"THE THIRD SPACE" AND FOUR WARSAWS. LITERARY CARTOGRAPHY IN THE STUDY OF URBAN CULTURE¹

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The article attempts to justify the use of cartography as a method of studying literature rooted spatially and autobiographically, the example being Miron Białoszewski's map of Warsaw created as part of the project "Topo-Graphies: city, map, literature". Literary cartography is presented here both as a method of interpreting literature and researching urban culture. At the same time, attention is drawn to its contribution to the understanding of cartography and the theory of space and methodology of cultural studies, as well as to the social and ideological dimensions of creating maps, especially their iconicity.

Keywords: city, urban culture, map, literary cartography, geocriticism, geopoetics, "third space", topography, Topo-Graphies, Warsaw, Miron Białoszewski, spatial practices, literature as urban practice.

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Translating Miron Białoszewski's literary works into the language of conventional cartography is not a problem at all. Creating a map of the writer's Warsaw, one reconstructed on the basis of his work, is a banal task. As has been well known for a long time, his prose is saturated with specific addresses and names of places and buildings. These can be easily located on the real map of the city. Moving around the streets of Warsaw mentioned by names is one of the themes of his works. The author is consistent in providing us with topographical details. The fact that this literature is imbued with autobiographical information suggests that we are dealing with a real city. This is confirmed by our knowledge of the writer's biography, as literary places are at the same time real places present in his life. Additionally, in his prose Białoszewski very often uses the storytelling technique which is anchored in the present time. This suggests the simultaneity of writing and walking around the city. Given these facts, creating a literary map of Białoszewski's Warsaw, a map which, due to the autobiographical nature of his work, is at the same time one of the cities as experienced and actually

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¹ Transl. into English by Paweł Kosiorek.

inhabited by the writer throughout his life, may seem to be not only a simple task, but also an idle and pointless one. We seem not to be much likely to discover or reveal anything new here. The poet himself, sometimes with details, describes his own topography of Warsaw. Such topography has also been known from numerous memoirs of the poet, his posthumously published personal diary and his friend's [Białoszewski 2012; Kirchner 1996; Stańczakowa 2015; Sobolewski 2012] stories and writings. In these works places, especially the addresses of Białoszewski's and his friends' flats, are always very important. Białoszewski's Warsaw has also been a topic of several publications [Karpowicz et al. 2013; Wichowska 2013; Zielińska 1995] and exhibitions ("Warszawa Białoszewska" in the Museum of Literature in Warsaw, under the curatorial supervision of Małgorzata Wichowska; "Opowieści przestrzenne Mirona Białoszewskiego" at the Museum of Warsaw's Praga, under my and Aleksandra Durska's curatorial supervision).

We decided, however, to create such a map as a part of the project "Topo-Graphies: city, map, literature"², the rationale being that we recognize literary cartography as, on the one hand, an important method of reading and interpreting literature rooted in the city, and on the other as an inspiring way of researching it. The cause for such literature to be embedded in the city is not only the biography of an author but also the represented world, which is usually set in Warsaw. The approaches to geo-poetics and geo-criticism [Westphal 2007; Collot 2011; Rybicka 2014] that have been proposed in recent years, as well as other approaches originating from literary and cultural studies and belonging to the broadly understood spacial turn in contemporary humanities have probably already proved sufficiently that examining spatial, also urban, aspects of fiction as related to real topography and geography is justifiable. Such researches contribute to creating new methodologies in both literary and urban research, broadening our knowledge of urban literature and culture. Discursive maps of cities of various writers, reconstructed on the basis of their works no longer arouse controversy. In a similar way, cartographic approaches, where a map and topography are discussed only as metaphors, fit well into the contemporary, interdisciplinary research of the city.

² The project was implemented in 2014–2017 as a part of the National Programme for the Development of Humanities by the Urban Studies Unit of the Institute of Polish Culture at the University of Warsaw. Apart from maps of Warsaw by four writers: Miron Białoszewski, Leopold Tyrmand, Marek Hłasko and Tadeusz Konwicki, published on the website (<http://topo-grafie.uw.edu.pl/>), the project also resulted in publishing the following volumes published in the Topo-Graphies series by the Lampa i Iskra Boża publishing houses and were edited by Agnieszka Karpowicz, Piotr Kubkowski, Igor Piotrowski and Włodzimierz Pessel.

