CREATION OF SUBJECTIVITY IN SPACES OF CRISIS:
A CASE STUDY IN DANESHJOO PARK, TEHRAN, IRAN

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Abstract

Public spaces are known to be spaces of social interaction, communication, or public actions. However, many of the public spaces involved in the current unrests in the Middle East, were spaces of crisis before they turned into spaces of revolution or civil war. In this research, I examine the role of public spaces in their condition of crisis on the creation of the subjectivity of their constituents and the limits and possibilities of these spaces for the formation of critical moments of thinking.

I explore the answers of my questions through the ethnographic study of one example of spaces of crisis: Daneshjoo Park in Tehran. The data I use mainly comes from my personal observations and dialogues with constituents of the park during the seven years of my using the park from 2005 to 2012. Other sources of information include people's memories or comments about the park published on their weblogs or Facebook, maps, urban policies, the penal code of the Islamic Republic and public media.

The result of this research shows that political power’s way for using spaces of crisis to manipulate people’s subjectivity passes through the hierarchy of identities. It also shows that the diversity of spatial experiences that forms in the condition of crisis can lead to the formation of “involuntary moments of thinking” and break the boundaries of subjectification.
Preface

This dissertation is original, unpublished, independent work by author, Sara Kermanian.
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Chapter 1: Introduction

In this introduction, I first point out the importance of a historical moment and raise two rather theoretical questions based on a problem in understanding the importance of the role of public spaces in this historical moment. Second, I give an introductory explanation of the theoretical background upon which I want to construct my argument. Third, I will bring these two questions to the context of Daneshjoo Park, a public space in Tehran, where I want to seek answers to my questions. Finally, I will give a brief overview of what is going to be discussed in each chapter.

1.1 A historical moment
A turning point in the history of the Middle East came in 2010. A series of protests, initiated by the Arab Spring in that year and followed by Turkey's uprising in Taksim Gezi Park in 2013, swept through different countries of the region. Previously, in 2009, the Green Movement had arisen in Iran, in objection to the presidential election of 2009. Even though the aim, target, and motivation of these movements were different, they had an "urban" characteristic in common and they turned Middle Eastern cities into landscapes of contest. Cities produced, accommodated, and reproduced these protests and the subjectivity promoting them: contradictions and issues of urban life motivated people to protest; urban areas accommodated protests; and the reporting of urban spaces, broadcasted on other kinds of media, recovered a form of social consciousness.

1.2 Raising the questions
The rather deep connection between urban spaces and social movements brought about an old, yet unanswered, question about space: what is the role of space in the creation of subjectivity and the social consciousness of constituents? However, the Arab Spring as well as the Green Movement in Iran lost their primary social solidarity after a while, and ended in passivity or contests between different groups of protestors, either between supporters of governments and oppositions to them, or between different groups of oppositions. Considering
this transformation the question finds another aspect: what are the limitations of space and spatial practices in the creation of the subjectivity of space’s constituents?

1.3 The importance of discussion

These two questions provide the foundation of this research; however, instead of talking about space in general or contested spaces, I want to focus on spaces of crisis for particular reasons. First and foremost, the long history of the sociology of critical capacity has testified to the role of moments of crisis in the evolution and creation of subjectivity. Following a Gramscian concept, if there is a chance for going beyond the hegemony, it lies in social conflict. For Gramsci, “hegemony” or “the dominance of one form of praxis against others” – the contest between different states of praxis--cannot be overcome without the self-awareness of all social groups, including subaltern subjects. This self-awareness is necessary if, in the dialectic of revolution/restoration, revolutionary forces are to overcome the current hegemony of restorative forces. If revolutionary forces cannot become the predominant force, either the current hegemony would continue its existence, or a third force would dominate the destructive balance of two other forces. In either case, one can notify the reduction in the level of social conflicts.

Second, contests come from crisis. Many of the spaces that are known as contested landscapes were spaces of crisis before they turned into a battlefield, or returned to their functions as spaces of crisis in everyday life. Different people who had different, apparently contradictory, interests claimed public spaces. In order to study the condition of contested spaces, their causes and probable fortune, one has to study their previous condition when they were spaces of crisis. This research explores the relation between spaces of crisis and the subjectivity of their constituents; how spaces of crisis subjectify their constituents’ agency and the limitations and potentials of these spaces for the creation of what Deleuze calls "involuntary moments of thinking" or moments of going beyond subjectification.
1.4 Subjectivity, power, and space

Before explaining the relation of subjectivity to space and spatial experiences, the definition of subjectivity should be clarified. There is a sharp distinction between Rousseau's individual self and Foucault's subjectivity, which is defined through its relation with power. Any theory that defines subjectivity independent from its context consequently denies the relation between space and subjectivity. Vise versa, in talking about the relation of subjectivity and the built environment, one has to acknowledge subjectivity is contextual and based on social relations.

However, by simply saying that subjectivity is contextual makes nothing any clearer because the definition of “context” should be clarified as well. Does context refer to a society's structure and relations of power, or to the communications of people outside the relations of power? Does it include the previous contexts a subject has encountered and that have formed their subjectivity? I will argue that the complexity of social relations in spaces of crisis, particularly spaces in which minorities confront civil society, forces us to consider different interpretations of self and subjectivity, even though all of them should be studied based on the hierarchy of power.

Foucault demonstrates that subjectivity is the product of culture and power. For Foucault, subjectivity does not have a "true" meaning independent from one’s social experiences. He says:

“The individual is not to be conceived as a sort of elementary nucleus, a primitive atom, a multiple and inert material on which power comes to fasten or against which it happens to strike, and in so doing subdues or crushes individuals. [...] The individual is an effect of power, and at the same time, or precisely to the extent to which it is that effect, it is the element of its articulation. The individual which power has constituted is at the same time its vehicle.” (Foucault 1981, p.98)

With this interpretation of power, Foucault introduces power as an action upon action, something that is not exclusive to the political power but is everywhere and rules all human
relations. Yet the great form of power Foucault argues is the dominant power that spreads its ideology via institutions such as family, school, church, prison, and clinic. This is in line with what Althusser said before him, which is that ideology needs subjectivity and produces it through institutions. Institutions define the concepts of “normal self” and “criminal”—as the counter point of the normal self. In this sense, a criminal is a mode of subjectivity, whose behaviors are deviated from normal standards.

"This takes place not just at the level of crime, but in the most trivial behavior: running in a crowded street, laughing too loud, shouting in public are all seen as potentially dangerous, and are notionally connected with violence and crime, especially in social groups that are already considered suspect, like teenagers" (Mansfield, 2000, p.61).

Such a subject is not free in any of his acts even in running in a street, because his actions have meanings with regard to power relations. This idea opposes ideas that consider subjectivity as something internal like Rousseau's free individual:

"What makes us such an effective ‘vehicle’ for power is the very fact that we seek to see ourselves as free of it and naturally occurring. For Foucault, Rousseau’s free and autonomous individual is not merely an alternative, outmoded theory of subjectivity, a quaint forerunner to contemporary discussions. This very model is the one that allows power to conceal itself, and to operate so effectively" (Ibid, p.54).

The counterpart of being the effective vehicle for power is to embrace the reality of one’s subjectivity and to resist against power for going beyond its forces. Thus, another state of subjectivity for Foucault is the one that is defined by its resistance against power: if power works at the level of subject, it could be best resisted at this level. What makes people able to overcome power is the solidarity of their resistances:

"There exists an international citizenry that has its rights, and has its duties, and that is committed to rise up against every abuse of power, no matter who the author, no
matter who the victims. After all, we are all ruled, and as such, we are in solidarity"
(Foucault, 1991, p.79).

Foucault's understanding of relations of subjectivity and power appreciates the importance of space in the creation and manipulation of subjectivities. If subjectivity is something about the relation of power and subject, which happens in the outside world, thus the mediums through which a subject is controlled and ruled should be studied meticulously; among which Foucault pays particular attention to the built environment. He studies the spatial organization of institutions of power and argues the importance of space in controlling subjects in the modern era. But what Foucault does not pay attention to is the fact that that different identities are not all ruled the same, thus neither are the effects of spatial organization the same on all of them, nor is there an essential solidarity between their acts of resistance. In other words, Foucault does not pay enough attention to the relation of identity and subjectivity.

The relation of subjectivity and identity is paid attention to best in Ricoeur’s concept of self. Ricoeur argues that self is narrative: the configuration of one’s memories, future, present, and past, that is formed in response to others’ narratives and in communication with them. The narrative self brings one's ipse and idem, identity and subjectivity together and gives a convergence image of all the different experiences that one has been through. Narratives are not configured so that subjects can know only themselves better; they are also intended to let subjects represent their identities to another. So no one's narrative is configured in isolation with that of others; instead, there is a dialogue between narratives. In this sense, self (and subjectivity) is not only narrative, but also communicative and inter-subjective.

The inter-subjectivity of the narrative self shows that Ricoeur’s self is contextual as well. Self is not produced in isolation. Not only have others played a role as audiences of one’s narrative, but they had also been influential in the creation of one’s former actions, which are as well current memories. This is to say that narratives are reconfiguring with our aging. Our memories, as well as expectations, include a series of actions and images; each of them is defined with
respect to others. Thus, narratives are contextual, and grow in response to various contexts one has experienced, or expect to experience, in one’s lifetime.

Even though Ricoeur’s argument demonstrates that self is contextual—because it is communicative and inter subjective - but it does not consider the role of power and the social hierarchy of identities in the formation of self. In Ricoeur’s point of view, it is not power that limits subjects, but the dependency of one’s narrative self upon another’s. He does not mention whether it makes any difference in the configuration of the narrative self if both sides of the communication do not have equal power, same gender, and class, ethnic or religious identities. What happens if he does not allow another to communicate with him? What kind of communication could be formed between a prisoner and a torturer, a "criminal" and a "normal self"?

It is almost impossible to study different mutual relations of constituents in public spaces, particularly in spaces of crisis, without studying the asymmetry of the power of different identities and their proximity to the normative self. After all, crises and contests happen when one group is inclined to apply its power to another. This inclination partly happens because not only subjectivities but also identities are institutionalized and hierarchized by power. The difference is that any new ideology starts to produce its desirable subjectivity but cannot remove people’s memories. What they can do with people’s memories and the stable part of their identity left from the past is to institutionalize them and bring them into the order of the hierarchy of identities. The dialogue between what has remained from the past and the subjectivity produced by new political power could ameliorate the power of memories in the long term. Bridging between the narrative of the power-subject and the narrative self is one way in which I want to begin in analyzing social relations in spaces of crisis.

Foucault’s self goes beyond the limitations of the structure through his act of resistance against power. Ricoeur’s self evaluates by the same cause that produces its limitations: the otherness of his narrative self. But the asymmetry of the power of different identities that I have
described indicates that more attention should be paid to the matter of diversity and difference. The self is influenced by being an element in the complex network of different selves who have to resist not only against the dominant power but also against each other, which indicates that they are at under the influence of macro and micro power at the same time. Micro power is not only about institutions of power but exists wherever things and humans confront each other and assemblages form. The concept of assemblage, that I will come back to in Chapter Two, suggests that subject and object, power and subject of power, and different regimes of signs involved in the distribution of different forms of power are not separated from each other; they are multiple and inseparable at the same time.

"There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from these orders, so that a book has no sequel nor the world as its object, nor one of several authorities as its subject. In short, we think that one cannot write sufficiently in the name of an outside” (Deleuze and Guattari, 1987, p.23).

For Deleuze, as with Foucault, self does not have a "true" definition inside its existence; rather it is shaped by means of exterior forces that suppress it. Inasmuch as self and subjectivity are about a subject's relation with the outside, they form in their relations with power and in response to other selves who have a particular position in power relations. But the self does not summarize the complexity of his relation with the outside world in the form of a narrative merely; even though narratives define one level of the self, they do not define it in its entirety. Deleuze and Guattari’s aim is to see the complexity, the mixture, and multiplicity of interpretations. They clarify the contradiction between stable and dynamic identities and introduce subjectivity as a difference-based concept; which means that if subjectivity is something about the outside, it is more about diversity and differences, rather than identical elements of one’s internal world. Having this in mind, they suggest the complete abandonment of the idea of subjectivity and introduce the rhizomatic mechanism of assemblages of desire as the state of "no subjectification" (1987, p.22).
This concept of subjectivity as something about an outside, something that forms in its relation with others and has no existence in its own memories, emphasizes the connection between subjectivity and spatiality even more than does Foucault’s formulation. It also connects different qualities of subjectivity to the different types of spatiality it forms. Deleuze connects the concepts of virtual, actual, and intensive self, to virtual, actual and intensive spaces – as will be discussed in Chapter Four. Deleuze’s virtual, actual and intensive self show not only the limitations of the world of representation in which selves are organized based on their identical narratives, to be easily controlled and ruled, but also the possibility of going back to the world of differences. As actual and virtual, narratives and inseparable differences turn into each other constantly, self, at best, can resonate between the narrative and non-narrative world and remain in the intensive space between the world of orders and disorders, similarities and inseparable differences.

1.5 Exploring the context
These three concepts of self will be applied to my study of Daneshjoo Park, wherever they are needed. The path I take in this research is: separating different narratives of space; categorizing them based on their power; showing the differences between the way narratives of different constituents are represented, based on the legitimacy and the power of their identity promoting them; mutual relations of these different identities and experiences; and then looking for lines of flight – creative moments in which desire (and thought) are set free from the boundaries of structure. In short I want to create a dialogue between subjectivity, inter-subjectivity, and non-subjectification of involuntary moments of thinking; a complexity that is inseparable with the very nature of spaces of crisis.

I study the relation of spatial experiences in spaces of crisis, with the identity and formation of the subjectivity of constituents of space, as well as the limits and possibilities of these spaces for the creation of moments of thinking in the case study of Daneshjoo Park in Tehran. The data I will use mainly come from my personal observations and dialogues with constituents of the
park during the seven years of my using of the park from 2005 to 2012. Other sources of information include people's memories or comments about the park published on their weblogs or Facebook, maps, urban policies, the penal code of the Islamic Republic and public media.

The result of my work is a response to the two previously mentioned questions applied to Daneshjoo Park, as well as a theoretical framework for studying spaces of crisis. The aim of the framework is to open up the complexity of these spaces and to propose a way through which their limits and potentials should be studied. Thus, this research is not a deductive argument to prove certain answers that could be applied to all spaces of crisis. Rather, it wants to follow an inductive reasoning and to suggest a framework, a method that tables all the parameters for studying the relation of subjectivity and spaces of crisis.

1.6 Chapters summery

1.6.1 Chapter Two

In Chapter Two I show elements and subjects involved in the crises of Daneshjoo Park by disarticulating these crises. To do so, I study different stages of the process of turning Daneshjoo Park into a space of crisis. Ever since its construction, the park's spatial and physical environment has been changed due to the social and political transformations of the country; with each change the park has gradually turned the park into a space of crisis. The geographical location of the park at the heart of Tehran’s downtown has made it more vulnerable to influences by social and political change. Studying these changes, which have happened during a period of over thirty years, and which have put the park in the midst of social crisis, is a way of identifying different groups involved in these crises.

I borrow Gramscian terminology in State and Civil Society to categorize constituents of the park based on the power of the social group they belong to: political power (representatives), civil society, minorities and subaltern, each of which would have different sub categories based on
smaller, yet communal, sources of identities. The conflicts and crisis between each of these groups will be mentioned briefly in this chapter.

Chapter Two connects identities to power-based subjectivities, and seeks to show how identities have been connected to the present hierarchy of power. The hierarchy of identities is in line with the need of power to produce its desired subjectivities. This provides a basis for my further arguing that the crisis between different narratives of the park is not separated from relations of power and narratives of identities.

1.6.2 Chapter Three
Chapter Three, studies different dimensions of the battle of hegemony in the park: the way political power expands its domination over the park in macro and micro levels and the way the other wing of power, the civil society, responds to the political power’s actions. The battle of the hegemony of the park introduces the park as a Foucauldian institution of power: an assemblage in which power tries to transform macro politics of the Islamic Republic to micro level of everyday live of public spaces through every way possible. Chapter Three studies those different ways such as spatial organization, policies, law, direct intervention of policing forces etc. and the way the civil society resists against them.

1.6.3 Chapter Four
Chapter Four argues that the civil society of the park and political power, two wings of power, have marginalized minorities, the social groups of the park. I first explain how the Islamic Republic’s macro politics of identity have influenced micro social relations of minorities and civil society. Then I explain the vulnerable condition of minorities by comparing ideal maps of the civil society and the political power of the park and studying how these maps would affect minorities’ access to the park.
1.6.4 Chapter Five

Having an eye on all the information that has been discussed so far, in Chapter Five I explain how the asymmetry of power of different identities has led to different types of spatial representations; and how the diversity of spatial representations lead to the formation of different spatial experiences. Chapter Four is a theoretical investigation that wants to connect different states of self – which I opened up in this introduction – to spatial practices and experiences, which are argued in Chapters One to Three. Based on this theoretical investigation, Chapter Four suggests what the potentials of spaces of crisis for the creation of involuntary moments of thought would be.

