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# TOWARDS KASZĚBSCZI CONTIGUITY

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## Abstract

In the work by Franz Kafka, as understood by Gilles Deleuze, and Félix Guattari (2016) there is a strong sense of contiguity. Every room that the protagonist of the Trial would be in would never satisfy all the answers that they so desperately sought revealing instead the presence of another room yet to be explored in the future. In this, Deleuze and Guattari narrated a sense of a never-ending process that is continually being unfolded beyond the border of perception and current situation. This sense is representative of the state of Communism at the time Kafka was alive emphasising a sense of anxiety of what is to come - yet never materialising.

The paper here is exploring a situation of [re]claiming place in a sense of [re]asserting perceived control over this becoming, and easing of the anxieties that were associated with the Communist affect. The protagonist here is Mieczysław Różycki – a Polish artist whose specialism was the production of vernacular in style *Objet d'art* and jewellery typical for the Polish region where he worked; against the Communist directive to conform to repetitiveness of life.

In this vein of resistance, Różycki obtained and refitted a vernacular *Kaszëbsczi* (from the Northern-Polish cultural region) cottage in the countryside to make a new home for himself and his family. The [re]claiming of this place was deeply subversive in that it sought a more sensitive manifestation of heritage of a region than the Communist government would accept and at the same time it changed the way in which the space could connect with the public at a time when gregariousness was problematic. With this came a much-desired perceived control of what is yet to come. The organisation of the interior, materiality and especially the treatment of the thresholds, and light are what capture the subversive element of Różycki's [re]claiming of the Deleuzo-Guattarian contiguity.

# TOWARDS KASZĘBSCZI CONTIGUITY

## Towards an Introduction

In 1925, *The Trial* - one of Franz Kafka's (arguably) most influential texts was published. It became an object of interest and subject to multiple interpretations, allowing it to become a story encapsulating a multiplicity of meanings across time. The publication was sadly not adorned by the author's presence, as he died a year prior. Perhaps due to Kafka's absence, the text could meander between plateaus of meaning in the turbulent socio-political history of 20th-century Europe, becoming a new story every time it was read, and with every new encounter it engaged. At times, it *became* a description of the operational mechanisms in Central European Communism, while at others it took on the features assumed as representing a much more intimate experience of long-term illness – similar to Kafka's. What it never was, however, is compliant with the ways in which a major piece of literature was expected to function and rather acted as a minor work.

This paper aims to explore what can be characterised as this minor type of *becoming* through the analysis of the renovation of an old, vernacular Kaszëbsczi cottage as an act of [re]claiming of space in Poland and as a way to evade the watchful eye and design sensibilities of the local authorities and Communist government officials in the 1970s. In this, the work on restoring this vernacular piece will be treated in a sense that Gilles Deleuze and Félix Guattari treated Kafka's literature - as minoritarian and will be taken as 'perpetually unachieved' and conceptually contiguous from the point of view of the major regime of thought (2016, p. 35). This is to say that much like their description of space in *The Trial*, the architectural development of the cottage became a creative redevelopment of the relation of a field of knowledge about architecture between the postulates of Modernism, and how vernacular architecture was perceived at the time.

In placing this definition on the cottage, it allows us to understand the interconnectivity of the design decisions that were taken and what they offer in telling the story of the recent Polish past. In this, the aesthetic of the cottage and other minoritarian elements of the Polish landscape from the point of view of the overriding architectural clichés helped redefine the interior under the three conditions that Deleuze and Guattari set out in *Kafka: Towards a Minor Literature*.

While it would be an overstatement to assume all urban and architectural proposals in Communist Poland followed the same directive or indeed that the directive was a simple and single-tracked command, the cottage is one example that shows spatial characteristics dissenting from the oppression of the economy and policing in the country. To convene this narrative, this paper is divided into three sections: the first engages with my understanding of Deleuze and Guattari's take on Kafka's literature; the second describes the dominant axiomatic regimes of thought in Polish Communism, and how it was translated into a compliant architectural form; and the third discusses a renovation of a cottage in the Kaszëbsczi region of North Poland.

