which an ongoing montage occurs. In this context, urban historiography uses multiple "lenses" to read the images constituting its body. As in the case of *kinoks*, different lenses mean different themes or objectives and the already montaged body of the metropolis is open to multiple readings through those lenses.

In this context, as mentioned at the end of the previous chapter, literary work of Italo Calvino; "Invisible Cities" is a good example, appropriating the method of montage in a work that is to decipher the multiple temporalities via the multiple lenses of urban reading. Similarly to Benjamin's convoluted texts, Calvino composes the texts of multiple cities with their inner multiplicities and visualizes them. Main themes of reading are "memory", "desire", "signs", "eyes", "names", "death" and "sky".[236] Some special urban images are explained such as "thin cities", "continuous cities", "hidden cities" and "trading cities".[237] In order to explain the politics of his urban reading through these critical lenses, Calvino writes:

> The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.[238]

The desire of deciphering the "truth" or "making invisible visible", which have been discussed within the previous chapters, finds an insightful manifestation in this statement, which is of vital importance to the urban image at the verge of the 21st Century. The "inferno" is the truth defining today's visual rationality that is to be investigated by using different themes of observation, namely lenses or montage ideas. Although they seem like tales, the urban images visualized by Calvino actually correspond to the already existing cities. In this context, when the contemporary literature of the critical urban studies is investigated, it is found that multiple urban images are under inquiry or used for inquiries, such as, "cyber city, transcultural city, sustainable city, unruly city, slow city, divided city, world city, compact city, ludic city, mobile city, visionary city, creative city, restless city, just/unjust city, smart city, competitive city, resilient city, eco city, green city, fragmented city, ordinary city, branding city, global city, colonial/post-colonial city, riot city, rebel city, and modern or ancient city".[239] Each of these urban images refers to a unique

---

[236] Italo Calvino, 1974.

[237] Ibid.

[238] Ibid., p. 165.

[239] When we look at the written material on urban studies as an interdisciplinary field, we face lots of works focusing on urban images, especially through the perspectives of architecture and sociology. These urban images, in other words montage ideas, provide urban reader with a critical gaze or filter in order to read the built environment along with its priorities. Some of the images mentioned here refer to highly loaded literature in urban historiography such as "modern city" or "colonial city", while some brand new images are reproduced through the knowledge gathered via high-tech applications on cities, such as "cyber city" or "smart city". Some of them such as "world cities" or "global cities" are used to explain the transformation of metropolis accordingly with the

65

montage-idea, namely a critical lens. Although the list of the urban images via multiple lenses can be extended (even I can add some images to the list via my critical gaze: terror city, shanty city, non-urban city, buffer city, ghost city and etc.), one of those images has a special and methodological importance in terms of the premises of my thesis: "Rebel Cities" of David Harvey.[240] The pedagogic responsibility that I have emphasized throughout the previous chapters can be best understood through the image of resistance that is to be deciphered via the lenses of the rebel cities.

## 4.2. Metropolis: Image of Resistance

Scholars read the 21st Century metropolis along with its consistent imageries since the 19th Century as a market place that should be analyzed through its multiple planes such as politics, ethnicity, gender, class struggle and technology. This market place is called "post-industrial city" or "postmetropolis" as Edward Soja does.[241] This post-image of the metropolis refers to the transformation in the mode of reproduction, which is regarded today as the "late-capitalism" or the "neo-liberal phase of the capitalist development" as David Harvey states. In this context, another prominent urban critic, Saskia Sassen puts forward the image of "world cities" or "global cities" by using the lenses of the macroeconomics and reveals the economic truths on which today's urban images multiplied while Manuel Castells reads those images along with the image of "informational city" which is visible through the multiple relationships of a "network society".[242] Moreover, in her close-up analyses, Sassen for instance, investigates the

transformation of the mode of reproduction, so such images basically investigates through the critical gaze of macro-economics and reads the city at a level of "global network". Additional to this critical reading, some readers basically construct their vision upon the possibility of resistance against the "feral instincts of capitalism" as emphasized by David Harvey in his image of "rebel cities". Because it is impossible to mention all of those images within the scope of my thesis, one of them, reading today's inferno, would be privileged in my discussion; "rebel cities", which make the image of resistance be visible by assuming that the metropolis is a multiple processes of reproduction and an ongoing montage. See. David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution*, London, UK; New York, USA: Verso, 2012.

[240] David Harvey, 2012.

[241] Edward W. Soja, *Postmetropolis: Critical Studies of Cities and Regions*, Oxford, UK; Massachusetts, USA: Blackwell Publishers, 2000. This seminal book of Soja is a good example of a materialist urban historiography both analyzing the transformation processes of the cityscapes and gathering very prominent texts written by other scholars such as Jacobs, Lefebvre, Harvey, and Castells. Starting with origins of urbanization, dating at least ten millennia ago, Soja creates a great assemblage of the urban life. He regards the ruptures such as agricultural revolution or industrial revolution as "urban revolutions" with reference to Lefebvre. To his perspective, the "postmetropolis" is the image of the metropolis in the aftermath of the urban crises of the 1960s. This post-image of the metropolis does not only embody the urban revolts of 1960s but also reveal the changing montage scenarios of the capitalist mode of production, along with its crises.

[242] Manuel Castells, *The Informational City*, London, UK: Blackwell Publishers, 1989. & Manuel Castells, *The Network Society: A Cross-cultural Perspective*, Massachusetts, USA: Edward Elgar Publishing, 2004.  In his critical studies, Castells mainly analyze the dialectics between the technological advances and urban space, and he discusses the transformation of the temporal and spatial relationships along with the transformations in labor and capital. His major analyses, especially investigating the revolutions in informational-technology, revolve around the notion of the "space of flows". This notion is proposed instead of the "space of places". It means that technological revolutions bring about a new spatial organization based on a "network of

micropolitics of this world-image of the metropolis by searching for the accumulation and the mobility of the multiplicities within the sectors of the city.[243] According to her analyses, such multiplicities create new "borderlands" within the cities.[244] Thus, the borders or the already defined territories of the metropolises blur and "new frontiers"[245] emerge, which makes the image of resistance possible:

> The global city is, perhaps, the premier arena for these battles – it is the new territory where the contemporary version of the colonial wars of independence are being fought. But today's battles lack clear boundaries and fields: there are battles being fought in neighborhoods, schools, court rooms, public squares. They are fought around curriculums, rights, identity. Their sites of resistance are streets, parks, culture, the body.[246]

At this point, Deleuze's crucial question directed towards the post-war cinema -*what does image show*- should be asked on behalf of the metropolis once again: what does urban image show? As Soja investigates through his seminal book "Postmetropolis", modern industrial metropolis of the 19th Century has multiplied its layers and images along with the transformations in the "geopolitical economy of urbanism", which have created Sassen's world-cities.[247] Soja calls them in general "postmetropolis", but in his in-depth urban readings by using the method of montage, he comes up with six urban images within this post-image of the metropolis. Those are "postfordist industrial metropolis", "cosmopolis", "exopolis", "fractal city", "the carceal archipelago" and "simcities".[248] All those alternative images of the postmetropolis basically indicate the historiography of the 20th Century urbanization. It can be claimed that Benjamin's metropolis fluxes within a

---

information flows" different from the "places". This means a structural transformation both in the mode of production and the society along with a new "informational mode of development". The relationships between the bodies, commodities, cities, and countries are multiplied and mobilized by such development. The notions constituting the metropolis such as speed, density, intensity or mobility need to be redefined within the context of this new development.

[243] Saskia Sassen, "Analytic Borderlands: Race, Gender and Representation in the New City", *Re-presenting the City: Ethnicity, Capital and Culture in the 21st- Century Metropolis*, edited by Anthony D. King, New York, USA: New York University Press, 1996, pp. 183-202.

[244] Ibid.

[245] Ibid., pp. 195-197.

[246] Ibid., p. 197.

[247] Ibid., p. 189. Sassen provides the critical urban studies with highly important analyses that support the works of Castells. She explains the changing scales of/in the city with regard to the flow and accumulation of capital through the space. She conceptualizes the "world cities" as "global command centers". They are also called "global cities", such as New York, London and Tokyo. She explains the montage scenarios of these global cities and writes: "Changes in the geography, composition and institutional framework of economic globalization over the last two decades have led to sharp concentration of economic functions in major cities. …Major cities have emerged as strategic places in the world economy. In the past cities were centers for imperial administration and international trade. Today they are transnational spaces for business and finance where firms and governments from many different countries can transact with each other, increasingly bypassing the firms of the host country." The world cities crucial for us in order to understand how the metropolis, which I formerly defined as a "montage in motion", can gain an autonomous body in terms of its economic relationships within a great assemblage.

[248] Edward W. Soja, 2000, pp, 145-187. Six discourses juxtaposed by Soja in the second part of the "Postmetropolis" actually refer to six different schools of thought, which propose alternative images for the postmetropolis and Soja claims that those images should be read together in order to best understand the multiple imageries of the metropolis at the verge of the 21st Century.

more complex body of montages at the verge of the 21st Century and it requires multiple lenses to reveal its variable layers of investigation. However, although the montage of the postmetropolis seems more complicated than the metropolis, Soja's destination point is not so different than the philosophical urge of Benjamin in search of an urban awakening. He writes: "I focus my critical studies of cities and regions on such achievable goals as *spatial justice* and *regional democracy*."[249] In order to decipher the "inferno" of today's urban environments in which these goals should be achieved, in the conclusion of his critical materialist urban reading, Soja mentions "the Justice Riots and the Citizen Rodney King", which is a rupture in the urban historiography of Los Angeles, both indicating the image of hell and the image of resistance through the postmetropolis.[250]

The urban riots, which occur within the unprecedented space of the interval, represent the dialectical image in urban imageries. Upon the crises of the metropolis and postmetropolis, the urban multiplicities construct common grounds against the oppressive politics of the hegemony and the social exploitation. They flow into the streets and squares, which are defined as the "smooth spaces" of the "nomad" by Deleuze and Guattari and discover the unprecedented intervals of the city against the "striated spaces" of the State. These discoveries manifested via the nomad bodies of the citizens bring about the experience of the deviations in time. Benjamin's collective body finds its embodiment via those deviation moments. In this context, the rebel cities, as one of the abovementioned urban images/lenses are of vital importance today, which seeks for the deviations, through which the metropolises can witness the transformation of the image of multiplicities into the image of resistance.

