

MAŁGORZATA ŁYSIK (5847184)

P4 - final reflection

The preliminary research for the project was carried out as a group work on the topic of contaminated ecologies, in the form of 'deep mapping'. It became a basis for the collective study plan. The methodology applied in the process drew from the Latourian theory of 'matters of concern' and was chosen in order to avoid the superimposition of 'objective reality' upon all other possible ones.¹ The practices of assembling and overlaying in place of dividing and subtracting resulted in the representation of multiplicity of voices. These themes were later revisited in the individual part of the research, especially in the theory paper "Screaming in binary language. On the role of analog themes within the architectural discourse." Following the division proposed by Alexander Galloway, the text examines arguments for analog relevance, as it enables to represent the 'outside' of the established discourses.²

Following the study trip to Panama, the research for the individual project focused on the neighbourhood of El Chorrillo in Panama City. Created in the early XX century to house migrant workers, it suffered heavily during the US invasion in 1989. Underinvested, it stays one of the most impoverished areas in the Panama City. The mapping of the district was carried out in the form of walks through the streets of the district, recorded on the phone by the designer. Considering the non-touristic character of the area and not wanting to disturb the privacy of the inhabitants, the camera was pointing down at the feet of the designer. This choice furthermore embodies the feeling of being an outsider to the context and the omnipresent sense of surveillance by the locals towards those who stand out. The walks managed to capture the poor state of the infrastructure and hygiene of the ruined neighbourhood, which was juxtaposed with the vibrant sounds of music that permeate its streets. The stories gathered by the author were later translated in the series of video assemblages. These exercises were informed by the studies of Francis Bacon's paintings and their interpretation proposed by Gilles Deleuze.³ Deleuze's theory of "body without organs" became a crucial angle for the analysis of the neighbourhood. "Bodies without organs" are in the state of collapse, meaning their internal organisation has been ruptured. The themes of transgression, abject and hybridity, uncovered during research, informed the direction of the architectural project.

¹ Bruno Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern," *Critical Inquiry* 30, no. 2 (Winter 2004): 211-232.

² Alexander R. Galloway, "Golden Age of Analog," *Critical Inquiry* 48, no. 2 (Winter 2022): 211-232.

³ Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (London: Continuum, 2003).

The theory of 'carnavalesque' as a transgressive social and architectural space was the basis for the further development of the project idea.⁴ The design of the supporting festival facilities was proposed not only as a response to the themes of bodily functions and organisations but also in order to propose an alternative for the malfunctioning neighbourhood infrastructure, addressed in the previous parts of the research. The transgressive societal role of the festival would lay in the excessive consumption and out-of-rule appropriation of the city. The 'bodies without organs', in the state of euphoria or under influence of alcohol and drugs, are still ironically intertwined in the capitalist machine of constant production. The 'transgression' of the festival is inherently calculated within the system and is therefore only an illusion of freedom. The unanticipated productiveness of the festival is however turned in the project into a force that gives back to the neighbourhood. Furthermore, the capitalistic character of the venture is countered by its bottom-up, self-sufficient character. The project uses the idea of the dish as a nonobvious connector of all bodily functions. The assemblage of different facilities is intertwined into one organism that caters to all needs of festival goers.

The topic of the graduation project is situated well within the master programme of architecture. It investigated spatialities related to both human scale as well as the scale of the city. The projects attempt to be innovative in its approach to materiality and circularity. The research done before p2 was a clear basis for the design and allowed for the establishment of a coherent narrative regarding the approach to the human body, the festival and the context of the city. Further, the design process, in the form of drawings and physical models, provided further insight into how the ideas brought by the research can be spatialised. In terms of the effectiveness of the methods used, the early sketch models turned out to be very productive in guiding the further design of the form of the building. The academic and societal value of the project lies in its transgressive and experimental nature. It tries to reimagine the way festival facilities are approached and thus asks important questions about the societal implications of carnivals, their environmental impact as well as the taboo character of the bodily functions within public space. From an ethical standpoint it is an attempt to design a space which gives a systemic katharsis in the form of its production that supports the neighbourhood. The results of the project could be transferred into other festivals and altered to meet the needs of different communities.

⁴ Mikhail Bakhtin, *Rabelais and His World* (Bloomington: Indiana University Press, 1984).