

{ CITY METAMORPHOSIS }

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{ CITY METAMORPHOSIS }

*Living Archive for a cinematic
experience in space.*

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{ }

We have an innate capacity for remembering and imagining places. Perception, memory and imagination are in constant interaction; the domain of presence fuses into images of memory and fantasy. We keep constructing an immense city of evocation and remembrance, and all the cities we have visited are precincts in this metropolis of the mind.

– Juhani Pallasmaa

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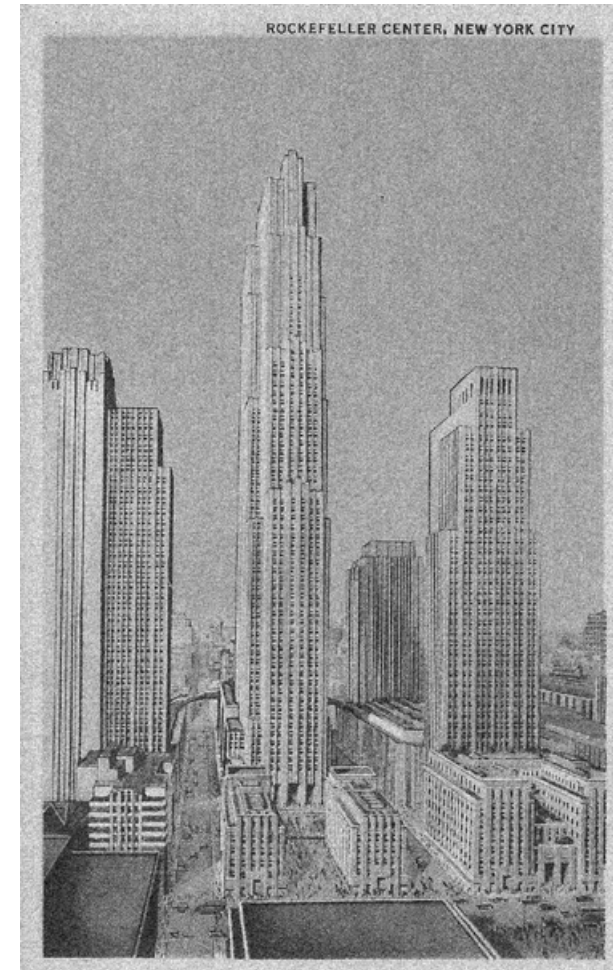


fig.1. Delirious New York, Rem
Koolhaas' fascination about the fictional
image of the early Manhattan.

{ city as a „subject” }

Since I remember I was inspired by the city as the cinematic subject itself. Each time, while reading books such as *Invisible Cities* by Italo Calvino, or watching movies in which shots were taken on urban locations, I was dreaming about the portraits of these cities.¹ I was imaging them in my own way and simultaneously planning my future destinations to explore. Not just a single time I called the place cinematic or recognized spaces, which directors had chosen.

{ to *portrait* as a
description of urban
dynamics }

I could not be myself if I did not mention the meaningful night of screening *La Dolce Vita* (1960), directed by Federico Fellini, where already in the first scene my attention was drawn to the image of the developing suburbs of Rome after World War II. In such an astonishing way - the bird's eye - the director depicted the *city metamorphosis* that was taking place in the local architectural and socio-technological context at that time. The strong relationship between film and architecture was unfolding in front of my eyes, to be finally driven by *city symphony*, the early avant-garde documentaries celebrating splendours of modernity as degradation of urban life through the eyes of kino-eye.

Since then, all kinds of films set on locations are simply the moving picture postcards, closely driven by the same fascination as those ones presented by Rem Koolhaas regarding early Manhattanism in the book entitled *Delirious New York: A Retroactive Manifesto for Manhattan*.² It is notable how much the pictorial discourse of *Delirious New York* dwells on elements of the city that have been the subject of mass reproduction and circulations.³ As Martino Stierli, Chief Curator of

{ INTRODUCTION }



fig.2. stills from the film
La Dolce Vita (Rome, 1960),
directed Federico Fellini.

{ tracing Łódź }

Architecture and Design at MOMA, claims in the book *Montage and the Metropolis*, the history of the city can only be told insofar as it is reproduced in popular imagery.³ The film, one can argue, becomes a representation of a constant shift from idealism to realism to retrospectivism, simultaneously becoming evidence of collective memory and revealing traces of the urban dynamics. Following this, I perceive films as evidence of architectural history and the most comprehensive medium documenting the constant change of the urban space, seen from diverse cinematographic perspectives.

Today, in a similar way, I look at films made in the Polish context - in the city of Łódź, which is the third most populous Polish city and since the end of the World War II: a film capital of the country. Many globally recognized directors and cinematographers i.e. Wajda, Kieślowski, Polański, Sobociński, Edelman are having their roots in this city, mostly due to the strong academic hub located in Łódź Film School (PWSFTviT) since 1948. Since that time, almost every single day the city of Łódź is exploited for cinematographic purposes turning its streets into the constant set. More than 100 full-length films were shot on urban locations in the period between 1948-2020, illustrating, and documenting its multi-generational history. It means that the city itself is already well documented visually in the long period of time, offering easy access to the archive of the image industry, and allows designers for further spatial evaluation.

Finally, what determined my choice to pose my interest in the city of Łódź is the fact that on 31st of October 2017, Łódź joined the UNESCO Creative Cities Network (UCCN) as the City of Film and simultaneously established its position among other international cities where creativity is identified as a strategic factor for sustainable urban development.⁴

By taking into account all aforementioned factors i.e. access to archive materials, architectural diversity, already established position in the international arena, and my personal fascination on what is the portrait of this city, Łódź seems to be an ideal field for further discussion. Despite the fact that there is already a huge concentration of archiving, the materials have never been implemented into urban and spatial interventions and were only provided to the public in the form of visual participation in the cultural life.

{ urban cinematic
mapping }

Following Djamel Zeniti's idea of *urban cinematic mapping* for the film titled *The third man* (1949) presented in the book *City + Cinema, Essays on the specificity of location in film*, and investigation of urban topography, I will search for cinematic places in the city of Łódź and collect my findings on the map.⁵ By introducing the diversity of perspectives through the eyes of many directors, including my own – physical research tool, I aim to answer the question: what are cinematic criteria for architectural valorisation?

Through a personal approach, a research methodology, cinematic tools and techniques described throughout the text I would like to elaborate on the phenomena of the *city metamorphosis* taking place temporarily and permanently in the urban fabric. Moreover, I aim to define a more holistic approach in my design practice.⁶ Finally, I will find out whether the balance between architecture and film is the ultimate 'precious' to find the answer to the question: what to archive? The same questions were not only posed once by Het Nieuwe Instituut during the research program *New Archive Interpretations* in 2014 but also four years later through a temporary installation *Speculative Design Archive* starting the urgent discussion in the contemporary design practise.⁶ Also, the same question is widely

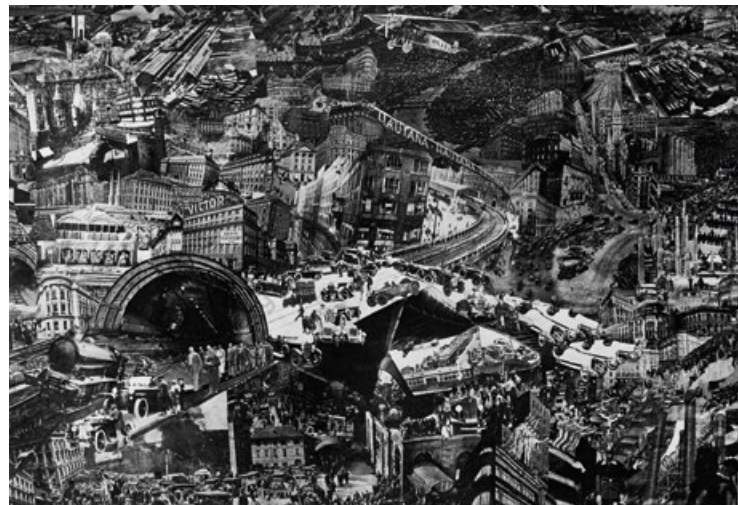


fig.3. Laszlo Moholy-Nagy, work for Erwin Piscator's production of *Der Kaufmann von Berlin* (The Merchant of Berlin), 1929. Photomontage.

{ what to archive
in architectural
practise? }

elaborated by Annet Dekker in the book *Lost and Living (in) Archives: Collectively Shaping New Memories*.⁷ Both theoretical and visual interventions prove that we archive not only for a permanent repository but also to generate new knowledge, to make it more accessible, and most important to make new stories. Thereby, I cannot be indifferent to the narrative layer of my research, and thus its significant impact on the perception of the history of Łódź more or less factual. At this point, an important voice in the discussions will be the publication titled *When Fact is Fiction: Documentary Art in the Post-Truth Era* in which the author Nele Wynants takes up a discussion on the impossible challenge of representing reality.⁸

I assume that such complex cinematic research presented in the form of an archive will recreate urban scenarios and narratives taking place in the city of Łódź by defining cinematic criteria of spatial valorisation and actively applying them in architectural practise. Patrick Keiller, a British film-maker, writer and lecturer, claimed that learning from the filmic spaces of the past may offer a more holistic approach to the understanding of cities in order to better anticipate the present, but also the future.⁹ In other words, I would like to test the effect design can have on cinematic experiences in space and the other way around if the design can bring new opportunities to cinematography.

