

KAUNAS UNIVERSITY OF TECHNOLOGY

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**NARRATIVITY OF URBAN HERITAGE**

Summary of Doctoral Dissertation  
Humanities, History and Theory of Arts (03H)

2017, Kaunas

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<sup>8</sup> *You shall not make for yourself a carved image, or any likeness of anything that is in heaven above, or that is on the earth beneath, or that is in the water under the earth.* <sup>9</sup> *You shall not bow down to them or serve them; for I the LORD your God am a jealous God, visiting the iniquity of the fathers on the children to the third and fourth generation of those who hate me,* <sup>10</sup> *but showing steadfast love to thousands of those who love me and keep my commandments.*

Deuteronomy (5:8–5:10; English Standard Version)

*There is this first benefit from myths, that we have to search and do not have our minds idle. [...] Now these things never happened, but always are.*  
Sallustius

*As the spirit is a delicate vibration of the matter, so the matter is a numb condition of the spirit.*  
Vyūnas

## **INTRODUCTION**

### **Object and novelty of the research**

The need for this dissertation stems from some hidden peculiarities of the discourse we *do* have as heritage. On the one hand, the field of cultural heritage as well as other disciplines related with heritage is really plentiful. Tourism industry, place branding and community-based arts are key fields where heritage is the active contributor. Recently, there have been plenty of researches and inquiries discussing heritage as an active economic catalyst (The Paris Declaration on Heritage as a Driver of Development, 2012). However, even if we perceive heritage as a widespread phenomenon which blends into many of other fields, we claim that heritage as holistic presence or as – in a narrower sense – a practice of conservation is excluded from its former position to decide the shifts and turns of entire paradigms. Thus we claim that heritage is now divided into two dialectic parts: the authorized practice of conservation (which includes specific knowledge, both theoretical and practical in the heritage discourse) and the broader framework of heritage as a holistic presence that constantly appears in every possible action that is performed in the society. The urban architectural heritage here plays a major role for it is able to reveal the true sense and the spirit of the place. Nowadays, cultural heritage is being operated as simple authorized practice; Bandarin and van Oers state (2012:188) that the policy makers and city authorities still perceive historic urban landscape as a separate district that looks extracted from the holistic city life and development.

Thus heritage theorists and thinkers have been arguing with the objective to reveal what actually is the concept of authenticity in terms of urban architectural heritage – but this becomes difficult to answer if heritage is excluded from the holistic planning and management context. That is why we maintain our focus on ‘authenticity’ that is mostly described by a subjective decision which, of course, is implied by the relativistic postmodern world. For example, Labadi (2010:66–84) introduces a new definition of ‘post-authenticity’. This term is discussed in the light of the *simulacra* concept claiming that our World somehow is impossible to be authentic in terms heritage management. However, authenticity then (like in many other authors’ works) is applied onto the frameworks of interpretations or experience. However, the other issue of ‘authenticity’ and value, of course, lies in the practice of heritage management. Our research claims that the inscription of an entity into the UNESCO World Heritage List is not an action of recognition but rather it is just another way to unify different places and objects with totally different cultural backgrounds and mythical structures into one single system of heritage perception, management, and, most importantly, use of this heritage for the future.

Another issue is that in the 21<sup>st</sup> century many scholars, authorities and other protagonists champion the concept “from monument to the people.” Our research will also challenge this doctrine by explaining that mostly heritage is closer to the society (if we compare the recent situation with that of the 19<sup>th</sup> century) to the same extent as each and every commodity is now closer to us. Another aspect of this issue stands for the power to decide. By analyzing some notorious examples – such as the most recent excavations of Catalhoyuk archeological site, we argue that even if the society or people are declared to be at the very center of heritage, we still notice that the opinion about heritage judgement in terms of its value and management is imposed by authorities and professionals onto the so-called society/community/people. Thus not just heritage but also the very core perception of its meaning becomes uniform as well.

In terms of the urban context, these issues produce even more contradiction because the values of heritage and the very perception of heritage presence are also to be uniform and, therefore, the action of making a city to be itself is to unify it with other cities of the World. Thus the final thesis of this PhD paper is intended to suggest an alternative framework for heritage perception and reception. The framework is based on a narrative theory whose application to heritage studies is fragmented in both contexts – that of the Western World and the context of Lithuania as well. The use of the theoretical framework of the narrative will allow us to look at the urban architectural heritage phenomenon outside of the inner discourse, to evaluate the idea of heritage and its directions in a different light. In Lithuania, there are plenty of works dedicated to various heritage objects or periods; also, there are writings discussing the ‘authenticity’, ‘value’, heritage tourism or conservation practices. However, there are here very

few examples of scholarly studies delving deeper into the fundamental understanding what is heritage in general and what it stands for.

Thus the research object is defined as a narrative-based perception and reception of urban architectural heritage. It is worth noting that more or less comprehensive explorations relating heritage to the narrativist approach are really scarce. Thus many hypotheses, statements or principal attitudes are supposed to be guidelines rather than strict methodological impositions. The guidelines thus are to offer new perspectives of the approach towards heritage in terms of pure actions of perception and reception.

### **Theoretical approach**

The main concept of the research is based on the semi-metaphysical idea of two existing realities in terms of the humanity's perception of the structure of the World. The first of these realms would be the mythical reality<sup>1</sup>, and the other is our discursive World. The narrative is a dynamic quality which is moving between the two above listed qualities. The theoretical framework for the mythical reality is getting to be based on the most fundamental network society definition of social sciences. At the end of the 20<sup>th</sup> century and at the beginning of the 21<sup>st</sup> century, such scholars as Manuel Castells, Bruno Latour or Manuel Lima started to champion a networkist pattern to describe the social nature of human and people's processes among themselves. Although there are many branches of the network society perception, and many evaluations or criticisms of those branches are also available, almost everyone who argues for/against networkism (either approves or strives to deny it) is discussing the process of horizontal integration, thus economic integration. Hence we can note that at its very theoretic substance the networkism and all kinds of integration playing the key role for networks in order to maintain them seek nothing more but to unify all the existing processes of human activity.

Apart from this insight, we have also noticed that the authorized action of heritage was also about uniforming cultural properties in different parts of the World in terms of their perception and management. However, *uniforming* and *unifying* are given different definitions. In the context of our research, *to unify* means to achieve the deepest possible degree of integration which means that many different things, after the action of integration, become one thing altogether. Meanwhile, *to uniform* means nothing more than to make, say, 5 different things to appear as 5 similar things. The former statement stands for the mythical unification of the spacetime continuum, whereas the latter describes a feature of our global World. Networkism, however, is a paradoxical structure.

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<sup>1</sup>Myth and mythical reality is not considered or understood as it is perceived in Barthes' 'mythologies' where myth is being diminished to the grade of a marketing campaign.

