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Vestigial Vedute: Manipulating Warsaw's Palimpsest to Reveal Ambiguity

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

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Candidate for Bachelor of Architecture
and Renée Crown University Honors
Spring 2019

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Abstract:

The urban core of Warsaw today is a string of autonomous and unambiguous artifacts. Parts of the city were rebuilt after World War II, others built over during communist rule, and some created during times of rapid westernization after the fall of communism. The thesis concerns itself with representing these changes in the urban fabric over time. It aims to question this representation of Warsaw and through the use of layered maps and manipulated historical painting seeks to reveal a simultaneous reading of the city's past and present states. I argue that this layered, hyperbolized reading is a tool to reframe the city and to reveal a more speculative view of Warsaw.

Executive Summary:

After Warsaw was destroyed during World War II, some parts of the city were rebuilt, others built over during communist rule, others yet were created seemingly unplanned during times of rapid westernization in the post-communist democracy. Alone, these layers show an unequivocal snapshot of a moment in time, not the palimpsest that Warsaw is grounded in. The divergence and a lack of a clear and distinct plan for the center of Warsaw created a city of contradiction. To understand these schisms, one must look at the city in a state of ambiguity and liminality.

Today, the city appears as a string of unambiguous and often autonomous artifacts, which are single buildings, or schemes of buildings. These artifacts often seem contradictory, reflecting ideals of different realities (communist vs. capitalist, historical vs. modern, east vs. west). Here, by unambiguous I mean to say that certain parts of the city are presented to illustrate a single point in time, they seem permanent and unchanged over time. By autonomous I mean that the buildings or complexes have clearly defined boundaries and do not form relationships with one another. Two sites that I have chosen to illustrate the dichotomy is Warsaw's Old Town and the Palace of Culture and Science. Built at nearly the same time they show two very different histories of the city. These sites don't show the depth of the context they sit in nor connect with other parts of the urban fabric.

This thesis aims to question the autonomous representation of Warsaw, and through layered maps and manipulated historical painting seeks to reveal a simultaneous reading of the city's past and present states. I argue that this layered, hyperbolized reading is a tool to reframe the city and to reveal a more speculative view of Warsaw. This thesis, therefore, seeks to reconcile the dichotomy created in the urban fabric as a result of the city's destruction.

The thesis aims to create an artificial palimpsest on the site, one that is based in the truth and the documented history of the site, but one that is also speculative and hyperbolized. In this thesis, palimpsest refers to the traces of different layers of a city over time. Both visible ruins of a previous building, reuse of building components, or formal operations like a strict street grid can be considered left over traces. The word is loaned from the palimpsest that formed on manuscripts, that is visible traces of writing left over from previous use and reuse of the same piece of parchment. The project seeks to reconstruct a reality of Warsaw separate from its linear history and separate from a singular, unambiguous reading of the city's artifacts. The thesis lies in a series of four paintings, manipulations of four vedute as painted by Bernardo Bellotto in the 18th century for the Polish royal court, that imagine a different reality than one that exists today, creating a contemporary capriccio. Veduta (plural vedute) is a type of painting that depicts cityscapes. Vedute are highly detailed representations from a single viewpoint, often from a place inaccessible to the public. They were made popular in the mid-18th century in Venice, but spread to other cultural centers like Warsaw. A capriccio then, is an imagined veduta, not representing the cityscape as built, but instead utilizing unrealized architectural projects, visions, or designs from other places to create an idealized representation of the city. By inserting what I call "hyperbolized artificial palimpsest," I question the unequivocal view of Warsaw.

The project does not advance a direction for Warsaw to develop, nor does it critique past developments directly, instead it advocates for an alternative reading of Warsaw's built environment. The thesis aims to question a singular reading and single representation of the city, proposing that to understand the city, the viewer must look at it in a state of liminality.

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Introduction

In his 1930 seminal work, “Civilization and its Discontents,” Sigmund Freud imagines a parable of Rome existing at all times at once. Freud writes:

“Now, let us make the fantastic assumption that Rome is not a place where people live, but a psychical entity with a similarly long, rich past, in which nothing that ever took shape has passed away, and in which all previous phases of development exist beside the most recent. [...] And where the Coliseo now stands we could admire the vanished Domus Aurea of Nero; on the Piazza of the Pantheon we should find not only the present Pantheon, bequeathed by Hadrian, but the original structure of M. Agrippa; indeed, occupying the same ground would be the church of Maria sopra Minerva and the ancient temple over which it is built. And the observer would perhaps need only to shift his gaze or his position in order to see the one or the other.”¹

Freud uses this story as a way to understand human memory and to illustrate a subconscious form of preservation and remembering. He shortly dismisses this analogy as he admits that in the case of Rome, only one reality can exist at a given time and place whereas many realities can occupy the mind at once. Although the analogy might not be of use to psychoanalysts, it is a point of departure for an investigation that seeks to represent architectural palimpsests as simultaneous.