In other words, *city metamorphosis* surveys the methodology by which cinema contributes to our understanding of cities to address two research questions: How does the image-making industry make use of urban space, and how do urban spaces make us of cinema? Learning from the film spaces as the designer, I will explore the potential of cinema as a tool to investigate the narratives of the cities.

{ living archive }

I believe that collaboration between two fields such as cinematography – fictional approach, and architecture – factual approach, will bring empirical experience in space among set environmental conditions. My goal is similar to the one represented in the gaming industry by which not only entertainment is the final product but also the history of the city is revealed – educational factor. By bringing fiction to reality I will increase the distribution area and ease-of-accessibility to information. Moreover, by treating the city as the archive – a living platform, I will be able to enhance the ability to educate a larger volume of viewers, broaden the reach of persons who receive that information, and portrait the city from my individual perspective being only subjected to the time – now.

I am strongly convinced that within this framework I am able to work out a new system for evaluating the urban space and proposing new techniques to the architectural practice. Moreover, I see a huge potential for me as a designer in building up the network with the city's institutions and exchanging experience with local creative hubs for innovations.

The relationship between film and architecture is best illustrated by *city symphony*, the film genre that had its headlines in the early 1920's, often called a *city poem*. With the city as its subject, *city symphony* not only represents the city as such, it also invents the city, enables its imagination and creation, and brings out the hidden, silent, and invisible features of the city to public consciousness.¹⁰ Although *city symphony* currently represents the features of the documentary film, in the early 1920-1930s it was an avant-garde genre, influenced by modern art: cubism, constructivism, and impressionism. Due to its intersection between both documentary and avant-garde film it was called an avant-doc.

On the experimental masterpiece by the Russian pioneer of documentary films Dziga Vertov's entitled *Man with the movie camera* (1929), a wide range of cinematic techniques were invented, employed, and developed i.e. multiple exposure, fast motion, slow motion, freeze frames, extreme close-ups, tracking shots, reversed footage, to grasp a major of the metropolitan city area and seeks to capture the life, events, and activities of the city.¹¹ Thereby, I perceive it mainly as self-reflective visuals guided by the author's individual perception of space by simply archiving and fragmenting the urban structure through the eye of the camera (kino-eye). In other words, the *city symphony* simply represents a selective approach to the history of space and ambiguously entering the culture of fiction rather than fact.

{ BODY PART }

Part 1: Film and Architecture



fig.4. stills from my personal *city symphony* about the city of Łódź.

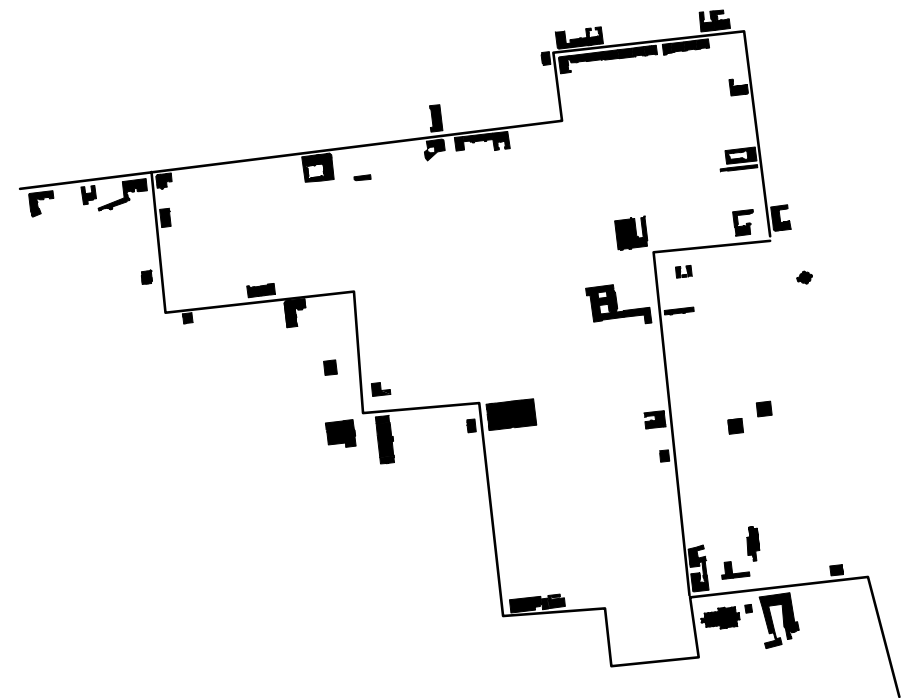
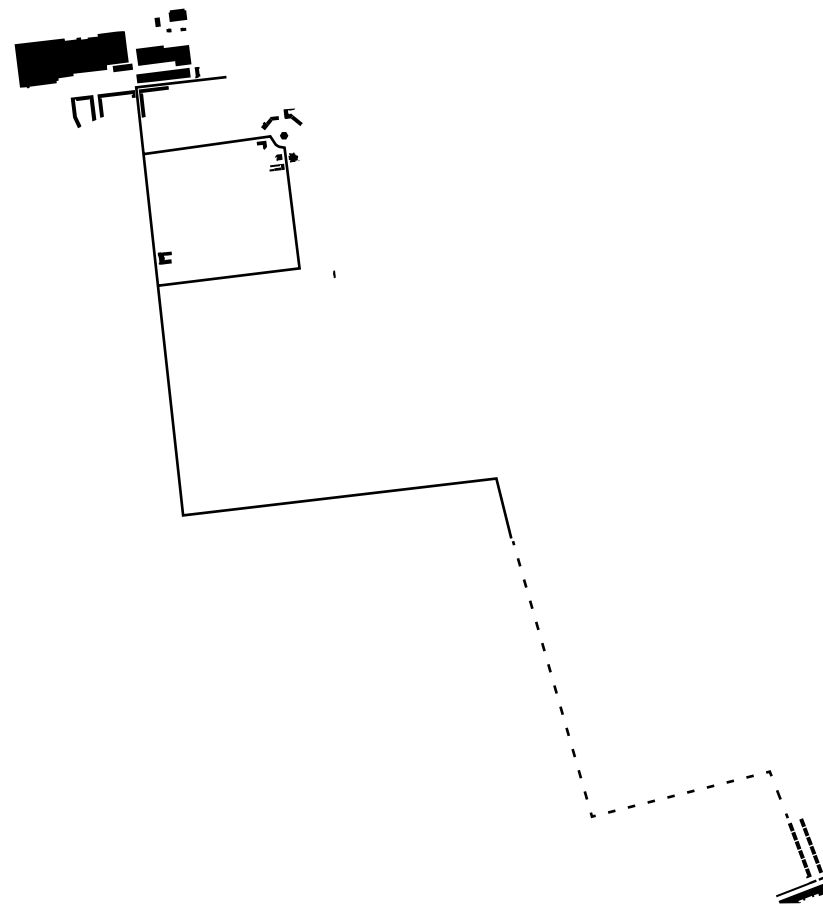




fig.5. photomontage representing
my first impression about the city
of Łódź.



URBAN CINEMATIC MAPPING

*Film as the evidence
of architectural history.*

The notion of *portrait* as a description of urban space seems to found its way well beyond the field of cartography and gradually turned into the idea of *mapping*. It also responds to an old geographical and figurative problem: how to describe by visual means the scene of the world?¹²

As John Brian Harley, a historian of cartography observed that maps were always employed as literal metaphors and tools in analogical thinking by which communication of concepts and facts about space on a flat surface is possible.¹³ In other words, the maps are simply the physical artifacts. Therefore, if the map is a graphic representation that aims to visualize processes and concepts in space, my focus shifts from the object '*map*' to function – '*spatial understanding*'. According to Teresa Castro, Professor in Film Studies at the Universite Sorbonne Nouvelle in Paris, *mapping* refers to a multitude of processes from the cognitive operations implied in the structuring of any kind of spatial knowledge to the discursive implications of a particular visual regime.¹⁴

Within this topographic fascination of mine – *topophilia*, in the sense of the love of place, I was searching for the methodology which allows me to collect, describe and analyze the cinematic space in one fictional framework. So, to allow us to immerse ourselves in a piece of fiction without losing our ability to critically access the world it



fig.6. the example of urban cinematic mapping by Djamel Zeniti presented in the book *City + Cinema, Essays on the specificity of location in film*. The letters from A-S pin all the cinematic locations of the film *The third man* (1949) directed by Carol Reed, set in the city of Viena.

evokes.¹⁵ This framework I will later call *urban cinematic mapping*.

{fig.6} My adventure had started with Djamel Zentiti's essay based on Carol Reed's *The third man* (1949), set in Viena, where investigates the phenomena of the city as the constructed entity in film.¹⁶ He polemises with the fact that shooting locations always seem to be incidental for the audience without following the geographic settings and lack of awareness of its geometry. Herewith, he mapped the layer of locations together with the layer of the plot to create an intricate web of composition, meanings, and relations. Zentiti was interested if characters keep the logical directions of the city while following along the plot, thus, he created the detailed archive of fictional events while the most important tool for him was simply the map of Viena. The aim of this cinematic observation is if topography and the architecture of the city influence somehow the theatricality of the plot in film production.