On the one hand, it is at the very nearest position to the myth but simultaneously it is also the furthestmost from it. The first quality is explicit. The world is united by a global network where a change of the status quo in Asia will transform the entire network and collaterally change the situation in Europe or in the USA. Hence it operates as described in the *global-local continuum* theories and approaches. *Being the furthestmost* is described by two features. First of all, the global network is dynamic; this means that it is made of dynamic qualities and attributes, and there is no stable matter while the mythical world is stable without any movement, time or space. Secondly, in the myth, the matter is one and indivisible whereas network (which seeks for unity) as a result delivers a structural fundamentalist society. This phenomenon is to be explained in the first part, in the first and second chapters.

The idea of a myth, of a hidden structure that determines the processes in our material World to be self-integral and to feather temporal unity, was raised by ancient thinkers in Mesopotamian Babylon, and it was introduced in the classical philosophy by Plato. The idea of time and space unity and self-integrity was communicated by Kakuzo Okakura (1906), a notable Japanese thinker who wrote the famous work *The Book of Tea*. By going through the tea preparation and drinking ceremony, he explains how it is possible to feel the whole existence of our World (the past, the present and the future) during just one twinkle. The feeling of eternity, according to the author, is so full, truthful and clear that the eternity compresses into a single moment. Later on, Martin Heidegger developed this concept into the *da sein* concept which was more rational and clothed into the language of objective thinking which was more appropriate to the western society.

Recently, myth as a separated or unexperienced entity has been resting on many scientific subjects, such as *hermeneutics* and *diachronic reasoning* in philosophy, Gustav Jung's branch of psychoanalysis and the research of subconsciousness or even math. For instance, a research group of the University of Alicante in Spain, by using insights of Friedrich Weireib or Claude Lévi-Strauss sought to introduce a mathematical algorithm in order to assess reasons for the unexplained behaviour of both the individual and the society (Nescolarde-Selva *et al.* 2015:76–97). Certainly, the myth in the recent inquiry has been set up as an ideological superstructure, for instance, by maintaining such qualities as faith, faith in misleading stereotypes, and structure of making and introducing misleading stereotypes into the everyday life of humans.

Thus the myth is a broad quality that is hidden (Vyčinas, 2009) but, simultaneously, it determines the reality. The mythical dimension in the scientific literature is attributed to the collective memory or the *genius loci* (as objective tacit qualities), collective subconsciousness or the imposed methodological framework. Our research adds some more structure into the explanation of time perception at the point where the myth meets the narrative in



the shape of the urban architectural heritage. Hence the myth is a self-constructed reality which stems from the perpetual and mutual relation between the human being and the society. Although it is unseen, it still creates discourses and cultural eras.

The purpose of the inquiry of relation between the myth and the reality/material world is drawn from one remark which was made previously. Nowadays, the network society is very close to the structure from which the mythical realm is also arguably so far away. Hence we are close to the mythical structure, and we arguably will be able to perceive and sense the mythical realm that this sense could lead us to a utopic world of *summum bonum*<sup>2</sup>.

The urban architectural heritage, in the context of our doctoral thesis, is discussed as a key tool for enlivening the narrative between the myth world and the reality or our discursive World. The urban architectural heritage is a pervasive entity which also features the ability to break the barrier between time and space; also, it distinguishes itself from other heritage branches because of being self-constructed and utilitarian, which means that strict heritage regulations are outside of the essential heritage phenomenon which, in our thesis, is meant to be a natural process the way it was at work before the 19<sup>th</sup> century when heritage became an authorized conservationist practice.

Hence narrative is natural. In this thesis, it is treated as a constant and perpetual interaction form between the content and form that is free of temporal and space rules (Misztral 2014, 2010; Ricoeur 1983, 1984, 1985; Kosseleck 2004 [1979], Lévi-Strauss 2001 [1978]). Unlike the myth, this is a stable absolute structure, while the narrative is dynamic. In other words, the narrative lies between the myth and the material world by moving between them. Thus the narrative is neither a story nor a form, nor is it matter. By evaluating the urban-architectural heritage via the narrativist approach, we concentrate onto the dynamics of intangible values that come from the mythical realm and on the way they do impose formal or material differences in the abstract cityscape. Some further reasoning is thus based on the pure theoretic framework, so it is derived from practical examples since the narrative is natural presence.

### **The aim, objectives and thesis statements**

**The aim** of the thesis is to examine the processuality of the urban architectural heritage throughout the theoretic approach of the narrative and to suggest an alternative perception of the cultural heritage to the prevailing discourse. The aim is supplemented with a few recommendations for practical planning – yet the perception and reception is the key target. However, the narrative as such could only be noticed just in practice in terms of urban architectural objects. By

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<sup>2</sup>Such utopic world is impossible just because it requires a complete change of the human mind simultaneously resting a lot on the general tradition of culture.

jumping a little bit forward, we can claim that narrativity in heritage is revealed not in the field of cultural heritage but it rather hides within various interdisciplinary contexts.

Thus the **objectives** of the thesis are as follows:

1. To examine the general prevailing heritage discourse in the light of the theory of narrative;
2. To examine the discrete prevailing discourse of the heritage in the light of the theory of narrative;
3. To reveal an issue between the ‘authenticity’ and actual possibility of the authentic presence by examining erasure and creation of the urban architectural heritage;
4. To examine the heritage as a metaphor of creative work;
5. To suggest a distinct perception of heritage understanding in terms of the mythical temporal structure.

By trying to achieve these objectives, seven thesis statements were formulated in the following order: 1) decision making, heritage management and the perception of both the property and the heritage phenomenon derives from the general theory of perceiving heritage, and this theory is imposed onto the natural act of heritage. The imposition substracts the narrative-based action of the heritage phenomenon in urban landscapes; thus the phenomenon of heritage is no more operating in an isometric way, the way it was before the act of imposition; 2) The prevailing concept ‘from monuments to people’ functions as an ‘imaginary institution of society’; 3) In favor of tourism development, real estate markets or image boosting, the discrete discourse of heritage offers a simplified way of perceiving the property and the heritage. The property is meant to be a single dot in the spatio-temporal continuum, thus the meaning of the property is mostly diminished to the role of a visual communicator of the past; 4) Hence the rejection of visuality and matter in the perception of urban architectural heritage object is the key element in our trial to understand heritage as a narrative, as the entity between the myth and the material world; 5) It is impossible for a property to be ‘authentic’ in a manner that is championed now by heritage professionals and authorities. Every single structure added to the ‘primal’ structure divides ‘authenticity’ into parts. Thus the authenticity in narrative reasoning is constantly pervading the substance<sup>3</sup>; 6) The tremendous assumption for narrativity in heritage planning and the sustainable pervasiveness of authenticity is decided by the key ‘marginal’ aspect that determines the possibility of creativity. Creativity is divided into two dialectical parts: intentional creativity and intuitive creativity; 7) The property of urban architectural heritage and the very phenomenon of cultural heritage neither feature material values nor do they possess any given

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<sup>3</sup>The concept of the pervasiveness of authenticity is one of the key results of the thesis.

relativist values. They are physical expressions of perpetual interrelation between the myth and the objective reality assisting us to transcribe the very essence of a particular place. In terms of the spatio-temporal concept, each property has features of every other property even if these are physically different. The future in terms of the heritage narrative is determined by emphasizing the marginal aspect that once disproved the prevailing discourse of the past.