1.6.5 Chapter Six

Chapter Six is the conclusion chapter. It answers the questions of the introduction and explains how these answers can influence the ways we deal with public spaces.
Chapter 2: Space for Whom

Located at the Crossroad of Vali-e Asr and Enghelab Streets, Daneshjoo Park is the focal point of several social groups in the heart of Tehran. Vali-e Asr and Enghelab are, respectively, the main south-north and east-west axes of Tehran. While the former connects upper and lower class vicinities, the latter separates them. Moreover, two separate lanes for bus rapid transit (BRT lanes) and one metro line that pass through these streets cross at this point and turn the crossroad to an important transit hub in the City.

Figure 2-1. Vali-e Asr and Enghelab Axes
With a population of around 8.3 million and surpassing 12 million in the wider metropolitan area (according to the 2011 National Population and Housing Census) Tehran is Iran’s largest city. The city has been the subject of mass migration during the 20th and 21st centuries, which has been effective in producing the class and cultural diversity of the city’s social structure. Thus, it is not hard to imagine how diverse the population of a park at the center of the city could be. People from all over the city, from different classes and cultural backgrounds might come to the center of the city and sit for a while on one of the benches or around the pools of the park. Other important factors in the diversity of users of the park include the presence of the City Theatre in the park and many other cultural and educational sites in the neighborhood.

It is not only the constituents of the park who believe that this park is a social issue but so too do the municipality and the government. On June 24, 2013, Mehr News - a pro-government

Figure 2-2. Vali-e Asr as a transit hub: two Bus Rapid Transit line and one subway line cross at this cross road¹

¹ Map from Wikimapia
news agency- published a report about Danehsjoo Park entitled “remembrance for a forgotten agreement.” The author of the report enumerated several “problems” of the Park, including the existence of gays and subalterns, and noted the forgotten agreement about removing the sources or removing the gays, subalterns, and drug dealers from the park. The encounter of people of different social groups, for the author of the report, was a problem that must be solved. He tried to justify the problem not by giving examples of how the security of one group was threatened by others, but by asserting people’s inclination for separation.

The park is composed of two parts: the eastern part and the area of the City Theater, which is to the west. The eastern part is designed on the rectangular geometry of Persian Gardens, with a focal pool connecting aqueducts, which are surrounded by trees. The western part breaks the rigid geometry of the eastern part in the circular lines of the cylindrical structure of the City Theater and its adjacent plaza and pool. In contradiction with the traditional Persian Gardens, the palace – the City Theater- is not located at the focal point of the main axis but is recessed and turns its face to the street, instead of the park. This retreatment provides enough space for the plaza and the area around the building. I will come back to the spatial organization of the park in the second chapter.

The diversity of the constituents of the park has put different social groups in each other’s midst; a juxtaposition which has led to the generation of social conflicts between them. Different groups have occupied different sides of the park; thus, it is not only the constituents of the two sides of the park that are immensely different but so too are the constituents with in each side. The first step in understanding the limitations and potentials of space in the creation of the subjectivity of its constituents is Knowing different social groups involved in the conflicts in the park and the contradictions between their rights to space. This chapter explores the notions of the emergence of conflicts in space by studying the variations in the composition of constituents of the park through the park’s different historical periods. After identifying all of the groups involved in social conflicts, they will be categorized according to their source of power and these categories will be studied in the following two chapters.
2.1 The Emergence of Crisis

2.1.1 Before the Revolution (1967-1978)

The Park was built in 1967 during the Pahlavi period as a part of Tehran’s expansion plan. According to unofficial narratives, before this period the area was on the margins of the city and was occupied by slums. At an unknown date a garden was built in the area, which was replaced by Daneshjoo Park in 1967. The park was first called “Pahlavi Park” after the name of the Pahlavi Dynasty, and was at the intersection of Pahlavi and Shah Reza (the name of the founder of the Pahlavi Dynasty) streets. After the Revolution Pahlavi Street was renamed Vali-e Asr taking the name of Muslim’s last Imam, and Shah Reza Street’s became Enghelab, which means revolution in Farsi.

Prior to this and by 1956 the city was growing around its central, older core. Wealthy neighborhoods, as well as the royal palace, were located at Gholhak and Tajrish - northern districts far from the city limits. As cultural facilities were located in the center, people of the wealthy districts wanted to have their own gathering places at the center. According to the statement by Afkhami (Shargh Newspaper, 2014, No. 1671, p.7), the City Theater’s architect, by 1960, there was a garden at the current place of Daneshjoo Park, called Shahrdari (Municipality) Café Garden. The café was located at the corner of the garden and its tables were arranged in this open area. The Café was the stamping ground of many writers and intellectuals of that time. At the weekends, circus performers and street actors performed plays to amuse the wealthy people who used to gather in this café and garden.

The idea of designing the park and the City Theater thought up by the municipality and Farah Diba’ office - the king’s wife-, approximately at a same time; even though the construction of the City Theater started after the inauguration of the park. According to the rumors,² the Park

² Also Majid Sedghi says: “Daneshjoo Park, at Shahreza -Enghelab- Street, which was a place for homosexuals' gatherings from a long time ago, turned into a space for gatherings of different political groups.” http://asrenou.net/1386/day/17/m-hamjensgerayan.html (In Persian, Translation from the author)
was officially designed for the recreation of a group of wealthy people, most of whom were powerful as well - military men and those who had a close relation with the court. This group of people had particular recreational habits and there were specific public spaces and clubs for them. Obviously, the park was partly built for their cultural activities; regarding the expensive price of theater tickets, the theater audiences belonged –and still belong- to the upper classes. Most of the artists were, and are, from these classes as well. However, according to the rumors, the park was also built for gatherings of those among this wealthy and powerful group who were homosexual. The architect of the park, Bijan Saffari, an Iranian painter and architect who held many cultural positions at that time, was himself a homosexual and had the first explicit, if not official, gay-marriage in the history of modern Iran. Whether this rumor was true or not, the park was used as the meeting place of homosexuals from the very first days of its inauguration. Other groups were also using the space, even though at different hours, and most of them were from the same social position –the foresaid wealthy and powerful group.

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3 Islamic Revolution Document Center, irdc.ir (In Persian, translation from the author)
A few years after the construction of the park, the construction of the City Theater was completed at the west side of the site and the City Theater was officially inaugurated in 1972 by performing Chekhov’s The Cherry Orchard. The inauguration of the City Theater effectively divided the park into two parts: the area of the City Theater and that of the park. The City Theater building and its surrounding landscape were designed by Ali Sardar Afkhami who had, like Bijan Saffari, a friendship with Farah Diba, the Shah’s wife. Farah paid great attention to the development of art in different fields and almost all art and cultural organizations, such as the City Theater, the Faculty of Fine Art of the University of Tehran and the Museum of Contemporary Arts, were launched by her direct instigation. Therefore, it cannot be said that the theater was in contradiction with the cultural environment of other parts of the Park at that time. The specific class for whom the park was built seems to be the major users of the theater as well.

The building was designed as an introversive cylindrical volume with the minimum interaction with its surrounding. As Afkhami stated in his interview with Shargh Newspaper on 14 February 2014, he designed the building as a cylinder, because he thought that considering the open view of the site from all directions, the building should be equally seen from all perspectives. He said: “I did not want the building to have only one façade so that in future any one could build anything behind it. I wanted the building to have façades from all directions” (Afkhami). Afkhami continued by asserting that he hates glass and travertine, particularly he believes these materials are not compatible with Iranian traditional architecture. Thus, he excessively used brickwork and tiling on the facades of the City Theater. By reducing the meaning of traditional Iranian architecture to the use of brick as the main material, and by letting the ambitious idea of “nothing should be built behind my building” to be the main concept for his designing,
Afkhami did not give even brief attention to the necessity of the interaction between the City Theater and the park. He simply denied understanding what problems the City Theater would be faced with, if it cannot converse with its environment. Even in his current interview with Shargh Newspaper, he did not mention that the City Theater and the park were designed and built together and it is clear that the two parts are designed and built in complete ignorance to each other’s existence. However, as I mentioned above, the homogeneity of users of both poles of the park before the Revolution merged both parts; so until the 1979 Revolution decomposed the population of the park, the problem of the incompatibility of two parts of the park had not been discovered.

![Figure 2-4. The dialog between two sides of the park before the 1979 Revolution](image)

### 2.1.2 The Revolutionary Period (1979)

The homogeneity of the constituents of the park has been broken several times since its construction. The first break happened during the years of the 1979 Revolution that led to the rise of the Islamic Republic. Due to the presence of the University of Tehran and Amir Kabir University of Technology in the neighborhood, whose students were involved in the Revolution, the whole neighborhood was a key place for people's protests. The geographical position of the Vali-e Asr crossroad at the middle of the city intensified its important role in the Revolution, changed the composition of the constituents of the park and turned the park into a space where people of different social groups encounter one another.
2.1.3 The Islamic Republic's Cultural Revolution and its Aftermath (1980-1997)

In 1980, in order to fortify the foundations of their young government, Islamic forces decided to purge academies of western and non-Islamic influences. The main reason behind this demand was that Leftists forces dominated the higher education of that time; most of whom had made a political contribution to the 1979 Revolution and had opposed to Khomeini’s rise to power.

From 1980 to 1983, under the supervision of The Supreme Cultural Revolution Council (SCRC)\(^5\) universities were officially closed and their reopening became possible only after the banning of several books and purging of thousands of students and lecturers. These proceedings are called the Cultural Revolution in the literature of the Islamic Republic, and the Cultural Invasion in the literature of the oppositions.

In 1983 the first draft of the Islamic Penal Code was approved and contributed to the definition of the concept of the normative self for Iran. These two occurrences, followed by the mass execution of political prisoners in 1988, demolished the public sphere of society. Not only academies, but also all spaces contributing to the concept of public, became the right of certain social groups who were supporters of Islamic Republic policies; thus, a period of political passivity dominated the country, which lasted for about two decades.

The second change in the composition of constituents of the park occurred after these cultural transformations. On one hand, according to the Islamic Penal Codes of the Islamic Republic, homosexuality is not allowed in Iran and is the subject to certain punishments (I will come back to these cultural policies in the next chapter). This has limited homosexuals’ right to space, as they cannot reveal their identity freely. On the other hand, the Cultural (1980–1987) that purged universities of opposition and non-Islamic forces changed the composition of university students and consequently influenced the composition of the constituents at the both poles of the Park (the park and the City Theatre area). The Theater started to operate under the supervision of the Ministry of Culture and Islamic Guidance. Many military men and people

\[^5\] SCRC still exists and is one of the most powerful council’s in defining the instances of censorship and Internet filtration.
with close relations with the Pahlavi’s court who were previously users of the park and the City Theater had been killed\textsuperscript{6} after the Revolution or their property had been confiscated. The new bourgeoisie’s self-representation went along with the new political condition of an Islamic country.

As the city was growing fast, Enghelab Street became the border between the south and north of the city. Other universities were built in that area and the Enghelab axis continued as a cultural axis that started at Enghelab Square and ended beyond the Park at Amir Kabir University of Technology to the East. People from different classes, different cultural backgrounds or with different moral values came to the center of the city and this inundation put the Park at the focal point of many social conflicts.

\textbf{Figure 2-5. The opposition of two sides of the park after the Revolution}

\textsuperscript{6} Many others who had not any relation with the royal palace but had affiliation to opposition parties were also executed.
The rise of reformists broke the political passivity that had encompassed the country since the Cultural Revolution in 1977.

“Almost two decades after the Revolution, the quest of Iranians for a distinct cultural identity produced a new socio-political movement, which although retaining the critical language of the, incorporated a democratic rhetoric, and directed the critique inward. Since the presidential elections of May 1997, an intensifying fascination has emerged, bent on exposing the internal diversities of the Islamic nation via a critical language. There is an increasing acknowledgement of the need of smaller identity groups and sub-cultures to seek expression and be tolerated within the constraints of the dominant religious (Shia) culture.” (Alinejad, 2002, p.25-6)

Alinejad continues by explaining that this socio-political movement, called the Eslahat (reform) Movement, revived the public sphere and gave the less dominant cultures the possibility of representing themselves. By Khatami’s victory in the presidential election in 1997, a middle-

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7 Map from Wikimapia
ranking cleric overcame a conservative and a more powerful rival; the middle class assumed they had found a new place and voice. The public sphere, for the first time after the rise of the Islamic Republic, turned into the space of political life of different social groups.

“These groups tend to appropriate Islam in order to come to public life as active political protagonists, while pledging loyalty to the widely shared and 'highly endeared' Shia faith and culture as the cornerstone of national identity. Their contention is, rather, over the social, economic and political privileges, which are increasingly seen as 'national resources' monopolized by certain individuals, families and social groups (the Shia clergy) through claims to exclusive authority over the dominant faith and culture.” (Ibid, p.26)

Since Khatami accelerated the process of economic privatization in the country, the middle class became more powerful than before. This, in addition to their loyalty to the Shia faith and Iranian national identity, caused the inequality of different group’s right to the public sphere. People who did not have enough political and economic power, or who found that the reformists movement was not a good representative of their demands – because they were not loyal to either the Shia faith or the national identity - were outsiders of the public sphere. The presence of different social groups in the public sphere and their unequal right to space turned many public spaces into spaces of social conflicts.

Consequently, the rapid waves of change in the years after the Revolution have changed the composition of Daneshjoo Park’s constituents and turned it into a particular space for the encounter of people from different social groups. The park’s geographical position in the city and its metaphoric meaning of being a symbol of homosexuals’ identity have brought people from the margins, minorities and subalterns, to the middle and have put them beside other social groups and classes.

At this moment in time the most numerous and visible of these groups are users of the City Theatre (artists and audiences) or patrons of art, most of them from the upper classes that use the area around the building for their gatherings. The second important group of constituents is
homosexuals. Even though they are obliged to conceal their identity, they still come to the park because their identity is tied up with this space. Based of my personal observation from 2005 to 2012, other constituents of the park and the report of Mehr News report published on 25 June 2013, include students of adjacent universities, elderly inhabitants of the neighborhood who usually gather around the main pool of the park, and families who bring their children to the playground, which is located at the most isolated spot of the park.

In addition to these permanent constituents, the park usually contains several passers-by. The opening of the metro station at Vali-e Asr crossroad in 2011 has multiplied the number of passers-by who stop at the park for a while. Other constituents of the park include child laborers and drug dealers. From the focal point of the Vali-e Asr crossroad, child laborers appearing as vendors travel through the north-south and the east-west axis via bus routes to sell their stuff along public transportation systems and nearby public spaces - such as Daneshjoo Park. Drug dealers, whose presence in space is not hidden to anyone, are considered one of the threats to the social health of the park. This is not to say that spaces of these groups are completely separated, but the density of each of these groups is higher in one particular district of the park.

There are two pages in facebook with the name “Daneshjoo Park.” One of them publishes the City Theater’s news and the other one is in defense of LGBT’s rights. This shows that how Daneshjoo Park is a symbol for the identity of these two groups of constituents. The admin of the second page states that he has used this name because he think Daneshjoo Park is a symbol for homosexual’s identity in Iran and although they have other meeting places, none of them is symbolically as well known as Daneshjoo Park.
2.2 Conflicts and Sources of Power

The existence of Crisis in Daneshjoo Park is not something hard to prove. Spending a couple of hours in the site, observing people's behavior, their suspicion of interactions, child laborers passing through the park, drug dealers trying to find their customers without being pointed out by others, and occasional fights between people or between the park guards and people mark the severity of tensions in space. More important than anything else, the severity of conflicts is clear in the constituent’s inclination toward the removal of other social groups.

According to the report of Mehr News, published in 25 June 2013, people demand the removal from space of three groups: “individuals with sexual disorders, drug dealers and addicts, and child laborers.” As Mehr News is a pro-government media, it does not mention that many constituents also demand the removal of the policing forces and plainclothes police from space;

Figure 2-7. Locating the areas occupied by users of the park
a demand that people assert in their personal web pages. In general, all constituents agree on the necessity of the removal of drug dealers and addicts from the park, but they have different ideas about the removal of other groups.

2.2.1 State, Civil Society and Minorities

The presence of different social groups in the park caused social conflicts that have been expressed in the media as well as in people's behavior in the park. In order to prevent any confusion, in this study, power, such as policing forces, plainclothes police, plainclothes forces of the Intelligence Ministry, and the municipality is considered as one of the constituents of the park. Thus, constituents of the park refer to power, artists, fans of art, elderly, families, people of the neighborhood and homosexuals. Other users of the park, which are not permanent constituents, include subalterns, drug dealers, and passers-by.