---

[249] Edward W. Soja, 2000, p. xiv.

[250] Ibid. pp. 359-371. As beginning to his conclusion to the Postmetropolis, Soja mentions the 3rd of March, 1992, when Rodney King, an African-American citizen in Los Angeles, was violently beaten by four police officers after a high-speed chase. After the record of this violence by an amateur cameraman is revealed to the public, in April 1992, South Central LA witnesses the Justice Riots protesting this racist violence of the police officers. In these riots, more than 50 people are killed and more than 2000 people were injured and more than 9500 people are arrested. Soja assembles multiple quotations from different authors in his conclusion, several of which are from a very dramatic text written on Rodney King Riots by Barbara Hooper. She begins writing with a quotation from the "Production of Space" by Lefebvre stating that: "The whole of (social) space proceeds from the body". Then continues in another part of her manuscript: "Henri Lefebvre suggests that power survives by producing space; Michel Foucault suggests that power survives by disciplining space; Gilles Deleuze and Felix Guattari suggest that to reproduce social control that state must reproduce spatial control. What I hope to suggest is that the space of the human body is perhaps the most critical site to watch the production and reproduction of power…I now describe the order in place, the conceptual matrix by which and through which the fate of Rodney King was fixed." [From "Bodies, Cities, Texts: The Case of Citizen Rodney King" by Barbara Hooper, 1994, unpublished manuscript revealed in the Postmetropolis]

Figure 4.6 Images of Resistance, Left: "Liberty Leading the People" by Eugène Delacroix, Paris, 1830 and Right: "The Barricade in Rue Mortellerie" by Jean-Louis-Ernest Meissonier Paris, June 1848 [Sources: Left, http://en.wikipedia.org/wiki/File:Eug%C3%A8neDelacroixLalibert%C3%A9 guidantlepeuple.jpg Right, http://necspenecmetu.tumblr.com/post/15012567973/jean-louis-ernest-meissonier-the-barricade-in-rue (accessed on 26.06.2013)]

This can be explained as an energy transfer, from the accumulated body of urban multiplicities, into the different forms of explosions/expressions, in other words, molecular bodies of Vertov create an urban impulse. In his seminal essay "Paris, the Capital of the Nineteenth Century", which leads to the Arcades Project, Benjamin weaves in-between the wish images of the commodity world and the dialectical images of the revolutionary explosions within the urban historiography of Paris. When he uses the concept of "dialectical image" for the first time in this essay, he writes: "Ambiguity is the appearance of dialectic in images, the law of dialectics at a standstill. This standstill is utopia and the dialectical image, therefore, dream image." [251] "Standstill" as a major keyword in this statement, reminding of the interval of Vertov, refers to the moment of revolution/ dialectical rupture/ deterritorialization/ deviation. Bodies cannot be defined within the classical frameworks of "society", "people" or "mass" anymore. They become the interval themselves; they become multiple forms of correlations composing that interval. Their boides become the internal in itself. As in Vertov's theory of intervals, they can become the correlation of "planes", "foreshorthenings", "movements", "light and shadow", "speeds", and "color". Aesthetics of the singular bodies composing the multiplicities flows into the politics of the collective body. Therefore, "body" as the revolutionary site of politics and the field of hope against the capitalism, is emancipated through its new definition as Deleuze and Guattari emphasizes: "You are longitude and latitude, a set of speeds and slownesses between unformed particles, a set of nonsubjectified affects. You have the individuality of a day, a season, a year, *a life* (regardless of its duration)—a climate, a wind, a fog, a swarm, a pack (regardless of its

---

[251] Walter Benjamin. "Paris the Capital of the Nineteenth Century <Exposé of 1935>", *The Arcades Project*, edited by Rolf Tiedemann, translated by Howard Eiland, Kevin McLaughlin, Cambridge, Massachusetts, USA; London, UK: The Belknap Press of Harvard University Press, 1999, p.10.

regularity)."[252]  Body as an assemblage of the multiple temporalities becomes the image of resistance at the moment of the "dialectics at a standstill".[253]

In the Convolute K of the Arcades Project, Benjamin opens up a discussion on the Paris Commune and emphasizes how such an urban revolution creates a moment of standstill within the urban historiography. The repetitive concept of "awakening" finds its embodiment through the Commune, after which nothing can keep on track: "false continuity" in the time-image. In a passage here, Benjamin writes:

> Ibsen saw further than many of the leaders of the Commune in France. On December 20, 1870, he writes to Brandes: "Up till now, we have been living on nothing but crumbs from the revolutionary table of last century, and I think we have been chewing on that stuff long enough… Liberty, equality, and fraternity are no longer what they were in the days of the late-lamented guillotine. This is what the politicians will not understand; and that is why I hate them." Henrik Ibsen, Sämtliche Werke, vol.10 -Berlin, 1905-, p.156 [k3a, 3][254]

Although the revolution fails under pressure of the hegemony, urban multiplicities develop a new experience through their bodies and the image of this new time/space experience refers to both "leap" and "rift" of a Benjaminian convolute as explained in the second chapter with reference to the words of Hamacher. The image of resistance refers to such a twofold moment: "now of recognizability". As in Bergson's interpretation of movement, the leap of multiplicities over the rift is "indivisible, or cannot be divided without changing qualitatively each time it is divided".[255] That is why, the moment of revolution cannot be explained from the perspective of the hegemony, which tries to divide it into some components and analyze them as if they were making a surgery. The only truth is as Ibsen puts it, "liberty", "equality", and "fraternity" cannot be explained according to their images before the indivisible flow of space and time within the interval of revolution/deviation. The perceptions of all those images are shifted by the collective body of the urban multiplicities.

---

[252] Gilles Deleuze and Felix Guattari, 1987, p. 262.
[253] Walter Benjamin, 1999.
[254] Ibid., p. 794.
[255] Gilles Deleuze, 1986, p.1.

Figure 4.7 Images of resistance, Left: Barricade in street from 1871 Paris Commune; Right: Barricade in street from May 1968 in Paris [Sources: Left, https://upload.wikimedia.org /wikipedia/commons/e/e8/Commune_May29.jpg  Right,  http://www. corbisimages.com/stock-photo/rights-managed/42-18732730/barricade-in-street-during-may-1968-riots    (accessed    on 26.06.2013)]

Almost a century later than the Paris Commune, just upon the imageries of the May 68 uprisings, one of the revolutionary books of the urban historiography is published: "The Urban Revolution" by Henri Lefebvre.[256] By "urban revolution", Lefebvre not only refers to the image of resistance emerged through the urban riots of the 1960s but also mentions more critical ruptures within the urban historiography, which happened in-between the agricultural and industrial urban images, or the industrial and global urban images. He is already aware of the blurring city borders within the global accumulation of the urban images. In his preface to "Rebel Cities", Harvey writes on Lefebvre:

> Furthermore, he presciently saw that this process was "going global," and that under such conditions the question of the right to the city (construed as a distinctive thing or definable object) had to give way to some vaguer question of the right to urban life, which later morphed in his thinking into the more general question of the right to *The Production of Space* (1974).[257]

In the continuation of this statement; Harvey emphasizes the most critical point of Rebel Cities with reference to the "Right to the City" and the "Urban Revolution" and says: "The definition of the right is itself an object of struggle, and that struggle has to proceed concomitantly with the struggle to materialize it."[258] As we have discussed through the critical gazes of Benjamin and Vertov, the struggle materializing the struggle of rights can be deciphered through the urban images. Lefebvre is also highly insistent on this idea. In contrast to the Cartesian conceptualization of space as a closed and mathematically determined entity, Lefebvre reinterprets it as a montage in motion, and an open field of battle. As Neil Smith puts it, "space holds the promise of liberation" for Lefebvre, "liberation from the tyranny of time apart from anything else but also from social

---

[256] Henri Lefebvre, *The Urban Revolution*, translated by Robert Bononno, Minneapolis, USA: the University of Minnesota Press, 2003.
[257] David Harvey, 2012, p. xv.
[258] Ibid.

repression and exploitation, from self-imprisoning categories --- liberation into desire".[259]
This is a revolutionary understanding of urban space, which is of vital importance to our discussion. Similarly to Deleuze's revolutionary conceptualization of the time-image as the direct representation of time that is not dependent on the movement, Lefebvre emancipates the urban image from its dependency on time and intangibility, and redefines it as the direct representation of space, reproducing the material relationships through its experiential body. When these two major theses of Deleuze and Lefebvre overlap, the image of urban historiography and the role of materialist historian find its revolutionary manifestation, which should objectify the praxis of time and space. In this context, it can be claimed that perceiving metropolis as the image of resistance is not only a hermeneutical approach of urban reading but also it should also be regarded as the major problematic of the urban historiography, which should emancipate its body from the tyranny of time or space and locate itself at the interval of emancipation.

