

B—S—R

BRITISH SCHOOL
AT ROME

CINEROMA



Caro Diario (Nanni Moretti, 1993)

16-24 June 2023

Course director: François Penz, University of Cambridge
Course advisor: Marco Iuliano, BSR Faculty of Architecture
Course tutor: Carla Molinari, Anglia Ruskin University

CONCEPT & AIMS

Cinema has profoundly shaped our collective imagination. Over the last 125 years, filmmakers have archived, expressed, characterised, interpreted and portrayed hundreds of thousands of buildings, streets and cities. As the most filmed city in Italy, Rome is no exception and the first aim of the course is to engage the participants' interest in the various facets of the relationship between cinema and Rome, the opportunity to reflect on its characterization in the movies. The study of Roman narrative films will not only open the path to an innovative reflection on the complexity of the city as experience but also provide a basic understanding of screen language that will equip participants to make their own short films, the studio's second aim. On completion of the course, participants will be expected to express specific urban themes, through moving images - an approach transferable to other cities.

PROVISIONAL PROGRAMME

Friday 16 June

Participants arrival at the BSR at 2:45pm; BSR guided tour at 3pm and informal meeting with tutors

Saturday 17 June

Introductions and initial discussion of the programme

Sunday 18 June

Ambulatio in Rome – communal evening meal at the BSR

Monday 19 June

Part 1: Observing a series of space: the in-between

'Ne plus décrire la vie des gens, mais seulement la vie, la vie toute seule, ce qu'il y a entre les gens...L'espace, le son et les couleurs'. (To no longer describe people's lives, but only life, life alone, what is in between people... space, sounds and colours).
Godard in *Pierrot le Fou*, 1965

In part 1 we'll explore Godard's idea of an 'in-between people and space', which in urban terms would be the gaps between houses, the urban interstices, the thresholds and how they are inhabited. But to understand this species of space (after Perec), the participants will first learn how to 'see' by practicing simple observational filming of Rome's urban everyday life. In this first part, it will also be the opportunity to reflect on the differences and similarities between photography and film.

Morning: introductions and lectures focusing on observational techniques

Afternoon: the participants will be asked to identify a suitable site and record five

sequences of 1-minute in total, without any cutting - that is, 'edited-in-the-camera'.

Followed by a group discussion.

Tuesday 20 June [Part 1, cont'd]

Morning: following a briefing, the participants will be asked to shoot new material

Afternoon: assemble a 1-minute film, this time using editing – group discussion and presentations.

Wednesday 21 June

Part 2: Roma città sinfonietta

'Bello sarebbe un film fatto solo di case: panoramiche su case. Garbatella 1927, Villaggio Olimpico 1960, Tufello 1960, Vigne Nuove 1987, Monteverde 1939'. Nanni Moretti, *Caro Diario*, 1993

In part 2 the participants will have the opportunity to formulate their own 3-minute individual projects projects. The film project will be composed of several sequences, in the form of a city sinfonietta – in the great tradition of the city symphonies of the 1920s [Vertov, Ruttman etc.] – albeit on a much more modest scale. The city sinfonietta film uses the screen language of montage, a powerful tool to express city concepts, allowing to create artificial landscapes. As a result, not unlike Moretti's vision of a collage city, new Nolli maps of Rome will emerge – an opportunity to reflect on the link between filming and mapping

Morning: discussion on Rome's characterization in the movies, followed by an introduction to the City Sinfonietta experiment – storyboarding and discussion of individual projects

Afternoon: filming in situ

Thursday 22 June

Morning: location filming continues in the morning

Afternoon: editing in the afternoon

Friday 23 June

Morning: editing continues all morning

Afternoon: editing continues until 4pm

Part 3 The last act of the course is a presentation of the participants' work followed by a general discussion – open to the public – with invited guests and critics

Late afternoon: public screening and discussion in the BSR conference hall – followed by drinks and communal dinner

Saturday 24 June

Morning: farewell to the participants – end of the course.