In State and the Civil Society Gramsci argues that the power of the state is divided between two spheres: "the political society" and the "civil society" (Gramsci, 1971, p.245). The sphere of the political (the police, the army, legal system, etc.) is what is usually considered as power or the political power and is governed by force. The sphere of the civil society (the family, the education system, trade unions, etc.) is what is called "private" and it is ruled through consent. The civil society, on one hand, is where the bourgeoisie and the political power reproduce their culture, but on the other hand it is the space of the production of thoughts that oppose the political power so as to have a larger share of the hegemony.

Gramsci identifies social groups who are excluded from a society's established structures of political representation, which means they do not have a voice in the society in which they live. Gramsci calls these groups "subalterns," a term that has been used subsequently in postcolonial studies of African and Middle Eastern studies particularly.

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9 I have also heard these demands from different constituents in all the years I was going to the park, from 2005 to 2012.
The results of data gathered from people’s personal web pages as well as Mehr News reports, show that although different constituents have different ideas about the main problems in the park, three main streams are observable among constituents who belonged to the political power of the state, the civil society or minorities, regarding their opinion about other groups’ right to space.

While different groups of minorities and the state have different ideas about the removal of specific constituents, the ideas are more diverse within the civil society. This is quite predictable as the civil society does not have a homogenous texture and is composed of different classes, institutions and social groups that differ in the level of their hegemony and their correspondence with the framework of the normative self.

Within the park, the elderly and families have shown less inclination to struggle with the power of either the state or the other sectors of the civil society but they show an inclination to struggle with minorities. The condition has been different for students, City Theater artists, and patrons of the arts, who are other groups of the civil society. They tend to struggle with both the political power and minorities. They also want to remove other non-intrusive groups of the park and have the whole park as the landscape of the City Theater.
### Table 2-1. Different constituents of the park and their ideas about the presence of other groups

<table>
<thead>
<tr>
<th>Social Groups</th>
<th>Sources of Power</th>
<th>Contests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater Artists</td>
<td></td>
<td>• The removal of child laborers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The removal of policing forces</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The removal of homosexuals</td>
</tr>
<tr>
<td>Patrons of Art</td>
<td>The Civil Society</td>
<td>• Separation from all other social groups</td>
</tr>
<tr>
<td>Students</td>
<td></td>
<td>• The removal of homosexuals</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The removal of drug dealer</td>
</tr>
<tr>
<td>Families</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elderly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trans/Homosexuals</td>
<td>Minorities</td>
<td>• The removal of policing forces</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The removal of drug dealers, pimps and abusers</td>
</tr>
<tr>
<td>Subalterns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Policing Forces</td>
<td>The State</td>
<td>• The removal of homosexuals</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The removal of child laborers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Controlling the civil society’s public actions</td>
</tr>
</tbody>
</table>

### 2.2.2 Molar and Molecular Types of Power

Although political power imposes its power over space mostly at the molar level and the civil society at the molecular level, this is not rigid and both of the state and the civil society might impose or want to impose their power at both molar and molecular levels. In *A Thousand Plateau* Deleuze and Guattari state:
"Every society, and every individual, are thus plied by both segmentarities simultaneously: one molar, the other molecular. If they are distinct, it is because they do not have the same terms or the same relations or the same nature or even the same type of multiplicity. If they are inseparable, it is because they coexist and cross over into each other. The configurations differ, for example, between the primitives and us, but the two segmentarities are always in presupposition. In short, everything is political, but every politics is simultaneously a macropolitics and a micropolitics."

(Deleuze & Guattari, 1987, p.213)

This research, therefore, will find its way through a Gramscian-Deleuzian framework. First, the constituents of the park are categorized as the political power, the civil society, and minorities. Second, the micro and macro politics of their space and spatial experiences will be studied. Micro and macro politics of space find their meaning in social relations among different constituents. Thus, although the two following chapters are named after spaces of certain users, it does not mean that we can separate the space of one from the others. It also does not mean that the difference between the type of power of the state and that of the civil society is a difference in their scale. More precisely, this research will try to avoid four errors about the segmentarity of power that Deleuze and Guattari identify:

"The first [error] is axiological and consists in believing that a little suppleness is enough to make things "better." But microfascisms are what make fascism so dangerous, and fine segmentations are as harmful as the most rigid of segments. The second is psychological, as if the molecular were in the realm of the imagination and applied only to the individual and interindividual. But there is just as much social-Real on one line as on the other. Third, the two forms are not simply distinguished by size, as a small form and a large form; although it is true that the molecular works in detail and operates in small groups, this does not mean that it is any less coextensive with the entire social field than molar organization. Finally, the qualitative difference between the two lines does not preclude their boosting or cutting into each other;
there is always a proportional relation between the two, directly or inversely proportional." (Deleuze & Guattari, 1987, p.215)

These four admonishments, as we will see, determine that both limits and possibilities of spaces of crisis are more complex and that the difference between them is in neither scale, nor their reality – in contrast with Lefebvre’s triad of space. Instead, it considers the diversity of subjects and sources of power, and provides a context for bringing the connections between people’s identity and spatial experiences, as well as local limits and possibilities into consideration.
Chapter 3: The Battle over Hegemony

In *The Production of Space*, Lefebvre considers three modalities of space as “representation of space,” “spatial practices,” and “representational spaces.” “Representation of space” is the space of “professionals” and “technocrats,” (Merrifield, 1923, p.523) the space of those who organize space, and as Zieleniec remarks, control the way space is represented (Zieleniec, 2007, p.74). The second modality, spatial practices, determines the space of “flow”, the whole flow of individuals, groups of people and products. It is the space of the reproduction of capitalism’s social relations. It attaches other spaces to one another and makes a paradoxical association between “perceived space,” “daily reality” and “urban reality.” Thus, spatial practices conceal a society’s space and manifest it as a whole (Lefebvre, 1991, p.38). The last modality of space is “representational space.” This is the “directly lived” space of “inhabitants” and “users,” who via their imagination try to make space livable. Lefebvre argues that representational spaces are “imagined or utopian spaces produced from cultural and social forces and associated with ritual, symbol, tradition, myth, desire, dream, etc” (Zieleniec, 2007, p.75).

According to Lefebvre, "order" is produced in a certain level to be used in another by certain subjects who have a particular engagement with power. As far as the political power and the civil society are two poles of power, the battle of hegemony between them is determinative in the formation of relations play and in the production of space. No representation is a mere decision of technocrats; rather it is the result of the battle of hegemony between the state and the civil society. Depending on the balance of power between the power of the state with that of the civil society, their decision’s might be less or more influential.

The complexity of spatial experiences starts from this very point that the civil society has a power that let him come into a battle with the political power and demand his right on the production of space. More precisely those classes and social groups, who have powerful representatives and are able to bargain with power over their right to space, are actors in both spectacles of the space of power and lived space. Following this Gramscian attitude, the space
of power is necessarily the space of a battle over hegemony. "Representation of space" is not simply the space of organizing and dominating lived space; rather it is the space of social conflicts between the state and civil society.

3.1 The Machine of the Park

A more complex image would come into mind, if following Deleuze and Guattari, we consider that neither state nor civil society are simply one assemblage but are multiple and have different institutions within them. This is important in understanding the multi-layer structure of civil society and the multiple number of assemblages associated in its production. Together, all these assemblages produce the machine of the park, a complex composition of different assemblages and segmentarities of power that expresses the meaning of "public" as a combination of conflicts and contradictions. In this way, "public" would never form until multiple regimes of signs come together and the direct result of such a multiplicity would be different languages that might not be understandable by speakers of others regimes of signs. Let us assume that in such a condition some regimes of signs might try to eliminate others - in a colonial attitude - and come back to the less complex model of segmentarity that Deleuze and Guattari articulated. For example, the colonizer language and architecture dominates the language and architecture of colonized countries and in some cases became the major language of that area; or as Deleuze and Guattari argue in Capitalism and Schizophrenia, social and capitalist assemblages usually dominate other smaller assemblages and force them to obey their regulations. Those assemblages that deploy the colonial attitude are those who have the most powerful abstract machines at their heart and impose their domination via different methods.

Deleuze and Guattari’s concept of “assemblage,” which is a more developed model of Foucault’s diagrammatic portrayal of the “panopticon,” is a diagram of a system within which a central source of power defines and controls social relations and acts. Assemblages transform the molar form of power to the molecular form. The job of the assemblage is to turn explicit commands of the abstract machine into a system of rules, punishments, and meanings.
Therefore, the structure of an assemblage consists of a series of transformations “from explicit commands to order-words as implicit presuppositions; from order-words to the immanent acts or the incorporeal transformations they express; and from there to the assemblages of enunciation whose variable they are.” (Deleuze and Guattari, 1987, p.83)

Thus, not only civil society is a principle actor in the spectacle of the space of power, but also the very position of the abstract machine, the generator of explicit commands, at the heart of the assemblage causes all regimes of signs to contain seeds of power relations at the level of the lived space. In this way, civil society can play active roles in affecting the political power’s decisions about spatial planning and designing and force them to change their attitude; the political power’s policies can affect social relations between people and consequently their spatial experiences. In this chapter, I show how the political power -the municipality- has tried to affect the park at a molar level via rules, punishments, explicit commands and physical intervention in the body of the park and how civil society has played its active role in the representation of space.

3.2 Politics of Identity
The battle of hegemony of the Islamic Republic and different groups of the civil society began with the rise of the new government. After the rise of the Islamic Republic, the ruling class articulated its ideology in the framework of Islam and nationalism. This ideology defined a certain normative self and tried to establish its presence throughout society, forcing people to obey its framework by changing rules and cultural policies. The new rules and policies ignored the identity of minorities or considered them as illegal in several cases, such as in the case of homosexuals. The domain of these policies and rules was on both molar and molecular levels. In the molar level they imposed through law or the spatial structure of cities (the former was particularly imposed on gender minorities and the latter was particularly imposed on ethnic minorities.) In the molecular level, on the other hand, new rules and policy objective was to restructure the social relations of people in their everyday life. In this section, I want to explain how the framework of self was defined and how it affected social relations in the park.
However, the molar effects of these policies are a basic concept that will be referred to through the entire research.

### 3.2.1 Normative Self and the Ignorance of Minority Identities

The rise of Islamic Republic brought about a series of social transformations. The concept of “normative self” was defined from the beginning of the Islamic Republic and, as I explained, imposed its domination over the country including the Cultural Revolution. In his book, The Discourse of Identity and the Islamic Revolution of Iran, Iranian historian Nazari argues that the 1979 revolution led to a transformation in the discourses of identity. He states that in denying previous diverse sources of identities based on nationalism, Marxism, modernism or different forms of western culture, the Islamic Revolution introduced a unifying Shi’a identity around which the whole society was to be allied. He also believes that the former diversity of identities turned into a crisis of identity in Iranian society (Nazari, 2008, p.72).

Nazeri’s book was published by the Islamic Republic Document Center Publication in 2008 to represent the ideology of the Islamic Republic. Thus, its deliberate neglecting of the role of other social groups in the success of the 1979 Revolution, and calling the diversity of identities as a “crisis” can reflect the idea of the Islamic Republic supporters about the validity of identities outside the concept of the normative self.

Jalil Karimi examined in an academic essay much of the research, including many dissertations, which have examined the discourses of identity in Iranian universities after the establishment of the Islamic Republic. He states that the major sources of identity that have been studied by academic researchers are “the Persian language, Shi’a, Islam, oriental culture, Sufism, modernity and the national history” (Jalil Karimi, 2011, p.29). He continues that most of the theoretical research has not paid attention to sub-national identities (such as ethnic, gender or race identities). These sources of identities have been considered mostly in empirical research (Ibid, p.53).
On one hand, we can see that not only minorities and subalterns have been eliminated from the political structure, but also their identities have been neglected as well. Gender, class, and ethnic identities are three main sources by which one can define this situation of exclusion in Iranian society; all of them are also neglected in academic research. Karimi testifies that even gender is a new phenomenon in discourses of identity in academic research. Therefore, a normative self in official discourses of identity is defined as a Muslim Iranian person. This normative self is advertised through the media. It colonizes other identities, and is the subject for whom Iranian cities should be built.

3.2.2 The Civil Society
As I explained in the previous chapter, the middle class body of the civil society found its power through the reform movement that led to their victory in the presidential election of 1997. They imposed themselves on the discourse of identity, still with no objection to the Islamic framework of the normative self. Thus, concepts such as “religious-intellectual” and “tradition and secularism” developed in the discourse of identity. Nazeri, after neglecting minorities’ identities, states that after the revolutionary period, reformists and liberals played roles in the formation of the new discourse of identity.

3.2.3 Homosexuals
The denial of minorities’ identities by the Islamic Republic discourse of identity could be best exemplified by President Mahmoud Ahmadinejad’s assertion at Columbia University on September 24, 2007 where in answer to the question:

"Iranian women are now denied basic human rights and your government has imposed draconian punishments including execution on Iranian citizens who are homosexuals. Why are you doing those things?" he replied: "We don't have homosexuals, like in your country. I don’t know who told you that."10 One of his assistants later said that he was misquoted and what he

actually said was that "compared to American society, we don't have many homosexuals."\textsuperscript{11}

Not only homosexuals’ identity is denied or at best ignored in Iran, homosexuality is the subject of certain punishments such as imprisonment, corporal punishment, and in the case of “sodomy,” execution. The concept of the normative self provides a framework such that the legitimacy of other identities is defined according to their correspondence with it. If one layer of one’s identity shows obvious contradiction with the normative self, that person will be considered as an illegitimate being and might not be able to reveal his identity. Homosexuals, obviously, have one of the most illegitimate identities of all according to the normative self of the Islamic Republic. Undoubtedly, it would be wrong to consider homosexuals’ condition in Iran a clear declaration of all minorities’ condition; but it is just an example of people who are not considered as “normal.”

3.2.4 Unequal Right to the Public Space

In the previous chapter, I explained how Iran experienced an era of the decline of the public life after the rise of the Islamic Republic, which had lasted for about two decades until the reformists won the presidential election in 1997. As I explained in the previous chapter, Alinejad claims that minorities’ urban life revived after this era and the public sphere came back to life. I want to argue that the revitalization of public life was not an equal right given to all citizens. As we can see from the politics of identities of the Islamic Republic, identities are not considered as equal and their inequality has led to unequal public lives.

By reformists winning presidential power, privatization accelerated in Iran, which strengthen the power of the middle classes and forced governments to expand the limited boundaries of their “normative self” and to grant civil society more rights than before. The revitalization of the public sphere and the power of the middle class were partly depended on Iran’s

\textsuperscript{11} http://www.reuters.com/article/2007/10/10/us-iran-gays-idUSBLA05294620071010
engagement in joining the World Trade Organization. Iran officially submitted an application to WTO on 19 July 1996, which was then re-submitted several times until it was approved on 26 May 2005. By that time, Iran’s national economic system was not ready for the competitive market of the neo-liberal economy. The government’s attempt was to facilitate the process of liberalization of goods and market in the country and to eliminate insufficient industries that mounted resistance to the process of liberalization and leaded powerful lobbying groups to delay the process. The government, thus, realized they need a plan that defines clearly, the responsibilities of all the organs involved in this process of liberalization.\textsuperscript{12}

Another reason for that delay between 1996 and 2005 was the United States using its veto power. Nevertheless, the “liberalization of goods and services market” that was accelerated within the presidency of the first Reformist’s president, partly, if not completely, revived the middle class’s right to the city and public sphere. The same right, however, was not given to minorities and subalterns.

I want to argue that in general, the political power undertook three main strategies in dealing with different constituents of the park. As for families, elderly, and those whose identity fits with, or has no contradiction with, the concept of the “normative self,” the political power’s aim is to provide a more secure place for them. As for those parts of the Civil Society who are in a battle with the political power over gaining the control of the space, -theater artists and patrons of art- the political power’s policy is to control them. Political power cannot remove that part of the civil society from space; rather, the political power tries to control the civil society and their actions in space. But the political power’s policy toward homosexuals and subalterns is to remove them from space. The government has undertaken a similar attitude in dealing with drug dealers. I will prove these statements by studying and analyzing the political power’s spatial intervention in the park.

\textsuperscript{12} http://www.irantradlaw.com (In Persian, translation from the author)
Before explaining the government’s spatial intervention in the park, it is important to note that the politics of identities are the best example of how molar and molecular levels are deeply connected and that we cannot talk about one without another. That is why the molar level decisions of changing international relations and national economy in order to join the WTO have affected the politics of identity and cultural policies of the Islamic Republic and affected the urban life of the small Daneshjoo Park in Tehran.

3.3 Spatial Intervention

In *The Subject and Power*, Foucault argues that the objective of his studies is not only to study power but also “the history of human objectification.” Power objectifies human subjectivity via three modes: “science,” “dividing practice,” and by means of the human being himself, which Foucault calls “the domain of sexuality” (Foucault, 1982, p.777-778). In the same year and in his interview with Paul Rabinow he mentions the important of space in objectifying human beings from 18th century on. Before, 1975, in *Discipline and Punish: the Birth of the Prison*, he explains how all three modes of objectification went hand in hand to objectify human subjectivity in the panopticon of prisons.

