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Towards Warsaw of the Future: Exhibiting, Archiving and Moving Through Architectural Imaginaries

VOLUME TWO

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PhD in Architecture by Design
The University of Edinburgh
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Exhibition as Imaginary Archive: Reflections on Theory and Practice of Representing the Material and Immaterial Body of Warsaw (INTERLUDE)

I.

A beech parquet floor, pitch black walls, spots of light punctuating the space above. Before us, as we enter the gallery, a series of surfaces and stones taken up most of our visual field forming a multitude of objects and multiplying shadows. Light reflects on a horizontal surface in the middle of the room. Grey and white surfaces around, are cut before our eyes by black struts and chords of steel. A small, shiny, metallic object blinks to our right, another one to our left. Some spots of bright red ink, behind it all, to our far left, a tall surface, several times the height of a human body, ending all the way up to the ceiling. It is lit by white light in which we recognise an image of human figures, on a what appears to be a projection of a black and white photograph.

How far does what we see extend? Held captive by the light in which we recognise an image of human figures, on a what appears to be a projection of a black and white photograph.

1. The exhibition was significant for the Edinburgh School of Architecture's pedagogy and research, being part of a major degree course in landscape architecture, promoting the research of students' work, in research carried out in collaboration with academics and other research institutions. The exhibition was part of a larger project, itf: architectural imaginaries, a series of thematic exhibitions featuring architectural research, which took place in the city of Warsaw. Towards Warsaw of the Future: exhibiting, archiving and moving through architectural imaginaries. In itf: architectural imaginaries, a series of installations by Metis (Mark Dorrian and Adrian Hawker). First, an installation with Vicky Claire Bernie, which offered a study of the David Hume Archive. In further outlining the trajectory of itf: architectural imaginaries, we see a series of architectural line drawings of spaces, interiors and objects. The drawings are in black and red; it soon becomes clear that where the two cultures are used on a single drawing, they mark a difference. In some, the figurations in red seem an instrument of selection, of singling out of elements that belong to the black culture; in others, the red and the black seem to form entirely discreet configurations. By moving between these configurations on the graphic surface of the page, we seem to be moving between different places, different architectures.

What are these places, these architectures? What do they have to do with what we see around, with the exhibition? As we enter the hall the walls begin to align with what is around us. We let our fingers walk the drawing: here in the door we entered through, here is the double door at the back of the room, here is the desk we are sitting at. As we recognised the interior from the drawing as a representation of the interior of the gallery we had entered, our attention turns to the exhibition panels: the grey and white shapes in the gallery space around us and the red figures filling the space of the drawing. It becomes clear at this point, that not earlier, that our body, while simultaneously navigating an exhibition in an Edinburgh gallery, simultaneously moves through a reference system of several different architectural spaces that originally, actually exist a thousand miles away, in another city.

As much as an exhibition, we have found ourselves inside of an architectural drawing of Warsaw.

TOWARDS WARSAW OF THE FUTURE

The exhibition on Warsaw described above was developed as an integral part of a doctoral thesis in architecture in the "by design" programme, and took place at the Matthew Architecture Gallery, Edinburgh School of Architecture and Landscape Architecture, in two instillations, in September 2016 and March 2017. Among the presented research material were drawings, photographs and texts related to three specific sites in central Warsaw: a gallery in the South Wing of the National Museum in Warsaw, the Exhibition Pavilion of the Warsaw branch of the Polish Architecture Association (SARP), and a small artist studio-arch in 30 Stadium Street. All three, in their respective ways, are significant for the matters of representation. Warsaw's cultural heritage and urban future discussed in the thesis.
The exhibition consisted of a series of panels printed on paper and trace, and suspended from sections of steel wire tensioned between the gallery walls and parts of the exhibition. Carefully weight at the bottom to ensure a flat surface, the paper and trace surfaces of the panels worked together with the ‘solid’ parts made of painted MDF and steel to partially subdivide the gallery’s navigable space into several smaller, interlocking spaces. The structure created in this way consisted of elements organised along three vertically-arranged ‘floors’, each constructed on the basis of a natural-size fragment of an architectural floor plan of each of the three sites. From bottom to top, these ‘floors’ were: the National Museum, the SARP Exhibition Pavilion and the 36 Smolna Studio. In certain places entire architectural elements were represented in the exhibition, such as the flight of stairs that in its original situation connects the Exhibition Pavilion with a historic palace in which the SARP’s Warsaw branch is located, or the tall, white screen in the north part of the gallery, the dimensions and proportions of which match those of the large north-facing window at the 36 Smolna, the studio’s main architectural feature. It is in this way, that the exhibition could be seen as a layered plan or a model of Warsaw’s fragments, a drawing together of three Warsaw spaces represented at 1:1 scale in the fourth one, that of the Matthew Architecture Gallery in Edinburgh. Among the three sites the Smolna Studio had a special status: it is the only site that had been surveyed architecturally through a series of field visits as part of both the doctoral research and a broader research project Curating Heritage coordinated by Dr Ella Chmielewska. \(^2\) Part of the survey outcome was a series of over thirty aluminium foil ‘rubbings’, or impressions, taken off the architectural surfaces of the studio such as walls, floors, stairs and door panels. Shipped to Edinburgh, three of these impressions, carrying in them traces of contiguity with the material substance of the Warsaw Studio, were incorporated into the exhibition, positioned in the exact spatial relationship as the original surfaces in Warsaw. \(^3\)

\(^2\) Dr Ella Chmielewska is the Programme Director of Cultural Studies at the University of Edinburgh and, with Dr Dorian Wiszniewski, a co-supervisor of the thesis. As part of Curating Heritage, the exhibition was generously supported by the Consulate General of the Republic of Poland in Edinburgh.

\(^3\) It is important to mention here that the survey/photographing/archiving process took place while the Studio was (and remains) under threat of destruction by new development approved by the city that changes its presence.
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Fig. 03.
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The exhibition’s strategic ambitions were twofold. On the one hand, it was a re-presentation of material accumulated during the research. This occurred through five kinds of operations. Firstly, through conventional panel presentation of text, scale drawings and photographs. Secondly, by exhibiting book publications significant for the thesis, some of which were of significant historical value. Thirdly, through incorporation of the thesis book volumes into the exhibition. Fourthly, through the design of the exhibitions as a layered 1:1 drawing of the three Warsaw sites in the space of the Gallery. Fifthly, and in close relation to idea of 1:1 representation, the Smolna impressions were offered as a diagrammatic set of indexical signs, pointing to the absence of the Warsaw surfaces from which they were formed, both through their individual constitution (as bearers of marks) and their reciprocal relationship as objects arranged according to the metric survey of the original situation.

