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PhD Thesis Summary

A critical contribution to the theoretical foundation of

The concept of heterotopia and the built heritage

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The present research proposes the orientation of the regional planning perspective towards the built heritage through the philosophical concept of *heterotopia*, pinpointed by the French philosopher Michel Foucault. The fundamentals assigned to the heritage notion and it's multiple and constantly updated and enlarged definitions can be identified as well as interpreted through the essential criteria of the heterotopia concept. Based on this common ground, the present work introduces the interpretation of heritage through the heterotopic lens.

Based on a condensed definition of heritage – as the sum of traditions and material objects (both movable and immovable) bearing an inherited cultural value – its two preeminent heterotopic characteristics can be outlined: the mnemonic role and a certain dissociation with the contemporary time, both issued by its perspective, its function and the elements with which it operates. The heritage objects' value is strongly connected with the message it conveys; interpreted as an isolated fragment, the heritage object conveys specific cultural and spiritual meanings belonging to the society, the phase and the social ordering that had generated it, as a specific creation of a certain spatial and temporal context. Thereby these fragments can be understood as repositories fulfilling the role of mnemonic agents; they are conserved explicitly for their potential within the process of (re)discovery, decoding and in the case of the built object, the specific capacity to accumulate and juxtapose multiple layers of meaning (Bakker). The time-fragment character, as well as other coordinates that define the notion of heritage – such as the multitude of instances, the enclave-like crystallisation, the compensatory function (such as the psychological compensation of the real perceived as corrupted) have been considered within the first stages of the research process, suggesting a potential interpretation of the heritage concept: *heritage as heterotopia.*

Since the interpretations of the Foucauldian concept are particularly numerous, the research has brought into question specifically those that address or refer to the built object or the built context and their capacity to accumulate significations. These interpretations of the concept have been in turn analysed from the perspective of heritage theory, conservation and restoration theory and urban and architectural theory, in order to identify the coordinates and 'functionings', or functioning algorithms, that can produce, influence of designate a heterotopic character of the heritage object.

This mostly theoretical exploration of heritage as heterotopia is intended to provide several analysis tools meant to serve the architectural and urban research as well as the regional and spatial planning projects. This analysis system aims to facilitate the understanding of the problems regarding the built heritage, to identify potential interventions methods, and given the contextual nature of the proposed concept, to suggest the optimal solution for such interventions.

The present study undertook the following;

- a critical analysis of the main research directions concerning the concept of heterotopia – discussing the specific interpretations of the concept in relation with the issues of the built heritage, and proposing and arguing its own interpretation;
- an analysis of the principles stated by Foucault confronted with the research hypothesis – heritage as heterotopia;

The heterotopic coordinates considered as essential – the mirror role, the spatial and temporal enclave character, the alternative functioning etc. – are discussed further on in more detail, from the perspective of the *conceptual heritage space* and of the built heritage object, and then exemplified though several vignette case studies.

The introductory chapter addresses in detail the approach and the research methods used – mainly focused on bibliographical and documentary archival research, critical analysis and lastly field research, especially regarding the case studies; these methods have been oriented towards observing the functioning of heritage (formal and informal practices) and the evolution of the state of preservation.

The structure of the research is a tripartite one, the text being delineated into three main nuclei: A. the theoretical approach the concept of heterotopia, the critical analysis of its principles and of its main

interpretations considered useful for the herein approach – as encountered in various tangent domains, geography, urban planning, architecture, and anthropology etc. B. heritage as heterotopia – a nucleus presenting arguments, interpretations and vignette case studies supporting the research hypothesis; C. the development of an analysis grid based on the heterotopic principles previously discussed, and its application on specific built heritage objects – in the form of four main case studies. In regards to the nature of the approach, the research is divided into two main segments, a theoretical one and an applied or practical one. The proposed hypothesis, supported, argued and clarified through the theoretical itinerary is ultimately condensed in the form of a grid, preserving the initial Foucauldian structure: the 'systematic description', based on the functioning principles of these other spaces, or heterotopias.

The proposed approach and the case study selection attempt to counterbalance the propensity for spaces that have *ab initio* an exceptional character, which has been observed within the existing studied literature. The research has assumed the challenge of identifying a series of heritage spaces that are exceptional and *other* in their own particular manner – spaces that reveal their exceptional character upon a more detailed investigation, similar in this regard to as well as distinguishable within the built heritage that we commonly practice – perceive, occupy and transform in the everyday life.

2.

Mainly based on the Foucauldian text *Of Other Spaces*, in which the philosopher directly defines and details the concept of heterotopia, this research proposes – as an addition – a brief overview of the concept of space in the philosophers' body of work. Although the approaches of the concept of space and spatiality are rather diffuse in Foucault's main texts, the secondary texts (lectures, interviews) are the ones that offer more specific clarifications helping that help define the concept.

The aspects considered relevant for a better outline of the set of tools necessary to this research have been specifically targeted and discussed. The analysis thus conducted in this chapter is mainly based on secondary literature, chiefly due to the vastness of the philosophers work and its proliferating interpretations.

In the philosophers work the question of space is largely considered to be a fragmentary one, even disjunctive, approached without a specific method and even a „blind spot" (Thrift, 2007).

The analysis methods developed by Foucault – the *archaeologies*, the *genealogy* and *the question of ethics* – earn him the critics' recognition as a philosopher-historian, respectively as a historian-philosopher, due to his interconnected theories regarding *knowledge, power* and *the self* (Gutting). This disjuncture has been produced by the order of dissemination and translation of texts outside the francophone sphere, as well as by their variable appropriation within other independent domains.

In a more current approach, his main body of work is imagined as *the development of a coherent evolution process*, each subject approached by the philosopher claiming its source within one of his previous researches. In other words, the work of Foucault can be interpreted as a progressive evolution of the study of *knowledge*, of *power* and finally of *the individual* or the *problematic of the self* (Gutting).

Following this overall framing of the context of the subject, this research emphasises in a chronological order the main approaches of the concept of space within his main and more visible works – The Order of Things: An Archaeology of the Human Sciences (1966), Of Other Spaces (1967), Archaeology of Knowledge, Nietzsche, Genealogy, History (1971), Penal Theories and Institutions (1973), Discipline and Punish: The Birth of the Prison (1975); focusing on certain approaches that are further on discussed within this research, such as control and surveillance though the architectural space, its hierarchy, the panoptic space, the military camp etc.). Also analysed are the connections between space and the main interests of the philosopher (power, knowledge, control, self).

Focusing the analysis, this research also discusses the problematic of space in Foucault's work in connection with the field of geography (and from its perspective) – which is tangentially approached but isn't individually addressed; furthermore this chapter discusses the philosophers approaches towards the problematic of architectural space (in the article *L'Œil du Pouvoir*, 1977, preface to Bentham's *Panopticon*, or in the art theory analysis of interior space reflected represented and perceived in Velasquez's *Las Meninas*).

This synthetic review aims to highlight the connections between the philosopher's main interest of themes and the problematics of space, and to sketch in a chronological manner the development of Foucault's interest for space, which has largely remained a secondary one. Here, there have been identified and marked some of the connections considered lucrative for this overall endeavour, connections that will be further on critically analysed on a more detailed level in the following chapters.

3.

As demonstrated in the previous chapter, the analysis of spatiality in Foucault's body of work is dissipated in the background of his multiple texts and studies, generally being subordinated to the main themes and, aside from the lecture Of Other Spaces, never directly approached of discussed on its own.

Referring to the complete body of work of the philosopher, the idea of space has been mainly addressed by agents of the field of geography – as observed by Cramton and Elden in *Space, Knowledge and Power: Foucault and Geography*, a key reference for any tentative analysis of the Foucauldian concepts in the field of geography. The purpose of this compendium is to track and discuss those background tangencies with the issue of space, whether marginal or side-line, that can be identified within the Foucauldian texts. Thus, using as a starting point Crampton and Eldens' comprehensive review focused on the geographical interpretations, this chapter pursues the main development directions of the Foucauldian theories and concepts.

There are presented several interpretations – Felix Driver, Chris Philo, Derek Gregory, Peter Jackson, and Matthew Hannah. Of these, Philo approaches the *archaeology method*, proposing as an endeavour the identification of the *geographies of Foucault*; furthermore, Philo distinguishes within the Foucauldian texts the concern for space in the form of a geography of excluded and disciplinary spaces – the power, control and examination relations being inherently connected to place, and implicitly to the architectural built object, argument supported by this research. Complementary to this localisation of relations observed by Philo, some of the geographical-interdisciplinary research directions have been further highlighted (such as geographic history, climatological history, environmental determinism etc.) – all tributary to the Foucauldian "system", through the consideration of alternative narratives. On a similar direction – also starting from the method of the *archaeologies* – Hannah's approach observes the establishment of the Foucauldian theories as a discursive object within the corpus of the critical human geography's discourse. Through Hannah's initiative the essential approaches of other two geographers are brought into discussion; these - Edward Soja and Gregory Derek – have notably influenced the transplantation and appropriation process of the Foucauldian ideas in the field of geography.

The process of appropriation is overall a successful one: the deliberate formulation of the Foucauldian ideas as *utensils* favours a more organic permeation, the method of the philosopher or his approach system gradually replacing and massively influencing other methods. The geography approaches gravitate around the main Foucauldian themes – the power relations, discipline, governing, bio-power, the establishment of disciplines etc. – following a red-thread of space analysis, often hidden, implied or simply discussed in a general manner in the philosopher's projects. The delayed translation and publication of several Foucauldian texts brought a general rekindling of interest, observed as well in the field of geography studies. Edward Soja develops a series of texts based on the interpretation of the Foucauldian text *Of Other Spaces* (published in 1984), proposing and assuming the drafting of the *Foucauldian geographies*, critically engaging the theories of the French philosopher. Soja proposes an interesting parallel between the spatial trisomy of Lefebvre and the concept of heterotopia belonging to Foucault, identifying a *tertiary space*, or an equivalent to the heterotopic space; the research discusses in more detail this geographic-interdisciplinary approach.

Further on, supporting Soja's interpretation, the research reviews and analyses the six principles that define the concept of heterotopia (according the main text, *Of Other Spaces*); alongside these principles, the additional coordinates of heterotopia have been concisely addressed, these being understood as other definitions and referrals from the Foucauldian texts considered to be clarifications even if formulated more vaguely or as metaphors, and contributing to a better insight of the heterotopia concept.

The same purpose – defining and delineating the concept of space and of heterotopia – has been pursued in the present chapter of the thesis, through the analysis of several approaches from the field of geography; of these theorisations and interpretations of the tools provided by Foucault, the one belonging to Soja, discussed in more detail, concentrates specifically on heterotopia and heterotopic spaces, adjusted to serve to his own concept of tertiary space.

Despite the fragmentary nature and the laxity of which the heterotopia concept is usually accused, it has been retrieved, interpreted and reassembled in multiple fields; briefly addressing these various analyses, the present research proposes a more narrow focus on the built object, the urban and architectural space, and alongside these, the understanding of the heritage built object through the heterotopic lens, thus contributing to the interdisciplinary nature acquired so far by this philosophical concept.

4.

The focus on the utopic projection as well as on its actual built products is motivated by one of the main condensed definitions of the heterotopia concept proposed by Foucault – heterotopia as materialised utopia. In his interpretation the utopia finds itself in a direct or inversed analogy relation with the society that creates it, mirroring its idealised or a negative/dystopic version. The transition process from the utopian imagined into the materiality of the real relies on alteration and processing, temporal and spatial stabilisation or „anchoring", with its material end result never completely faithful to the initial utopian projection; the materialised instance is contrasting and different in relation to both its utopian projection and the context in which it is installed and which it mirrors (in an idealised and enhanced way or upside-down, and rectified).

The present chapter proposes the discussion and the reading of these instances of utopia, observing the process of infusing the built form with meaning as well as the operating techniques of these spaces and the built formulas actually used. There have also been observed a number of subsequent developments of the utopic projections and their material manifestations, which conserve the space ordering schemas in spite of the dilution of the utopian intention. Imagined as laboratories of alternative orderings, utopias represent the intention to materialise an ideal – most often a social one accompanied by and expressed through a built specific form. The architectural object and project continue to be the main preferred medium for expressing the ideal.

The utopian projection emerges in three hypostases: a.in a contemporary time but as an inaccessible space, b.in an inaccessible passed time, impossible to recuperate but holding a model value, or c.in a future unknown time and a yet unexplored space; the rift between the imagined and the real thus holds two main coordinates – the dominant temporal one and the spatial one. In regards to the spatial coordinate, the utopian projection taps into the already known set of elements: the ideal is assembled from familiar and everyday fragments (the idea of town, city or island), furnished with known elements (fortification walls and buildings, circulations, functional zones) that receive however a superlative form, hierarchy and ordering, and that are governed by one or more major and boundless principle (truth, knowledge, equality etc.). Even the more special utopian projection such as faith, the Eden, the afterword or heaven receive "built" representations based on the familiar existing context – stronghold, cathedral, garden etc. – and updated and reimagined along with the epoch.