In his seminal work the "Urban Revolution", Lefebvre makes a critical materialist historiography of the urban truth by locating space at the heart of the transformations within the mode of reproduction. He basically explains the Marxist theory of surplus value in terms of its "realization" and "distribution" through the space and emphasizes the critical rupture from the countryside to the city and then from the city to the "urban phenomenon".[260] By explaining those transformations that would lead to the "global city" of today, he actually seeks for defining the methodology of an urban reading as a science that would enlighten the critical imageries of urban phenomenon. In this way, he assembles major questions that are vital to our discussion:

> The *urban problematic* becomes a global phenomenon. Can urban reality be defined as a "superstructure" on the surface of the economic structure, whether capitalist or socialist? The simple result of growth and productive forces? Simply a modest marginal reality compared with production? Not at all. Urban reality modifies the relations of production without being sufficient to transform them. It becomes a productive force, like science. Space and the politics of space "express" social relationships but react against them. Obviously, jf an urban reality manifests itself and becomes dominant, it does so only through the urban problematic. What can be done to change this? How can we build cities or "something" that replaces what was formerly the City? How can we reconceptualize the urban phenomenon? How can we formulate, classify, and order the innumerable questions that arise, questions that move, although not without considerable resistance, to the forefront of our awareness? Can we achieve significant progress in theory and practice so that our consciousness can comprehend a reality that overflows it and a possible that flees before its grasp?[261]

After all those questions, he proposes some methodologies for the critical analysis of what he calls the urban phenomenon. As a reproduction process, it is divided into some critical

[259] Neil Smith, "Foreword", *The Urban Revolution* by Henri Lefebvre, translated by Robert Bononno, Minneapolis, USA: the University of Minnesota Press, 2003, p. xiii.
[260] Henri Lefebvre, 2003.
[261] Henri Lefevre, 2003, p. 15.

phases, which could be readable through the method of "levels and dimensions".[262] As Vertov's scientific montage theory that deciphers the crystallized layers and the intervals within an image, Lefebvre puts forward a scientific urban reading, which splits the urban image into its multiple layers of investigation.
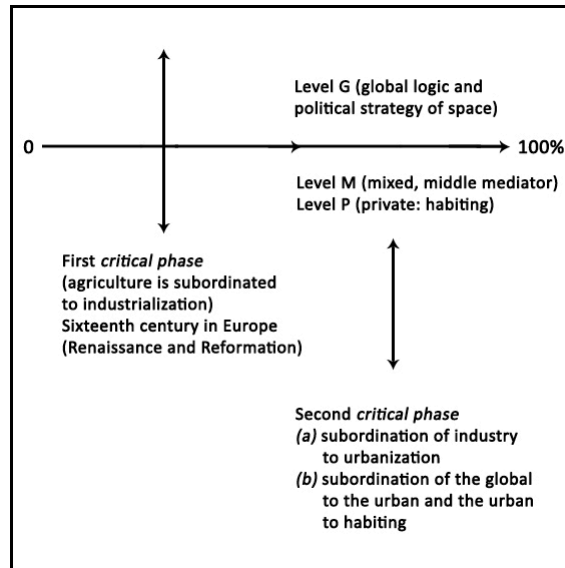


Figure 4.8 The time-space diagram explaining the methodology of Lefebvre, analyzing the "levels and dimensions of the urban phenomenon" [Source: Henri Lefebvre, *The Urban Revolution*, translated by Robert Bononno, Minneapolis, USA: the University of Minnesota Press, 2003, p.100.]

In this context, the "Urban Revolution" is a materialist reading of the urbanization as a phenomenon dating back to the ancient cities. It provides us with a critical perception of urban images, whicth are transformed in an ongoing process of montage, achieved through different layers of reproduction. This is an open-ended process, which covers today's urban images as well and asks what tomorrow's urban images would be. Through this critical gaze, Lefebvre attains a great importance to the unprecedented multiplicities of the everyday experience, namely the "urban life" of the streets. "Urban strategy" constructed upon his scientific urban reading assumes that possible urban revolutions against the repressive spatial practices applied by the hegemony would only be realized through the activation of political forces driven by the social movements. In his seminal essay, "The Right to the City", he writes: "Only groups, social classes and class fractions capable of revolutionary initiative can take over and realize to fruition solutions to urban problems. It is from these social and political forces that the renewed city will become the *oeuvre*."[263]

Harvey draws the framework of his "Rebel Cities" based on the philosophical insights of Lefebvre, "From the Right to the City to the Urban Revolution" and investigates the 21st

---

[262] Ibid. pp. 77-103. See. Figure 4.8.
[263] Henri Lefebvre, "The Right to the City", *Writings on Cities*, translated and edited by Eleonore Kofman and Elizabeth Lebas, Oxford, UK; Massachusetts, USA: Blackwell Publishers, 1996, p. 154.

Century metropolis through the image of resistance. He writes:

> Our political task, Lefebvre suggest, is to imagine and reconstitute a totally different kind of city out of the disgusting mess of a globalizing, urbanizing capital run amok. But that cannot occur without the creation of a vigorous anti-capitalist movement that focuses on the transformation of daily urban life as its goal. As Lefebvre knew full well from the history of the Paris Commune, socialism, communism, or for that matter anarchism in one city is an impossible proposition. It is simply too easy for the forces of bourgeois reaction to surround the city, cut its supply lines and starve it out, if not invade it and slaughter all who resist (as happened in Paris in 1871). But that does not mean we have to turn our backs upon the urban as an incubator of revolutionary ideas, ideals, and movements. Only when politics focuses on the production and reproduction of urban life as the central labor process out of which revolutionary impulses arise will it be possible to mobilize anti-capitalist struggles capable of radically transforming daily life.[264]

In the light of this political task, firstly he pictures the history of urbanization, which plays the major role in the absorption of the capital surplus at global scale and secondly he pays attention to the urban revolts in the aftermath of the capitalist crises, which assembles images against the "creative destruction", abusing the rights of urban multiplicities. Beginning from the 1871 Paris Commune and 1968 urban revolts expanding from Paris to the other major cities all over the world, such as Prague, Bangkok, Mexico city, and Chicago, he discusses the image of resistance emerging within today's world metropolises as it happened in Buenos Aires, 2001; El Alto, 2003, London, 2011; Cairo, 2011, Madrid 2011-12, Athens 2010-12, New York, 2011 or Istanbul and Ankara, 2013.
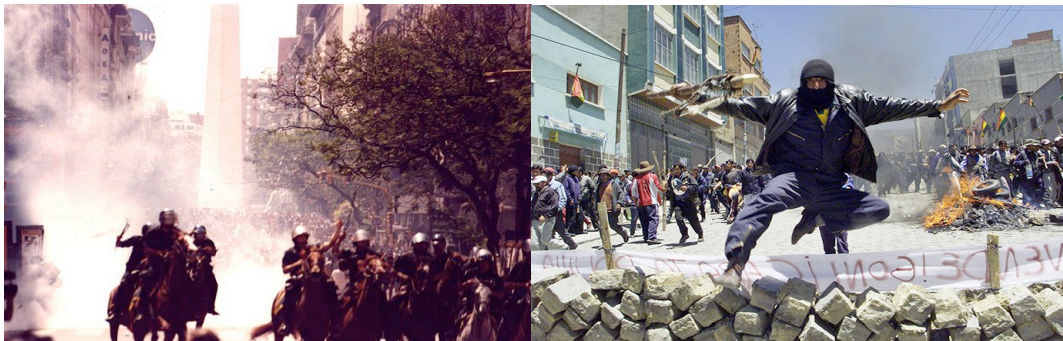


Figure 4.9 Images of urban resistance, Left: Buenos Aires, December 2001, The Plaza De Mayo; Right: El Alto, October 2003, by Jose Luis Quintana [Sources: Left, Http://Upload.Wikimedia.Org /Wikipedia/Commons/8/8d/Crisis_20_Diciembre_2001.Jpg Right, Http://Revistalamalapalabra. Blogspot.Com/2012_10_01_Archive.Html (accessed on 26.06.2013)]

---

[264] David Harvey, 2012, p. xvi.

Figure 4.10 Images of urban resistance, Left: Egypt, February 2011, Tahrir Square, by Jonathan Rashad; Right: Madrid, May 2011, Puerta Del Sol, by Juan Medina [Sources: Left, Http://Www.Flickr.Com/Photos/Drumzo/5438613311/ Right, Http://Uk.Reuters.Com/Article/2011 /05/20/Us-Spain-Election-Protests-Iduktre74j1un20110520 (accessed on 26.06.2013)]



Figure 4.11 Images of urban resistance, Left: New York, September 2011, Wall Street; Right: London, August 2011 [Sources: Left, Http://Prospect.Org/Article/Occupy-Wall-Street-Seattle-Redux Right, http://unistar.files.wordpress.com/2011/08/clarence-rd-hackney-london-aug-8-2011-getty-images.jpg (accessed on 26.06.2013)]
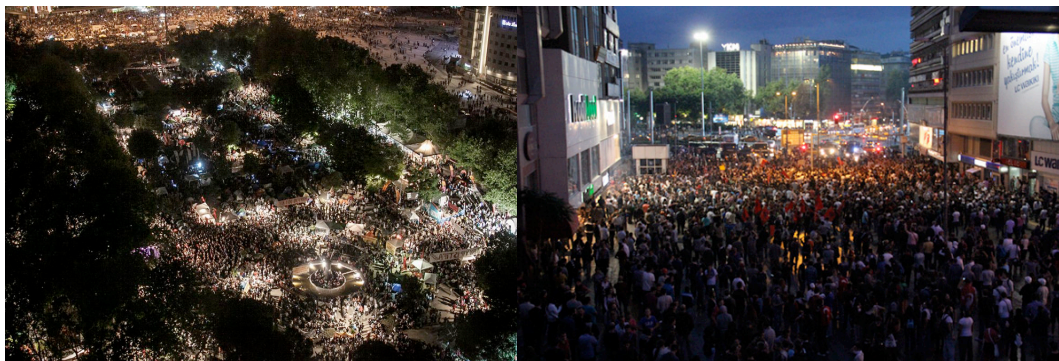


Figure 4.12 Images of urban resistance, Left: Istanbul, June 2013, Gezi Park; Right: Ankara, June 2013, Guven Park [Sources: Left, http://occupygezipics.tumblr.com/post/53032813296/aerial-view-taksim-sq-and-gezi-parki-on-the   Right,   http://www.sendika.org/2013/06/ankara-akp-fasizmine-direniyor-dakika-dakika/ (accessed on 26.06.2013)]