On the other hand, Towards Warsaw of the Future was also a form of research, in which the representational strategy outlined above was theorised as ‘imaginary archive’ and put into practice through the design and development of the thesis, the exhibition and the archive, in a series of moves.

The first move—first in respect to the significance of archive for the thesis, though certainly not first in the entire project—was a close reading of Jacques Derrida’s seminal text Archive Fever: A Freudian Impression and the reading of Freud’s archive (what we abbreviate as his ‘thought’). Through a substantial body of reading notes (over 16,000 words) and an academic paper written on the basis of these, the project began to expand its understanding of archive.

4 For an architectural reading of C. S. Peirce’s semiotic theory, on which the understanding of “index” and “diagram” used above is based, see: Mark Dorrian, “The Aerial View: Notes for a Cultural History”, Strates, no. 13 (2007), 13.

If at first, with the initial series of field-work visits to Warsaw, the concept of archive was limited to the corporal (archive as a body of documents) and the institutional (archive as a governing of that body), Derrida's text was key for opening the thesis onto the 'imaginary corpus', which certainly includes both the corporal and the institutional but also other forms of the seemingly absent-but-active (socially, culturally).

If the lecture of Archive Fever opened the thesis onto a way of 'writing-out' of the seemingly absent, imagined aspects of Warsaw's cultural, and specifically representative production (exhibitions and publications forming the city's urban past and future), it also turned the thesis' attention to the inherent, vulnerable paradoxicality of representation (form to 'transcribe' the original as soon as the original is represented) and to the threats of political and epistemological abuse of this vulnerability by, on the one hand, positive displacement of the immortal (attempts to "prove an absence of archive"), or the other, a vulnerability which in the context of post-catastrophic Warsaw is particularly visible.

In turn, the design and the curatorial organisation of the exhibition, as read in its first guise in September 2016, formed the basis for the organisation of the written body of the thesis, which in the following months transformed from a quasi-chronological triptych of chapters (corresponding to the three historic categories of the interwar, the post-war, and the post-Socialist), as posited in the original research proposal) into a series of ten discrete pieces of enigmatic writing—the Warsaw initial 'objects' ('ativity'). These were accompanied by two graphic 'objects'—a map of Warsaw at 1:7,500 and a photographic collage of a body of text printed and laid-out in a specific configuration on the floor of the Matthew-Architecture Gallery as part of organizing and editing of the work. It is in this sense that the exhibition's design and production (formed research—not simply as curatorial research that historically or philosophically frames the object, but also for a situated entrenching and fundamental remaking of the thesis' structure and content into something more representative of both the complexity of Warsaw as a pleiotropic of material and immaterial objects, and the amorphous character of the study itself. A kind of archive, then. One that rethink and re-design the archival.

ARCHIVE

Commenting on Derrida's reluctance to refer to Deconstruction as a "method", Richard Beardsworth notes, "[the word 'method'] carries connotations of a procedural form of judgement. A thinker with a method has already decided how to proceed, is unable to give him or herself up to the matrix of doubt and ambivalence [...]."

Deconstruction is always something else. While it might be tempting to think of Archive Fever as a 'theory of the archive' (post-Foucauldian, post-Franciscaian, or other), a similar sense of dissolution to the one expressed above is likely to be felt should one seek to do so: both "theory" and "method" are outside of what is at stake in Archive Fever. Rather, we may be closer to truth (and only to partial truth), if we tried to imagine Archive Fever as archive, as something that offers plenty, much more than can be de-scribed or grasped in a single view. Archive, in this sense, certainly offers itself, its richness, but does not necessarily make itself possible (i.e. open to verifications) or applicable, as theory would. This is not to say that Archive is useless. Examples from theory of art and curatorial practices point to several ways in which Archive Fever's theoretical offerings are typically accepted, some more gracefully (and gracefully) than others. In a less grand-sounding manner one could try to list these offerings.

First would be the Archonic principle: archive is archival, the origin of both the law and the right to interpret the laws, the domicile and the domain of the Archon, the archive's sole guardian and interpreter. Second, the the Palimpsest, the Foucauldian Wunderblock which acts as a "technical model" of memory as internal archivalization, as Derrida writes. The third offering (or acceptance) would be the note on the political charge of the archive expressed, as it was, on the margin of the text, in a footnote. There is no political power without the control of the archive. This tends to be evolved in relation to art project addressing the post-Socialist condition. Fourth would be the titular "archive fever"; a madening drive for getting to the bottom of things, often coming (driving?) hand in hand with a habit of "comparative boarding and accumulation"; characteristic for much else inspired, evoked in relation to art project addressing the post-Socialist condition.

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INTERLUDE

IMAGINARY ARCHIVE

Towards Warsaw of the Future was developed as a largely solitary project. The exhibition was researched, scripted, designed, curated and manufactured individually—if not from the same position (the single author 'moved' between different modes of production and authorship) than from the same body. This is not to disregard the immense influence and generosity of supervisors, critics and peers, the help which the analyst indicates cultural, social or representational significance of his experience. What an architect, a designer or a curator can also do—if he or she seeks ways to think the 'matter at hand' in the 'schizoid' process of making.

Towards Warsaw of the Future usually followed the form of a solitary project. The incorporation of Archive into an Imaginary Archive is something we may be more accurate to speak not of application but incorporation of Archive, a moment where the theory, as it were, is off the hands, where the Self has given itself up to the 'matter at hand' in the 'schizoid' process of making.

The concept of the imaginary is often framed through structures of two canonical topologies, the Freudian and the Lacanian, both of which seek to analyse the mechanisms of individual imaging (usu ally pathological) in medical sense) through clinical experience of both disciplines. When these venture onto the socio-cultural or historical world (e.g. Freud in Civilization and Its Discontents and Moses and Monotheism) they do so on the basis of this experience. Any similar undertaking is beyond the capabilities of an architect, a designer or a curator—these "matter at hand" is of a categorically different kind than that of the analytic. What is not beyond the scope, however, is to pay attention to texts in which the analytic indicates cultural, social or representational significance of his experience. What an architect, a designer or a curator can also do—if he or she seeks ways to think the topic beyond what is immediately accessible—is to study works (e.g. of art and architecture, literature and poetry, film and photography) that engage imagination directly.

Towards Warsaw of the Future usually followed the form of a solitary project. The incorporation of the imaginary as prompted in the thesis discusses on several key interpretations of semiotic works in psychoanalysis. Beyond the Freudian-Derridean "Impressions of Archive Fever", these are a review-critique by the Polish literary scholar Marta Janion in Projekt lekcyjny (Commentary), and Paul Ricoeur’s Imaginaries in Discourse and In Action. While the former which points the Freudian study of phantasms across from Ronald D. Laing’s reflections on his clinical practice, the second reviews different philosophical positions on imagination since the Enlightenment, and proposes a positive use of the Utopia-ideology dialectic. Among the works of analysts referred to directly are Freud’s two works mentioned earlier; Ronald D. Laing’s Self and Others with a mixing literary analysis of Dostoevsky’s Crime and Punishment; and Andrej Leder’s essay on ‘urban realism’ (Veselica Biljaka).

