



Michał Romaniuk
P5

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Faculty of Architecture TU Delft

Supervisors:
Roel Van de Paas
Jan Van de Voort
Stavros Kousoulas

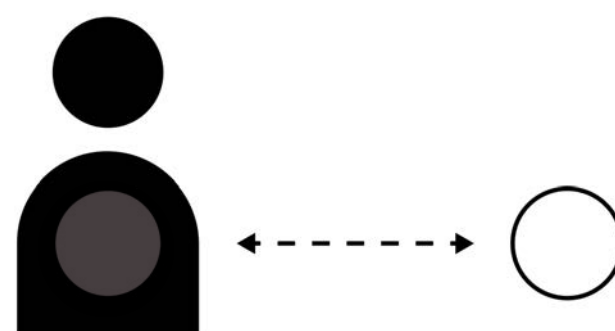
Commoning-Desiring District

Andriej Tarkovsky - Stalker



Can architecture produce a different system of production?

Stanley Kubrick - Space Odyssey 2001



Desire as what motivates us to act

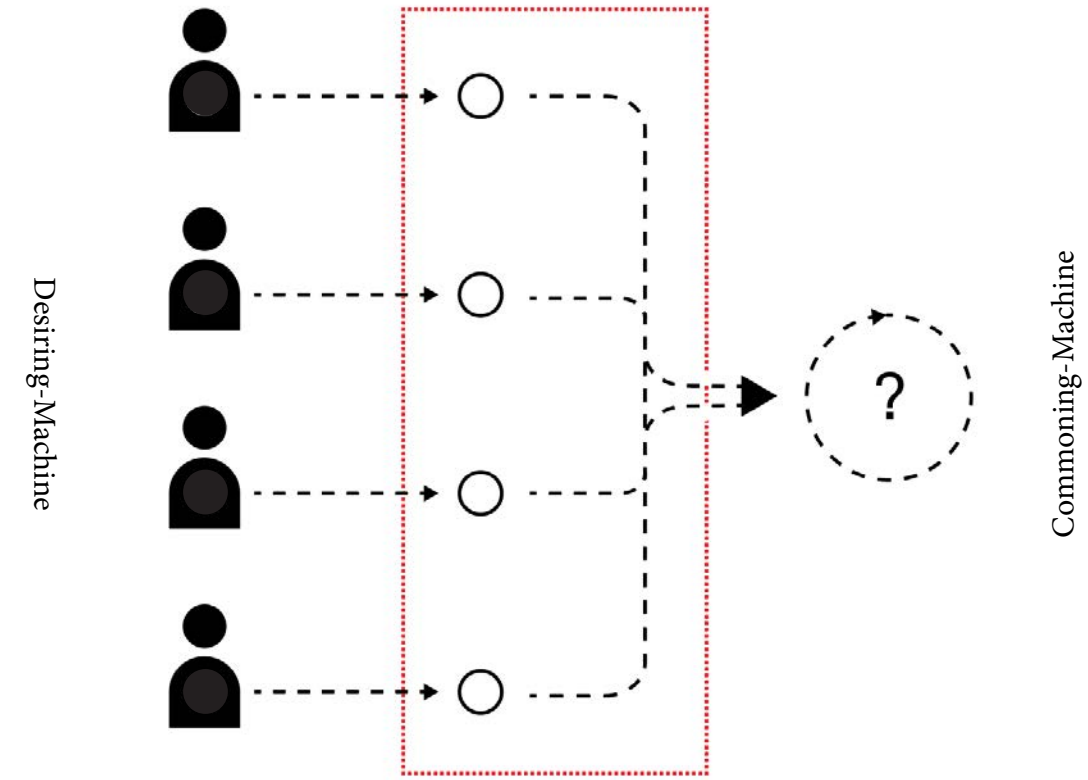


We desire we act

Jean Luc-Godard - Pierrot le Fou

“desire is part of the infrastructure [of the political economy]”
Gilles Deleuze & Félix Guattari

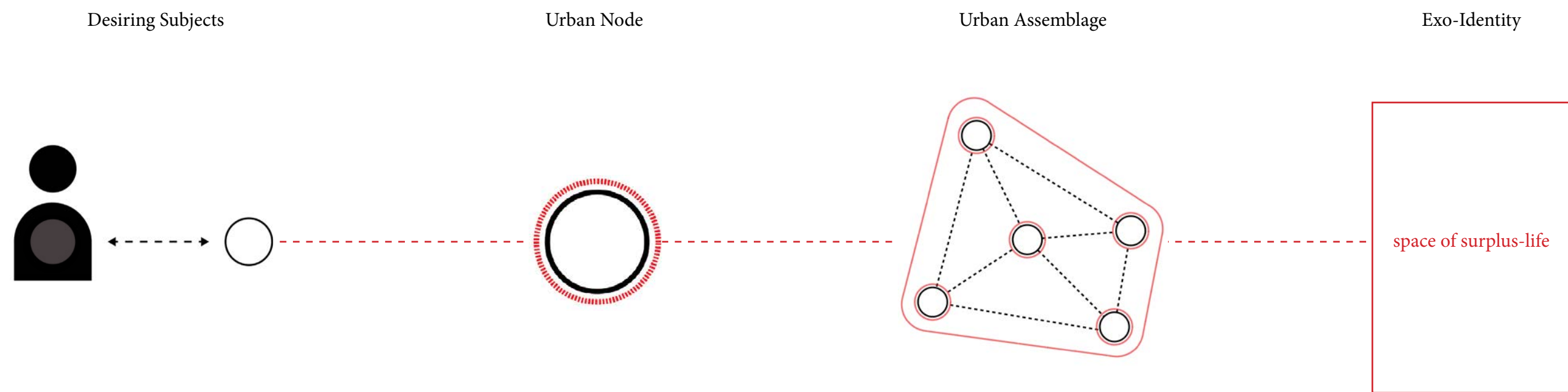
Libidinal & Political



Capturing the production of desiring-subjects

“[Political is focused] on the transformative experimentations with new arts of resistance and existence.”
Rossi Braidotti

Commoning & Political



Inducing “desirability” in different cognitive scales

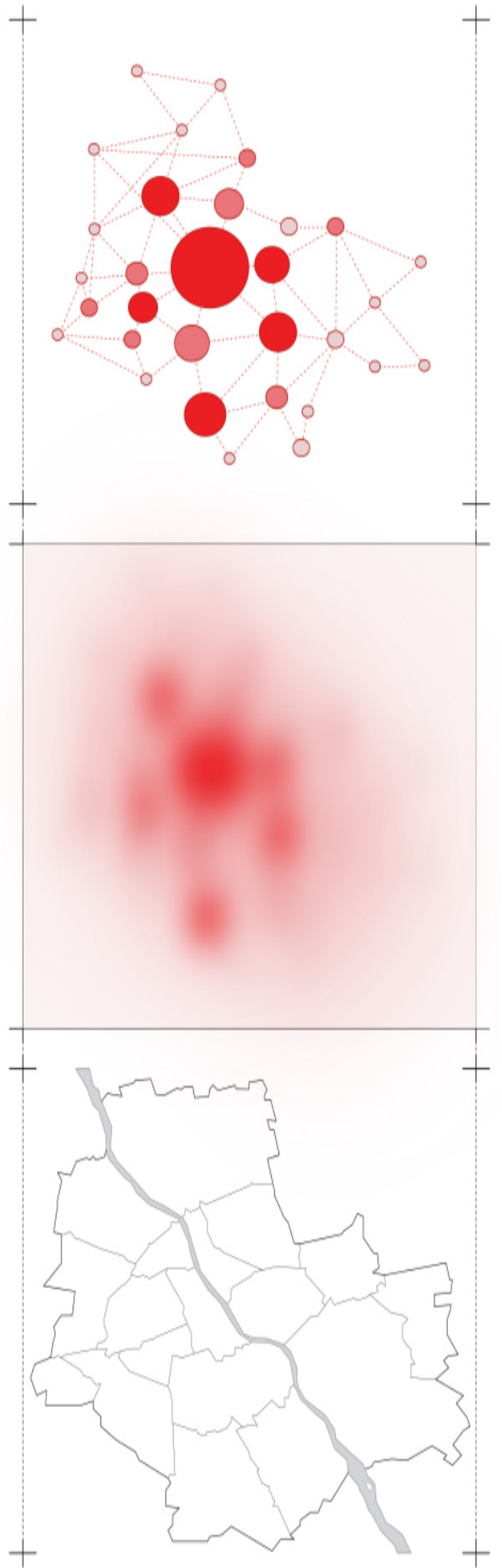


Warsaw as a tourist cliché

Sielce as a district of desire



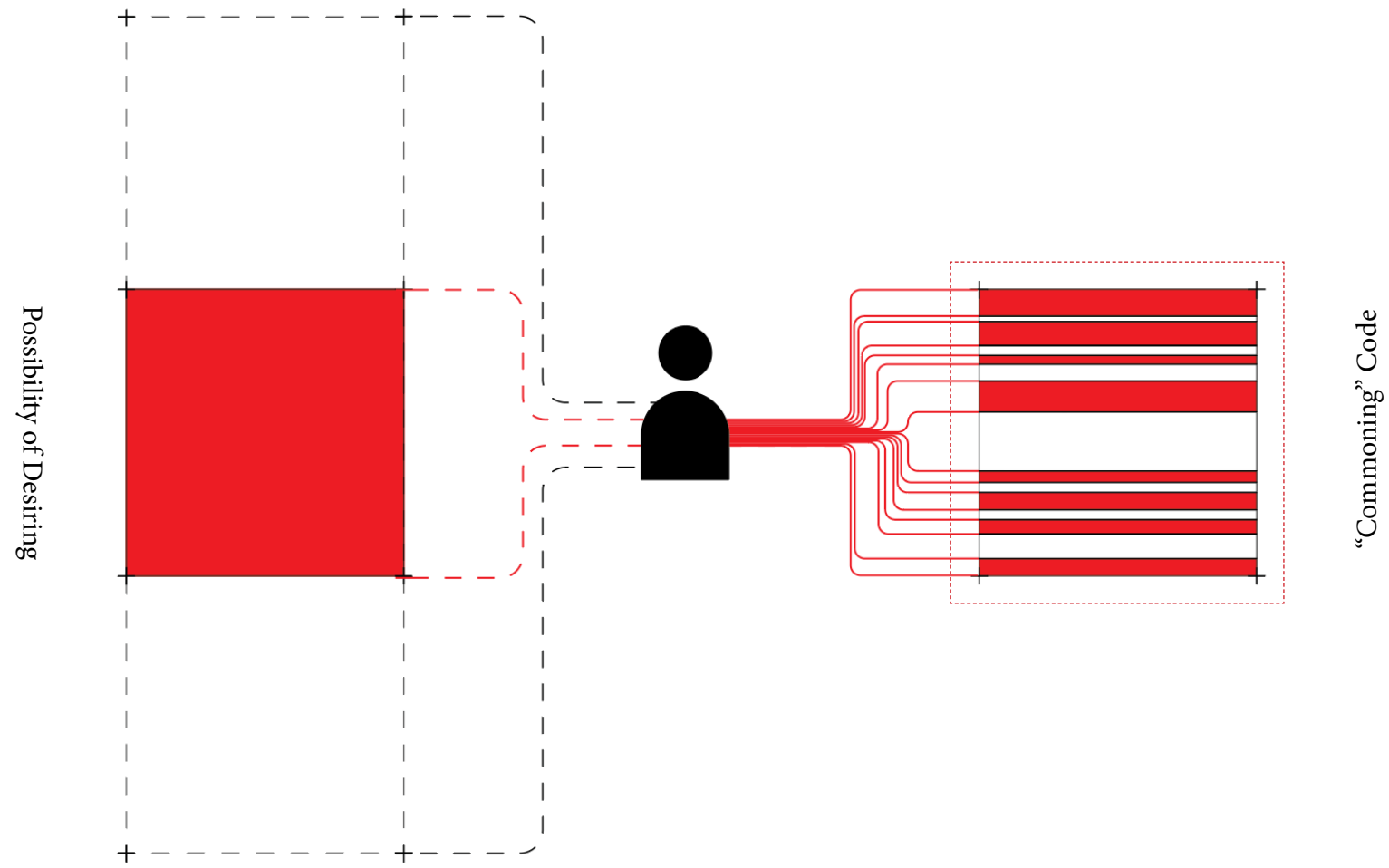
Sielce as a district of desire



Desirescape



Plac Zbawiciela



Expanding possibility of desiring

Material Form

■ *Architectural dominant suggesting the node*

Diversity of spatial forms:
patterns, materials,
details

Diversity of architectural form, enabling different interaction with the space

Legible spatial form

Detail only legible to locals

Novel architectural forms, recessed ground floors

■ *Statues of certain symbolic utterances, creating a cohesive character of the whole*