The common ground of all those images are based upon some critical questions revolving around "what kind of city we want to live in": "Whose side are we on, whose common

interests do we seek to protect, and by what means?" and "Whose side will each of us, as individuals, come down on and which street will we occupy?"[265] Those questions can be assembled through Harvey's seek for "the creation of urban commons" on the way of new urban revolutions.[266] The time is always "now" for asking those questions again and again, because as Harvey puts it: "We, the people, have no option but to struggle for the collective right to decide how that system shall be reconstructed, and in whose image."[267] In this context, "the right to the city" becomes the common motto for the image of resistance that would hopefully emerge within multiple cities as the image of a network of resistance, which is not so different than the vision of Vertov, who dreams of a revolutionary binding, called "cine-bound" between the common imageries of the *kinoks* from all over the world. By attributing to one of the leaders of the anarchist-inspired utopian urban historiography, Murray Bookchin and to Lewis Mumford, influenced by the social-anarchist tradition, Harvey explains the image of resistance emerging from the ashes of capitalist processes of urbanization on the way of a new understanding of the body politics and writes:

> It is for this reason that the right to the city has to be construed not as a right to that which already exists, but as a right to rebuild and re-create the city as a socialist body politic in a completely different image— one that eradicates poverty and social inequality, and one that heals the wounds of disastrous environmental degradation. For this to happen, the production of the destructive forms of urbanization that facilitate perpetual capital accumulation has to be stopped.[268]

The urban image as defined by Harvey in this statement objictifies a revolutionary understanding of body politics, which would use montage as a method of counter-reproduction against the "feral" montage theories of capitalist urbanization and its dominating agencies: the state and its bourgeoisie. In this context, Benjamin's anti-conformist understanding of body politics, which would manifest its ultimate reaction at each "now of its recognizability" through the awakening of the collective body or Vertov's monadological understanding of body politics, which would manifest its multiple reactions through the body *kinoks* find a new manifestation through the urban revolution achieved by the urban multiplicities. As Harvey puts it with reference to Lefebvre, it is inevitable that the revolution would explode within the cities at the verge of the 21st Century. All the uprisings that Harvey indicated through the imageries of the "Rebel Cities" prove that claim. It is crucial at this point to understand the politics of this new revolutionary body of the rebel cities, which I have called "urban multiplicities". As Harvey explains:

> At this point in the history of those parts of the world characterized as advanced capitalism, the conventional factory proletariat has been radically diminished. So we now have a choice: mourn the passing of the possibility of revolution because that proletariat has disappeared, or change our conception

---

[265] Ibid., p.164.
[266] Ibid., p. 67.
[267] Ibid., p. 164.
[268] Ibid., p. 138.

of the proletariat to include the hordes of unorganized urbanization producers (of the sort that mobilized in the immigrant rights marches), and explore their distinctive revolutionary capacities and powers.[269]

That is why; I have read the image of metropolis in this chapter in two parts, which aims to discuss possible transformation of the image of multiplicities into the image of resistance. With the claim that the revolution would inevitably emerge through the urban multiplicities, the class struggle finds a new interpretation through the invisible bodies of the city. As stated above, for instance, what Saskia Sassen discusses in her seminal essay "Rebuilding the Global City: Economy, Ethnicity and Space" is the invisible bodies of the "devalued sectors" managing the urban economies.[270] Therefore, the urban uprisings/revolts/riots or revolutions, emerging within the intervals and creating new intervals, provide the invisible urban multiplicities with common images through which they can be visible. Those moments are when we could clearly observe the dialectical image within the urban imageries.

Herein lies the internal dynamics of a critical materialist urban historiography, which should make the invisible be visible or the history be visible. The moment of revolution does not only indicate a rupture within the experience of time and space but also creates a leap for the urban historiography, which should construct its visual rationality within the interval embodying the praxis of time and space. This praxis refers to the multiple correlations in between the montage of multiple temporalities in the depth of the time-image and the montage of multiple spatialities in the depth of the urban image. The "plane of consistency"[271] constructed upon the urban commons brings about such praxis both in terms of the urban images and the urban reading. Neither time nor space becomes a priori for such an urban historiography. Therefore, the urban reader should undertake the responsibility of becoming a materialist gaze, a "microscope and telescope" of history, which would make the invisible intervals and multiplicities be visible, because how we construct our cities mean how we read them.

---

[269]Ibid., p. 130.
[270] Saskia Sassen, "Rebuilding the Global City: Economy, Ethnicity and Space", *Re-presenting the City: Ethnicity, Capital and Culture in the 21ˢᵗ- Century Metropolis*, edited by Anthony D. King, New York, USA: New York University Press, 1996, pp. 23-43.
[271] Gilles Deleuze and Felix Guattari, 1987.

**CHAPTER 5**

How can we put an end to this ideo-logic of substitution, hidden beneath technical arguments, justified by professional skills, without the rebellion of lived experience, of the everyday, of praxis? The technicians and specialists who "act" are unaware that their so-called objective space is in fact ideologic and repressive.[272]

But in the final analysis, the revolution creates an open space for the city. Fresh air doctrine of revolutions. Revolution disenchants the city. Commune in *L'Education sentimentale*. Image of the street in civil war. [M3, 3][273]

**CONCLUSION**

The concept of "war machine" as explained by Deleuze and Guattari is quite inspiring in order to understand the relationship between the citizen and the State as an intricate play of the oppressed and the oppressive. In this context, as discussed within the previous chapters, Ulus Baker reinterprets the struggle of *kinoks* as a war machine and regards the Vertovian montage as a counter-reproduction against the oppressive politics of the capitalist mode of production. By furthering this interpretation, Baker refers to the actuality of Vertov and compares it to the Situationist avant-gardes and says:

As Maurizio Lazzaratto argues, the movement of Kinoks can be seen as a political Project of a "war machine" against the ideological frames of the bourgeoisie world vision. In more than one sense, the ideas of Vertov outline a further dimension of thought than Guy Debord's "situationist" attitude of sixties, which relied upon the denunciation of the "societies of spectacle". We can even say that Vertov's position is still more actual today than Debord's critique of the spectacle. Vertov develops a materialist conception of a movement against spectacle – it is more appropriate to attack the "machinery of the spectacle" rather than its outcomes, rather than its ideological effects. Like in a Spinozist proposition, one has to attack the "causes" rather than effects. [274]

In this context, another thinker, Walter Benjamin also attacks the mode of reproduction beyond the phantasmagoric spectacle, embodied by the mythic topography of the 20th

---

[272] Henri Lefebvre, 2003, p. 183.
[273] Walter Benjamin, 1999, p. 422
[274] Ulus Baker, "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 08.07.2013]

Century metropolis. As David Harvey does after a century later than him, Benjamin locates the modern metropolis and its montage at the core of his intellectual and analytical investigations of the urban revolution in order to read the essence of capitalist mode of reproduction. His actuality and originality lies beneath his critical reading of the historical material by providing Marxist historiography with a crucial dimension of reproduction; "urban image" as the crystallization of time and space. Therefore, he suggests an "urban reading" that rejects reducing the concept of urban image to a problematic of representation; and develops the idea of the politics of urban images.

Both Benjamin and Vertov in this context should be regarded as "actual" thinkers, who engage with the critical Marxist historiography that attacks the causes behind the images and seeks for the ways of resistance, which would only be organized through those images. Therefore, in this thesis, montage-theories of those two thinkers and their war-tactics through the concepts of the "dialectical image" and the "interval" have been discussed as transformative tools of counter-reproduction, which would be operative when transcoded into the disciplines of architecture and urban studies. It is assumed that these critical tools would be revolutionary in order to develop a critical-materialist perspective into the urban reading.

The philosophical interest in those critical concepts of Benjamin and Vertov has brought about a discussion of the multiplicities, which leads the reading of the 21st Century-metropolis as a "montage of the multiplicities" and a "montage in motion". Both authors provide the understanding of dialectics with a new interpretation that I have called "multiplicity in dialectics". In a context that the capitalist mode of reproduction has been in an ongoing transformation, it is inevitable that its war-tactics have been re-assembled along with the unprecedented crises. In this context, dialectical processes of history, as mobile interrelationships, require multiple lenses to be deciphered. That is why, metropolis as the great embodiment of the multiplicities is of vital importance to this thesis and according to the critical perspective derived through the previous chapters, the metropolis should be read via those multiple lenses not as a static manifestation of the built environment but as a montage in motion, mobilized by human experiences.

Montage as a thinking-production, as the main reproduction method of the industrial capitalism and as the tool for organizing the multiplicities of the metropolis has been in an ongoing transformation and as in the post-war understanding of the montage-theories, in the depths of a "frame" there are multiple temporalities and spatialities injected, waiting to be deciphered. Herein lies the transformation of the metropolis, overall image of which can be invisible to human perception, but visible through multi-layered investigations locating the urban images at the core of a discipline that can be called "urban reading".