The method of the theoretical research for our doctoral thesis is based on hermeneutic and diachronic reasoning in order to display the cause and effect of the origin of cultural properties, to show how it is possible to expose the potential of the creativity feature of each cultural property. The principal position is based on the stance that the natural self-construction of the heritage narrative is capable of ensuring the sustainable future for places, cities or regions. Hence the heritage discourse or the authorized heritage activity seeks to freeze buildings or other properties in time. The need for analyzing and re-applying the narrative upon the heritage perception stems from the global society's issue that nowadays, in the 21<sup>st</sup> century, the pace of change is prominently rapid; therefore, the organic nature of the narrative in heritage cannot remain self-sufficient.

### **Definitions**

Due to the peculiarity of the research, some definitions that might be ordinary in the field of heritage in this thesis are rethought of – thus their meanings may differ from their common use in the scholarly literature representing the cultural heritage field. First of all, there are three terms of authenticity in the main text. The first is **'authenticity'** which is written in quotation marks. This definition describes the overestimation of material and formal substance to the urban architectural heritage property and is also intended to define the perception that matter comes first in terms of the urban architectural heritage. Thus **'authenticity'** maintains the heritage that features visual communication, utility for tourism and image creation, but the main perception cannot reach outside of the prevailing discourse or *Zeitgeist*. The second term is **authenticity** (without the quote marks). The definition ascribes neither the matter nor the use of any matter. It rather suggests the ability of the cultural property to operate and govern the process of future making in terms of holistic place development. A property is authentic when it collaterally governs the process of paradigm shifts even if the property itself has to be erased or changed in terms of its physical condition. The sustainability of the tradition, the capacity to keep the genotype of the place (the mythical realm) intact is the assumption for the authenticity to be declared. Finally, the third definition regarding the authenticity issue is called the **pervasiveness of the authenticity**. The term is based on Hilier's and Leyton's idea of pervading functional patterns and geometry. The pervasiveness of authenticity is an important argument that authenticity as it is perceived in Nara or in the general contemporary theory of the urban architectural heritage is not

possible by itself. In every unit of time, we add some additional structure to the ‘primal’ and authentic object – thus the structure itself transforms, and there is no way to be authentic in terms of the traditional heritage thinking. Pervading authenticity is the law that includes explications to both heritage erasure and heritage creation.

The second important definition pertains to the realm of **creativity**. In the first part, this term is used as being common to the field of cultural and creative industry. However, in terms of myth, reality and the narrative moving between them, creativity is understood as the key tool for the sustainable action of the pervasiveness of authenticity. Creativity is decided by marginality as an indivisible part of myth (in terms of the myth logic, the myth itself is marginality and vice versa). Creativity contains two manners of knowledge: cognitive (sometimes called intentional) and intuitive (intuitive knowledge is also a myth as such, and the myth is intuitive knowledge as well).

The other definition mostly used in Part Two of the thesis is called the primal object. It features the cultural property that is meant to be ‘authentic’ or authentic but suffers constant structural additions during the city development. In the terms of metaphysics, the primal object is the condition that would be considered as the final destination of the process of pervading authenticity.

The last to mention is the definition of the **urban architectural heritage**. This term maintains not only the formal language of the city making but includes all the social, economic, cultural, general cultural, ecological (including social ecosystems) and other fields that exert impact onto urban grid, urban morphostructure, the visual attractiveness of the city, etc. The architectural part of the definition imposes that the architectural element is not just a consequence of the latter action but rather the actual actor that shapes the above mentioned qualities in symmetric relation.

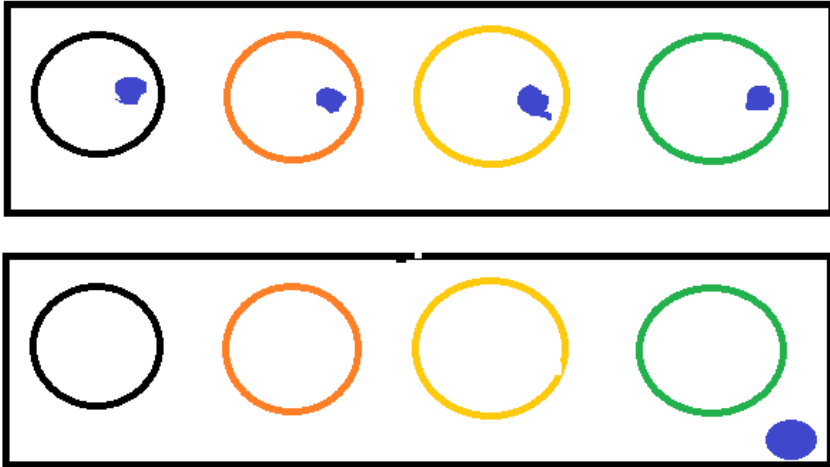
## **1. Criticism of the prevailing heritage discourse**

The first chapter examines the sociocultural and other general factors and their relation with the urban architectural heritage. It has been observed that the phenomenon of cultural heritage is an organic natural process and that it had been operating as a pure narrativist structure before the authorized discourse was imposed. The current imposition, on the one hand, led to heritage and the past being produced and used for some subcategories of the societal activity (tourism, community-based arts). However, this turn made heritage into a subordinate dimension while it was privileged to be an integral part of the holistic decision making.

### **1.1. Criticism of the general theory of heritage**

This subchapter is intended to delve into the theory and practice that is meant to be the authorized discourse of heritage. We claim that the imposition that has

been implied by the authorities since the 19<sup>th</sup> century is nothing more than just the practice of the negation of a process. Hence the activity and presence of the heritage phenomenon could easily be found in practice and in fields of scholarly thinking that have no relation to the authorized heritage.



**1.1. Picture.** Circles of different colors stand for active decision-making disciplines in the human society. The position of the blue mark shows the place of the heritage in the ability to make a decision. The upper line shows how heritage is inside the decision-making discipline, thus it is neither discrete nor self-contained. The lower line shows the opposite way – heritage is discrete, and in some terms it self-contains, but in has no ability to take part in the decision-making process.

**1.1.1. Narrative of heritage as a transfer of information**

A significant amount of attention is paid in order to examine some theories – such as the biophilosophy or the general system theory – as well as the broader narrative theory in order to define the term of the narrative in the 21<sup>st</sup> century. This sub-subchapter highlights that the phenomenon of inheritance is much earlier than just the ‘birth’ of the object or the subject. By combining hermeneutics in philosophy and biology, we find out that future as such is fully integrated into the past and that these two qualities co-exist even at the level of DNA. The other remark here regards the alteration of any given object and it says that alteration in itself and the manner of alteration is determined not only by the environment but by the informational code of the object as well.