■ *Opening with certain framing strategies*

Directionality of urban form

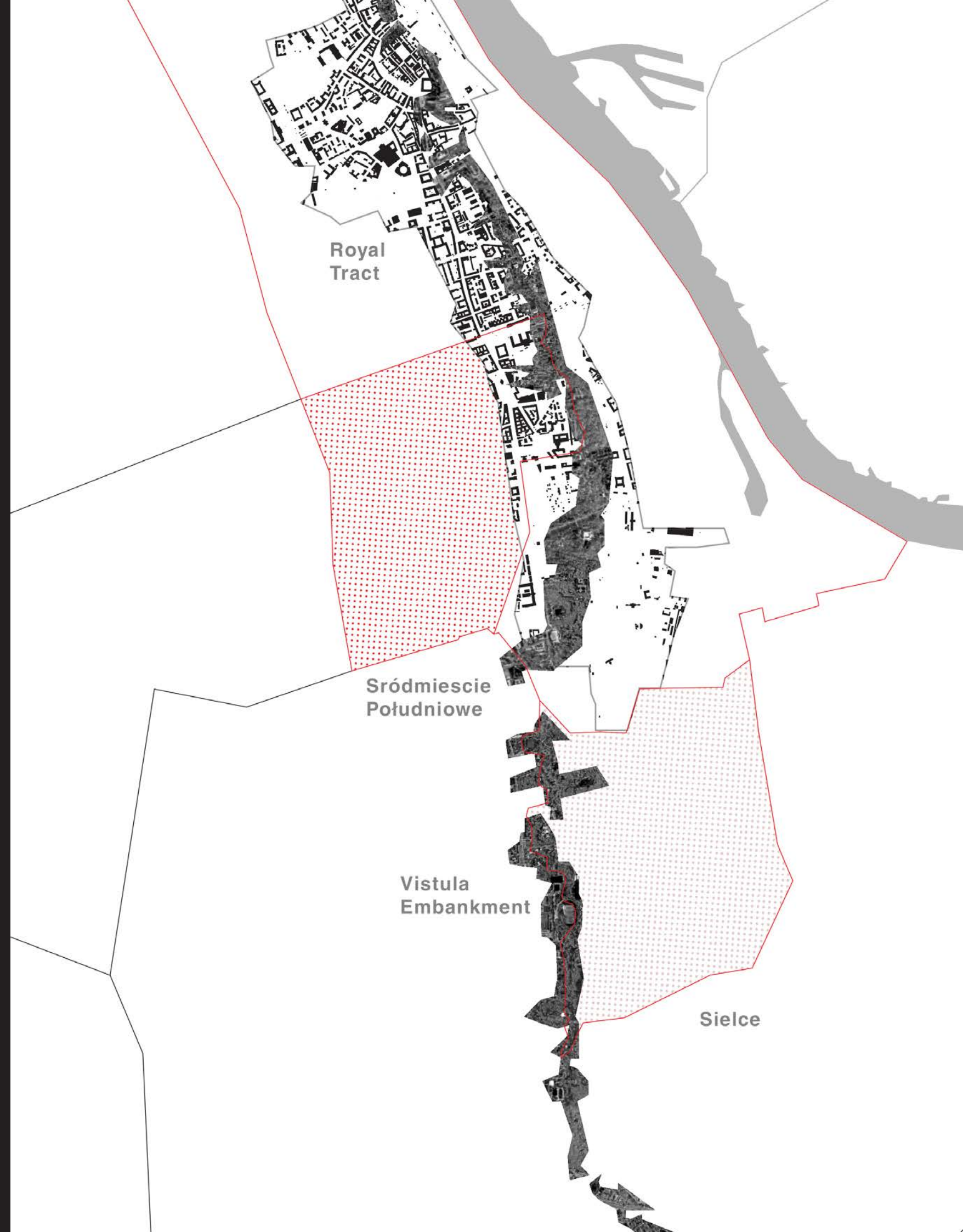
■ *Plinth windows as framing devices*

**Interupption of urban
rythm by greenery**



Following the affect

Śródmieście Południowe & Sielce

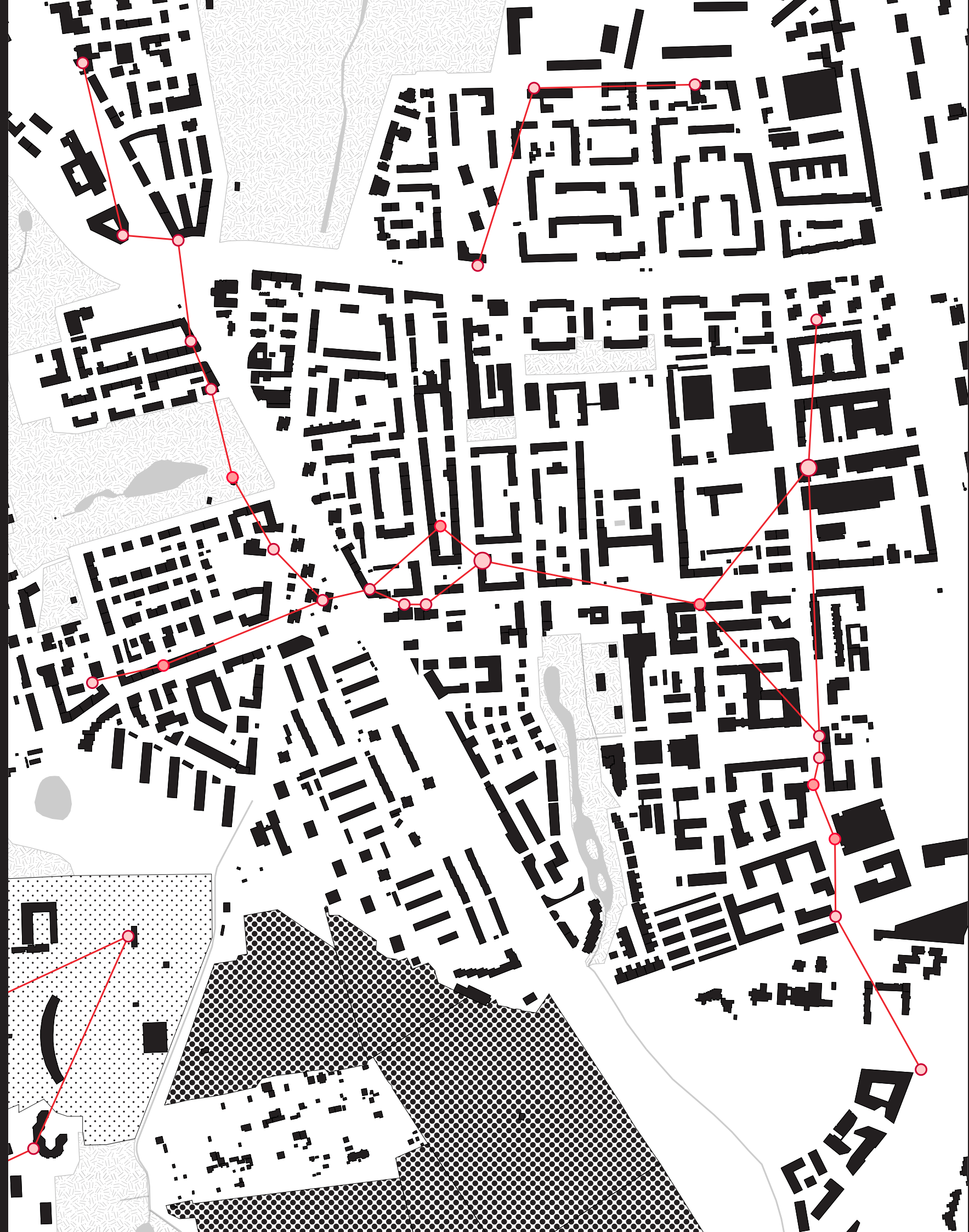


Śródmieście Południowe & Sielce



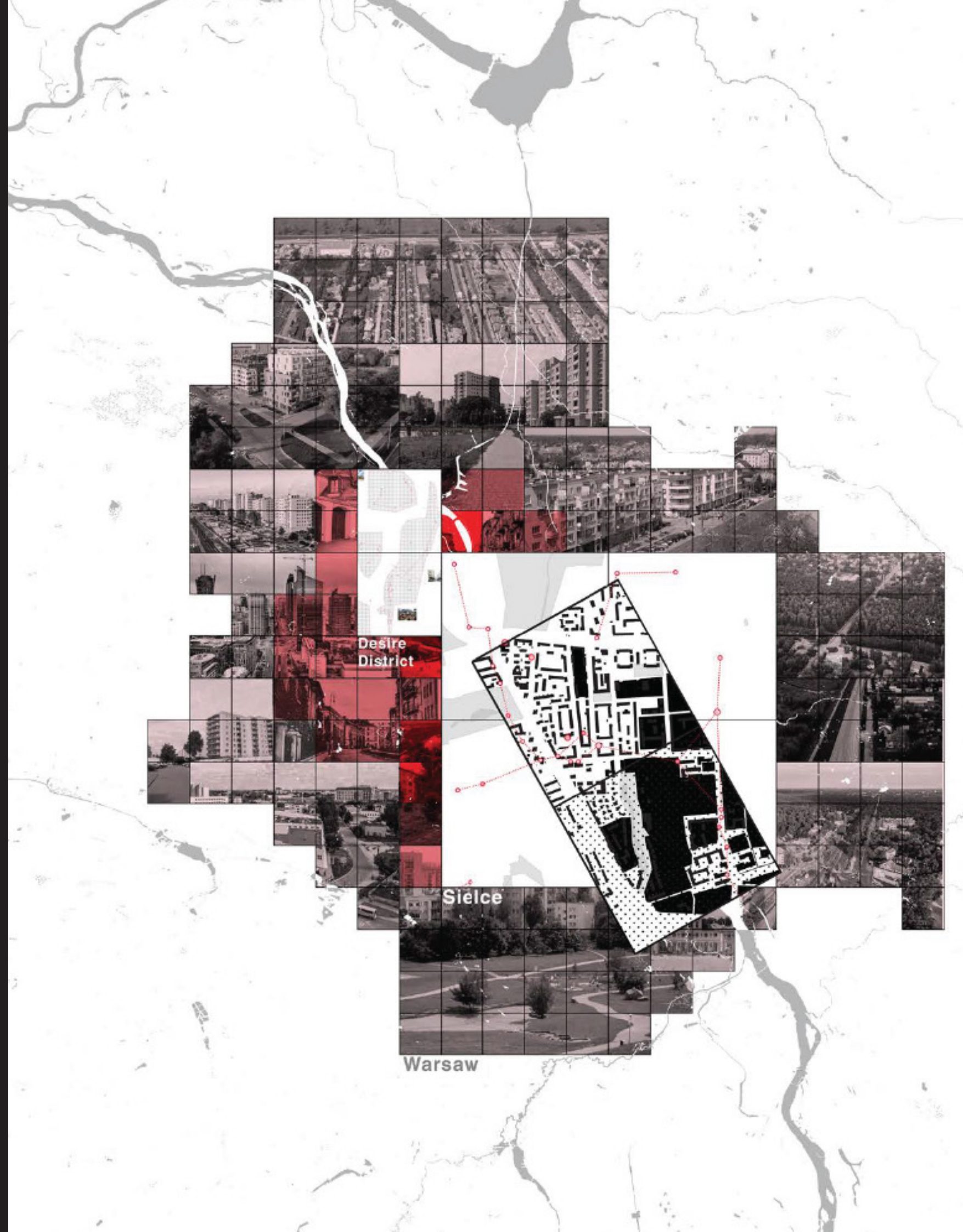
Sielce

Political & Libidinal Economy

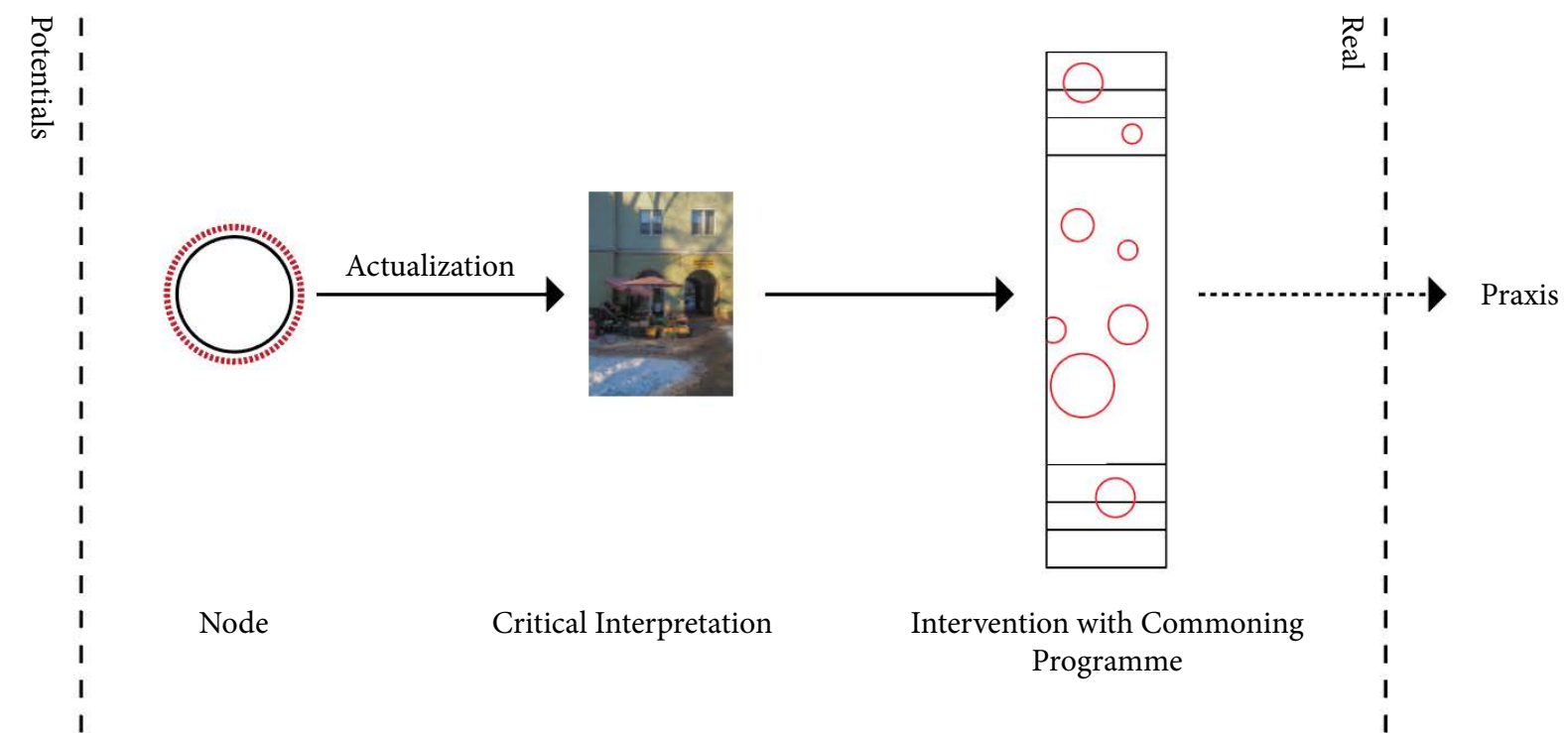


Potential Desirescape

Sielce as District of Desire



Sielce as District of Desire



Situations method

Everything starts at the North Korean embassy. The heavy barbed wire fences its mysterious area on the immediate surroundings. The area made up of all those stories about chronic hunger, violent scenarios of political enemies and rough born popular propaganda. The last barrier of not existing socialism is somehow present in the corner of Warsaw. Socialism which is co-opted, isolated from the outside, dramatically trying to escape the varieties of the globalized reality. The reality that could cover the idyllic image of Korean propaganda. This is perhaps the most fascinating problematic side of this intriguing, yet controversial country. The issue of disjunction between the image and reality. The issue of the grotesque, of trying to establish what's immune to any embellishment.

The embassy fences itself off from Warsaw, similarly to how the Korean regime fences itself from Seoul and the rest of the world. The bordering gate, which is so close to some form of Asian spirituality, has the way towards a bare wall. The openness of the gate is suddenly connected by a two-meter impermeable barrier. It is not only Embassy in its work for warlords. All the buildings surrounding the square, whether it is a hospital or a residential block, are abandoned for years. What's even more curious, is that a fence is even located in the middle of the square. The fence that divides the left part of the parking from the right. Ironically, somehow subconsciously, I felt the urge to turn the corner Polish way from just before the fall of Berlin wall.

*My house that a wall divide
The autumn that a wall divide
Barbarians on the left side
Dance on the right side*

*My body that a wall divide
Ten fingers on the left side
Shooter on the right side
Head's equal parts on each of the sides*



Everybody divides themselves; it is hard to grasp who wants to escape from whom. Koreans fear the globalized world, the upper class from the lower, and the hospital perhaps still holds the means for its isolation, while at the parking the fear is as if it was pro forma. Fear is embedded in the corner of the common experience of space. Maybe looking for those dichotomies, the infection is there, is false. Maybe we need to accept that fear simply is, and as it is, we must somehow react to it. Then I suppose an appropriate reaction might be as simple as a fence.

It seems unnecessary to mention the second plague of this space, that is, the cars. The cars also simply are. The parking is a phenomenon gathering of immortals. Abandoned they provide a restaurant for someone really occupied by space. What is it, someone's leftovers. The SUVs hint at upper middle class tastes, old models are rather signifying the pensioners visiting the hospital. Most of the connections though are rather chaotic. All cars are rather black, they are like small abandoned warehouses in a field of the urban environment. Impossible to move, they just occupy space, like a piece of urban static furniture.



The Northern elevation of the square is closed off by another fence. Fence perhaps isn't a worthy description of it as it is a fully designed wall. Wall that spreads all the way to ramble where the field of vision ends. The wall serves a wall for itself, as for right, there's nothing behind it. No embassy, no hospital, no housing, nothing just a wall for its own sake, with some. It takes a little more walk to see the first gap in the wall. The mystery of the barrier seems to be solved. On the other side, there are garages. Free-standing garages, houses that seem to me exceptionally Polish. Hidden behind the wall, when however they do hide cars. In fact, when they are used. Detached spatially from their owners they are wrong for "temporarily, yet surely used things", or "unimportant, yet things, they should be owned". In the end it's the point of the wall, to stop something about these things? None of my business I suppose. Let's move on.

The idea of the wall remains even after passing the garages. The idea is contagious, it spreads further and further, so that the wall is a peculiar constant. This time it hides several houses. It's a perfectly complementary situation to the one in the Netherlands. Dutch want to fully exhibit their life, not even using curtains, while Poles conceal it so thoroughly that even daylight can't enter the houses. The function of the wall seems the same, wall, conceals, yet the form is much more elaborate, perhaps even on right-way mirrored. It begins as a regular plastered wall, then the wall itself is hidden in view, then it's a red brick wall, then the plaster itself is undisturbed, plaster is grey, plaster is white, plaster is covered in graffiti etc., the multiplicity of combinations gives formal parties a headache, while they hardly try to get away from this corridor of wall thinking chain.



Unluckily the view also leads them towards the busy Śleskiego street. Then luckily, the road anticipates the general distance for fumes and car traffic, while it really tries to display a true architectural statement. Movement that keeps us on. It is huge, modern, clean, and abandoned; the window patterns are dominating, once it is a windowed window, once a windowed plain. In agonies, whatever was inside, now it is dead, it is closed. The whole street empties is isolated in a brutal package, it is almost a monumental concrete box while being reached by a barbed wire fence, constantly overwatched by the busy swirling gap of surveillance cameras.

It's a hollow fortress. Formerly occupied by Soviet principals, today rationalized by the blind producers of Warsaw, the building houses 'Victorian' as it true of the one so long gone previous era. The remnants of the utopian socialism, that were to flourish in the arms of brutalist architecture, are diligently watched on the edge of the lower Młotowska, as if the idea could escape with the city.

The building captures with its spectacular form. The northern and southern towers stand in the sky, as if an architectural line, creating a monumental match for the sun, which once a day marks off a perfectly symmetrical axis between the two buildings. The small lake of the park creates an intermediary space around the complex, completing its peculiar defense infrastructure. At the same time, its pond reflects the cascading levels of the concrete structure.



Śleskiego Park is extremely longitudinal. It is like a strip down with a thick marker on the map. There is just one path in the park. Around it there is little space, in the wider part it is only 60 meters, while the narrowest segments are more 20 meters wide, which has to accommodate the lake spreading across most of the 600 meters of the park. Needless to say, everything is carefully fenced off from the surroundings, so one can only enter from either of the two entrances on the south and north of the park. The end of the park boasts the biggest number of attractions, let's call it then a center of activity. Two ping pong tables, a hammock, swing, those are the proposed attractions. That's about it, that's the park. About at first sight it might seem not too interesting, the park is a unique refuge in the district, so much needed in those hostile surroundings. Perennials are constantly filled with dog walkers, while the small activity facilities always have playing kids from the neighboring school.

Despite its modest form, the park is also logistically important. It is the only bridge connecting the north to the south between the Śleskiego and Różewickie streets. The two form the edges of what one might call longitudinal urbanism. The urban plan consists of fenced-off strips, each with a different function, each hostile to the neighbouring one. There is a housing strip, then the park strip, film strip, again housing, then there's Różewicka, and finally the last vacant strip. All of them perfectly fenced off, parallel with entrances from the north or south, at all, as in the vacant plot.



Perhaps the most fascinating strip is the movie strip. At first sight, it is even quite sinister. Finally, as it turns off with a popular call unfortunately it was merely closely. It would suggest breaking the famous theoretical rule of the fourth wall and opening the world of actors and directors to the commoners. Yet don't be deceived. The movie strip is an abstract from the world as anything else nearby when you ask yourself what's inside, they wouldn't have a clue. There's the real sense of mystery of what's going on behind the scenes. Fortunately thanks to Google Maps, I can reveal those small secrets. Inside there is a multitude of different functions. There are offices, magazines, studios, and anything that a filmmaker's soul could ask for. There is the most important studio for documentaries and idealists film, that I suppose everyone knows, but not everyone knows about a whole lot of documents, a photography studio, a printshop, an actor agency, the national audiovisual producers' chamber, smaller and bigger workshops, an art school and the headquarters of the Polish cinema. This lot seems one of last one can surely claim that it really is (or perhaps could be) a part of cinematic services, which makes it unique in the context of the whole Warsaw.



This longitudinal urbanism ends at Chlebna street. The street is a peculiar boundary between this chaotic fenced-off entity and a new world, or rather an imaginary of how this world was to look like. This new world was to be the world of socialist realism. National in form, socialist in function, the new Silesia settlement was described in the 1970s by "Nihilist" as follows: "The Silesia district was designed for the working man and this working man alone, or with the bourgeois help from the state, is building here his home and his dwelling". The district was to be "a triangular island in the middle of the urban conurbation". Did they succeed? I suppose that to some extent yes. The district really is triangular, and it is really surrounded by a lot of conurbation. Unfortunately, the conurbation is mainly caused by the road of cars, and even with the further accompanied by trains. There is no real advantage it's safe to say it is perhaps lacking in critical human factor, which separates what's urban and what's only urbanized.



The biggest square of the neighborhood is really a triangular island. Old, magnificently tall men crunched in urban texture. But again, this texture doesn't quite live up to the expectations, the square is simply crammed with all sorts of services. There is a shed with a garage, a shed with Chinese food, and a shed with trash cans. One has to say that their functions are quite complementary. Buy, consume, dump, and all of this within the microcosmos of the square. How convenient. Unfortunately, this means that the square feels quite isolated, that's another reason to call for a monument, and if there was, I really don't think I would like it, certainly the square is not inviting in any sense. All sheds have different forms, they seemed to be produced independently, thanks to some looking or simply laziness of planning officers. They could be anywhere else, though they certainly are important services for the users of the area, finally integrated into their image of the square.