Why, however, when researching both literature embedded in space and real space remaining in multidimensional relations with its literary transformations, develop maps? Why visualise and put on a map the addresses that occur in one's writings? Why translate literary language into a cartographic one so literally? What can such a map be useful for? These questions are valid especially in the case of such works as Miron Białoszewski's, where real locations and Warsaw toponyms appear in a blatant, direct way. What can result from proposing and creating a map of Białoszewski's Warsaw, one meant to lead its user deeper, through its subsequent layers?

Fig. 1. Map of Warsaw by Miron Białoszewski. Fig. by Paweł Ryżko

"The Third Space"

In our project, one which is situated in the area of urban culture research, we do not consider literary works to be only instruments or historical, or topographical "sources". Neither do we analyze these only

in order to gain knowledge of the city. This idea is grasped in the graphic equivalence of the parts of the title of the project: "Topo-Graphies". This is most likely why the project is an original one. The structure, subject matter, poetics, aesthetics, composition and style of literary works (Graphy) are thought here to be a flexible and creative cognitive framework, applied in each case to reconstruct an individual literary map (Topo). In the project we also aim to topographically reinterpret works by Miron Białoszewski, Leopold Tyrmand, Marek Hłasko and Tadeusz Konwicki, whose works belong to the canon of Polish literature of the second half of the 20th century. We also aim to reconstruct the history of culture of that period from the perspective of research focused on urban issues.

In the case of Białoszewski's Warsaw we have consequently reconstructed his biographical map by reconstructing the literary map. This identity between the represented world (which can be thought to be the space of Warsaw and its immediate vicinity, a space which is a fully-fledged character of Białoszewski's literary works) and the space of the writer's life is what we emphasize on our map. We have done so by using the names of designated crossings taken from the titles of Białoszewski's poems and short stories, or from other phrases originating there. In this way we have transformed the map referring to the real space of the city (one where precise coordinates and real toponyms should appear) so that it can represent what – using Edward Soja's formula – Bertrand Westphal [Westphal 2007] or Michel Collot [Collot 2014] call the thirdspace. It is a part of literature and is situated between the real and fictional (or imagined) space. In the case of Białoszewski's cartography, the boundaries and distinctions between fiction and reality have, of course, to be suspended, which follows the writer's poetics, as he abolished the boundaries between literature and life. However, such a way to understand fiction makes it possible, reasonable and cognitively useful to use cartography in order to research completely fictional works [Rosemberg, Troin 2017]. It is this cartographic approach that prevents literature saturated with autobiographical details from slipping into naive mimicry.

The aesthetics of Białoszewski's map, too, leads to the concept of third space. The map is a drawn one, which makes it a distant one from the convention of realistic aesthetics. The style of the icons on the map refers to the artist's poetics. On the one hand, it invokes the "childishness" of perception. This can be seen, for example, in the poet's interest in urban space and its everyday life, as if it was experienced for the first time and was still surprising, despite the fact that Białoszewski had

known the city since childhood. On the other hand, the style refers to his own poetics that condenses multidimensional, metaphorical meanings in short phrases. These are usually full of word-making inventiveness. The fact that the author had chosen to draw (and neither to take photos nor to make realistic images or technical sketches, such as those we know from cartography) and to take photos nor to make realistic images or technical sketches, such as those we know from cartography – also emphasizes that we visualize the "third space" of Warsaw. The latter combines reality with images, and the material fabric of the city – its streets, squares and buildings – with narratives and a symbolic network of cultural, literary, film meanings, anecdotes, stories surrounding the physical topography and physical elements of urban space. Significantly, this is how Białoszewski himself perceived the city in his literature. It was to him a place already imbued with meanings and entangled with all that remains invisible in the materially experienced urban space and what is activated in a subjective experience of the city, an experience we deal with in the case of this art and the map. The fact that the convention of this literature is a drawing one also emphasizes this subjective dimension of literary space. It had already been interpreted, subjectively transformed and provided with meaning by the writer. What we actually had to translate into the language of cartography in order not to fall into naive mimicry or to trivialize multidimensional literary metaphors by reducing them to a grid of coordinates and principles of mathematical precision, was not the addresses and locations, but "the third space" or the "spatial story" [de Certeau 2008, 115–129] of Białoszewski, that is, his *way of telling* us about urban space and experiencing it.