In this context, "politics of urban image" is of vital importance to such a discipline, which would regard urban image as the "thing in itself", not as the representation of another thing. What Benjamin did is to let the images speak for themselves and reveal the truth of their inner dialectics. This is not only a search for a "graphicness", which would support the historical materialism, but also an investigation of the revolutionary aesthetics, which would decipher the praxis of form and content within the body of images. To Benjamin,

the historical material would reveal its truths when its mythic imageries are assumed as the sites of revolution. Therefore, an urban image, "prostitute" becomes one of the most revolutionary images for him, which embodies all the characteristics, inner conflicts and multiplicities peculiar to the "commodity". Both the seller and the sold, as being the "wish image" of the capitalist mode of reproduction, the prostitute constitutes the dialectics in itself. That is why; it embraces the dialectical image through the same body. In this context, these highly influential words of Benjamin should be revisited:

> But precisely modernity is always citing primal history. Here, this occurs through the ambiguity peculiar to the social relations and products of this epoch. Ambiguity is the appearance of dialectic in images, the law of dialectics at a standstill. This standstill is utopia and the dialectical image, therefore, dream image. Such an image is afforded by the commodity per se: as fetish. Such an image is presented by the arcades, which are house no less than street. Such an image is the prostitute— seller and sold in one.[275]

As becoming the body of phantasmagoria and the master body embodying the commodity, the image of prostitute becomes the truth in itself on the way of constructing a new body-politics. According to this revolutionary politics, this "shocking" urban figure embodies both the dream and the awakening. At this point a question emerges; to whom/what does the image of prostitute corresponds today? It can be claimed that the urban multiplicities at the verge of the 21st Century as the commodities of a great assemblage leaded by the dynamic consistency of the capitalist mode of reproduction undertake this urban figure. This means that all of us are the prostitutes as explained above. All of us are the seller, the sold and even the customer in one. All of us, in other words the "urban precariat", successfully embody the inner conflicts, dialectics and multiplicities of the commodity today. In this context, Harvey writes:

> The so-called "precariat" has displaced the traditional "proletariat". If there is to be any revolutionary movement in our times, at least in our part of the world (as opposed to industrializing China), the problematic and disorganized "precariat" must be reckoned with. How such disparate groups may become self-organized into a revolutionary force is the big political problem. And part of the task is to understand the origins and nature of their cries and demands.[276]

Therefore, Sassen analyzes the contemporary body of the prostitute at the 14th Street of New York, where mostly women and Afro-Americans work within the "devalued sectors" generating the economy of a "world city" and Harvey deciphers the revolutionary potentials of this urban proletariat, who become the dialectical image whenever they find the moment of interval. That is why; I will conclude my thesis by mentioning the June 2013 of Turkey, when the image of urban multiplicities has transformed their bodies into the image of resistance.

---

[275] Walter Benjamin. "Paris the Capital of the Nineteenth Century <Exposé of 1935>", 1988, p.10.
[276] David Harvey, 2012, p. xiv.

In the case of "Occupy Gezi", it has been told that we face similar urban uprisings as experienced before in El Alto, Buenos Aires, Madrid, Athens, London, New York or Tahrir; or as in the Paris Commune and 1968 revolts. In all these intervals, when/where the dialectical images emerge, the urban multiplicities form the image of resistance in different intensities, durations, or speeds. However, their common plane of consistency is to develop a political awareness through their body, which leads to Harvey's montage-idea "rebel cities" as a way of counter-reproduction against the "feral" image of the "global cities".

In this context, although we do not have enough critical distance in order to make in-depth social and spatial analyses of the Occupy Gezi Movement in Turkey, because the demonstrations are still going on, it can be claimed that all those uprisings, which have mostly been organized and manifested through the image-sphere of the social media, indicates that we experience the climax of an epoch, "thinking in images". Therefore, as Ulus Baker envisioned, such an epoch requires a new sociology that would locate the pedagogy of images at the heart of its investigations, and also a new perspective of the urban reading, which would locate the lenses of "rebel cities" at the heart of its methodologies. Moreover, the dialectical images, in other words the "genuine images" emerging at these urban revolts, indicate that the urban multiplicities have developed a new language of resistance that is also thinking in images.

Herein lies the authentic rupture experienced by the Occupy Gezi. Urban multiplicities have realized that they have the potential of transforming their bodies into the image of resistance through the streets and squares while they develop a digital-social-bound and a new image of collective body. Not only the precariat of the back streets but also the ones working at the prestigious corporations of the city, namely the "white collar", have screamed and manifested their demands by making their bodies be visible among the heterogeneous collective. Within the demonstrations, the LGBTQ[277] has experienced the broadest participated "pride parade" of their history in Turkey. In addition to becoming-warriors against the state violence within the streets, especially after work and in holidays, people have developed new becomings during daytime and at night such as digital-citizens, urban hackers and journalists or reporters of themselves. They have developed a new image-sphere that would cover all the "demands" and "cries" of urban multiplicities, which are not allowed to be visible within the mass media.[278] Moreover, urban reading has been exposed to a radical rupture in this context, which led to new urban-mappings, for example the ones showing the mobility of the police forces within the streets.[279] But, what caused such a great rupture?

---

[277] LGBTQ is the abbreviation of "lesbian, gay, bisexual, transgender and queer/questioning".

[278] Some of thr websites and the tumblr addresses gathering the images and the information of the Occupy Gezi Movement: http://taksimdayanisma.org/, http://taksimdeneleroluyor.com/homepage, http://gezisekmeleri.tumblr.com/,http://occupygezipics.tumblr.com/, http://www.ustream.tv/channel/ankaraeylemvakti https://www.facebook.com/media/set/?set=a.392119824239765.1073741843.390109394440808&type=1, http://pekguzelseyler.blogspot.com/2013/06/posterlerle-gezi-park-direnisi.html [accessed on 08.07.2013]

[279] Some volunteers developed urban mappings on "google maps" showing the "police mobility", which has been updated day by day.

Figure 5.1 Images of the "Big Bang" in Taksim Square, Left: A few minutes before tear gas covered whole square, Right: The Square under attack. [Sources: Left, http://www.bbc.co.uk/news/world-europe-22853007 Right, http://occupygezipics.tumblr.com (accessed on 08.07.2013)]

Big Bang! Everything started with an explosion: it was hot and dense than we have ever imagined; then it began expanding rapidly. While this thesis is being written, several cities in Turkey have still been witnessing an ongoing resistance against the oppressive politics of the government.[280] The riots called Occupy Gezi have started on the 28th of May and exploded on the 31st of May at the center of Istanbul.

The riots, date of which go back to the June, 2011, when the government declared their "Grand Project"[281] for Taksim Square, became intensified in February, 2012, when the

---

[280] At the first week of July 2013, the court has declared that the restitution project proposing the destruction of the Park is cancelled because the project does not consider any of the urban design criteria and architectural concerns supported by the chambers of Turkish architects and urban planners. However, because the public has not been allowed into the Square and the Park, since the beginning of June; and they have been exposed to an excessive use of power by the police, the demonstrations are still going on. After the court declared its cancellation, The Taksim Solidarity composed of many NGOs invited people to the Park to celebrate the decision, protest the state-violence and commemorate the comrades who were killed by the police. However, the police dispersed the multiplicities once again and so the protests are still going on. See. http://taksimdayanisma.org/parkimiza-gidiyoruz?lang=en [accessed on 08.07.2013]

[281] This project is one of the urban transformation projects of the government, who advertises such proposals under the name of "Crazy Projects", like "Kanal Istanbul", which proposes an artificial waterway connecting the Black Sea to the Sea of Marmara. Along with such "crazy" approaches, the prime minister declared another grand project in June 2011. It was the continuation of a proposal regarding the two sides of Istanbul, Anatolian and European as two megalopolises. In this proposal, one of the important centers, the Taksim Square, is offered to be closed to the vehicle traffic and opened only for the pedestrians through several bypasses proposed around the square. However, as one of the most valuable lands of Istanbul, this central place, around of which has already been in an ongoing urban gentrification process, was actually under the attack of the neoliberal urban policies. The details of the project analyzed by the chambers of architects and urban planners, and many other specialists, have shown that if this project were applied, the square would be less humanized in contrast with its declared premises. Since the project was declared, many decisions have been taken by the local authorities such as the Metropolitan Municipality and the Council of Monuments, most of which in favor of the application. However, the NGOs have composed the "Taksim Solidarity" against the application decisions and sued the project. For the "Gezi Park" within the limits of the project, another absurd proposal has emerged that is to transform the Park into the military barracks, which had formerly been located at the same place.

urban park next to the Square, called "Gezi Park" was proposed to be transformed into the military barracks, as a restitution decision within the project. The primary premise of the project was declared as the pedestrianisation around the square, while the NGO's proved that its applications on space would make the Square more controllable in terms of preventing urban multiplicities from gathering and protesting or being visible. This means that the truth behind the project was to "sterilize" the main square of the city accordingly with the conservative public policies of the government before marketing its surroundings, like the Park, via corporate images of shopping malls, mosques, museums or hotels.

The government's general policy has always been on the way of repressing the revolutionary potentials of its opponents via appropriating space according to their own ideology. In this context, their main concern in terms of the aesthetics has been revitalizing the old Ottoman tradition, so the decision for the Park was not an exception. However, the peaceful demonstrations and uprisings beginning from February 2012 against this unfair decision that ignores the demands of the citizens, reached its climax when the bulldozers started to destroy the trees in the Park on the 28th of May 2013.



Figure 5.2 Images of the "body-politics" from the Occupy Gezi Movement, Left: Sırrı Süreyya Önder (a deputy), stopping the machines at the Park, Right: "The lady in red", shot by Osman Orsal, Ceyda Sungur (a student), protesting the morning attack of the police on the 31st of May. [Sources: Left, http://www.sondakika.com/haber/haber-bdp-li-onder-gezi-parki-na-geldi-4680751/, Right, http://www.reuters.com/news/pictures/slideshow?articleId= USRTX10BDX (accessed on 08.07.2013)]

Some of the striking images appearing at the beginning of the demonstrations can give some clues about the reasons of a collective anger-explosion. These images also exemplify the revolutionary dimension of the body-politics as a way of reinterpreting "democracy" and "representation" in terms of "right to the cities". In Figure, 5.2, the left-image shows one of the BDP (Peace and Democracy Party) deputies, who resisted and prevented the machines from destroying the trees, while the right-image as being one of

---

This restitution proposal of "the Halil Pasha Artillery Barracks Complex" which had been built by the Ottoman in 1806 onto the parts of "Pangaltı Armenian Cemetery", suggests that the new building would be used as shopping mall, museum, or hotel or as a mixed assemblage of those functions. See. http://taksimdeneleroluyor.com/homepage, [accessed on 08.07.2013]

the iconic images of the Occupy Gezi movement triggers the "first tremors" of a collective awakening.[282]



Figure 5.3 Images of the "State-violence", Left: The demonstrators standing against the water canon in Istanbul, Right: The water canons and other police forces making the demonstrators disperse in Ankara, Kızılay Square. [Sources: Left, http://occupygezipics.tumblr.com/ Right, http://www. sendika.org/2013/06/ankara-akp-fasizmine-direniyor-dakika-dakika/ (accessed on 08.07.2013)]

Another moment of rupture within the movement was the brutal attack of the police in the early morning of the 31st of May, against the demonstrators guarding the trees during night. The images showing the morning invasion of the government, who commanded the police to set the tents of the demonstrators up on fire and to disperse them by excessive use of tear-gases, agitated the overall anxiety and anger of many other citizens in Istanbul at first. Then, starting with Ankara, several other cities of Turkey such as Eskişehir, Izmir, Antalya, Hatay, Mersin, Adana, Kayseri, Tunceli and Rize, went into the streets to protest the attacks.

