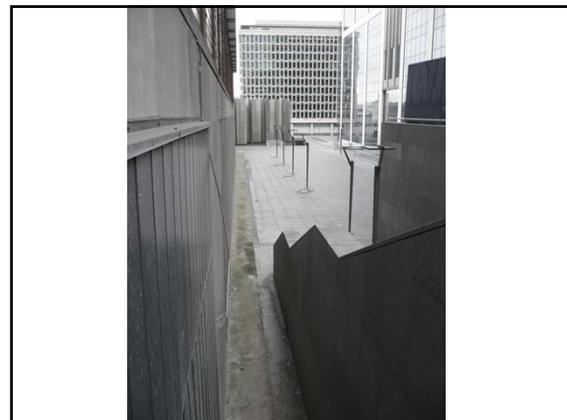
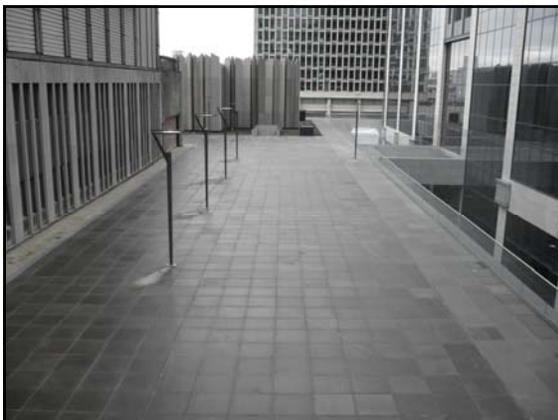
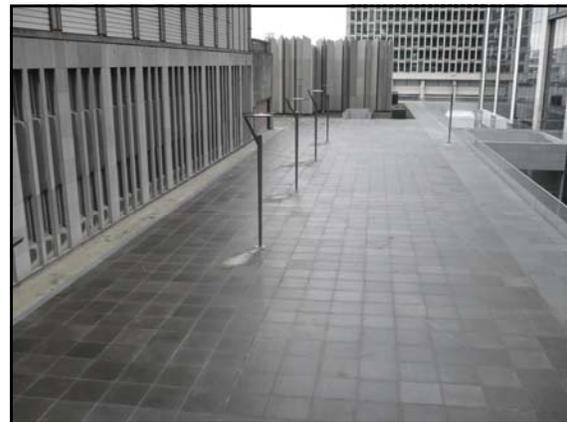


waardigheid en heterotoop
plein en gevel
St. Petersburg

jctv

Op woensdagavond 18 januari om 18u45 is lokaal K.114 tot 20u30 gereserveerd op het Academieplein.

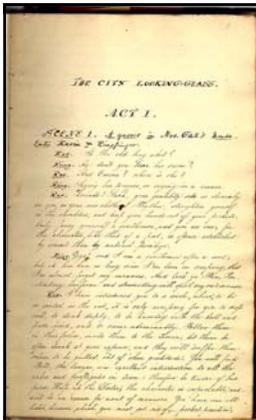




First there are the utopias. Utopias are sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of Society. They present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces.

There are also, probably in every culture, in every civilization, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror.