Thus we form a statement that every unit of the spatio-temporal substance, e.g. urban architectural heritage properties, contains all the information (of their own

surrounding) from the past, the present and the future as depicted in the following scheme:

$A(abc) \leftarrow \rightarrow B(aBc) \leftarrow \rightarrow C(abC)$

### **1.1.2. Heritage between the myth and the network society**

The section analyses similarities and differences between the network society and the myth principle of self-operation. The juxtaposition of the two entities makes it clear that the myth and the network are based on the same general principle (that of self-integration) but they differ in terms of permanency. The theory of cultural heritage states that heritage as a phenomenon is a permanent substance which is revealed in different forms of architecture due to the trait of *Zeitgeist*. Thus heritage is more mythical than the discursive structure.

### **1.1.3. Criticism of the process of heritization**

Heritization is seen in two different conditions. First, there exists the type of direct heritization which is, as discussed by many scholars, understood as seeking to enliven the image of the place, the catalyst of torrents of tourism, etc. The other, the more important type of heritization comes in the relation of the heritage property with itself. Due to the mythic approach, there exists the explanation that an urban architectural heritage object is treated more as heritage rather than just an object even though being an object is its most inherited feature. Thus attributing an external meaning produces the reverse effect which is defined as a contradiction between whatever is inherited and whatever is attributed as heritage by the contemporary society.

### **1.1.4. Visual-material urban architectural heritage: an excessive meaning to the matter of visibility and matter**

On the grounds of the narrativist – mythic structure of the present section, we pre-conclude one of the most important statements of all the thesis regarding the issue of visual and material aspects, and their excessive use. Tactics and methods for the preservation as well as the perception of the concept of preservation are based on the visual ‘authenticity’ of the past. Thus narrativist criticism suggests that visual and material ‘authenticity’ is outlying a part of the heritage meaning by itself.

### **1.1.5. Ontology of heritage**

By concluding in the first subchapter this section, we thus declare that heritage is a continuous being in the spatio-temporal dimension. Any urban architectural heritage property is not heritage in itself but rather it is a gleam that leads one to a deeper understanding of the essential place narrative, its *genius loci*.

## **1.2. Criticism of the discrete discourse of heritage**

The discrete discourse of heritage is meant to discuss the perception of heritage and its application in the other fields of practice. Many theorists who examined such a phenomenon as ‘spillover’ noticed that the network society is based on the interdependence of different things, activities, cultures, etc. Thus heritage has been understood (since the very first days of the authorized heritage discourse in the 19<sup>th</sup> century) as a resource for the national identity, economic growth, place image, and community building. The dissonant of this resource thinking systems occurs in the same light of the excessive use of the visual-material background of the heritage. This subchapter declares that uniformed global perception of the heritage management, its authenticity and preservation implies uniformed manner in terms of the heritage application in tourism, image making, etc. Moreover, such industries as tourism also affect the general theory in heritage by narrowing it and making the general theory to be only a passive reflector rather than the knowledge maker. Thus again the organic phenomenon of heritage is excluded from being the active actor in the decision-making process of mankind.

### **1.2.1. Criticism as cultural tourism catalyzation**

Tourism has been one of the most developing sectors of economy for many years; thus its impact onto the cities as well as onto the activity that is performed in them is vast. However, besides many broadly discussed negative effects of tourism such as gentrification or commodification of culture, we can also maintain that tourism brings a major part of uniformation of cities worldwide. Many sociologists researching tourist behavior claim that it is the tourists who ‘makes place’ by bringing together their expectations of experience; therefore, the place can only respond to tourism needs. This is really common regarding any place that that does not abound in organic ‘must see’ objects but rather tries to blend in by imitating secessive examples. The same structure is observed in short discussions referring to image making.

### **1.2.2. ‘Slow tourism’ as an alternative practice leading to the narrativist perception**

In contrast to the previous section, this section illustrates how conventional cultural tourism downgrades the meaning of the urban architectural heritage. In order to render this statement, we use the so-called *Mongolian yurt* allegory whose imperative is that tourism is intended to avert the transparency of the place in itself. In contrast, the slow tourism – or existential tourism – seeks for transparency and, because of that, it can provide a toolbox to reveal the cultural heritage of the place and whatever is behind the material and visual layer of the narrative. The paradox here again is that most trends of the ‘slow tourism’ are barely interested in the ‘must see’ or in the most recognized urban architectural heritage properties.

### **1.2.3. Criticism of community participation in heritage decision making**

As noted by Poullos (2014), most tactics and methods seeking the ‘from below’ model in managing the cultural heritage are actually masked ‘top-down’ qualities because the so-called communities are more affected by discursive planning configuration than the professionals themselves. This section examines some practical examples of the participation strategies such as Iain Hodder Catalhoyuk excavation project which included activity of the local people.

### **1.2.4. General overview of Chapter One**

Due to the inquiry that was based on the hermeneutic perspective of reasoning, general statements were formulated. The first issue regards the **perception** of property and the heritage itself. There exists a presumption that the most important aspect of authenticity is the one of the heritage property integrity into the interdisciplinary context of human behavior. All the branches and niches that derive from the discrete discourse of heritage are operated in terms of production and consumption; thus heritage values and the conceptual genotype of the particular city are blurring. Therefore, the first chapter suggests, the theory of tangible cultural (urban architectural) heritage needs an alternative framework for perception. It has been clearly noted that the heritage discourse (since its imposition onto the phenomenon of heritage in the 19<sup>th</sup> century) has been altered from the purely intrinsic to the openly extrinsic manner in terms of the treatment of its value. However, this notion only befits to the property itself, but the heritage as discourse (which is intended to exploit the past) has always been extrinsic. The hypothesis here is that we do not need to reframe the whole model; we just need to get back to the pattern of the self-constructing narrative of cultural heritage which is neither intrinsic nor extrinsic but it rather is a dynamic structure moving between the permanent myth and the fluid discourse.

Thus the second issue regarding the notion of **time** is heritage. The discursive and authorized discourse of property preservation is basically concerned about the exhibition of the past, and sometimes it seeks to relate the past with the present or to incorporate the past into the present. However, this incorporation is only partial, thus it cannot be realized as integration. Old towns, historic buildings, or historic urban landscapes as cultural entities are hardly excluded from the overall planning discourse or the urban life as such. The main reason for that is that our notion of a cultural object is treated more as a heritage property rather than an object with some cultural background. Thus the heritage is thrown away not just from being able to decide the overall urban alteration (as urban alteration is inevitable by default), but also heritage (both discourse and property) is excluded from its own future dimension in terms of the spatio-temporal continuum. Thus the main task for the second chapter is to find a



pattern, or, simply, to re-explore the narrativist attitude towards the future in terms of the cultural heritage field.