This thesis started out as an investigation into the formation of architectural palimpsest over time and its possible use in the discipline. It first documented ways that palimpsest forms

¹ Freud, Sigmund. *Civilization and Its Discontents*. New York: W.W. Norton. 1962.

through destruction, reconstruction, ruination, synthesis, etc. Additionally, it drew from established postmodern precedent in the discipline, building on ideas of history as context that architects are called to respond to. Finally, possible sites were assessed in order to test out ideas in an established urban setting. Warsaw was chosen as a site for further investigation and experimentation and the city was documented and explored through maps, digital models, and a visit to the site. Warsaw became the central site for the project because of its unique divergence in creating palimpsest through reconstruction and construction.

After Warsaw was destroyed during World War II, some parts of the city were rebuilt, others built over during communist rule, others yet were created seemingly unplanned during times of rapid westernization in the post-communist democracy. Alone, these stages show an unequivocal snapshot of a moment in time, not the rich and layered history that Warsaw is grounded in. The divergence and a lack of a clear and distinct plan for the center of Warsaw created a city of contradiction. The thesis argues that to understand these schisms, one must look at the city in a state of ambiguity and liminality.

This thesis aims to question the autonomous representation of Warsaw and through layered maps and manipulated historical painting seeks to reveal a simultaneous reading of the city's past and present states. I argue that this layered, hyperbolized reading is a tool to reframe the city and to reveal a more speculative view of Warsaw. This thesis, therefore, seeks to reconcile the dichotomy created in the urban fabric as a result of the city's destruction.

The thesis explored potential tools and methods of creating palimpsests, and therefore is grounded in methods inherent to the pencil—erasure, overlays, and the visibility of process. The pencil reveals process and creates a record of transformation through blurring boundaries, joining and dividing, layering and overlapping. These methods collapse layers of time into a

single moment. The pencil enables palimpsest to form and show not just the past, but the futures of the past (or what the present could have been.)

The thesis aims to create an artificial palimpsest on the site, one that is based in the truth and the documented history of the site, but one that is also speculative and hyperbolized. This hyperbolized palimpsest reveals a new, more holistic reading of the city not as a linear progression but as a feedback loop of interwoven parts, ceaselessly appearing and disappearing.

Destruction & Palimpsest

First, it is important to understand the way that cities form palimpsest over time. Creating the built environment is often the most permanent of all human actions; cities and buildings have outlived their creators by hundreds of years. In most cultures and civilizations building-making is the marker of permanence and of the civilization's greatness. Rapid change in the city fabric has, therefore, only happened at times of great top-down power like war, conquest, or change in ideology. It is in the form of turbulence and disturbance that palimpsest has a chance to form. Palimpsest forms in two broad categories: one where visible, physical, traces are left behind, and another where virtually no trace of the original artifact appears.

The former occurs mainly through synthesis of original and additive material, or in the form of a perpetual ruin. In synthesis, parts of the destroyed artifact are preserved, and a new purpose is assigned; the two synchronize into one whole. Areas of multiple-influence and successive authorship are examples of this form of conquest. The Mosque of Cordoba, for example, was built by the Umayyad Dynasty on the site of a former Visigoth Church. The great columned mosque was converted into a cathedral with the onset of catholic rule in Cordoba that

arrived with the Reconquista. A gothic cathedral was inserted into the hypostyle hall during the rule of Charles V complete with a central nave that rotated the main axis of the building by 90 degrees, a clerestory, and flying buttresses. The original mosque is still visible and parts like the mihrab and adjoining side niches are distinct from the renaissance additions. Alternatively, the Duomo di Siracusa provides another example of such synchronization. There, a Greek temple of Athena from the 5th century BC was successively occupied by occupants of the island from Byzantines to Normans. It was fully transformed into a Christian basilica in the 7th century by reversing the interior orientation of the building and creating a nave and aisle layout. Although rebuilt several times after earthquakes, the cathedral today presents a Baroque façade, but original columns that made up the Athenian temple still protrude from the northern side of the structure.