{fig.7} From Djamel Zentiti I got both the notion of topography in the field of cinematography and the tool of the map as an canvas which I was gradually filling with my findings – cinematic locations from the city of Łódź. Initially, I immersed myself in films that deal directly with the city and those which were set on the location. As an archivist at that stage, I made a selection of films that *portrait* the history of the city historically, economically, socially, technologically, ethnographically, politically, and simply aesthetically. With such a careful selection, I aimed to portrait the city of Łódź by mapping its cinematic memory seen from multiple perspectives.



fig.7. Stills from films: *Afterimage* (2016) by Andrzej Wajda, *Ida* (2013) by Paweł Pawlikowski, *Absolute Beginner* (2007) by Piotr Szczepański, *The Promised Land* (1976) by Andrzej Wajda, *From the City of Łódź* (1969) by Krzysztof Kieślowski, *Rozbijemy zabawę* (1955) by Roman Polański.

The starting point of *urban cinematic mapping* was the film footage review, which I used as the evidence of the cinematic space. I selected keyframes portraying the city in an architectural context, thus, recognizing selected locations on the map of Łódź. The important characteristic of this methodology is the process of fragmentation of space and the selective approach of individual perception. The film, one can argue, decontextualizes the space itself, isolates particular fragments from each other, and simply creates a totally new image of the existing urban landscape. Therefore, on the graphical representation of space the more attention I had drawn to the seen elements rather than forgotten ones.

Within the time of the collecting phase, some of the singular cinematic locations on the map began creating the more and more condensed cinematic experience in the areas such as Włókiennicza Street, Moniuszki Street, or Roosevelt Street. Moreover, I noticed a multiplicity of perspectives on the same cinematic locations with the strong ability for representation, imitation, and adaptation to the needs of cinema. I had graphically described these phenomena as atmospheres that exist in the city in the form of a finite mathematical set.

{p.38} Finally, I was following the entire process of archiving: collecting, storing, arranging, and describing. Within this methodology, I used several factors and tools to describe my findings i.e. map, object's location, object's context, object's keyframe. Additionally, I separated the collected outdoor shots from those taken in the day and at night using inverted aesthetics. I enriched the analysed material with a subjective assessment of the context by using a

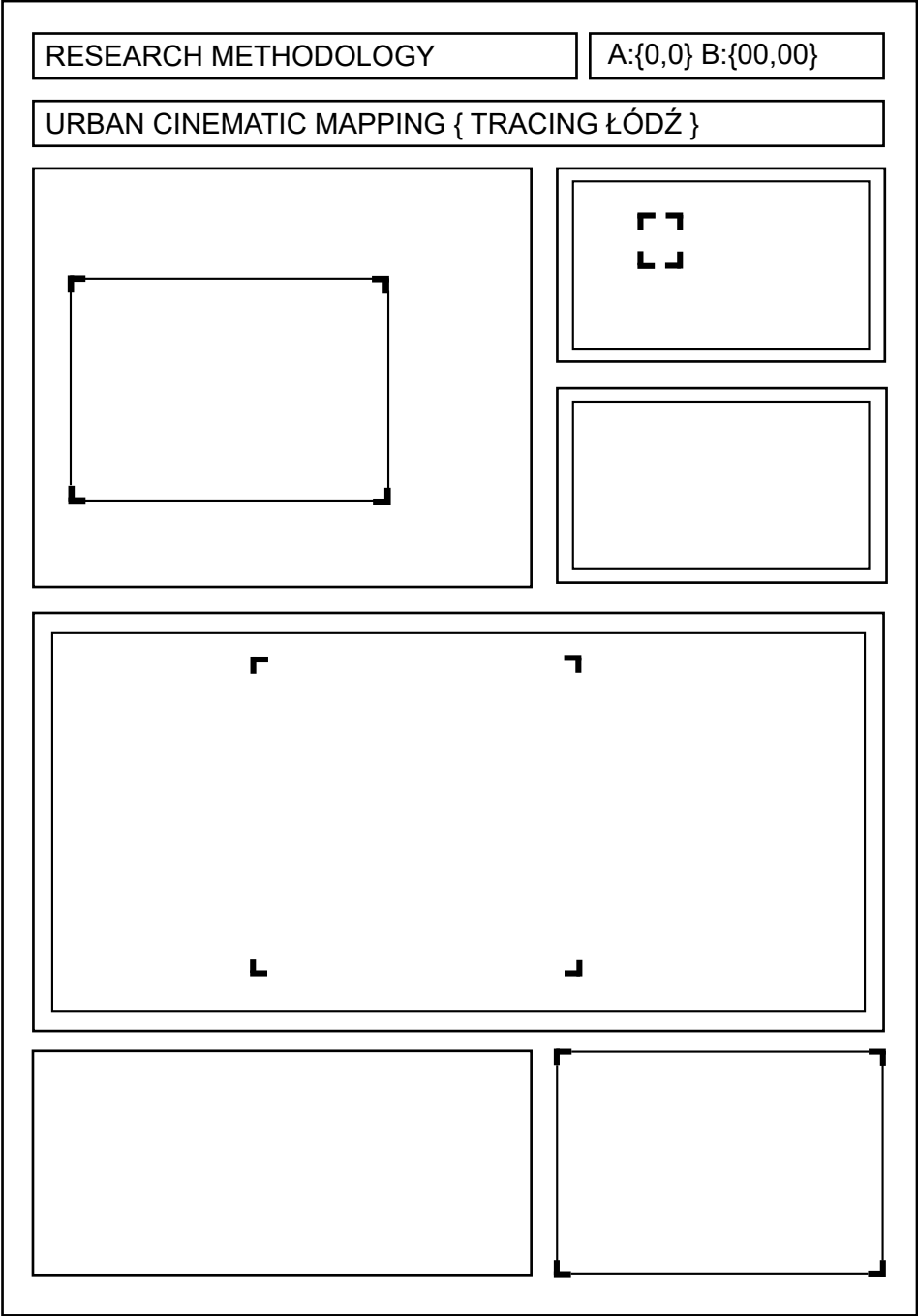
F.4. stills from my personal *city symphony* about the city of Łódź. p.25

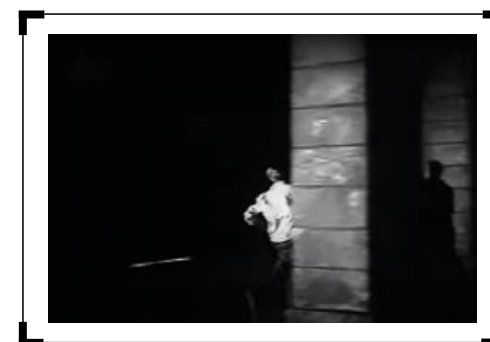
F.5. photomontage. p.27

F.6. the example of urban cinematic mapping by Djamel Zeniti presented in the book *City + Cinema, Essays on the specificity of location in film*. The letters from A-S pin all the cinematic locations of the film *The third man* (1949) directed by Carol Reed, set in the city of Viena. p.31

F.7. Stills from films: *Afterimage* (2016) by Andrzej Wajda, *Ida* (2013) by Paweł Pawlikowski, *Absolute Begginer* (2007) by Piotr Szczepański, *The Promised Land* (1976) by Andrzej Wajda, *From the City of Łódź* (1969) by Krzysztof Kieślowski, *Rozbijemy zabawę* (1955) by Roman Polański.

<p>simple graph showing whether the analysed material imitates reality or represents fiction, whether it represent the present or imitates the past.</p> <p>Such methodology has enabled me to unify analyzed material and create one common layout for better understanding the existing context and the most important observe the perception of the city from many different perspectives. The ,forms' I have collected are not sorted, ordered, nor follow any chronology. However, they serve as evidence of my subjective interpretation of the city, which I will present in part two: <i>city metamorphosis</i>.</p>
<p>10 Peng, Franz. Urban cinematics: Understanding urban phenomena through the moving image. Chicago: The University of Chicago, 2011. p.10.</p>
<p>11 https://en.wikipedia.org/wiki/Man_with_a_Movie_Camera [1.01.2021]</p>
<p>12 Castro, Teresa, “Cinema’s Mapping Impulse and the City.” Cities in Film: Architecture, Urban Space and the Moving Image, edited by Julia Hallam, University of Liverpool, 2008, p.70.</p>
<p>13 Ibidem.</p>
<p>14 Ibidem.</p>
<p>15 Wynants, Nele. When Fact Is Fiction: Documentary Art. in the Post-Truth Era. Amsterdam: Valiz, 2020, p.12.</p>
<p>16 Zeniti, Djamel. “When Harry met Holly,” City + Cinema, Essays on the specificity of location in film. edited by Kari Jormakka. Vammala: Tampere University of Technology, 2007. p.210.</p>





{1} I selected keyframes portraying the city in an architectural context.