Observing its historic evolution, the utopian projection reveals journey from the intangible towards the achievable; one of these anthropic expression utopian forms is the *ideal city* – where the built form is simultaneously employed as a receptacle and as an operator of the ordering principles (truth, equality, production efficiency etc.); the spatial norming appears as a tool for introducing the social and the political norming, the medium that makes possible the society's and the individual's moulding. The classical utopia (antiquity up to the 15th century) proposes the idea of the universal good, accumulating further on an active-intentional character, more and more focused on the built form. The utopic formulas increasingly tend towards *model* and *prescription,* gradually discarding the critical, the ironic or even playful gaze.

In Foucault's interpretation utopias manifest in a material form as heterotopias, inheriting their characteristics and applying their principles in reality. If the utopian literature resorts to a critical perspective and a symbolic coding, signals and criticises an imbalance or a deviation from the norm/ideal, the applied utopia assumes both the critic and the solution, intervention or the resolve. Mannheim's relative utopia vs. absolute utopia binomial pair is also discussed, with the analogue reading of another binomial pair, built object vs. city or universe, where the secondary element obstinately resists its completion. The absolute utopia transfers into reality its more narrow versions, generating relative of buildable utopias. The architectural project can be interpreted as a utopian construct, and the built object as an imperfect materialisation of the imagined idea. The ideal/utopic binomial pair is also briefly discussed, in Coleman's and Arbore's understanding.

The 4.2.1 subchapter opens the discussion regarding the city-as-archetype – observing the materialised instances of the heavenly Jerusalem and, perhaps more important, explaining a series of characteristics of the city by reference to this model. Similarly, the cathedral and the real yet idealised city (Venice, Florence) reproduce the model of the heavenly Jerusalem, manifesting as hybrid utopias between a contemplative and an active instance. The ideal renaissance city (4.2.2.) reached to Antiquity, retrieving its ordering principles. The perfection – identified as unity, equilibrium, symmetry, centrality, hierarchy etc. (Alberti) – becomes the sought after ordering reasoning, impossible to reach in reality yet a demarche that needs to be continued (Alberti); the mandatory translation into the real and the acknowledged impossibility of reaching the model's perfection already outlines a first instance of the heterotopia-as-materialised-utopia in Alberti's work. Alberti's ideal city interconnects the spatial ordering and the social and moral ones, the character of the space thus reflecting (and shaping) the society, hence the utopic character of the demarche.

In Filarete's work the ideal city is similarly assembled, the structure, form and architectural expression illustrating and legitimizing the social and moral orderings proposed as ideal; the case of Sforzinda reflects a fusion of the utopic approach (the social and moral hierarchized ordering) and a pragmatic one (defensive). The star shaped, concentric and symmetrical construction of Sforzinda becomes an iconic image of the humanist ideal city, where the perfect form reflects the image of the perfect society (Kostof), according the epoch's socio-political and religious beliefs and its military, economical or hygienic needs. The formula is reiterated in multiple instances and developed (Perret, Lorini, di Giorgio Martini, Da Vinci etc.), the built form usually acting as the main operating utensil of the orderings, principles and hierarchies considered be ideal. Observing these manifestations of the ideal city, one can easily note the usage of the built form as a direct expression of the ideal but also as a mechanism of its implementation. The revanchist character of the ideal city (Mannheim) is also discussed as the element detaching the epoch's ideology from utopia. Fixed into a material expression, the ideal city loses its utopic character and becomes *other* – in relation with the original intention of the utopian projection and in relation to its everyday counterpart – thus a heterotopic space, according to the Foucauldian definition.

The baroque instance of the ideal city is analysed through the Vauban model; the critical approach and the ideal migrate towards programmatic prescription – an inexpungable city and power and the ideal society structured according to the principle of control. The built form becomes a simple control implementation mechanism, and thus a mediator of the ideal. The case of the Terezin fortress is discussed in relation to Foucault's and Mannheim's interpretations; the control coding remains imprinted within the form of the baroque star shaped fortification even after the dilution/disappearance of the initial intention (and function). The subsequent orderings occupying the same built form have the capacity and actually re-activate the heterotopic potential. The Terezin case illustrates an enabling of alterity through the changing of the ordering which occupies the space and also through the evolution of its context, thus leading to the assemblage a negative of dystopian heterotopic space.

The 4.2.5 subchapter proposes the analysis of the Romanian instances of the ideal city or citadel; three such spaces are discussed – the fortified church, the fortified rural citadel and the noble manor-residences. The main arguments for the analysis of these spaces are based on these spaces' enclave character and the presence of the enclosures, and perhaps most importantly on their correspondence to one of the first Foucauldian principles – the heterotopia of crisis. All of these typologies are further discussed based on actual examples, while supporting the argument of an imprinting of a heterotopic profile within the built form; this heterotopic profile can be activated of diluted through the practices. The heterotopic profile imprinted within the built form disappears if it loses its integrity, and becomes dormant if the space isn't practiced. A final vignette-type analysis – the case of the Charlotenburg settlement, Timiş county – makes the transition towards the next subchapter, focused on the religious settlement type of spaces.

The following subchapters discuss a series of various metamorphoses of the ideal city, such as the anti-urban utopia (4.2.7.), Piranesi's city re-composed from fragments of the past (4.2.8.) – a utopic and uchronic projection which illustrates the ideal city of the heritage projection, where the monuments of the past are miraculously recuperated and improved, finally assembling a veritable city of memory. Another

kind of utopic projection is showcased in the projects of Boullé and Ledoux, analysed in the following chapters. Both use the architectural form and the perfect geometrical form for assembling what will later receive the appellative of "*architecture parlante*". Both projections use the built object and the principles imprinted in its form contribute and even become the moulding ordering of the harboured society. Alongside these, the last analysed example the project for the *Salines Royales des Chaux* – utopic in its intention and only partially materialised, represents one of the first ensembles of its kind and also one of the first model-factories that become defining for the 19th century, propelling the ideal city model towards the social experiment (4.2.10.). This sphere comprises various utopic projections, of which are discussed those of Saint-Simon – without an actual built project – of Fourier, Buckingham, Godin, Owen. These projections gradually become more and more focused on the built form, rather imagining an idealised and optimised functioning of the tripartite mechanism (community, built form, production). The model opposed to this industrialised one is also succinctly discussed as well as analysed from a heterotopic point of view (4.2.11.3) – the *culturalist model* – with its numerous representatives such as Howard, Sitte and Unwin. The *progressive model* is initially discussed through several modernist models – Le Corbusier's *Plan Voisin* and *Plan Obus*; the 4.2.12 subchapter addresses the hybridization of this model (Broadacre City, Wright; Citta Nuova, Sant'Elia) respectively the interwar and post-war evolutions of the new towns and the company towns, also tributary to the progressive and the culturalist utopic projections. The same principle of moulding the society through the architecture project will produce in these two epochs several new towns or major urban projects without regard to the dominant of official ideology; these variants mix the utopic visions of the previous century with the newer models, the garden-city, the industrial company town and the emerging machine-town.

Foucault states that architecture in itself cannot be liberating nor repressive, and that the built form cannot solve social problems – only the usage policies can determine its social impact; despite this and paradoxically even, the aforementioned utopian examples (built or not) simultaneously contradict and confirm the approach of the philosopher: the architectural/urban project is based on the faith in its ability and its role to solve the social problems of its context. These projections use the built form as their main utensil, with the aim of correct an existing social ordering considered to be faulty. Despite this, these same materialised examples confirm Foucault's approach, through their incapacity to actually solve these social issues and to mould a better society. The usage policies of these model spaces and their variants supersede each other in time, alternating between opposites, between repressive or liberating natures. Thus, the same model can be read (and applied) as negative, totalitarian or dystopic, as well as a positive and ideal one, in the instance imagined by its author. This double coding – or capacity to assume multiple and different functionings and roles – of these utopias confirms the heterotopic character of their spaces (acc. To the second heterotopic principle). One of the last phases of manifestation of utopia is analysed through its ecologist variant (Soleri, Acrosanti) and the consumerist variant (EPCOT, Celabration) as well as through its more vast instance, the new urbanist movement. The latter's idealising intention is to create organic and personalised places, and has a strong nostalgic tendency. The postmodern input contributes through the reorientation towards the past as a source or model, aiming to create an experience of the ideal city and of the ideal community. The divergent character of this projection is readily apparent: the concept of authenticity is replaced by the (deliberately assembled) ideal.

Neither the space nor the utopian projection no longer occupy a dominant position amongst the pursuits of the end of the 20th and the 21th century, one of the contributing factors is precisely the constitution of the *identity consumption* as a preferred activity – in relation with the dilution of the own identity and the necessity to rebuild one. For the 19th and 20th century utopias the utopic space is ever increasingly an achievable one, yet it loses its name, audacity and prospect.

The subsequent propagation of the model and of its principles within the architectural practice, generates spaces that inherit, although partially, the coding of the model and subsequently its heterotopic coordinates; thus, these spaces without being materialised utopias *per se* (such as the phalanstery of the *machine à habiter*) are reflections of the model and inherit a heterotopic character whose intensity and

visibility are diluted and variable; these do have the potential to become full-fledged heterotopic spaces (through their practices and their context), remaining however more difficult to identify.

One of the last instances discussed is the heritage utopia. Recovering its own images and safeguarding them as an heterogeneous collage composed of restored and reinstated fragments, the heritage utopia redefined itself in the present; it projects itself in the past – assembling its identity from its own past identities, multiple and fragmentary ones – but it also projects itself in the future, where it no longer appears to be so different to the classical utopia: it is a remote island, of a time that no longer passes (the impossible demarche of restoration and conservation), of an "egalitarian hierarchy" (multiple cultural identities, a highly varied and differentiated heritage, yet where the graded objects are equal for they harbour the common memory and the identity of humanity), of freedom and individual and community fulfilment (liberation through safeguarding and acknowledgement of identity) and finally, expressing its value system onto and through the built form. Within the last segments of the chapter the research has argued the instance of cultural heritage-as-utopian projection, its material manifestations implying a heterotopic functioning (and existence). Focusing the analysis on the built heritage object, the impact of the heritage grading has been discussed and identified as the activation of a heterotopic functioning.

The closure of the chapter, dedicated to the utopia and its materialisations, discusses one of the few and more contemporary attempts to recuperate and reinstall the utopian demarche (Magnaghi), Recalling the importance of the utopian projection as a useful tool in resolving the present.

One of heterotopia's main interpretation directions in the examined specific literature points towards the *function* of the object – term understood as the binomial pairing of architectural programme and the associated characteristic practices. This direction is firstly justified through the very structure of the referenced Foucauldian text (*Of Other Spaces*) which offers one such architectural programme as exemplification of each heterotopic principle, be it the binomial pairing of object plus practices (cemetery) or space plus practices (the festival, the colony); each of these palpable examples or programmes addressed in the philosophers text are read within their context (historic, social, political, geographic etc.) appearing as mechanisms created by and for its functioning and necessities. Thus, through these basic examples proposed by the philosopher, the concept of heterotopia could be understood as a response-mechanism (or solution) from human society in a specific period for its own difficulties, fears or ideals. Considering this reading of the Foucauldian examples, the present research has opted for a more wider understanding of term *function*, over the more rigid and technical understanding as architectural programme.

In the analysed text Of Other Spaces, Foucault identifies in a general manner the heterotopic spaces as spaces of alterity – sphere that includes all that fails to comply or that evades the norm or the normality. Besides this, the same text offers a separation of specific types of heterotopias – of crisis, of deviation, of illusion of compensation etc. The present research proposes a new potential restructuring, initially noticed within the Foucauldian text and subsequently profiled in the covered literature: two main polarities have been identified, or two main functions accomplished by these heterotopic spaces – the sheltering of the *negative nonconforming* – death, illness, madness – and the sheltering or the positioning of the *positive nonconforming* – the festival or celebration, the recreational act, even the mnemonic or identitary act/practice (the library, the museum). Located in-between these two polarities one can identify the positioning of the *ideal*. The two categories can be interpreted as response-mechanisms, yet this *positioning of the ideal* exceeds this basic function, rather suiting another definition, as proposed by Hetherington: that of laboratory spaces – that allow the imagining, the creation, the testing and the assembling of new social orderings. The analysed spaces that have been identified as heterotopic – in the Foucauldian text, in the critical literature as well as those proposed within the present research – can be located between these two cores. This interpretation allows the integration of one of the Foucauldian examples (and final heterotopic coordinate), usually overlooked, precisely because of its vague or metaphorical character: the boat, or the „floating piece of space, a place without a place, that exists by itself", metaphor which falls precisely in this area the *localisation of the ideal*.
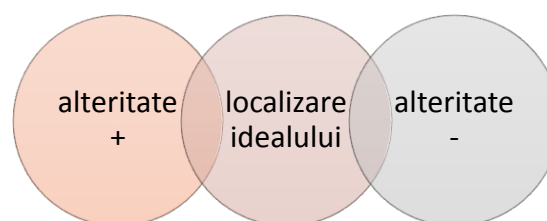
The present chapter proposes the pursuing of the multiple and various approaches encountered in the specialised literature, however no in order to define in a very precise manner the exact architectural programmes or functions that can be identified as heterotopias, but rather to reconstruct that *interior functioning system* and that *relational connections to the context* which generate alterity.