## Towards a Becoming

Once a strong regime of thought is portrayed as the most common-sensical way of engaging with the world, it is easy to start seeing and scrutinising matters at hand through its lens. However, trusting too much in the continuous line of logic that it proposes can lead to intellectual rigidity and accepting ideas that are too abstract or utopian. While it may function in principle or as a description of an ambition, it often propagates the same consistent but limited ways of considering the

world or any object at hand. This often breeds repetition and inhibits different perspectives. Such a regime may set out a system of reasoning that is coherent, but when confronted with other ways of interacting with the world, can appear incomplete or fractious, setting out a conceptual contiguity. This is especially true for any new or minor elements that come to contradict or do not fit in with this regime. These elements are sometimes seen as trivialities or mistakes; perhaps representative of ideas that might be too complex for the dogma to grasp and accept.

One can understand Deleuze and Guattari's analysis of Kafka, where they discuss his 'minor literature' as one where they try to visualise this contiguity. In their narrative, they describe the atmosphere in his novel, *The Trial* (2015), in which a vital element of a legal trial is processed always in the next room or a contiguous space, suggesting the impossibility of considering the surrealist situation of the novel in real life. Deleuze and Guattari write that the protagonist of *the Trial* 'will realize that even if the law remains unrecognisable, this is not because it is hidden by its transcendence, [...] it is always in the office next door, or behind the door, on to infinity [...]' (Deleuze and Guattari 2016 p. 45). The protagonist of *the Trial* is never in the same room as the event that he is trying to become part of, signifying a process that is approaching the destination but is in a state of perpetual unachievement. This stipulates a feature of conceptual formations - the lack of their completeness or deep locality of their intellectual positioning (Deleuze and Guattari 2016). The clash of two such positions, composed of different assumptions that do not coincide, results in a recognition that the other is unattainable even if both yearn for one another. Cristóbal Durán Rojas suggests that this is the foundation of the Deleuzo-Guattarian metaphysics

that, while describing the production of the real and having real impacts, epistemic positions are incapable of offering intellectual closure as they are by nature only selective in how they are structured (2024). In this lies the complexity of relations in the real world – being much richer than the reasoned or axiomatic regimes of thought. While these try to grasp reality, they are always incomplete, merely approaching it but never reaching its full complexity. In this sense, true minor works that do not claim adherence to an ideology can meander between them and can be seen as more real and immanent, albeit erratic and somewhat fractioned. This is how *the Trial* could have multiple meanings.

As such, this *becoming* of a minor work, as suggested by Deleuze and Guattari enables us to consider what is outside of the established fields of knowledge, what is new, creative, unusual about understanding adjacencies of intellectual positioning – all in a contiguity of sorts, a ‘space’ that can be accessed but not via a continuity of the situation/knowledge networks one is presently in. Accepting this demands suspending all the conventional ways of considering the object of interest; ways that follow a strict regime of thought and engage with what is imminently potential, as it has no necessary inevitability in what it might conceptually *become*.

Stipulating this, Deleuze and Guattari suggest key features that are associated with minor literature. They assert that writing such as Kafka’s holds a collective value, is written in a rearticulation of common language, and is often politicised (2016, p. 17). One can understand this to suggest that contiguity will hold aesthetic qualities that signify the frictions in reasoning with the dominant reasoning pathways. Writing of the architectural equivalent of such minor literature, Jill Stoner

suggests that they necessarily emerge in the context of major axiomatic regimes of thought that dominate knowledge networks (2012). The becoming of the minor in this respect would be characterised by an intense sense of imminent encounters during production and a potential for a rearticulation of the core assumptions associated with major works.

## Towards Major Architectural Works in Polish Communism

Major axioms are likely emergent when deep ties with a solution to a problem have to be accepted to create even the feeblest illusion of a viable way forward. This was the case with Polish Communism after the Second World War, where the totalitarian leaders of the state proposed a series of seemingly functionally operative directives that were to bring about and rebuild the entire nation. Their consequences led to the emergence of design sensibilities repetitive across the nation.