A similar, yet a bit smaller, urban interior is located just 20 meters north. At first sight, it seems similar, but at the same time it appears more welcoming. The scale is different, the function is defined, and one can really acknowledge the beautiful setting for this charming public square of the 90s. The Silesia street is a combination of old and new modernism, all embedded within a post-occupancy setting. When one reaches north along the street he moves across small inner parts of the housing. They correspondingly gate at us, from behind the socialist realist offices, with their elegant lines and small floral details. Maybe those really meant to be the so-called triangular cases. On the right of Sileskiego there is a long housing block, on the left, divided together are several tenements, all with a slightly different formal expression. It is really a theme that so much of this could have been photographic street is filled with space for cars, parallel parking, two-car lanes, and perpendicular parking, no wonder why there is little space for anyone else.



Walking further north one encounters a small park and a small passing behind a corner. It might seem a bit repelling, maybe even dangerous, but like it, it's just, and as such, as a shortcut, which is so rare in the south of the district. The shortcut opens itself on another small urban interior. Under a black side wall of a tenement, a black square. Empty. It is not of the wall is somehow projecting its negative on the square. One small bench to complete this scenography of serenity. It's the easiness of this abandoned detail, which somehow speaks to me this what Barthes described as the punctum effect. On the other side of the building, there is a complementary interior. One with the bench is empty, the other seems suffocated under its plants and small architecture. Here in the summer, there is a small meadow of fertility, when people start grazing for the cat's tea cream in one of the buildings. It's a Ying and Yang situation, a square of serenity and conurbation, or at least it could be...



Neighbourhood Yard

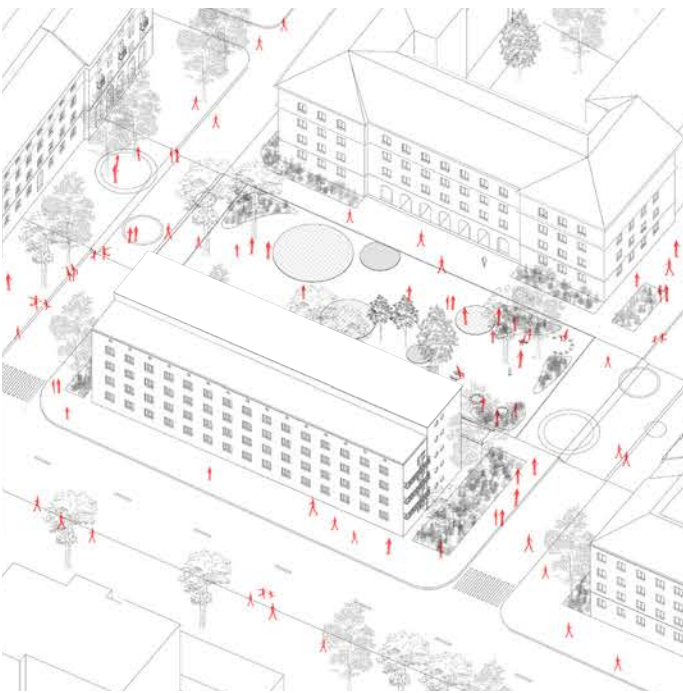


Keywords:

- Island of Tranquility
- Build by the worker
- Lack of Urbanity
- Microcosm of the square

Potential

Public Square



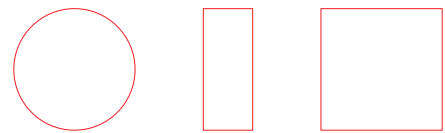
Commoning Node



Actualized

Coherency of the Assemblage

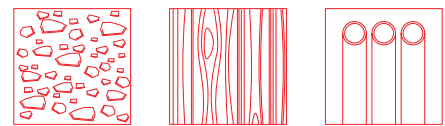
Basic Geometry



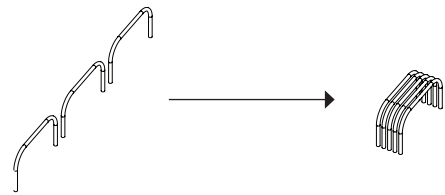
Chromatic Colours



Material Palette



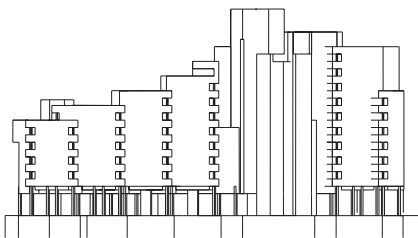
In-situ Materials



Continuity of form

Reinforcing a strong Image

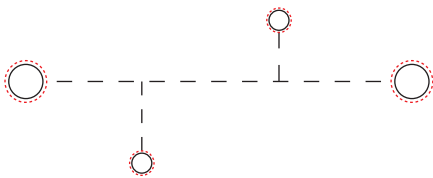
Intensifying Nodes



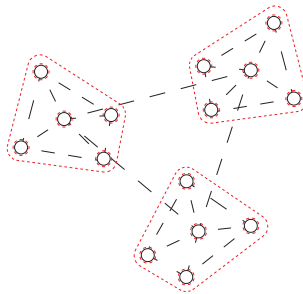
Connecting Nodes



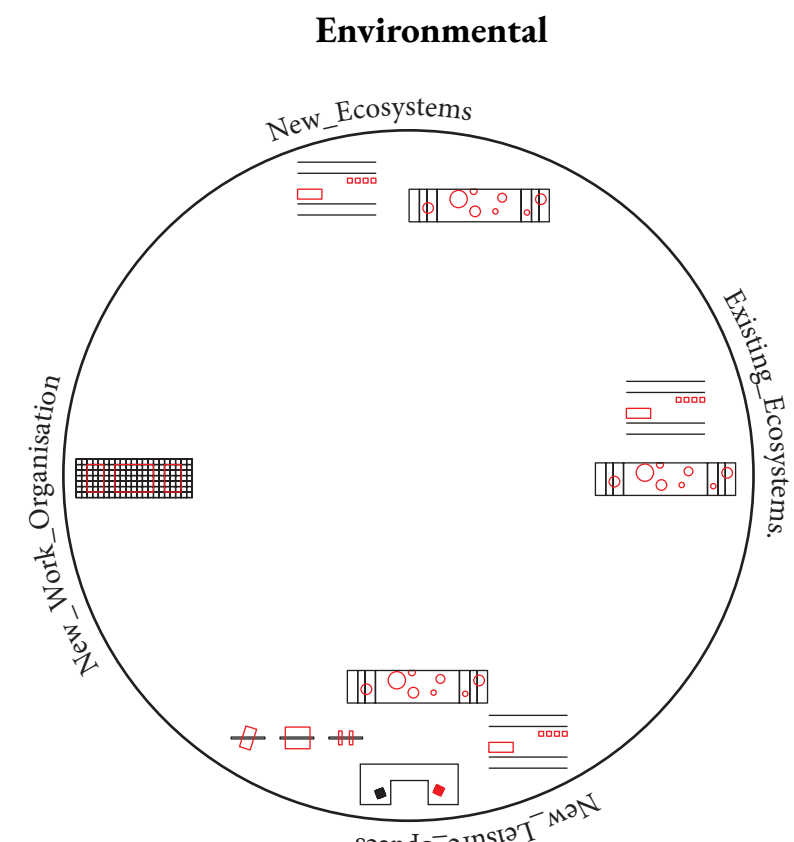
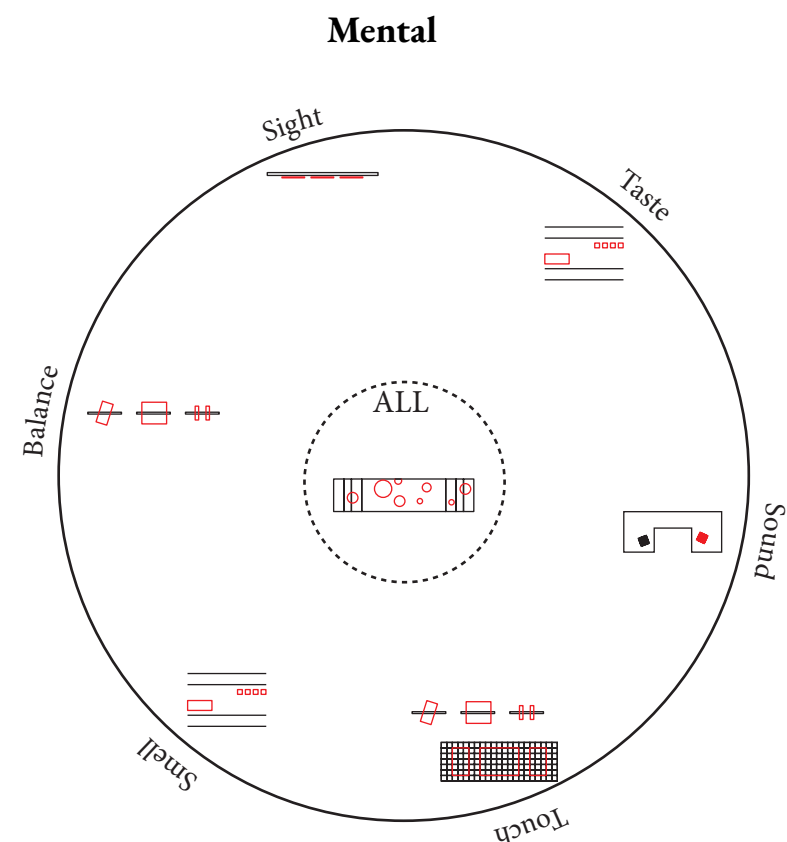
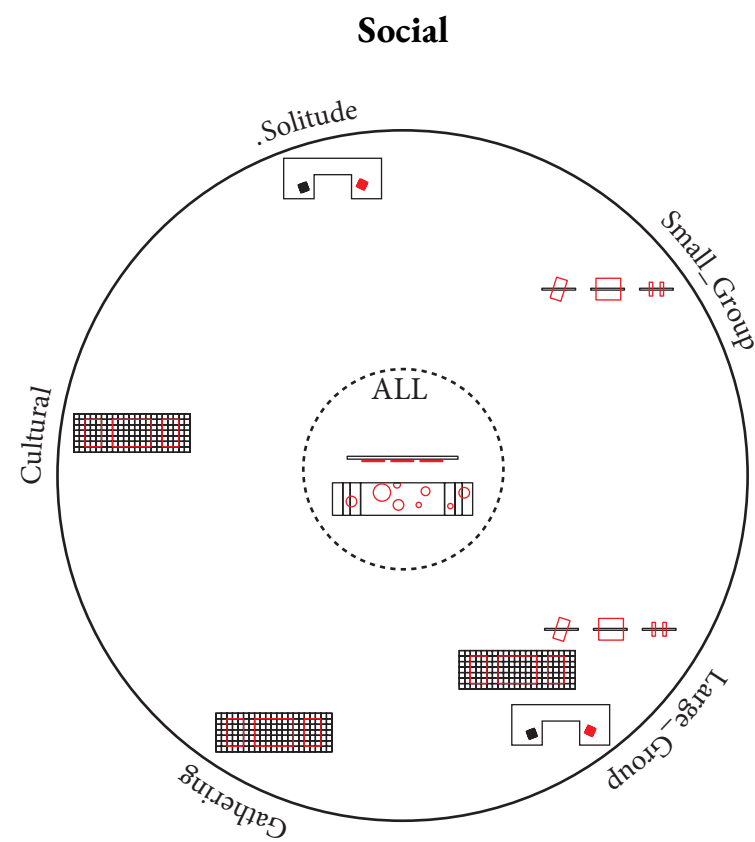
Populating space between