The generalisation of the heterotopic character for an entire functional category (or architectural programme) can lead to an excessive abstraction and equivocal interpretation, hiding the individuality of the single object and finally downgrading the analysed concept. At a quick glance, several common heterotopic traits can be identified for each functional category (such as cemeteries, prisons); despite these, upon covering the various approaches found in the specialised literature, it has been observed that the structure of the physical space and the functional structure can indeed possess a *heterotopic potential*, more or less intense or manifest, but not necessary an all-encompassing heterotopic character. As shown in the

previous analysis (chapter), focused on utopias, the consideration of any embodiment and evolution of these utopias as a heterotopic space would reflect a superficial approach of the concept, as well as a devaluation of the complexity of its significations. A favourable valorisation of the concept would be, as considered throughout this research, the pursuing of the heterotopic characteristics not only within the functional categories (where they manifest and can be observed as physical traits) but also as *practices* and as *contextual relations* – both spatial and temporal. A similar algorithm has been proposed in the previous chapter, dedicated to the utopic projections: if the materialised utopia is a heterotopia, as Foucault asserts, Sforzinda materialised as the hexagonal fortified city of Palmanova could be analysed as a heterotopic space, although the same set of coordinates, passed on directly or filtered, is to be encountered in the profile of the entire functional category of star-shaped fortifications. Despite this filiation, not every star-shaped fort can be considered a heterotopic space. As this study argues, the category can and usually retains this heterotopic predisposition, or heterotopic potential, that can become „active" on an object to object bases, through the manifestation of *specific practices* and through its *particular relations to its spatial and temporal context,* the individual specific object thus becoming heterotopic. Thereby this research argues that the interpretation of the heterotopic space must rely on both an analysis of functionality/architectural programme and an analysis of the practices that have generated it (historical practices) and that inhabit it (present practices) as well as an analysis of its internal and contextual relations.

One of the main approaches taken into account, and that has ultimately guided the interpretation proposed though this research, belongs to Dehaene and De Cauter and appertaining to the vaster segment of heterotopias-within-the-urban space. The two authors ground their research hypothesis within the relation of public and private space, identifying heterotopia as *public-private hybrid* contemporary expressions; their analysis focuses on a specific heterotopic coordinate, the *access control mechanism* that, along with the hybrid character, identifies a set of heterotopic spaces. A similar approach, likewise focused on the urban fabric, belongs to Boyer; she criticises the architects' tendency towards identifying as heterotopic any built fragment that appears *other*, autonomous, or „in opposition to the compositional totalization of the city", and subsequently ignoring the „ network of relationships surrounding the visible and the articulable, the variety of subject positions, the indivisible intertwining of space and ideas, and all the necessary confusions of utopic, dystopic and heterotopian spaces".[1] As an example of heterotopia, Boyer analyses Koolhaas and Zenghelis' utopian architectural project-scenario.

Focusing on the urban, Cenzatti proposes a reading of heterotopia through the lenses of Lefebvre's trinomial spaces (practiced, represented and representational spaces). This third space is identified by Cenzatti as the correspondent of heterotopic space – the space of relations and of the juxtaposition of several spatial-temporal dimensions; the dilution of the specific social relations automatically leads to the disappearance of the space of representation – a similar functioning inherent to heterotopic spaces as well. Cenzatti's interpretation pinpoints heterotopia within the manifestations of the marginal, in the spaces of difference and of juxta positioning of opposites, of the informal and the interstitial – as a physical built space, in which marginal identitary expressions have been embedded or rather as a soft type of space, or a temporary shaping of space (as a temporary event). A built heritage reading of this approach can additionally outline this mechanism observed by Cenzatti, through the dominant-subordinate and past/present relations involved in the heritage value selection process; the following chapter (5.2) proposes the discussion of Cenzatti's interpretation from the standpoint of graffiti-as-marginal-identitary discourse, oscillating between condemnation as destructive appropriation and its legitimisation within the official ordering as a cultural expression bearing a heritage value potential.

Observing the same *public-private* binomial pairing, identified within the hippodamic city layout, Dehaene and De Cauter propose the interpretation of heterotopia as a tertiary functional space, different and intermediary situated between oikos (economic) and agora (political): these are religious spaces, art sport and leisure spaces. Their main argument pinpoints to the temporal and spatial break created by or claimed

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[1] Boyer, M., Christine, The many mirrors of Foucault and their architectural reflections, Heterotopia and the City: Public Space in a Postcivil Society, Michiel Dehaene, Lieven De Cauter, Routledge, 2008, 53-73, 64.

by these architectural programmes in relation to their context – the city, and also through their immediate role as mediators („alternative spaces, altered spaces, and often also alternating spaces").[2] From the perspective of its function, the mediating space that also combines spatial and temporal fragments, is that specific space commonly associated with the performative act – the theatre. Superimposing on this interpretation the Huizinga's concept of *homo ludens*, another heterotopic coordinate becomes more discernible: the mirror role of these spaces.

Based on this approach, the next subsections (5.4., 5.5.) concisely discuss these issues – public-private hybridisation, the mirror role, the mediator and ritual roles, the tertiary nature etc. - from the standpoint of heritage, employing the concept of performativity (or social performance, Jeffrey Alexander, performativity, E. Goffman, R. Schechner). Notions such as *performed/performance architecture* (Pérez-Goméz) and *urban space as stage for the performative act* are brought into discussion and linking them to the heritage theme (5.5.2.), through the discussion of one of its most specific and prolific manifestation, bearing a mediator and mirror role: *the museum space*. The main heterotopic coordinates identifiable within the structure of the museum space are briefly discussed, as well as their manifestation within another closely related type of spaces, the built heritage spaces. These two types of spaces both showcase the same tripartite structure previously identified as necessary to the heterotopic character's manifestation – practices, specific structure of the physical space and the set of contextual relations. The 5.5.2.2. subsection analyses museum spaces from the perspective of a decisive heterotopic coordinate – the temporal coding (eternal vs. ephemeral time, temporal accumulation vs. transitory event) – and in connection to the fundamental performative space, the theatre (Schechner). Further on are debated the multiple stances of the heritage performative act: starting with the more complex and normed/ordered ones – the participative performative act, the museum performance – to the more ordinary and familiar one, the everyday practicing of the heritage space (5.5.2.3.) The same subchapter proposes the identification of the performative features of heritage space – the script, the actors and the roles, the production means and the stage – this time from the standpoint of heritages' official normative structures and its characteristic practices. The following subchapter (5.5.2.4.) analyses the exemplifications of ritual within the practices particular to the heritage space, delineating the two-way relationship between practice and built space, remarkably prominent in the case of the museum programme. Pursuing the same direction – the heterotopic coordinates that target the mirror role, the juxtaposition and indefinite accumulation of time, the mnemonic character versus the ephemeral one, the spatial and temporal „enclavisation" etc. – the following subsection (5.6.) moves on to the analysis of another programme mentioned in the Foucauldian text: the cemetery. Besides Foucault's example, several approaches have been discussed – of Dehaene and De Cauter, Johnson, Petersson, De Boek and Brossat – each addressing distinct nuances of this crisis heterotopia expressed in different hypostatises (spatially and temporally localised, or in different contexts). Beyond the enclave character, the spatial rupture and especially the temporal one, as well as its juxtaposition capacity – the alterity expressed as transgressive act or practice and the set of relations with its everyday context appear as elements that trigger the heterotopic functioning of these architectural programmes and their particular analysed manifestations.

Based on these discussed examples, the subchapter 5.7 proposes the extrapolation of the main identified coordinates (the transgressive act, the colonisation, the normalizing intention) within the heritage sphere; the purpose is to argue that the heritage space is in fact a space of difference and of crisis. A first observed indicator is the *transgressive act – normalizing intention* relationship, analysed within the evolution process of the heritage perception and of the heritage status. Although at a first glance the heritage safeguarding, through the conferring of the heritage status, is a mark of difference – and implicitly of value – by inverting the polarity, the act of heritage grading can be read as a normalising act. The heritage space (understood as both material object and conceptual space) juxtaposes both understandings, oscillating between the two polarities, and thus arguing in favour of its interpretation as a heterotopic space.

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[2] Dehaene, De Cauter, The space of play…, Heterotopia and the city: Public Space in a Postcivil Society, Routledge, 2008, 93.

Remaining within a similar area of interests, the 5.8 subchapter approaches another functional category that, paradoxically and against its receptiveness towards a heterotopic reading, isn't particularly prominent as subject for the specialised literature – namely the sacred space. The research discusses several such interpretations focusing on specific hypostatises of sacred space – the temple (Hetherington), the church as material as well as spiritual entity (Van Wyk), materialised utopia/ideal (Eliade, Augustin Ioan), as mediating space between sacred and profane or public and private (Dehaene and De Cauter), mnemonic „dispositif" (Ioan) as heterochronic space (5.8.4.3, the heterochronic nature of space and its recognition as heritage, Kovacs) or as compensatory space; the present research suggests for this last interpretation several vignette case studies within the Romanian space, of which two discussed in a more general manner – the Transylvanian wooden churches and the model of the fortress-church or fortified church, respectively three more concrete such cases – Dealu Frumos, Arcalia and Viscri – discussed in a more detailed manner (5.8.4.5.). Alongside these and from the same perspective of the heterotopic space, yet steering outside the sacred space category, the research briefly discusses the sanctuary space, the encampment and the refugee camp.

Continuing the analysis along the lines traced by Dehaene and De Cauter, the chapter 5.9 brings into question the economical coordinate of these heterotopic spaces seen as public-private hybrid, as well as the relationship with its users; two functional typologies are proposed for further more in depth analysis: the public-local spaces (accessible to a specific more limited public due to their location) and the club spaces (Mihali). These interpretations are translated into the heritage sphere, furtherly debating its heterotopic encoding, assembled through the public-private relation – identified as one of the main tension sources (with the two interchangeable polarities, *the communitarian, institutional protectionist interest* respectively *the private users interest*). The involvement of the economical coordinate thus appears as an unavoidable one, which contributes greatly to the coagulation of the heterotopic character (issue discussed in more detail in the 5.10 subchapter).

The negotiation of heritage space, between public and private, imperatively implies the economic coordinate; as a bearer of multiple such stakes, most often contradictory and competitive, involving multiple actors, heritage acquires a distinctive branch: the cultural economy – an arena for the debating of heritages' *production capacity* of its role as a *resource* or *product*. Ashworth's approach is subjected to an analysis as a representative of this interpretation direction. The author suggests that any place and be produced, packaged and presented as heritage in order to be consumed, regardless of its authenticity; in other words he proposes the interpretation of heritage as *a consumable process and experience*, a (always) contemporary product for contemporary needs, and a resource of *heritage industries* and more. The heritages' utopian colouring within this interpretation is easily perceptible: heritage appears as the ideal economical resource, inexhaustible and unlimitedly retailed.[3] Further on (5.10.1) the conflict between *conservation* and *development* is analysed, showcasing the neoliberal economical approach of heritage – implying a process of industrialisation of heritage – and that ultimately can condition its very existence.

The 5.11 subchapter analyses the political coordinate of heterotopic space, based on Dehaene and De Cauter's interpretation; although the concept of heterotopia can be read as an enclave, or as an interruption of the politic, it also allows a lecture as a mediator-space positioned between the two polarities, the economic (oikos) and the political (agora), assuming various instances: para-political, proto-political or infra-political, tertiary or interstitial. Translating these into the area of the heritage space, the main functions are discussed – from the ritual-polarising one (identity construction) to the background/scenography function, instrument of ideological constructs or source of political capital. The heritage space as well as its practices acquire their political coding through their relations with their context. It is considered in brief one of the main heritage practices – the conservation and restoration practice – positioned simultaneously within and outside of the political, yet conditioned by it. In the closing of the chapter this relation of heritage with the political sphere (and implicitly with the economical one) is discussed through the UNESCO heritage

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[3] Ashworth, *Heritage and Economic Development: Selling the Unsellable*, in Heritage & Society, Vol. 7 No. 1, May, 2014, 3–17, 11.

selection mechanisms. It is also discussed the essentially utopic-idealistic intention of the UNESCO-as-organism – simultaneously negotiated and internally politicised (for the benefits of a better national representation) as well as its impact on the built object.