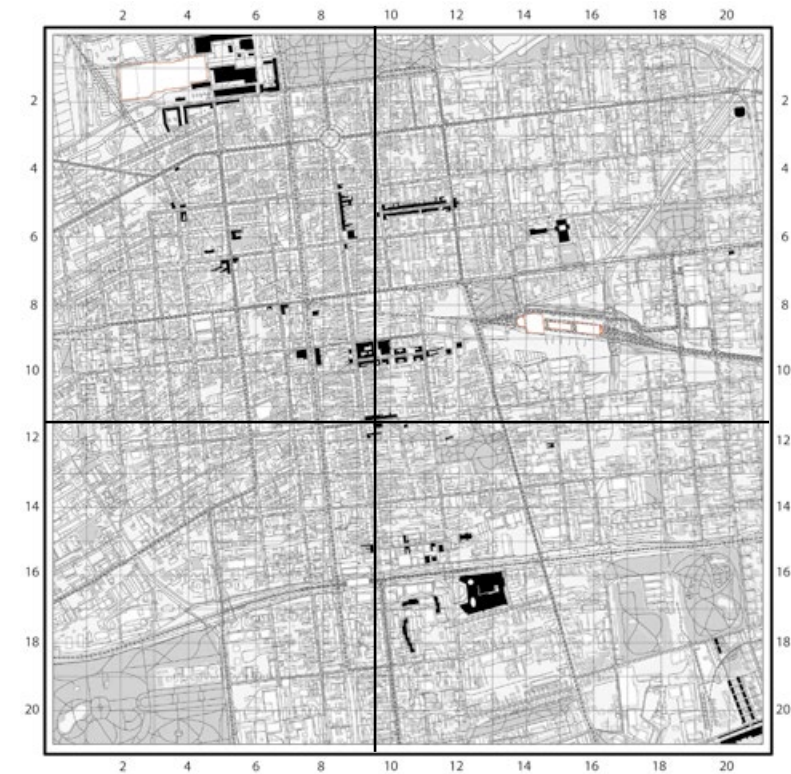


{2}

storing

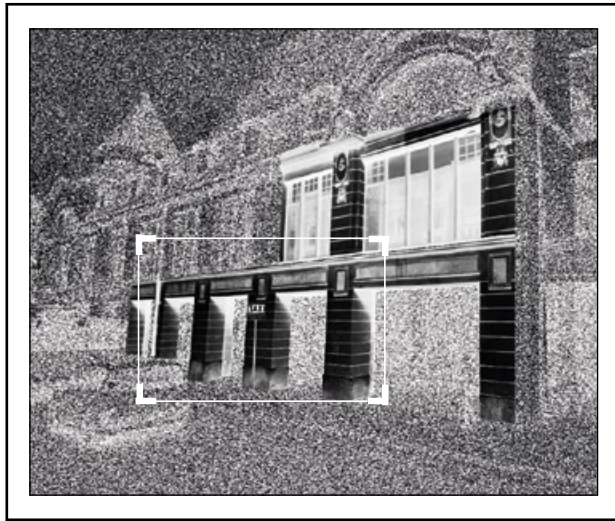
A:{09(5),11(5)} B:{0910,1112}

{2} I recognized selected locations and placed my findings on the map of Łódź. **A:** represents the position of an architectural building; **B:** represents the context.



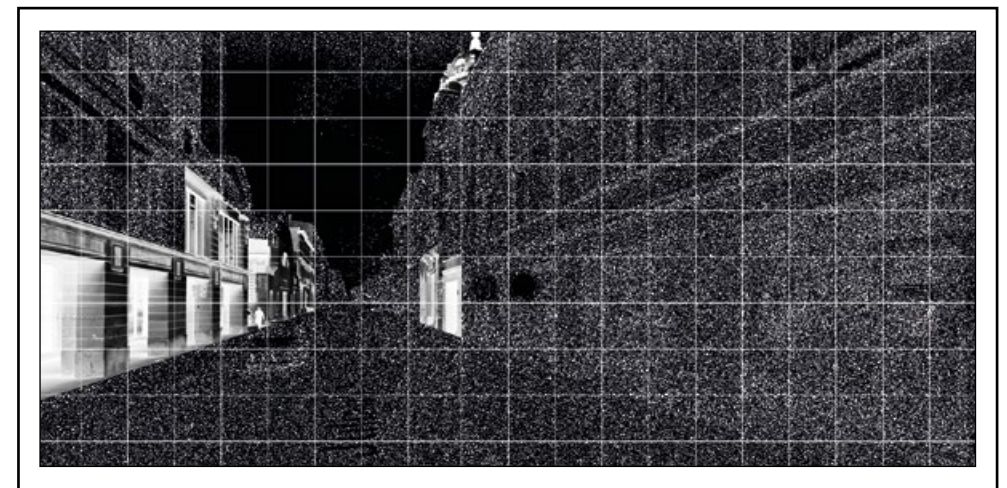
{3}

describing

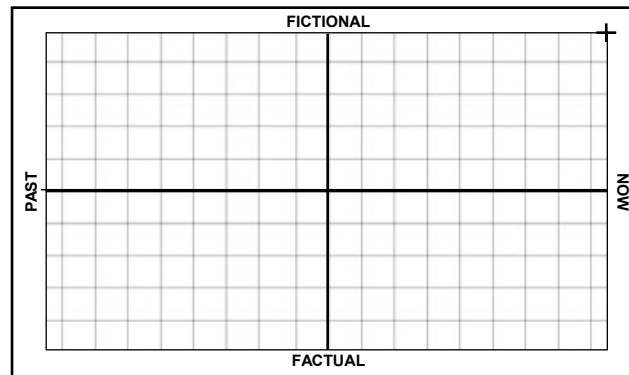


A:{09(5),11(5)}

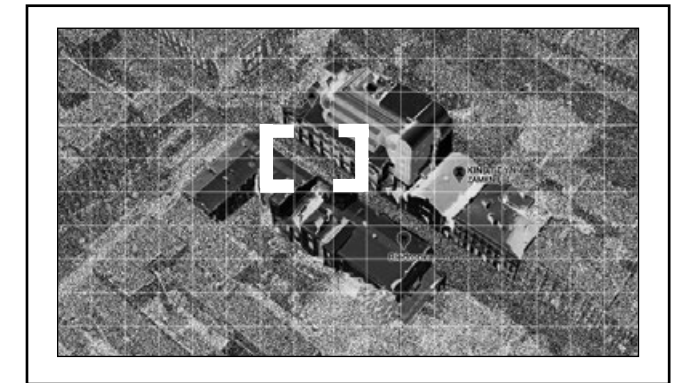
{3.1} I decontextualized the space by isolating architectural elements from each other - **A** and exposing these fragments in the entire context of the city of Łódź - **B**.



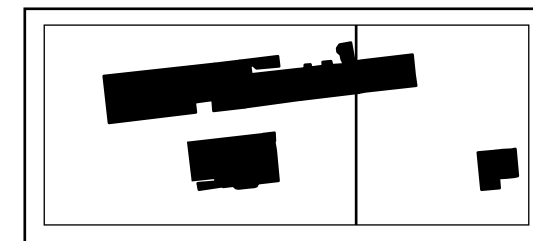
B:{0910,1112}



{3.2} I analysed my findings with a subjective assessment of the context by using a simple graph showing whether the space imitates reality or represents fiction, whether it represent the present or imitates the past.

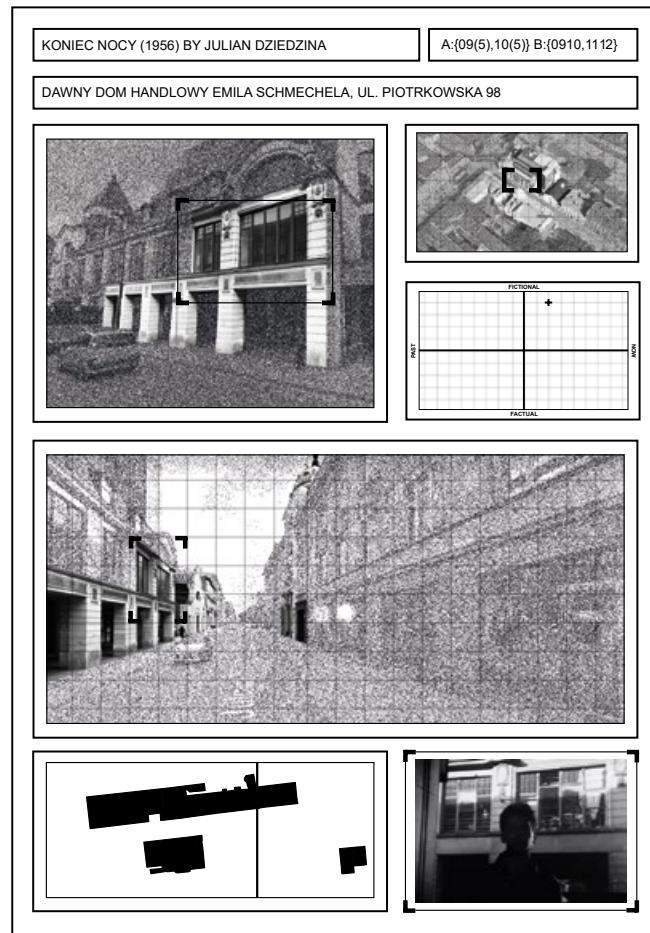


{3.3} I supported my findings with additional geolocalisation from the bird eye to depict how many elements have not been uncovered yet.