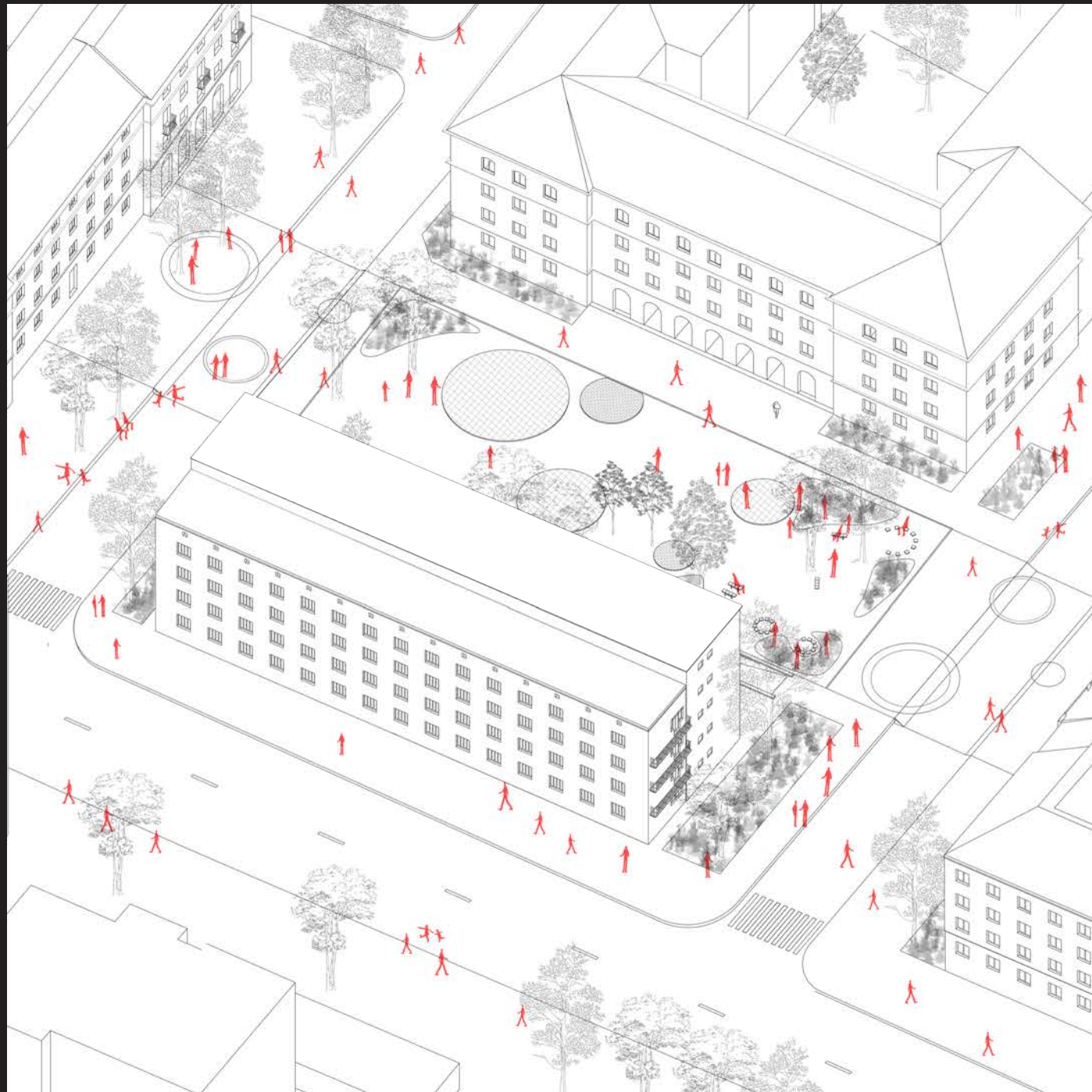
Connecting Ambiances



Urban experience



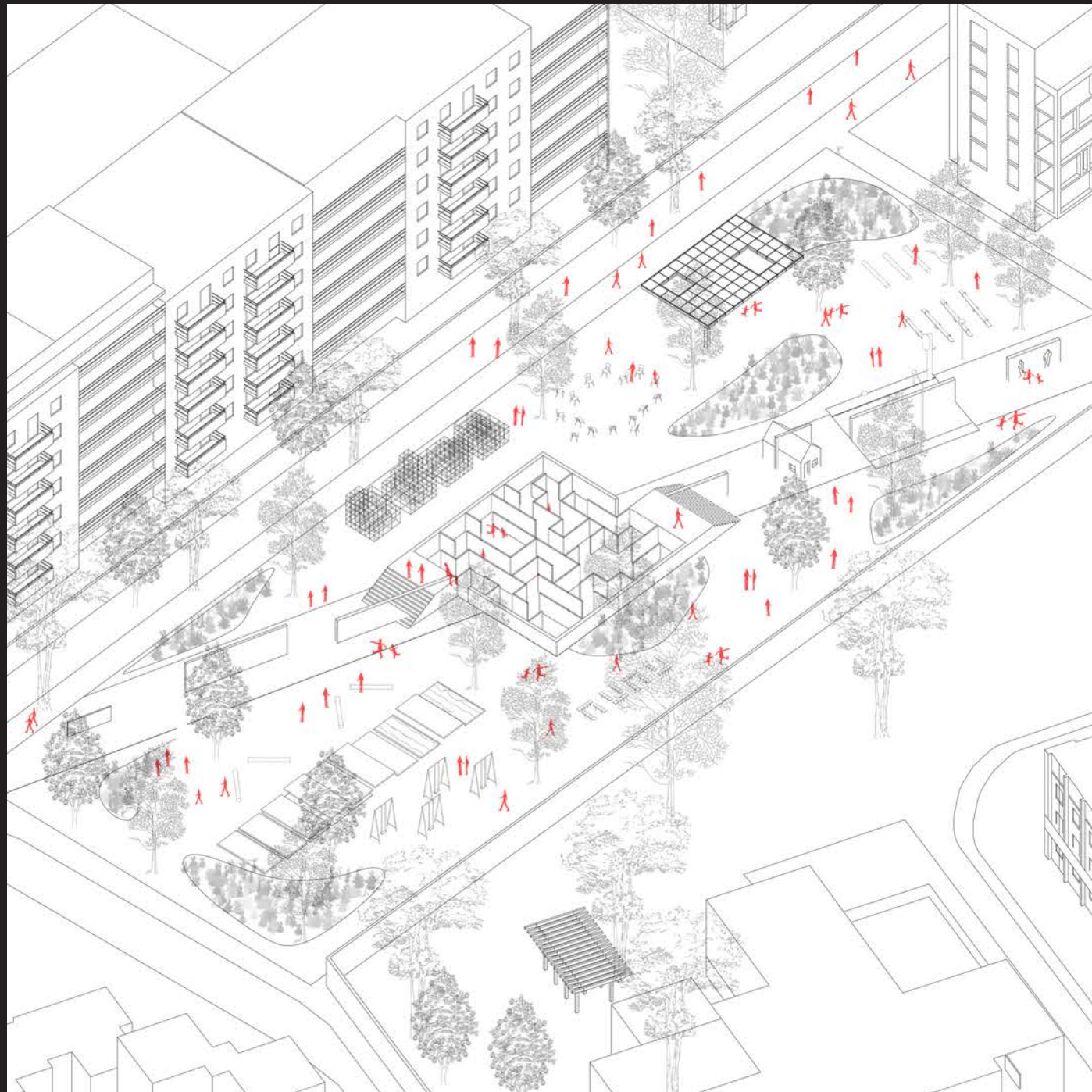
Desire affordances



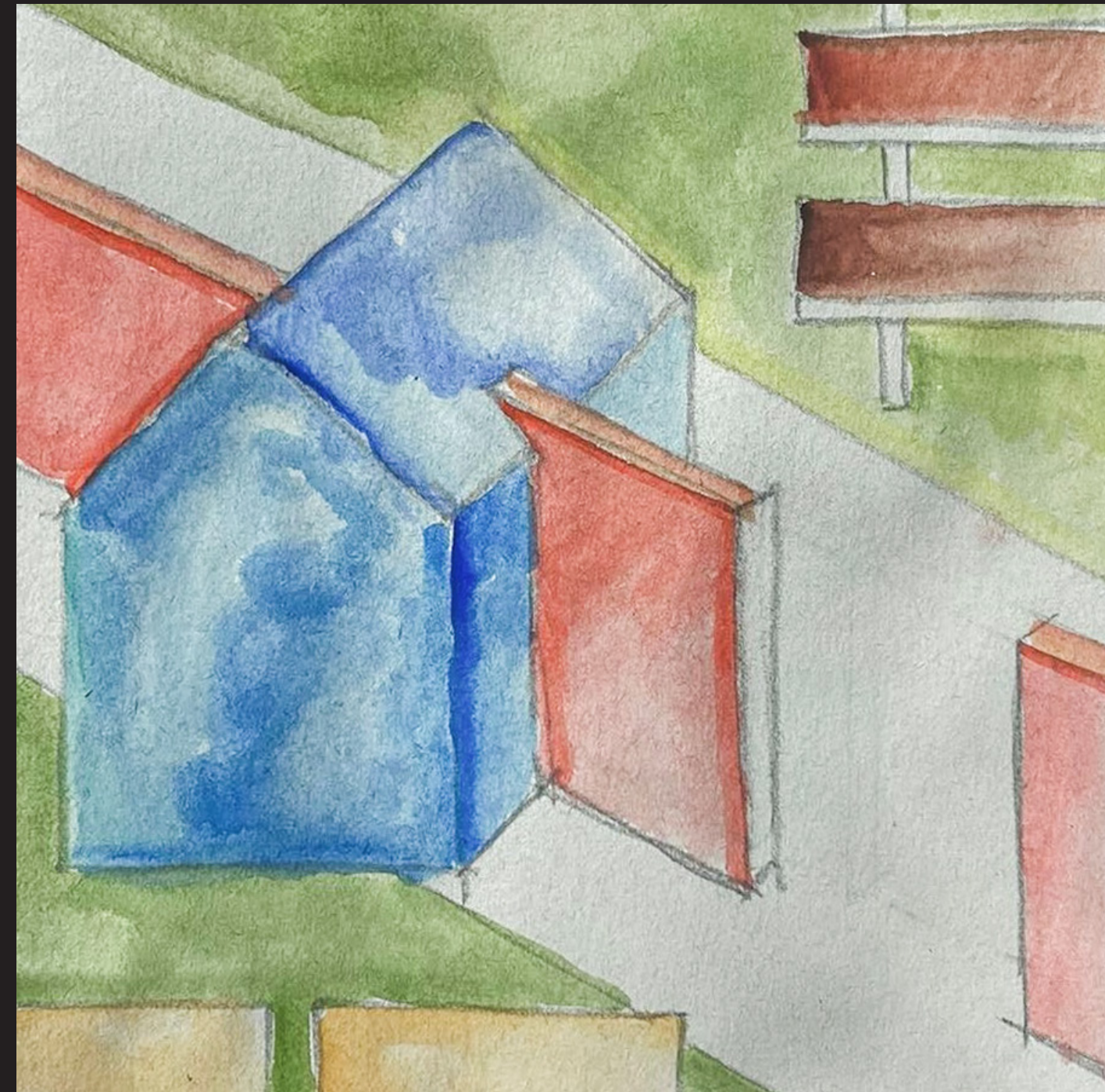
Public square



New urban centre



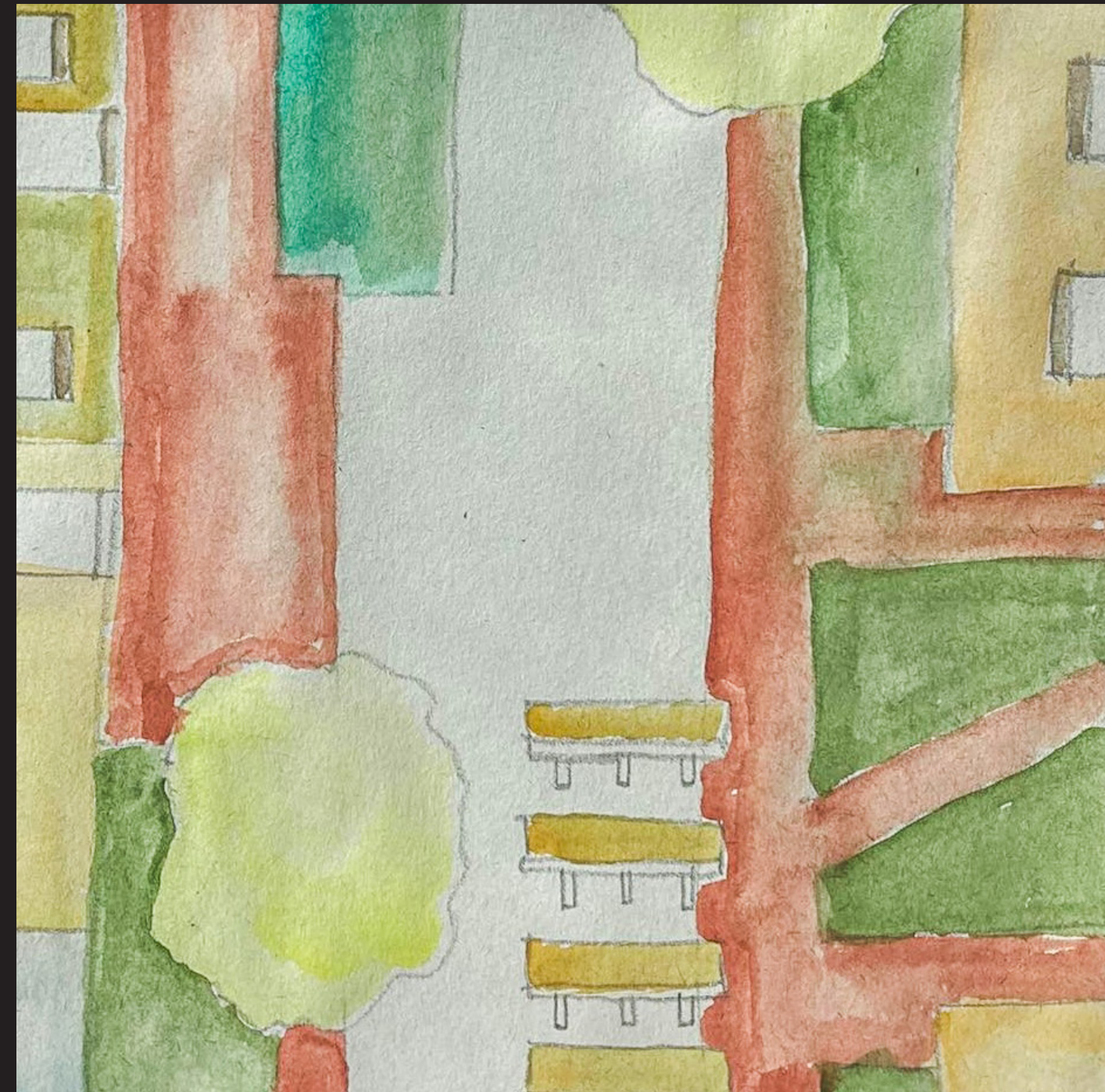
Labyrinth



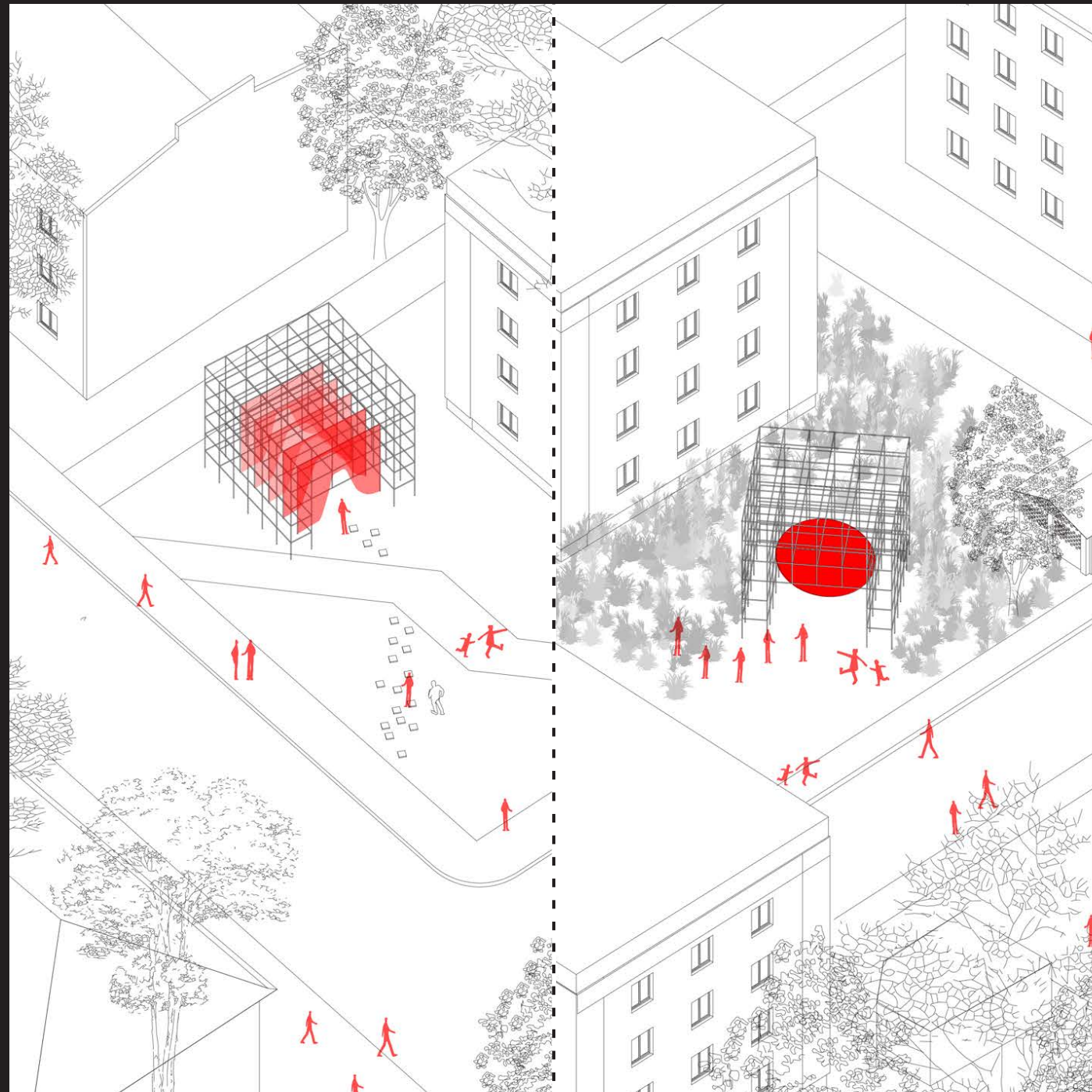
Commoning with play



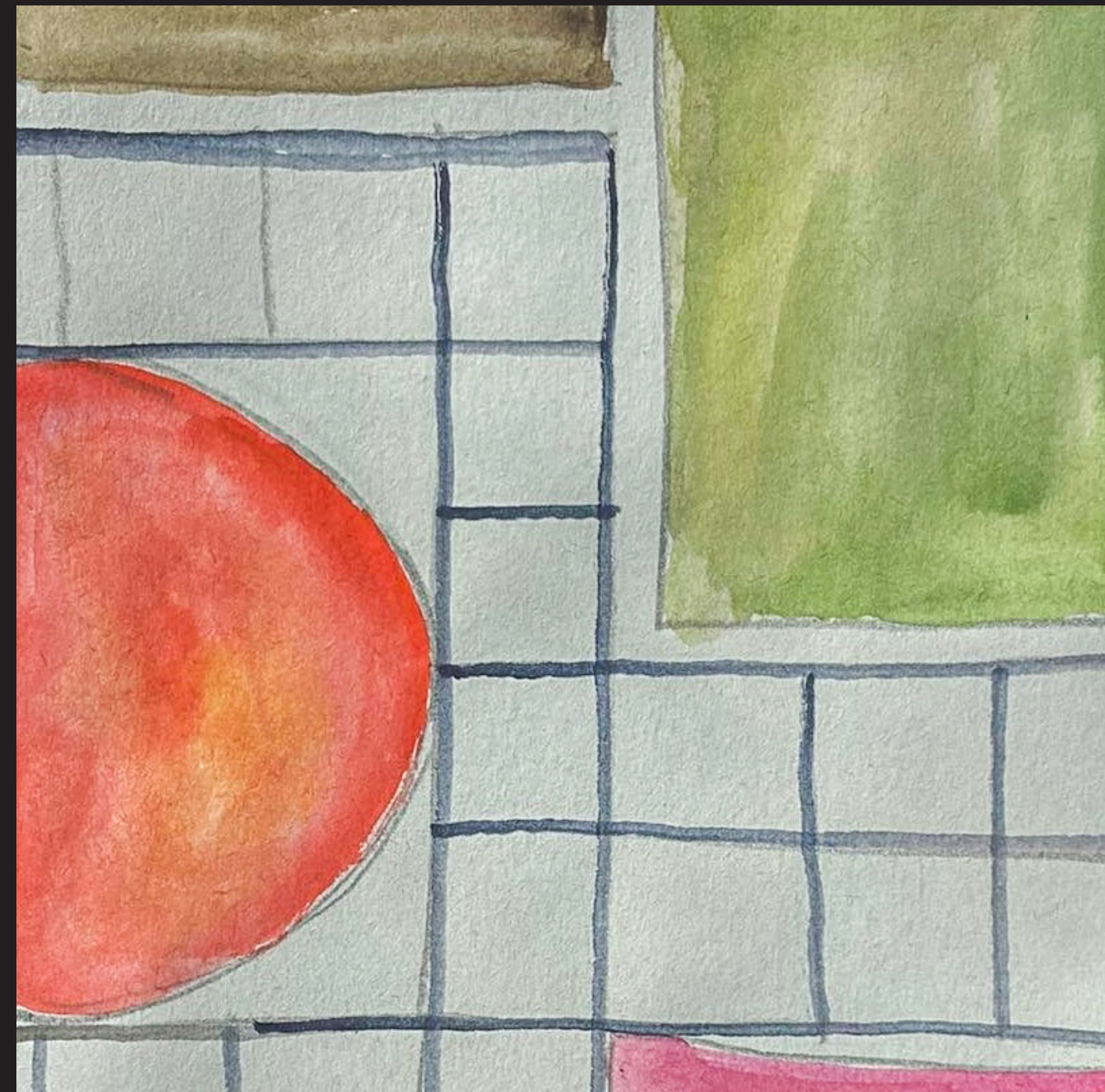
Woonerf



Extending the domestic life to the street



Seasonal pavilion



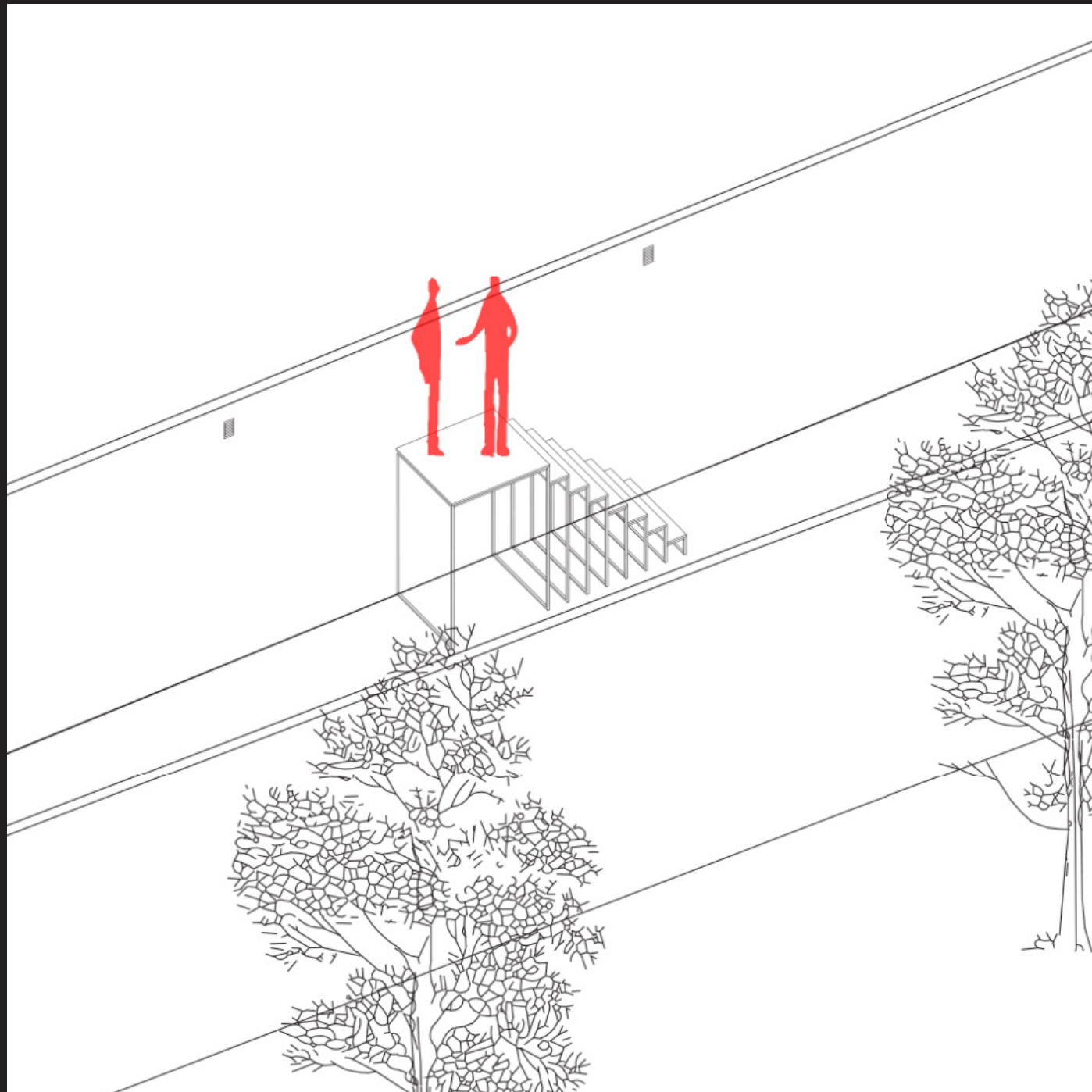
Getting attuned to the environment rhythms