Speaking of the last category, of the works that engage imagination directly, as an impossible task: any given list would necessarily be incomplete. A way of framing this impossibility is to describe them as works and texts that have no explicitly scholarly or analytical trajectory—as such, this body of works has fluid limits (if any) and includes all cultural texts, that is, Benjaminian sense, have “discovered” in the most deconstructive sense.24

THE SCALE OF IMAGINARY ARCHIVE

V.

The incorporation of Archive into an Imaginary Archive of Warsaw took place at one-to-one scale. To exhibit architecture in this way seems to be an anomalous curatorial strategy. One other recent example of such an approach was an exhibition titled 2.1 – Archive Build Small Spaces, which opened at the Victoria and Albert Museum in London in 2010, and presented seven architectural installations, indoor and outdoor, designed by different architectural practices from across the world.25


19 Maria Janion, Projekt lekcyjny (Commentary) literaturoznawcza (Lekcyjny) 2001.

In March 2008, the exhibition curator, Abraham Thomas, wrote:

"The intention was for this exhibition to create a space for debate which would allow us to explore an agenda for design and construction which would return architecture to its raw state of existence – as an 'idea', as a basic human need for shelter – a space for renewed contemplation on a human scale. In the context of a cultural landscape ever more concerned with 'appropriate design', the ambition was for this exhibition to present examples of architecture pre-occupied with an aesthetic of quietness, combined with a renewed sense of function and in situ purpose. Within this context of our own kind (other architectures), dispersed across the museum spaces as a series of singular objects, the 1:1 architecture of the Archtecture Build Small Spaces exhibition seems to repeat the gesture of a forest hut, seemingly considered as an innocent illusion or a dream. At this point a suspicion arises that the architecture of the future is a forest hut, a forest that is designed to house the relics of past architectural and intellectual murderess. The longing for architecture, indeed for the world to return to its 'basic' as a long history, the Vitruvian myth, the Vitruvian imaginary of architecture born out of human collaboration against hostile nature, the myths of the 'primitive hut' as first architecture. From a brief reflection on these imaginaries, the scale of an exhibition is called upon to service the call for a 'return to the basics', this architecture-as-object (and the subject of the brief) becomes implicated in the very process of construction and dwelling in the inhuman past."

Most contributors responded to the brief by designing a series of cabins or miniature houses. Reporting on the exhibition for the Architectural Research Quarterly, Mhairi McVicar wrote about one of the contributions:

"The intention was for this exhibition to create a space for debate which would allow us to explore an agenda for design and construction which would return architecture to its raw state of existence – as an 'idea', as a basic human need for shelter – a space for renewed contemplation on a human scale. In the context of a cultural landscape ever more concerned with 'appropriate design', the ambition was for this exhibition to present examples of architecture pre-occupied with an aesthetic of quietness, combined with a renewed sense of function and in situ purpose.

In Post-Polio, Ewa Rewers follows a link between violence and nostalgia, a longing for 'home' and 'homeliness' that finds its way out through the model of a country hut. With the help of Mark Wigley's essay, Rewers looks at two examples of this model: Martin Hildebrand's house in the Black Forest and Ted Kacyvenski's hut in Montana.

For both, Rewers writes, the move to the country was a means of escape from the city: the name of the Ge-stell. Amplifying the same anxieties. After all, writes Rewers, the move to the country was a means of mobilising a home that was once the home of the machine. The mode of operation for architecture's 'return to the basics', this architecture-as-object, is posited in the 1:1 exhibition? We assume that scale is called into the service of a didactic attempt at "setting architecture right", by presenting the scale of representation as one-to-one, the size of architecture is necessarily limited (as opposed to the typical situation when architects are free to develop and exhibit scale models of their designs). Simultaneously, however, a paradox is revealed: Isolated from the urban context of its own kind (other architectures), dispersed across the museum spaces as a series of singular objects, the 1:1 architecture of the Archtecture Build Small Spaces exhibition seems to repeat the gesture of the grandiose architecture problematic to the opening hypothesis: architecture remains an object. What is more, through the call for a 'return to the basics', this architecture-as-object (and the subject of the brief) becomes implicated in a peculiar form of relativistic-aggressive nostalgia.

Interlude’s Coda: Exhibition as Imaginary Archive

VII.

What are we to make of the way in which architecture is positioned in the 1:1 exhibition? We assume that scale is called into the service of a didactic attempt at "setting architecture right", by presenting the scale of representation as one-to-one, the size of architecture is necessarily limited (as opposed to the typical situation when architects are free to develop and exhibit scale models of their designs). Simultaneously, however, a paradox is revealed: Isolated from the urban context of its own kind (other architectures), dispersed across the museum spaces as a series of singular objects, the 1:1 architecture of the Archtecture Build Small Spaces exhibition seems to repeat the gesture of the grandiose architecture problematic to the opening hypothesis: architecture remains an object. What is more, through the call for a 'return to the basics', this architecture-as-object (and the subject of the brief) becomes implicated in a peculiar form of relativistic-aggressive nostalgia.

On 31 May 2009, the V&A Museum blog.

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the "large" world above, the access to which is provided by drinking a strictly controlled potion called "kingsajz" that temporarily allows a dwarf to become human. 24 Clearly satirical of late-Socialist Poland, with an authoritarian leadership and secret police ensuring order in the isolated city, the problems identified in Towards Warsaw of the Future are highly concerning, even today, because the "kingsajz" is not an isolated object, but part of a larger imaginary of the city.

As a result, Kunze continues, "the master signifier becomes impermeable to critical objection. As a result, Kunze continues, "the master signifier becomes impermeable to critical objection. 25 As a result, Kunze continues, "the master signifier becomes impermeable to critical objection. 25

Architect David Kunze gives an example of this problem in the film. The problems identified in Towards Warsaw of the Future are highly concerning, even today, because the "kingsajz" is not an isolated object, but part of a larger imaginary of the city.

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Towards Warsaw of the Future: Exhibiting, Archiving and Moving Through Architectural Imaginaries
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Fig. 09. Photograph from the Towards Warsaw of the Future exhibition, Edinburgh, Modern Architecture Gallery, March 2017. Photograph by the author.
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<td>53</td>
</tr>
</tbody>
</table>

Warsaw’s architecture and urbanism often appear before us as a layered story of its past, present and future that would suit the role of Warsaw as a European capital. The purpose of these events was to construct an image of the city’s architectural past, present and future that would suit the role of Warsaw as a European capital.