A destroyed artifact can also be preserved in a state of perpetual ruin either as a formalization of memory, or simply as a source of spolia. Urban centers destroyed in the wake of war are examples of the former. The second Coventry Cathedral was destroyed on the 14th of November, 1945 in a bombing campaign to decrease morale and intimidate the local population by the German Luftwaffe. The building, however, became a physical manifestation of the war for the local population and was subsequently not reconstructed in order to create a memorial for reconciliation and peace.² The architectural competition for the building launched in 1951 and saw entries from both post-war modernists and traditionalists that wanted the cathedral rebuilt in a historical style. The winning design by Basil Spence is a hybrid that leaves the ruins of the cathedral intact while creating a new devotional space that rotates the main axis by 90 degrees.

² Bullock, Nicholas. *Building the Post-War World: Modern Architecture and Reconstruction in Britain*. London. 2002. Pg. 76-81

The design also creates an interstitial space, a porch, that leads from one church to the ruins of the other unifying the two into a coherent whole. The function of the church changed from an active worship space to a memorial. The original structure, now a permanent ruin, is maintained while its use changes. In parallel, the Kaiser Wilhelm Memorial Church is a church and memorial that stands on the site of a former protestant church in Western Berlin. The original structure was heavily damaged in a 1943 bombing, but the main spire of the church remained intact. Likewise, the church was not rebuilt, but the surviving spire and parts of the building left untouched. Today it stands as a memorial and place of contemplation for the War. A design for a bell tower and devotion space that was completed after the War works around the existing spire and is visibly distinct from the memorial.

It is important to compare these ideas which form a complicated whole from traces of the original, to their alternatives, namely reconstruction and new construction that are prevalent in the city of Warsaw.

The way that Warsaw was destroyed during the War, combined with the political agenda of the time made forms of synchronization and ruination almost impossible, and therefore absent in Warsaw today. Instead, a divergence in the way the built environment is created after the destructions of the Second World War creates a dichotomy in the Warsaw of today. Two notions, that of total reconstruction and that of a new city based on the ideas of the communist party dominated and proved to be the guide for the rehabilitation of the city.

In September of 1939, the German Luftwaffe initiated a campaign of systemic bombing of the city. Furthermore, in 1944 the German authorities began the planned demolition of the city after an attempted uprising by Warsaw's population. It is estimated that around 84% of the city as a whole was damaged or destroyed, and that 90-95% of monuments and cultural, religious,

and institutional buildings lay in ruin. After the War, Poland became a satellite state of the Soviet Union and as a result, the rebuilding of the city was led by the Polish People's Republic's which, by decree, transferred all private property within the city of Warsaw to the city. A separate entity, the Bureau for Rebuilding the Capital (BOS) was formed to document the destruction and to oversee the rebuilding of Warsaw. BOS was forced between the nostalgic rebuilding of the city spurred by the need to form a singular national identity, modern tendencies that favored better living conditions in modern tenements, and the Soviet realist principles of the governing party. The reconstruction of the historical district of the city was seen as a preservation of cultural identity and therefore the BOS created meticulous drawings of the its destruction and heralded the effort as a unifier of the nation with the slogan "The Whole Nation builds its Capital." The majority of buildings created during the initial period of rebuilding, however, tended to favor the social realist style of the party and served as models for further development.

The dissatisfaction with the party first led to increasing "westernization" and "modernization" in Poland manifested in the city by modernist housing blocks, shopping centers and pavilions, and office towers. The content of the architecture was still directed by the central government, but by this point the party was trying to paint itself in a modern and forward-looking light. The subsequent transition of the country from the Polish People's Republic to the democratic Republic of Poland, opened the state to foreign investment and the city of Warsaw to re-privatization. Lacking stringent zoning laws, new buildings were built without a long-term vision and with little oversight. Skyscrapers were constructed next to small scale residential neighborhoods, informal markets and parking lots took over public space, and new buildings were constructed at the sake of early-modern heritage.