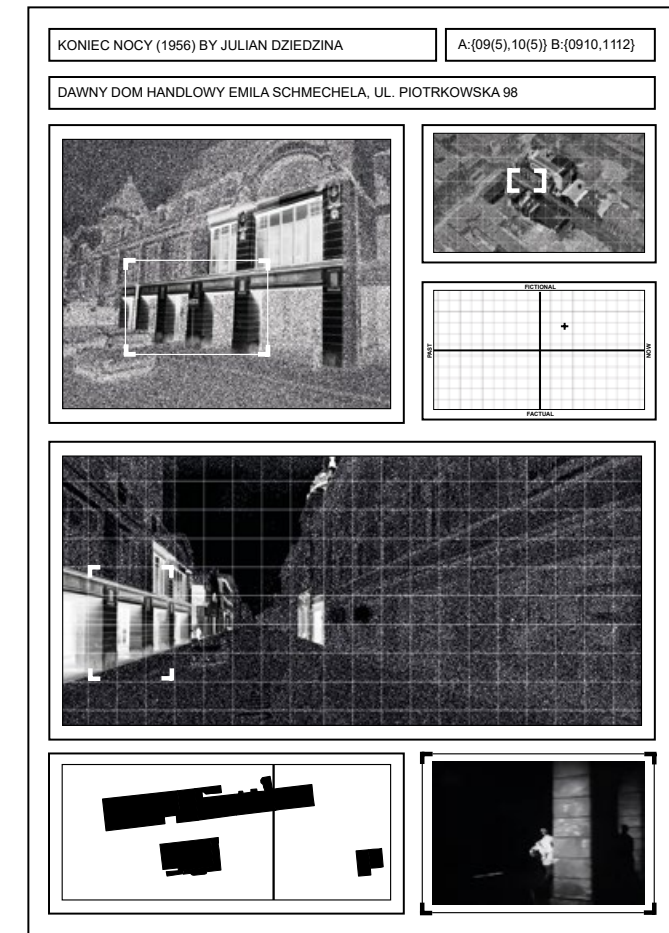


{3.4} I described these phenomena as atmospheres that exist in the city in the form of the mathematical set.

{4} arranging



{4} I separated the collected outdoor shots from those taken in the day and at night using inverted aesthetics.



Since 2016 I collect images taken with analogue camera and print them on paper. Like the archivist I note the date and place of the action at the back side of my past-image and stimulating my perception of “now”. If I hear the inner self saying ‘I was happy back then’, I know it was my wish to made fiction remembered that way – to become a fact. This half false half true impression of mine is the outcome of selective remembering and the essence of fiction driven by fact. Marie-Anne Chabin, a French archivist, claims that the crucial role plays the fact how things are captured or represented.¹⁷ By isolating the frame from its context I have changed my own perception of space, and keep my hart behind these images.

According to Nele Wynants, researcher at the Université libre de Bruxelles, fiction can open up the world, clarify it, question it, or even offer a new perspective on the future.¹⁸ Its capacity for speculation allows us to think up and imagine other realities, explore new perspectives on the future and represent the impossible.¹⁹ In the book titled *When Fact is Fiction: Documentary Art in the Post-Truth Era*, Nele Waynants probe the boundaries between fact and fiction. By bringing together contributions by and about artist she elaborates on the impossible challenge or representing reality and tries to answer the question {what is the place of imagination in how we understand and create the reality around us?} Nele Weynants claims that stories reveal a deeper truth about the world in which we live than statistics or measurable fact.²⁰

The relationship between fact and fiction in the pictorial discourse is linear on every stage of selection and it is hidden between ‘seen’ and ‘forgotten’ elements in the urban fabric. If all information are decontextualized from its source or from its context the border between fact and fiction fades away. Especially, this phenomenon is

{ BODY PART }

Part 2: Fact and Fiction



fig.8. Cinematic locations from the city of Łódź.

depicted in Peter Van Goethem's work where the archive is the main protagonist. In the film *Brussel gefilmde stad* (2014) {Brussels captured on film} the author compiled an inventory of how Brussels is portrayed in movie history by using a selection of archive films from the Brussels Cinematek's movie collection.²¹ He created a new movie out of found footage by implementing image technologies such as repetition, flashback, voiceover, and sampling, in order to move away from the original meaning and create new meanings based on the self-written script.²² Van Goethem's contribution raises the question of whether there is such a thing as 'the memory of the city' and, if so, how fiction can offer new perspectives on representation of the past and shapes the present, and the future may take.²³

The statement of Bennison Gray clarifies that the distinction between fact and fiction is anything but a stable, dual relationship, and throughout the history the line between the two has been blurred. Therefore, everything that is depicted in the frame becomes a fact, while the outside of it remains fictional. Even if fiction belongs to the imaginative realm, that does not mean that stories are inherently untrue. Therefore, the best way to describe the scene of the world is to place the fiction on the image, which I practice as both a filmmaker and designer.

17 Wynants, Nele. When Fact Is Fiction: Documentary Art. in the Post-Truth Era. Amsterdam: Valiz, 2020, p.40.

18 Ibidem. p.10

19 Ibidem. p.10

20 Ibidem. p.10

21 Ibidem. p.38

22 Ibidem. p.40

23 Ibidem. p.14

24 Ibidem. p.11

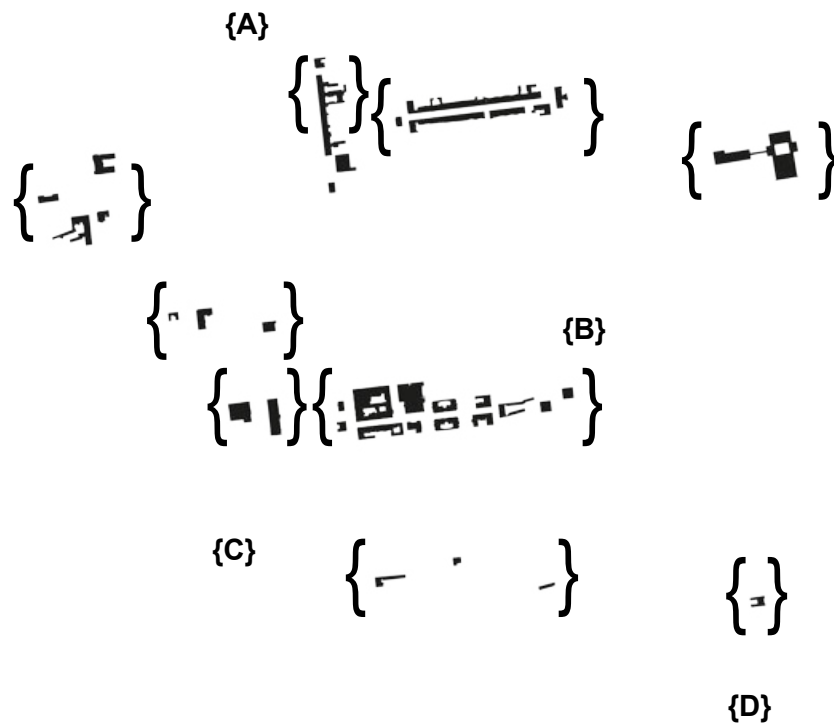


fig.9. Cinematic locations from the city of Łódź.

CITY METAMORPHOSIS {A, B, C, D}

*The [fictional] and [factual]
depiction of urban dynamics
in pictorial discourse.*

{p.38}

The image of the city of Łódź is shaped by individuals, people who create, live, and work in this city, tourists and city officials. Each of these units has its own vision of this city and idea on how to embody it in the urban fabric. Some of those visions are convergent, however, the methods of their implementation often run along completely different 'railways'. For some groups, the railway in the city of Łódź ends at the Łódź Fabryka Station, for others, it starts right there. Through this humoristic example, I would like to juxtapose the multiplicity of perspectives everyone has on the same city. This phenomenon is evidenced by all kinds of *city metamorphosis* {A, B, C, D} that I aim to present in the following chapters and '*urban cinematic mapping*' methodology that helped me to visualize it.

By using film as evidence of architectural history I would like to concentrate on the *city metamorphosis* which take place both permanently and temporarily in the mental [fictional] and physical [factual] sphere. I am interested in; how the city has been changing over time; how the perception of the city had changed over the last 70 years; how the urban space fit or fail to fit to our internal experience; which image of the city is the most current; which places have been lost on the cinematic map of the city Łódź.

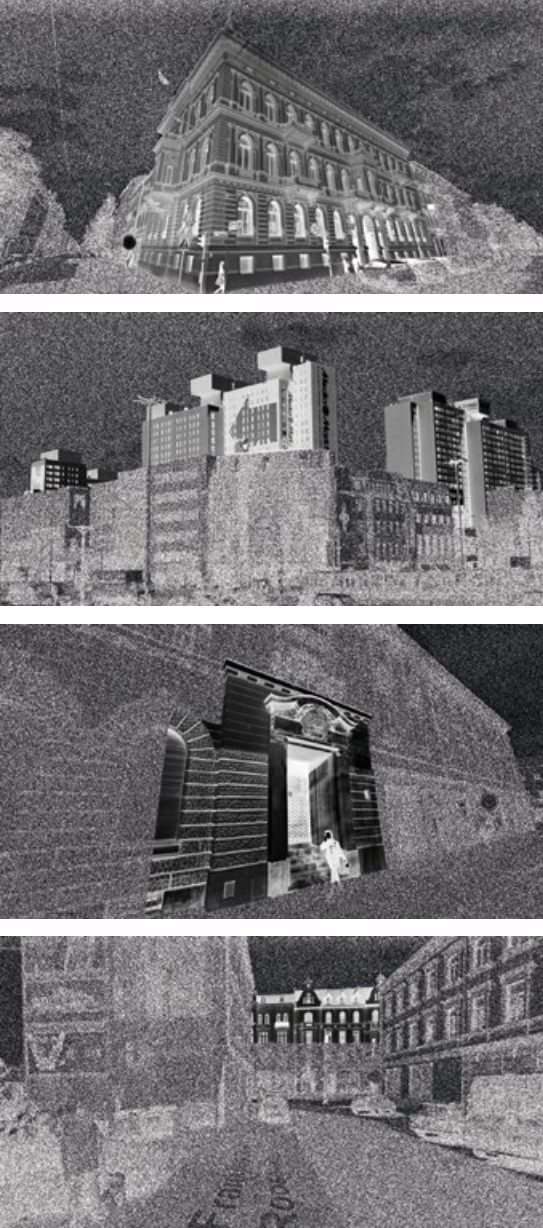


fig.10. Cinematic locations from the city of Łódź.