The First Imaginary is of Warsaw in years 1936-1939, a period of another re-institution of the city—this time as a socialist capital. This “new” Warsaw was to be founded on the ashes of the “old” one—literally, since much of the city was destroyed in 1943 and 1944—and its terms of ideology. What was left of the bourgeois, rent- and property-driven Warsaw was to disappear under the edifice of historical, social justice. At the time this imaginary was presented through an impressive publication, the Six-Year Plan for Reconstructing Warsaw, signed by the president of People’s Republic Bolesław Bierut. A copy of this impressive publication is on display at this exhibition.

The Second Imaginary is of Warsaw in years 1944-1949, the period of another re-institution of the city—this time as a socialist capital. This “new” Warsaw was to be founded on the ashes of the “old” one—literally, since much of the city was destroyed in 1943 and 1944—and its terms of ideology. What was left of the bourgeois, rent- and property-driven Warsaw was to disappear under the edifice of historical, social justice. At the time this imaginary was presented through an impressive publication, the Six-Year Plan for Reconstructing Warsaw, signed by the president of People’s Republic Bolesław Bierut. A copy of this impressive publication is on display at this exhibition.

The Third Imaginary is of Warsaw in years 1956-1959, when the city had been a capital of a sovereign Polish state for about a generation, transformed into that role, ill-prepared for the new function and struggling for recognition even in the eyes of its inhabitants. It was at that time when, in an attempt to remedy these inadequacies, the Warsaw Mayor presented two public exhibitions: Warsaw of the Future (Warszawa Przyszłości, 1956) and Warsaw Yesterday, Today, Tomorrow (Warszawa wczoraj, dziś, jutro, 1958).

The design of this exhibition brings these spaces together, terminologically, as a layered 1:1 architectural drawing assembled in situ from a drawing of fragments of these three spaces, with the First Imaginary occupying the lower “layer” of the exhibition space (objects painted in dark grey), the Second Imaginary taking the middle “layer” (objects in light grey), and the contemporary, Third Imaginary hovering above these (objects in white).

At the same time, the exhibition’s architectonic character, as series of objects that seek to form relations with each other: the city, the space of the gallery and the moving body of the viewer, breaks the clarity of this layered framing. Through tectonic (rather than strictly ideological) disposition of fragments of the three sites, the historic imaginaries are re- and de-constructed—not longer as a sequential order or a “layered” chronology but more akin to a constellation of objects which in the space of the gallery begin to loose their affiliations, working across the conceptual layering, and thus exposing the imaginary character of the city they represent.

The broad exposition of the thesis comes in Volume One. Here, in the main body of Volume Two, one may find a series of drawings that act as a guide to the reading of the exhibition, presenting each object and their tectonic disposition as fragments of Warsaw architectural imaginary. The main body is followed by a series of Archives, or annexes, that present a partial record of the research that contributed to the production of the thesis: experimental research maps, annotated archival indexes, images, drawings and 3D scan imagery. They form the archive of the thesis’ exogenic, and at the same time, its constitutary corpus.
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Fig 01. Towards Warsaw of the Future exhibition plan with tectonic objects [Obiekty] marked in situ. 1:50 [drawn at 1:20]
First Imaginary. National Museum in Warsaw

Indexing the first imaginary, is a floorplan fragment of the south wing of the National Museum in Warsaw, where the Warsaw of the Future exhibition was installed in 1936.

The two dark grey volumes in the centre of the Mathew Architecture Gallery—Obiekt 17 and 18—represent two models visible on a photograph from the opening day.

In the North-East corner of the Gallery a mark on the floor indexes the approximate location from which the photograph was taken. As the South Corner of the Obiekt 18 a red outline on the floor—Trace 01—references the location of a fragment of the Museum's external wall.

Fig. 01. Photograph from the opening day of the Warsaw of the Future exhibition at the National Museum, 28 March 1936. Author unknown. NAC-1-U-8484-2.
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Fig. 02. Plan of the National Museum gallery imposed onto the plan of the Matthew Gallery. 1:200 (drawn at 1:100)
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Fig. 03. Plan of the National Museum gallery imposed onto the plan of the Matthew Gallery. 1:50 [drawn at 1:20]
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Fig. 04—05. Plan and section of Obiekt 17 in the Mathew Gallery. 1:50 [drawn at 1:20]
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Fig. 06—07. Plan and section of Obiekt 18 in the Matthews Gallery. 1:50 [drawn at 1:20]
Second Imaginary. The SARP Exhibition Pavilion

The Second Imaginary is indexed by a floor plan of an exhibition pavilion affiliated to the Polish Architects’ Association (SARP) where numerous urban and architectural designs were presented over the decades. Although built over twenty years after the war (1968), its function as a place for presenting of forthcoming architecture and its position in the city—an institutional complex planned since the 1940s—make it highly relevant for the imaginary of Warsaw’s long-lasting reconstruction, from the 1930s to the 1960s, 70s and later.

Today, amidst the Association’s institutional and financial decline after the fall of Communism in 1989 and the restructuring of professional organisations in Poland in the 2000s (powers were delegated to a new architectural chamber), the pavilion earns for its maintenance as a commercial venue for corporate events and wedding receptions.


Fig. 01. Exterior photograph of the SARP Exhibition Pavilion. Photograph by Stowarzyszenie Architektów Polskich.
Fig. 02. Plan of the SARP Exhibition Pavilion imposed onto the plan of the Matthew Gallery. 1:100 (insert at 1:1000) [drawn at 1:50 and 1:500].
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Fig. 03. Plan of the SARP Exhibition Pavilion imposed onto the plan of the Mathew Gallery. 1:20 [drawn at 1:20]
Fig. 04—05. Plan and section of Obiekt 13 in the Mattheu Gallery. 1:20 [drawn at 1:20]
Fig. 06—08. Plan and sections of Obiekt 19 in the Matthew Gallery. 1:50 [drew at 1:20]
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Fig. 09—10. Plan and section of Obiekt 21 in the Matthews Gallery. 1:50 [drawn at 1:20]
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Fig. 11—12. Plan and section of Obiekt 23 in the Mathew Gallery. 1:50 [drawn at 1:20]
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Fig. 13—14. Plan and section of Obiekt 25 in the Matthew Gallery. 1:50 [drawn at 1:20]
Fig. 15—16. Plan and section of Obiekt 26 in the Matthew Gallery. 1:20 [drawn at 1:20]
Third Imaginary
36 Smolna Studio

The third imaginary, that of contemporary Warsaw, is present through tectonic references to an art studio and an archive at 36 Smolna Street, located half-way between the National Museum and the Architects Association. Built within a former ruin in 1951 by a sculptor, Karol Tchorek, the Studio was carefully renovated in 2006 by his daughter-in-law and an artist, Katherine Bentall. Although it is a significant part of Warsaw’s cultural heritage, the Studio remains exposed to gentrification and development pressures that threaten its existence.