Workshops



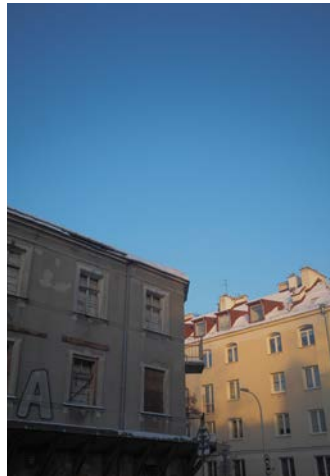
Space for collective labour



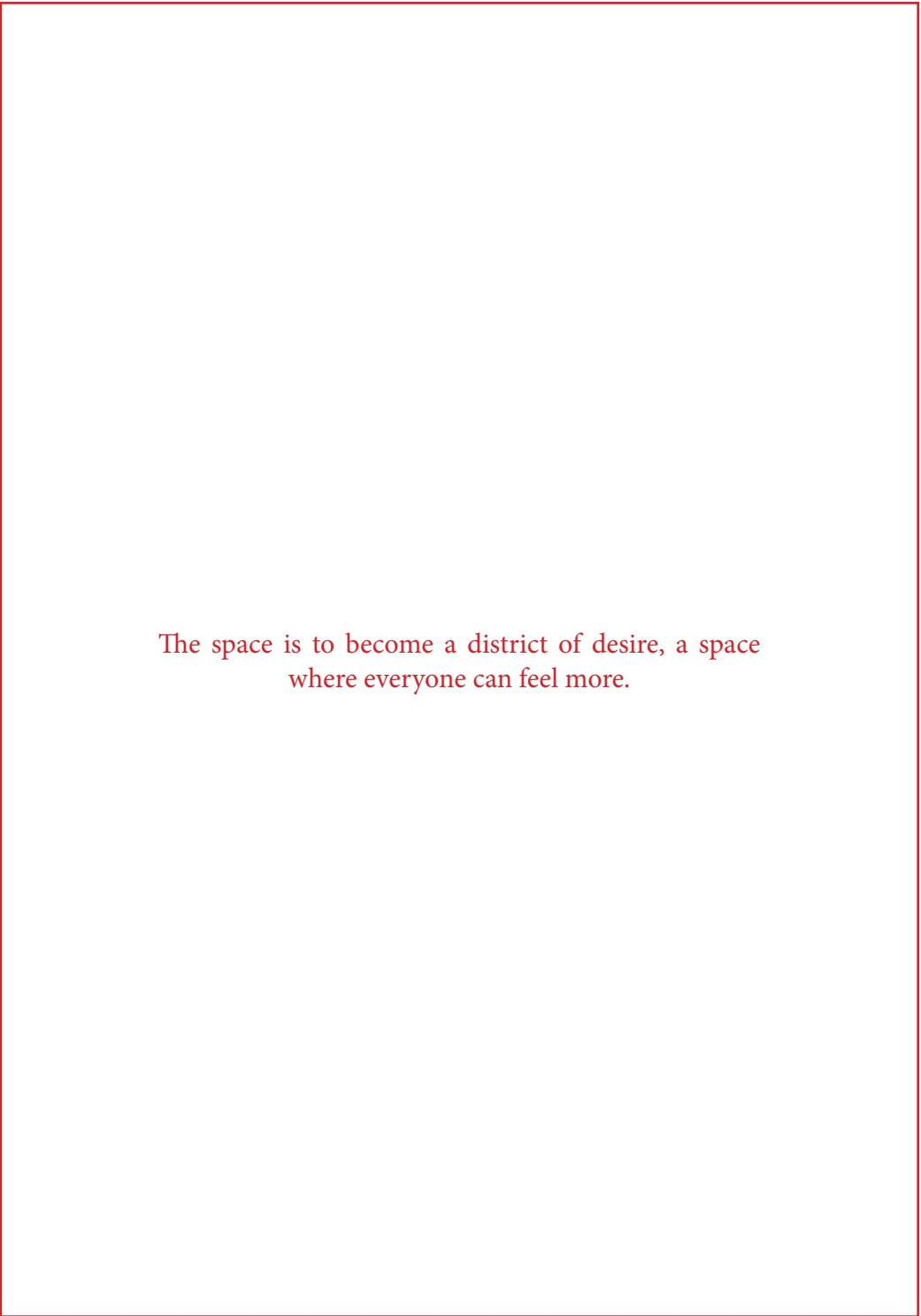
Site-specific interventions



Reinforcing the image



Current Exo-identity

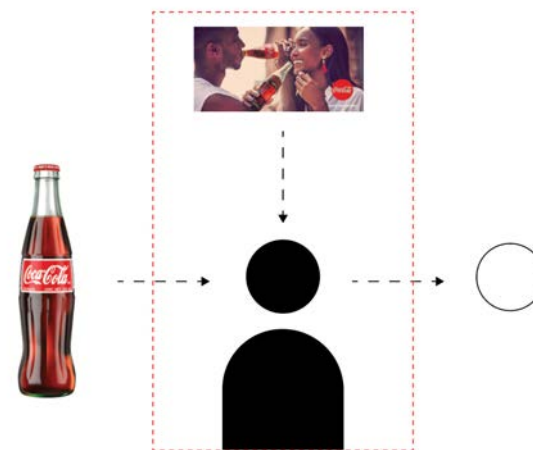


Sielce as a District of Desire

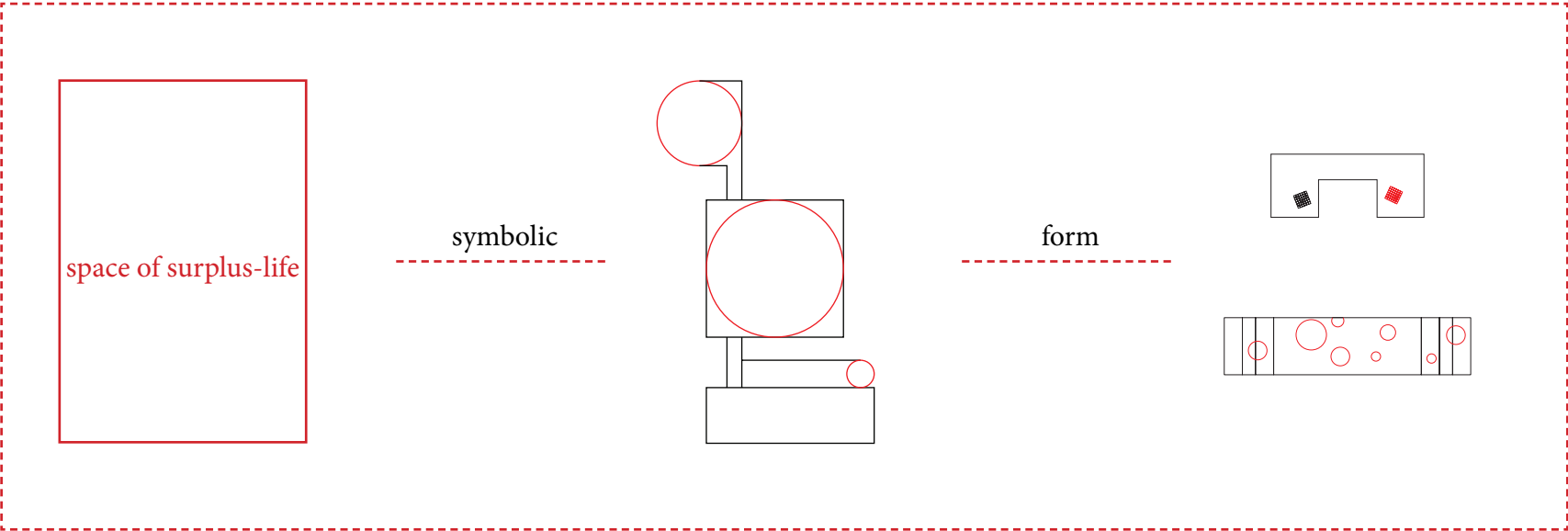
Film studios as unique base for Exo-Identity



Film studios as unique base for Exo-Identity



Creating imaginary representation of surplus-life



Film as medium to feel more

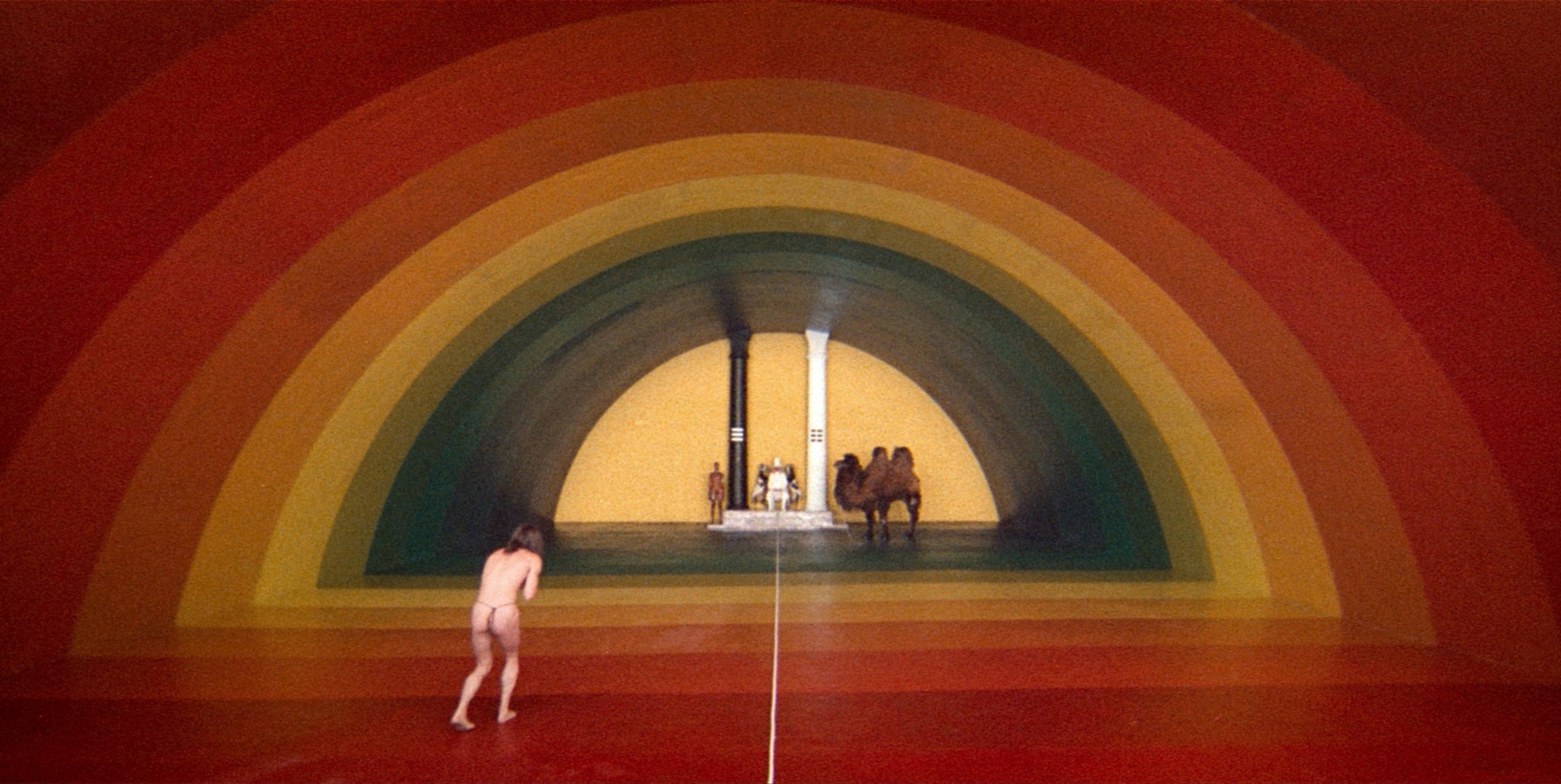


Symbolic

Generative

Real

Generative & Image

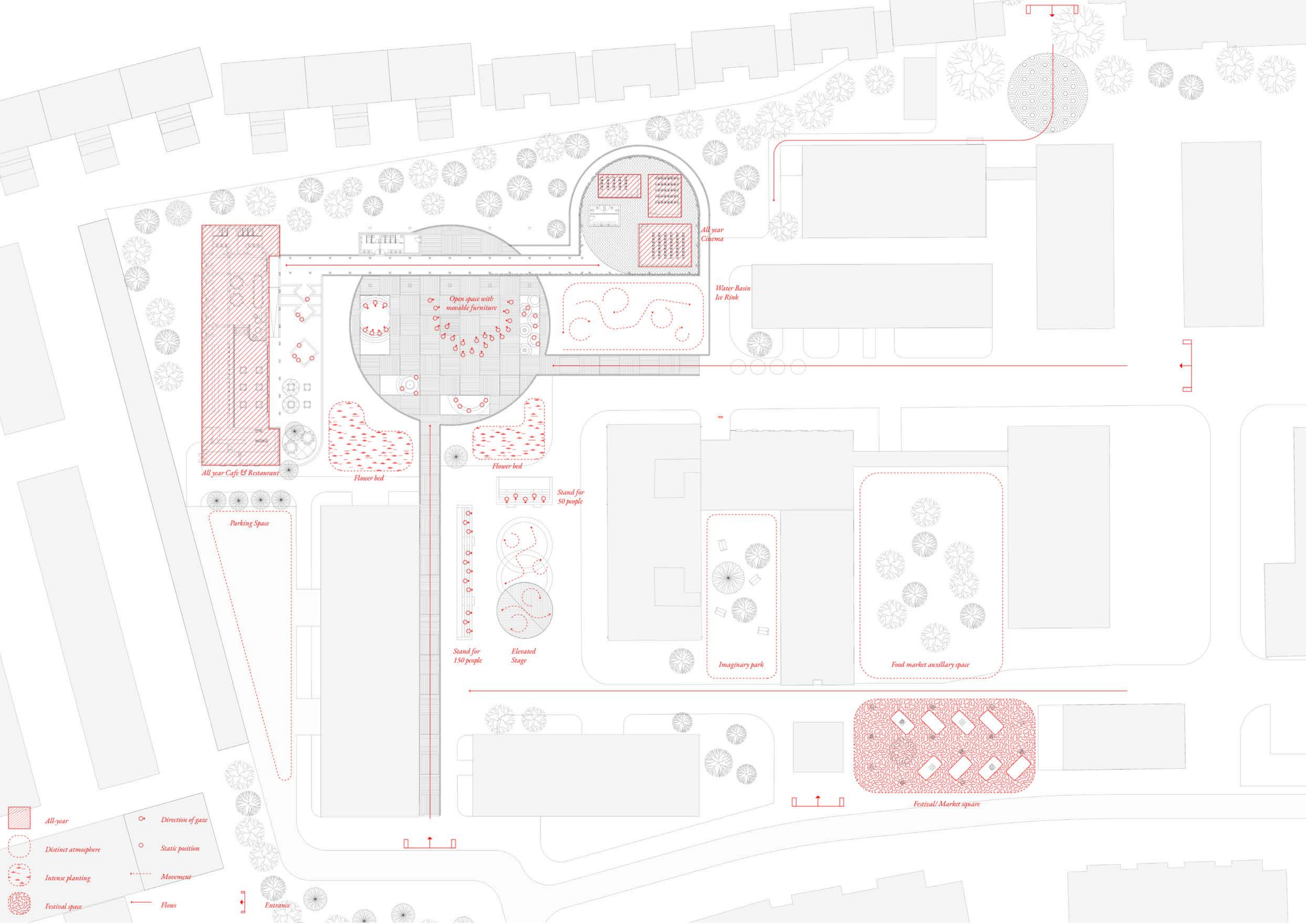


Ambiance

Alejandro Jodorowsky - Holy Mountain

Generating new social situations

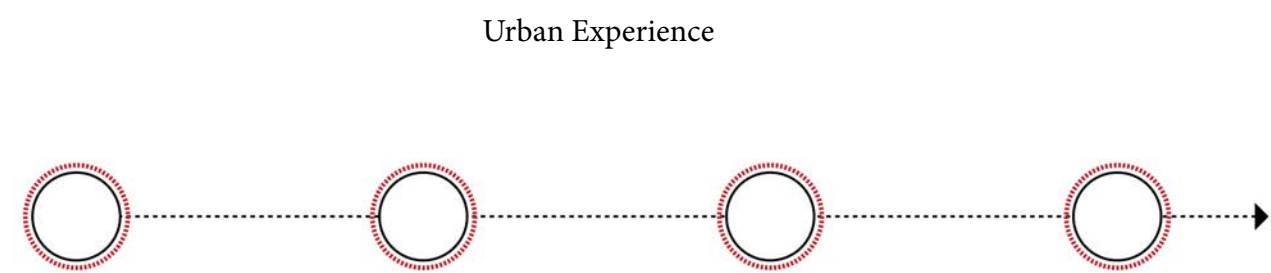
Generating new social situations



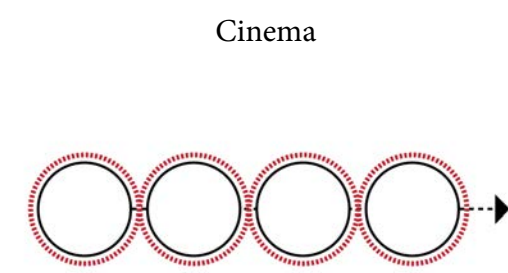
Creating a distinct image of each situation