CITY METAMORPHOSIS {A, B, C, D}

*The [fictional] and [factual]
depiction of urban dynamics
in pictorial discourse.*

{A} fictional

collective perception on the city – how the city used to be seen through the eyes of filmmakers?; how does the image evolves over time?; what is the current image of the city?

{B} fictional

individual perception on the city seen trough the eyes of city officials and UNESCO; how does the city strategy for development shape the image of the city; how does the city want to be seen by city marketing department?

{C} factual

recontextualization, transformation of cinematic qualities and spatial potential; fictional image versus the current image of the city, the role of the architectural element in shaping new narratives.

{D} factual

adaptation of the urban space for cinematographic purposes to be 'every' other place, the city as the city of imitation versus city of representation.

F.8. Cinematic locations from the city of Łódź. p.53
F.9. Cinematic location from the city of Łódź. p.55
F.10. Cinematic location from the city of Łódź. p.57

{A}
fictional

*The [fictional] representation
of Łódź in the moving image
industry.*

Since 1948, the year when Film School in Łódź was founded (PWSFTviT) the city is undeniably the centre of Polish film production.²⁵ Therefore, in this chapter I would like to focus on the *city metamorphosis* seen through the eyes of Polish directors by making selection of films which influenced my perception on the city the most and opened up for its contextual diversity.

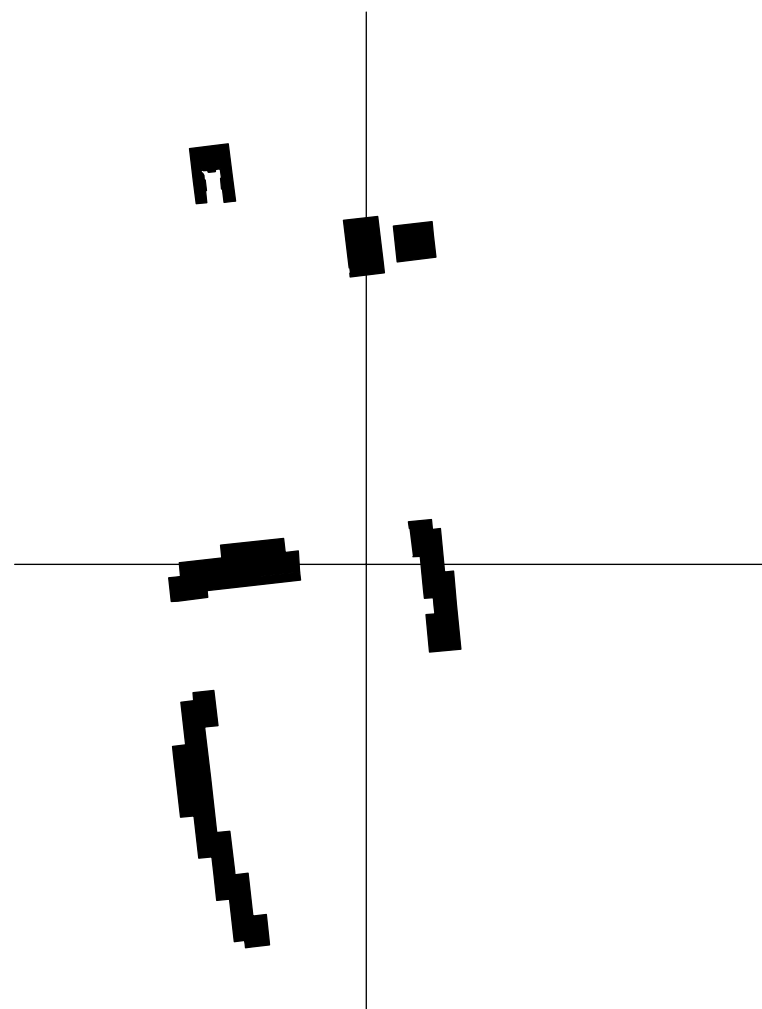
Within my collection of images I aim to emphasize the present, where we are, we imagine, we depict, we live, and express the necessity and desirability of change. In the keyframes of selected films the city of Łódź is fully exposed to the public and becomes an important part of the storyline – the main protagonist. Due to multiple perspectives, the city appears different to the public imagery and scripts the action in a different period of time and contexts, i.e. historical, political, technological, cultural, ethnographic, economic, and sociological.

According to Kevin A. Lynch, an American urban planner and proponent of mental mapping, the world around us is our own creation and shifts continually. He claims that we only reach out to that world to preserve

25 Klejsa, Konrad. *Surreal Dreams of a Creative City*. "Images, XVII numer 26: Messages from the past." Poznań, 2015. p.269.



fig.11. Still frames from *The Promised Land* (1976) by Andrzej Wajda which represents textile manufactures.



A:{10(5),16(5)} B:{1011,1617}

{p.61}

or to change it and so to make our desire visible.²⁶ This urban philosophy is best illustrated by the character of Halper played by Włodzimierz Boruński in the film *The Promised Land* (1976) directed by Andrzej Wajda. Through the eyes of a man being in love with Łódź, we can observe with passion the factories and palaces being built. The dynamic development of the city is depicted in the industrial architecture and expressed in words *{I would like my Łódź to grow, to have magnificent palaces, green, beautiful gardens, great investment, great trade, and great money.}* Such magnificent and long-term imagery of the protagonist is represented in the urban fabric. Thirty years later, the same words are quoted in *Absolute Beginner* (2007) by a young drunk man sitting in the square of Commune de Paris, who nostalgically refers to the unfulfilled visions from the past and shapes the hopeless future image of the city.

The modernist shopping malls – ‘Juventus’, presented on the screen in the mid-1970s were considered one of the most „western” locations in the city. On the other side of Pilsudski Street, characters in the film *Wesela nie będzie* (1976) pass by the construction site of future {Manhattan}, residential buildings which fuel the image of the city with the feeling of economic growth. Unfortunately, these western-like fascinations do not last forever. Ten years later, in the film *Inner Life* (1986), the perception of Manhattan has changed. Not longer contemporary Manhattan in the

²⁶ Kevin A. Lynch, *What Time Is This Space?* London: The MIT Press, 1972. p.20.



fig.12. The modernist shopping malls – ‘Juventus’ and Manhattan buildings depicted in the film titled *Wesela nie będzie* (1976) and *Absolute Beginner* (2006)

{A}: What’s up in Łódź?

{B}: You know, it hasn’t changed much, hasn’t it?

{A}: It has changed a bit, when I was leaving for Warsaw recently, the advertisement was lying on the street, and when I returned it was gone.

{B}: Where?

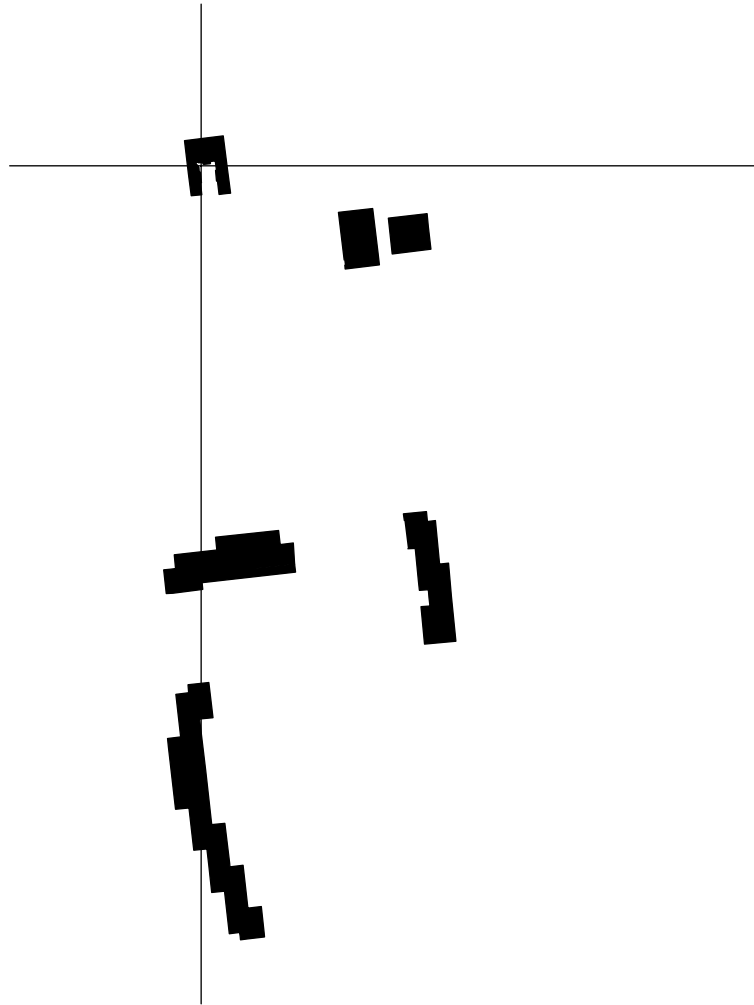
{A}: On Kilińskiego Street.