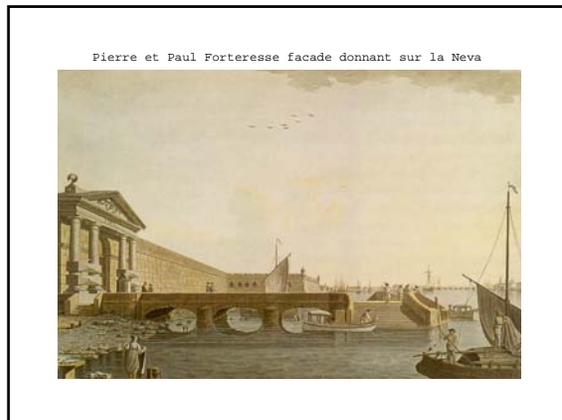
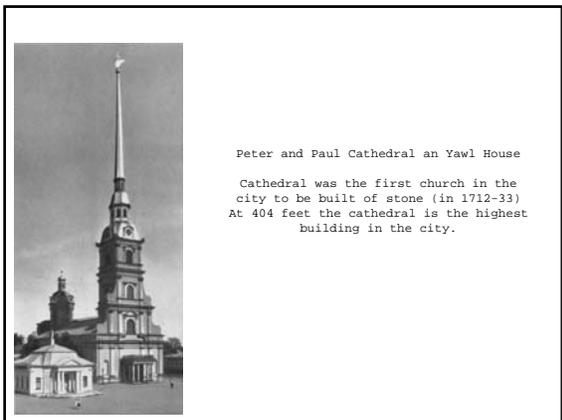
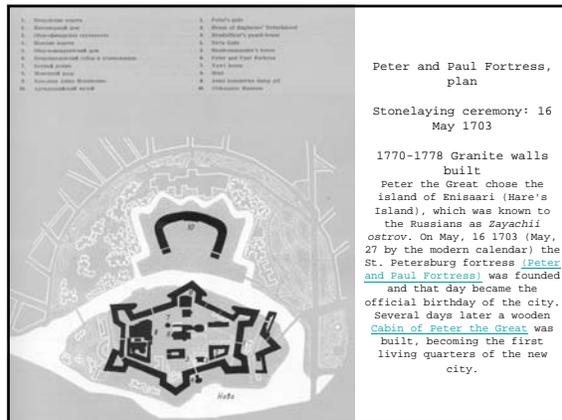
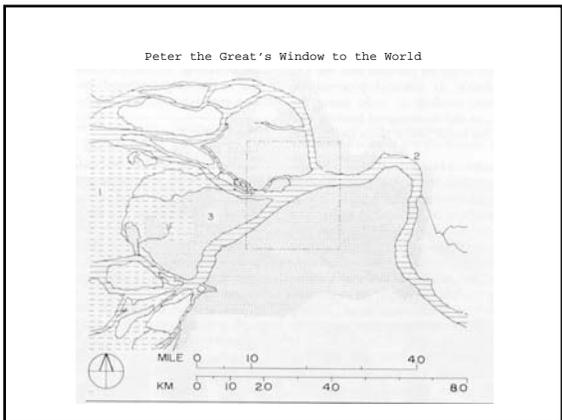
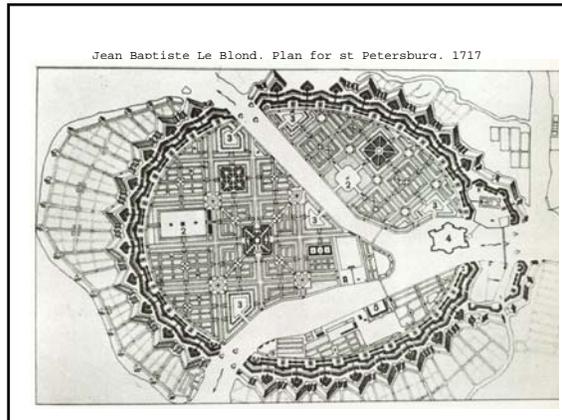
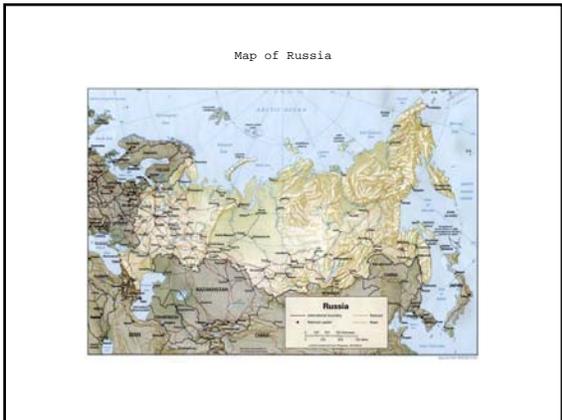
The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.