The hybrid character of heritage is thus identified in its mediating positioning, highly negotiated, between the preservation, the economic and the political, never fully identifying with a single one. This character inevitably shapes the form and functioning of the heritage object, even conditioning its very existence. Despite this, from the Foucauldian concept's perspective, the resolve of such negotiation would also engender the resolve of the conflict or tension ultimately annulling its *otherness*; however, the heterotopic lenses as well as the debates within the specialised (preservationist) literature suggest that the solution would not consist in allowing dominance of a single polarity, but the readjusted equilibrium between them.

The analyses of these last two coordinates of the heterotopic space, the economical and the political, surpasses the functional analysis or the architectural programme analysis initially engaged by this chapter, this binomial pair acting as a common feature of all such typologies, thus demonstrating the deeper provenance of the heterotopic character. Based on this hypothesis, the chapter has directly addressed the heritage space and object; both coordinates engender or contribute to a heterotopic, alternative functioning of the heritage (object/space) placing it in an intermediary position, simultaneously *included* and *excluded* from the official ordering, *normalised* and *other*, and constantly negotiated.

6.

The present chapter proposes the outlining and identification of the main stances of the heterotopia concept as it has been utilised and observed within the field of architecture and urbanism. Within the architectural field, the concept has been assumed as a design methodology or architectural composition technique, both of which deliberately aiming to create alterity as a means to compatibility or interconnectivity, or as a centralising formula, as intention to create iconic objects, or as a mnemonic *dispositif*. In regards to the urbanism field, the research discusses a process of alterity annulment, the gentrification process. Throughout the chapter, the relations developed by the heritage space as well as by the heritage object have been steadily observed, be it a built object, built areas, recognised or unrecognised within the official heritage frame. The heterotopic spaces are finally identified in the stance of the heritage object, upon the condition of the engagement of three coordinates: the material form, the practices or the functioning of the space and the relationships with its context. These three are the main coordinated that allow the identification of a heterotopic profile and a heterotopic functioning of the heritage object, as well as of the heritage (conceptual) space.

At the end of the 20th century the heterotopia concept goes through a process of appropriation in the field of architectural theory, becoming the object of multiple analyses, fundamentally defined by formality in their approach; this represents an almost exclusive focusing on the formal nature of the built object. The incidental nature as well as the contextual nature intrinsic to the philosopher's concept are mostly omitted.

The reconsidering of spatiality, especially the perspectives on public space and its processes, organically lead to a reconsideration of the heterotopia concept, nuancing the approaches within the architectural discourse, and opening it towards the social space, the economic, the estetic or cultural space, etc.

The attempts to identify an architectural heterotopic profile, also enlisting the present research, have managed to pinpoint as heterotopic either architectural typologies, specific architectural languages or certain functions, either have led to the condensation of specific design methodologies (deliberate creation of alterity), engaging numerous advocates (Porphyrios, Jencks, Teyssot, Tafuri). From a strictly formal reading of heterotopia, as a deliberately created architectural discontinuity (volumetric, spatial) – as seen in Porphyrios – the approaches gradually steer towards a more nuanced interpretation – as seen in Jencks, the heterotopia as organism (architectural and urban form as well as functioning). Jencks identifies these spaces as in interconnected instances: the heterotopic space with an organic evolution (self-generated), the heterotopic space created in the image of an organically developed one, or the heterotopic space as aftereffect of the gentrification process. For Jencks these instances are enclave-like spaces that oscillate between spaces of exclusion, spaces of self-exclusion and polarizing spaces. In other words, Jencks offers a complex image of heterotopia read within the dynamic context of the city – surpassing the strictly formal approaches of the concept within the architectural theory.

Based on Jenks' approach the present research has observed the impact on the built object, on the heritage character as well as on the heritage potential of the built object, especially when enduring a gentrification process – development capable to mould the attitude towards the heritage object as well as towards the everyday one, whose heritage potential is yet to be unravelled. Gentrification,

usually defined as a process characteristic to the postbellum capitalist city (Smith), as well as a regenerative urban intervention method, is directly affecting the signification accumulation process fundamental to the built object. In regards to the heritage object, this process is often invoked as a means of preservation, yet vulnerable to the risk of *museification*, on one hand, and on the other, maybe more dangerous, to the risk of Disney-fication. Observing several expressions of alterity in the architectural field, this research identifies and discusses a secondary source of this alterity: the modern vs. post-modern conflict, whose results have easily become the target of heterotopic readings, due to their particular and often peculiar materiality. These instances are also deliberately created: the post-modern built object obstinately seeks to express its antithesis with modernism its most accessible and visible means being its material form. In continuation the research discusses several of the post-modern techniques – the symbolic over-coding, the multi-fold metaphor, fragmentation, collage, juxtaposition and contrast, travesty, the historical quoting of historicism (or the *traditionalesque*, Jencks), eclectic hybridization; most of these are simultaneously employed within the expression of a post-modern built object, as a critical, ludic or ironic interpretation of the chosen subject, finally resulting in an excessively personalised object. Amongst these post-modern techniques, the *staging of the object or city* and *thematization* have been discussed, both observed to be leading to an exaggerated beautification, serialisation, uniformity and even kitsch – all massively impacting on the historical urban nucleus as well as on the individual heritage object. Remaining within the realm of the post-modern discourse, the research has discussed approaches to alterity as manifested in its two main stances: the American camp (aiming for historicism, ludic, paradox, sourcing its inspiration from popular culture and consumerism – and mainly concerned with the individual built object) and the European camp (focused on identifying typologies and archetypes, genius loci, historicism interpreted via the collective memory – and defined by its interest in the urban form and subsidiary with the individual built object). The main discourses are discussed – Venturi and Scott Brown, respectively Rossi, following the neo-rationalism. Two other approaches are discussed, part of the *post-modern historicist movement* and *the reconstruction of the city movement*, Leon and Robert Krier, observing several of their projects, most of which targeting interventions within the historical centres of cities. Leon Krier ultimately advocates for the return to a traditional architectural production process; he resorts in his turn to typologies (archetypes, Rossi) – derived from the vernacular form and from the collective memory repository – which he considers durable, despite the dilution/loss of signification and function. In his proposals L. Krier mixes and juxtaposes formal historicist elements aiming to assemble a hybrid, simultaneously common, every-day, recognisable and other, at the same time bearing the mark of its own time. Beyond this initial heterotopic coordinate, Krier also proposes a similar reading for his projects, asserting that the ideal city can indeed become a tangible "reality"; this is a post-modern redeeming of the city and not its complete, anew rebuilding, following the new urbanism principles that bring along its own utopic projection, inspired as well by the historic city. The ideal is thus assembled following a polycentric urban schema, at a human urban scale, and its materiality draws on values considered to fundamental and on the principle of relating to the local and regional identity. The new urbanism assumes and develops urban characteristics which can be found within the traditional historic city: functional mixing, sustainability, diversity (cultural, ethnic, class based etc.), high urban densities, the restitution of the city to the pedestrian, the redeeming of the private space-public space equilibrium etc. Krier's architectural and urban projection and his endeavour, as well as the endeavour of the new urbanism, sketched after an idealised historic model, can thus be read a utopian and, implicitly, through their imperfect

materialisation, heterotopic. In continuation, the research discusses the post-modern version of the neoclassical style, detached from the same post-modern root of the neo-rationalism, as a direction focused on the architectural object and its formal expression, based on the work of one of its main advocate, Quinlan Terry; the reference is obvious: the ideal is this time around the pure classical expression. Classicism becomes the ideal garment for any function at any scale, due to its refinement acquired in time; its organising principle points to the historical set of shapes as the fundamental bearer of significations, that ultimately do not require any interpretation (Rossi), since the signification becomes in time one or synonymous with the signifier. In other words, the classicist language is idealised and imagined as the only capable to communicate unmediated. Thus, if the neo-rationalism translates (and interprets) the classical expression, the post-modern neo-classicism retrieves it and utilises it as a unique all-encompassing model for both the built object and the urban fabric – retrieving at the same time its hierarchies, its monumentality and its orderings.

By analysing the past-present relationship within the post-modern perspective three particular tiers can be observed: a. a filtered adoption, interpreted and decanted, of the historical fund resulting in an architectural object (or urban intervention) as a derivative variation of the historic source (common to the neo-rationalism, Rossi; b. the almost exclusive orientation towards the past-as-idealised-model (Krier), whose characteristic infuse both the language and the expression of the architectural and urban project; the interpreting of the source is diluted and the assuming of the model is dominant, visible, the purpose of the creative process allowing the reading of both framing the need for admittance in the historic city and the deliberate return to it. On the third tier stands the exclusive orientation towards the past, its assumption as unique and ultimate model (in the form of the pomo neoclassicism, Q. 3Terry), that doesn't require any form of interpretation or processing. These approaches reflect different degrees of relating to and intervening in the historic fabric, yet all sharing the necessity of its conservation, for its capacity to act as a reference point, as a source for its own post-modern expressions (local/regional typologies) and as the already crystallised context in which the post-modern intervention must be accommodated.

These rationings towards the past bring into discussion the issue of authenticity. The post-modern architectural expression of a traditional type threatens to become a pastiche, assimilated and similar until becoming indiscernible within the very context it values and it invokes as model and source. This sensitive issue of the heritage object and fabric is discussed in relation to the architectural production and the discourse of Quinlan Terry and then Christopher Alexander (another prolific representative of traditionalist neo-classicism); both of these approaches search for an idealised continuity with the past, a redeeming and restoration of the classical model and especially of its creative process, capable to engender that spirit of the place. All these post-modern approaches search in the relationship with the past (and the heritage object/fabric) their own identities, proposing a different kind of architecture and a different way of producing architecture, simultaneously continuing the tradition and remaining a product of its own time (avoiding pastiche). One of the last post-modern approaches discussed in this chapter belongs to Gleye; it surpasses the field of architectural production, for it doesn't concern itself with the identification, the filtering, the interpretation or the recuperation of the historic model. This approach is mainly concerned exclusively with the preservation of the heritage built object and fabric; its proposed solutions resemble the most the heterotopic approach to heritage, acknowledging its *otherness*, its identitary character and its vulnerability, and its need to be safeguarded and, by means of specific urban regulations, its revivification (through the reiteration of the traditional motifs, the re-

assertion of the centre-periphery relation, the maintenance of the traditional functions in the central areas etc.).

Despite the fact that the post-modern projection is dominated by the orientation towards the heritage built object and the heritage urban fabric, the concern with the safeguarding of the past evolves towards commodification, its objects and fabric being recuperated and repackaged only to be mass consumed (Lasansky). Both the heritage objectives and their narrative are high-jacked, redrafted to fit various political of economical agendas or cultural aim; following a paradoxical evolution, this approach acknowledges the alterity of the built heritage object and its implicit power yet, almost as a counter reaction, subjects it to a standardization process. Harvey's interpretation of the heritage objects' alterity and the process of its accumulation is afterwards discussed in more detail; an initial process observed by Harvey targets the established alterity of the built heritage object as it engenders commodification and standardization, requiring afterwards a reassertion of it alterity (the distinctiveness of the object). Harvey underlines that the specific profile of the object (defined by alterity) is mainly based on the concentration of discursive constructs – the assignment of significations in multiple successive, juxtaposing, interchangeable or cumulative layers – leading to the creation of the symbolic capital of the object. In other words, a non-heritage object can gain its recognition through discursive constructs that bestow it a symbolic capital.