Making a map always entails selecting. One has to select, more or less arbitrarily, places important and worth presenting and those whose existence can be omitted [Harley 1989]. The literary cartography makes "we start to understand how maps, like art, far from being a *transparent opening to the world*", are but "a particular human way of looking at the world" [Harley 1989; The author quoted Blocker 1979, 43]. When creating our maps, in order to select we had to take somebody else's perspective and take as a starting point an artistic, individual way of perceiving the city. We had to reconstruct a network of streets and places on the basis of a spatial structure inscribed in a literary work, which in the case of literary cartography does not have to correspond accurately to a real topography. For example, on the map of Tadeusz Konwicki's Warsaw (the writer was not born in Warsaw and did not live there until after the war) green, leafy areas show, apart from a carefully marked

network of streets that the writer regularly crossed and of which he reported in, the book *Nowy Świat i okolice*. This way another board appears, leading the user of the map to the forest from Konwicki's partisan war experiences (the novel *Rojsty*), as well as to Vilnius, Nowa Wilejka and Kolonia Wileńska, which are the "autobiographical places" [Czermińska 2011] of the writer from the time before the war. These return in his novels (*Kronika wypadków miłosnych*), but are also mentioned and recalled during his walk through post-war Warsaw:

I cannot detach myself from this Vilnius Colony. This tiny summer settlement, this micro-district on the outskirts of Vilnius constantly surrounds me, besieges me, besets me. Before I manage to force it out from my rusty memory, it treacherously comes from distant continents or maybe even from another world. It arrives in torrential rain, in the morning star, but also in an ordinary jet plane [Konwicki 2010, 25].

Map of practices – literature as an urban practice

Due to the need to select Białoszewski's works in a structure-sensitive way, in our view the writer's plan of Warsaw and its nearest outskirts become a map of places which represent the crossings where the "auto-bio-geo-graphic" paths of the poet's met and intertwined most densely. They turn out to be the places organizing his narrative. In the case of Białoszewski's literature (and biography), the crossing points marked out by us on the map and interwoven as a result of relocating become the densest near the poet's places of residence [Czermińska 1993]. His Warsaw micro-worlds are created in the vicinity of his next flats: at Dąbrowskiego Square (1958–1975, *Baziowo*) and at Lizbońska Street (1975–1983, *Chamowo*). These are small centres of the private world, while being places where he wrote and whose surroundings his subsequent works concern. The Dąbrowski Square territorially corresponds, for example, to the city centre world presented in the volume *Szumy, zlepy, ciągi*, while Lizbońska Street corresponds to right-bank Warsaw, perceived as a peripheral space, from the novel-journal *Chamowo*. Białoszewski's Warsaw, translated into the language of cartography, brings out two particular features of the poet's urban experience and his spatial poetics.

Firstly, it is a city clearly divided by the river line which separates its left-bank part, a central and metropolitan one, urbanised, with historical architecture, and its right-bank, seen by Białoszewski as suburban, with

agricultural, recreational or even small-town traditions, which became urbanised only in the 1970s, when the writer settled there. The Vistula actually flows through the centre of the city, but we have put it on our map because of the fact that the two-partial nature of the capital, the different character of its parts (urbanity and non-urbanity), is an issue in Białoszewski's writings. For example, we decided not to mark this clear line on the maps of other writers whose maps we created because, in various ways and for various reasons, it was not clearly present in their work or experience.

Secondly, Białoszewski's Warsaw is a city of micro-worlds and of connections between them. These make up a network that is not a copy of the city's street network. The former resulted from choices and arrangements made accordingly to the writer's routes, ones most often caused by his visiting friends, but also by his recollecting old apartments and returning to these places. The flats about which Białoszewski reminisces and to which he, while writing and recording his prose and poems on a tape recorder, returns in memory after many years, are yet another group of icons on our map. There is the post-war place at Poznańska Street (*Jeszcze Poznańska*). Also, there is the pre-war micro-world of Chłodna Street (*Na Chłodnej*), branching out in time and the meanders of memory to the borders of Parysowski Square, which ceased to exist after the war. The old routes meet with the present ones, the roads leading from Białoszewski's successive houses to the flats of his friends overlap. New routes marked out by his current place of residence are each time seen as starting points around which a network of successive trajectories and movements are created. The narrator returns from these to the places where he had lived before, seeking his relationships with them.