The diagram of the Panopticon can best show how power –in its Foucauldian definition- can use space to objectify human beings. In a panopticon, all acts of a subject could be observed from the standpoint of the watchtower. Subjects are segregated and are unable to have social interactions. Thus, not only power is represented in space explicitly, but also its affect on people’s subjectivity and identity by power’s reproducing of itself in the molecular level of social interactions.

But what if we remove the walls between the prison sections? Would the subject be free from power’s observation? A quick answer is no because prisoners know that someone is watching them. Thus, their social interaction would be a response to the power watching them all the time. What happens if our place of study does not have a watchtower in the middle? What
force might objectify human subjectivity and manipulate his social interactions? Now we have to go for Deleuze and Guattari’s assemblage.

Power uses all the tools it has to manipulate space to control people’s right to space in a certain way corresponds with the ideology of the ruling class. But we live in a world of multiple assemblages and the regimes of signs produced by them. Signs refer to each other and, as Deleuze and Guattari point out, we can discover the notion of signs by tracking the connections between signs. As regimes of signs are linguistic forms of the abstract machines’ commands, by tracking the connection between regimes of signs, we can see how the power of the abstract machine is expanded and multiplied in different molar and molecular levels. We can also see the relation between different abstract machines.

3.3.1 The Cultural Revolution
The first intervention of the Islamic republic in the park was an indirect result of its politics of identity and cultural policies that changed the composition of the constituents of the park. In the previous chapter I explained how the Cultural Revolution and the formation of the concept of “normative self” changed the composition of constituents of the park. As Majid Sedghi says:

“Daneshjoo Park, at Shahreza -Enghelab- Street, which was a place for homosexuals' gatherings from a long time ago, turned into a space for gatherings of different political groups; but when the new government eradicated opposition social groups after the Revolution, the park turn into a space for homosexuals meeting for a second time.” (asre-nou.net)

3.3.2 Discipline: Policing Forces
As for the second step, a police office was built in the park. Not as tall as the watchtower, but the permanent presence of the policing forces was the statement of the state to remind citizens that their actions are observed and they have to act in a certain way. The presence of policing forces also contains a declaration of social segregation. If we approve that crime, in
every society, is an act that will bring punishment, we should approve that in the eyes of the Islamic Republic homosexuals are criminal, because their act will bring them punishment. Also if we approve that one function of policing forces is to protect “citizens” against the threat of “criminals” we can see how the presence of policing forces is an implicit statement to the “criminal” that they should stay away from other citizens. Homosexuals are the most fragile group of the constituents of the park but different social groups were subject to the policing forces harassment in different historical periods.

In addition to policing forces, plainclothes forces, either plainclothes police or forces of the Intelligence Ministry, are usually present in the park, particularly in the case of public events. They are not only present in this park, but also in all public places. Their presence remarks that people cannot easily trust each other because everyone can be a plainclothes enforcer.

3.3.3 Removing Minorities

Through the last ten years, policing forces have attacked homosexuals several times, forced them to quit the park. The last one occurred in early 2013 and forced homosexuals to change their stamping ground to the nearest crossroad after the Vali-e Asr. These are not only homosexuals that the political power wants to remove from space but also subalterns such as child laborers. The removal of child laborers has always been a part of the municipality’s plan for removing vendors and beggars from the city. These acts of removal show that the government’s intention is not to control minorities but to remove them from the public sphere, separate them from the rest of the society.

3.3.4 Occupying the Plaza

Direct manipulation of the plaza in front of the City Theater, using it for certain cultural programs, and as you can see in the image for keeping plainclothes in public events, are others ways of dominations. The plaza in front of the City Theater is another case for the battle of hegemony between the state and the civil society. As long as the space of the political power matters, the plaza is exactly an example of that open, multi-functional space that Lefebvre mentions in The
Production of Space as the spaces of interference of power in public spaces.\textsuperscript{13} This interference happens through cultural events and street theatre, which are celebrated in the plaza. Each of these groups wants to use the plaza as their own stage of spectacle. No doubt, the political power is more successful in its interference as it has the upper hand in the balance of power. The political power uses the space for public events usually in religious ceremonies and street theater with religious content. It also uses the plaza in public events as the focal points for the concentration of security guards and policing forces. The picture below shows that the plaza is occupied by the plainclothes forces in the night after the current presidential election – 2013 were people were celebrating the winning of the monetarists’ candidate who had the support of reformists.

\textsuperscript{13} In Production of Space Lefebvre states that: “there is no getting around the fact that the bourgeoisie still has the initiative in its struggle for (and in) space . . . The state and each of its constituent institutions call for spaces – but spaces which they can then organize according to their specific requirements . . . here we see the polyvalence of social space, its ‘reality’ at once formal and material. Though a product to be used, to be consumed, it is also a means of production; networks of exchange and flows of raw materials and energy fashion space and are determined by it.” (Lefebvre, 1991: 56, 85) By this statement, Lefebvre explains that polyvalence of space is a characteristic that allows bourgeoisie to manipulate space according to different situations and requirements; in the same way, open public plazas and multifunctional public spaces, should not be observed as simply spaces of social interactions and democratic relations. Zielnic in Space and Social Theory go further and explains how the whole concept of conflict in space could be explained according to struggle over regulating and controlling these spaces: “[t]he implications of this for the analysis of social space will be demonstrated later but will be shown to reside in the control, organization and design of space for different functions and practices. Who owns and ultimately regulates the activities that can occur or are allowed in space is rooted in a process that enhances the contradictions and conflicts inherent in its production. There are many public spaces where such conflicts and contradictions between different conceptions and practices are focused in specific locations. The contradictions between notions of space as neutral and objective and those that consider space to be the product of historically situated processes (including that of ideology and power) is, as Lefebvre argues, fundamental for understanding its production.” (Zielnic, 2007: 71)
Figure 3-1. The plaza is occupied by plainclothes in the night after the current presidential election, June 2013

Figure 3-2. The 23rd Fajr International Theater Festival, a street theater performance, January 2014

14 Photo by the author
15 Photo by Saeid Hashemi, the photographer permission is obtained
Figure 3-3. A Tazie performance (a religious theater performed in Muharram), August 2013

Figure 3-4. Tazie performance (a religious theater performed in Muharram), August 2013

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\(^{16}\) Photo by Foad Ashtari, Mehr News Agency, http://www.mashreghnews.ir/fa/news/237541/, the use of the website content is permissible with the source quoted.

\(^{17}\) Photo by Foad Ashtari, Mehr News Agency, http://www.mashreghnews.ir/fa/news/237541/, the use of the website content is permissible with the source quoted.
3.3.5 The Construction of the Mosque

In 2004, when the former president of Iran, Mahmoud Ahmadinejad was the mayor of Tehran, the municipality decided to build a mosque behind the City Theater. Before this, the area officially served as the City Theater's parking. The idea of designing a mosque just behind the City Theater, which was a clear statement of the municipality's hegemony over civil society by occupying one of their most controversial public spaces, sparked protests by the theatre artists and patrons of arts. It was partly because the City Theater had a claim on owning the land of the parking.

The first design of the mosque, by the traditional architect Abdolhamid Noghrekar, suggested a traditional mosque with a dome two and a half times higher than the height of the City Theater. That design was intended to state its domination over the City Theater and the park. The design faced with the artists society's objection and intensified the conflicts between the municipality and the City Theater custodians.

The conflicts suspended the process of construction. In 2008 the Ahmadinejad, the mayor of Tehran, became president and Ghalibaf, a conservative technocrat, became the new mayor. Ghalibaf was one of the candidates who lost the presidential election to Ahmadinejad and wanted to attract the support of the civil society and so put himself forward for the next election (he did so and lost again in the 2013 election). Under his governance, a rapid wave of construction and renovation swept the city away, even though most of the projects suffered a low quality. As a part of this wave, Fluid Motion Architects was invited to suggest another alternative for the mosque.

Fluid Motion Architects is a firm loyal to a postmodern agenda of designing. As Reza Daneshmir, the head of the firm, states, at the beginning, they tried to revise the previous suggested design but as they have found it completely wrong put it aside. He states: "we realized that if a mosque is going to be built beside the City Theater, this should be a part of the City Theater's
landscape and should work with the park properly." The new governors of the municipality accepted Fluid Motion Architects’ suggestion and the construction of the building, in spite of the opposition of religious forces to the "non-Islamic" design of the building, has started and continues to the present day.

The construction of the City Theater marks a clear battle between the state and the civil society over the hegemony on space. The construction of a mosque on a crowded crossroad that can hardly tolerate its existing population is with no doubt a political statement. The civil society’s success in preventing the construction of an extravagant traditional mosque might seem a big achievement; but the truth is that in whatever shape it has been built, it is still a mosque and will be governed by religious forces. The presence of the mosque will increase the presence of plainclothes in the park and is a declaration of the priority of the right and its "normative self" on public spaces.

Figure 3-5. The condition of the mosque at the south of the park\textsuperscript{18}

\textsuperscript{18} Map from Wikimapia
Figure 3-6. The first alternative for the mosque

Figure 3-7. Fluid Motion Architects diagram of the maximum height of the mosque

Figure 3-8. Fluid Motion Architect’s alternative

19 http://www.fma-co.com, Vali-e-Asr Mosque project, the permission is obtained.
20 http://www.fma-co.com, Vali-e-Asr Mosque project, the permission is obtained.
21 http://www.fma-co.com, Vali-e-Asr Mosque project, the permission is obtained.
3.3.6 The Construction of the Metro Station

The construction of the metro station of Vali-e Asr crossroad, inaugurated in 2011, added a large number of temporary users to the population of the park. In order to control the population and possible conflicts between them, the number of policing forces in the park and around the metro station increased. It also led to the seasonal presence of moral guards\textsuperscript{23}, which work under the authority of Tehran’s Police Department. Like the case of the mosque, the artists’ society reacted to this municipality’s decision with objection. However, the station was built in spite of their disagreement.

\textsuperscript{22} Photo by the author

\textsuperscript{23} Moral Guards are seasonal guards for controlling women’s hijab. They usually work in hot seasons. Their presence is not permanent and highly depends on the political condition of the time.
3.3.7 Demolishing the Food Outlet Area

Previously a semi-open food outlet area was located at almost the middle of the park (number 7 on figure 15). The food outlet area had been in the park for a long time (at least for the last ten years), although its structure and organization changed several times. Until 2008 it used to be the place for the meetings of student political activists. After that time, it was reorganized to a more supervised area with a temporary structure. The temporary structure of the area was finally disassembled in 2014, approximately at the same as the inauguration of the underpass and the removal of pedestrians from the ground level of the Vali-e Asr Crossroad. Behnaz Aminzadeh and Dokhi Afshar believe that this cafeteria was a place for drug dealer gatherings, but according to my personal experience of being in that space for about eight years, drug dealers were only one of the groups of the constituents of the food outlet area.

3.3.8 Removing Pedestrians

Cutting the relation between the crossroad and the park and pushing pedestrians to an underground level is the most current action. The intersection is one of the most crowded crossroads in Tehran. The government solution for the problem of traffic was to push pedestrians to the underground level. In the inauguration day of the underpass in January 2014, the municipality stated: “This underpass is not only a civil construction but should be considered as a cultural structure in the urban geography of Tehran.”24 This statement makes their main objective even clearer. Currently most public ceremonies in Tehran have been mobile. People come to the street in their cars. Get stuck in the traffic they have made, they park their cars, get out and celebrate the event. In such a condition, people who do not have car stand in the public spaces beside the streets, or sometimes in pedestrian ways. The pedestrian way beside the plaza of the Daneshjoo Park has had such a function in public events. Blocking the connection between the street and the pedestrian way would restrict social interactions even more.

24 http://www.khabaronline.ir (In Persian, Translation from the author)
Figure 3-10. People’s public ceremony after Iran’s National Football team entrance to the World Cup, beside the City Theater, June 2013.

Figure 3-11. The diagram of Vali-e Asr underpass

25 Photo by the author
26 http://94.232.175.116/ViewText.aspx?id=4429, the use of the website content is permissible with the source quoted.
The importance of limiting pedestrian access at the Vali-e Asr crossroad will become clearer if we compare it with Imam Hossein Square, another urban space that has currently been completely pedestrianized. Imam Hossein Square is located at the east end of Enghelab Street and has reconstructed over the last five years. That square was surrounded by a bus loop, taxi station, and shopping centers. It did not contain any special political activities involving pedestrians. During the last five years, the square has been reconstructed as a huge arena for pedestrians and all vehicles are meant to pass through the underground way. Of course the scale of this square is far bigger than the Vali-e Asr street, where its smaller dimensions allowed a tunnel to be built beneath it for vehicles; but the current huge scale of the square was made by the destruction of many buildings around it. Even all the southern streets that end at the square are now pedestrianized and no cars can go through them. The main and only function of the arena is for religious ceremonies and events. Despite all the differences in the scale of the two projects, it is important to notice when and where pedestrians are given the right to be on

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27 http://isna.ir/fa/imageReport/92102212452/, the use of the website content is permissible with the source quoted.
the ground and when their right is taken away from them. Imam Hussein square was built to be
the spectacle of the representation of the normative self of the Islamic republic and that is the
main reason it could have such a connection with the body of the city.

Figure 3-13. Imam Hussein Square, March 2013²⁸

Figure 3-14. Imam Hussein Square, November 2012²⁹

²⁸ Photo by Mohamad Akbari, http://baghban65.persianblog.ir/post/705/, the use of the website content is
permissible with the source quoted.
²⁹ Photo by Amir Karami, http://www.mashreghnews.ir/fa/news/173275/, the use of the website content is
permissible with the source quoted.
3.3.9 The Project is Ongoing: Imaging the Utopia

Whatever intervention the municipality has done in the park it has been a part of a bigger project. The municipal government has announced several times in the past few years that they want to build a cultural pedestrian way from the City Theater to the Vahdat Hall – a theater and music salon near to the City Theater marked as 2 in the image below. The official agreement was made between the social and cultural deputy of the ministry and the art deputy of the Islamic Culture and Guidance Ministry in December 2013 (mardomsalari.com).

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30 Map from Wikimapia
Having lost its connection with the street, the cultural pedestrian way – Roodaki Cultural Pedestrian Way - is an attempt to bring the spatial influence of the City Theater to the middle of the Park so that it could affect the whole space. Whoever dominates the City Theater and the Plaza, would establish his hegemony over the cultural pedestrian way and consequently the whole park. It is the government’s attempt, that anyone who is a threat to this “cultural environment” must leave the park. More precisely, it is their attempt to make one united body out of the complex-of-several-bodies of the park. Reshaping the diagram of space as one body with one brain, that even if could not be posited at the middle of the park in the way the watchtower of the panopticon was, it could be drawn into the heart of the space and push abject constituents outside.

31 Map from Wikimapia
The street that the Roodaki Cultural Pedestrian Way is supposed to pass through is the locus of many foreign embassies. The presence of policing forces at the entrance of these embassies would support the security of the cultural space to be protected from any suspicious individual. Inasmuch as alleys on the eastern side of the park are known to be other spots of gay, homosexuals and transsexuals meetings, the construction of the Roodaki Cultural Pedestrian Way is supposed to remove them from alleys nearby as well.