{B}: Oh yeah, everything changes so fast there, the time passes so fucking terribly, right? – the man jokes with sarcasm.

{A}: But that’s not the point, Radek.

{B}: So what?

{A}: The point is, all these people hate Łódź and nothing will change that, not even the advertisement that was here and wasn’t there.



A:{10(5),16(5)} B:{1011,1617}

mid-1980s represents a dull city clearly reflecting the mood of frustration and hopelessness of the main protagonist. The Manhattan which used to be a symbol of Western fantasies, a celebration of *city metamorphosis*, has gradually started to represent desolation, stagnation, and the lack of prospects of its inhabitants in the film *Absolute Begginer* (2007). The comparable tendency is observed along Piotrkowska Street that has once bustled with life, ten years later appeared gray and dull as Manhattan, to be finally criticized as space with a complex of Warsaw.

Despite such declined imagery, the city itself is supported by a faithful commentary longing for management of change by clearly referencing to the tradition driven by the sense of nostalgia. Kevin A. Lynch claims that we preserve present signals of the past or control the present to satisfy our images of the future.²⁷ Moreover, our images of past and future are present images, continuously recreated. While the heart of our sense of time is the sense of “now”, the spatial environment can only strengthen and humanize this present image of time.²⁸

²⁷ Ibidem.

²⁸ Ibidem.

F.11. Still frames from *The Promised Land* (1976) by Andrzej Wajda which represents textile manufactures. p.61

F.12. The modernist shopping malls – ‘Juventus’ and Manhattan buildings depicted in the film titled *Wesela nie będzie* (1976) and *Absolute Begginer* (2006). p.65

{B} fictional

The [fictional] image of the city imitated by the UNESCO Creative Cities Network.

On the map of UNESCO Creative Cities Network, eighteen cities are placed from all over the globe, which has been linked into one common network called Cities of Film, due to the deeply rooted film industry in the city's culture.³¹ Since 2017, right next to Yamagata in Japan, Santos in Brazil, Sydney in Australia, Mumbai in India, the city of Łódź has been realizing a common objective: placing creativity and cultural industries at the heart of local engagement and prioritising cross-border cultural collaboration.³² For the city of Łódź, it is a great honour, an opportunity for worldwide promotion, tourism development, and improvement of the city's economy.

Compared with the rest of Poland, Łódź is still predominantly a worker's city facing significant social problems: rising unemployment, a strong sub-urbanization of higher-income families to peripheral districts, and a consequent social imbalance, especially in the city center. Since the textile industry declined during the 1990s, the memory of the economical power remains only in the images of Andrzej Wajda's film titled *The Promised Land*.

31 <https://citiesoffilm.org/> [1.01.2021]

32 Ibidem.



fig.13. The Roosevelt Street after the reconstruction, Łódź.

For this reason, the city hopes that the title of UNESCO City of Film Łódź will attract investments in the creative sector, support tourism, and thus to reduce the unemployment and demographic decline. In a statement by the Major Hanna Zdanowska from 2016, when the city competed in one competition with Paris, she said: Being awarded with the title will enable us not only to foster the film heritage of Łódź in a better manner but mainly to develop new and pending initiatives and projects, commence international cooperation on a larger scale, and exchange knowledge and experience. Cities operating within the network show numerous social and economic benefits resulting from their membership: the increasing competence of creative personnel, the strengthening of innovative character due to the transfer of knowledge and technology, boosted investment attractiveness, and the development of creative tourism connected with festivals, museums, artistic, interesting architecture and well-known film locations.³³ It means, that along with investing in the cultural sector – film industry, the city plans to create new jobs, increase markets for products and services, and with the growing support for initiatives from this sector, city authorities and see growing benefits for its residents.

In fact, there is a lot of evidence that economics and culture influence each other and determine not only local appearance, but overall spatiality in a global context. The author of *The Cultural Economy of Cities: Essays on the Geography of Image-Producing Industries* proves that the

33 <https://ec1lodz.pl/news/will-lodz-be-unesco-city-film?language=en>
[1.01.2021]



fig.14. EC1 Łódź - The City of Culture
designed by Frank Gehry.

best way to develop a city is to introduce a cultural factor into its life.³⁴ Moreover, receiving such a title is associated with a responsibility to the city of Łódź to highlight the Cities of Film's valuable contribution to sustainable urban development in line with the 2030 Agenda for Sustainable Development. UNESCO recommends that culture in the age of globalization and intensive urban growth can be one of the tools for poverty reduction and resilience.³⁵ Also, cultural initiatives and creative industries generate financial income for cities and positively influence problematic areas using renovation, sustainable planning, design and building. The very interesting statement in the discussion is the one saying that 'Quality urban environments are shaped by culture'.³⁶ It means that local authorities should integrate heritage urban conservation practices in cities' development strategies while believing in the importance of the natural environment. Another suggestion is shaping public spaces for creative activities and social inclusion.

For the this purpose, the city currently works on the project The trace of Łódź – the City of Film. The aim

34 Scott, Allen J. The Cultural Economy of Cities: Essays on the Geography of Image-Producing Industries, Los Angeles: University of California, 2000. p.8.

35 <https://www.culturepartnership.eu/en/article/how-culture-shapes-our-cities-the-global-unesco-report> [24.01.2021]

36 Ibidem.



fig.15. The historical textile manufacture turned into the shopping center „Manufaktura” and art incubator.

of this project is to create a virtual map and walking route along the city with specific cinematic locations, such as those presented in the *Promised Land*, *Ida*, or *Afterimage*.³⁷ According to Rafał Syska, the head of the National Center for Film Culture, the city not only wants to commemorate outstanding filmmakers, but also aims to address the inhabitants and encourage them to co-create nostalgic journeys around Łódź. It is supposed to be a project that is both a tourist attraction and a form of paying tribute to outstanding creators and artists, as well as institutions that have played important roles in the film culture.³⁸ Moreover, the city of Łódź aim to revitalise the urban space. On the official website of the Łódź Tourist Organization are few places specified i.e. Piotrowska Street, Manufaktura, Księżny Młyn and so-called EC1 - City of Culture.³⁹ An interesting fact is that EC1 building was designed by Frank Gehry, who also had his roots in Łódź. It means that, the city employs outstanding and well-known architects to co-create the vision of this city and popularize the city space in the global context.

This title of the City of Film not only influences the city's development strategies but also creates a new perception of the city by slowly defining a new target group who

³⁷ <https://uml.lodz.pl/aktualnosci/arttykul/rozpoczynaja-sie-prace-nad-szlakiem-lodzi-miasta-filmu-id37101/2020/10/13/> [24.01.2021]

³⁸ Ibidem.

³⁹ <https://lodz.travel/turystyka/co-zobaczyc/lodz-filmowa/miasto-filmu-unesco/> [24.01.2021]



fig.16. Łódź Fabryczna - The new railway station in the city of Łódź.

will shape the city of tomorrow. Since the 1990s, all the city's strategy is based on the "creative city" concept influenced by Richard Florida.⁴⁰ Within this framework, the culture is increasingly being seen as the most powerful substitute to policymakers for the loss of factories and warehouses in deindustrialized areas, with the presence and concentration of artists being linked to the city's economic development. In other words, "be creative – or die – is the new urban imperative for the city of Łódź which obviously does not want to go the way of Detroit" – the symbol of "fallen city". Following this phenomena, especially one project has been successfully pushed forward by city officials: The New Centre of Łódź, which was aimed at the redevelopment of the old industrial area including its most important investment - a new railway station. Along with the New Centre of Łódź project, new ambitious objectives were set: "now it will become a source of cultural spirit and will generate artistic energy" – promised acting mayor of Łódź Tomasz Sadzyński in 2010.⁴¹ In these words, the passion for investing in culture is the most emphasized and the believe that culture will rebuild the city of Łódź and give it a new better spirit. The only questions are: does the new railway station will be as 'cinematic' as the previous one, the one truly loved by polish director Krzysztof Kieślowski? What future image of the city the new railway station will shape?

⁴⁰ Klejsa, Konrad. *Surreal Dreams of a Creative City*. "Images, XVII numer 26: Messages from the past." Poznań, 2015. p.271.

⁴¹ Ibidem.

- F.13.** The Roosevelt Street in the city of Łódź. p.71
F.14. EC1 Łódź - The City of Culture. p.73
F.15. Shopping center „*Manufaktura*”. p.75
F.16. Łódź Fabryczna - The new railway station in the city of Łódź. p.77

{C}

*The [factual] image of the city
recontextualized by the city's strategy
 for urban and tourism development.*



An important aspect of the *city metamorphosis* phenomena is the one in which the cinematic character of the place changes. These changes relate to a longer spectrum of history and concern mainly irreversible spatial transformations in terms of functions, aesthetic values, architectural and urban quality.

F.17. The Włókiennicza Street under construction in comparison with the still frame from *Miasto 44* (2014) directed by Jan Komasa.

