



N J SCHOOL OF ARCHITECTURE @ NJIT: SIENA SUMMER STUDY ABROAD PROGRAM

## CINECITTÀ

The swimming pool stands for whatever anyone wants to see in it. I have often filmed water, usually the ocean, which is associated in my mind with shedding one's inhibitions, or with a certain sense of fear. In this instance, I was interested in the swimming pool as texture and also as water imprisoned. Swimming pools, unlike the ocean, are manageable and controlled. The swimming pool is [the impetuous young provocateur character Julie's] realm. It's like a movie-screen against which images are projected and into which a character penetrates. [The reticent older character Sarah Morton] takes time before entering the pool: she does not do so until Julie has become a source of inspiration — and until the swimming pool is at last clean.

Francois Ozon *director* THE SWIMMING POOL

Film perhaps more than any other medium makes view explicit. The frame – ever on the move - gives place an implied wholeness, which is almost never true but always in character.

The following pairings will give us the chance to explore the idea of 'view' in the context of films set in Italian places, but which "see" – or, situate – place with very different attitudes and intentions. There is, perhaps, a connection to be made between these cinematic works and your observations and representations of the urban places you have been/are/will be studying. We might suggest that 'view' establishes the role of place as either active participant in the cinematic narrative or simply as offsetting backdrop.

### tuesday 12 june

roma: città aperta, r rosellini, 1945

l'avventura (the adventure) m antonioni, 1960

### thursday 14 june

DIA:Beacon/Storm King

### tuesday 19 june

guiletta degli spirti (juliet of the spirits) f fellini, 1965

take home: le notti di cabiria, f fellini, 1957

### thursday 21 june (yes, the real solstice)

the belly of an architect, peter greenaway, 1987

take home: accattone, pp pasolini, 1961

### tuesday 25 june

roma, frederico fellini, 1972

take home: roman holiday, william wyler, 1953

### thursday 27 june

once upon a time in the west (c'era una volta il west) sergio leone, 1968

take home: il gattopardo (the leopard) luchino visconti, 1963

### assignment:

submit a minimum of three (3) 15-30 sec sketches of a discernible space in each film and include a brief explanation of your opinion of the director's attitude toward those places as revealed in the film.

A REMINDER: this is a STUDIO requirement: everybody shows.