

Summary of the doctoral thesis entitled "Hidden City" by

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This work, "Hidden City," explores the determination to exist in human settlements, the mode of creating places, and the logos of inhabiting them. It is prepared in the context of the author's own experiences and perceptions of space. The hidden city, as a research problem, primarily involves considerations of the connection between words and visions, metaphors and architecture, addressing both the formal and metaphorical concealment of urban structures.

In the doctoral thesis, "Hidden City," the author attempts to define the problem in the chapter titled "Definitions." The primary source of inspiration for exploring the concept of the hidden city is Italo Calvino's book, "Invisible Cities." In describing his cities, Calvino creates a universal model based on the memory and cognitive desires of the narrator, spanning a time-space drawn from Marco Polo's "Travels." Memory determines the past, while desire shapes the future. Each of these aspects represents the modes of the invisible and hidden city in Calvino's work.

The author contemplates the universal concepts of the hidden city, drawn from philosophy, such as the mode and logos, developed in the chapters "Modus" (Pattern) and "Logos" (Sign). The discourse in the "Modus" chapter engages selected topics related to architecture, urban planning, art, and the humanities, presenting a narrative of a city that harbours other hidden cities within itself. It describes the city's maps, places, people, networks of connections, existence, and demise. The author relies on personal observations from visits to cities, often from a temporary standpoint, and sometimes merely through imagination via literature, scientific works, and websites pertaining to art, film, and modern technology. Imaginary in the travel diary she keeps, she notes her impressions and sketches, most often from memory, plans of cities that are a conglomeration of many. With Marco Polo as a travel companion, the author, as the narrator of the work, embarks on a journey to five cities: seeking references to real cities and events from her own research expedition. Individual facts and events are arranged like a kaleidoscope taken from a tightly closed box. Myths, rituals, secrets, concealed emotions, and the enigma of spatial perception reside, and everything depends on one's perspective and the interplay of elements. The kaleidoscope serves as a lens through which we peer into the hidden city. The box, akin to the construction of the novel "Invisible Cities," embodies the theory of the hidden city.

In the chapter "Modus," the author explores a universal pattern of a city that, in following the poetic nature of "Invisible Cities," is perceived through signs [Cities and Signs], eyes [Cities and Eyes], and even in its hidden, visceral essence described as if it were the entrails of the depicted

places. We also see these aspects in the deceased [Cities and the Dead], in the sky [Cities and the Sky], and they are as fleeting and ephemeral [Transient Cities] as nature, which governs them much like the economy of exchange [Cities and Exchange]. There are cities that are solely governed by the memories of people [Cities and Memory] and their desires [Cities and Desires], which determine the persistence or decline of a city. The author's journey through Calvino's hidden cities in time and space, as well as their exploration, becomes narratively accessible and possible in situ. Despite the multitude of metaphors and the abstract construction of this small book, the author writes in a straightforward and clear manner.

Through the narrative of "Invisible Cities," we witness the urban metamorphosis described in the chapter "Logos," composed of five Hidden Cities 1., 2., 3., 4. (La citta nascostna): Olinda, Raissa, Marozia, Theodora, Berenice.. Metaphorically, we see "suddenly feminized cities" that acquire human characteristics; they are born, give birth to other cities, evolve, and die. The hidden cities are like a background to the other seemingly visible 55 cities, mathematically arranged on a 64-square chessboard, where Marco Polo and Kublai Khan play. Their visibility is extremely important for the five cities that conclude the book. They are the last pawns in the chess game for the city, telling their stories as if the fate of the following new cities depended on them.

The work's methodology is based on Martin Heidegger's phenomenology, which granted the author the right to non-foundationalism, intuitive choice regarding the subject, and led to explorations deviating from the established scientific research methods based on perception. The author assumes that by illuminating "as it appears" the particles of facts, views of cities, and sometimes more realistic, even mythical tales, "colorful lenses," we only see the intentionally constructed city as a phenomenon, as if we didn't desire to see it as it truly is but only idealize it.

In the Mandatum (Proof) chapter, the author aims to grasp the essence of the object, and her grasp can be based on vivid and imaginative examples in the luminous certainty of noesis and noema. The author regards these elements of intentional perception as aspects of conscious thought and experiences in the research on the hidden city. Noesis as a conscious act and noema as the object of thought content given in this act show that theory can be built upon what is not obvious. Based on these considerations, the author adopted the name of her theory and model as [Hidden City], which is based on patterns, categories, pillars, carpets, genres keywords drawn from the last five chapters of Invisible Cities. More about the categories is written in the Models section.

When one reads the city, does one have the right to write about it in ones own way? And by citing this commonly used metaphor of writing/reading the city, will we understand that only intuitiveness in seeing, and experiencing the awareness of being-in, can be signposts to the asit is,

even a hidden one . The stories of cities create their own patterns of events, consisting of small episodes, simple narratives, and the very desires of individual people, creating a **model of the hidden city** in their minds because.

Keywords:

city, hidden, modus, pattern, logos, word-sign, model, Invisible Cities, Hidden Cities, lens (seeing, perception), immutability, gardens, green walls, proportions, modernity, postmodernism, postmodernity, artifacts (bell towers, brick towers, domes, ring/fringe, districts, walls), city heart, emergence (city out of city, closed city, new city, previous city, other cities, urban sprawl), happy city/unhappy city, fair city/unfair city, exclusivity/ inclusivity, gender of the city, pregnant city, invisibility, experiencing, connections, emotions (sad, happy), existence (fear, fear, threat, chance), cage, social relations (homelessness, unfriendliness, sad city, people of modest condition), underground tunnels, environment (rats, swallows, plagues, annihilation, extinct species), wundercamera, mysteriousness, labyrinth, catacombs, invisible threads, layers, multi-layered, being-in, concealment/concealment, phenomenon, transparency, clearance, forest, clearing, in road, openness, spatialization, giving space, place, inhabitation, house, dwelling, rooting, typology, archetype, fractal, destruction, flood, pandemic, war, Athens, the walls of Rome, the death of Venice, mafia in Ostia, Mexico, Bogota, Warsaw, Białystok.