The Smolna Studio is represented here in two ways: firstly, through a selection of drawings from an architectural survey drawings of the studio (this includes 1:1 outlines) and, secondly, through three metallic impressions, physically pressed against the surfaces of the studio (Obiekt 15-J, 28-06 and 24-D). In the space of the Gallery these impressions are positioned analogically to their original location at 36 Smolna Studio.

Fig. 01. Photograph of the Smolna Studio, with the south-facing window to the right of the image.
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Fig. 02. Plan of the Smolna Studio imposed onto the plan of the Matthew Gallery. 1:50 [drawn at 1:20]

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Fig. 03. Long section through the Smolna Studio. 1:50 [drawn at 1:20]
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Fig. 04–06. Details of the Smolna Studio. 1:20 [drawn at 1:10]
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Fig. 07—12. Details of the Smolna Studio. 1:20 [drawn at 1:10]
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Fig. 13—14. Plan and section of Obiekt 15 in the Mathews Gallery. 1:20 [drawn at 1:20]
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Fig. 15–16. Plan and section of Obiekt 16 in the Matthew Gallery. 1:50 [drawn at 1:20]
Fig. 17—18. Plan and section of Obiekt 20 in the Matthew Gallery. 1:20 [drawn at 1:20]
Fig. 19—20. Plan and section of Obiekt 23 in the Matthew Gallery. 1:20 [drawn at 1:20]
Fig. 21—22. Plan and section of Obiekt 24 in the Matthews Gallery. 1:20 [drawn at 1:20]
Fourth Imaginary. 
Towards the Warsaw of the Future. Exhibition as a Thesis, Thesis as Exhibiting

The Fourth Imaginary presented in this exhibition is that of the exhibition itself, presented in the Matthew Architecture Gallery, Edinburgh, in March 2017. As an exhibition, Towards Warsaw of the Future is an event that can be designed, imagined, represented, documented and recorded—all of which are different from the experience of the event itself.

Towards Warsaw of the Future exists at once as three kinds of things: as a book (in two volumes), an exhibition (an event and a tectonic construct), and as an archive that is also an index to archives and places in Warsaw. Through this simultaneity one may see a structural conundrum: while the book exists within the exhibition’s corpus (as Obiekt 14 and 27), it also represents it (mostly in Obiekt 27, this volume). Similarly, the archival character of the thesis is present both within the book and exhibition body (through the numerous reproductions of archival material, the archival indexes etc.), and in the prospective destination of the thesis as a future repository of (fragments of) knowledge; in other words—as a document that, when indexed in the University catalogue, may act as an archival object of a kind.

The triad, therefore, is more than itself already, the thesis is something different than itself. If one were to attribute this statement—and the thesis—an ontological instability, then it would be an attribution that imbricates something of Warsaw’s own instability, its imaginary, delirious, paradoxical Romantic-Positivist character.
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Fig. 02. Plan of Obiekt 14 (Thesis Vol. 2) in the Mathieu Gallery. 1:20 [drawn at 1:20]
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Fig. 03. Plan and section of Obiekt 27 (Thesis Vol. 1) in the Matthew Gallery. 1:50 [drawn at 1:20]
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Fig. 04. Design visualisation of the exhibition in the Mathew Gallery. Elevated perspective view.
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Fig. 05—08. Design visualizations of the exhibition in the Matthew Gallery. Perspective views.
Archive (1)
Exhibition Construction
Drawings
Fig. 01. Assemblage of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 02. Assemblage of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 03. Assemblage of construction drawings for the 'Towards Warsaw of the Future' exhibition.
Fig. 04. Assemblage of construction drawings for the Towards Warsaw of the Future exhibition.

Revision needed—all wall thicknesses to change from 12 to 18 mm.
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Fig. 05. Assemblies of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 06. Assemblage of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 07. Assemblies of construction drawings for the Towards Wars of the Future exhibition.
Fig. 08. Assemblages of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 09. Assemblies of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 10. Assemblies of construction drawings for the Towards Warsaw of the Future exhibition.
Fig. 11. Assemblies of construction drawings for the Towards Warsaw of the Future exhibition.
Archive (2)
Smolna Studio Survey
Drawings
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Fig. 01. Survey drawings of the Smolna Studio (with Richard Collins).

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Fig. 02. Survey drawings of the Smolna Studio (with Richard Collins).
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Fig. 03. Survey drawings of the Smolna Studio (with Richard Collins).
Archive (3)
Drawing in the Archives

The following section presents a scaled-down version of CAD drawings made during the first two field work visits to the Warsaw archives in 2012.
Fig. 01. Fragment of an archival survey drawing developed as a notation tool during fieldwork in 2011.
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Fig. 02. Fragment of an archival survey drawing developed as a notation tool during fieldwork in 2011 (enlargement).
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Fig. 03. Fragment of an archival survey drawing developed as a notation tool during fieldwork in 2011 (enlargement)
Fig. 04. Fragment of an archival survey drawing developed as a notation tool during fieldwork in 2011 (enlargement)
FIELD WORK I (3). 11-18 APRIL 2012.

The point of this field trip was to review and reproduce archival material related to the practices of architectural design and the related material destruction in Warsaw in years 1936-1955.

The focal event for the research will be the 1936 Warsaw of the Future exhibition, with specific attention to the architectural/urban design for the planned 1944 National Fair, and the architectural media used to present the design.

Archives and Libraries:

1. Biblioteka Narodowa w Warszawie (National Library in Warsaw)
   Main catalogue queries on keywords: Warszawa Przyszłości [Warsaw of the Future], Warszawa Funkcjonalna [Functional Warsaw]. Results:
   a copy of the WP exhibition catalogue was accessed;
   an article in an art journal Arkady briefly mentioning the WP exhibition. No details given;
   an article in the Ilustrowany Kuryer Codzienny daily newspaper (see pt. 3 below) that mentions the exhibition. One photograph accompanying the piece is listed in the National Digital Archives as item.

2. Archiwum Państwowe m.st. Warszawy (Warsaw State Archive)
   Accessed the copy of the 1936 Warsaw of the Future exhibition catalogue.