One of the repeated spatial practices of the main character-narrator-author is also summoning places and urban landscapes that no longer exist. His literary map of Warsaw is also a map of memories. By creating a literary cartography, we were able to tell at the same time a part of the history of the city, a part that is activated by the poet's narratives and poems. This happens, for example, when looking at the contemporary city, Białoszewski also looks at it from the angle of what used to be in a given place, or sees something that cannot be seen, because it did not survive the war or the Warsaw Uprising. Sometimes he perceives empty places that are, for a passer-by who does not know the pre-war history of the city, completely silent and insignificant, while for the writer they can be particularly saturated with symbols and emotions because they are connected with his private life, childhood or youth. These places

refer at the same time to historical events important for what could be called the biography of the city. This investigating space and searching for traces, walking as a function of invoking ghosts from the past, a motoric reviving of what is dead or absent, is especially matched by the way of walking around Warsaw in the volume *Szумы, zlepy, ciagi* (*Noises, clusters, strings*). These noises, clusters, strings are not only about assembling fragmentary images and sounds of the city into a whole, but also about tracking gaps, cracks, medium noises and clearances between the glued fragments belonging to different contexts of time and different levels of reality: dreams, wakefulness, and memories. *Szумы, zlepy, ciagi* is afterimage prose³. To analyze these fragments and to be able to present Białoszewski's story on the map of Warsaw, it is necessary to reach for the history of the city, for the knowledge of its architectural, social and urban transformations.

In his prose, space – like in Tim Ingold's anthropological concept – becomes a network of subjective routes, a thing actively constructed while walking, a network of crossings [Ingold, Vergunst 2008; Ingold 2011]. This is where the paths of the narrator, who is identical in this case to the author of the stories intersect. Białoszewski's movements does not so much take place in places as it produces them in interactive practices of walking, meeting someone, driving around the city and remembering. In this way, the cartographic translation and topographic analysis of Białoszewski's artistic creation allows us to show that literature can be an immanent theory of the place, a creative practice proposing a concept of space. The latter is in this case close to Ingold's anthropology of environment, but also to the anthropology of everyday life. What is important, the map includes no representative places nor central ones, most important monuments, the presentation of which conventional tourist maps are usually subordinated to. We are likely to find here marginal, ordinary, everyday areas, ones that are sometimes perceived by the general public as boring. Areas such as blocks of flats or bus depots, or embarrassing, such as rubbish dumps or undeveloped and disordered urban leafy areas, places not attractive from the perspective of those visiting the city and absent in conventional guides, but crucial for its inhabitants and their daily, grassroots, urban experiences.

³ "An afterimage is an internal picture that appears on the retina after gazing at an object reflecting light or at a source of light itself": <https://culture.pl/en/work/suns-afterimage-wladyslaw-strzeminski>.

- And where is the chapel?
- There is no chapel. It has been demolished. I am supposed to regret that. But now you can hardly notice it does not exist anymore [Białoszewski 1989, 92].

The crucial element of this experience is, of course, the writer's experiences from earlier, post-war times. At that time Warsaw was, in terms of its material, architectural and urban aspect, absolutely different to the city that had existed before the war. Another important aspect is the writer's experiences from the time when the capital was being reconstructed and modernized. This is why the prose also evokes the spaces of the past:

On the corner of Emilia Plater and Jerozolimskie. There are protruding blue walls, split, in dust, like after a bomb explosion.

Unfortunately, I will eventually get attached, by these waiting times, to this tenement house over the night bus stop. Before they really get down to it. Unexpected annoyance. There is such a painting by Brueghl: the collapse of the Babel Tower [Białoszewski 2003, 59].

The places that Białoszewski reminisces in his prose are reactivated, they intersect with the present spots on the map, function in the same spatial plan, although their status is different.