![Diagram](image)

**Figure 3-17. Bringing the spatial influence of the City Theater to the middle of the Park**

### 3.4 Limits of the Space of the Political Power

Foucault remarks that the political power does whatever it can to objectify human being by intervening their space, their bodies, and subjectivities. Spaces are manipulated in a way to apply the power’s commands and orders on bodies and subjectivities. An assemblage, thus, forms as a series of limitations, organizes both space and constituents within as different parts of the same body in the framework of limitations produced. The abstract machine of the political power deploys its power over space in several stages including codifying its power in law, using law for defining different social groups’ right to space, splitting people and space into smaller controllable parts, assigning policing forces to guard the performance of law and limiting people’s access to the public space.
In *The Right to The City*, David Harvey rethinks the concept of the right to the city, which was introduced by Lefebvre. Harvey starts his argument by questioning the relation of the production of space and “well-being” of human beings. “Has the astonishing pace and scale of urbanization over the last hundred years contribute to human well-being?” (Harvey, 2008, p.23)

He then quotes Robert Park’s description of city

“[The city is] man’s most successful attempt to remake the world he lives in more after his heart’s desire. But if the city is the world which man created, it is the world in which he is henceforth commanded to live. Thus, indirectly, and without any clear sense of the nature of his task, in making the city man has remade himself.” (Robert park, 1967, p.3)

Based on this concept of the association of the production of space and human being’s subjectivity, Harvey explains:

“The right to the city is far more that the individual liberty to access urban resources. It is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon exercise of a collective power to reshape the process of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.” (Harvey, 2008, p.23)

The right to the city’s first condition is for the subject to be given the right of having an urban life and participating in the process of the production of space. The attitude of power is based on controlling, limiting and guarding public spaces, not only limiting people’s individual liberty, but also as Harvey remarks, limiting their common evaluation. It prevents the evolution of people’s subjectivity by blocking their interaction with space and their collective life.
Depending on the political condition of the society, the civil society might have the chance to resist against the political power and expand its domination over some parts of space. The civil society might get back some of its lost right in its battle with the political power, but it is not about minorities as they do not have enough power to be a part of the battle. Thus the right to space, as the common life of the whole society, can never form. The hierarchy of identities is in contradiction with the right to the city. This is partly due to the political power’s direct intervention, but the role of the civil society in limiting the creation of subjectivity in spaces of crisis is the subject of the next chapter.
Chapter 4: All against One

4.1 Space of Resistance

Foucault explains that individuals and groups use tactics and strategies to struggle against the hegemony of political power. Although “[e]ach struggle develops around a particular source of power, all of them [struggles] are in line with each other.” He continues that in spite of the geographical discontinuity “as soon as we struggle against exploitation, the proletariat not only leads the struggle but also defines its targets” (Foucault and Deleuze, 1977, p.216). Thus, with all the struggles that women, prisoners, homosexuals, or hospital patients begin, “they naturally enter as allies of the proletariats” (Ibid). Deleuze continues that when revolutionary acts “arise from the complaints and demands of those concerned [it] is no longer a reform but revolutionary action that questions (expressing the full force of its partiality) the totality of power and the hierarchy that maintains it” (Ibid, 209). This revolutionary act, in line with the revolutionary act of proletariats and all others who fight with the particularized power, form an alliance between these groups. This alliance gives them the ability to question the totality of power and to overcome it. It turns spaces of repression, such as prisons, into a space of resistance against the dominant power.

In spite of Deleuze and Foucault’s arguments explaining the notion of molecular power and the reproduction of macro power at the micro level, this conversation manifests a lack of attention to the fascistic power of molecular power. It considers how one type of segmentarity, the molecular power, has the potential to rise against the molar (the way social movements struggle with political power) but does not consider the inherent limitations of the molecular power (because the political power is reproduced at the molecular level and controls people’s social relations). On one hand, Deleuze and Foucault’s subject-effect is described as a part of an immense discontinuous network. No matter if this subject is a minority or a subaltern or how much he is repressed or what the ideology of his society is, he can, in Deleuze’s terminology, make himself a body without organs, struggle against power and express himself affirmatively – and not representatively. The conversation does not consider the effects of years of
imprisonment on a prisoner’s ability of opposition. It does not consider how decades of exploitation might have disarmed women or homosexuals and made them unable to claim their rights. On the other hand, the argument optimistically considers that the civil society and minorities’ fight against power would be in line with each other, once those concerned demand their right and speak on their own behalf. It does not consider the possibility that what the civil society is demanding might be in contrast with that of minorities.\textsuperscript{32}

The condition of spaces of crisis demonstrates that not all tactics lead to social change and not all struggles against power are in one direction. The diversity of tactics that different constituents deploy manifest that their spatial experiences are different and sometimes even in contrast with each other. This diversity of tactics, experiences, and therefore struggles in and over space, is what has been neglected in the conversation between Foucault and Deleuze. This conversation manifests explicitly their lack of attention to the context and the diversity of identities. In spaces of encounters and crisis, subjects are from different social, political, and economic positions. These spaces are not like prisons where all repressed people inside them have one reason for alliance. What prevents the formation of alliance between different social groups in these spaces is not only the molar class differences on the domination of policing forces, but also the molecular power that rules social interactions of people in their everyday lives. Everyday lives of different constituents, thus, are not a banal context to be filled with positive social relations that can bring mutual understanding. Rather it is pre-occupied and pre-constructed as a part of the social structure and is affected by the molar power of the state. The hierarchical structure of the society that has put different classes and social groups in the midst of each other has reproduced itself at the molar level and is supported by the upper classes and those of higher status. I want to argue that the molecular power that regulates the

\textsuperscript{32} In their conversation, Deleuze and Foucault argue (Foucault and Deleuze, 1977), the proletariats struggle with power as the leading political struggle in each society. My research does not intend to argue the leading role of proletariats struggle in other social movements. My only aim is to show the contradiction of the majority of the civil society’s struggle with power with that of minorities, to show the conflict between their expectations of public spaces. I also intend to suggest that the opposition of the civil society with minorities of the Daneshjoo Park reflects the same opposition in the totality of Iranian society. This opposition not only prevents Daneshjoo Park to act as a public space of resistance, but also prevents the public sphere of the society to form.
relations between the civil society and minorities is no less repressive than the authority of the state. This way the civil society, by following the political power’s attitude in colonizing minorities, bans not only minorities’ right to public spaces, but also themselves’ –as the right to space is a common and therefore mutual right. A meticulous study of the different tactics constituents of the park deploy and comparing their tactics and ideals with that of the state are a means of proving my claim.

4.2 Encounters: Tactics, Actions and Conceptions

4.2.1 Civil Society versus the Political Power

The civil society, as I tried to emphasize, is a complex composition of different groups and classes. We cannot identify the civil society by referring to one unified set of actions, tactics, and conceptions. The civil society of Daneshjoo Park is divided to two major poles: people who are affiliated with the City Theater, either as artists or as patrons of art; and people who are not affiliated with the City Theater, such as families and the elderly, who usually occupy the eastern side of the park. The former spends most of its time in the City Theater and is one of the two groups that have the park as a symbol of their identity—the other group is homosexuals. That is why they are directly influenced by the interventions of political power in the park. The custodians of the City Theater have a power that distinguishes them from other groups of the civil society; this power lets them resist against the municipality’s policies. In the previous chapter, I explained how the City Theater artists claimed their disagreement with the municipality’s decisions and forced the municipality to revise their decisions. The power of the civil society has forced the municipality to consult with the City Theater custodians about spatial intervention in the park. But patrons of the arts and students that use the area around the building for their gatherings and meetings do not have the same power. They cannot claim their right to space and have their institutions to support them.

Moreover, the civil society has tried to expand its domination over space by competing with the political power over occupying the plaza in front of the City Theater and representing their identity there. The political power has tried to occupy the plaza through different ways,
including assigning policing forces in the area in the event of political protests or ceremonies, performing religious street theater, cultural exhibitions, etc. However, artists have never agreed with the municipality on its interventions. One of the artists of the City Theater, in his interview with Mehr News, criticizes the municipality’s action in the plaza and says that these exhibitions are irrelevant to the cultural environment of the City Theater. He continues that in spite of the artists’ society objection, the municipality has not stopped its cultural intervention in this area. Even though that the civil society complains that they have not participated in decision-making about the park, the artists are still the most powerful group of the civil society and among minorities in the park.

The area around the city theater and in front of the park in Vali-e Asr Street is also one of the focal points of political protest by the civil society. Most of the participants of the political actions in Vali-e Asr crossroad and in front of the park are not necessarily permanent constituents of the park, which can improve the social-political importance of this space in the struggle between the political power and the civil society of the city at a greater scale. During the lead up to the presidential elections in June 2013, the plaza was the focal point of the political activities of supporters of different candidates. Previously, the plaza was also the place where the tensions between civil society and the state appeared.
Figure 4-1. Top-left: 8 March 2006, feminists rally, Vali-e Asr Crossroad

Figure 4-2. Top-right: June 2013, moderate Islamists and reformists’ candidates supporters, Vali-e Asr Crossroad

Figure 4-3. Bottom-left: June 2013, fundamentalists’ candidate supporters, Vali-e Asr Crossroad

Figure 4-4. Bottom-right: June 2013, moderate Islamists and reformists’ candidates supporters, Vali-e Asr Crossroad

The elderly and families, most of who live in the neighborhood around the park, barely come into conflict with power. They try to be as ignorant as possible to whatever is going on around them. When they notice a conflict between policing forces and other users, or between other social groups, they barely intervene. Furthermore, they believe that the presence of the

33 Photo by Arash Ashoorinia, http://www.khosoof.com/, the permission is obtained.
34 Photo by Fatemeh Behboudi, http://www.en.mehrnews.com/, the use of the website content is permissible with the source quoted.
35 Photo by Hadi Hirbodvash, http://english.farsnews.com, the use of the website content is permissible with the source quoted.
36 Photo by Fatemeh Behboudi, http://www.en.mehrnews.com/, the use of the website content is permissible with the source quoted.
policing forces can guarantee the security of the park. The police office is located near the playground and police officers and park guards walk around the area two or three times in the rush hours of the evening and banish suspicious people, particularly young men. Families themselves collaborate with policing forces and report to them the existence of suspicious persons, or young bachelor men in the playground, so the police can come and expel them.

4.2.2 Minorities versus the Political Power

For the political power, the presence of homosexuals in the park is a “social harm.” The Director of Social and Cultural Affairs of the Fourth Area of Tehran Municipality says: “the most important social harm of Daneshjoo Park, is the presence of two groups of people with sexual disorders [homosexuals and transsexuals] and also runaways and prostitutes that could be categorized under the same category.” (Mehrnews.com)

Such a point of view has caused the removal of minorities to be one of the major priorities of the political power in its plans for Daneshjoo Park. What power do minorities have to resist against the political power or to claim a battle against it? It depends on the particular social condition of that minority group in the society, but in the case of this park, it can claim none. Neither homosexuals nor subalterns of Daneshjoo Park have a way undertake the act of resistance. As for subalterns, they usually come from slums around Tehran. They do not have a union or syndicate to protect their rights. Some of them are Afghan refugees and do not have an ID card. As precarious as their position is, they prefer to avoid encounter with policing forces; even though occasionally the municipality and policing forces try to remove them from space as their existence is annoying and undesirable for users of this public space.

As for gay homosexuals, the main minority group of the park whose identity is tied up with the park, we can hardly talk about their act of resistance as well. They cannot come into discussion with the municipality or artists’ society over their right to space; neither can they occupy the plaza and hoist their flags. The park is a symbol of their identity and their presence in the park is as historical as the artists - and even more so - but they cannot reveal their identity as it will
cost them penalties. After president Ahmadinejad’s denial of the existence of homosexuals in Iran, Reza, a gay homosexual, in his interview with The New York Times on 29 September 2007, indicated that to be a homosexual in Iran, one has to hide his identity even from his or her own family. He continued by stating, “you can have a secret gay life as long as you don’t become an activist and start demanding rights” a problem that Reza truly understands is not only that of homosexuals but other minority and subaltern groups such as “workers and feminists” As well. Keeping “a low profile” is the only way for homosexuals to live in peace in Iran and as New York Times stated, it was probably for the best that the president denied the existence of homosexuals in Iran because this might help them to be left alone.  

4.2.3 The Civil Society versus Minorities

The civil society, with all the power it has, is another force for colonizing minorities. The majority of the civil society demands for either the removal of minorities from space or the separation of their own space. The battle of the civil society against the political power is not in line with the minorities’ resistance. Thus, the minorities have to resist against both poles of power, state and the civil society, at the same time. Even though they have to resist against both poles of power, they do not have the “power” to initiate a struggle or a protest. They have to deploy certain tactics so they can remain in space under the existing circumstances.

For the civil society, as for the political power, the presence of homosexuals is the most important problem of the park. Their presence is a social issue and the government should separate them from the rest of the constituents of the park. They are even a bigger problem for the social health of the park, than drug dealers and addicts. According to the Mehr News report, 68 men and 32 women of the constituents of the park were asked in a survey about their opinion of the most important problems of the park. The results showed that the constituents of the park believe that the presence of people with "sexual disorders" is the most important problem of the park. The participant announced the presence of "drug dealers and

addicts" and "child laborers" to be the second and the third important problems that the park is faced with.38

These "social issues" have had a negative influence on the reputation of the park and caused people to state they are not so willing to come to this space. In the same report by Mehr News, a woman who lives in the neighborhood states that the park has brought many social issues to their neighborhood and "her student daughter is afraid of passing through the park."

Moreover, a social researcher who has worked on the park says: "many of the constituents of the park suffer from mental disorders; they endanger the security of the park and even a veiled woman cannot feel secure in this apace" (mehrnews.com). Having all these in mind, one would be surprised to see the dense population of the park. However, this density is divided into smaller groups that avoid interacting with each other.

One cannot even make sure why the civil society is so afraid of the presence of homosexuals and subalterns. The presence of subalterns probably presents the civil society with a moral challenge. It shows them the undesirable naked face of the class division in their society. The civil society also feels and talks about this feeling in its daily conversations, that it is not "civilized" having subalterns in the urban landscape of their city. However, their problem with homosexuals and transsexuals is different. A theater student that comes to the City Theater for three or four times a week says: "coming into Daneshjoo Park means that you are attaching yourself to a series of social problems. Although I come here often, I have never gone to the other side of the park." Another user of the park believes that one has to avoid having eye contact with people in this park; “if you look people in the eye, they think you are one of them" (mehrnews.com).

In 21 February 2010, a blogger wrote in his weblog “Coffee and Cigarette” a post entitled “Daneshjoo Park is forbidden.” In his post, he mentioned that currently he had noticed the presence of homosexuals in the park. He had realized this fact by paying attention to the

"disgusting faces" of "men [who] put on makeup." He thought that homosexuals "look at all guys as if they are one of them" and it is "embarrassing" passing by them. He continued by asking, "Is it morally correct to have these disorders in the cultural environment of the City Theater?" and he suggested to the artists' society to "move the City Theater to another place."

Fifteen of the whole 23 people that commented on this post approved his point of view. They believed that even if homosexuals are some "sick people" who must be helped, their presence in a cultural public space that all "normal people" come and go to is undesirable. Three of the comments were neutral and among 5 others that opposed the blogger's opinion, three of them were homosexual and two others showed only a sympathy with homosexuals rather than defending their rights (ohhumans.wordpress.com).

The artists of the City Theater are even more unsatisfied with the social problems due to the diversity of the population of the park. They usually refuse to go to the eastern side of the park. Even in their literature, they distinguish between the two parts of the park; when they say "the park" they mean the eastern side of the park. They avoid interacting with other people in the park and usually come and go at certain times. They want to be separated from others. In his interview with Mehrnews, Hussein Mosafer, a theater artist, objects to the adjacency of the City Theater and Daneshjoo Park. He mentions that about a decade ago the City Theater custodians suggested the construction of an artistic wall to separate the building from its environment. He continues by stating that this suggestion was not accepted by the municipality because the City Theater artists have not participated enough in decision-makings.

The civil society's intension in removing "social issues" form the face of the park is even severer than that of the state. In spite of the ongoing battle between the civil society and state, they are each other's allies when they want to remove minorities. The cultural hierarchy of the Islamic republic, which is defined around the pivot of the normative self, has influenced the civil society in molecular level. The abstract machine of the political power has reproduced its several regimes of signs in different levels and colonized subjects by forcing them to obey it, either intentionally or unintentionally.
Minorities on the other hand, and as I said before, do not have the power to initiate a struggle. Daneshjoo Park, a symbol of gays' identity in Tehran, is among the most famous parks in Tehran “where gays meet and where gay prostitutes seek customers. ‘It does not take them even 10 minutes to get picked up,' said Amir, 24, a graphic designer who is gay. 'There are men from every class,' he said. ‘Some of them are bisexual and call it being naughty’” (nytimes.com).

However, they are free, as long as they are keeping their gay life a secret from not only the government but also, their families, relatives and society. They codify their identity and hide behind their codes. They do not talk affirmatively because they are not legitimate beings. They represent their existence in the form of codes, and they codify their space as well. For going inside their society it is not only enough to know their codes; one has to have their codes like tattoos on a body.

For homosexuals of Daneshjoo Park, every bench and spot in the Park, as well as the behavior of people of their society, has specific meaning. For example, those who take off their shoes and sit on a bench crossing their legs are thought to be pimps or pederasts.39 These people are fixed users of the Park, sitting in almost the same spots every day; but if someone tries to ask about their identity, they would deny their identity and even complain about the inappropriate cultural environment of the park. Even though they have to codify their identity, they have their own story of space. Hamed, the administrator of the Daneshjoo Park page of Facebook (the one that defends LGBT's rights) says: “I did not know that there was such a place where gays find each other. One day my brother told me about the Park. Neither my brother nor other members of my family knew I am [a] gay. But I was so happy that I have finally found somewhere to find other homosexuals.” He continues, saying that he has memories of all areas of the Park, as he had many relationships with people who have met here for several years. However, just like many other homosexuals, he thinks that the Park is no more a secure place

39 The semiology of the park has never been comprehensively studied. However, permanent constituents of the park are usually aware of the meaning of these signs. My interpretation of a semiology of the park is based on my own observation and conversations with different constituents, particularly with homosexuals or those who had any kind of sexual relation or affair with homosexuals of the park.
for them to come: “the policing forces are always there. But the main danger comes from pimps and abusers. That is why I do not come to the Park anymore” (facebook.com).