The following subchapter (6.9) proposes as an excurse the exemplification of the *discursive construct – symbolic capital* binomial pair, observing its associated processes – as embodied by the *industrial heritage*. The process through which the discursive construct has led to the accumulation of symbolic capital is a fairly recent one, and currently still active. The specific aspects of the Romanian industrial heritage object have been specifically targeted. Due to its contemporary unfolding, the industrial heritage reflects a stage of the symbolic coding process and of the signification accumulation process. The perspective on time - in reference with the present-past relation – and the objective process have shaped the evolution of the preservation and restoration concepts; the industrial revolution is accountable as one of the main factors influencing the alteration of several concepts, such as *historicity, temporality* or *aesthetics,* as well as a massive reconfiguration of the *value* concept. Despite being one of the textbook examples, this *rift* (or impact of the industrial on the preservation/restoration and heritage-as-other concepts) is not the only factor. In order to identify the coagulation of the *otherness* as a character of heritage object, the research proposes (6.10) the analysis of the heritage perspective's evolution and its decisive stages. The presence of a red thread, or a recurrent process along the entire historic trajectory of the heritage notion has been observed – the objective turn. Such rift between the contemporary time and the historic one manifested in the instance of the industrial heritage, as previously discussed, however it has multiple other such iconic instances that can be found within the history of preservation and restoration (Jokilehto). The thresholds of the heritage projection imply the existence of a signification accumulation process; the object gradually acquires various juxtaposing, competing or excluding values that can switch between a background and a foreground position. The concentration of these value grids and ultimately of the heritage perspective detaches permanently the heritage object from its common, everyday counterpart, and placing it on a different level, *other*, that require a specific use, functioning and perception. The research has particularly addressed the rift of the 19th century, which radically marks the relation to the object from the past (focusing through the lenses of the scientific method, of knowledge and the objective logic, as well as through the establishment of nationalism); the two main directions are discussed: the selective restoration and the conservative restoration approach, with their representatives,

Viollet-le-Duc and Georges Gilbert Scott respectively John Ruskin and William Morris. Several inflection points of heritage's objective turn are discussed, such as the recognition of the minor architecture, the concretion of the scientific modern conservation and restoration concepts (Brandi, Argan), in close relation with the destructive events at the beginning of the 20th century, followed by the creation of the first international document that articulates the theoretical discourse on heritage preservation and its authenticity (Athens Charter). Several of the more prominent cases are discussed – the reconstruction of Warsaw's and Gdansk's historical districts, and the reconstruction of the german Rothenburg ob der Tauber – as illustration of the heritage perspective evolution process. The following subchapter analyses the manifestation of the objective turn in the Romanian space. Based on these, the research has pursued the identification of the heterotopic character of the heritage space, along Foucault's coordinates and through the restoration intervention – which ultimately reflects the perception and conceptualisation of heritage. This perspective (the intellectual level, corresponding to the heritage *space*) infuses significations within the heritage *object* (physical), and influences the intervention on it, eventually shaping its materiality and its functioning; the capacity to juxtapose several incompatible and contradicting spaces within a single real space (both theoretical and physical) is one of the main characteristics of the heritage space, attribute also shared with the heterotopic space. Heritage implies both continuity and differentiation (Davallon) – through its existence as a definitive alterity within the present, a physical past expressed in the present. Thus, the alterity of the *heritage space* is acquired through discursive constructs, because of the past-present rift, and it is ultimately consecrated through the protective status and specific regulations; the same applies to the *heritage object*, however this one registers within its fragile material form this past-present rift. Whether referring to the object with a deliberately created alterity or to the one that acquired in time its alterity, the official protective status legitimizes and secures this alterity. Despite this, the case of the modern/contemporary object, whose alterity is deliberately created, as a purpose in itself, raises the question of reading this otherness as a potential heritage value; after the previous analyses that explained the coalescence of the *alterity-heritage value* relation, the present research observes that this deliberately-other modern object can project itself in the future – and as a valuable heritage – only by reissuing the *fusion of signification and material form*, and thus acceding to its perpetuation in time and finally acquiring the protected status. Although this fusion process can be included in the architectural creative endeavour, the concretizing of the alterity-heritage value relation still depend on the dominant discourse and on the manifestation of the subordinate discourses and their discursive constructs – in brief, on the evolution of the context. Beyond the deliberate assembly of its own formal alterity, which doesn't guarantee the recognition as a heritage value, the contemporary architectural product can only follow the creative process of the historical model – now acknowledged as heritage – and leaving open the opportunities of exterior symbolic meaning investment and coding.

The following subchapter (6.17) observes a series of interpretations of *alterity/otherness*. In Hetherington's reading, alterity is defined as *incompatibility* or *accumulation of incompatibilities*, raising the question of the importance of *the context* and of *the norm* in relation with which the alterity/otherness is defined. The heritage object accomplishes this characteristic: it is simultaneously capable to reflect social practices, events, architectural expressions, and contradictory, different and even incompatible signification encodings; along with the *objective process*, and along with the proliferation of the actors involved within the decision making processes, this capacity becomes even more solicited. Hetherington identifies two instances of the

space as *other*: the space of resistance (opposition) and the space of marginality (briefly discussed elsewhere in this research), both of which harbouring the potential to accumulate heritage values through signification encoding (or even symbol status). Hetherington defines this space of alterity as the space opposed to the norm, the dominant power, and having an interstitial, residual and remnant character. From a heritage standpoint, this reading suggests the marginal cultural product, thus defined within a specific socio-temporal context and in relation to its counterpart dominant culture. Due to the natural transformation of the context or its evolution (and its value hierarchies), the marginal product can become an object of interest, object of study and appreciation, ultimately being able to acquire the protected status.

In a similar – contextual – approach Lefebvre's interpretations of the heterotopia concept can also be placed; his interpretation pinpoints the historic spaces, spatial typologies specific to certain practices and functions – spatially and temporally localised – that have in common the *marginality* or the *harbouring of marginality*. This interpretation reads the heterotopic space in opposition to Foucault's definition, diminishing it to the stance of a simple functioning (activity), independent from any materiality, and that once ended dissipates long with its heterotopic character. Another aspect observed by Lefebvre, this time also supported by this research, is the temporality of heterotopia: the heterotopic space is, in his opinion, inevitably claimed by the dominant ordering and eventually integrated within the norm(al).

Having analysed these interpretations, each gravitating towards one of the two main and opposite approaches – materiality of functionality –, yet grounded in Foucault's definition, this research proposes a middle ground approach: the heterotopic space defined through the materiality of the built object, through practices and functioning, and especially through the reading of its spatial-temporal context. All the heterotopic coordinates can be read within the heritage object, as a *deliberately created alterity* (extraordinary spaces, usually representative spaces, excessively-superlative ones etc.) as well as a *acquired over time alterity*, perhaps even more interesting for its capacity to simultaneously reflect both the author-society's values and the saviour-society's values, through which the object becomes heritage. All of these instances are discussed in more detail (6.18…6.21) based on several vignette-case studies: the case presented by Hetherington - Palais Royal – and the gradual evolution of perceptions regarding the gothic product as it transits from marginal to accepted and finally becoming a model of ideal.

The 6.22 subchapter discusses the signification endowment process of the built object, briefly observing the impact of the acquired statuses onto it. Be it legitimisation (consecration) of an existing status – thus acceding to the dominant official ordering – or an exclusion process (eviction of the unofficial encoding) – thus a assimilation within the dominant ordering, both processes usually have an impact on the material form of the heritage object. However, both instances deal with an acknowledgement of the alterity of the object; even when assimilated within the dominant ordering (*normalised*), the heritage object usually maintains its alterity. Even more, its alterity becomes its main asset. The heterotopic character thus becomes either accentuated through legitimisation, either imported *de novo*, externally to the heritage object – both instances affecting its functioning, its materiality and its relations with its context.

The analysis of the various interpretations of *alterity* and of the concept of heterotopia unfolded in this chapter, have focused on the identification of a space-oriented and heritage-oriented reading. The evolution of the attitudes towards heritage as well as its perceptions – given its transition towards a more objective "gaze", the accumulation of meanings, the creation of and the relationship with the heritage ideal, the impact of the official status previously analysed – explains

the way in which the *heritage (built) object* and the *heritage space*[1] acquire the heterotopic coordinates. A series of condensed case studies – a vignette-type case study, the historical centre of Sankt Petersburg, and three individually discussed case studies, (6.23.1.) Lascaux Caves, France, (6.23.2.) Wieliczka and Bochnia Mines, Poland, (6.23.3.) the Swayambhunath Complex, in Nepal – exemplify through real instances the impact of the heritage status onto the built object and the introduction, the exacerbation or the dilution of the heterotopic character or functioning.

As a follow-up to the last case-study, the final subchapter discusses the issue of reconstruction, a highly debated heritage practice having an enormous impact on the authenticity of the built object and its meanings – on one hand – and on the other hand greatly affecting its heterotopic character; when the reconstruction method is appointed, this heterotopic character either persists either is consolidated and reformatted. As in the case of the protected status's impact on the built object (and the subsequent introduction of the heterotopic character/functioning) the impact of reconstruction need to be assessed on a case to case basis – highlighting again a specificity inherent to the heritage object.

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[1] Understood as a conceptual space – an intellectual projection or a vast cultural construct.

7.

The present chapter offers the analysis of the only case study encountered within the observed specialised literature that interprets the heterotopic space as a heritage place or, in other words, the only case where heritage takes on a heterotopic reading.

The inquiry belongs to the field of anthropological and ethnographical studies and focuses on the mainly intangible heritage produced by the Seto community, currently within the Russian and Estonian territory. The author (Aet Annist) observes the historical construction of the culture's *alterity* – of their cultural region, of the Seto identity and finally of the community's cultural practices under the heritage status. The evolution of its context, of its attached values and of the attitudes towards this cultural area consolidates the identified heterotopic coordinates – the enclave like character, its alternative temporality, the controlled and ritual nature of its access etc. The analysed case showcases the (final) stage of evolution of a heterotopic space, a consequence of a (top-down) *heritageisation* process, namely the museification and freezing of the Seto culture. In this instance, the conservation – as a final imperative procedure due to the Seto identity's fragility – becomes an exclusion process, refusing any becoming of the community, the practices and the sites, as well as marking a definitive past/present rift – or the objectivity acquiring process. Despite the museification, the Seto community's space becomes an enclave and finally a heterotopic space, although one assimilated by the dominating official ordering.

As a parallel, a similar instance belonging to the Romanian space has been briefly discussed: the case of the Saxon communities which, despite having went through a massive dilution of their presence and cultural identity, have the benefit of an important strong-point – a particular architectural expression that has a deeply imprint of their cultural identity.

In both cases the rift of the cultural continuity has contributed to the consolidation and even exacerbation of the heterotopic character/functioning; the identitary spaces are reinvested with meaning, recreated and thus recuperated through the heritage protectionist scheme. In other words, the pre-existing heterotopic coordinates of both identitary spaces – the cultural enclave and the colony-as-transplanted-identity – are assimilated and redrafted, even if on protectionist status terms. Instead of a regular *normalizing* process – as assimilation into the everyday – this perpetuation as a heterotopic space through conservation and even museification allows the possibility of a future re-endowment with meanings.

8.

The present chapter proposes the actual application of the *heritage heterotopic profile*; this has been at first sketched based on the observed interpretations within the analysed literature, focused on defining the heterotopia concept and it's potential. These have been constantly correlated with the heritage object and its specifics; in the subsequent sections of the research the profile has been crystallised as a multi-principle profile through the present research's own proposed interpretation and demonstration. In order to apply this profile there have been selected several actual case studies from the Romanian territory. The connecting link for all of these case studies is their alterity; they have been selected, analysed and interpreted as heterotopic spaces, with an organic or acquired alterity, based on the consideration of the *space*, the *practices* and/or the *event* as well as their *context*. The identified situations showcase either an alterity deriving from the functional organization, further diluted or re-enforced, either an alterity acquired from the linkage of the object (adjustment or maladjustment) to a specific context. As the individual case studies will demonstrate, the alterity of these spaces can be accompanied or not by a protective status, either official or unofficial, in most cases prompting, contributing or validating a heterotopic functioning of the place. Two of the four case studies discuss the lack of an official protective status, and observe the evolution of their heterotopic coordinates in its absence, especially remarking the overall impact endured by its yet potential heritage values.

The focusing of this research within a clearly delineated territorial fragment as well as on several specific cases is mainly supported by the diversity of the built heritage and its expressions (and functionings). Although the proposed case studies are part of or even represent particular functional categories or types (i.e. the residential fabric, neo-Romanian style, the balneary or spa architecture of the 18th and 19th centuries, the wooden churches regional category etc.) they are specific and unique through their juxtaposed and intersected coding, their context and relations to it, their positioning and practices etc. – an assemblage of meanings common to almost all heritage objects.

The heterotopic profile developed as an analysis tool from Foucault's multi-principal concept, essentially opposes a typological application and consequently hasn't been employed as such in the present research; the concept as well as the proposed profile isn't suitable for fixing categories, typologies or serialities. This profile allows the identification of discontinuities, rifts or disjunctions, respectively the identification and explanation of specific formal characteristics, specific functionings (practices/events), as well as particular contexts, as showcased or reflected by the built heritage object. Similarly to the previously discussed vignette-type case studies, the official heritage grading process has been closely observed – as the triggering event for a set of specific practices that intervene in the timeline of the built object.

Thus, in order to identify the case studies a wider area has been initially considered, corresponding to the intra-Carpathian nucleus, subsequently extended towards its tangent regions. Although such vast delineation generates multiple problems, it also covers a wider variety of built heritage objects, thus allowing more flexibility in the case study selection process. Within these limits several instances of the built heritage have been considered, out of which 4 have ultimately been selected, considered to be most explanatory and also interesting for the proposed interpretation of the concept of heterotopia. After observing the current stage of the research on the main subjects, we have opted for a *theoretical foundation* coupled with an *analytical generalisation* type of structure.[1] When compared to the initial theoretical demonstration, the selected case studies support the *hypothesis of the heterotopic (heritage) profile*. This research aimed to identify specific situations where both the official protective status and the object's coordinates have partnered allowing the recognition of a heterotopic functioning and a heterotopic profile.

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[1] The analytical generalization involves the comparison of the case study results to a theory previously developed.