3. Narodowe Archiwum Cyfrowe (National Digital Archive)
   Accessed and ordered photographic material on the 1936 exhibition:
   I-U-8484-1. Photograph from the exhibition opening day showing key officials investigating a model of the Warsaw region.
   I-U-8484-2. Photograph from the exhibition opening day showing the Mayor of Warsaw presenting an urban model of Warsaw to statesmen and officials (see next page).
   I-U-8484-3. Photograph from the exhibition opening day Poland’s Prime Minister presenting a fragment of the exhibition to the President.
   One photograph (I-U-8484-3) was originally published in the Ilustrowany Kuryer Codzienny, an illustrated national daily paper; the IKC is currently being digitalised in Krakow by the Małopolska Biblioteka Cyfrowa; the 1936 issues are available in analogue format in the Archiwum Państwowe in Krakow, ul. Sienna 16).
   These images led to finding of reproductions of the design for the Wystawa Światowa (World Expo), to take place in Warsaw in 1943 (sic.):
   I-M-655-1. Axonometric drawing of the exposition design with specific pavilions and buildings marked and titled.

4. Centralne Archiwum Wojskowe (Central Military Archive)
   NOTE: As of 2012 the Military Archive remained closed due to refurbishment. No material was accessed. The following positions are speculative entries to be followed up in further research.
   Sources on Third Reich Minister of Foreign Affairs Joachim Von Ribbentrop’s state visit to Warsaw in 1936, specifically his visit to the National Museum where he may have visited the Warszawa Przyszłości exhibition.
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Fig. 01—04. Archival photographs of the Warszawa Przyszłości 1936 exhibition. National Digital Archives (signatures by images)
FIELD WORK II (4). JUNE 2012.

1. **Museum Narodowe w Warszawie (National Museum in Warsaw)**
   
   The second field work focused on the collections of the National Museum related to the planned 1944 World Exposition designs (later changed to a National Exposition, and postponed in 1946) and the Museum Powdermill (Museum of Industry and Technology; see next page), designed as part of the exposition.

   The material related to this project available at the Museum is extensive and, at the time of the visit, it was largely uncoordinated and only partially indexed.

   Among the documents there is a text from the Science Museum in Kensington, London, presumably written at the request of the Polish Museum of Science organisation committee, describing in detail the structure, the operation (lifting, goods access etc.) and spatial requirements of the British institution. Similar letters from other European institutions are also present in the folio. The progress on the organisation of the Museum was presented in a series of Publications of the emergent Museum.

   The author also accessed and reproduced archival 1920s design drawings of the Museum building by the architect Czeslaw Przybylski’s practice. They served to locate the possible location of the 1946 WP exhibition in the building.

2. **Museum Wej się Polskiego (Museum of the Polish Army)**
   
   The Museum of the Polish Army occupies part of the building in which the National Museum is located. In the first years, both institutions were run jointly from one office, held by Colonel Bronisław Gębajchowski, only separating around the time of the 1936 exhibition, amidst a power shift in the municipal administration.

   While no mention of the Warsaw Przybylski exhibitions could be found, several other documents related to imaginaries of Warsaw’s Future.

   (Unreferenced) A typed document by Colonel Gębajchowski, dated 20 December 1939, proposing a proposal for Warsaw’s urban development, outlining a series of districts, their programme and institutional strategies for establishing Warsaw as a capital city.

   (Unreferenced) A typed letter by Colonel Gębajchowski to Stanisław Michalski, dated 1 March 1929, discussing a proposed act of parliament which regulates the acquisition of exhibits by cultural institutions. The document is critical of the bill. The author requests that the addressee destroys it after reading.

   (Unreferenced) A typed letter by Colonel Gembarzewski to Stanisław Michalski, dated 1 March 1929, discussing a proposed act of parliament which regulates the acquisition of exhibits by cultural institutions. The document is critical of the bill. The author requests that the addressee destroys it after reading.

3. **Biblioteka Wydawnicza Archiwum Polskich Warszaw (Architectural Library at the Warsaw University of Technology)**
   
   Accessed the library’s own copy of the Warsaw Przybylski (Warsaw of the Future) exhibition catalogue.

4. **Archiwum Akt Nowych (New Documents Archive)**
   
   Accessed:
   
   * several design drawings of the Warsawski Zespół Miejski from Ignacy Urbanuski i Architektura (USA) (vol. 144-150, 168, 164), dated 1946 and 1950. Though unregistered and lacking context description, some of these seem to have come out of the clandestine design practice ran during the war by architect Szyszko and Helena Syrek.

   A collection of documents related to Boleślaw Bierut, President of Poland in years 1944-1953.

FIELD WORK III (5). APRIL 2015.

1. **Museum Narodowe w Warszawie (National Museum in Warsaw)**
   
   Revising the collections and the archives accessed in 2012. Accessed:
   
   * Archival collection of the Warsaw Powdermill, ziół, jarmo (Warsaw Yesterday, Today, Tomorrow; 1920) exhibition. Reviewing and reproducing the whole folio of documents.
   * Polish Drawing collection related to the Museum of Industry and Science project. Reproducing the folio of design drawings.


1. **Archiwum Państwowe w Warszawie (Warsaw State Archive)**
   
   A review of the UNESCO-listed Archive of BOS (Warsaw Reconstruction Office). Accessed:

   Documents relevant for the Smolna Studio:
   
   7505. "Sprawozdanie z prac dotyczących włączenia parceli nr 1 w zespół budynków przeznaczonych do infrastruktury kulturalnej w dzielnicy Mokotowskiej, w której znajduje się ul. Smolna 36. Projektowany wraz z restauracją, w której jest planowany aula." Projekt Przyszłych (Warsaw for Tomorrow) exhibition; the letter also notified about the extension of opening time.

   The archive held but one record mentioning the exhibition: a circular letter from Stefan Szydlowski, head of the Smolna Studio, and to the Muzeum Przemysłu i Techniki (Museum of Industry and Technology; see next page), stating that after the exhibition the Smolna Studio would be closed before they are built on; those that can be built on before the boundaries are changed; and those that cannot be developed before the change of plot boundary. It is a taxonomy aimed specifically at construction.

   These are not working drawings—the composition, graphic language, font size, numbering and the hard back suggest the drawings were made for preservation, though not necessarily for public exhibiting.

   4327. (also BOS) "ul. Mokotowska 63. Archiwum Polskiej Biblioteki Polskiej: protestacyjne, działalność, układy, zmiany, zmiany, zmiany; przekształcenia; dokumenty. W-resource plan, permutat, teren, teren, teren; plan prawomocny" skala 1:1000. 4 arkusze. st. db. (Classification of plans with assigned boundaries. Attachment to the local masterplan). Four sheets. Condition good.

   MPZP Nowy Świat.
   
   The set of drawings, dated for September 1947, is a design part of a local masterplan for the area west of the Royal Tower. Together with a text description and other drawings, such a masterplan would be the main legal document to regulate what can or cannot be built and when. Made at 1:1000 scale (small enough to clearly show the outlines of individual buildings), the drawing shows in detail the re-positioning of plot boundaries made to allow for a less dense future development. Where the underlying survey shows tenements and courtyards, the masterplan proposes a kindergarten, a cinema and other state institutions, including the Ministry of Finance, superimposed as free-moving figures, independent of what lies underneath.