The last issue that has been outlined in Chapter One is the **matter** of the urban architectural heritage property. The matter and how it appears from the visual perspective – thus including the principles of composition, decor and others – seems to be overestimated. There is little proof that the matter implies the authenticity of the city because drawing a line on the map of a city and preserving the matter in that particular area does not really affect the authenticity of the whole city as such. Thus in terms of the matter, the narrativist approach must find a solution for the integral city pattern and heritage use in order to achieve the purpose of the overall integrity of the city.

## **2. Modeling the Narrativist Theory for Urban Architectural Heritage**

The second chapter delivers a more profound investigation of the issues outlined in Chapter One. The axis of the research is based on the mythical logic and the qualities that are meant to be representative for the myth experience in discursive life. In general, whatever must be preserved is named as a primal genotype, a hypothetic primal object or just the mythical layer. The preservation of that initial quality proceeds through a different urban architectural form.

Four global intangible and permanent qualities are highlighted which are meant to be of mythic origins: the dialectics between creation and erasure, abundance, locality and marginality since all these properties are interrelated to each other. Hence the future, or, more precisely, the continuum of the past-present-future is imported via these above mentioned qualities.

The final part of the chapter delivers a logic time perception scheme which concludes the pattern of the understanding of the urban architectural heritage. Nevertheless, the decision and the local qualities (that are not global but unique for every city or place in the World) of spatio-temporal entities in particular and their recognition are the key source for essential narrativist understanding of heritage in different places all over the World.

### **2.1. Decline of ‘authenticity’ with the objective to preserve the authentic substance**

As mentioned in the introductory part of the thesis, authenticity is the most important feature of cultural heritage. Many scholars agree that authenticity, whatever the pattern used to perceive it might be, plays the key role for heritage as such to be seen as heritage. Our notion of heritage agrees with this term in general. However, the ‘authenticity’ of matter and the form of matter is just a staged authentic entity that cannot be authentic because its time has passed (Heidegger). Thus by analyzing mythical structural parts in this chapter we may suggest an altered model for understanding authenticity which is rather organic rather than strictly implied.

### **2.1.1. Heritage erasure as a creative act of urban architectural heritage**

By analyzing practical examples and examining theoretical frameworks, this section shows how erasure can be understood as a natural act of creation and vice versa. Moreover, this process is a constant, continuously variable system which is organic presence as the myth itself. The narrative and the notion of its turns supports and determines the successful extension of the primal genotype of a place.

### **2.1.2. Erasure as a constant action and its imposition onto ‘the pervasiveness of authenticity’**

The section further develops the issue of erasure and outlines the concept of pervasiveness of authenticity. The term is supposed to maintain that every addition of structure results in a decrease of authenticity of the previous situation of urban architectural heritage. The whole concept stems from the theoretical works of Leyton, Hillier and Alexander and their ‘holy land’ and ‘sacred site’ urban patterns.

### **2.1.3. Abundance and its relation to the ‘pervasiveness of authenticity’**

Abundance is seen in the light of constant dialects of dialectics between the creation and erasure. Abundance in the works of Jacobs is seen as a key player for the rise of civilizations. Thus its relation to the pervasiveness of authenticity is symmetric; in order to seek for abundance, one always needs to erase some previous content in order to add something. Thus the clarification of the pervasiveness of authenticity derives from the concept notion that even collateral change in the city development means some alteration of the ‘heritage urban architectural’ structure in all the possible terms of visuality, function and significance.

### **2.1.4. Locality as the key quality**

The section follows the motif of pervasiveness of authenticity and is based on some ideas of R. Putnam as well as other thinkers. It demonstrates that locality is the key factor to understand all these permanent and intangible qualities. In relation with Section 1.2.2. and the presented *Mongolian yurt* allegory, we presume that locality and understanding of the original place narrative is only possible by transferring the so-called tacit knowledge. Explicit knowledge is not capable of transmitting the essential meaning which is, in our case, the clear understanding of a place’s past-present-future within the urban architectural dimension.

## **2.2. The ‘Flat Earth’ phenomenon and narrative as an imperative to transparency**

This subchapter suggests that the narrative-based and self-constructing act of mythical and discursive interaction in the 21<sup>st</sup> century lacks some structured framework, or, at least, theoretical guidance because the processes of alteration are so rapid that the organic nature of the narrative is gradually blurring. Hence we introduce the aspect of the creative metaphor of the perception of urban architectural heritage. Creativity seems to be the most convenient approach towards all the four above mentioned mythical qualities because it is through creativity that the myth works directly in the discursive World (Rao, 2009). Nevertheless, as a motif, the aspect of marginality is also added to the structure of the myth and the narrative. Marginality is perceived as the key factor for creativity; however, discursive qualities that are marginal in one or another paradigm are not perceived to be marginality itself.

### **2.2.1 Beyond the narrativity of heritage**

On the grounds of the reasoning of Beresnevičius who was a notorious Lithuanian philosopher, we suggest that all the mythical qualities except for creativity and marginality need to be restricted in order to achieve the perfect balance in both cultural heritage perception and reception and in sustainable development in general.

### **2.2.2. Heritage management as a creative metaphor**

As suggested by N. Walter (2015) and D. Cosgrove, the idea of cultural heritage as a finite structure is arguable. By deriving the idea of *da sein* in Heidegger’s works, we imply to accept a heritage object as a material for creation in order not to sacralize it because sacralization brings about the essence of heritage. Creative aspects require both clear vision of tacit knowledge and pure skill in order to transfer it constantly as well as to constantly re-think and re-assemble the particular property of urban architectural heritage.

### **2.2.3. Intuitive knowledge and the narrative**

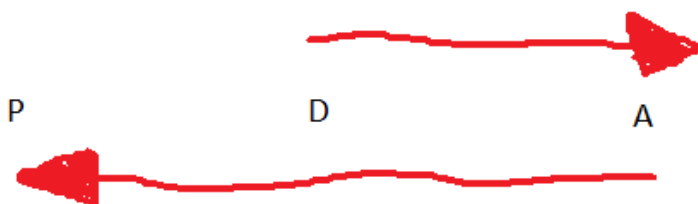
Stemming from this capital of knowledge, we take a closer look at the problematic area of creativity in the myth and narrative dimension and how it is transferred to discourse. Thus there are two inter-causal types of heritage creation: one is based on intentional knowledge whereas the other stems from the knowledge of intuition which is denoted by pure mythical appearance in the discursive World. It is important to note that when there is intention to create something, if the marginal aspect had been involved at the right moment of time, creation turns to be intuitive and thus the material property gains qualities which later support the holistic future decision-making in order to maintain the initial place genotype.

#### 2.2.4. Perception of the future in heritage

The key notion for future making, or, to be more precise, making the myth-narrative-discourse structure as transparent as possible, lies in the precinct of marginality. Let us say, if there is object X and that object is from the past, the past, the present and the future of that object still exist. Thus the holistic future of that object is the dimension that must be challenged with all of its qualities. Thus time, in terms of the unity of time, starts eschatonically with sustainable future and goes towards the past of the related future of our present time. This way we are making a repetition but we repeat not the prevailing qualities but rather the marginal qualities instead.