Homosexuals have their own narrative of space. They find each other easily and, in spite of what other people say, they do not intend to pick up people outside their society, as it will reveal their identity. Probably pimps would do that, but they are a problem for homosexuals themselves. However, no one even pays attention to what threatens their lives and their right to space; instead, the civil society and the state consider their existence a threat for normative selves. In codifying their identity, homosexuals destroy the slightest possibility that their narrative might be read by others. However, by preventing minorities’ right to space, the civil society limits its right to space as well. I will come back to this point in the next chapter.

4.3 Suppressor Utopias
The conceptions of the constituents of the park and their statements that I have mentioned so far, suggest their mental maps of their ideal space. These maps mainly represent the ideal spaces of artists and patrons of the arts, and reveal that the park is a symbol of their identity and a part of the narrative of their daily lives. On the other hand, political power has been intervening in the spatial organization of the park according to its ideal map. The comparison of the ideal maps of the political power and the civil society can better show the cooperation of molar and molecular power in colonizing minorities and limiting their access to public space.
4.3.1 The Political Power's Utopia

Figure 4-5. The municipal plan for Daneshjoo Park: the political power’s ideal map

The first diagram, the diagram of Tehran’s Municipal master plan for the park, shows the ideal map of the political power as I explained in the previous chapter. The map is based on two principles followed by political power in dealing with the constituents of the park: removing minorities and controlling civil society. In order to fulfill these objectives, the municipality has followed a plan to turn the multi-layered composition of the park into one united body. The united body of the park is supposed to eliminate conflicts by expanding one set of norms through different parts of the park. As it is marked in the map, by constructing the Rudaki Cultural Pedestrian Way, they want to let the “brain’s” [the City Theatre] orders flow through the body of the park. The municipality hopes that if the City Theater users’ came to the middle of the park, minorities would be forced to leave because they would lose their territories. This is far more intelligent than the idea of the construction of an artistic wall between two parts of the park. The pedestrian way, which would be marked by artwork and sculpture is supposed to bring most of the park and the area around it under control. Such a totalitarian attitude can transform molar power into molecular power; so the abstract machine’s commands would influence people’s social interactions. It would not be completely understandable until we noticed that in Iran theaters work under the supervision of the Ministry of Islamic Culture and the battle of civil society and the state exists even at the level of the custodians of the City Theater. By bringing the whole park under the hegemony of the City Theater, whoever could
have the cultural domination on the ministry and institutions working under its supervision, would have their hegemony over space and molecular social interactions of constituents.

4.3.2 The Civil Society’s Utopia

In 1998 the Iranian Artists' House (Khane Honarmandan) was built in the Artists’ Park. The Iranian Artists’ House building is a cultural complex composed of Theater and multi-functional salons and art galleries. The building is the renovation of an existing building from the first Pahlavi period. The area around it was also a private garden in the previous regime, which was renovated as a public park in 1996. The building is located at the heart of the park. The location of the site in an upper middle class neighborhood than that of the City Theater and the extroverted characteristic of the building are important elements in the deeper connection between the park and the cultural facilities. The Artists' Park constituents are mostly artists and art students; this homogeneity distinguishes the park and the condition of the building within it from Danehsjoo Park and the condition of the City Theater. After its construction, the building and the environment of the park around it were admired by the artists’ society and were compared with the environment of Daneshjoo Park. The Artists’ House has also a café and restaurant that famous celebrities and patrons of artists use frequently. This is completely in contradiction with the food outlets of Daneshjoo Park, which no celebrity uses.

Figure 4-6. Artists’ ideal park
Based on the artists' society's ideal space, their ideal map for Daneshjoo Park could be drawn as the image above: a homogeneous space in which all actions take place under the shadow of the City Theater. This objective requires the building to be more extroverted and to ‘move’ to the middle of the park, so it can converse with the environment and influence it from all directions. This desire suggests a different attitude from that governing the objective of the architect of the building. The architects' aim, as I quoted in the previous chapter, was to make a building visible from everywhere. But the artists' society wants to have a building where everything could be under its supervision, like the watchtower of the panopticon. The totalitarian attitude of the municipality's map is remarkable in this map as well: removing narratives of minorities, making a one body-brain out of the diversity of narratives, and transforming molar into molecular. Both of the maps follow a similar colonial attitude; however, the municipality's map is practical while the artists' one is ideal. Nevertheless, the City Theater custodians have accepted the municipality's plan; a decision that shows how deeply the ideals of the civil society and the state about the removal of minorities are in line. It also shows how both state and the civil society intend to control each other; because in both of the maps, whoever has the domination over the cultural policies of the City Theater would be the one and only voice in its environment as well.

4.3.3 All against One

There is no guarantee that even if any of the ideal maps were realized in the park, the objectives would be accomplished. The importance of the ideal maps is that they give a basis for comparing the political power and the civil society’s ideas about the presence of minorities in space. They show how the majority of the civil society of the park is against the presence of minorities. They also show that even though artists are repressed by the political powers and are limited by censorship laws, when it comes to their coexistence with minorities in the same space, they are willing to collaborate with their own enemy, the political power, to remove minorities. This is the main reason why Foucault and Deleuze’s prediction cannot come true in this case, the alliance between the minorities and the civil society is far weaker that the alliance between civil society and political power. The political power has gained this alliance by
keeping some groups as minorities, pushing them to the margins of the public sphere, and distinguishing them from the civil society. This strategy of the political power has nullified public spaces and has limited their potential for the creation of subjectivity and the evaluation of social consciousness. Public spaces of crisis, in which crisis is the result of the encounter of minorities and the civil society, are where the "reality" of the relations of state, the civil society and minorities come to the surface. These spaces are not the pages of intellectual magazines in which everyone can talk in defense of minorities’ right for intellectual purposes. They are where basic social contradictions come to the surface, and that is why studying these spaces is not only a way of understanding why a particular "public space" does or does not work properly, but also is a way of realizing whether the "public sphere" can be created in a society and be the space of resistance or not.

4.3.4 Do minorities have a Utopia?
Homosexuals, as the main minority group of the park have different ideas. They want to stay in this space, because this is a part of their identity. Even though most of them do not use this space often, because the site is full of pimps and abusers and they do not have security in and around the park, they still insist on coming occasionally and using the metaphoric characteristic of space on their web pages or media. They are not satisfied with the presence of policing forces, and have had conflicts with them, but they cannot represent their dissatisfaction and identity explicitly; neither can they say how their ideal space should be. Hamed - the administrator of the Facebook page that I have mentioned – thinks that if he is given the chance to change the space, he wants to establish the park as the symbol of their existence and wants their flag to be raised in the plaza, instead of existing sculptures and banners. Having a space in which he would not be compelled to codify his identity is the only idea he has, and as long as he is not given the chance to do so, his further intentions would remain unsaid.

4.4 Limits of Molecular Power
I finished the previous chapter by concluding that the political power has intervened in Daneshjoo Park and limited spatial experiences of constituents via the application of certain
regulations, spatial interventions, and cultural policies based on the political and economic structure of the Islamic Republic. I explained how these interventions have changed the composition of the constituents of the park and have turned the park into a space of social conflicts. However, manipulating the composition of constituents of the park was not the only consequence of their policies. They restructured the hierarchy of identities in society and supported it by the law. The penal code of Iran, as I introduced with some example of its articles about homosexuals, is a book of laws based on people's identity and social status. There are different penal and civil codes for men and women, Muslims and followers of religious minorities, homosexuals and straights. The differences between people's identities that I call the hierarchy of identities\textsuperscript{40}, governs people's social relations and reproduces transforms the molar into the molecular level.

As Deleuze and Guattari mention:

"What makes fascism dangerous is its molecular or micropolitical power, for it is a mass movement: a cancerous body rather than a totalitarian organism. American film has often depicted these molecular focal points; band, gang, sect, family, town, neighborhood, vehicle fascisms spare no one." (Deleuze and Guattari, 2004, p.215)

Here we are not prone to a totalitarian regime, but rather, a thousand plateaus of totalitarianism. It brings the macro politics and infrastructures to the city and causes every level of spatial experiences to be the space of the domination of power. Not only civil society intentionally or unintentionally begins the repression of minorities through "band, gang, family, town, neighborhood," but also minorities deny their identity and repress it themselves. Thus, it is only the molecular fascism that, as Deleuze and Guattari explain, "provides an answer to the

\textsuperscript{40} I intentionally do not use the term social hierarchy, because social hierarchy demonstrates the classification of people based on their socio-economic status. In this case, even though there has been a relation between the economic backwardness of some minority group sand their identity as a minority, the relation has not been concrete. In the case of homosexuals, and based on the NY times report, homosexuals of Daneshjoo Park are from different classes and social status and their colonized identity has not led to their economic repression necessarily.
global question: Why does desire desire its own repression, how can it desire its own repression?" (Ibid)

In this thousand plateaus of repression in Daneshjoo Park, different identities are organized in a hierarchical way; upper layers repress lower layers and each layer repressed people within it. Some identities, such as that of homosexuals, have found a negative meaning. One has not only to avoid being negative, but to avoid being with negative identities as well. What do people with "negative" identities do in their daily lives? No one is sure about that because "they have mental illnesses" and one can expect everything from a mentally ill person. Thus, the civil society avoids interacting with minorities and minorities codify themselves. This codification strengthens the fragmented images of minorities in civil society’s mind and causes civil society to be afraid of interacting with them. Families want their children to not see strange people; artists want a wall to block any visual contact with the outer world; any group represses its own member so as to not see more of these confusing images. The park becomes a machine of repression, a condition in which it would be hard to talk about a right to space. However, as Deleuze and Guattari conclude:

"The masses certainly do not passively submit to power; nor do they "want" to be repressed, in a kind of masochistic hysteria; nor are they tricked by an ideological lure. Desire is never separable from complex assemblages that necessarily tie into molecular levels, from microformations already shaping postures, attitudes, perceptions, expectations, semiotic systems, etc. [...] It's too easy to be antifascist on the molar level, and not even see the fascist inside you, the fascist you yourself sustain and nourish and cherish with molecules both personal and collective." (Ibid)
Chapter 5: One Self’s Space as Another’s

The function of Daneshjoo Park, a public space, is not only undermined by the authority of those with political power in Iran: the micro power of the civil society there is even more influential in controlling the free actions of minorities. In other words, public spaces of crisis are in fact compositions of a thousand plateaus of control, rather than a giant machine of totalitarianism. The solidarity of the civil society and the political power is built against their common enemy, a policy that could be seen in different levels of the society of this study. This policy is an attempt to cover the diversity of the society of the park: on one hand there are all the legal selves which are represented as different variations of the narrative of the normative self: sometimes artists, sometimes neighbors, etc; on the other hand, who must be removed However, what the civil society does not consider is that by attempting to remove minorities, they are restricting their own right to space, as the right to the city is a common right, rather than an individual one:

“The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon exercise of a collective power to reshape the process of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.” (Harvey, 2008, p.23)

The question, after all of these limitations, is: are there any possibilities in the heterogeneous landscape of diversity of the park? I want to claim yes; if there is any chance for space - in its Lefebvrian definition as social relations, to go beyond its limitation it is in the diversity of spatial experiences of constituents that leads to the diversity of spatial experiences of each of the individuals. The form of diversity that I have studied in this research is based on the most dominant layer of identity of the constituents of the park and the power of the social group they belong to. In order to prove this claim, I will determine first the relationship between
people’s identities and their spatial experiences, then I will explain Ricoeur’s concept of "narrative self," a concept by which Ricoeur introduces identity as narrative, inter-subjective, and convergent. Based on Ricoeur’s conceptualization, I will argue that spatial experiences are inter-subjective as they are deeply associated with people's identity. However, the differences between the power of different identities have led to the formation of various spatial experiences, many of them are not narrative, but rather fragmented and larval. Then I will compare Ricoeur's narrative self with Deleuze's larval self to demonstrate that not only are the larval selves inter-subjective, but they also have a potential for bringing subjects to lines of flight, a realm that all of the aforesaid totalitarian and controlling policies try to prevent.

5.1 Daneshjoo Park: Narratives and Images
As we have seen so far, there are major differences between spatial experiences – daily life experiences, conceptions, representations, tactics, etc. – of people of different groups of the park; a fact which is not exclusive to Daneshjoo Park. Minorities of Daneshjoo Park do not experience space in the same way as its civil society does. These experiences are dissimilar for different groups within the civil society as well: families experience space in divergent ways from that of children, artists, student, or passers-by. The daily lives of constituents in space, their conceptions of space and the way they represent their space, depend on not only their identity but also their social status compared to other constituents with whom they have shared space. Generally there are two parameters involved in defining the quality of constituent spatial experiences: their position with regard to the park – whether they are a permanent constituent, a passer-by, or an outsider who experiences space as an image or a metaphor- and the power of their identity. However, selves are not created in isolation. Identities, and therefore the quality of each group’s spatial experiences, are highly influenced by other groups’ identities and spatial experiences. The way people of different identities represent their differently experienced spatial occupations or encounters, influences others experiences. Thus, one cannot easily separate one's space from another's, as Ricoeur remarks, one cannot separate ones identity from another’s so easily, as human’s identities are rather inter-subjective.
5.1.1 Narrative Self

The inter-subjectivity of humans’ identities is best determined in Ricoeur’s concept of the “narrative self.” “Narrative is often seen as the fundamentally human way of organizing the world and at the very core of who we are as individuals and communities” (Jackson, 2010, p.494). Ricoeur states that the identity that one has by the virtue of his or her idem- and ipse- identities is a narrative identity. This is how we bring our past, present and future together, configure it, and narrate it for others. As the act of narrating always has an audience, which means one narrates his/her identity for another, narrative identity is inter-subjective. He explains that although we are free enough to define our positions in these narratives, the inter-subjective nature of our identity limits our actions and conceptions. Ricoeur’s analysis of the narrative self, brings in four conclusions that introduce both limits and potentials:

“Because my personal identity is a narrative identity, I can make sense of myself only in and through my involvement with others.

In my dealings with others, I do not simply enact a role or function that has been assigned to me. I can change myself through my own efforts and can reasonably encourage others to change as well.

Nonetheless, because I am an embodied existence and hence have inherited both biological and psychological constraints, I cannot change everything about myself. And because others are similarly constrained, I cannot sensibly call for comprehensive changes in them.

Though I can be evaluated in a number of ways, e.g., physical dexterity, verbal fluency, technical skill, the ethical evaluation in the light of my responsiveness to others, over time, is, on the whole, the most important evaluation.” (plato.stanford.edu)

The potentials and limits of narrative identity for the evolution of human beings rely on its inter-subjective nature. Different constituents’ narratives of space, which are bound with their narrative self, define spatial experiences as inter-subjective that have the same limits and
potentials. But as we have seen not all constituents are able to represent their identities as narrative. Are their narratives missed from the inter-subjective realm of spatial experiences or do their representations influence other constituents’ narratives in the same way?

5.1.2 Narratives of Minorities

The identity that Ricoeur introduces depends upon diversity; inherent differences are overlooked in the interest of coming into an integrity. As Declan Sherrin, in Deleuze and Ricoeur: Disavowed Affinities and the Narrative Self, says: “Identity is the actualization of differences. [...] The self represents a cloth woven of difference but one cloth nevertheless” (Sherrin, 2009, p.62). But can one really absorb all the narratives of other people, consider them as the audience of one’s own narrative and weave one unified cloth? The narratives of the subalterns and minorities of Daneshjoo Park, as I have explained, are not understood in terms of narrative. When an identity is not represented as a narrative, it would not be understood as a narrative. The question is whether there is a connection between narrative representations and non-narrative representations.

Minorities are not capable of representing their narratives explicitly; rather, they have to hide behind their codes. As for subalterns, they also do not have the power of representing their narratives either. The people outside the narrative of minorities do not necessarily perceive these codes, not in the same way that minorities recognize them. Codes provide frames, to be filled with “dogmatic images” of minorities in the civil society’s mind. These images might be similar with codes in appearance, but not necessarily in meaning. I will come back to the concept of dogmatic images and its relation with the narrative self later; but before that, I want to skim other kinds of narratives and images of Daneshjoo Park.

5.1.3 The Metaphor of Daneshjoo Park

Daneshjoo Park is a symbol for the identity of theater artists and homosexuals. But the metaphoric characteristic of the park is mainly about its affiliation with gay/ homosexual identity. My first encounter with the Park goes back to my childhood, when I was living in a city
in the west of Iran and far from the capital. I remember a little boy, a friend of my brother, who used to make fun of children who came back from their travel to Tehran by telling them: “I have heard you were seen in Daneshjoo Park.” Daneshjoo Park was always been famous as the meeting place of homosexuals. The boy used this metaphor to humiliate the sexual identity of other children. This metaphoric use of the park has been reflected in media as well. In 2011, Mehran Modiri, a well-known Iranian comedian, made a comic video clip about Iranian foreign TV channels, which are broadcasted in Iran illegally. In this video, he ridiculed homosexuals and used Daneshjoo Park as a metaphor for homosexuality and a sign of derision. Even though the video has been harshly criticized as an act of violation against homosexuals’ and women’s right, it has been carved into people’s mind as the image of Daneshjoo Park.