   The document shows three categories of plans: those that do not require change of boundaries before they are built on; those that can be built on before the boundaries are changed; and those that cannot be developed before the change of plot boundary. It is a taxonomy aimed specifically at construction.

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Fig. 05—07. Archival material related to designs for the 1944 National Exposition in Warsaw. National Museum.
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Rysunek Polski (Polish Drawing collection). Documents related to the Warszawa wczoraj, dziś, jutro exhibition (1938).

Fig. 08—09. Archival material related to the UŚR exhibition Warszawa wczoraj, dziś, jutro exhibition (1938).
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Fig. 10. Fragment of a design drawing (elevation) for the ‘Warszawa wczoraj, dziś, jutro’ exhibition (1938).
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The Archival Inventory of BIOS, available on site in the Warsaw State Archive. Describes the history of the site. Made by Alicja Kupczewska, possibly as a master's dissertation (the machine-copied text would suggest this).


One interesting document, titled “The Plan of Future of Warsaw” broadly describes the program and the design of the future reconstructed city. For about 2 ineln initiatives in the metropolis region “the new capital must bring to individuals the more modern techniques to ensure their development and at the same time make nature really accessible to them.” Key to this is “modern, efficient and rich communication.”

Varios “sites” are mentioned, but they rather correspond to vast urban territories, such as “the central sector” of the city where space for a “forum for national discussion, much like Agoras of ancient times, or the medieval marketplace” will be made (where a wide spectrum of architectural processes). Stalls of the national students are planned to rise on the rise of the Warsaw’s -much like in drawings of the Bien’s euray plan. A new parliament building “controlling” at the outline of the bed of the Vistula is mentioned, while “at the end of this site, studies of artistic craftsmen will be set up in old historic buildings. Cafes, restaurants and apartment complexes will complete the first row on the Vistula river bank.”

A new University district is proposed south in the city center, while the distant district of Zelek on the right bank will become an industrial hub with a central slaughterhouse and a power station. “To so designing the city, the planners are aware that their plans will affect, perhaps for many years to come, the social structure of the city” (p. 7).

More detailed that the version of Warsaw's Functional published in 1930s, the description shows in’s strategy from the Syrkus and Chmielewski’s pre-war studies (the structure of a dwelling in business place, a zone or streets, must be preserved!) or in the design of a great canal linking the Vistula with “Poland’s Eastern Rivers.” It even mentions Functional Warsaw explicitly. The “central slaughterhouse” planned for Zelen was presented, through models and graphics, in the USB Warsaw yearbook. Today and Tomorrow.

Where was this text written by? The typed document is not signed. Given the content and the origin of the text (Department of Propaganda), one suspects that it is work of Helena Syrkus, the head of the department, a polyglot and a translator for the authors of Functional Warsaw (thus preserved in their pre-war international venues).


The document is an outline of history of Warsaw from its foundation as a medieval town until the catastrophe of World War Two which in much of the city was destroyed. Much attention is given to the rapid development of the city after it became the national capital in late 16th century which (made the city grew out of its medieval shell and brought construction of generous family palaces along roads leading out of Old Town), through the great axial projects of the Saxon dynasty (the Saxon Palace with adjacent hamlets and gardens) right to the rise of monumental classicism embodied by the Grand Theater, the Ministry of Treasury. Guided to four pages of typed text, symbolic by necessity, this brief history of Warsaw’s urban development stages at the end of the Congress Kingdom of Poland (1815). From there on the reader is taken to the contemporary effects of the “Strategic aggression” of 1939, consisting nearly 100 years of Warsaw’s history, including the most rapid growth in the late 19th century and in early 20th century that resulted in the dense urban fabric so characteristic of Warsaw in the 20th century.

This omission, I would argue, shouldn’t be ascribed solely to a chronology or historiographic career that seeks to put distance between the contemporary and the historic. Read in dialogue with the paper on future Warsaw in the same file, which speaks of “morden of the late nineteenth century” that resulted in overpopulating of the city, part of the history of Warsaw seems deliberately erased, as if preparing for the material destruction that was planned or already ongoing under the BIOS direction.

It is noteworthy that the one “problem” of the 19th century, dense urban fabric was not included in the document that speaks of the historic Warsaw, but in the one that outlines the Warsaw of Future.

The opening words carry much of the ideological weight in both texts. Starting with the war on historic buildings of Warsaw, “[the] (the) City of Warsaw, being the cultural and political center of Polish Nation, there were built during centuries great many buildings which could be reported as records of Poland’s national history. Their destruction in the World War II is to be considered as one of the most painful items in the tragic list of the Polish war losses.”

Architecture here is very directly pointed as a record, a document. Its loss is an act against nation’s archive out of which its history is made. In this document, the State being here the guardian-archivist of the National Archive [an imaginary institution], such loss too must be found and documented. Part of the BIOS agenda was precisely to make “destruction protocols” for the archive of Warsaw.

The text on the future Warsaw begins with words: “The structure of the new capital city will be based on cultural traditions, will have the character of a metropolis and will be suited to a center of artistic, political and economic life of the nation. The physical environment will be as such as to further the unique development of community life and social intercourse.”

Here the emphasis is on the city as a whole, rather than on individual buildings or projects. Indeed, Warsaw is once again seen as significant for the cultural life of the Nation. In this light, the much later location of the Central House of Culture in the 6-year plan and of Palace of Culture (and Science) stand as truly national projects. Yet these pressures, it seems from the file, were of local origin, these were made to the Polish institutions, BIOS.

1933. Panorama czystej Warszawy - wokół a luż plaka od okręg press). Wolność most Poniatowskiego, rowy brzegy Wisły (Powiśle, Starówka) a na nim gmach muzeum narodowego zo in’s grun planen miasta nowodobnego ora w oddal widoczne warszawski Kreislaufplanokolo wie). Wokę btny box, ak, zebek, “ko kwietn” w Uwagam: “Warszawa” (Panorama of part of Warsaw - side-view from Flaga side. Visible are Poniatowski bridge, left bank of the Vistula (Powiśle, Old Town) and the National Museum building, as well as towers of the Roman Catholic Church of Saint Cross in the distance. Scale: 1:1, Sheet. For conservation. None paren). A beautiful illustrated drawing of an artistic view of Warsaw, recuperate with the National Museum, and a large carriage-way junction by the river. The Poniatowski bridge is shows with (designated) pigeons, while the road moves a tunnel underlined the city. The analogy to the East-West route built in 1949, or a precedent for it? And which the large squares in front of the National Museum, right where Tichon’s build is to be, the “forum” or a forum mentioned in “Forum of Warsaw” (not the of the Propaganda Department 1933? What was the point of this drawing?)