{ CONCLUSION }

Part 3: Living archive

The film industry reflects the time of creators with the great use of urban space. Juhani Pallasmaa, Finnish architect and former professor of architecture and dean at the Helsinki University of Technology claims that in the same way that cities project and preserve images of culture, the film industry illuminates cultural archaeology of both the time of its making and the era that it depicts.⁴² The function of the architectural objects, which creators include to depict their vision, differ from the popular domain {*form follows function*}, but rather go along with the one {*form follows performance*}. The urban space presented in the film is a pure representation of the creators' needs and fascinations waiting for spatial embodiment. The so-called social disagreement with the sense of "now" finds its reflection in the dead-end image of Łódź and becomes embodied in the film with the help of the factual world – architecture i.e. Manhattan or Juventus.

Such widely repeated preface {Łódź is dirty, grey and dull} shapes {factual} image of Łódź archived by the memory of society, and so being incapable to recognize whose memory are they in fact?⁴³ Raymond Devaux, a

⁴² Pallasmaa, Juhani. *The existential image: Lived space in cinema and architecture*, Phainomenon, [S.l.], n. 25, 2012, p.158.

⁴³ Wynants, Nele. *When Fact Is Fiction: Documentary Art. in the Post-Truth Era*. Amsterdam: Valiz, 2020, p.41.

Belgian abstract painter claims that the image sustained by film slightly becomes an illusion of truth created by viewers' willingness to believe in this reality and to accept its authenticity.⁴⁴ Although the {grey and dull city} was depicted too many times, there is always time for a change – *city metamorphosis*. According to Kevin A. Lynch, the desired image is the one that celebrates and enlarges the present while making connections with the past and future.⁴⁵ Also, he claims that the image needs to be flexible and consonant with external reality.

In the response to the city represented by filmmakers' imagery, the *city of imitation* goes along. With the expectation raised by city officials (UNESCO), the city itself tries to face this unfavourable image. The new investment of the Łódź Fabryczna Station is the first misleading showcase of the aspiring city. Somehow, this building becomes a gateway to the city where no place will be comparably spacious as the one by which we have just entered. The omnipresent emptiness that welcomes us with its arms will follow us at all stages of the city journey until the city itself will not allow us to discover itself from the perspective of the film {*perspective of self in everyday life*}.

⁴⁴ Ibidem.

⁴⁵ Kevin A. Lynch, *What Time Is This Space?* London: The MIT Press, 1972. p.22.

{fig.18}



fig.18. The old Łódź Fabryczna railway station depicted in *Przypadek* (1955) by Krzysztof Kieślowski in comparison with the new city investment.



fig.18. Entrance gate to
the *Mexican Bar* on Piotrkowska
Street.

Following my observations, the city of Łódź represents the past needs of its inhabitants {creators} and imitates the city in which people would like to be in the future. However, the image of Łódź depicted by filmmakers in the past does not influence the way the city responds to its changes, neither give any material response to how the city wants to be perceived in the future. It means that the future image of this city does not grow from the past image that seems to stand on the contrary to what our constant need for archiving, collecting, describing, and commenting suggest as the best way to improve (the role of the designer) and to generate new stories (the role of the archivist).

{p.87} While I was taking photos of the entrance gate to the {*The Mexican Bar*} on Piotrkowska Street, the older man has started a conversation and share his cinematic findings with me {*If you are interested in places like that one you should go on Próchnika Street and photograph the balcony which was depicted in the film 'The Promised Land'*}. From this very accidental event, I am convinced that there are more *living archivists* on the streets of Łódź who keep the city alive as I try to do through designing the urban cinematic mapping. Moreover, this situation confirms my presumptions that all desires embodied in space influence the factual image of the city by the simple act of depiction while the fictional city lives till creators' needs will not be materialized in space. The past and

present create the [factual] city, while the future creates a [fictional] one.

Once being asked {*who is the audience of urban cinematic mapping?*} I shall answer that every person who lives in the city or to wants to get to know the city better. It can be as a temporal user of the city, tourist, architect, cinema lover, a filmmaker, as an ordinary inhabitant interested in the visual history of the city like the one met on Piotrkowska Street. All of these people have the potential to become a *living archivist* who primarily explores the past image of the city and ultimately creates a new future out of the preselected past. Nevertheless, the city I expose in *urban cinematic mapping* is fragmented and described through the individual perception of space. This is why my methodology represents truth to a certain extend. All fictional elements of Łódź are hidden between ,seen' elements of its urban fabric and wait for both archivists to finally collect them on the map and creators to embody their vision in space. Therefore, every exploratory participant of my visual research should have been critical to what is presented, and the best way to confront the information with its context is to explore the city with his perception of space.

Perhaps, the *urban cinematic mapping* will never be finalised and will remain flexible as both the creators share their visual perception of the city of Łódź and

{ living archivist }



fig.19. Photomontage.

UNESCO realizes its strategy for urban development. I strongly believe that this constantly changing outcome can resonate with others' needs for change as well. In my opinion, the city of Łódź will be alive as long as all the *city metamorphosis* are taking place in the urban fabric. *{Who would like to live in an ideal city where no single place is to be changed or to imagine?}* I believe that the globally affirmed pictorial discourse will influence the way the city will grow and become an artifact of the *living archive* by which I aim to keep knowledge and generate new stories.

- ¹ Calvino, Italo. *Invisible Cities*. New York :Harcourt Brace Jovanovich, 1978.
- ² Koolhaas, Rem. *Delirious New York : a Retroactive Manifesto for Manhattan*. New York :Monacelli Press, 1994.
- ³ Strierli, Martino. *Montage and the Metropolis: architecture, modernity, and the representation of space*. New Haven: Yale University Press, 2018.
- ⁴ Zeniti, Djamel. "When Harry met Holly" *City + Cinema, Essays on the specificity of location in film*. edited by Kari Jormakka. Vammala: Tampere University of Technology, 2007.
- ⁵ Dekker, Annet. *Lost and Living (in) Archives: Collectively Shaping New Memories*, Amsterdam: Valiz, 2017.
- ⁶ Wynants, Nele. *When Fact Is Fiction: Documentary Art. in the Post-Truth Era*. Amsterdam: Valiz, 2020.
- ⁷ Peng, Franz. *Urban cinematics: Understanding urban phenomena through the moving image*. Chicago: The University of Chicago, 2011.
- ⁸ Castro, Teresa, "Cinema's Mapping Impulse and the City." *Cities in Film: Architecture, Urban Space and the Moving Image*, edited by Julia Hallam, University of Liverpool, 2008.
- ⁹ Klejsa, Konrad. *Surreal Dreams of a Creative City*. "Images, XVII numer 26: Messages from the past." Poznań, 2015.
- ¹⁰ Scott, Allen J. *The Cultural Economy of Cities: Essays on the Geography of Image-Producing Industries*, Los Angeles: University of California, 2000.
- ¹¹ Kevin A. Lynch. *What Time Is This Space?* London: The MIT Press, 1972.
- ¹² Pallasmaa, Juhani. *The existential image: Lived space in cinema and architecture*, Phainomenon, [S.l.], n. 25, 2012.
- ¹³ <https://citiesoffilm.org/lodz/> [1.01.2021]
- ¹⁴ <https://speculatief-design-archief.hetnieuweinstituut.nl/en> [1.01.2021]

- F.1.** Delirious New York, Rem Koolhaas' fascination about the fictional image of the early Manhattan.
- F.2.** stills from the film *La Dolce Vita* (Rome, 1960), directed Federico Fellini.
- F.3.** Laszlo Moholy-Nagy, work for Erwin Piscator's production od Der Kaufmann von Berlin, 1929. Photomontage.
- F.4.** stills from my personal *city symphony* about the city of Łódź.
- F.5.** photomontage.
- F.6.** the example of urban cinematic mapping by Djamel Zeniti presented in the book *City + Cinema, Essays on the specificity of location in film*. The letters from A-S pin all the cinematic locations of the film *The third man* (1949) directed by Carol Reed, set in the city of Viena.
- F.7.** Stills from films: *Afterimage* (2016) by Andrzej Wajda, *Ida* (2013) by Paweł Pawlikowski, *Absolute Begginer* (2007) by Piotr Szczepański, *The Promised Land* (1976) by Andrzej Wajda, *From the City of Łódź* (1969) by Krzysztof Kieślowski, *Rozbijemy zabawę* (1955) by Roman Polański.
- F.8.** Cinematic locations from the city of Łódź.
- F.9.** Cinematic location from the city of Łódź.
- F.10.** Cinematic location from the city of Łódź.
- F.11.** Still frames from *The Promised Land* (1976) by Andrzej Wajda which represents textile manufactures.
- F.12.** The modernist shopping malls – 'Juventus' and Manhattan buildings depicted in the film titled *Wesela nie będzie* (1976) and *Absolute Begginer* (2006).
- F.13.** The Roosevelt Street in the city of Łódź.
- F.14.** EC1 Łódź - The City of Culture.
- F.15.** Shopping center „Manufaktura”.
- F.16.** Łódź Fabryczna - The new railway station in the city of Łódź.

- ¹⁵ https://en.wikipedia.org/wiki/Man_with_a_Movie_Camera [1.01.2021]
- ¹⁶ <https://ec1lodz.pl/news/will-lodz-be-unesco-city-film?language=en> [1.01.2021]
- ¹⁷ <https://uml.lodz.pl/aktualnosci/arttykul/rozpoczynaja-sie-prace-nad-szlakiem-lodzi-miasta-filmu-id37101/2020/10/13/> [24.01.2021]
- ¹⁸ <https://lodz.travel/turystyka/co-zobaczyc/lodz-filmowa/miasto-filmu-unesco/> [24.01.2021]