In 1953, Nikita Khrushchev took control over the Soviet Union (Kemp Welch 2008). He subsequently renounced Stalin’s leadership style in 1956 (Shukman 1998). Pre-empting his renouncement and at the ‘All Union Conference of Builders, Architects and Workers of the Building Industry’ (1954), Khrushchev stated that architectural design must place greater emphasis on using concrete and prefabricated construction in search of efficiency in solving the housing shortage (Forty 2012). In this, the design circles were to explicitly turn away from Socialist-Realism to look towards Socialist-Modernism as a more common-sensical way forward. Socialist-Modernism recognised the weakened economy under a plethora of embargoes as well as shortcomings of the state

leadership and was to incentivise speed of construction by enabling a lot more unskilled workers to contribute to the industry. This was associated with a change in thinking about architecture to a turn to the Modernist Athens Charter (1933) (in Jurewicz (ed.) 2012). This is to say that public space was to be sunny, and open with a large amount of vegetation, and most commonly a public facility at the core of every assemblage of concrete tower-blocks. In this way, architects who were supported by the state were to continue the axiom of social condensers that was proposed in Russian Constructivism and developed in Socialist-Realism. In a certain sense, it was a (misplaced) trust that architecture, if put together skilfully, had the agency to produce (condense) cohesive communities (Murawski 2017). These assumptions percolated through the social and professional structure of the Polish architectural discipline and became aspirational (Jurewicz (ed.) 2012). Designing was, in an obvious way, idiosyncratic to each design team and not all architectural developments in Poland took the form of tower-blocks. Saying this, in the push to rebuild a nation there was a palpably intense demand and immediacy to build quickly and to comply with the Marxist ethos of sharing resources to build a stronger society – a demand that Socialist Modernist architectural language seemed to have satisfied. The tall Modernist concrete tower-blocks were often unashamedly unresponsive to the immediate landscape, drawing from abstract ideologies more than their context. Victor Buchli asserts that this attitude extended into the private dwellings inside these blocks, where the scarcity of means forced an intensely repetitive set of design choices limiting freedom in interior architectural design (2002).

In addition to this, and as a primarily urban philosophy, Communism targeted

and developed all spaces where gregariousness and sharing could be enacted in a unified and comprehensive way, and one that is acceptable to the state. To make sure that these goals are achieved, the government planted agents into the Polish communities. Secret agents whose operations were sanctioned by the government were to coordinate and encourage communities they were brought into without checks and balances on their work (Tyrmand, 2013, p. 28). The presence of these operatives had the opposite effect, and the possibility of meeting one and being reported for benign activities spread mistrust amongst the Polish nation. What is more, amidst the sameness of tower-blocks, it was increasingly easy to determine the layout of a flat below or above one's dwelling. In this, accidental eavesdropping and even intentional surveillance was eased. When describing the atmosphere in Poland in 1958, Michel Foucault writes:

“In the silences and everyday gestures of a Pole who knew he was being watched, who waited to be out in the street before telling you something, because he knew quite well that there were microphones everywhere in a foreigner's apartment. In the way voices were lowered when you were at a restaurant, in the way letters were burnt, [...] I went through a kind of physical experience of power, of the relations between the body and power.” (2004)

Much like in Kafka's *Trial*, the description of the space of these operatives followed principles that disallowed scrutiny of the work. This lack of transparency is often associated with an over-codified structure of authority that is too rigid and abstract. One could understand this situation in a way that the deployment of the ideology created agents that, in a sense, can be characterised as contiguous, clashing with the seemingly linear and abstract assumptions of Communism with the real world.

I suspect that while aware of this, Polish architects were not designing buildings for invigilation, and I prefer to trust that their mind's eye was focused on what they saw as more pragmatic functions of sheltering large masses of people and offering a viable dwelling at speed. This functionality of architectural and urban designs was obviously of primary concern for the authorities, as it was for most Modernist architects, and especially under Khrushchev's ambitions of efficiency. However, to assume that the tie of Communist politics to architecture was only pragmatic and not aesthetic would be to dismantle the enacted agency in the subjectivity of the architect. There had to have been a scrutinising mechanism that took aesthetics as a signifier of appropriate design decisions; this is to say that there must have been an ethico-aesthetics that distinguished good architecture, perhaps a way of stipulating what is functional or least wasteful. We can see this clearly in the appearance of many examples of buildings that followed

the Athens Charter, argued by the functionality or ease of construction, but also represented by carefully drawn perspectives and elevations. In this way, one may argue that architects of concrete tower-blocks were also working within a contiguity of sorts – a space to design with, at best, an aspiration to reflect the Communist ideology. As a result, the Polish urban landscape became inhabited with large concrete residential tower-blocks signifying the prevailing axiomatic regime; differing perhaps in small detail but still manifesting a major work that aspires to a Socialist-Realist aesthetic. Some took extreme proportions, like the tower-block in Gdańsk called Falowiec, which sprawled for a kilometre across the city (see fig. 1).