There are also places which constantly recur, although with variable frequency, in the writer's works, where the writer travels and where he sometimes takes shelter, both from Dąbrowski Square and Lizbońska Street. These are at the same time the places where his friends live and where he created his art in its various domains, for example: Jadwiga Stańczakowa's downtown apartment at Hoża Street (*Już na Hożej*), where the author recorded his own works, most intensively after moving to Hoża Street. There is, also, Ada Buraczewska's Żoliborz apartment and Roman Klewin's at Ludwika Mierosławskiego Street (*Na Żoliborz*), where he did "little-filming", a semi-amateurish and semi-serious use of a film camera. In Białoszewski's topo-biography, the space of art is connected with and permeates through the space of life also in the literal sense. This happens not only when his spontaneous visiting friends end up with artistic activities or when receiving guests in one's own apartment transforms into a literary and spectacular event. This also happens when props from the theatre at Tarczyńska Street in the years 1955–1958 (*Wiwisekcja*), a place of art, are moved into the apartment at Dąbrowskiego Square. The place itself turns into a theatrical stage. The map of Białoszewski's Warsaw is at the same time a history of life in the city, a private biography and a history of artistic

life in the capital, and above all a map of friendship created from a network of close relations, including spatial ones. The latter include mutual visiting and joint walking. It is a map of common places, connecting the poet not only with buildings, streets or addresses, but also with other people. Our literary cartography is therefore primarily a network of relations and practices.

Interestingly, the use of the map in a different project that explores the space of Marseille in a fictional novel led to a similar conclusion. For example, it was not possible to reveal the names of some places outside the city where the literary character travelled. In the case of Białoszewski it happens very rarely, although he usually mentions names of places, omitting topographical details. However, it was always possible to display – using a map – the main character's urban practices [Rosemberg, Troin 2017]. Among the places where crossings on the map of Białoszewski's Warsaw become denser, particularly important are suburban, peripheral "islands", constantly visited and explored by Białoszewski a bit as if they were distant, sometimes even exotic, territories. This is emphasized by the way he drew them. Among these, the town of Garwolin (*Garwolineum*), where the poet's mother lived, has an exceptional status. What is significant, is that Białoszewski constantly reports on the suburban railway journeys (*I to ta linia*), on the specificity of the places he visited and passed through (*Ożywienie*, *Rzeka przodków*, *Rozkurz*), his stays in a house of creative work (*Na wczasach*), sanatoriums or hospitals (*Konstancin*). These also serve as topographical explorations. The writer makes these places literary matter, searches for their spatial specificity and uses them as artistic material.

The map of practices and relations that we had to create while practicing literary cartography provides us with knowledge about the city, as long as we are going to explore it in accordance with the intention of humanistic research, which is to say not only as a physical, material urban space. Even if we deal with fantasies, images or artistic metaphors, the topography of Warsaw still remains something in which they are embedded, and for literary cartography, knowing how the real space of a city is transformed, deformed or fictionalized makes a very important subject of research. Literature is also a tool for getting to know the city, because we consider it to be one of the "spatial stories", which in turn are urban practices. A city studied from a humanistic perspective is not only a real space, but also narratives, memories, stories, images and fantasies about the place and attitude towards it.

As Rosemerg and Troin, the authors of the literary map of Marseille, argue, literary cartography reveals precisely the connections and spatial relations, not places themselves or paths-processes between them. The latter is what a text is more focused on, which is certainly the case of Białoszewski's writings. Taking up Brunet's argumentation, the authors emphasize that geographical "localisation is not only an indication of *where something is located*", but also "in what environment, next to what, in what structure of relations", and "localisation leads to immediate relativisation". In the case of Białoszewski's map, too, we should agree that "cartographic mapping is, as we know, an interpretative approach that allows us to emphasize the structure and dynamics of the examined spaces that we display" [Brunet 2001, 52]. At the same time, such maps make us shift our focal points in terms of the way we approach literature related to the city. As is the case of Białoszewski, it is often simply a spatial practice, a way of using and understanding the city. The writer can also be seen simply as one of the many inhabitants and grassroots users of this space, providing knowledge about its various possible uses, even if they are not always real, as is the case of the author of *Chamowo*.