Due to the built heritage's diversity – generally speaking and within the national boundaries – as well as due to the different functionings and evolutions observed even within the same functional, temporal, constructive etc. category, the proposed research area corresponds to the Transylvanian region – the intra-Carpathian area, or the Transylvanian plateau bordered by the Oriental and Meridional Carpathians and the Apuseni Mountains. From an administrative point of view, this delineation corresponds to the following districts: Alba, Bistriţa-Năsăud, Braşov, Cluj, Covasna, Harghita, Hunedoara, Mureş, Sălaj and Sibiu. In the secondary stage of this research, the mentioned delineation has been further extended, following the regional distinction - finally encompassing four regions: Transylvania, Banat, Crişana and Maramureş. The resulting territory under this proposed delineation is not a new one, previously bearing the cognomen of *Transylvanian Province,* despite the fact that the comprising regions are usually separately discussed due to their very specific and unitary character.

Since the present research does not aim to put forward a historical analysis, a monographic or typological one, nor an exhaustive cataloguing or an analysis of the concerned territorial units, the delineation previously traced has been considered a favourable one, in place of a more restrictive one. Such a vast territory and the wider variety of the observed subject, the built heritage, have allowed the maintenance of the initially proposed schema: each case study focuses on the analysis of heritage as heterotopia on a different dimensional scale – monument, ensemble, group etc. – alternating both architectural and urban scale, and in relation to the regional scale. Besides, the proposed analysis structure allows the exemplifying of the cultural process of negotiating and then forming of meanings, of cultural and heritage values; these illustrate, although by sampling, the contemporary hierarchies of value as well as the cultural and social ideals that invariably reflect onto heritage. The case studies also reflect various ways – within the observed territory – of reading and assuming the idea of heritage.

Because of the subject's diversity within the considered area, the continuation of the chapter showcases an overview of the built heritage. The separation into four distinct zones has been discussed; this segmentation also corresponds to the historical regions, considered to be homogenous and having a distinct and well defined cultural character. Besides these, the subdivision of the area into smaller-scale zones – the *lands* (or *pays*) – often overlapping larger and even officially traced borders.

Several typologies and categories of heritage are discussed –[2] following regional, zonal or local, national or international delineations, or their class of importance etc. – and further on focused on the proposed area of study.

Following this overview of the Romanian (officially graded) heritage, mainly showcased through statistical data, several specific categories are discussed, such as the UNESCO heritage or the heritage bearing universal values that are only locally or nationally recognised, accompanied by a succinct presentation of the main such objectives contained within the studied area. These are discussed through the lenses of the alterity, or otherness, acquired through the heritage grading process. Moving on to the next hierarchical category, the heritage of national and local importance, the processes of constituting and legitimation of their alterity are discussed, briefly touching on the issue of *branding* versus *theme*-ing as well as the negative potential of the valorisation interventions (annulling of the *otherness,* dilution of the acquired cultural meanings, loss of identitary character). Based on the data provided by the afore mentioned Strategy for Culture and the built heritage density indicators supplied the research discusses the relation between economic development and heritage protection (Nistor), as well as the attitudes towards the heritage object – on both national scale and the proposed delineation.

Two main heritage classifying systems are discussed, the chapter passing on to the examination of the main and more prominent categories within the proposed area of study.

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[2] These are based upon officially recognised classifications, observed in the National Strategy for Culture, part of the Romanian Territorial Development Strategic Plan for 2014, chapter 20.

9.

The chapter presents in a condensed fashion the main argument of the present research, outlined along the lines of the initial theoretical segment of the work. The heritage's *tertiary* and *intermediate* character– or otherness – is argued within the preamble, understood as a conceptual entity (the conceptual heritage space, of theoretical space defined through concepts, theories and attitudes that shape the perspectives onto the heritage built object. related to thin intermediate character it is also discussed the dichotomist structure of heritage. Underlying this concept is the ideas of selection, of inclusion and exclusion, of valuable and non-valuable, that have (historically) fashioned the heterogeneous nature of heritage itself. Imagined as n conceptual entity, heritage expresses simultaneously two contradictory *desiderata*: the utopic one, of unity and universal and democratic representation of all identities, and that of the selection of value, of division between valuable and non-valuable. The heritage requires and establishes numerous internal hierarchies, ramifies series of criteria, values, intensities and nuances, different degrees of protection etc. The source of this imperative of creating hierarchies and divisions can be encountered in the very desire for unity and inclusion. The entire heritage normative apparatus functions as a mediating dispositif, necessary for the managing its heterogeneous nature. The dichotomic, the tertiary or intermediate character are further discussed through an example, the decolonisation process, pre-eminently unfolded within the heritage sphere.

Thus, the *us/them* separation in never a fixed one: in relation to the context in which it is discussed, the categories change their "content". Heritage appears as an assembled reflection, continuously re-adjusted through the negotiation process between the two focal points. Another heritage approach (Waterton) is critically discussed; according to Waterton, heritage is "what emerges from the discursive actions, that is simultaneously produces and is the product of that imaginative process" – completely shifting the focus from the built form and minimizing the importance of several major concepts of the field (such as restoration, conservation, authenticity etc.). The opposite argument raises the question to an overestimation of the heritage's capacity to imprint, represent and transmit meaning in the absence of the material object and of its authenticity (Dushkina). The built form, through its capacity to record (physically, within its built form, and symbolically, within the perception of the community/individual as a mnemonic device), is the very element up for dispute, the focus of both official, dominant and subordinate discourses. The same interdependency is also demonstrated through the tripartite structure proposed, based on the heterotopia concept; the three essential features – the materiality (the physicality of the heritage object), the practices/the event and the context – define interdependently and in equal shares the heterotopic space, formula that has been applied in heritage's case.

In continuation, the context is analysed: it isn't a static attribute anymore, but a set of relations (social, economic, spiritual, psychologic, symbolic etc.), implying various actors and roles, all reflected in the built form. These relations are dynamic and influence both the strata of meaning carried by the built form and the way in which they connect to it. Even more, because of the re-evaluation of the context, the monument isn't assigned only to the dominant ordering: numerous other actors are constantly being acknowledged as valuable entities capable of producing a rich heritage. Observing the example of the historic heritage typologies, the contrasting and hierarchical relationship between them is gradually smoothed in time, each acquiring in time recognition and visibility. As an example of the transformation process suffered by the context and the value grids, the case of the *minor heritage* is discussed, with the instance of the vernacular heritage that evolves from unrecognised to minor and finally to being accepted, as a freestanding category. In relation to value recognition process of the vernacular heritage built object, one of the main studies of this research is briefly presented: the analysis of the post-vernacular fabric. The term has been identified and proposed within this research in order to indicate a deriving type of built fabric, the result of the transformation processes of the vernacular fabric. The concept of post-vernacular fabric is based on the heterotopic profile and the alterity concepts, respectively on the differentiation deriving from the

vulnerability towards destruction (narrative of destruction, Arrhenius) – concepts explained in more detail within the case study itself.

The chapter proposes in continuation the condensed reading of the heterotopic concept. The analysis further argues that the built object can develop a heterotopic character through its material coordinates, it's functioning (practices/events) and through the context's influences; as it was previously argued, the heterotopic character of a space is dependent on the juxtaposition of three features: the specific materiality of the space, the practice / event and the context, the heterotopic character is simultaneously connected to the place, the social and the temporality. As it has been previously discussed, if these relationships are interrupted or missing, the heterotopic character ceases to exist of retracts in a state of potentiality. This is supported through the analysis of the utopian projects previously presented (chapter 4). The built object can harbour a heterotopic potential through its physical/spatial characteristics for these bear in themselves the coding of the specific social ordering that had created it.

The two instances of the built object's alterity are discussed – the deliberately created alterity (through project or construction) and the alterity acquired in time (acquired through an event, through the alteration of the context, through practices etc.).

In continuation the interpretation of the grading process or the *heritageisation* is discussed (Duchêne, Skounti, Faurie) as a hybrid process, that simultaneously acknowledges/legitimises an existing alterity and creates an alterity on its own terms (protected heritage alterity) – the event of heritage grading intervenes in the everyday existence of the built object and influences its material form as well as its practices. The object is endowed with meaning outside its original context (supplementary) and in a retrospective manner. The impact of the grading process most often marks the object – and thus the heritage object's alterity can be considered a definitive one (according to the protectionist desideratum, at least); this radically alters the object, that can ultimately drop this role only through profound transformation (or normalisation) or through its destruction, but not even then, since in some cases the meaning invested can ultimately resurrect it (as several vignette case studies in this research demonstrate – the Nepalese site Swayambhunath, Warsaw's historical centre, Rothenburg etc.). Observing the heritage grading system through heterotopic lenses, two of its roles become apparent, simultaneous and juxtaposed: the creation of alterity – through identification of the object having heritage values as different, worthy of being safeguarded and transmitted – and the role of assimilation and normalisation, through the conformation (of the object) to a set of protectionist regulations, the inclusion within a hierarchic structure etc.

The second subchapter (8.2.) proposes the concentration of the analysis onto the utopic character of heritage; the status can be read as a brand of an ideal, revealing the utopian nature of the protectionist intention. The argument is based on the previous chapter dedicated to utopian expressions in architecture, and can be included within the same sequence: the heritage concept as an ideal vision, projected on a universal level, implying the selection of all of humanity's identitary expressions; it also implies a collection of norms and recommendations intending to order, create hierarchies and shape both physical and mental space, practices, functionings and relations – in one word, the society and its perception of its own identity. As with the utopian projections previously analysed, although the purpose is a noble one, its materialisation inevitably contains the potentiality that the ideal can be overturned of hijacked. Attached to the utopian coding of heritage and this overturning potential the research discussed the OUV or outstanding universal value concept. The impact of the OUV's norming and hierarchies onto the built heritage object is also analysed; it becomes a negotiating arena for conflictual narratives and the multiple actors involved, or a conflictual and a crisis space, thus in opposition with the very neutral instance initially projected through the norming apparatus. The analysis observes the transfer to reality, or the materialisation of this idealised conceptual instance of heritage – "creating a materialised locus, an intermediary space, imperfect or deficient, in constant conflict between the intangible potential of the ideal and its real possibilities".[1] Thus the heritage status introduces a paradoxical functioning, simultaneously being a egalitarian and democratic device and operating by an internal hierarchical and differential mechanism. Although the utopian coding

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[1] Spânu, S., page 12 of chapter 9.

of heritage – deriving from its idealistic intention – can reveal a negative side through materialisation, it remains utterly necessary. Without it the assimilation within the dominant ordering would also mean the annulment of the object's alterity.

The subchapter 9.3 proposes a review of Foucault's heterotopic principles, this time interpreted in relation with the heritage space – also the main condensed demonstration of this research's hypothesis. Several features of the main case studies (next chapters) are briefly discussed.

Based on the previous demonstrations, the last subchapter (9.4) assembles in a condensed manner the *analysis tool* – the heterotopic profile – ass a set of coordinates that can allow, in the proposed interpretation, the identification of the heterotopic character and functioning of a specific place. This heterotopic functioning can in its turn to signal a not yet sufficiently evident heritage potential, can explain a specific evolution of a space or can signal a dilution of a heritage value – as the following case studies will demonstrate. Traced back to the basic reading of the Foucauldian text, these heterotopic spaces (both conceptual and material) ultimately reflect the image of the society in a specific moment in time and in a specific context; the reading of the heritage space through this heterotopic lenses can delineate such an image not only retrospectively but also of the present – an image that is usually more difficult to grasp due to its very proximity.

10.

The present chapter is the first of four case studies of this research, one examining a singular evolution observed within a heritage category distinctive for the selected area of study – the Transylvanian wooden churches.

The analysis is divided in three main segments, the 10.1 subchapter succinctly discusses the meaning and the heritage values accumulation processes that the built object goes through. This preamble opens the more specific analysis of the sacred spaces, these being part of the category of objects that hold an *ab initio* and very strong symbolic coding as well as a *deliberate alterity*. Through their creation process, these spaces are endowed with an initial layer of meaning, directly connected to their fundamental role and practices – a coding that is reflected in the very architecture of the built object. The specific meanings imprinted in the built object, especially in the case of the sacred orthodox-type space, have been previously discussed. The intermediary evolution phase is also observed – corresponding to a process of loss or gain of one or more additional layers of meanings (a supplemental coding of the object), through assumption of and through use of the space by the community. This negotiation process is given expression through the heritage coding – a self-entitled final layer of meaning, in the attempt to stop the naturally destructive evolution of the built object. The conferring of the heritage status can be considered as an additional layer of meaning, endowed by the local/global community and juxtaposing to the already existing layers of meaning. This juxtaposition of meanings, or the doubling of the coding – the organically-developed one and the externally acquired one – has brought this category into the area of this research, as a potential analysis through the heterotopic lenses.