**Figure 01:**  
A photograph of Falowiec [1 km] long  
tower-block in Gdańsk/Poland.

Drożyński, 2025.



One need not try too hard to find in this design traces of the cultural hegemony that the Polish Communist Government aspired to, and while unusually distinct in the country, it was openly supported by the state. The volume of designs that sought the *Falowiec's* aesthetic as aspirational was high which fitted in with the propaganda of the nation that preached success in the economic and design circles of Poland. As such, while not being the only available design typology in the country, they became synonymous with the most ambitious developments in the largest cities and a symbol of a pragmatic approach to speedy growth.

## Towards Kaszëbsczi Architecture

Amid these socio-political and spatial developments, Mieczysław Różycki, a well-known Polish artist suffering from being targeted by Communist operatives, was anxiously seeking shelter or a way out of having to live in a major city and the cramped flat that he was assigned (Różycki 2024). In this, he responded to the threat by engaging in minor works and used a loophole in the Polish law, which exempted farming developments from the prefabricated concrete rule to maintain a stable supply of agricultural products in the nation (Ibid.). As such, he bought a plot of land in the North of Poland in the Kaszëbsczi region with a cottage to renovate and modernise (Ibid.). The specific location of this plot was Szumleś Krolowski, about an hour away by car, west of Gdańsk. While being fond of vernacular methods of producing eclectic art and jewellery (drawing from the local traditions and materiality that his region had to offer), Różycki enjoyed the obvious comforts that came from the modern world (Ibid.). Appropriating the cottage was Różycki's way of [re]claiming of his freedom to act without the limits of the government,

and a reassessment of the vernacular typology was his way of propagating an ethico-aesthetics that divorced him from any signifiers of the state. In this, he aimed to develop the cottage in a way that would draw from and offer all the comforts he had grown used to but not rely too heavily on the standardised and inadequate solutions that the Communist state provided. The forced gregariousness between neighbours in a city and control over gestures and whispers became redundant in the open fields, and the endless forest leading up to a nearby lake.



Beyond its location that distanced Różycki from the watchful eye of the Communists, the cottage had an unusual layout for the assumptions of Communist Modernism (Różycki 2024). Jill Stoner suggests that this is one of the features of minoritarian architecture - its capacity to offer a space for the enactment of 'autonomy of a desiring subject at risk' (Stoner, 2012, p. 81). In saying so, she quotes Virginia Woolf, who (in *A Room of One's Own*) noticed that '[w]omen have sat indoors all these millions of years, so that by this time the very walls are permeated by their

creative force' (Ibid.). While Różycki was not under the same pressures as Woolf's writing would suggest, one can easily notice the liberating affect that he was attempting to reclaim in Szumleś Królewski.

The cottage is an example of the vernacular of the region. In theory, the form of a Kaszëbsczi cottage developed from an 18th century building with one room enclosed by peripheral walls to a more complex division of the interior based on buildings serving the small nobility of the region with symmetrically placed windows and central door on the longer elevation and a differentiation between functions of each room but grouped around a centrally situated hearth (Kurkowska 2015). The rooms adjacent to the kitchen in such a cottage would be divided with beaten clay walls, which could be easily broken down and rebuilt in case a change is needed. The kitchen would be the central and most significant room in the composition. It would contain a stone hearth that is a significant feature in the interior - a point heat source for the whole building. As for any ornaments on or within the building, such cottages did not seem to manifest more than what was necessary in the location and climate that they functioned in (Ibid.).

Różycki's cottage seems to be following all these rules. In a certain way the history of the region, landscape, pathway that led to the cottage and the microclimate mapped out its features on the morphology of the building (see fig. 2). The building had a typical double-pitched roof in case of heavy snowfall and maintained an intimate relation with the landscape not only through the immediacy of the front door leading from the kitchen abruptly to the



**Figure 02:**  
Różycki's Kaszëbsczi cottage from the outside.

Drożyński, 2025.

outside but also the positioning within the context responding to prevailing winds and nearby trees. Importantly, the cottage is a contiguity from the point of view of Communist assumptions on architecture – it was not efficient, nor was its form a logical continuity of reason, inconsistently drawing from the regional nobility, mapping the microclimate, and composed with the pragmatics of food processing and availability of material. Perhaps conceptually unattainable for the ‘major architects’ therein, but undoubtedly the construction made perfect sense for its builders. Saying this, and being vernacular and considered minor, it had the capacity to meander between ideological regimes.