The metaphor of the park is not a cloth woven of all narratives of the park. It does not even introduce one of the narratives of the park entirely. What this metaphor best represents is the vague image of minorities in the minds of civil society. The metaphor exaggerates some signs and codes to indicate the existence of a crisis between minorities and civil society and the abnormality of minorities in the civil society’s point of view. It attributes a negative meaning to the park that displaces the park, makes it a metaphor for “social issues” in its broader concept. This negative reputation attributed to space is reflected ironically in a short story published in Neyestan magazine in 1986 by Seyyed Mehdi Shojai. In his short story, entitled “Daneshjoo Park,” Shojai narrates the story of a taxi driver who picks up a girl who wants to go to Daneshjoo Park. The driver seems to have been unaware of the metaphor of the Park as a place of prostitution. After picking her up, he realizes that the girl does not want to go to the Park. She is a prostitute and used the name of the Park metaphorically. Then he finds out that she is actually a student, but because the tuition of her university is too high, she works as a prostitute to earn money for her university tuition. The story ends by the man kicking the girl out of the taxi, grumbling that people like her have ruined “our” culture. The story is full of contradictions and exaggerations, but what is important here is that the Park is not particularly the place of female prostitutes, but the lack of understanding of the narratives of others and having partial images of the codes some users of the Park reveal, have caused the author of this
story to understand and experience space in this negative way. The feature of metaphors that
gives them the potential to refer to something greater than themselves, to leap toward another
greater objective, is now applied to the park. The park on its own has found a metaphoric
existence that can exist outside and beyond its context.

5.1.4 Images of Inside
Beside the metaphors of Danehsjoo Park, minorities’ codified living in space is another means
of producing images for its constituents. As I explained, subjects who are illegal or have minimal
power, have to codify their presence in space. These codes are readable by subjects of the
same assemblage, but not necessarily for outsiders. Outsiders, as I will explain latter, attribute
their own pre-supposition to these codes; what in the language of Deleuze is called “dogmatic
images.” The first influence of fragmented images is that they reinforce people’s fear of the
presence of minorities in space, a fear that is attested to by the considering of minorities as
criminals in the penal code of Iran.

Figure 5-1. Narrative representations: when subjects represent their identity explicitly, their narrative can be
read by others
Figure 5-2. Codified representations: when subjects codify their identity, others conceive them as fragmented images.

5.2 Three States of Spatial experiences

Danehsjoo Park is lived, conceived, and perceived not only as multi-narratives, but also as images and metaphors. Depending on whether subjects belong to any of the narratives of the park or not, whether they stand between different narratives or between images, the quality of their spatial experiences, their conceptions of space, and the way they are influenced by space would be diverse. In general, I categorize these three states of spatial experiences as: narrative, fragmented and situated experiences. I will demonstrate these three states first and then I will bring them back to the concept of molar and molecular by comparing Ricoeur’s narrative self and Deleuze’s larval self.

5.2.1 Narrative Experiences

Once positioned in space, people of different groups find and write their own narratives of place. The plot of the narrative, Ricoeur states: “grasp[s] together and integrates into one whole and complete story multiple and scattered events, thereby schematizing the intelligible signification attached to the narrative as a whole” (Ricoeur, 1984, p.x). To do so, one detects those who are from the same identity group as oneself. Others are both peripheral characters in one’s narrative or audiences of one’s narrative. For artists, Daneshjoo Park is the narrative of their profession-based social life, for homosexuals it is the narrative of their sexual-based social life and so on. The importance of these narratives in their life keeps them in the Park in spite of
all the tensions and conflicts. However, we cannot easily say that there is a dialogue between narratives of the civil society with those of minorities, as minorities do not create an anecdote of their narratives for those who do not belong to their own groups. They codify their narrative; therefore, narratives of one group turn into the generator of images for other groups; images that are only partially true and do not reflect all layers of one’s narrative of and in space. Such images cause fear and tension and close the particular form of interaction that could lead to the formation of the “narrative self” that Ricoeur articulates.

![Figure 5-3. Narrative experiences](image)

### 5.2.2 Fragmented Experiences

Images are the results of experiencing spaces of others, from a position inside another narrative. Images could be formed in one’s mind due to either the metaphoric characteristic of space or others’ codified spaces from inside the park or outside it. The first kind of images is the result of the metaphoric identity given to space, which I explained as the metaphor of Danehsjoo Park. When space is tied to specific identities metaphorically, it is experienced virtually, outside and before it is experienced actually, yet both of them are real experiences. For example, space is experienced from outside of the Park where the space of the park is used metaphorically for humiliation in stories, art works, TV series and people’s daily conversation. Incomplete and imaginary experiences of spaces of an ‘other’ could be the result of a metaphoric meaning of space that attributes a negative reputation to the Park.
Even though these two, metaphors and images, produce major kinds of fragmented experiences, it is important to note that all narratives, even those that are represented explicitly, could be understood as images. Narratives could find metaphoric meaning through time and metaphors could be understood as images. Also any subjective and/or incomplete reading of the narratives of others could produce fragmented images of one narrative in another’s mind.

Figure 5-4. Fragmented experiences: minorities’ codes are redrawn by others as images and are experienced as fragmented moments.

5.2.3 Situated Experiences

With the exception of my first confrontation with the Park as a metaphor in my childhood, my other experiences did not belong to any of these categories of dominated narratives of space. I was in a situation between all narratives. Being in situations, to me, was not only a matter of being in the Park. My position in the Park was the result of my identity in the society in which I lived. I was in a situation between narratives, which I wanted to reject, and the identity I wanted to make for myself. Regardless of whether I was successful or it was just my utopian idea; I experienced space from a position between the narratives and images of others. I did not assume the Park was something wrong in my city that should be removed. Yes, there was a
grand plot that the ruling class had written to organize the hierarchy of identities—this is what governments deny but spaces of crisis reveal. But the existence of the grand plot did not gather all elements together. Instead, the story of the Park is the story of separations, and departures, and the multiplicity of lines of flight.

When a group cannot reveal its narrative in its configured form and has to codify it, in-between narrative situations are barely formed. This is perhaps the major limitation on the formation of “narrative” experiences in their inter-subjective and common concept. But one can position oneself between narratives and the images of other. But as images of minorities generally have negative meaning for other constituents, they stay inside their own sphere and understand the narratives and spaces of others from a position inside their own narrative. They experience narrative experiences, but their narratives are formed in the absence of certain “others.” It is more a dogmatic narrative, far less fluid than Ricoeur’s expectation.

As I quoted from the Coffee and Cigarette weblog, people usually want to avoid encounters with other identities. An excellent evidence for this claim is that, as the Mehr News report stated, most people think that the presence of homosexuals, and not drug dealers or pimps, is the biggest problem of the Park. It seems that people are more afraid of losing the validity and legitimacy of their identity than physical threats in space. They prefer to come and go at the same time, sit in the same place and avoid interaction or in-between narrative situations. They lose many of the possible spatial experiences that would need a displacement from their own narrative to in-between narrative situations. This is how the ruling class controls spaces of crisis and crisis between identities in multi-cultural public places.
5.2.4 Intersubjectivity of Spatial Experiences

As Ricoeur points out, “selfhood of oneself implies otherness to such an intimate degree that one cannot be thought of without the other” (Ricoeur, 1992, p.3). Therefore, selfhood “is primarily an I who speaks to a you” (Ibid, 41). Similarly, there is a here, to confront a there, a now, to demarcate a then. The subject in the Park is in his own narrative, the story of “I,” “here;” but at the same time he is in the space of others, in the space of artists, homosexuals, the elderly, or students who live “there,” in their own world, which is different from that of “mine.” For Ricoeur the encounter of you and I is the encounter of two different narratives, but even metaphors and images have the power of affecting one’s subjectivity by defining an “other” for it. This is the story of others that turns the Park into a metaphor and displaces oneself from one’s own secure condition, putting one in the insecure position of others. It also displaced me as a little girl; put me in a strange world of unknown people who were not “normal.”

Space on its own is an “other” which defines “self” among other “others.” However, spaces of others can produce different configurations of space that might play the role of “others” in defining one’s identity. This way, living in space would be in the form of living in an inter-subjective environment. Spaces of others are not spaces that one must leave one’s own space
to enter. Actually, it is impossible to separate one’s spatial experiences from that of others. There is a dialectical relation of the space of oneself and the space of others that determines spatial experiences and the way subjectivity is affected through the encounter of narratives and identities. In this way, relations of power flow from one’s space to another’s, regulate social relations and put struggles against power in contrast with each other.

However, as subjects represent their narratives differently, the spaces of others are experienced in various ways. Those who have the chance to represent themselves may be understood affirmatively. Of course, no narrative is read as it is written. The process of reading, as Ricoeur points out, is the “re-configuration” of what is already configured. Nevertheless, re-configuration does not disintegrate the existence of the narrative. In cases where the spaces of others are codified, a subject experiences them as fragmented images; hence, there would be neither a configuration nor a re-configuration. Instead, there would be a collage of fragmented images. Here, in spaces of crisis, what undermines social conflict is the collage of the fragmented images, because fragmented images are produced due to the controlling power of the molecular and the totalitarian attitude of molar powers for removing the narrative of minorities from space.

5.3 Difference and Narratives

On one hand, there is an "attachment between ones’ "identity" and spatial experiences. On the other hand, one's "identity" is inter-subjective and comes from the dialogue between one’s narrative and that of others. In other words, identity is generated from differences and the survival of ones’ narrative self depends upon the existence of others’. But if this is true, why do some identities try to remove others and limit others' experiences; this is an action that might, in a Ricoeurian approach, risk their own formation and evolution. This question would become an important discourse when we talk about public spaces whose nature and function is associated with "diversity" and "differences." The differences between narrative and non-narrative spatial experiences are best understood if we consider different concepts of self behind them.
Ricoeur’s narrative self stands upon differences, which are unified as one narrative. Deleuze’s larval self, on the contrary, is a difference-based self that exists prior to narrative selves. Ricoeur and Deleuze’s selves are, without doubt, different and pre-assume different kinds of subjectivities as their guidelines. Do these differences make them incomparable? Declan Sheerin, in his book *Ricoeur and Deleuze: Disavowed Affinities and the Narrative Self*, remarks that the comparative study of Deleuze and Ricoeur’s selves is not only possible but also necessary, as this comparison would clarify two different approaches to the connection of moral and ethical values. Sheerin says:

“As morality is the actualization of the ethical aim so also is identity the actualization of difference. In Oneself as Another and Time and Narrative Ricoeur’s philosophy of difference, though present, repeatedly collapses into identity. Indeed, there is always the Kantian presumption of oneself that draws difference together. In This sense, the self represents a cloth woven of difference but one cloth nevertheless.” (Sheerin, 2009, p.62, 63)

The ethical basis of one’s identity that Sheerin mentions is what gives identity a social and political dimension; and this social and political quality is the main reason for the asymmetry of the power of different identities that blocks the dialogue of different narratives: a paradox that Ricoeur was reluctant to consider. The asymmetry of the power of different identities emphasizes the importance of simultaneous consideration of both narratives and non-narrative experiences in public spaces. The questions such as whether some identities have the right to exile others from space or not and why some identities have the power to claim their right to a space and others do not have that power, are inherently ethical questions; question which are supported by, and mirrored on, the social hierarchy of the society. Thus, even though Ricoeur’s narrative self seems to configure a moral discourse, the quality of interaction between oneself and another depends on the social status of both of the identities involved in the interaction.
5.3.1 The Twin Multiplicity

In explaining the relation of narrative and difference, Deleuze uses Bergson’s theory of multiplicity. Bergson argues that multiplicity and difference are of two different kinds that explain the existence of two different states of self: difference in degree and difference in kind. Difference in degree is actual, quantitative, simultaneous, homogenous, discontinuous and, more important for my argument, spatial. Difference in kind marks order and is supposed to mark differentiations in space, provide a kind of spatiality that makes space readable and controllable. The difference in kind, on the other hand, is virtual, qualitative, successive, heterogeneous, continuous and about duration (Deleuze, 1994, p. 30, 31, 38). Based on his twin multiplicity, Bergson introduces “the two aspects of self”: virtual and actual, “one the site of the lightening flash... the other the site of the narrative” (Sheerin, 2009, p.77).

“[When] our ego comes in contact with the external world at the surface; our successive sensations, although dissolved into one another, retain something of the mutual externality which belongs to their objective causes; and thus our superficial psychic life comes to be pictured without any great effort as set out in a homogenous medium” (Bergson, 2001, p.125).

Based on Bergson’s argument, Sheerin claims:

“It is here that we are story and narrative, from here that we tell and are told as configurations and reconfigurations, as mimesis2 and mimesis3. It is where we 'betake [ourselves] to a symbolic substitute', [Bergson, 2001, 124] and if we delve deeper into consciousness, then we must perform even greater degrees of symbolic representation to alter the states of consciousness so that they may be represented or 'set out in space' [ibid].” (Sheerin, 2009, p.77)

5.3.2 Narratives and Dogmatic Images

Bergson's understanding of space as quantitative order is a reduction of the later Lefebvrian interpretation in which space is not separated from social relations that include both the actual and virtual. However, the importance of Bergson’s argument is that it shows how narrative
representation, whose study is usually considered as qualitative in research methods, is in line with "quantitative" and "numerical" methods, as all of them are about bringing subjects into order and conceal what lies beneath the structure. Narrative representations, Deleuze believes, arrest becoming into frozen being, turn the difference-based self into a "dead narrative." But what is the criterion of this categorizing that as Bergson says homogenizes the undetermined fundamental self?

In *Difference and Repetition*, Deleuze argues that the self's attempt at narrativising unnarratives, in order to bring him into his familiar order, led to the production of "dogmatic images of thought." Dogmatic images attribute one quality to all subjects that are assumed to be of one kind. Deleuze challenges these images by remarking the difference between objective and subjective presuppositions of thought. For example the Kantian dogmatic image of thought:

"presents three levels: (1) the image of a naturally upright thought that knows what it means to think; (2) the image of thought as the unity and harmony of all the other faculties … . And (3) a transcendental model of recognition that aligns itself with the form of the same and presumes the same object for all faculties and the possibility of error if ‘one faculty confuses one of its objects with a different object of another faculty’ [Deleuze, 1994, p.216-17]." (Sheerin, 2009, p.71,2)

Deleuze argues that even though these dogmatic images try to present themselves as objective facts, they are full of subjective presuppositions. In fact, all the dogmatic images, which try to give a normative definition, follow three presuppositions that Deleuze enumerated about Kant’s dogmatic image of thought. Nevertheless, dogmatic images define the boundaries and order of narratives. They also narrativise illegal beings - those who are not already in the framework of the dogmatic image – and force them to obey the rules and the order that dogmatic images dictate.
To be more precise, here in Daneshjoo Park, we are prone to two different kinds of dogmatic images: one that defines the normative self, and the one that defines normative public spaces. These images, which are connected to one another, define public spaces as the place of the presence of different variations of the normative self; a sphere in which there is no room for illegal-beings and uncivilized minorities. Moreover, these two images are in line with the hierarchy of identities in Iran; an ordering of identities that gives more power to normative selves than to minorities. Thus, dogmatic images are the bases of an “ideal” spatial organization of the park: the way in which different narratives are separated and people are categorized in their different stories. But what about those whose narratives are not represented affirmatively? Deleuze argues that one of the main functions of dogmatic images is to narrativize un-narratives. In Danehsjoo Park, in a similar way, we can see that what makes people afraid of minorities and reluctant to accept their presence in their own society, are the dogmatic images of their thought. The images they attribute to minorities’ space are the negative of the dogmatic images of the normative self: if the normative self is the dogmatic image of what a normal person should look like, the negative of this thought defines how an abnormal self looks. The same is true about the normative public space. Thus, images of minorities in the civil society’s mind are rooted in the same ground as the civil society’s narrative selves. However, these images can provide different spatial experiences, as they are reminders of that the multiplicity lies beneath the order of narratives and images.