#### 2.2.5. 'Regress' as a convivial future's imperative

Hence if there is a clear link to the future, it is crucial for a heritage object to be perceived; hence the imposition of 'regress' occurs forasmuch as the future of any object of the past is at the state of regression. Thus, on the basis of the model of perception of sustainability as developed by Paul James (2016), we build the following time perception for heritage in terms of the narrativist approach.



**2.1. Picture.** P – abstract past; D – abstract present; A – abstract future. It is evident that the present that is constantly in process always tends to be affected by its marginal dimension which is the future in terms of the temporal perception. This is represented by the upper arrow. The lower arrow maintains the eschatonic manner of temporal structure in the myth because the future is always the past at the same time.

Hence the narrativist perception of heritage moves 'both ways', which means that the preservation of urban architecture heritage needs to take the content of the past intact in terms of the qualities, but not the form itself. The future, however, in terms of the practical management needs to be decided before we choose which immaterial qualities revealing themselves in the tangible heritage must be preserved. Yet, simultaneously, the idea of the past must be clearly

visible, too. Thus the perception and planning is always an act of hermeneutic reasoning.

### **2.3. From heritage preservation to city re-conservation**

Finally, the narrativist approach seeks to synchronize the understanding of not only sustainability but also of the urban architectural heritage concepts. The ongoing processes of the smart city and its technological approach of IoT, the smart sense and the collection of metadata is only one aspect of the urban future. Meanwhile, the other part is based on the convivial place making whose tool is the integral urbanism based on the structures of cultural heritage language and its content.

## **CONCLUSIONS**

1. If we examine the contemporary paradigm of how we perceive our World from the perspective of heritage, we notice a paradox where different disciplines tend to integrate; thus our discourse approximates to the structure of what we call the mythical reality. However, simultaneously, the structure of our paradigm is niche-based. Thus gains a more complex but essentially similar pattern of structural functionalism. The deconstructionalist activity in the 20<sup>th</sup> century basically led the society towards complex structural functionalism but not to networkism in itself. Cultural heritage is not an isometric activity anymore, the way the organic heritage narrative used to be before the authorization of heritage.
2. As a niche in the broader discourse, the urban architectural heritage is operated as a visual representation of forms that were in use in the past or in history. The visibility-based approach of the tangible heritage acts as a detraction mechanism that blurs the transparency of the meaning of heritage. However, it is necessary to maintain that visual or factual cognition of heritage does not require any analytical tools; thus the meaning of the particular property is diminished. Therefore, authorized heritage does not transfer information but it provides information that is already in existence in the expectation of various heritage users.
3. The theory of narrative examines the interrelation between the form and the content. Urban architectural heritage in the light of narrative is perceived as a holistic entity that could be revealed throughout the hermeneutic approach. The content is a more-or-less stable structure and is defined as the mythical dimension of heritage. The mythical dimension consists of universal and localized intangible qualities that are permanent and just via narrative can be transcribed into localized, unique qualities which make up the spirit of the place itself. The myth reality arises from the constant interrelation between a human being and the society. Thus the discursive reality is expressed via the matter (buildings/properties) in terms of the urban

architectural heritage, and it is only a provisional quality. The hermeneutic perception of the matter leads one to the knowledge of the narrative which, then, enables us to understand the unity of the spatio-temporal continuum in the particular place.

4. In order to legitimize the concept of narrative that is not a term of matter, the present thesis declines the concept of the importance of visual and material ‘authenticity’. Instead of that, we suggest introducing a definition of the ‘pervasiveness of authenticity’ which depicts the holistic understanding of the place and its dynamics. Pervading authenticity simply claims that there is a finite amount of authenticity and that it is being spread among all the objects in the particular place under any possible terms.

5. Hence the notion of the urban architectural heritage rests on the pole of creativity – or on the creative metaphor. In terms of both myth and discourse, creativity is only possible when the marginal aspect is employed. Thus the imperative for the sustainable pervasiveness of authenticity is nothing but the same creativity expressed via its relation to marginality. Urban architectural heritage objects feature two poles of creativity that are interdependent on each other. The first is intensive creativity, and when intention rests on the marginality, we become able to produce intuitive creativity whose result may challenge the primal idea of the author in terms of the spatio-temporal continuum – but, because of that, it can reveal the past and determine the future.

6. The idea of the narrativity of urban architectural heritage rests on the very fundamental concept of the unity of the spatio-temporal continuum. However, the human being cannot feel that unity objectively; however, the reversal spiral-linear scheme of the time perception was introduced which basically claims that the future determines the past more than the past can affect the present.

7. Finally, the narrativist approach towards the urban heritage perception in Lithuania serves as a catalyst for increasing the variety of scientific arguments on such heritage terms as authenticity, value, integrity or the material fabric. It is clear that the future will demand a more comprehensive attitude toward the artifacts from our past because the ‘tangible’ and ‘authentic’ will estrange each other. The substance that will matter in tomorrow’s heritage studies and their practical application is the re-invention of a narrative based on intangible features that always provide reasoning regarding the rise of new buildings, functions and human activities.

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## REZIUMĖ

### Naratyvinė miesto urbanistikos ir architektūros paveldo samprata

Kastytis Rudokas

Daktaro disertacijos „Naratyvinė miesto (urbanistikos ir architektūros) paveldo samprata“ poreikis iškyla dėl būtinybės suprasti paveldo kaip fenomeno veikimo būdus tarpdisciplininiame žmogaus veiklos kontekste. Šiuo metu Lietuvoje, o ir iš esmės pasaulyje, nėra, arba yra tik fragmentiškai, nagrinėjama paveldo kaip žmogiško fenomeno reikšmė, t. y. juntamas aiškus metateorijos trūkumas. Nepaisant to, kad praktiškai visų paveldo teoretikų darbai linksta link integralaus požiūrio į paveldą (bene pirmą kart išreikšto dar 1975 m. laiką pralenkusioje Amsterdamo deklaracijoje), ypač atkreipiant dėmesį į gamtos ir antropogenuotos aplinkos ekosistemų sujungimą, tačiau vis dar stokojama išsamaus paveldo reikšmės kultūrai įvertinimo bendrąja prasme.

Kaip anksčiau pastebėta lietuvių ir užsienio autorių, iki paveldosaugos susiformavimo Vakarų civilizacija savo tapatybės nesiejo su materialiais artefaktais. Todėl disertacijoje griežtai atskiriamos paveldo fenomeno ir paveldosaugos sąvokos, jos priešpriešinamos. Manytina, jog tikroji miesto (urbanistikos-architektūros) paveldo esmė glūdi jo naratyviniame suvokime, t. y. kiekvieno objekto suvokimui taikant laiko ir erdvės vienovės principus.