Creating a distinct image of each situation

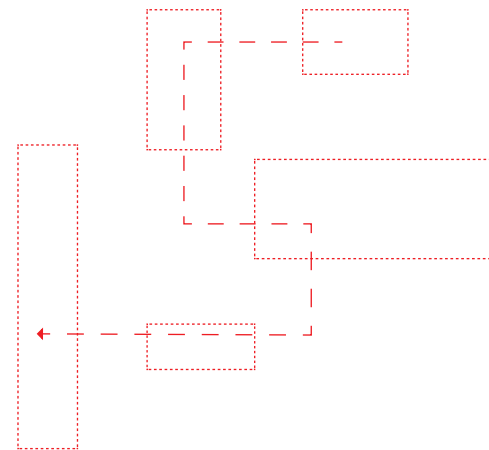


Real

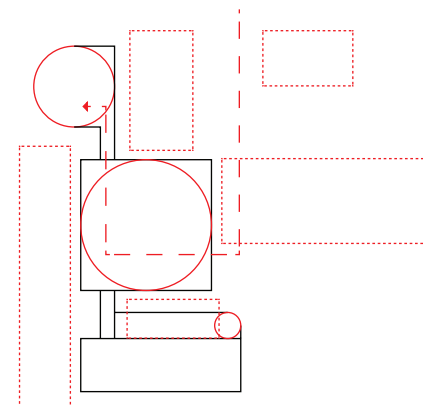


Real intensified

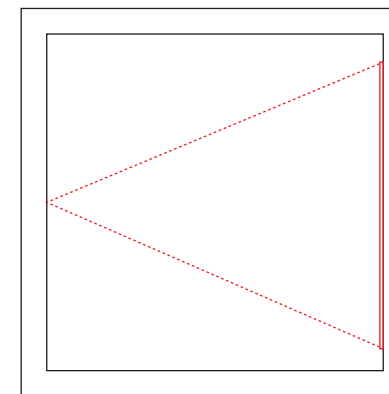
Montage of ambiances



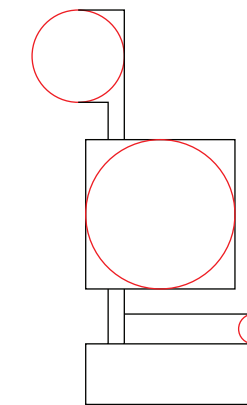
Satisfaction from the drive



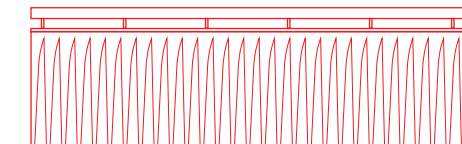
Object of desire as projection of other's desire