In updating the internal finishes, Różycki drew in parallel with, if not explicitly from, the architectural design strategies for the village of Zakopane in the Polish Mountain-scape that was set up at the tail end of the 19th century to create an image of vernacularism. The so-called ‘góralski’ or Zakopiański style initiated by Stanisław Witkiewicz around the year 1886 was part of a strategy to build a strong foundation for a modern-day folk architecture in Poland (Moździerz 2020). This style was inspired by the architectural traditions of the region, especially the Podlahański style (ibid.). The Zakopiański style assumed a constellation of vernacular tropes such as a steep-sloped thatched roof, natural materiality including substantial reliance on the internal use of timber, and compact planar composition. While on the other side, it rearticulated vernacularism to suit contemporary (for its day) living standards with smooth internal surfaces meeting at right angles, complex inhabited walls, and an over-ornate but simple in execution craftsmanship in decorating structural internal elements. This, largely, constructed imagery of vernacularism was advertised as typically Polish and once common not only to a local region but across the nation. As such, the

problem of the *becoming* of a vernacular architecture became an assemblage of elements that, from the point of view of Modernist architecture, looked like a minor work with an apparent sense of contiguity of ideas but without an organic logic behind it.

In the same way, the renovation of Różycki’s Kaszëbszczi cottage was seen from the prism of what a vernacular cottage should be to a modern city dweller, and not what was functional for the climatic/cultural/material situation. As such, Różycki treated the overall form of the building with respect and restored the roof that had fallen in by replacing it with a more robust series of corrugated metal sheets for peace of mind (Różycki 2024). The modernisation of the building included fitting out a bathroom to modern-day (for 1970s) standards and introduced electricity and running water to the interior. In doing this, he took care to preserve the materiality of clay and stone as much as he could, and to maintain a point source heat in the kitchen, he introduced a more contemporary (in the 1970s) log burner. The internal finishes had to be replaced as time and humidity fluctuations were not easy on the fitout. He refaced the walls with a fabric with representational floral depictions and did the same with the ceiling (Ibid.). He also enforced some of the key walls with timber. The changes he introduced made contemporary (for him) life in the building comfortable and approximated the vernacular style that the cottage was originally conceived with, but not quite manifest a genuine expression of the land. The floral patterns on the finishes were not drawn from the vernacular way of weaving or decorating fabric that was typical for the Kaszëbszczi region, and the walls were much too smooth and straight for the construction type.

Fitting out the interior surfaces with polished hardwood timber in key locations provided opportunities for an

aesthetic that favoured right angles and straight surfaces. As such, it created a place for Różycki to hang his drawings and set up work surfaces for him to continue producing jewellery. In this, he also developed thresholds between living quarters (see fig. 3) and allowed them to become display spaces and storage of ceramics, much like the inhabited walls of the Zakopiański style. The becoming of the minoritarian

vernacular here took a creative turn in assuming different versions thereof from different parts of the nation, referring to the imagery of minoritarian-vernacularism that was advertised as once typical for the Polish rural.

**Figure 03:**  
The timber threshold in Różycki's Kaszëbszczi cottage.

Drożyński, 2025.





**Figure 04:**  
The window in Różycki's Kaszëbsczi cottage.

Drożyński, 2025.

A final alteration was to enlarge the windows enough to allow Różycki to be able to read and see his art in detail, but at the same time, not enough to flood the interior with light. This, as evidenced by the treatment of a barn next to the house (with a glass wall at the gable end), was well within his capabilities. The windows in the cottage were dilated (but imperceptibly) and were secured with bars that would prevent unwanted entry and were a clear sign against the gregariousness suggested by the Communist ideology. In this treatment and with the way the timber and glass inside were treated and configured the interior at sundown and sunrise comes across as a dark space of free-floating surfaces which reflect light (see fig. 4). As such, the core driver of the development in this vernacular instance was guided by choices which were to aid in an aesthetic or ocular comfort similar to that of Modernist assumptions – calibrating the right amount of light but in a way that offers a different, somewhat darker atmosphere than the brightly lit and sterile Modernist interiors.