The protests and demonstrations beginning at Gezi Park and Taksim, and dispersing from the peripheral regions of Istanbul to the several cities in Turkey have proved that the urban multiplicities succeeded to transform their bodies into the images of resistance. They have come together at an interval, through which an instinctual awareness and collectivity emerged, as defined by Deleuze and Guattari in the situations of "becoming animal" and "becoming molecular".

---

[282] Walter Benjamin, 1999, p. 391. Benjamin says in the Convolute K of the Arcades Project, called, "Dream City and Dream House, Dreams of the Future,… Jung": "The first tremors of awakening serve to deepen sleep. [K1a, 9]" This statement is mentioned just after another crucial one: "Capitalism was a natural phenomenon with which a new dream-filled sleep came over Europe, and through it, a reactivation of mythic forces. [K1a, 8]" Therefore, Benjamin basically defines his concept of "awakening" as "revolution", which means awakening from the dreamy experiences of capitalism.

Figure 5.4 Images of "molecular multiplicities" from Istanbul, Left: Naked demonstrator waiting for the water canon, Right: Scared demonstrator hiding from the water canon. [Sources: http://occupygezipics.tumblr.com/ Right, http://occupygezipics.tumblr.com/ (accessed on 08.07.2013)]

Although the masses or groups seemingly engaged to political parties or organizations have constituted a considerably major part of the collectivity, the images of resistance have shown much more than such molar bodies. Citizens have realized that they are molecular entities of a great machinic assemblage beyond being mere proponents of ideologies and through this awareness; "resistance" has become their everyday experience.[283] As shown in Figure 5.4, the demonstrator hiding from the water canon as if it has an organic entity is as much impressive and provocative as the naked body of another demonstrator standing against the water canon at the middle of one of the central streets of Taksim, Istiklal Street. Such images of "becoming animal" and "becoming molecular" remind of some crucial words of Baruch Spinoza, which are repetitively reminded by Baker: "But surely nature creates individuals [*individua*], not nations and it is only the difference of language, of laws and of established customs that divides individuals into nations."[284]

Not nature but a machinic assemblage reproduces the differentials, grouping or dividing the individuals into molar entities. However, at the moments of interval, the molar multiplicities remember the revolutionary potentials hidden into their molecular bodies; and such urban revolts as the Occupy Gezi witness the explosion of these potentials. The image of resistance emerging in such movements does not "represent"; but "embodies" the dialectics in itself, which reveals the "truth" more than any word can do. The politics of collectivity as an anti-capitalist urban revolt is constructed via the aesthetics of singular bodies and such aesthetics emerges as the manifestation of the body-politics.

---

[283] However, my claim here should not be misread as a support for the discourse praising the role of the so-called "apolitic youth of the 90s" in this movement. The dynamics of the movement require multiple lenses that would read its images by going beyond such clichés.
[284] Baruch Spinoza, "Ethics", *The Collected Writings of Spinoza*, translated by Edwin Curley, Princeton, USA: Princeton University Press, 1985, volume 1.

Figure 5.5 Multiplicities passing the Bosphorus Bridge on foot. [Sources: http://occupygezipics.tumblr.com/ (accessed on 08.07.2013)]

An image, showing the multiplicities passing the Bosphorus Bridge on foot to support the ones who was violently attacked at Taksim, would cause a dialectical rupture within the urban reading. This is not only a striking image of counter-resistance against the oppressive policies of the government but also a purely aesthetical manifestation of becoming-collective, reminding of the words of Eagleton for *flanéur*: "[…] his very style of walking is a politics all in itself."[285]
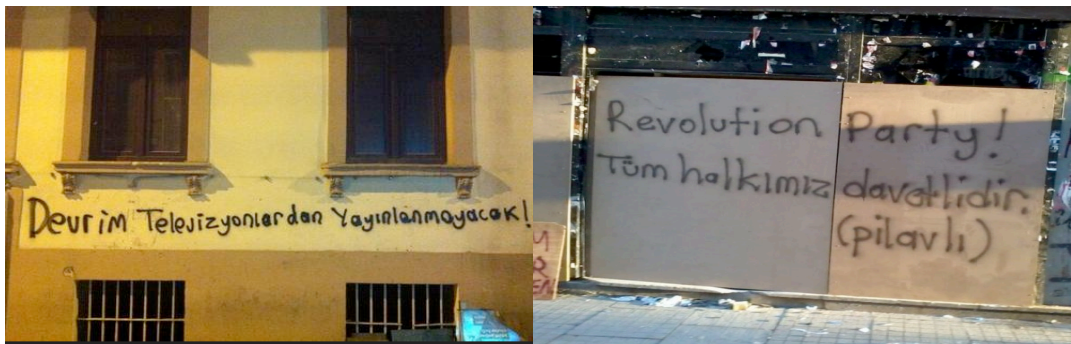


Figure 5.6 The graffiti of "revolution", Left: "Revolution will not be televised!", Right: "Revolution party! All our public is invited." [Source: http://listelist.com/gezi-parki-direnisini-anlatan-83-duvar-yazisi/ (accessed on 08.07.2013)]

---

[285] Terry Eagleton, 2000, p.33.

Figure 5.7 The graffiti of "sarcasm", Left: A caricature depicting the prime minister Tayyip Erdoğan, Right: "Don't panic, it's me your public" [Source: http://listelist.com/gezi-parki-direnisini-anlatan-83-duvar-yazisi/ (accessed on 08.07.2013)]

The walls talking to each other would show the dynamics of the movement much more than the mainstream media does. That is why, the multiplicities would invite the ones at their homes into the streets, which has become the sites of a "revolution party". The sarcasm of the graffiti would temporarily beat the violent language of the hegemony and the fear of prime minister would be pictured by a caricature while another folk poem written on the ground calls him: "don't panic, it's me, your public" (Figure, 5.7).



Figure 5.8 Images of "rupture" from Taksim Square, Left: AKM Building, Right: The Square under police control. [Sources: Left, http://occupygezipics.tumblr.com Right: http://occupygezipics.tumblr.com/ (accessed on 08.07.2013)]

An image, showing one of the iconic buildings of the Square covered by the images of resistance and with the people on top of it, can cause another dialectical rupture within the collective memory, which would never forget this moment even after this building is demolished according to the premises of the abovementioned Project for Taksim (Figure, 5.8, left). Or, an image, showing the Square sterilized by the police, can cause a rupture within the conscience of the public, who solely demands for memorializing their comrades killed in Hakkari, Ankara, Hatay, İstanbul and Eskişehir (Figure, 5.8, right).[286] Such a

---

[286] The demonstrators came together to protest the murder of Medeni Yıldırım, who had been protesting the construction of a new military police station in Lice, Hakkari. However, the multiplicities had already been mourning for the loss of Ethem Sarısülük, Abdullah Cömert, and

rupture would show that the so-called "smooth space" of the citizen is transformed into the "striated space" of the State, which is "in fact ideo-logic and repressive" as defined by Lefebvre. Therefore, although the nature does not create nations, or ideologies dividing the individuals as stated by Spinoza, the State or States do. On the contrary, whenever the multiplicities catch an interval, reminding of their singular potentials of resistance, they would transform their images on the way of constructing counter-politics against the hegemony by "becoming-collective" and "becoming-organized". Such politics reject "being represented" and demands "becoming-participatory". Such politics create dialectical images of emancipation from the tyranny of time and space. Space becomes the focus of emancipation and this emancipation becomes the image of desire. This is the truth of human life as a desire for resistance and revolution, which was discussed throughout the previous chapters within the light of Benjamin and Vertov.



Figure 5.9 Image of "breath", "We want to breathe!" [One of the last images shared by Ali İsmail Korkmaz in his facebook page, who has been in coma for a month, and lost his life in 10.07.2013]

Mehmet Ayvalıtaş, who were killed by the state-violence during the demonstrations for the Occupy Gezi in several cities. (While these lines are being written, Ali İsmail Korkmaz passed away.)

# REFERENCES

Augé, M. *Non-Places: Introduction to an Anthropology of Supermodernity*. Howe J. (trans.) London, UK; New York, USA: Verso. 1995.

Baker, U. *From Opinions Images: Towards A Sociology of Affects*. PhD Thesis. Ankara, METU. 2002.

Baker, U. "Önsöz", In Deleuze, G. *İki Konferans*, İstanbul, Turkey: Norgunk. 2003.

Baker, U. *Beyin Ekran*. Berensel E. (ed.) Ankara, Turkey: Birikim Press. 2011.

Baker, U. "A Comment on Dziga Vertov: The Cine-Eye". Available in http://www.korotonomedya.net/kor/index.php?id=21,181,0,0,1,0 [accessed on 26.06.2013]

Baker, U. "Görsel Düşünme Semineri". Available in http://www.poetikhars.com/webblog/televarolus/ulus-bakerin-gorsel-dusunme-semineri-metni [accessed on 26.06.2013]

Baudelaire, C. "The Painter of Modern Life". *The Painter of Modern Life and Other Essays.* Jonathan M. (trans.) London, UK: Phaidon Press. 1963.