5.3.3 On the Land of Larval Self

"Beneath the world of representations lies presupposed this world of multiplicity;” Sheerin remarks and continues, “beneath the narrative self swarms the multiplicitous larvae” (Sheerin, 2009, p.70). In the world of representation “[s]pace and time display oppositions (and limitations) only on the surface, but they presuppose in their real depth far more voluminous, affirmed and distributed differences which cannot be reduced to the banality of the negative” (Deleuze, 1994, p.51). Larval self exists, before the configuration of narrative selves in the world of representations and obligations of spatial orders. “In the land of larval selves,” differences are qualitative and ones’ territory could neither be distinguished from another’s, nor oneself’s
identity from another’s. Manuel De Landa, in Intensive Science and Virtual Philosophy, compares Deleuze’s larval self to the process of embryogenesis of an egg:

"The metaphor is that of a fertilized egg prior to it’s unfolding into a fully developed organism with differentiated tissues and organs. (A process known as embryogenesis.) While in essentialist interpretations of embryogenesis tissues and organs are supposed to be already given in the egg (preformed, as it were, and hence having a clear and distinct nature) most biologists today have given up preformism and accepted the idea that differentiated structures emerge progressively as the egg develops. The egg is not, of course, an undifferentiated mass: it possesses an obscure yet distinct structure defined by ones of biochemical concentration and by polarities established by the asymmetrical position of the yolk (or nucleus). But even though it does possess the necessary biochemical material and genetic information, these materials and information do not contain a clear and distinct blueprint of the final organism." (De Landa, 2002, p.8, 9)

Deleuze wants self to come back to the body without organs of the larval self, or at least, to resonate between the land of narrative self and the land of larval self. This resonating between the two lands is what makes a distinction between Deleuze’s ontology and Bergson’s: Deleuze’s ontology includes three different types of differences: actual, virtual and intensive. Intensive difference is what distinguishes Deleuze’s approach in observing “self” from that of Ricoeur. Deleuze detects self as a “non-signifying machine." Sheerin explains:

“[W]ith Deleuze, we position ourselves differently toward the self than we did with Ricoeur. For the latter (and his forebears) we asked the question: 'What is the self?' This provides one specific way of reading the self where you see it 'as a box with something inside and start looking for what it signifies...and you annotate and interpret and question' the self in this regard. But there is another approach and that is to see the self as a 'non-signifying machine'
where the only questions to pose are 'Does it work, and how does it work?"
(Sheerin, 2009, p.65)

Intensive multiplicity, which occupies “intensive space,” remakes the process through which
differences are positioning in an order; virtual turns into actual; differences are clarified,
mimesis 2 joins mimesis 3 and narratives are configured. The quality of intensive space varies
through the process; as the further we go from diversity, the actual spatial organization would
be clearer; the more we come closer, the domination of the virtual larval self would be more
remarkable. Thus, boundaries in intensive space are not solid and bold. They do not start and
ends at clear points; a vague quality makes intensive space the opposite of the extensive space
of the world of representations that is defined by its dimensions and borders. The borders and
thresholds of the intensive space are rather chaotic and critical, and on which materiality and
absurdity encounter.

Deleuze believes that the end of the process of intensive difference is the dead narrative, the
realm of dogmatic images. For going beyond dogmatic images, we need “involuntary moments
of thought” (Deleuze, 1994, p.175, 181).

“Something in the world forces us to think. This something is an object not of
recognition but of a fundamental encounter. [Whatever is encountered] may
be grasped in a range of affective tones: wonder, love, hatred, suffering. In
whichever tone, its primary characteristic is that it can only be sensed” (Ibid,
139).

5.3.4 Involuntary Moments of Thinking

Difference is the basic element for the emergence of “involuntary moments of thinking” that
Deleuze points out. The basis of this process is an analogy between different things; thus in
order to reach those moments, one should be posited in the context of multiplicity. Deleuze
poses a question: "Is it enough to multiplicity multiply representations in order to obtain such effects?" (Ibid, p. 56) His answer is no:

“Infinite representations include precisely an infinity of representations - either by ensuring the convergence of all points of view on the same object or the same world, or by making all moments properties of the same self. In either case, it maintains a unique center which gathers and represents all the others, like the unity of series which governs or organizes its terms and their relations once and for all” (Ibid, p.56).

What is needed for the emergence of moments of thinking is an a-centric difference; an encounter with unrepresented representations that hint at the multiplicity of larval self. “Deleuze argues that such potential forces are at play within ourselves, waiting for the experience of 'violence' of an encounter; a violence that could develop to the point in which all the faculties of though no longer converge, but diverge from their fundamental differences.

“In this non-dogmatic image of thought forged on the terra incognita of the Looking-Glass world, the objects of Wonderland are no longer understood by Alice through representation but by way of explication, for the object is a sign, an internal difference pointing toward something other than itself” (Sheerin, 2009, p.94-75).

If one read objects of wonderland, images that are in contrast with our narratives, in a non-signifying way in which everything refers to “difference” instead of a particular meaning, one would reach the moments of crisis: moments of hatred, anger, sympathy, wondering etc. The “violence” of these moments, of course, is not pleasant, but provides a leap, a platform for movement from the land of territories to the deterriorialized space of larval self; from solid to fluid; from Ricoeurian One Self’s as Another, to an inter-subjective realm in which “configuration” is not needed for one to be a part of others’ identities.
“Movement, for its part, implies a plurality of centers, a superposition of perspectives, a tangle of points of view, a coexistence of moments which essentially distort. Look for moments of involuntary feeling representation: paintings or sculptures are already such 'distorters', forcing us to create movement that is to combine a penetrating view, or to ascend and descend within the space as we move through it” (Deleuze, 1004, p.56).

The importance of "painting" and "sculpture" remarks on the importance of the images of minorities’ carved on the civil society's mind one more time. Fragmented images that the civil society has of minorities' space, might be the result of their dogmatic images of normative self and normative public space, but could go beyond what the civil society might have wanted, because they remark on differences, disorders, contradiction. They situate one’s self in the midst of differences and make one question the validity of the order one lives in. These questions, both moral and ethical, bring subjects back to the intensive space of transition. Narratives dissolve into differences, differences organize in the form of narratives, an endless process of transition between the points of certainty and uncertainty. This action would answer a question that Sheerin raises:

“Yet if we are weavers of words and stories are woven together, is the narrative self of ipse and idem identities interlude then unwoven as it is woven, or it is over-woven? Do tears appear, are ends frayed, are our stories of ourselves ripped down the middle or shredded by new weavings?”

(Sheerin, 2009, p.62, 63)

Narratives contain information about fundamental differences of the larval self: the memisis2. This information, even though limited in the boundaries of their narratives, can reveal not only differences, but also the hierarchy of the identities, the structure that support dogmatic images, and the reproduction of the hierarchical structure in the molecular level. The folding line of all the social, cultural, and historical narratives, which has become clear to us by the act
of violence of “distorter” images, puts subjects in the lines of flight - creative escapes from the standardization, oppression, and stratification of society. Lines of flight “are directions rather than destinations and they lead to the living of life on some different plane or in some different territory” (Deleuze & Guattari, 2004, p.338). From the platform of these lines, one can transit from one territory to another; deterritorialize him or herself without being trapped in the absolute, unchangeable dogmatic images of thought.
Chapter 6: Conclusion

In the introduction I raised two questions: what is the relation of power-based subjectivity and spaces of crisis, and what are the limits and possibilities of spaces of crisis for the creation of what Deleuze calls “involuntary moments of thought.” Here, I explore the answer of these questions based on my studies in Daneshjoo Park. I will then comment briefly on how these answers can influence the perspective of different disciplines dealing with public spaces of crisis about these spaces.

6.1 Self and space

Subjectivity is defined by power, and identities are hierarchized by it. The most important way through which power uses public spaces as a medium to manipulate subjectivity is by passing through the hierarchy of identities. The hierarchy of identities causes the asymmetry of power of different identities. This asymmetry dictates a particular spatial organization in which spaces of different social groups are separated by virtual boundaries. Even though the boundaries are not solid and are merged into each other, the quality of spatial experiences varies from the space of one group to that of another. People at two sides of the virtual boundaries think about each other in a particular way: the way power demanded.

Moreover, the asymmetry of power of different identities assumes space as the right of certain groups, and leads to presuppositions about minorities. These presuppositions strengthen the distinction between normal and abnormal/criminal selves and influence people’s behaviors and perceptions about one another. Thus, one cannot talk about the relation of subjectivity and spaces of crisis without considering the hierarchy of identities of their constituents and therefore what attaches their identity to particular spaces so that the hierarchy would become an issue.

Daneshjoo Park has created a symbolic attachment to the identity of its permanent constituents. These people are attached to space due to four different, rather connected
reasons: the existence of physical elements [the City Theater, close-by universities, etc.], the presence of people from their own social group, history and memory, and the conflicts of identities of different permanent and contemporary constituents.

The last one, the conflict of identities, is the one that connects subjectivity to identity. The hierarchy of identities that power intensifies in order to manipulate subjects leads to conflicts between constituents. These conflicts strengthen people’s attachment to space. None of them want to lose the battle of identities, so they keep on presenting themselves in space, in spite of their dissatisfaction of its environment. Thus, in public spaces of crisis, the more people’s identities are attached to space, the more their subjectivity could be manipulated by power.

6.2 Limitations and possibilities of spaces of crisis
Most of the limitations and possibilities of Daneshjoo Park as an example of spaces of crisis for the creation of involuntary moments of thought comes from the third type of attachment between their identity and the space they occupy: attachment through conflicts. The conflict between identities, in its turn, is the consequence of the asymmetry of power of different identities.

6.2.1 Limitations
I have identified four sources for the limitation and manipulation of actions and subjectivities of the constituents of Daneshjoo Park: the political power, the micro power, the battle of hegemony, and the injustice in representations and actions. These four sources, however, could be studied about other spaces of crisis as well.

The first source of limitations in Daneshjoo Park is political power. Political power expands its domination over space through macro level policies, law and penal codes, direct spatial interventions, policing forces, etc. Political power has also developed a controlling system in the park that transforms macro policies into the micro level of social relations in everyday life. The hierarchy of identities supports the extension of macro power in micro level.
The micro level of social interactions, thus, is the second source of limitations in Daneshjoo Park. The hierarchy of identities, which is supported by policies and laws, produces tension between people. When that hierarchy finds its spatial organization, the tensions, as I explained above, draw virtual boundaries between spaces of different social groups. What strengthens these boundaries in Daneshjoo Park is people’s dogmatic images about each other that lead to a sense of animosity and fear. Therefore, regular people, unintentionally, play the role of policing forces in controlling each other’s behaviors. Moreover, the civil society tries to remove minorities that are considered as abnormal selves from space. This micro level power plays a more important role in controlling public spaces than macro level power.

The third source of limitations of Daneshjoo Park is the battle of hegemony of Daneshjoo Park between the civil society of the park and political power. Even though this battle is a battle for the freedom of the civil society of the park, it has attacked minorities’ right to space. Since the right to space is a communal right, reducing minorities’ freedom will deprive the civil society from their right to space as well. The battle of hegemony of Daneshjoo Park is a battle between the political power and the civil society’s desired orders for narratives of space; thus, minorities and subalterns are neglected or denied in either of them. In the absence of minorities and subalterns, the battle of hegemony of the park is not a progressive act of movement. Rather, it is another level of controlling and repression.

The forth source of limitations in Daneshjoo Park is the injustice in representations and spatial experiences between different constituents. The asymmetry of power among different identities causes an injustice in representation: minorities cannot represent themselves affirmatively and have to codify their identity and presence in space. Inasmuch as these representations that I am talking about are shown in actions, the injustice is not only about the right to representation but also the right to free actions and practices in space. When minorities cannot represent their identity freely, it shows that their spatial practices are limited as well.
This injustice in representation and free actions in Daneshjoo Park blocks the possibility of interaction between the civil society and minorities, and brings fear and tension for the civil society. The civil society’s fear of minorities intensifies their inclination to remove minorities from space or to separate their own space from that of minorities. All of these actions show that injustice on the level of representation and spatial practice is one of the main reasons of limitations of public spaces of crisis.

### 6.2.2 Possibilities

Possibilities of Daneshjoo Park in the creation of involuntary moments of thought are consequences of the contradictions that its limitations produce. Even though the political power and the civil society of the park’s desire is to reduce the crises of the park by removing minorities, sometimes their attempts lead to completely opposite results. As long as minorities are not removed [in other words, as long as space is still public] the limitation they suffer from increases the chance for the generation of moments of critical thinking. As I explained in Chapter Four, this is the result of the different nature of images and narrative kinds of representations.

Images could be sources of tension between different constituents, but their presence shows the diversity and hints to the continuous world of differences that lies beneath the order of the world of representations. Even though the order of the world of representations is power’s way to expand the domination of its desired narrative on space, it could be a source of critical thinking when the subject encounters the fundamental contradictions it reveals: some parts are missing from the puzzle of narratives and are replaced by unclear images. Such encounters make people undermine the rigidity of structure and think about the legitimacy of minorities and their right to space. So they will be conveyed to the world in which differences are not a source of crisis because differences are not hierarchized. This is the virtual space of Deleuze that I explained in the Chapter Four.
6.3 Moving forward

The conclusions I have mentioned suggest that different fields of studies that are dealing with public spaces revise their expectations and understanding. The conclusions suggest that more attention should be paid to the relation of public spaces to diversity, and the importance of the way we deal with diversity in the formation of the democratic characteristic that public spaces should have.

6.3.1 On the collapse of a historical moment

I started this research by mentioning a historical moment: the current Middle Eastern protests and the collapse of many of them into conflicts, civil wars or passivity. I suggested that in order to understand the reasons for these collapses and the role of public spaces in the rise and the fall of those movements, one should return to the urban life of these spaces, before their historical moment, or after that in the time of passivity, when they were institutions of power and spaces of crisis.

On one hand, the conflict between the civil society and minorities in Daneshjoo Park shows that people repress each other. The aim of the battle of hegemony, protests and riots of civil society has been to expand the domination of civil society’s own narrative. Once the civil society’s movement reaches a point that minorities can participate in it, the civil society changes its attitude. The conflict between the civil society and minorities changes the target of civil society’s riots and replaces the struggle between the civil society and political power by the struggle between the civil society and minorities. Another option is that the first battle, between civil and politic power, comes into passivity because of the insufficient power of the civil society, its refusal to make alliance with minority groups, and their fear that minorities might become the ultimate winners.

On the other hand, as long as the hierarchy of identities exists, public spaces of crisis as a type of institution of power, in contrast with what Foucault states, will not necessarily turn into spaces of social unity. To be more particular, public spaces of crisis, as institutions of power,
would never turn into spaces of unity as long as narratives of minorities are not removed from them; and once minorities are removed from spaces of crisis, we can not talk about them as public spaces any more.

6.3.2 On the definition of public spaces

In the introduction, I raised a question: why do public spaces that are supposed to be spaces of social interaction, in some cases, turn into spaces of crisis? Studying Daneshjoo Park by means of the Deleuzian approach to the philosophy of diversity shows that this question is a fallacy because it is based on subjective presumptions. The first presumption, which has a long history in social and political thought, which includes Arendt’s concept of the public realm and Habermas’s public sphere, considers public spaces as spaces of social interactions. This is an overstatement, a dogmatic image, which points to the second presumption about constituents of public space: a public man is a person capable of communicative interaction, and if his interests are in contrast with others, he negotiates with them in a civilized manner to come into an agreement. Thus, a public space, as Hamerbas explains in *The Theory of Communicative Action* is the place of “communicative action” where interactions, negotiations, and agreements take place. These dogmatic images downplay the importance of diversity in public spaces and conceive them as “a cloth woven of difference but one cloth nevertheless” (Sherrin, 2009, p.62). Furthermore, how can people interact in a civilized way when they do not have equal civil rights and power?

Embracing the matter of “diversity” and “difference” in public spaces, we should admit that public spaces are less about agreements than about crisis and even contests. These crises take away the possibility of social interactions but what is the democratic purpose of social interactions if they require the removal of certain social groups from space. These all suggest a revision in our understanding of the meaning of public spaces and the constituents we expect to occupy them. Spaces of crisis are not only one type of public spaces, as long as the hierarchy of identity exists, public spaces are all spaces of crisis and their limits and possibilities should be embraced at the same time.
6.3.3 On designing and planning for public

Revising the meaning of public spaces will lead to a different attitude in designing and planning for public. Above all, it means that considering diversity is not equal to considering all of the narratives of space. Embracing diversity means that all the narrative and non-narrative states of selves and spatial experiences should be regarded and predicted.

Moreover, if the built environment wants to intentionally be effective in the production of involuntary moments of thought, it has to have the possibility of being the space of encounter. If there were no open public space at the current location of the park, I would say: “let’s open up this space.” However, the park exists, but the acts of reducing its diversity, as described in this thesis, have demolished the social and historical role it could play.

6.3.4 On methodology

And last but not least, the complexity of public spaces of crisis and the diversity of spatial experiences within them open up a discussion that suggests a revision in the methodology of studying the production of space. After disarticulation of the composition of Daneshjoo Park, what remains is not Lefebvre’s three levels of space of power, lived space and spatial practices. Instead, what remain are different states of spatial experiences: narratives, images/metaphors, and situations between them. Each of these three states contains micro and macro power, a space of power and lived space at the same time. Studying space based on the diversity of spatial experiences considers the diversity of subjects and specifications of different social groups, something that is missed in objective readings of space. However, this is only the beginning of an argument whose aim is to connect public spaces to the matter of diversity, minorities’ right to space, and involuntary moments of thought in order to move toward defining radical democratic public spaces in the controversial context of Middle Eastern cities.
Bibliography


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