Naratyvinis suvokimas šiuo atveju remiasi praėjusio amžiaus antrosios pusės hermeneutikų, tokių kaip R. Kosseleckas, Levi-Straussas, F. Weinreibas, P. Ricoeur'as ir kt., samprotavimais apie metaistoriją, mito ir realybės santykių dinamiką bei paties naratyvo apytaką. Paveldo naratyvas ir jo sąlyga – urbanistikos paveldo objektas disertacijoje yra suvokiamas kaip hermeneutinė struktūra, savyje talpinanti tiek mitinės, tiek ir objektyviosios realybių turinius, tačiau savo esme, kaip ir mitas, yra nemateriali. Disertacijoje iškeliami ir iš esmės patvirtinama tezė, jog materialioji substancija nėra būtina siekiant išlaikyti urbanistikos ir architektūros paveldo objekto autentiškumą. Suformuojamas novatoriškas „tįsaus autentiškumo“ suvokimo principas.

Šio tyrimo objektas – **naratyvinis urbanistikos ir architektūros paveldo suvokimas**, t. y., naudojant naratyvo teorijos prieigą, nagrinėjamas teorinis abstraktus suvokimas, šių veiksmų nesiejant su potencialiu teorijos taikymu planuojant praktikoje, kas yra tolesnių, tarpdisciplininių tyrimų uždavinys.

Todėl, siekiant gilintis į objektą, yra suformuojamas **tikslas – išnagrinėti urbanistikos ir architektūros paveldo procesualumą per naratyvo teorijos prieigą ir pasiūlyti alternatyvią paveldo suvokimo metodologiją egzistuojančiam paveldosaugos diskursui**. Į tyrimo tikslo apibrėžimą tik fragmentiškai įtraukiamos praktinio planavimo galimybės ir prielaidos remiantis naratyvo teorija, kadangi yra laikomasi nuostatos, kad pirmas žingsnis į paveldo naratyvo teoriją visų pirma yra suvokimas. Tiesa, atliekant tyrimą matyti, kad

paveldo naratyvas, kaip reiškinys ir procesas, neretai atliepiamas ir atsiskleidžia praktiniame planavime, visų pirma kalbant apie paveldokūros ir miestokūros procesus, tačiau pagrindinis šio naratyvinio veikimo bruožas vis dėlto yra tas, kad **jis atsiranda ne paveldosaugos, o kitų veiklos laukų praktikoje.**

Tiksli pasiekti yra iškeliami uždaviniai šie:

1. Naudojant naratyvo teoriją ir kitas giminingas priegas kritiškai įvertinti dominuojantį bendrąjį paveldo diskursą;
2. Remiantis tomis pačiomis priegomis kritiškai įvertinti specialųjį dominuojantį paveldosaugos diskursą;
3. Išnagrinėti „autentiškumo“ ir autentiškumo problematiką remiantis paveldo nykimo ir paveldokūros dialektika paveldo naratyve;
4. Ištirti paveldo kaip kūrybinės metaforos apraiškas ir jomis remiantis suformuoti galimus urbanistikos ir architektūros paveldo suvokimo priegos taškus;
5. Remiantis mitinio laiko ir atrinktais tvarios raidos konceptais pasiūlyti paveldo (urbanistikos ir architektūros) suvokimo alternatyvą.

Tyrimo metu, siekiant atsakyti į išsikeltus uždavinius, buvo suformuoti šie ginamieji teiginiai, apibrėžiantys darbo esmę, bet suformuojantys ir uždavinius bei klausimus tolesniems tyrimams: 1) paveldosaugos teorija, ja grįsti praktinio planavimo ir kiti veiksniai yra indukuoti į organišką paveldo kaip fenomeno veikimą, dėl to paveldo fenomenas praranda izometrinį (daugiakryptį) veikimo principą – lemti sprendimų priėmimą bendriniame žmogaus veiklos kontekste. 2) Dominuojanti XXI a. diskurso koncepcija „nuo paminklų link žmogaus“ nėra realiai veikianti struktūra ir paprasčiausiai sutampa su prekių vartojimo galimybių gausa, jei lyginsime XIX ir XXI amžius. 3) Specialiajame paveldo diskurse paveldo panaudos klausimu dominuojant turizmo ir vietos įvaizdžio sąvokoms, nenumaldomai tolstama nuo išplėstinių paveldo veikimo trajektorijų, kadangi objektas yra suvokiamas kaip taškinis darinys erdvėlaikyje, o jo reikšminės prasmės suniveliuojamos iki vizualinio komunikatyvumo. 4) Būtent vizualinio komunikatyvumo kaip esminio „autentiškumo“ imperatyvo atsisakymas yra raktas link naratyvinio, taigi ir organiško, paveldo supratimo – bent jau teoriniu lygmeniu. 5) Urbanistikos ir architektūros paveldo objektai pasižymi „autentiškumo“ neįmanomumu, kadangi jie veikia tarp mitinės ir objektyviosios realybių, todėl jų *autentiškumas* yra *tįsus*<sup>4</sup>. 6) Esminė paveldo naratyvo ir tvarios autentiškumo sąsajos prielaida yra kūrybiškumas, pasireiškiantis per mitologinę marginaliją. Šiuo atveju kūrybiškumas gali būti kognityvinis ir intuityvus. Paveldo veikimą ateičiai užtikrina tik šių dviejų kūrybiškumo polių sinergija, nepaisant to, kad jų prigimtis yra skirtinga. 7) Architektūros ir

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<sup>4</sup> „Tįsaus autentiškumo“ sąvoka yra vienas iš tyrimo rezultatų. Teoriniu lygmeniu yra laikoma, kad autentiškumas nei atsiranda, nei išnyksta, o jo kiekis yra pastovus ir jis tiesiog tįsta laike ir erdvėje.

urbanistikos paveldo objektas (-ai) paveldo naratyvo suvokimo lygmeniu veikia nei materialios vertybės yra pastovių ir kintančių nematerialiųjų savybių fizinė išraiška, atskleidžianti mitologinės ir objektyviosios realybių santykį. Laiko ir erdvės vienovės požiūriu, kiekvienas objektas talpina visas savybes, kurios būdingos ir kitiems, fiziniu požiūriu kad ir visiškai skirtingiems objektams, tačiau laike pasireiškia skirtingai. Taigi ateitis paveldo naratyvo teorijoje tėra dominuojančių praeities savybių paneigiančio marginalaus aspekto paryškimas dabartyje.

Galiausiai atlikus tyrimą buvo suformuotos šios išvados:

1. Kalbant apie bendrinės visuomenės gyvenamos plotmę reikia pasakyti, kad XXI a. kaip niekad yra pastebimas fenomenas, jog visos veiklos yra linkusios integruotis viena į kitą, taip praktikoje įtvirtinant mito studijų autorių pastebėtą visuomenės kaip vieno teorinį konceptą. Vis dėlto, kad ir kaip būtų paradoksalu, integracija ir „laiko bei erdvės kompresija“ čia yra susijusi tiek su nišiniu veiklų gausėjimu, struktūrinio funkcionalizmo suklestėjimu, vaizdinės niveliacijos per išskirtinumo siekį fenomenu. Taigi visuomenė, kuri plačiąja prasme yra linkusi priartėti prie hipotetinio mitinio prado, iš tikrųjų tik tolsta nuo jo. Urbanistikos ir architektūros paveldo objektai vis dėlto yra aktyvūs tų nišinių socialinių procesų (vietos įvaizdis, NT rinka, turizmas ir t. t.) dalyviai, tačiau daugeliu atvejų yra praradę prerogatyvą nulemti holistinį vietos procesą, t. y. paveldas nebeveikia izometrinio principu – nebėra įmanomas sąmoningas (intensionalus) istorine patirtimi ir nesąmoningas (intuityvus) istorine atmintimi grįstas vietos koncepcijos planavimo santykis, kadangi ši santykį nustelbia tiesiog esamo diskurso intencijos.