Today the city appears as a string of un-ambiguous and autonomous buildings that often seem contradictory. For example, the Old Town was reconstructed and shows no obvious signs of ever ceasing to exist. In its reconstruction, it was devoid of all double-meanings and instead displayed in a crystalized, complete state, as a piece that exemplified Polish national identity. In “Rhetorics and Politics: Polish Architectural Modernism in the Early Post-War Years,” David I. Snyder argues that in 1945, the end of World War II,

“a new visual language and rigidly defined collective memory were integrated into the architectural culture of post-war Poland. [...] the architectural objects and urban spaces of post-war Warsaw, both old and new, were cleansed of all ambiguity and multiple meanings and transformed into homogenous affirmations of Polish national destiny.”³

The Palace of Culture and Science on the other hand shows no palimpsest of the city blocks that were destroyed to create it. Instead, it is a one liner, a testament to the short-lived Stalinist period. As cultural historian David Crowley notes that

“Despite the claim that the building adhered to the Socialist Realist maxim that ensured ‘correct’ design, ‘Socialist in content and national in form,’ and the ‘Polishness’ of its architectural garb, the Palace of Culture and Science was rarely acknowledged as anything other than an imposition on the urban and architectural traditions of the city.”⁴

³ Snyder, David I. “Rhetorics and Politics: Polish Architectural Modernism in the early Post-War Years.” In *Alternative Visions of Post-War Reconstruction*. Edited by John Pendelebury, Erdem Erten, and Peter J. Larkham. Routledge. Oxon. 2015.

⁴ Crowley, David. Warsaw. Reaktion Books. London. 2002.

The divergence and a lack of a clear and distinct plan for the center of Warsaw created a polar city, where layers of the city form in juxtaposition. Buildings seem to follow no guide or grid and there is no clear axis or shape that the urban fabric has developed around. Instead, Warsaw is a city with many centers and no center at all. It is a city where the only defined axis has no distinct beginning or end. It is a city that at first sight was born out of rule, but as one looks closer there are more exceptions to the rule than there are rules. To understand these schisms, one must look at the city through time and not just through space and see Warsaw in a state of ambiguity and liminality.

Precedent

To imagine a city through multiple points in its past, to reimagine it, or reference its past states, is grounded in ideas of post-modernism which saw history as another context that a building should respond to. The thesis looked at several postmodern projects like Roma Interrotta and works of architects like Peter Eisenman and Stan Allen to inform the work and to place it in the larger discourse in the architecture field.

Roma Interrotta challenged twelve architects to intervene in Rome's urban fabric not as it was in 1978 when the exhibition took place, but in the way it was when Nolli mapped it in 1748. The designs created offered twelve different arguments producing alternative visions of the future. These fictional reinterpretations of the past use the history of the site as a contention and context for the work. The twelve engage differently with the historical works, some choosing to accept it as precedent while others ignored it altogether. I looked more specifically at two of the interventions, by James Sterling and Colin Rowe. James Sterling places his own works, built and

unbuilt, in the context of Nolli's Rome. By giving them a new context, the buildings adapt a different meaning than that of their original site. Sterling intervenes in Roman fabric by overlaying his works onto the existing fabric, blurring the line between 1978 and 1748.⁵ Colin Rowe copies the rhythm and underlying organization of Rome to expand it. He starts to blur the boundary between intervention and the historical city by inserting his designs in Palatine Hill by drawing on the existing ruins found on site.⁶

The thesis looked at the works of Peter Eisenman as a reference, mainly some of his early works which he dubs "Cities of Artificial Excavation". These projects include the Canareggio project in Venice, Italy, the 1985 IBA Social Housing concept for Friedrichstrasse, Berlin, and a concept for the Long Beach Art Museum. All three of the projects are grounded in the history of their sites, both built and theoretical. In the Canareggio Project, Eisenmann responds to the unbuilt work of Le Corbusier by appropriating the grid of his New Venice Hospital. He then manipulates his buildings to respond both to the Corbusian grid but also to the buildings already found on site.⁷ In the Berlin project, Eisenman overlays a series of historical and projective grids that offer an alternative reading of the site.⁸ He mimics the Berlin wall and archaeological excavations to create a layered work. In the Long Beach project, Eisenman works with the site

⁵ Sterling, James. *Roma Interrotta*. Edited by Michael Graves. Architectural Digest. London. 1979.

⁶ Rowe, Colin. *Roma Interrotta*. Edited by Michael Graves. Architectural Digest. London. 1979.

⁷ Bédard, Jean-François. "Canaregio". In *Cities of Artificial Excavation: the Work of Peter Eisenman, 1978-1988*. Edited by Jean-François Bédard. Canadian Centre for Architecture. Montréal. 1994.