SELECTED BIBLIOGRAPHY

Bass, David (1997) 'Insiders and Outsiders - Latent Urban Thinking in Movies of Modern Rome' in *Cinema & Architecture: Méliès, Mallet-Stevens, Multimedia*, in François Penz and Maureen Thomas (eds.), London: BFI, pp. 84-99

Molinari, Carla (2021) 'The urban dimension as film character. Rome in The Great Beauty by Paolo Sorrentino' in *Paolo Sorrentino's Cinema and Television*, edited by Annachiara Mariani, Bristol: Intellect Books, pp. 121-136

Iuliano, Marco, and Penz, François (2014) 'The Cambridge Experiment' in Arts, n. 3, pp. 307-334; <http://www.mdpi.com/2076-0752/3/3/307/htm>

Neutres, Julien (2010) *Rome, Ville Ouverte Au Cinéma: Entre Vision Mythologique et Géographie Sociale*, Avignon: Éditions de l'Aube

- Penz, François, and Koeck Richard, eds. (2017) *Cinematic Urban Geographies*, New York : Palgrave Macmillan
- Penz, François (2018) 'Cinéroma' in *Eternal City: Rome in the Photographs Collection of the RIBA*, in Marco Iuliano and Gabriella Musto (eds.), Milan: Skira, pp. 45-50
- Solomons, Gabriel (2014) *World Film Locations: Rome*, Bristol, Intellect Books
- Wrigley, Richard, ed. (2008) *Cinematic Rome*, Leicester: Troubador

SELECTED FILMOGRAPHY

- Rome, Open City*, Roberto Rossellini, 1945
- Bicycle Thieves*, Vittorio De Sica, 1949
- Roman Holiday*, William Wyler, 1953
- Big Deal on Madonna Street*, Mario Monicelli, 1958
- La Dolce Vita*, Federico Fellini, 1960
- Mamma Roma*, Pier Paolo Pasolini, 1962
- L'Eclisse*, Michelangelo Antonioni, 1962
- The Belly of an Architect*, Peter Greenaway, 1987
- Caro Diario*, Nanni Moretti, 1993
- The Great Beauty*, Paolo Sorrentino, 2013
- Sacro GRA*, Gianfranco Rosi, 2013

François Penz [course director] is an Emeritus Professor of the Department of Architecture and a Fellow of Darwin College, University of Cambridge. His AHRC project 'A Cinematic Musée Imaginaire of Spatial Cultural Differences' (2017-2020) expanded to China and Japan, many of the ideas developed in his monograph 'Cinematic Aided Design: An Everyday Life Approach to Architecture' (Routledge 2018). He recently co-edited 'The Everyday in Visual Culture: Slices of Lives' (Routledge 2022). As part of his practice-based research activities, he ran film workshops in Venice, in 2021 at the Architecture Biennale, and in 2022 at the European Cultural Academy.

Marco Iuliano [course advisor] is Reader in Architecture and MArch Programme Director at the University of Liverpool School of Architecture; since 2022 a member of the Faculty of Architecture at the BSR. He holds a PhD from the University of Naples 'Federico II' and published extensively on architectural photography, urban cartography and contemporary architecture with grants funded, among others, by the European Commission and the Paul Mellon Centre. He has devised the international competition to design the new Liverpool School of Architecture (2014-19), the exhibition on Rome in the RIBA Photographs Collection (Vittoriano, 2018) and an itinerant display on the office of James Stirling at the Victoria Gallery and Museum in Liverpool (2021-22), currently at the Pantheon in Rome (2022-23).

Carla Molinari [course tutor] is Senior Lecturer in Architecture and BA Programme Director at Anglia Ruskin University. She has a PhD in Theory of Architecture from the University Sapienza of Rome. Before joining ARU, she taught at Leeds Beckett University, The University of Gloucestershire, The University of Liverpool, and University Sapienza of Rome. Carla's research engages with architecture and media, innovative interpretations of montage, and urban narrative strategies. Her awards include a British Academy Fellowship by the Accademia Nazionale dei Lincei and a Paul Mellon Grant for her research on Gordon Cullen.