2. Kaip nišinis-taškinis veiklos dalykas, urbanistikos ir architektūros paveldas veikia kaip vizualinė praeities / istorinės formos reprezentacija, sureikšminant pastarąjį kultūros paveldo vertybės dėmenį, taip devaluojant platesnį informacinį (tinklaveikos ir / ar metafizinį) urbanistikos ir architektūros paveldo vertybės turinį. Antai masinio kultūrinio turizmo projekcijos remiasi ne autentiškų žinių apie vietą suteikimu, bet veikiau išankstinių turisto poreikių tenkinimu. O priešingos taktikos, tokios kaip kultūros animacijos metodika grįstas turizmas arba „egzistencinis turizmas“, remiasi išsamium vietos naratyvo pažinimu, tačiau šiame procese retai dalyvauja *must see* (turi pamatyti) kultūros paveldo objektai.

3. Naratyvo teorija analizuoja laikui bėgant kintantį turinio ir formos santykį bendrąja prasme. Pagal šią teoriją konstruojamas požiūris į urbanistikos ir architektūros paveldą remiasi hermeneutiniu-holistiniu požiūriu į vietą, teigiant, kad jos raida nuolat yra priklausoma nuo mitinės ir diskursyvosios realybių santykio. Mitine realybe yra laikoma universalių ir lokalizuotų, nematerialiųjų bei pastovių faktorių / savybių visuma, nusakanti erdvėlaikio kontinuumo (praeities, dabarties, ateities vienovės) problematiką, atsirandanti daugiausiai dėl nuolatinės žmogaus ir visuomenės sąveikos. Diskursyvioji realybė – tai tam tikro

laikotarpio suformuotas socialinis turinys, apsiribojantis dabarties poreikių tenkinimu ir problemų sprendimu. Urbanistikos ir architektūros paveldo objektai disertacijos kontekste yra pasiūlomi traktuoti kaip naratyvinė linija, įgalinanti teoriniu lygmeniu nubrėžti vietos esmę, t. y. pažvelgti į paslėptą mitinę tikrovę.

4. Kadangi urbanistikos ir architektūros paveldo naratyvas plačiaja prasme apibrėžiamas kaip sąveika –naratyvas tarp pastovaus ir kintamo (t. y. disertacijoje siūlomą paveldo suvokimo struktūrą sudaro mitas, diskursyvi / objektyvi tikrovė ir naratyvas tarp jų), tai yra atmetama urbanistikos ir architektūros objekto materijos ir vizualinio autentiškumo svarba. Vietoje to yra suformuluojama bendresnė tautos autentiškumo sąvoka, apibrėžianti holistinį vietos pasaulėvaizdį. Autentiškumo substancijos kiekis yra ribotas ir pasiskirsto tarp pastatytų, statomų ir būsimų urbanistikos ir architektūros objektų.

5. Todėl urbanistikos ir architektūros paveldo objekto supratimas naratyviniu požiūriu atsiremia į kūrybiškumo (atmetamas kūrybinių industrijų „kūrybiškumas“) arba poetinės-kūrybinės metaforos aspektus. Tiek mito, tiek ir diskurso požiūriu, kūrybiškumas (mito požiūriu – nuolatinė laiko ir erdvės vienovė) yra užtikrinamas tik aktyviai veikiant marginaliajam bet kokio reiškinio aspektui. Urbanistikos ir architektūros paveldo naratyvo – tvaraus autentiškumo tįsumo imperatyvas yra poetinė metafora, išreikšta savo santykyje su marginalija. Nustatyta, kad urbanistikos ir architektūros paveldo objektams būdingas ne vien intencionalus kūrybiškumas (autorius norėjo sukurti būtent tą objektą tokioje visuomenėje, turinčioje atitinkamą gyvenseną, istorinę aplinką ir kitus objektyvius kontekstualius ir vidinius autoriaus asmenybės aspektus), bet ir, kai aktyviai veikia marginalieji aspektai, – intuityvusis kūrybiškumas (neretai prieštaraujantis visoms autoriaus intensijoms, vietovės, kurioje kuriama, kontekstams ir visai objektyviajai logikai, tačiau iš tikrųjų iliustruojantis bent kelioms laiko epochoms ir jų gyvensenos normoms būdingą savybę).

6. Todėl urbanistikos ir architektūros paveldo naratyvo supratimas remiasi mitologiniu laiko ir erdvės vienovės konceptu. Tačiau kol objektyviai ši vienovė negali būti patiriama (objektyviai nepatiriamas ir disertacijoje nemažai apžvelgtas „*tacit knowledge*“ aspektas), urbanistikos ir architektūros paveldo objekto supratimui yra taikomas eschatoninės spiralės principas, skaičiuojant laiką nuo „ateities“ atgal, pagal tai, kokie marginalieji aspektai sąveikaudavo su dominuojančiais „praecityje“. Kitais žodžiais tariant, „sėkmės“ diskurso kvestionavimas suvokiant urbanistikos ir architektūros paveldo objektus yra savotiškas teorinis raktas siekiant mąstyti ir socialinę visuomenės ateities struktūrą. Esminis urbanistikos ir architektūros paveldo vertės indikatorius yra tas, kiek jis (objektas, jų grupė ar pan.) tampa priežastine aplinkybe ateities projekcijoms.

7. Galiausiai naratyvinė urbanistikos ir architektūros paveldo sampratos metodologija Lietuvos paveldosaugos kontekste taps akademinę diskusiją katalizuojančiu įrankiu, siekiant permąstyti pamatines paveldosaugos sąvokas:

autentiškumą, vertę, integralumą ir materialinę substanciją materialaus paveldo objektuose, kurių naudojimas neatitiks ateities pasaulio poreikių ir paveldo, kaip organiško veiksmo, trajektorijų būtent ateities dimensijoje. Šiuo aspektu yra pasiūloma lietuviškosios paveldo mokyklos raidos trajektorija, sujungiant tiek tradicinę „rašytinę“ paveldo suvokimo struktūrą su savita mnemonine, paremta gilinimusi į vietos mitą, struktūra, iškristalizuojant visiškai integruotos urbanistikos arba miestosaugos koncepcinę schemą, išreiškiančią aktyvų miesto praeities naudojimą ateities kokybinėje plotmėje.

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