⁸ Eisenman, Peter. "Berlin". In *Cities of Artificial Excavation: the Work of Peter Eisenman, 1978-1988*. Edited by Jean-François Bédard. Canadian Centre for Architecture. Montréal. 1994.

through many different scales and blurs these scales by overlapping them. He creates a different understanding of the building as it responds to the landscape, context, and site.⁹

Additionally, the work of Stan Allen, “Camp Marzio figures overlaid on the Nolli Plan of Rome” served as a precedent for the overlay of historical and speculative drawing. Allen saw history as a tool that could be at the architect’s disposal. He intended to find a more seamless transitions between the past and future states, but also allowed the overlays to create novel relationships.¹⁰

The Image of Warsaw

To better illustrate the divergence in the way Warsaw is felt and seen before and after the destruction we can reach towards literary works. The description of Warsaw in the “The Doll” and later in “The Bad One” rely heavily on setting and illustrate the city in great detail. These descriptions offer the reader the sense of place that compliments the visual paintings. The first extract comes from Boleslaw Prus’ 1889 novel “The Doll.” Prus describes the city through the eyes of Stanislaw Wokulski, a young businessman:

"Here and there, dust stirred on the street from the brooms of custodians, carriages rushed aimlessly or stopped for no reason, and the infinite torrent of passers-by stretched in one way and the other only to keep the rush of the city. At times, under the walls of the houses, people walked ragged, huddled and with hands pierced into

⁹ Bédard, Jean-François. “Long Beach”. In *Cities of Artificial Excavation: the Work of Peter Eisenman, 1978-1988*. Edited by Jean-François Bédard. Canadian Centre for Architecture. Montréal. 1994.

¹⁰ Allen, Stan. *On Drawings’ Conclusions*. Drawing Matter. 2018.

their sleeves, as if it wasn't June but January. Sometimes, peasant carts full of metal cans crossed the middle of the street, pushed by a plucky woman in a navy kaftan and red scarf on her head. All this happened between two long walls of pastel townhomes; church front towering over them. At both ends, as if to defend the town, two monumental guardians rose. At one end, King Zygmunt, standing on a colossal candlestick, was leaning towards the Bernardines, visibly trying to communicate something to the passers-by. On the other end, the frozen Copernicus, with an immovable globe in his hand turned away from the sun, which during the day came out from Karas' house, rose up above the Palace of the Society of Friends of Science and hid behind Zamoyiski's home, as if to contradict the aphorism "He stopped the sun, and moved the Earth."¹¹

Prus describes Krakowski Przedmiescie a busy, central artery of the city that at the time of "The Doll" was the epicenter of all city life and where commoners passed intellectuals on the street and where religious and commercial life met.

In contrast, in "The Destruction of the Center" the author, Jerzy Jerzowski argues that Warsaw's center becomes displaced after the War and years of communist rule. He notes "The resulting metropolis, lauded in popular songs and propaganda as the model city, in reality was an odd hybrid where tradition clashed with modernity and the center was (and still remains) disfigured fragments of unfinished urban projects, giving an overwhelming impression of an

¹¹ Prus, Bolesław. *Lalka*. Edited by Markiewicz, Henryk. PIW. Warsaw. 1975. All translations by author, unless otherwise noted.

architectural confusion.”¹² Jerzebski notes that this feeling of confusion took a long time to manifest itself in written media and that the first mainstream novel that gets at the issue is “The Bad One,” also known by its polish title “Zly,” a 1950’s crime novel written by Leopold Tyrmand. Tyrmand describes Warsaw as seen by Jakub Wirus, a young journalist:

“This Warsaw, the Warsaw of this street corner. “Krysienka’s” Warsaw was disappearing before his eyes, and in its place rose a new Warsaw. Kuba looked for a long time with interest on the giant, cream obelisk of the Palace of Culture, after which he switched his gaze over to the excavations, stacks of brick, sand, beams, concrete and steel pipes, masonry, battalion compressors, concrete mixers, bulldozers, steam rollers, cranes, dump trucks, pneumatic hammers, trucks, all of which cluttered at the feet of the tower: from this chaos of valleys and heaps, from this landscape of tumult and mess, the largest construction site in Europe was revealing itself. [...] In these eight years Nowy Swiat street, the Krakowskie Przedmiescie, and Old Town reclaimed the greatness of Warsaw, the urban core thickened with the framework of the MDM, and this beige giant grew. Just five years ago one story, weird, tight, and creative sheds of Marszalkowska street were bothersome, they evoked a bitterness of temporality in the souls of people that decided to stay here for eternity. Today, in the midst of the massif that whitened the city center with columns the size of townhouses, the eastern corner of Jerozolimskie Avenue- one story, temporary, cluttered with ugly, primitive shops-

