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**Сinematographic representation of communist architecture in Warsaw: сase of «All These Sleepless nights»**

Warsaw has complex and difficult architectural and historical heritage. Mike Crang in «Cultural Geographies» offers the concept of «palimpsest»[[1]](#footnote-2). It’s the vision of the landscape as a multi-layered structure that keeps traces of different eras. In this optics Warsaw had four modalities. This is European historical city, lost and found city, socialist–looking–like city and, finally, contemporary European capital.

As contemporary city Warsaw has a big challenge of historical representation. Complicated and multiple history buildings of different periods and contexts obstruct to construct holistic image of the city. One of the main aspects of this challenge is communist architecture.

Kevin Lynch offers the conception of image of the city[[2]](#footnote-3). City is seen only partly but to understand and improve it researchers and even users must have a holistic image of it. A lot of contemporary researchers such as François Penz and Giuliana Bruno, offer the frame of City as a map. This frame emphasizes the role of cinema in city image constructing[[3]](#footnote-4). Film represents city in form of the inclusive map, which creates the real-like feeling of it.

Especially notable David Clarke’s conception of camera as flaneur. Depending on Walter Benjamin’s thought of role of flaneur in the city he suggests to consider cinematic camera in the same way[[4]](#footnote-5). Thus, research of city image in cinema can help to understand the ways of holistic representation of city – it means Lynch’s «image of the city».

In the Michał Marczak’s film «All These Sleepless nights» (2016) spectator can see this holistic image of the city made from the perspective of main protagonist Film non-linear narration. Camera follows Krzysztof Bagiński during the year of his life. It looks like voyeur act but the voiceover make diegesis close to diary.

All scenes are filmed in Warsaw and surroundings. This is the great case of David Clarke’s camera-flaneur conception. Michał often goes through the city without any goal or clear reason. And Palace of Science and Culture often becomes the magnet-place of his walks. This high-rise building has completely no connection with «Stalin’s high-rises». This is the center of city-life. High-rise isn’t associated with anything communist. Moreover, the palace opposes itself to this period declaring its belonging to contemporary era.

Palace of Science and Culture in «All These Sleepless nights» is the crossroad of different cultures and nations. It’s the zone of beginning and total freedom with all its raves and neon lights. On the one hand, this is completely new atmosphere which fits contemporary European city (freedom, integration, youth). On the other hand, new functioning of the palace depends on anti-totalitarian message. Sometimes it seems like carnavalisation of communist period and primary functioning.

Research on «All These Sleepless nights» shows that Palace of Science and Culture is important part of the Warsaw, even the magnet for flaneurs and tourists. It successfully acts as a part of contemporary European capital modality of Warsaw but still carrying all historical connotations inside which are reflected in neglecting of it.

1. Crang M. Cultural Geographies. – L.: Routledge, 1998. [↑](#footnote-ref-2)
2. Lynch K. The Image of the City. – Cambridge MA: MIT Press, 1960. [↑](#footnote-ref-3)
3. Bruno G. Surface: Matters of Aesthetics, Materiality, and Media – University of Chicago Press, 2014.

 Penz F., Koeck, R. Cinematic Urban Geographies – New York: Palgrave Macmillan, 2017. [↑](#footnote-ref-4)
4. Clarke D. (ed.) The cinematic city – L.: Routledge, 1997. [↑](#footnote-ref-5)