Heterotop: The City Looking Glass, A Philadelphia Comedy, Robert Montgomery Bird

The generative principles of a heterotop:

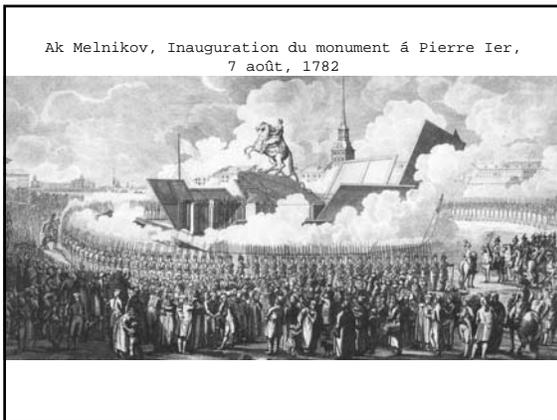
- First principle:** typology of H. of crisis, of deviation
- Second principle:** H. has a precise function which can change with the unfolding of history
- Third principle:** H. capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible.
- Fourth Principle:** Heterotopias are most often linked to slices in time: accumulative or temporal
- Fifth principle.** Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable.
- Sixth principle.** H have a function in relation to all the space that remains. Either to create a space of illusion that exposes every real space or to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled.





Jean Marc Nattie, Peter de Grote
1672 - 1725
[Northern War](#) with Sweden
(1700-1721)

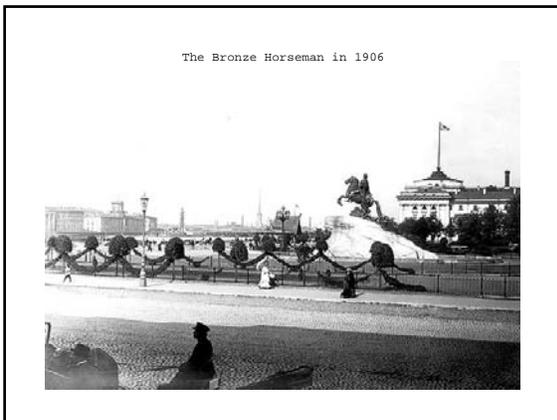
Pushkin around 1840
The Bronze Horseman, A St Petersburg Tale, 1833:
Evgeny & Parasha



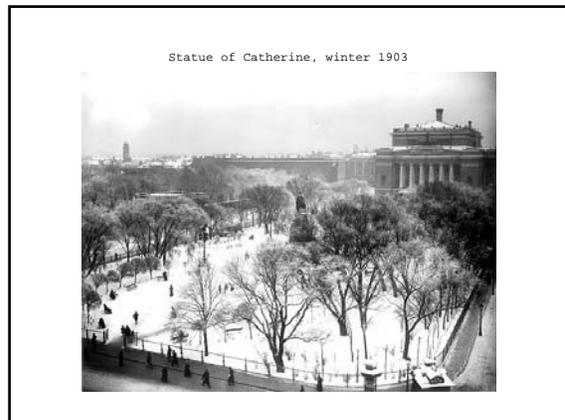
Ak Melnikov, Inauguration du monument á Pierre Ier,
7 août, 1782



B Pattersson, Petersplatz, 1806



The Bronze Horseman in 1906



Statue of Catherine, winter 1903

Palace Square and the Alexander Column, 1906



Trubetskoi's statue of Alexander III on Znamenskaia Square, St Petersburg, The Hippopotamus



Court Ball of 1903 Tsar Nicholas II, cult of ancient muscovy, each dressed according to rank



Tsar Nicholas II's attempt to Muscovitize St Petersburg



On Alexander II's assassination in 1881 was decided to build a church at the spot where the emperor was mortally wounded. The church was built in 1883-1907 and was officially called the Resurrection of Christ Church (a.k.a. Church of Our Saviour of the Spilled Blood). For all the "Russian look" of the church, its main architect A. Parland was not a Russian by origin.

22 januari 1905 in St Petersburg



El Lissitzky, Project for Lenin Tribune, 1920-4