Four Warsaws

The four maps we have created represent four models of concrete, subjective and individual relations with the city, ones which are historical and biographical experiences at the same time. These four perspectives allow us to see the space of one city – Warsaw of the second half of the twentieth century – as four different, and most often not even having anything in common, cities. This results from the urban practices of Białoszewski (born in 1922), Hłaski (born in 1934), Konwicki (born in 1926) and Tyrmand (born in 1920) being not the same and their maps hardly ever overlapping with each other. The simplest possible example is the pre-war and The Second World War experiences: Konwicki neither saw nor experienced Warsaw from that time. Hłasko was then a child who was able to remember little – or hardly wanted to remember anything – from that time. Tyrmand was born in Warsaw, but during the war he stayed outside the city. Białoszewski knew Warsaw from childhood, he survived not only the German occupation, but also the Warsaw Uprising, and the story of those traumatic experiences was constantly coming back in his works and resulted in one of the masterpieces of

Polish literature, namely *Pamiętnik z powstania warszawskiego*. Despite the fact that Białoszewski and Tyrmand belonged to the same generation, their pre-war and post-war topography almost do not meet. Also, both of them present in a different way the city known from before the war, which Tyrmand, unlike Białoszewski, later mythologized and sentimentalized in many ways. This was also his strategy of auto-fictional creating his own biography.

Literary cartography can therefore also show the changes in the material fabric of the city, its urban structure, studied here from the angle of individual, subjective urban experience. In the case of Białoszewski, thanks to his literary technique, which consists, among other things, in overlapping temporally different layers of the city: ones from the past (reminisced and remembered) and ones from the present (observed while walking around the city and recorded simultaneously), not only were we able to reconstruct the history of the places he had recalled, but also we did create an archive of the city, one extended by the present time. Following Białoszewski's perception, a perception sensitive to the changes in urban space, we verified what there is today in the places he described or lived in. In this way, for example, we managed to document a place of remembrance of the writer, at Dąbrowski Square, which no longer exists today. There was a poplar growing during his lifetime. Białoszewski observed the tree and even made it the main character of stories and poems.

Fig. 3. The Poplar trunk.
It was cut in 2010.
Photo by Marcin Gołąb, 2015

Fig. 4. The bench made of cut poplar trunk
commemorating the writer since 2013.
Photo by Marcin Gołąb, 2015

Another example is *Universam Grochów*, built in the 1970s as a modern department store, as Białoszewski noted, and which was replaced in 2018 with a modern shopping mall.

Fig. 5. Universam in the course of pulling down. On the fence there is a fragment of a project of a new skyscraper, which was erected in this place in 2018.

Photo by Agnieszka Karpowicz, 2016

The literary map of Miron Białoszewski – created in a way inspired by the writer's spatial poetics and his own artistic topographical method of telling an autobiographical story about a place allowed us to reconstruct the layered history of 20th century Warsaw and add a next layer to it, a contemporary one. It is, to a large extent, made of the memorial sites of Miron Białoszewski in today's city landscape. The main task of literary cartography, in our view, does not consist entirely in representing. Such cartography represents neither literature (which we also do not think to be a system of representations, but to be an urban practice) nor urban space. It is a method of quasi-ethnographic researching the latter,

but also of acting within it. We take into account places of remembrance of writers in the contemporary urban space, we verify whether writers and their literature are parts of the cultural scenery of a contemporary city. We are interested in the reception of the writer's works and legends, artistic and animation activities and cultural events organized in connection with the artist's urban roots. In this form, the map is not only an attempt to translate Białoszewski's literature into spatial categories, but also an invitation to untie its tangle of routes-places, to find connections between them and to map one's own routes, "goings" and paths in the non-virtual space of contemporary Warsaw. So, the map makes it possible to genuinely explore the city. This practical dimension, popularizing and allowing readers to play with literary narration and including it in the life of the city, was intended from the very beginning, because practising humanities without any connection with the social environment seems to be more and more idle and pointless.