Starting with the 10.2 chapter this secondary coding is further discussed. The organic alterity (deliberate, through creation) is observed in connection to the acquired alterity – introduced by the heritage status and ordering. The acquired heterotopic coordinates are discussed, while the following subchapter (10.3) goes through a succinct overview of the sacred spaces' heterotopic functioning. The 10.4 subchapter discusses the impact produced by the acquired alterity or the acquired protectionist ordering.

The 10.5 subchapter identifies three typologies of response within the category of the Transylvanian wooden churches. Among these, the heterotopic analysis focuses on the third one, the case of the adjoined churches. Within their context, the everyday practices and the meanings attached to the built object stand out from the beginning as *other*, as it was previously discussed, a common feature to all of these three categories of response. Despite this, the introduction of the protected status and its attached specific practices interferes with the everyday practices of these spaces. In the first response category, this interfering can be read as an imprint within the built form of the church (restoration interventions), for the last response category it creates a doubling of the sacred space, adjoining two instances of the same practices (continued by tradition) yet pertaining to different temporal phases and to distinct sets of value hierarchies. The three response typologies are photographically documented and mapped, the third type also being given a semi-exhaustive classifying.[1]

This example illustrate a supra-hybridisation process generated by the incompatibility between two orderings (the organic one and the official, heritage one), expressed in a tangible form. The functioning as a heterotopic space, mainly supported by the sacred coding of the space, is strengthened by the heritage coding. The closing of the chapter also discusses the impact of this physical and symbolic doubling on the heritage churches' state of preservation.

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[1] The correspondent process this type of response has been observed as an active one, currently ongoing.

11.

The second case study of this research submits to a heterotopic functioning analysis a minor built category, usually associated with the *everyday*: the vernacular residential built fabric. Recalling the previously proposed structuring, this category does not have an *ab initio* strong symbolic coding neither an initial deliberate alterity; although is utterly represents the *normality*, the everyday and the dominant, this fabric typology can acquire in time an *alterity coding*. Two such processes are introduced through either the traditional practices – the space organically becomes other, through its own natural evolution – or through the externally imposed practices, in an artificial manner (such as the introduction of the heritage status). The heterotopic organic functioning can be considered a temporary one, a stage in the chronological itinerary if a space – this also being the case of the vernacular architecture. The heritage status – an intrinsic heterotopian ordering as it was previously shown – can be simultaneously considered a normalising tool and acknowledging as well as an alterity-endowment tool, or a method to perpetuate the heterotopic functioning of the space.

The relation between *normalisation* and *alterity-creation* introduced by the heritage status is further discussed, it being responsible for creating an *enclave of permanent alterity* (the protectionist intention) within the dominant ordering thus allowing the heritage object to simultaneously be perceived as *other* (physically, temporally, functioning wise etc.) as well as included (assumed by the official ordering). The heterotopic coordinates activated by the introduction of the heritage status are briefly discussed: the universal character, the illusory and compensating character, the plural nature, its mirror role, the utopian coding etc. Of these, the enclave capacity, or crystallisation as a temporal fragment (or sequence) is considered to be fundamental, a result of the preservationist will to abolish the destructive passing of time. Thus, through the introduction of the protected status and its norming, the organic or incidental alterity (the heterotopic potential) of the built objects is consolidated, highlighted and replenished.

The following subchapter (11.2) discusses the process of alterity accumulation of the *vernacular*, observing its evolution from a heritage perspective. Through the evolution of cultural paradigms, the initially ignored category of the vernacular becomes an acknowledged and a highly valued heritage one. Through this recognition, the vernacular and several similar categories come to be considered as valuable as the *historical monument* (in its initial definition), thus becoming less contrasting, contradictory or incompatible with it – within preservation policies and especially in the eyes of the beholder. One of the markers of this evolution process – here discussed for the specific case of the vernacular but also valid in the more general case of heritage object – is the outstanding universal value (OUV); this is simultaneously a differentiating mechanism, a signalling of the unique and exceptional character (alterity), and the symbol of assimilation within the official orderings hierarchies and of unity.

The ensuing segment discusses the vernacular object as *a minor built heritage*, concept understood as a common built fabric, the everyday generally less remarkable and even serial fabric, the more modest homologue of the major heritage and generally corresponding to the built context of the monument. According to this definition, the *minor heritage* opposes the intentional monument (Reigl).[1] The acknowledgement process of the vernacular as a "real" heritage is also discussed through the official documents – the heritage charters.

Based on these arguments, the impact of the heritage selection process is further analysed for the case of the vernacular built object. This process entails the discernment of valuable and non-valuable built objects, of the sanctioned and the refused one, of the preserved one and the one surrendered to its organic and often destructive evolution. Although this uninterrupted evolution isn't necessarily and exclusively distinct for the vernacular object, it does produce in its case an interesting hybrid, identified in this research

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[1] Riegl, Alois, The modern cult of monuments: its character and origin, 1903.

as the post-vernacular object. This terminology is used in order to illustrate both its appurtenance to the "classical" vernacular, as its enduring evolution phase, and also in order to suggest their continuity.

A first argument for the values of this category derives from the widely acknowledged definition of the vernacular architecture: "a continuous process that includes necessary changes and a continuous adaptation as a response to the social and environmental constrains".[2] The heritage selection process thus creates two categories, the preserved vernacular and the vernacular that is allowed to continue its evolution. The post-vernacular thus crystallises as a result of an organic transitioning process from a common unexceptional vernacular (too ordinary to be graded at first) to a new instance, gradually adapted to altered practices and contexts.

At first, the alterity of the post-vernacular object solidifies in connection to its source: through its evolution and gradual alterations it inevitably becomes *other* in comparison to its source, the preserved vernacular; in the second phase, the maintained vernacular features become the distinctive and differentiating criteria when considered within its contemporary context.

The 11.3 subchapter addresses the heterotopic character of the post-vernacular built object. The research proposes its reading as a signal of a potential heritage, by virtue of its inherited vernacular character and also of its documentary nature, since the post-vernacular has imprinted its organic evolution within its material form uninhibited by the protectionist conditionings like its graded counterpart, the vernacular. The heterotopic character manifests within the relations of the post-vernacular object with its contemporary (Romanian) context, defined by a rapid transformation process. Thus read, the post-vernacular can be identified not only as a built (architectural) object but also as a fabric, or the sum of the components that also define the vernacular way of inhabiting a space: the street network, the plotting, plot orientation and internal plot ordering etc. The inherited vernacular character of the post-vernacular has been identified within the built fabric's structure based on the typo-morphological analysis developed by arch. Matei A.[3] using this study as a base, the post-vernacular has been identified in the form of enclaves.

The 11.4 subchapter proposes the identification and interpretation of such post-vernacular enclaves within the delineated territory, focusing on two nuclei – Cluj-Napoca and Alba Iulia. Because the heterotopic character and the alterity of this post-vernacular fabric manifests most perceptible when compared to its context, the analysis has observed the main vectors that operate onto it – the urban pressure. Unprotected, the organic heterotopic functioning of these enclaves can only be considered as a temporary one: they are gradually altered and assimilated within their new built context, increasingly urbanised and less differentiated from the city.

This case study nominates for analysis six periurban settlements, located within an orbicular area of the city – within a radius between 11 and 20 km. For these five sub-case study – Aiton, Câmpenești, Dezmir, Tăuți, Someşul Rece – the percentage, the structure and the nature of the remaining post-vernacular fabric showcase the different responses to urban pressure and to the external influences. The 6th case-study, Lancrăm settlement (Alba county), analysed as a comparison; this settlement is located between two polarising nuclei of different scales, Alba-Iulia and Sebeş, and illustrates different urban and architectural morphologies and typologies. The analysed settlements act as satellites, dormitory-towns or secondary/seasonal residency-towns. In the case of Lancrăm, the same satellite function has been identified, although its predominantly residential typology is actually of a permanent-residency type. For each case study, the response observed is a mix of tendencies, rarely a single one, varying from reutilisation as maintained to minimal adjustment interventions, demolition and replacement with a modern/contemporary counterpart, or rarely to reinterpretation of the local traditional profile (architectural typologies, plotting scheme, constructive methods and materials etc.). In continuation the chapter offers a

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[2] Charter on the Built Vernacular Heritage (1999) ratified by the ICOMOS 12th General Assembly, in Mexico, October 1999, 1.

[3] Matei, Adriana, prof., dr., arch., coordinator and coauthor: Todoran, Smaranda, assist. PhD. stud. arch., collaborator: Spanu C., prep., PhD stud. Arch., Transmittable architectural values in the Historic Maramureş, vol.1 and 2, U.T. Press, Cluj-Napoca, 2009.

sketch of a *general profile of the post-vernacular fabric*, with its main identifiers; there are also discussed its main distinctive attributes that give its appeal within a full-fledged expansion process of the city and the agglutination of the peripheral and the periurban areas.

The macro-processes and the phases that have defined and shaped the built context are identified and chronologically outlined, as well as the different response-evolutions to urban pressure and the tendencies that can be observed for each sub-case study. Following their analysis, it has been observed that the post-vernacular is preserved most often as isolated units, integrally maintained households of as dismembered household units (partially updated). The relative isolation has contributed to an enclave like functioning of the post-vernacular fabric, offering various instances on the whole spectrum between the positive extreme (conservation, or partial conservation), and maintaining still functional units, only partially altered, and the negative extreme: degradation through abandonment and lack of maintenance, or through radical adjustments to the contemporary needs, demolitions and massive replacements.

The main identified evolution tendencies are also discussed – as the fabric's types of responses to the urban pressure and the urban colonising (Alopi). The 11.5 subchapter succinctly analyses the local traits of the *vernacular* fabric, showcasing the ones that have been preserved in a more or less altered manner in the instance of the post-vernacular. These features have been identified as the ones that grant the alterity to the post-vernacular object within its urbanised context.

The final sub-chapter (11.6) maps the conclusions of the analysis. The unprotected *vernacular* fabric has gradually disappeared, through degradation, demolitions and replacements, or through gradual transformations, transitioning into the next evolutionary phase: the post-vernacular. The post-vernacular fabric reflects this exact continuous adaptation process foreseen by the Vernacular Architecture Charter; yet it doesn't fit anymore the classical vernacular profile and thus its preservation/grading is refused. The alterity of this hybrid fabric has been identified – in relation to its anterior instance and its contemporary context – through the proposed analysis scheme: the heterotopic principles and the compared typo-morphological analysis.

In this final section are discussed the coordinates that make up the heterotopic profile of the post-vernacular, and the annex contains the analysis for each settlement – showcasing their urban pressure responses and the evaluation of the state of conservation of the post-vernacular fabric. The heterotopic character and functioning of these enclaves signals the presence of a potential heritage, and also of an active unfolding of a normalisation process – under the mark of a *destruction narrative* (Arrhenius) – the research finally recommending several types of protective interventions.

12.

The third case study brings into discussion a special built heritage category: the balnea or spa architecture. This shares the same crystallisation and meaning accumulation process as the other heritage categories; generally, the presence of a resource is the in the first place the focus of attention, generating exploitation processes which in their turn generate exploitation structures – built elements or ensembles designed for resource processing and for harbouring the annex functions that develop over time. Because of the meaning investment process these structures accumulate value – historic, documentary, representative, aesthetic values etc. – most of these structures gradually becoming part of the acknowledged heritage.

Illustrating a particular relationship between the natural environment (the resource) and the anthropic built element (the exploitation structures) the spa architectural ensembles generated by a mineral and balneal resource make up a specific category: the strictly utilitarian dimension (treatment) is doubled by cultural, leisure and various services functions, by an economic and productive function, as well as by a religious function – also one of the first – assembling a functional mix that, although dependant on the resource, has a dynamic evolution and acquires multiple meanings that fluctuate in time. The 12.1.1 subchapter presents the identification of the basic heterotopic character based on traits common to the entire functional category (the spa function). This profile is interpreted as a coding that is undividable from the function that accompanies it along its entire chronological evolution, emerging within all of its instances. The balneal space is similar to some extent to the sacred space, with which it shares the very fundamental schema of its first manifestation, the "curative" temple, or the asclepion, and implicitly its heterotopic features: its physical and mental separation as a consecrated space, the enclave character; the spatial hierarchies and the access rituals, the obligatory paths of the individual acceding from the exterior; the state of crisis of the seeking individual,[1] the role fulfilled by the space – harbouring the individual until the resolving of his state of crisis. Next, the heterotopic coordinates are discussed and argued more amply, and the blueprint of the asclepion analysed as a basic schema of the function. In this phase, the experience attached to the space is a crisis one, of necessity, illness and suffering, and the main endeavour is pleasing the gods and thus restoring normalcy. In the following phases of the function, the curative space will also be associated with pleasure and well-being – socialising, social status and economic power – and the main endeavour will become a socio-cultural one, pushing the curative function in the background.