Benjamin, W. "On Language as Such and on the Language of Mankind", In Bullock M. and Jennings M. W. (eds) *Walter Benjamin: Selected Writings Volume I.* Cambridge, UK; Mass., USA: Harward University Press. 1996.

Benjamin, W. "Surrealism". *One-Way Street*. Jephcott, E. and Shorter K. (trans.) London, UK: Verso. 1997.

Benjamin, W. *The Origin of German Tragic Drama.* Osborne, J. (trans.) London, UK: Verso. 1998.

Benjamin, W. *The Arcades Project*. Eiland, H. and McLaughlin, K. (trans.) Cambridge, UK; Mass., USA: The Belknap Press of Harvard University Press. 1999.

Benjamin, W. "On the Concept of History", In Eiland, H. and Jennings, M. W. (eds) *Selected Writings- Volume 4: 1938-1940*. Cambridge, UK; Mass., USA: Harvard University Press. 2003.

Benjamin, W. "The Paris of the Second Empire in Baudelaire", *The Writer of Modern Life: Essays on Charles Baudelarie*, Cambridge, UK; Mass., USA: The Belknap Press of Harvard University. 2006.

Bergson, H. *Matter and Memory*. Paul, N. M. and Palmer, W. S. (trans.) London, UK: George Allen and Unwin Ltd.; New York, USA: The Macmillan Co. 1919.

Buck-Morss, S. *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*. Massachusetts, USA: MIT Press. 1991.

Calvino. I. *Invisible Cities*. Weaver, W. (trans) San Diego, USA: Harcourt Brace & Company. 1974.

Castells, M. *The Informational City*, London, UK: Blackwell Publishers. 1989.

Copeland, R. and Struck, P. T. (eds.) *The Cambridge Companion to Allegory*. Cambridge University Press. 2010.

Deleuze, G. *Cinema 1: The Movement-Image*. Tomlinson, H. and Habberjam, B. (trans.) Minneapolis, USA: University of Minnesota Press, 1986.

Deleuze G. and Guattari F. *A Thousand Plateaus: Capitalism and Schizophrenia.* Massumi B. (trans.) Minneapolis, USA**.** The University of Minnesota Press. 1987.

Deleuze, G. *Cinema 2: The Time-Image*, Tomlinson, H. and Habberjam, B. (trans.) Minneapolis, USA: University of Minnesota Press. 1989.

Eagleton, T. "The Marxist Rabbi*", The Ideology of the Aesthetic,* Oxford: Blackwell Publishers. 2000.

Eisenstein, S. *The Film Sense*. Leyda, J. (trans.&ed.) San Diego, New York, USA; London, UK: Harcourt Brace & Company. 1975.

Frisby, D. *Cityscapes of Modernity: Critical Explorations*. Polity Press/Blackwell Publishers. 2001.

Hamacher, W. "Now: Walter Benjamin on Historical Time", In Benjamin, A. (ed.) *Walter Benjamin and History*. New York, USA; London, UK: Continuum. 2005.

Harvey, D. *Spaces of Hope.* Berkeley and Los Angeles, USA: University of California Press. 2000.

Harvey, D. *Paris, Capital of Modernity.* New York, USA: Routledge. 2006.

Harvey, D. *Rebel Cities: From the Right to the City to the Urban Revolution*, London, UK; New York, USA: Verso. 2012.

Lefebvre, H. *The Production of Space.* Donald Nicholson, S. (trans.) Oxford, UK; Cambridge, Mass., USA: Blackwell Publishers. 1991.

Lefebvre, H. "The Right to the City". In Kofman, E. and Lebas, E. (trans.&eds.) *Writings on Cities*. Oxford, UK; Massachusetts, USA: Blackwell Publishers. 1996

Lefebvre, H. *The Urban Revolution*. Bononno, R. (trans.) Minneapolis, USA: the University of Minnesota Press. 2003.

Lunn, E: *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin, and Adorno*. California, USA: University of California Press. 1984.

Pensky. M. "Method and Time: Benjamin's Dialectical Images", In Ferris D. S. (ed.) *The Cambridge Companion to Walter Benjamin*, Cambridge, UK: Cambridge University Press. 2004.

Sartre, J. P. *Critique of Dialectical Reason*, Sheridan-Smith, A. (trans.) London, UK; New York, USA: Verso. 2005.

Sassen, S. "Analytic Borderlands: Race, Gender and Representation in the New City", In King, A. (ed.) *Re-presenting the City: Ethnicity, Capital and Culture in the 21$^{st}$- Century Metropolis*. New York, USA: New York University Press. 1996.

Simmel, G. "The Metropolis and Mental Life", 1903. Available in http://www.blackwellpublishing.com/content/bpl_images/content_store/sample_chapter/0 631225137/bridge.pdf [accessed on 26.06.2013]

Soja, E. W. *Postmetropolis: Critical Studies of Cities and Regions*. Oxford, UK; Massachusetts, USA: Blackwell Publishers. 2000.

Tafuri, M. *The Sphere And The Labyrinth: Avant Gardes And Architecture From Piranesi To The 1970s.* Massachusetts, USA: MIT Press. 1990.


Tiedemann. R. "Dialectics at a Standstill: Approaches to the Passagen-Werk". In Smith G. (ed.) *On Walter Benjamin*, Cambridge, UK; Massachusetts, USA: MIT Press. 1989.


Vertov, D. "Eleventh Year". 1928. Available in: http://www.youtube.com/watch?v=3csHcuiuTv8 [accessed on 26.06.2013]


Vertov, D. "Man With a Movie Camera". 1929. Available in: http://www.youtube.com/watch?v=Iey9YIbra2U [accessed on 26.06.2013]


Vertov, D. *Kino-Eye: The Writings of Dziga Vertov*, Michelson, A. (ed.) O'Brein, K. (trans.) California, USA: University of California Press. 1984.


Weigel, S. *Body-and Image- Space: Re-reading Walter Benjamin.* New York, USA: Routledge. 1996.


Weigel, S. "From Gender Images to Dialectical Images". In Marcus, L. and Nead, L. (eds.) *The Actuality of Walter Benjamin.* London, UK: Lawrence &Wishart. 1998.

**APPENDIX**


**From the Presentation of the thesis on July 15<sup>th</sup>, 2013**

I would like to explain the reasons and conditions triggering the ideas behind this thesis, because the processes of this reproduction, I think, more important than the end product. First of all, I guess, I should mention my obsession with Walter Benjamin, date of which goes back to one of my master's degree courses, "Politics and Space", given by Prof. Dr. Güven Arif Sargın. At that course, we were guided to read Benjamin's seminal essay "The Work of Art in the Age of Mechanical Reproduction" with other supportive readings such as Terry Eagleton's "The Ideology of the Aesthetic" and Kevin Hetherington's "Phantasmagoria and Fetish". I presented the part called "Marxist Rabbi" from Eagleton's book, and then my interest in Benjamin started. I wrote a paper on *flanéur*, and then, another one on the concept of "collective body" and Benjamin's appreciation of "Surrealism". After those studies, through which I have loaded with critical theories on urban architecture, another special piece of my intellectual puzzle, "Gilles Deleuze", emerged thanks to the people of Arch_512 and to Professor Sargın again, where we read "A Thousand Plateaus" of Deleuze and Guattari. Those collective readings should be regarded another breaking point in my reproduction processes, revolving around urban studies and philosophy. During that Deleuzian investigation, "Ulus Baker" readings started in my mind, which found a great support in the courses of Prof. Dr. Jale Nejdet Erzen, "Aesthetics and Criticism I-II". At the second part of this course, we were provided with some prominent discussions on visual culture, video studies and experimental films, which opened up an extensive literature, along with crucial criticisms on the concept of "image" in another course of Professor Erzen, "Fine Arts Techniques Workshop - Photography", where I learnt how to reproduce a photograph beginning by choosing a "theme" and a "frame"; and concluding by washing and printing it. Thus, the reproduction processes of an image, and the relationships between its "photograms" became a crucial issue in my mind.



A.1 Drops of rain on reflection [shots taken by the author, Autumn 2013, METU]

After these intellectual processes have constituted an outline in my mind, a basic "idea" emerged based upon the discussions of Ulus Baker on the statement of "I have an idea". Those discussions mainly revolve around Deleuze's questionings on music and cinema, which Baker calls "thinking productions". This concept explains that some fields reproduce ideas in themselves or for themselves, which are somehow independent from human perception or intervention. However, we can become part of their reproducible thinking; we can participate in their body-in-motion. On behalf of such a production, Baker asks: "what happens after you say that you have an idea?"
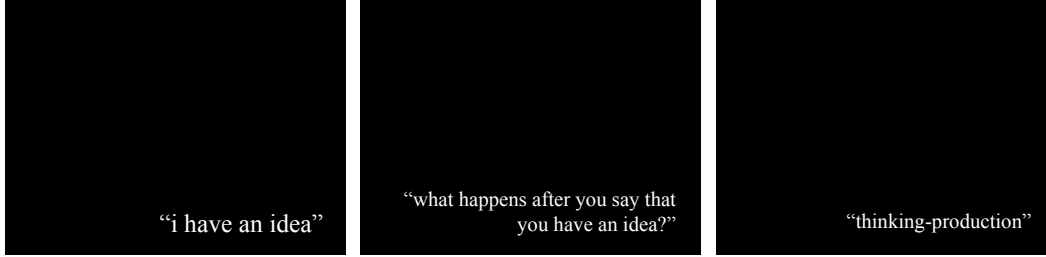


Then he goes back to Descartes's "cogito ergo sum" –I think therefore I am- and Kant's criticisms on this statement, claiming that the thinking activity is nothing without institutionalized through time and space. To Baker, this process of institutionalization means that there is a movement from outside world into our minds, which constitutes the basis of Hegelian dialectics. However, by keeping aside our major criticisms on Kant's institutions and Hegel's transcendental dialectics, as Baker did, we can transcode some prominent points of those authors into visual studies. The "movement" from outside world into our minds can become a start for a new idea, that he calls "video ergo cogito", which means, "I see therefore I am thinking". Then Baker asks, how can an image evoke an idea in our minds?