Experience rather than object

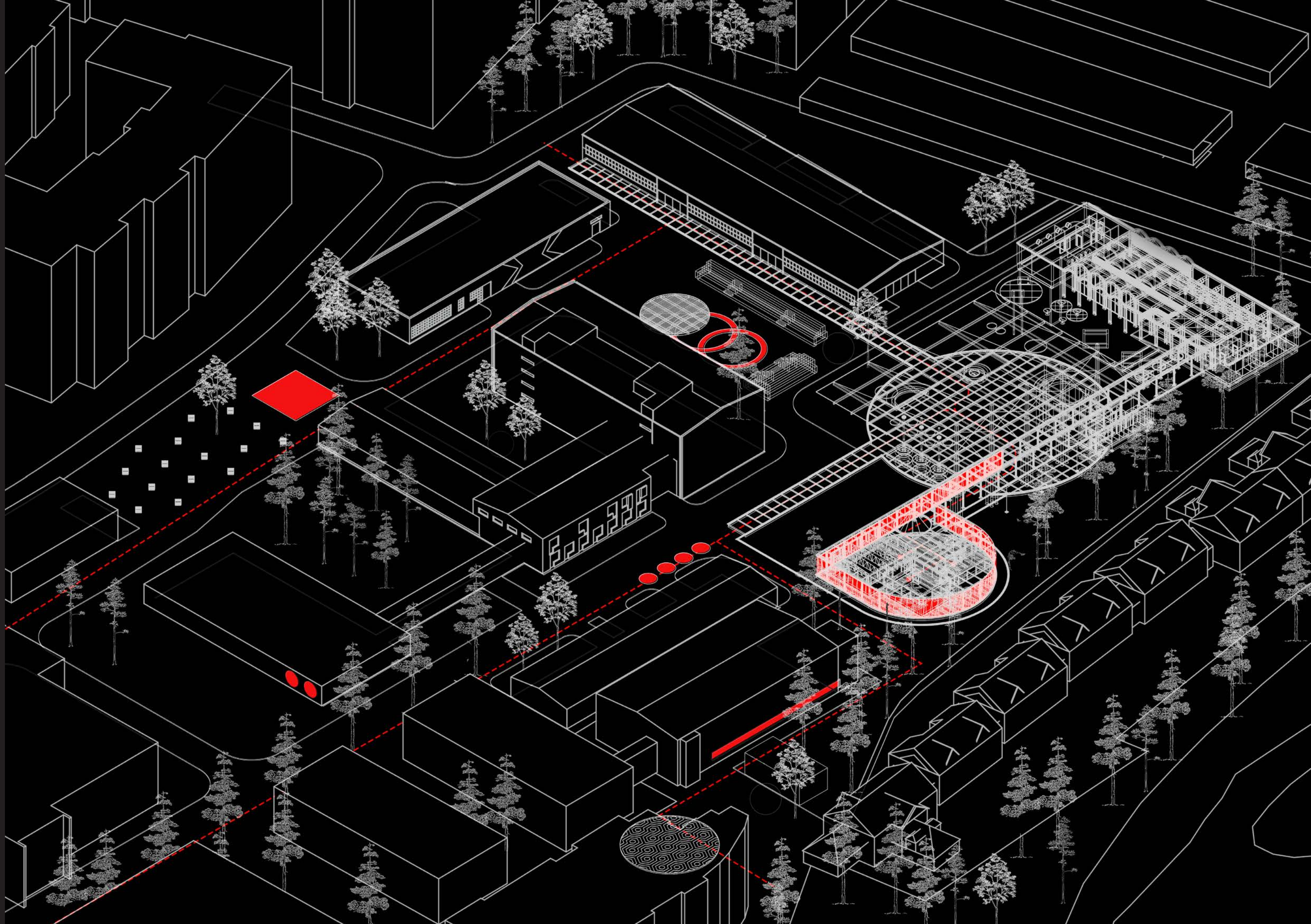


Seduction of the unknown



Cinema as commentary on the concept of desire

Seduction of the cinema room



Seduction of the cinema room



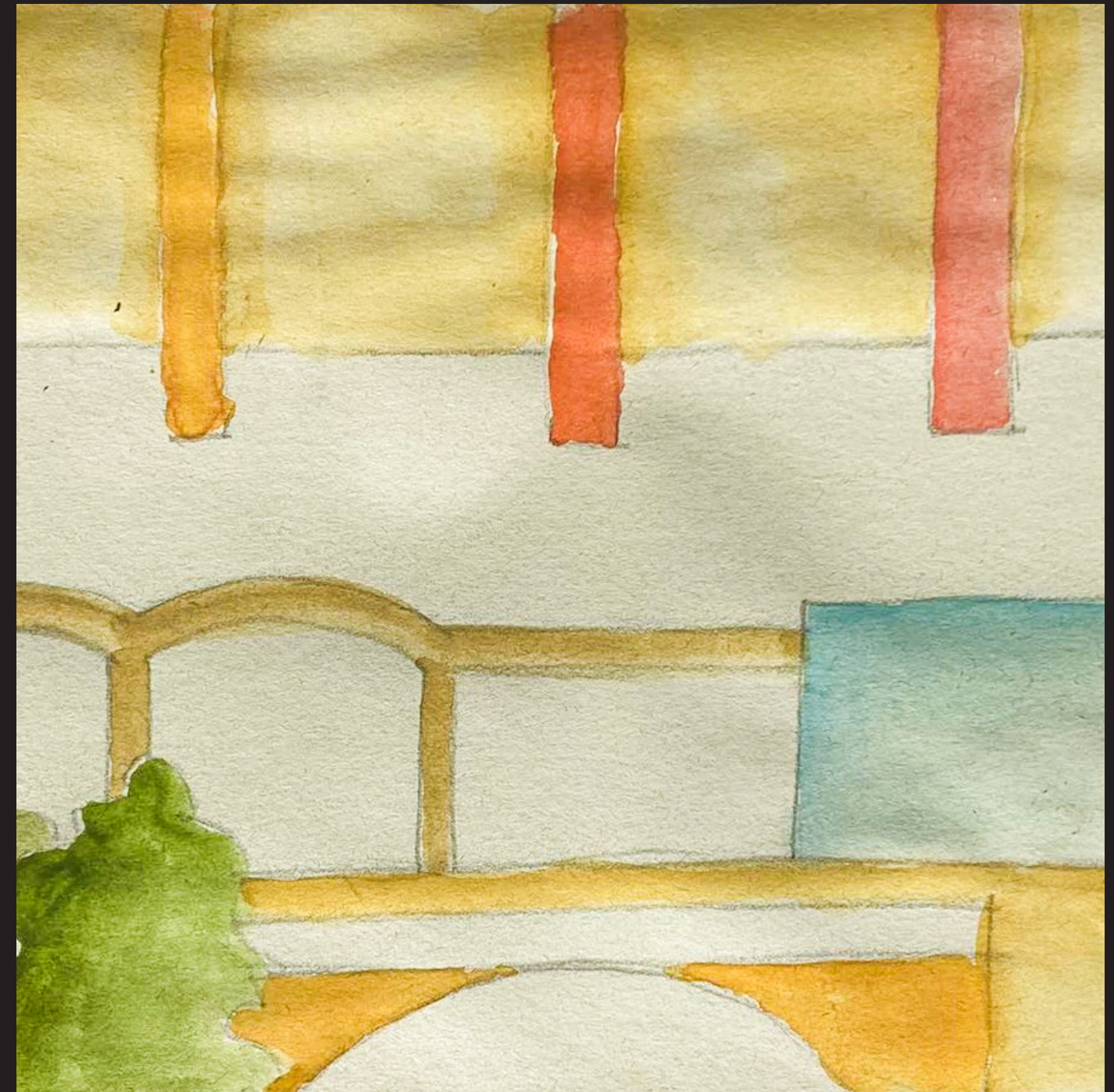
Mystery



Serenity



Fantasy



Vibrancy



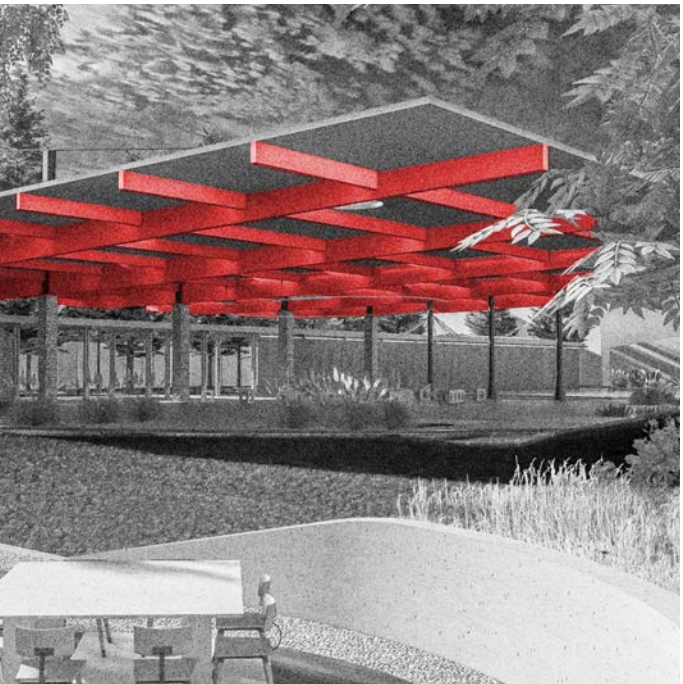
Rediscovering the site



Sourcing of materials

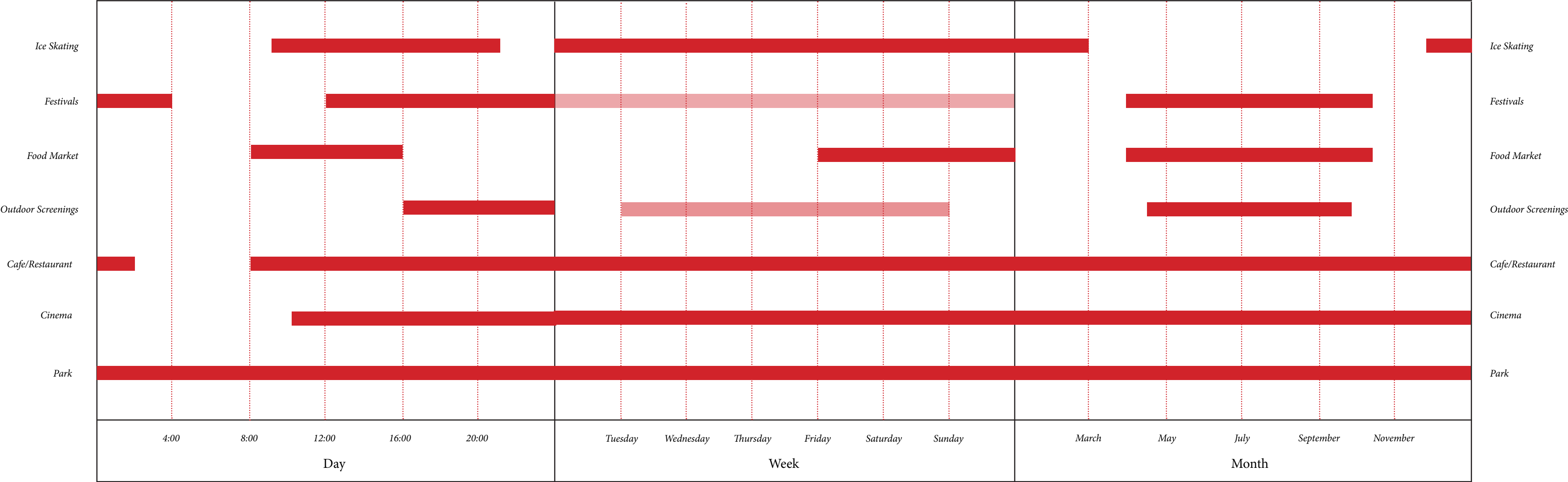


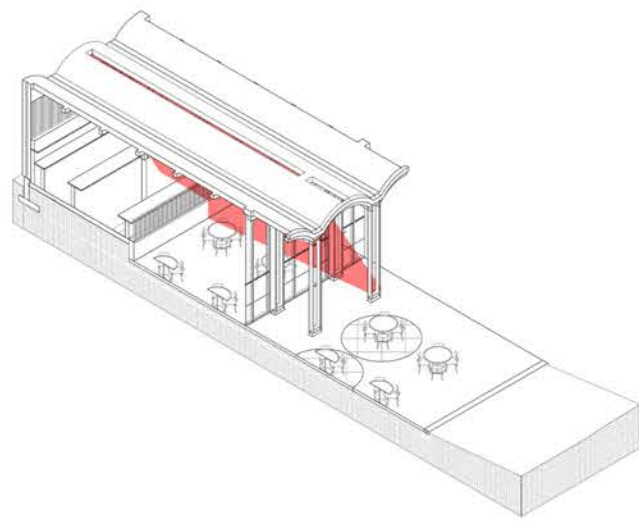
Easy assembly



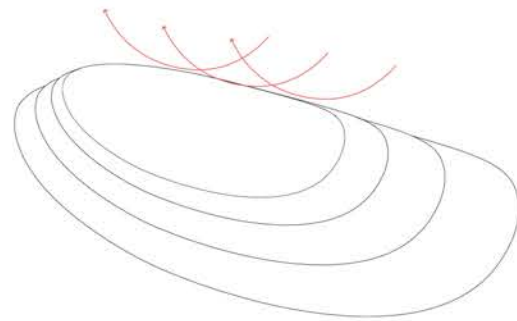
Re-purposing the structure

Commoning & building life-cycle

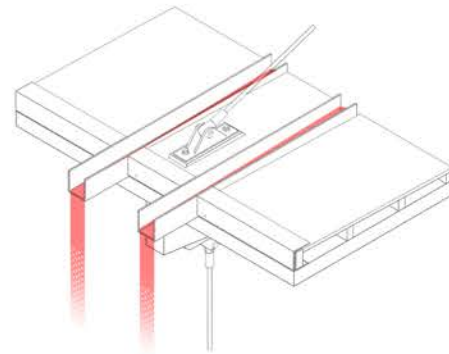




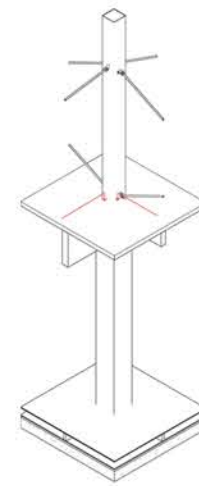
Directional lighting



Cold-air pools



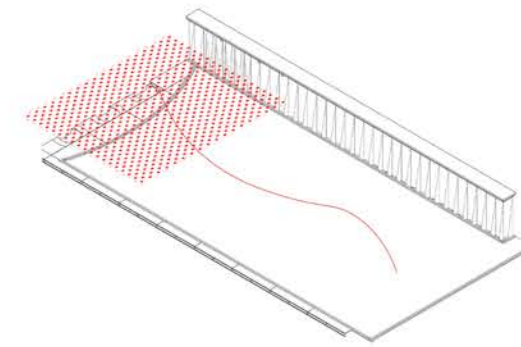
Exposing drainage



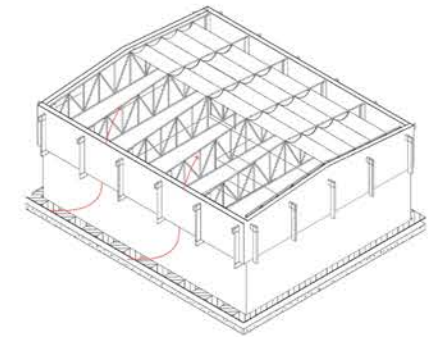
Collecting rainwater



Bio-diversity pockets



Water breeze



Natural ventilation

Amplifying nature & more elaborate experiences of space

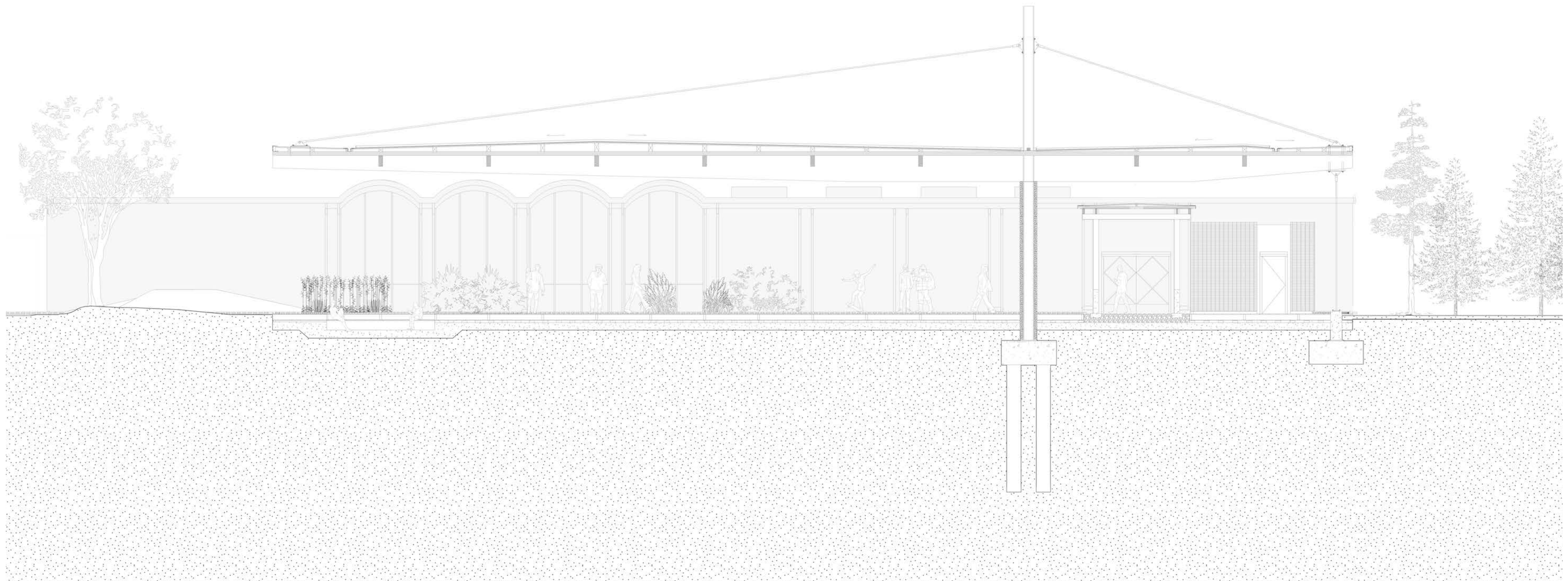


Desire is Everywhere

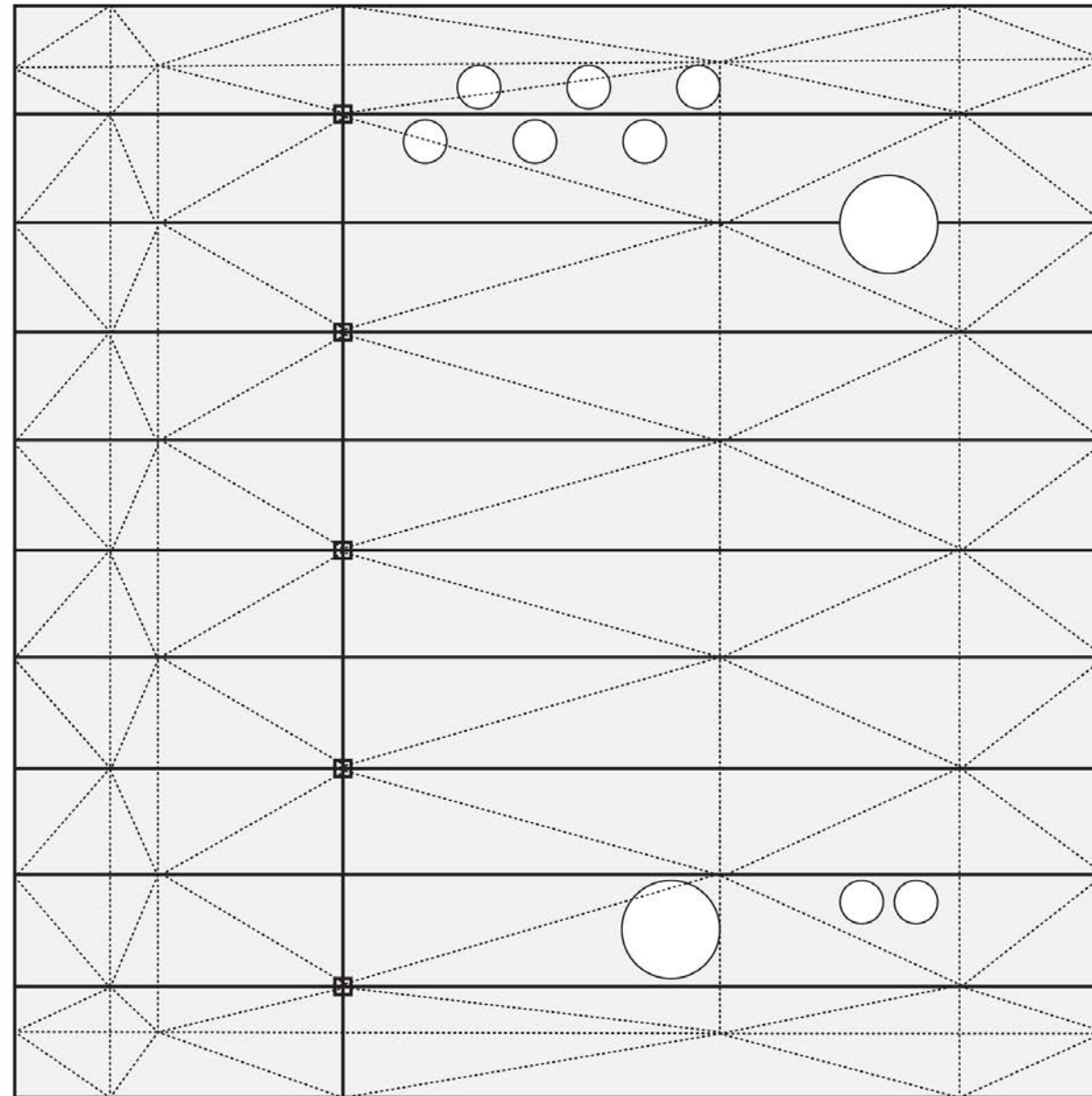