The next subchapter (12.2) discusses the chronological evolution of the balneal space – with its main spatial typologies – nevertheless observing the *space-practices-context* relationship and its role alternation within society. The heterotopic coordinates of the balneal space are conserved and visible in every instance, yet every time one of these coordinates migrates to the forefront over the others. As an example, if the asclepion is easily identifiable with the crisis heterotopia, the Roman thermae offer themselves as a heterotopia of compensation of illusion. The 12.2.1 subchapter proposes the analysis of the Roman instance of the balneal as an initial stage; the 12.2.2 discusses the "medium stages" (the byzantine stage, a generally observed medieval stage and a renaissance one) when the balneal undergoes a process of negotiation of its role, the emphasizing of its enclave character and even more important, the massive dilution of its sacred reading. Thus the balneal space goes through a series of instances yet all retaining a common denominator – the connection to and their role within their context: a refuge, detachment and even isolation, evading the mundane, and in a reversed reading, as an alterity enclave whose existence and functioning influences (even determines) the normalcy (the fundamental role of the curative function).

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[1] The first heterotopic principle defines the heterotopias of crisis as "privileged, or sacred, or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis […]", Foucault, M., Of Other Spaces, pg. 18, in Dehaene, De Cauter, *Heterotopia and the City. Public space in a Post-civil Society*, Routledge, 2008, 12-29.

The 12.2.3 subchapter discusses the balneal function in its pinnacle. The main reading of these spaces becomes the heterotopia of compensation, since they fulfil the role of refuge from the industrialised city. The idea of leisure as escape from, and interruption of, the production activities (of the everyday) reiterates previous historical models, and the concern for the mental as well as the physical health becomes a pretense for leisure, socializing and the care for the body. The leisure function gradually becomes the dominant one, following *de rigueur* the treatment and generating a multiplication of secondary facilities.

Although sharing a common and comparable evolution, as well as a basic heterotopic profile, each case requires a separate assessment. The 12.3 subchapter introduces one such case, perhaps the most complex expression among those comprised within the area of study: the Băile Herculane balneal and climacteric spa-resort. The main argument for the selection as a case study is the very record of the balneal resource exploitation that has went through all the phases aforementioned, accumulating in the process multiple layers of meaning, imprinted in its urban anatomy and its built form. Thus, the morphological conditionings of the terrain, the balneal resource and the anthropic input have converged, shaping an enclave-like space, strongly delineated, with a specific dominant alternative ordering, with a access controlling mechanism, an alternative temporal flux as well as a refuge and mirror role. These coordinates are succinctly discussed, in the introduction of the actual analysis of case study, which starts with an overview of the balneal resource (12.4) and its context. It has been established that the presence of the balneal resource has generated a considerable built fabric, especially valuable and with a particular and multi-layered profile (three distinct phases of its evolution); despite the relative seclusion of the resort, its built heritage brings it in direct competition with the county capital itself.

The 12.5 subchapter observes the process through which the balneal resource generates exploitation and then connected structures, in various historic phases, each imprinting within the built form the codings of its own spatial-temporal context. Particularly for Băile Herculane resort this stratification takes on an unusual structure with three distinct and only partially overlapping nuclei. The crystallisation of a residential stock and of an exploitation-related built stock, as well as their consecutive stratification has led to the developing of a hybrid ensemble with a major cultural charge.

This stratification expressed in the built form is observed along the main evolution phases of the resort as well as in the European context. Next, a heterotopian reading of the three identified nuclei is proposed as distinct instances of the same balneal function. Băile Herculane resort thus appears as a place of many places – multiple and incompatible *emplacements* simultaneously contained within a single space. The juxtaposition of the three nuclei is a partial one, just enough to maintain – from the practices' point of view – the fluid functioning of the resort. This partial juxtaposition assembles a different unity of the resort, without fragmenting nor entirely combining the different and conflicting instances. The three nuclei simultaneously illustrate, within the same space of the resort, three chronologically different instances of three understandings of the balneal. One of the main heterotopic coordinates is also discussed: the enclave character – expressed within the resorts' built form, through the schema proposed by Jamot – the German type and the French type. The final and major phase of the resort can be identified within the last unitary nucleus – the modern resort; the new typologies introduced and the major interventions are discussed from an architectural and urban point of view – all reflecting the modern understanding of the balneal function. In the conclusion of the subchapter the heterotopic coordinates and functioning of the Băile Herculane resort are analysed, based on the multi-nucleic structure.

The 12.6 subchapter discusses the impact of the heritage status, detecting an accentuation of the heterotopic character and functioning. However, the heritage norming aren't complied with ultimately leading to an exacerbation of the enclave character in a negative manner: although commonly associated with the harbouring of crisis as previously discussed, this balneal space becomes a crisis space in itself, whose defining practices gradually dilute and whose material expression is marked by the narrative of destruction (Arrhenius). Yet, this narrative refocuses the attention on its vulnerability and its value, drawing from the very past/present rift – especially the case of the two acknowledged historical nuclei, the Hercules square and the Casino area. The contemporary attitude and the following interventions within the modern nucleus

will determine the preservation of the loss of this particular, even unique, multi-nucleic structure of the resort. The final annex offers the more detailed analysis of the two historical and largely graded nuclei aiming to identify the specific imprint of balneal practices within the built form, as well as an image documentation of the three identifies nuclei.

13.

The fourth and final case study of the present research proposes the application of the heterotopic analysis to another dimensional scale – of the urban ensemble. The Andrei Mureşanu district has in common with the previous studies a series of characteristics such as the function, the presence of potential heritage values in the absence of a protective official grading, and the enclave character. The strictly residential function would locate the ensemble in the same category with the post-vernacular fabric (chap.12), suggesting the presence of an acquired alterity; despite this the historic context explains the symbolic coding and the ideal imprinted within the architectural expression of the district, placing it in the exact opposite position, that of a deliberate alterity – yet without the appeal to the usual techniques, such as monumentality, uniqueness, signalling and marking of delineations etc. However, the alterity of the ensemble reveals itself to the onlooker before any urban or architectural analysis; the enclave character, associated to the initial symbolic coding, is preserved almost entirely until the contemporary phase, yet assuming a different symbolic coding that replaces the initial one. This superimposition and recoding process can be considered to be a common one, yet in the district's case, the secondary coding is grafted onto an extremely singular built fabric, whose architectural expression is the beholder and the preserver of the initial signification. The initial project imprints within the architectural and urban expression the mirror role as well as a utopian coding – the architectural expression being meant to illustrate an ideal of the time.

Following the preamble, the next subchapter (13.2) identifies this initial coding of the ensemble through an analysis of the historical context. The exposition succinctly observes the inflexion points of the historic timeline – the shaping of the *nation* concept, the unification and independence of the Romanian principalities, the crystallisation of several parallel narratives, the decentralization of the Habsburg power and the dualist regime and, crucial for the presented case study, the relation between the two focal points, the Transylvanian one and that of the Romanian kingdom. The concept of nation, concisely discussed, furnishes the utopian projection and nourishes the coagulation of an idealised profile, reassembled from selected traditional features, yet imagined through the modern lenses. The architecture is one of the main mediums through which this ideal is expressed.

The following subchapter (13.3) observes the Romanian space the process common to most nations in the 19th century – the forming of national architectural styles. The same sequence of phases is occurs in the Romanian space: the gradual abandonment of the exogenous expressions and the subsequent crystallisation of an endemic, deliberate and idealised expression, based on the inherited heritage; the national identity receives a built expression – the Neo-Romanian style. The social and political conjuncture and the cultural interpositions in the Romanian Kingdom make up the context that allowed the affirmation and the manifesting of the style; in terms of the other regions, especially Transylvania, the process has a different trajectory.

Based on the three evolution stages of the national movements (Hobsbawm) – cultural creation (ideal), conceptual transformation (political coding) and nationalistic programme (when it becomes an official ordering) – the chapter discusses the progression of the national Romanian style. This process illustrates in fact the normalisation process, the translation from unofficial, unrecognised and minor, towards the official dominant ordering – also implying a gradual process of diverging or hijacking through assimilation, or a transformation of the initial (deliberate) alterity. In the case of the national style, the initial model (Mincu), gradually transforms as it permeates within the official ordering, finally becoming a standardised architectural language that reprocesses a set of fixed images without an authentic creative input. The conflict between the national style, in its final phase, and the newly emerging modernist style.

In the Transylvanian space the manifestation of the nationalistic tendencies of the time within the architectural expression takes on a different shape. Part of the Austria Empire, this region is moulded much more intensely by exogenous influences and perhaps, in this respect, it is also more synchronized with the

evolutions of the European space. The expressions that dominate the architecture of the period in the Transylvanian space are also briefly addressed.

The Neo-Romanian style enters rather late in the Transylvania region, following the first worldwide conflict. Because of this gap, the national style will be assumed and utilised within the region simultaneously with the flourishing of the modernist style – the central-European influence – as well as with the eclectic and classicist styles – Viennese reminiscences – and with the Hungarian *secceszion*.

The timeframe of expression of the national style in Transylvania is a rather narrow one (1918-40), with an almost exclusive focusing on two architectural programmes – the residential and the religious buildings. For the Transylvanian space, the evolution process after Hobsbawm's model, is somewhat reversed; onto a background strongly marked by national consciousness, with an existing strong desire for affirmation yet without an own identitary material-architectural manifestation, the style created in the country's capital is assumed in its entirety, with both architectural expression and political programme, thus exacerbating the nationalistic significance of the style.

Subsequent to this outlining of the historical context and of the main evolution directions of the architectural expression, the 13.4 subchapter discusses the particular case of the Andrei Mureşanu district. The expanding evolution of the Cluj-Napoca city in the aftermath of the First World War the is observed, as well as the implementing of new urban regulations such as the increasing of the urban density, creation of new paths, the emphasizing of functional zoning etc.

On one hand, the project of the Mureşanu district can indeed be included in the period's general development policies that also implied the expansion of the urban fabric and especially encouraged the growth of the residential stock. On the other hand, two such major residential projects – the Mureşanu and Grigorescu districts – showcase an obvious programme: they must represent the essence of the Romanian spirit, in contrast to the exogenous influence existing built stock, in continuation of which they are both located – and thus deliberately displaying the national collective identity.

Next, the specific features of the ensemble are discussed – in regard to the plotting, the volumetric typologies as well as the modernist hybridisation process endured by the neo-Romanian architectural expression. If the urban structure of the project (involving the plotting scheme, location, construction regulations etc.) is part of an official programme, the architectural furnishing of the district has a private intent; the areas prescribed for the new districts are mapped and obtained by the local administration through compensations, purchase or exchange and are generally destined for appropriating the representatives of the academic and administrative field. The latter category, especially as representatives of the first Romanian University of Transylvania and most of whom arriving from the old Romanian kingdom, propel the fashion of the neo-Romanian villa (a favourite especially in the capital), which thus became an expression of solidarity and of a shared identity.

In the closing of the subchapter are observed the main evolution directions in the contemporary phase, transitioning to the next section (13.5) which discusses the acknowledged heritage value of the Romanian style, yet not assumed in the case of the Mureşanu district. The district itself doesn't have any specific heritage protective regimen. Despite this, there are a series of regulations to be noted: the new regulations introduced by the city's new General Urban Project (2013) admit an *ambient value* of the district, although they do not specifically propose for grading individual objects or the entire ensemble (at least as an architectural heritage reserve). Its vulnerabilities are discussed next. The proposed solution is either the official heritage grading either a stimulation of the urban community, especially the directly involved users and the general public's awareness, with the purpose of generating consciousness in regards to its value. In the Mureşanu districts' case, the alienation towards the meanings imprinted in the physical form seems to dominate the general perception of this still visible enclave; the meaning conveyed by the districts built fabric is no longer transmitted nor received. Although the symbolic function is highly diluted, the physical function – as a residential district – is conserved, showcasing several signification layers. Despite this, the district still maintains its enclave character, supporting its reading through the heterotopic lenses.

The 13.6 subchapter proposes the analysis of the heterotopic character of the district. The utopian coding (materialisation of an ideal) is specifically discussed, as well as the enclave character and its relation with its creation endeavour – the programmatic intention can be encountered both in the neo-Romanian style itself (as deliberately created alterity within a context that lacked such an identitary expression) and in its use in the Transylvanian district's case. Another reading of the utopian coding is offered through the (modernist) idea of the garden city. The French philosopher's heterotopic multi-principia structure and the proposed heterotopic profile proposed through this research provide for the identification and analysis of the main heterotopic features of the Mureșanu district. From a heterotopic functioning point of view the research argues the potential impact of a heritage grading of the district.

14.

The closing chapter sums up several of the aims and outcomes of the present research. While this final chapter does not resume the findings of the entire research, it underlines several general conclusions, pinpointing to the next potential phases of this demarche.

The applicability of this proposed heterotopic profile has been demonstrated especially for the two main fields of study concerned – geographical regional studies and architecture – both having to operate with this very fragile element, the built heritage. Finally, the present research – although still needing further improvements – proposes this *analysis utensil* in order to facilitate the operation with this vulnerable and extremely diversified element.