In this, the building played on the three characteristics of minoritarian literature in that it showed an alternative to the Communist principles of inhabitation and diverged from the social affect of radical collectivity and sharing. As such, it held a value for all that participated in the political theatre through a rearticulation of the architectural design methods and considerations. In doing so, it became political by rebelling against the fields of scrutiny in the architectural discipline at hand. Its aesthetic is political in the sense that it shows the contiguity that was immensely felt in Poland during Communism, which came from the contradictions in the deployment of the philosophy in real life. Saying this, and being a minor work, it was free to meander in the fields of meaning and did not pose a direct threat to the establishment.

## Towards Concluding Remarks

Our interaction with the world, based on any drive or ambition, is by necessity circumscribed and does not carry the same chaos or richness that the world has to offer. In this, any intentional assemblage is epistemologically a contiguity of sorts, especially when abstract ideologies are at play. These ideologies are problematic as they simplify the world to propose a stripped diagram of it, presenting itself with an aspirational signifier of efficiency. Communist authorities showed signs of an affiliation to such a unifying set of concepts and stipulated a clearly defined set of common-sensical solutions that complied with a very narrowly defined approach to architecture and politics set out with a baseline condition of availability of resources and skillsets. At the same time, Communist leaders regulated policing in Polish communities, enacted through secret agents who produced an affect where spontaneous gregariousness was impossible to assert comfortably. As a result, Mieczysław Różycki felt he had to flee to the countryside, and in doing so, he [re]claimed a vernacular cottage in protest against the way he was demanded to live. In this, the space he asserted weaved in and out of the philosophies that underpinned the totalitarian regime.

Vernacular architecture is usually emergent of the local microclimate, morphology, culture, and fauna, as well as flora at hand, using materials that are easily available and abundant. As such, it is a mapping of its history, locality, and all its chaotic qualities. In its form, and discarding opportunities offered by more global technological developments, it is often treated as a minor work by the architectural profession. The becoming of the vernacular in our minds-eye

often seeks the minoritarian at the risk of missing all that does not fit into its definitive pattern. In this, our contemporary ways of understanding and respecting it will supplement what is not considered as vernacular and therefore valuable to maintain, creating a metamorphosis of the real – a trace of the mapping of the context. In this light, features of vernacular architecture that do not comply with the definition of architecture would be free to diverge from the dogma in ways that are truly productive of a real engagement that is unbound by repetitive solutions, as they do not serve to sustain the axiom. In this way, the contiguity of the logic of vernacularism is accepted. At the same time, the features that are recognised as vernacular will become ingrained in the operational reproductive system of the discipline, and when interacted with, may fall into the trap of being repetitive in the same way as the order of knowledge that defines it. Any work on vernacular architecture would, in this sense, be an assemblage of repetitive and intensely idiosyncratic solutions. In the case of this cottage, we see traces of modernist sensibilities and importance of the visual impact of design. At the same time, we may note other spatial features that give architectural significance to the building such as a space that is defined immediately outside of it and enclosed by the trees, or the specificity of the original hearth's proximity to the front door.

With a lack of continuity of cultural impact and no lived experience in maintaining skills and ways of thinking about the context and materials, the Kaszëbsczi construction approaches expressed features of a minoritarian craft. The *becoming* minor here in how the space was [re]claimed and allowed for the [re]claiming of liberties denied in a Communist city in asserting contiguous features through the blatant refusal to follow Modernist design principles

and redefining vernacularism. In this, Różycki's aesthetic ambitions moved him towards a more contemporary way of understanding what vernacular architecture is. This way of *becoming* and treating a minoritarian through grouping contiguous opportunities to become was, at one time, made possible through its relation to the dominating axioms of thought – in this case, Socialist-Modernism, but at the same time, possible to engage with at a creative capacity through the inconsistencies in its definition and inability or unwillingness to follow self-contradictory legislative guidelines. As such, Różycki's cottage exemplifies the *becoming* of a field of knowledge that is between Modernist design and vernacular architecture and bears the features of Deleuze and Guattari's minor work. In this form, the cottage tells a story about anxieties and resourcefulness that Różycki exercised and taps into the broader affect prevalent in the country in 1970.

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## Figures

- A photograph of Falowiec [1 km] long tower-block in Gdańsk/Poland, Drożyński, 2025. **Figure 01**
- Różycki's Kaszëbsczi cottage from the outside, Drożyński, 2025. **Figure 02**
- The timber threshold in Różycki's Kaszëbsczi cottage, Drożyński, 2025. **Figure 03**
- The window in Różycki's Kaszëbsczi cottage, Drożyński, 2025. **Figure 04**



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