My translations can become reductive at some points, so please let me remind some words of Baker in Turkish:

> *Şimdi, "düşünüyorum" mekansal-zamansal kaydetmedir. Başka bir deyişle "düşünüyorum" "bende bir fikir var" dan öteye geçmeyen bir belirlenimdir. Az şey değildir ama içi boştur. Neyi düşündüğümüzü anlatmaz. Onun yerine pekala "görüyorum o halde varım" ya da daha karikatürümsü bir şekilde, "yürüyorum, demek ki varım" geçirilebilir. Peki, "video ergo cogito" nasıl*

96

*mümkün olabiliyor? Görüyorum o halde düşünüyorum dedirtecek koşullar nelerdir?... Yani düşünmenin "görme" diye bir tarzı, varoluş hali var. Bu düşüncenin bütününü tüketemez tabi ki ama "salt görülebilir" olan, anlatmakla tüketilemeycek pek çok şey ve durum var bu dünyada.*[287]

And he continues at another part:

*Godard'ın önerdiği imajlar pedagojisi imajlardaki okunaklılığı meydana çıkarmayı amaçlıyor. Deleuze'ün yazdığı gibi, bir imajda gerektiğinden az şey görebiliyorsak bu onu okumayı bilmediğimizdendir. Ne imajın yoğunlaşmasının ne de seyrelmesinin hakkını veriyoruz demektir- çünkü imajlar seyrek veya yoğun ya da yeğin olabilirler, az nesne gösterebilirler, çok nesne gösterebilirler, hatta bazen hiçbir nesneyi göstermeye kalkışabilirler.*[288]

Those statements were really crucial for me, in order to say that "I have an idea" at the beginning of my thesis. My primary idea was to read both the concept and the examples of "urban images" of the 21st Century in order to develop a critical perspective in terms of a pedagogic responsibility and seek for the revolutionary images that would evoke the political awareness of the collective body. Some of my primary questions in this context, were: "how can an urban image evoke or provoke an idea in our minds?" or "what does urban image show?" and, "how to read it?"


"how can an urban image evoke or provoke an idea in our minds?"


"what does urban image show?"


"how to read an urban image?"

All those questions have supported my concerns in the method of "montage" as I have read through Benjamin and Vertov. These authors were producing subjectivities by using such a method privileging objectivity. Here, as Baker emphasized, "subjectivity" does not refer to an a priori perspective; on the contrary, it refers to a process through which the perspectives are reproduced in an ongoing transformation accordingly with the movement of things, space and time.

In this context, images of everyday life/urban life become the generators of resistance in the perspectives of Benjamin and Vertov. Although we know that their visions could not be realized, this does not mean that they were wrong. I believe that their thinking-production is still in motion and open to be transformed on the way of new subjectivities. That is why, I am engaged to the revolutionary power of their method as a counter-reproduction and in this context, I regard "metropolis" as a "montage in motion". Lastly, a

---

[287] Ulus Baker, 2011, p. 210, p. 23.
[288] Ibid., pp. 64-65.

mapping of the thesis will show, what happened to my initial idea and how my perspective is transformed during the transformation processes of the urban images that I have focused on.
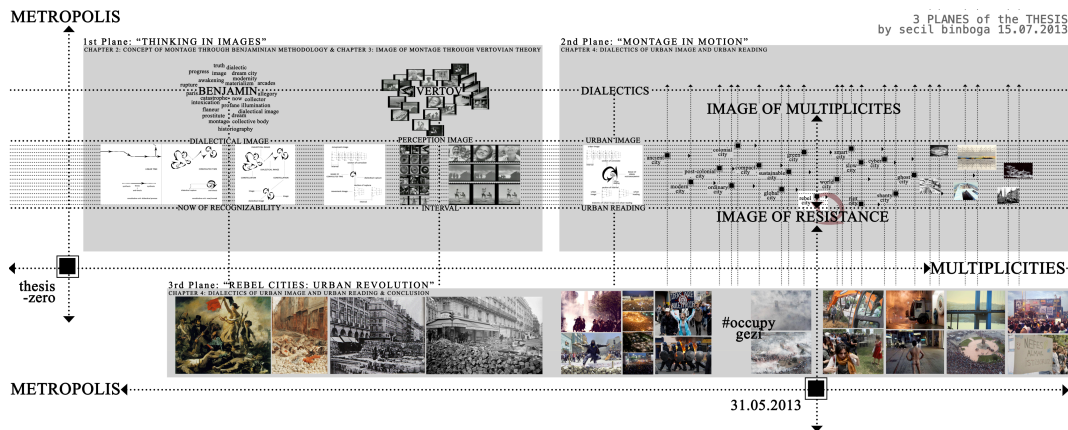


A.2 Mapping of the thesis's reproduction processes [drawn by the author]

As seen, there are three major planes of inquiry in-between two coordinate systems. One of the origins is the point that I call the "thesis-zero", which means the initial origin of my ideas. The axes branching from this origin is the "metropolis" and the "multiplicities". The first two planes take part between these axes. The second origin is "31.05.2013", which is the moment of rupture that we experienced via the Occupy Gezi Movement. This moment causes a rupture in my thesis processes as well. Therefore, the third plane emerges with new axes of "metropolis" and "resistance".

**1-** The first coordinate system: Here, the concept of "image" is re-analyzed via its connotations in the works of Benjamin and Vertov, whose approach is named as "thinking in images". In this context, the first plane covers the second and the third chapters of the thesis, respectively, "Concept of Montage through Benjaminian Methodology" and "Image of Montage through Vertovian Theory". There are several sub-concepts, which are under investigation. Firstly, Benjamin's very crucial concepts of "dialectical image" and "now of recognizability" are chosen in order to understand his method of montage. In this regard, figures representing, "image of history", and "tension of constellations" are drawn. Here, Benjamin's criticism on the theory of progress is emphasized. The concept of the "dialectical image" and the "now of recognizability" are shown as the constituting units of his montage theory revolving around the epistemology of constellation.

In the continuation of the first plane, Vertov is incorporated into the discussion with his "perception image" and the "theory of intervals". These concepts are discussed with reference to the writings of Vertov in "Kino-Eye", the analyses of Deleuze in his, "Cinema-1: Movement Image" and lastly the ideas of Ulus Baker in his seminal essay, "A Comment on Dziga Vertov: Cine Eye". In this regard, "image of history" is redrawn based upon the synthesis of the ideas of Vertov and Benjamin. Here, both authors reject

the image-thing duality and interpret historical material as the praxis of its virtual and actual bodies. Movement images and the intervals in-between them are the constituting units of the convoluted time. Such molecular investigation brings about a new understanding of the dialectics, which I call "multiplicities in dialectics" and the concept of "multiplicities" from Deleuze and Guattari is of discussion here. In this context, both Benjamin and Vertov's montage-ideas are regarded as "monadological", which elaborates the discussion of multiplicities.

**2-** Based on this re-interpretation of the concept of image and the dialectics, second plane emerges as an attempt for a critical reading of the "urban image" through the idea that I call, "montage in motion". This study takes part within the fourth chapter, namely, "Dialectics of Urban Image and Urban Reading". Here, firstly, the urban image is defined as a "montage in itself", which crystallizes "multiple temporalities" and "multiple bodies" through its embodiment. In this regard, another figure is reproduced that synthesizes those multiplicities within the image of historiography composed of the double-sided convoluted line of Benjamin. One side represents the urban image and the other side does the urban reading. The body of convolute is composed of the accumulation of multiple urban images and intervals. Here, it is claimed that reading cannot be analyzed separately from image itself. With regard to this definition, metropolis is defined as the spatialization of the multiplicities. Therefore, here, the politics of urban images is discussed in terms of "image of multiplicities". So, several montage ideas, namely "lenses" or "objectives", which can read multiple urban images, are mentioned, such as "modern city", "ancient city", "colonial"- "post-colonial city", "global city", "world city", "rebel city" and so on.

**3-** The third plane of the mapping emerges, mainly because of the rupture that we have been experiencing through the Occupy Gezi movement. Here, the discussion is structured in advocate of one of the lenses reading the metropolis as "image of resistance", which is proposed by Harvey; "Rebel Cities". So, a shift occurs in the historiography of my thesis, constituting the second coordinate system originating from the zero-point of "31 May 2013". The axis-Y branches from the "rebel cities" of the second plane while the axis-X still refers to the metropolis. This plane is started to be discussed at the end of the fourth chapter and expands into the conclusion. The ideas of two authors are interlocked within this plane: the method of montage developed by Benjamin, with the urge of "awakening" from the "phantasmagoria" of the images, and the Vertovian montage with the purpose of deciphering the revolutionary "intervals" within that phantasmagoric sphere. At this point, the image of multiplicities described within the second plane would transform into the image of resistance through the body of metropolis. Herein lies the vitality of Lefebvre for the thesis, who analyzes the "urban revolution" in a critical materialist way leading to Harvey's discussion of the rebel cities.

In conclusion, I briefly touch upon the Occupy Gezi Movement. Some of its images are discussed owing to constitute the images of resistance. It is regarded as a movement, "thinking in images" and an urban explosion via the molecular bodies of the urban multiplicities. Therefore, the ones, who were killed by the state-violence; the ones, each of whom taught us another way of resistance through their unique bodies; through the

aesthetics and the politics of their singular bodies, are remembered/reminded. Both becoming one of the demonstrators and the critical readers of this movement, I should state that one of the first premises of my thesis, that is to seek for "a new social role for the political subject of today's urban environments", has found its multiple manifestations within this movement. Also, what Benjamin called "deviations" or "differentials of time", that constitute the "catastrophic" body of the history, have been experienced through a rupture that provides multiple leaps over it.