Literary maps should clearly show how useful it can be to multiply the perspectives we look from at the city by embedding a point of view in different narratives about the same place. However, the point is not only to explore its space, but is also connected to geography or even urban planning. Literary cartography broadens and deepens the understanding of spatiality [Rosemberg, Troin 2017] and spatial experience and of what space is and can be, how it is or can be experienced and felt, what potential maps of practices of city users look like. It is a form of an urban culture laboratory and a laboratory of space. The best example is Białoszewski's attitude to urban wastelands, marked on our map as one of the most important elements of the *Chamowo* micro-world. Białoszewski's aesthetics from the 1970s turns out, *avant la lettre*, to be particularly close to the new urban wasteland's aesthetics [Gawryszewska, Łebkowski 2016], one which is more and more often postulated today. It also turns out to be a prefiguration of wasteland economy, practiced, in fact, by the narrator of the novel-journal. He considers them attractive places on the map of Warsaw and is opposed to cutting them down, the latter being a consequence of urbanization and "tidying up" the city space. The contemporary supporters of such economy, who propose to let such areas grow with synanthropic vegetation, as well as the inhabitants, are fighting today for the preservation of wastelands and defend them against building regular parks or settlements [Gawryszewska, Łebkowski 2016] in their place. These places can be used in a grassroots, informal manner and creatively managed and structured thanks to free activities and practices undertaken by their inhabitants. Uncontrolled biological processes that we deal with on wastelands are therefore seen

here as equivalent to social processes, unplanned ones and spontaneously developing beyond the top-down control and outside the spatial structure of parks and gardens imposed on inhabitants. In this way, according to Gawryszewska and Łebkowski, it is possible to build new human relations with the urban ecosystem and a committed, interactive, actively experienced, structured landscape, not just a contemplated one. The immanent concept of space and local ecosystem, enclosed in Białoszewski's aesthetics, turns out to be exceptionally vibrant in contemporary urban practices, where wildness and naturalness begin to be sought-after values. Alternative ways (to the modernist ones) of using a city and thinking about its ecosystem and urban environment anthropology are becoming subjects of scientific studies and efforts of urban activists, who also take into account alternative forms of social life. All of those ways were creatively tried out by Białoszewski in his writing and urban practice, the urban aspects of which we have reconstructed with our map.

This type of work with literary texts is also important to understand cartography itself, because it is a practical, not a theoretical one, way of deconstructing the objectivity and neutrality of a map [Harley 1989]. Such deconstruction takes place when instead of clear icons of churches, museums, offices, institutions of power, state-protected monuments and representative streets of the city, our map suggests visiting blocks of flats, wastelands and bus depots, and urban outskirts. This way it questions the logic of power and cartographic rhetoric, which were also challenged by J. B. Harley. For example, on the map of Białoszewski's Warsaw we will not find the most important symbol of communism and the new, post-war order in Poland, the Palace of Culture and Science. It occupies the central position in the city. Basically, the writer simply did not notice the edifice. What is usually invisible or not marked on Warsaw maps, in Białoszewski's Topo-Graphy turns out to be the most important and vice versa, his top-down perspective, from the bird's eye view, whose ethical and political consequences were pointed out by Michel de Certeau [2008], had to be replaced by the bottom-up perspective of a passer-by, a perspective that makes one go deeper into the next micro-worlds of the city.

Geographically speaking, literary cartography is fully legitimate if we assume, as Harley does, that "cartographic *fact*" is also a symbol. In "plain" scientific maps, science itself becomes the metaphor" [Harley 1989] and each map is an interpretation of the world rather than its accurate representation. It has its own rhetoric and results from a chosen perspective and a principle of selection: "The steps in making a map-

selection, omission, simplification, classification, the creation of hierarchies, and "symbolization" – are all inherently rhetorical" [Harley 1989]. The deconstructive potential of literary cartography is also significantly influenced by the way maps are made. The graphics we propose are closely related to the aesthetics of drawing and hand-written, individual style and also goes against the "logic of the map", which, as Harley notes, corresponds to the Marshall McLuhan's phrase ("logic of print") related to such values as "abstraction, uniformity, repeatability" [Harley 1989]. That is why the sources we used when creating our maps, which support the story of the city, have such a diverse media character, breaking this logic of print. This diversity includes not only sketches, icons, drawings depicting fragments of street grid or buildings, but also photographs as an archive of the city and archival photographs that serve to evoke the memory of the city, sound, film and text materials. The way we colour our maps serves the same purposes, allowing us to render the atmosphere of a literary place or highlight the affective character of this cartography [Rosemberg, Troin 2017]. It does not ultimately result in creating a map of places and locations, but rather it allows to create someone else's private map of practices, memory, experiences and emotions evoked by a place.

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