Sara Dosa - Fire of Love



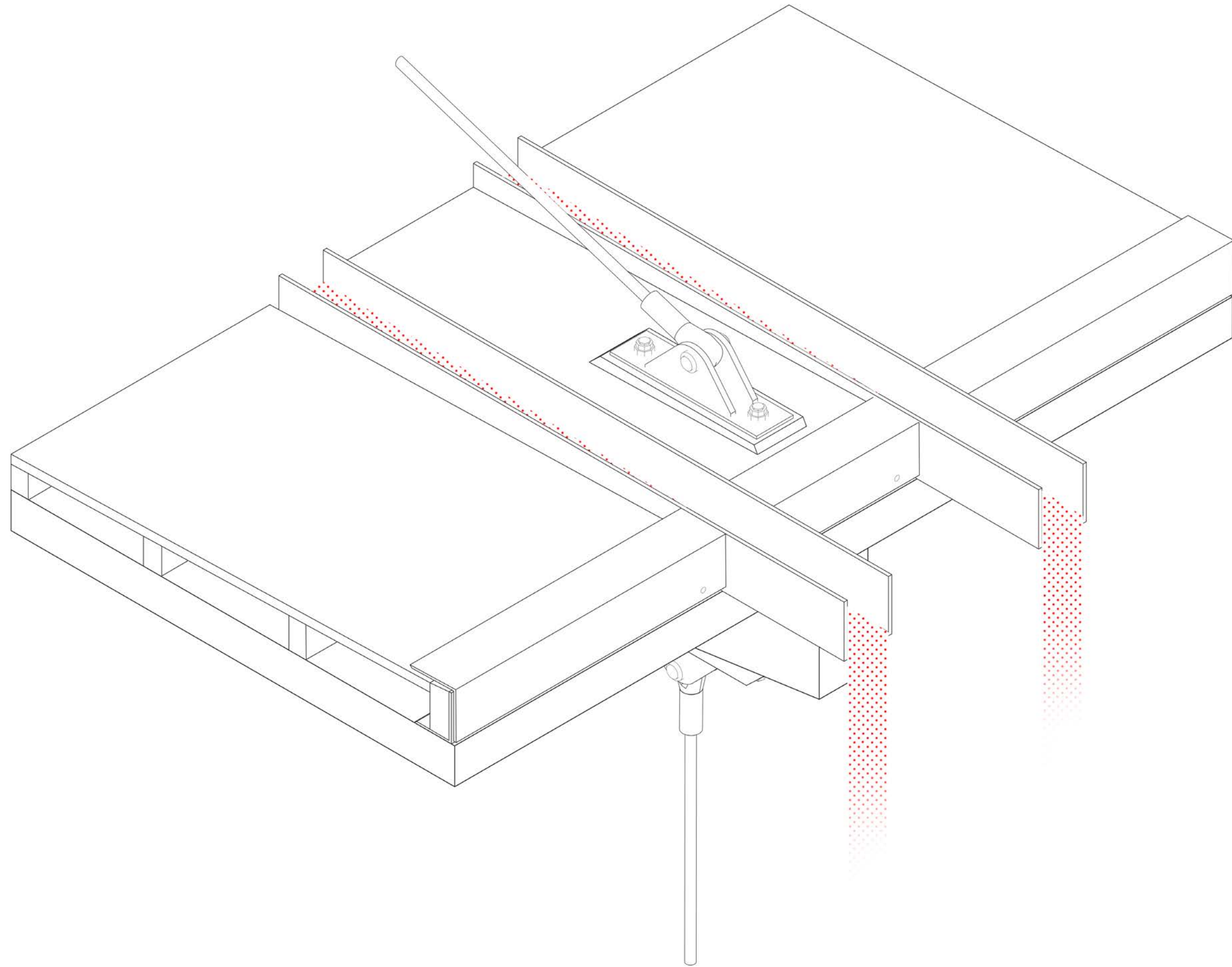
Common Space



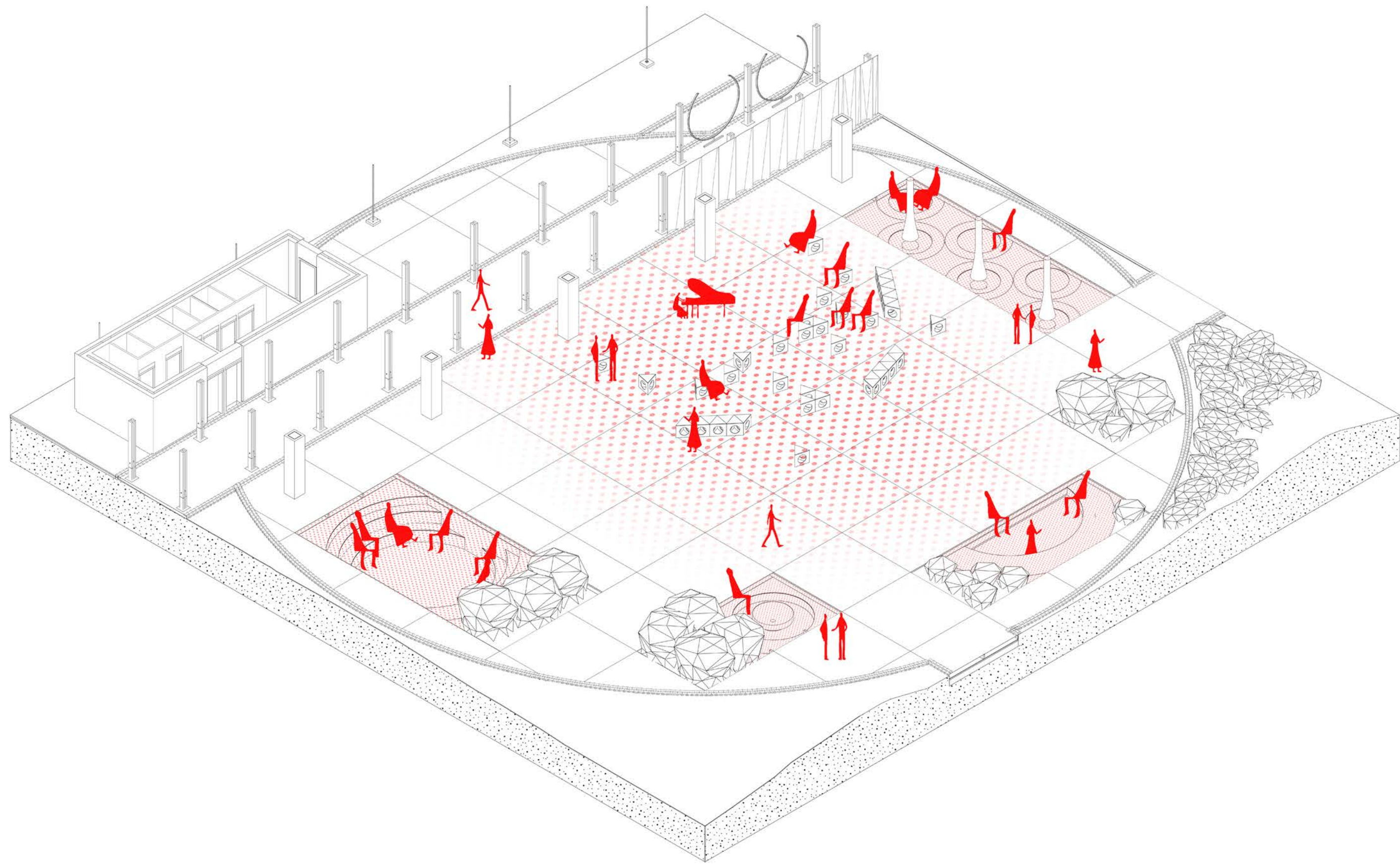
Section 1:100



Roof Slopes



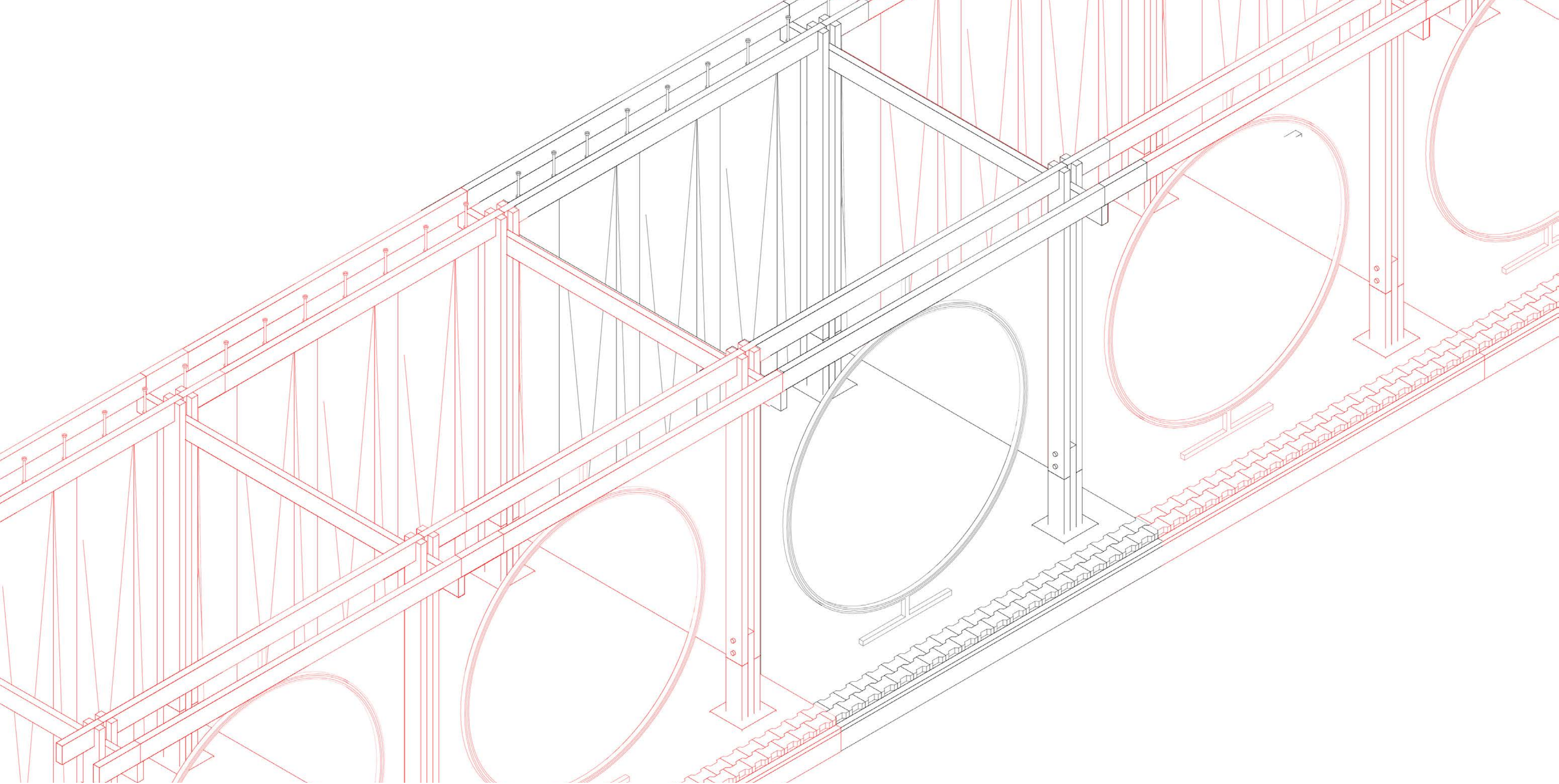
Axonometric Gutters



Defined & flexible spaces



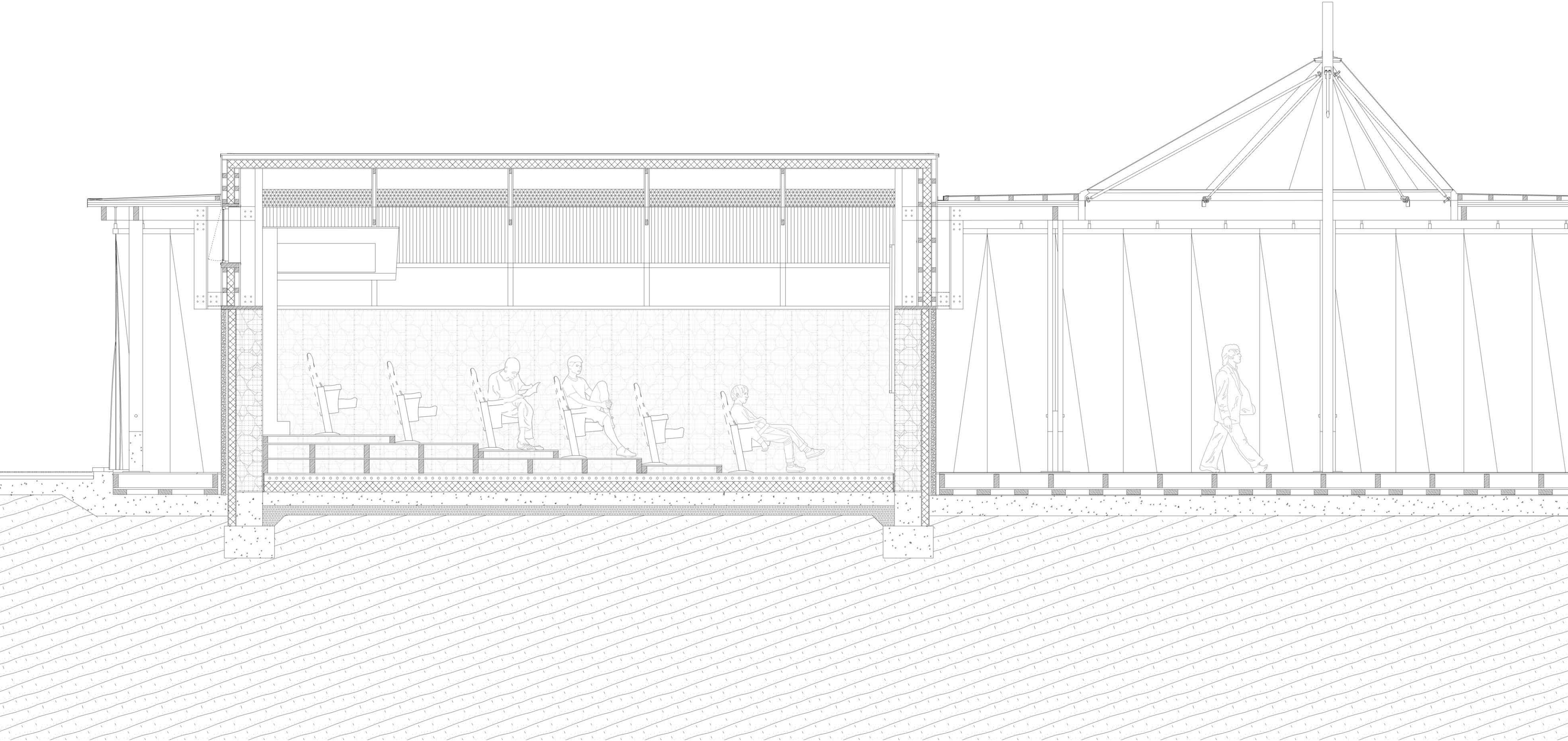
Route



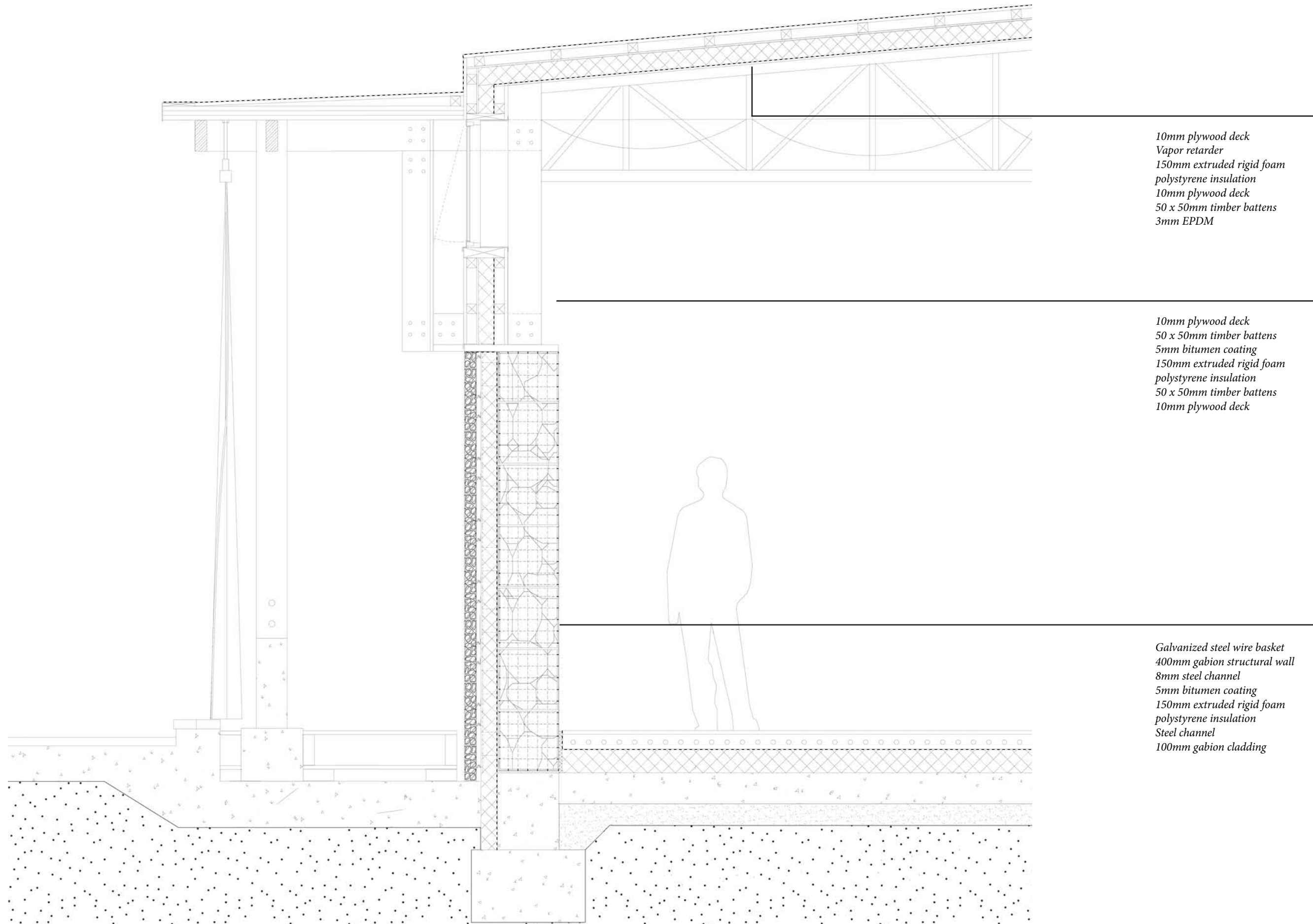
Axonometric Corridor



Cinema



Cinema Section 1:50



Cinema Section 1:20



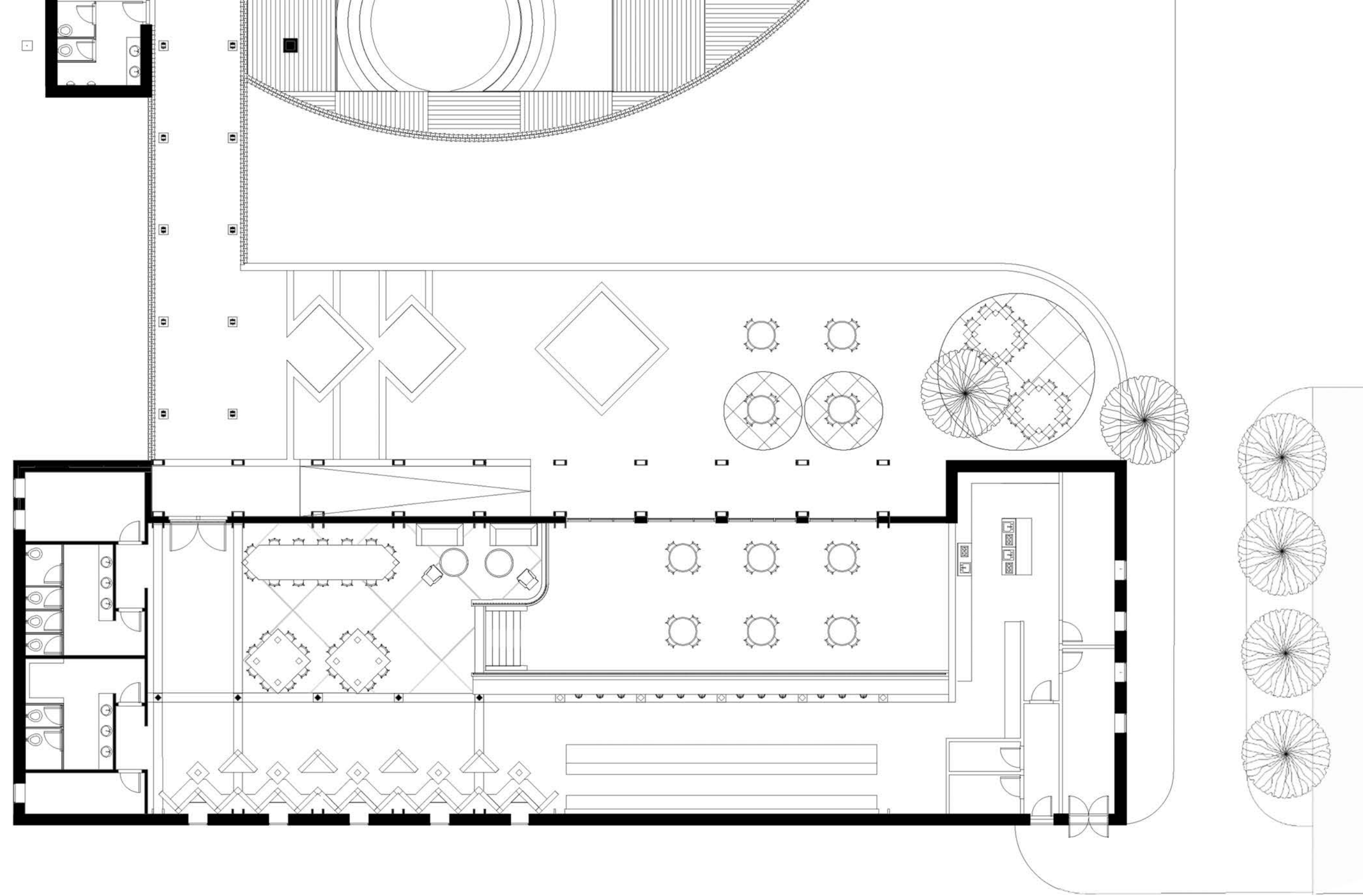
Route



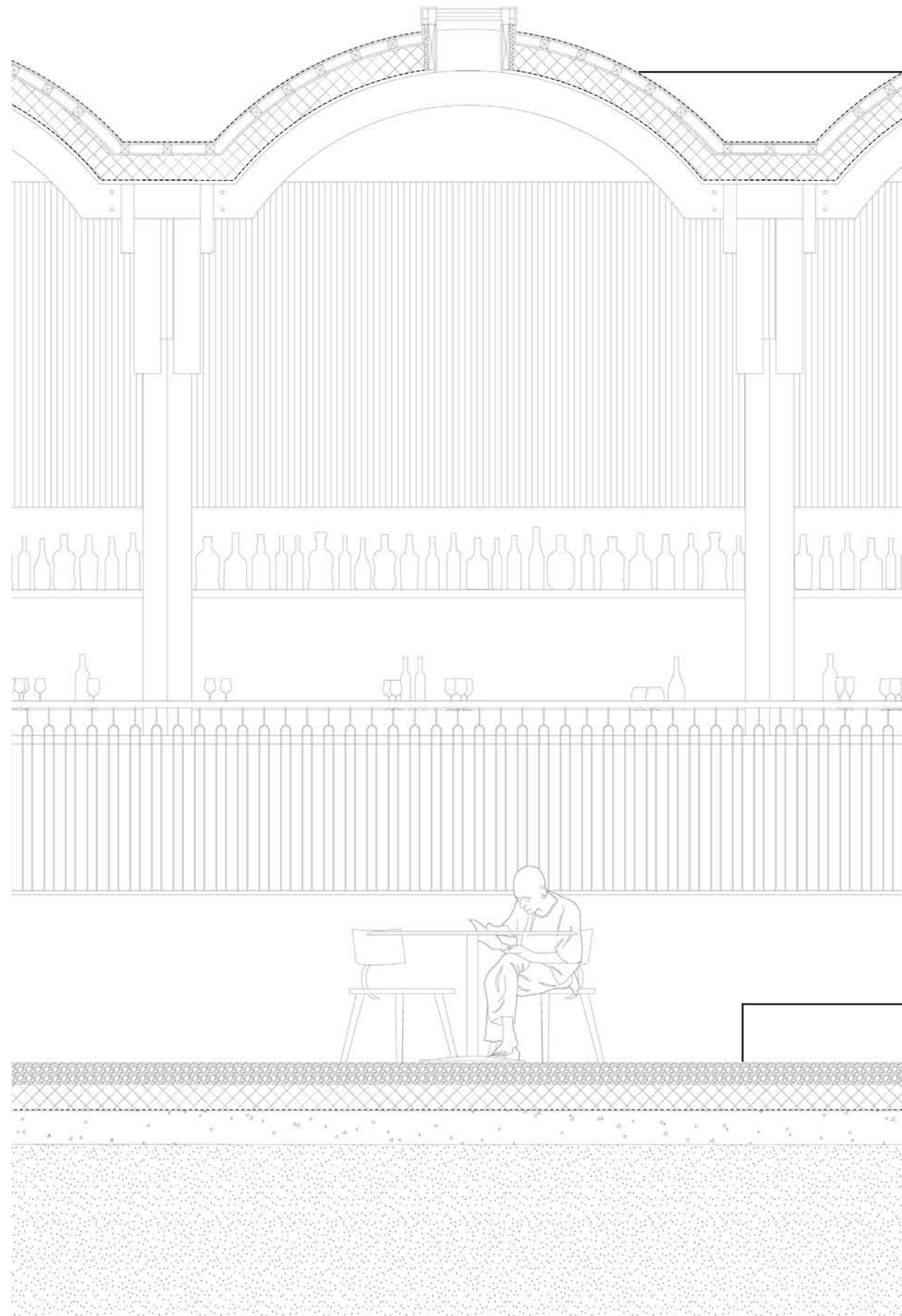
Section 1:100



Bar Inside



Seating



200 x 75mm timber beams
10mm plywood decking
Vapour retarder
200mm extruded rigid foam
polystyrene insulation
10mm plywood decking
50 x 50mm timber battens
10mm plywood decking
3mm EPDM

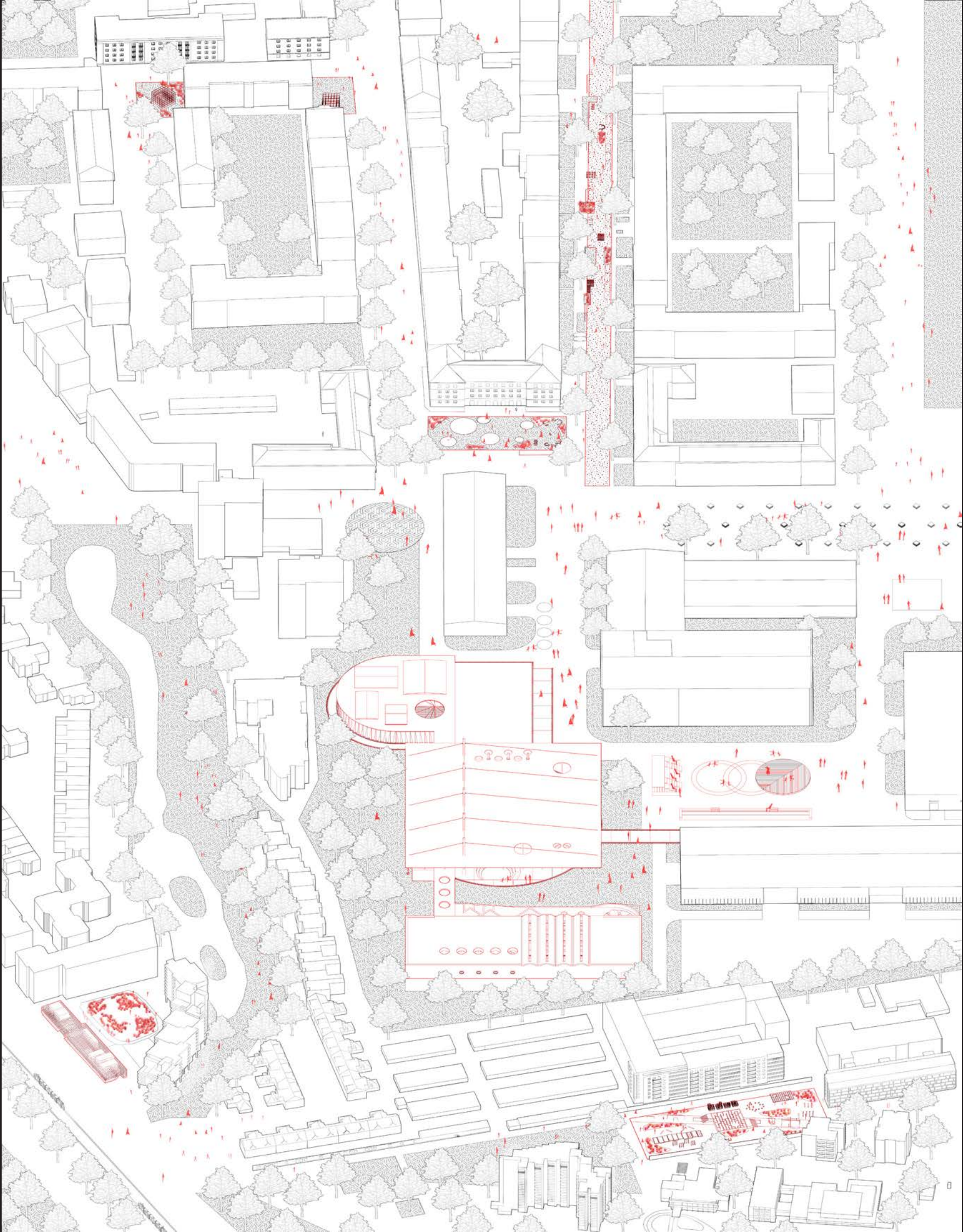
Stone - cement aggregate rough
finish
150mm thermal insulation
Vapour retarder
200mm reinforced concrete slab

Section 1:20

Creating a web of complementary places of desirability



Decentralizing the district into multiple nodes



No inside, no outside

Commoning-Desiring district