There are more questions than answers, as the drawing is not even dated. The pencil signature read initials “ZK” which would point to Zygmunt Kamiński (1888-1969), the professor of Warsaw School of Architects, a painter, and the designer of the Polish coat of arms (the original from 1827), and the Polish People’s Republic coat, with the royal crown removed).

1937. [“Arkle warszawskie plany zabudowy od okrąg okolo kalibskiego do skrajnego widoku.”] bee dny, Ska 1:1000, jeks akn, ize doby. Lezawag: “ notwithstanding.”

The drawing is some 2 meters long, measured on hard surfaces. Starting from the West, it shows the planned Central Railway Station as the junction of the North-South route and the Jerusalem Avenue. Across the Avens, there are four higher buildings, monumental in plan, just as presented at the 1931 and 1933 exhibitions in the National Museum. Just to the out of the Station a vast space (Warszawy Chompa-de-Mały) is punctuated by a single, high-rise volume. Unlike the well published drawings of the 1931 plan, which this site is dominated by the gargantuan volume of the Central House of Culture, the “blue drawing” shows a relatively small footprint—something more similar to the Tower of Independence proposed by architect Jadwiga Nagórski for the Exhibition grounds on the other side of the river in 1934 and presented as a model at Warsaw of Future exhibition in 1936. Moving towards the east, the drawing shows...
Fig. 11. A birthday card for Helena Syrkus, made by her colleagues from PAU during Szymon’s imprisonment in Auschwitz. Dated 1943. Helena and Szymon Syrkus archive, Muzeum Architektury Wrocław.
Fig. 12. Location study drawing for the Palace of Culture and Science in Warsaw: location option in Port Praski. Dated 1951. BOS Archive (signature above).
Fig. 13. Location study drawing for the Palace of Culture and Science in Warsaw: location option in central Warsaw. Dated 1951. BOS Archive (signature above).
Fig. 14. Location study drawing for the Palace of Culture and Science in Warsaw: location option in central Warsaw. Aerial perspective. Dated 1951. BOS Archive (signature above)
Fig. 15. Section study drawing for the Palace of Culture and Science in Warsaw. Dated 1951. BOS Archive (signature above)
Towards Warsaw of the Future: Exhibiting, Archiving and Moving Through Architectural Imaginaries

TOWARDS WARSAW OF THE FUTURE: EXHIBITING, ARCHIVING AND MOVING THROUGH ARCHITECTURAL IMAGINARIES

ARCHIVE

There is an description or annotation. No key, not date and no signature. The design bears resemblance to the scheme posited in the Six-Year Plan for the Reconstruction of Warsaw, authored by Bolesław Bierut and developed by BGK.

Pilkey rysunki. Niepublikowane. Na nowym podstawie, rzadkość do ob. 2m. Ture rysunek do Przestrzeni 

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FIELD WORK V (7). OCTOBER 2015. WROCŁAW AND WARSAW.

1. Museum Architektury we Wroclawie (Museum of Architecture in Wroclaw).

Archives of the Warsaw architects and CIAM members Helena and Szymon Syrkus. Together with Jan Chmielewski from Warsaw’s Municipal Planning Office (Biuro Planowania i Porządku). Syrkus is also the author of Wroclawskie Funkcjonalne, presented, among other places, in the Wroclaw Przestrzenny exhibition.

Wroclawskie Funkcjonalne project and the Syrkus’ Nachleben is dramatically under-researched, with only several contemporary articles in English and Polish describing the project in general. Forty years after, the main source on the project remains in a form of a brochure on the Wroclaw Przestrzenny exhibition (1975-77) by Helena Syrkus.

The Museum of Architecture in Wroclaw seems to hold much of the archival material related to the authors of Wroclawskie Funkcjonalne, if not the body of the project as such. Among those indexed are archives of the book (also in English; correspondence with MARS group and Laszlo Moholy-Nagy; correspondence with S. Giedion; T9. Correspondence w. Le Corbusier; T50. Zakłady przemysłowe w Warszawie, translated and published by the author: Working index; 05. T15. Correspondence w. MARS group and Laszlo Moholy-Nagy; 06. T15. Correspondence w. MARS group and Laszlo Moholy-Nagy; 07. An article about Picasso; 08. Les Lettres Francaises—an issue of the journal, with a series of texts focused in Jacques Derrida.

Among the specific documents accessed during field work are:

III—598. Helena and Szymon’s membership cards and certificates (CIAM, Warsaw Housing Cooperative, Polish Committee of former prisoners of concentration camps at Dachau, American Society of PlanningOfficials).


III—652. “Przemiany Osiedla WSM na Rakowcu” (Spatiality of the Housing Estate Rakowcu).

III—578. “Szymon’s letters to Helena from Auschwitz (in German). One dated 9 July 1944.

III—579. “Szymon’s letters to Sigmund Fried (in German). Dated 30 May 1944.

III—588. “Pope to the Military Government in Nahlaf iż.” A document in English requesting permission from the American occupation forces to travel to several German towns near the liberated Nazi camp in Aimping where Syrkus was held at the end of the war. Dated 18 July 1945. Signed by Szymon Syrkus and Ludwik Lowis.

III—588. A hand-drawn birthday card for Helena, signed by PAU members. Dated 1943 (inventarz)
FIELD WORK VII (9). MAY 2016. SMOLNA SURVEY.

The survey of the Studio’s interior consisted of photographic documentation, measurements, drawing and a series of aluminium foil pressings against surfaces of the interior. The following section represents a selection of 3D scans of these “impressions.”

3D scans and the screenshot images (Figs. are by Richard Collins.

The survey of the Studio’s interior consisted of photographic documentation, measurements, drawing and a series of aluminium foil pressings against surfaces of the interior. The following section represents a selection of 3D scans of these “impressions.”

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Fig. 16—17: Screenshots of 3D models of the Smolna Studio impressions.
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Fig. 18—19: Screenshots of 3D models of the Smolna Studio impressions.
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Fig. 20—21. Screenshots of 3D models of the Smolna Studio impressions.
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Fig. 22—23. Screenshots of 3D models of the Smolna Studio impressions.
Fig. 24–25. Screenshots of 3D models of the Smolna Studio impressions.
Towards Warsaw of the Future: Exhibiting, Archiving and Moving Through Architectural Imaginaries

Fig. 26—27: Screenshots of 3D models of the Sseudo Studio impressions.
Fig. 28—29. Screenshots of 3D models of the Smolna Studio impressions.
Towards Warsaw of the Future: Exhibiting, Archiving and Moving Through Architectural Imaginaries

Fig. 30—31. Screenshots of 3D models of the Smolna Studio impressions.