¹² Jarzebski, Jerzy. “The Destruction of the Center”. In *Framing the Polish Home: Postwar Cultural Constructions of Hearth, Nation, and Self*. Edited by Bożena Shallcross. Athens. Ohio University Press. 2002.

they don't bother any longer. They evoke a warm sentiment, just like to any other beginning, which passed and will not come again, which must go, give way to development and increase.”¹³

Tyrmand breaks the pristine communist vision and describes a different Warsaw. The life of the city is decentralized, and the author describes the great movement in the reconstruction, a reinvigoration of the city. He points to the city's amalgamation, noting that the Old Town and Krakowskie Przedmiescie have been rebuilt, but in a different context— one of social-realist buildings and repetitive development projects. He points to the construction of MDM a housing authority centrally planned by the communist government and “this cream-colored giant” referring to the Stalinist Palace of Culture. In the difference of the descriptions, the reader can sense a reinterpretation of the city during communist rule.

Methodology

The thesis studies maps of Warsaw over time from the first royal maps of the city in the 18th century, to maps that facilitated the construction of Warsaw's sewage system, to digital and open source maps of today. Information from these maps was extracted and combined to create a single layered map of past and current conditions. (Appendix A) The map illustrates Warsaw's city blocks and details several “anchor points” or significant buildings that define public space and appear in all versions of the map throughout time, like the Royal Castle, National Library, or Warsaw Cathedral. The layered map is a method that allows the viewer to see Warsaw

¹³ Tyrmand, Leopold. *Zly. Czytelnik*. Warsaw. 1955. All translations by author, unless otherwise noted.

simultaneously in different forms and show destruction and reconstruction of the city but also its inaccuracy.

Bernardo Bellotto's vedute of Warsaw were also studied and four paintings were chosen for further analysis based on number of visible and recognizable buildings as well as if they showed areas that changed over time. Information like the vanishing point, horizon line, viewpoint, etc. was analyzed and superimposed on the paintings. Additional superimpositions show background/foreground, visual axes, and form. Information from the vedute is correlated with the layered map and represented in the map, showing the four views and matching them with current conditions in the city. (Appendix B)

Next, using techniques that are inherent to the pencil: overlay, erase, blur, and duplicate, the paintings are manipulated. Parts of the painting are taken out, others layered over; areas are blurred and stitched to represent non-uniform moments, others duplicated in new parts of the painting. The thesis reimagines artifacts found in the paintings, artifacts that existed in the same view, and artifacts that exist there now. The thesis calls these reimagined renditions "hyperbolized, artificial palimpsest." They are not meant to be accurate documentation of what existed on the site, was destroyed, rebuilt, or constructed over time. Instead, they use that information in combination with several techniques to create a reality that could exist separate from time. This palimpsest is a reality where the past is reimagined through the lens of the future, or rather futures (as post-war architects reimagined the city, so did their successors after the fall of communism, and so are architects today.) This view is therefore meant to destabilize the sense of a singular linearity, of a single representation of the past, and of a singular, unambiguous reading of Warsaw.

The final product of the investigation are four paintings, augmentations of ones painted by Bernardo Bellotto in the mid-18th century under the commission of Polish king, Stanislaw August Poniatowski. (Appendix C-F) Through the manipulation of these historical paintings, an artificial view of the city is created, one of layers of palimpsest that represent Warsaw in a state of ambiguity.

Additionally, I created four booklets that explain the changes made to the paintings, as well more information about the images chosen to be inserted. (Appendix F-J)

Conclusion

The oscillation between “east” and “west” between “Stalinism” and “modernism” and even more so the internal struggle to create a sense of Polish architectural identity created a rich and complex layering of buildings designed on the basis of ideology that were rendered obsolete with each change in power. It is in this oscillation, and in these contradictory architectural stances, that the construction of Warsaw forms.

Warsaw cannot be grasped by looking at it through a single moment in time, and the city can only be understood if looked at as individual buildings, monuments, and even neighborhoods. I argue therefore, that these capricci, this hyperbolized artificial palimpsest, is a tool that can be used to reconstruct a speculative image of Warsaw and represent Warsaw in a state of ambiguity that questions each unequivocal part and aids the viewer in creating relationships between these previously autonomous artifacts.

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Appendix A



Appendix B



Appendix C



Appendix D



Appendix E



Appendix F



Appendix G	See Supplemental Files
Appendix H	See Supplemental Files
Appendix I	See Supplemental Files
Appendix J	See Supplemental Files