

# History of a Square (The Cathedral Square in Pisa)

## DIRECTION

Carlo Ludovico Ragghianti

## TEXT

Carlo Ludovico Ragghianti

## MUSIC

Giorgio Fabor

## PHOTOGRAPHY

Anton Giulio Borghesi

## YEAR

1955

## PRODUCTION

Este Film, Ferrara and Romor Film, Milan (for Direzione Pubblicità e Stampa Olivetti) in collaboration with CIDALC (Comité International Diffusion Arts et Lettres à travers le Cinéma)

## NOTES

Organization of Alberto Mortara; advice of Edoardo Detti, Eugenio Luporini, Riccardo Barsotti; assistance of Pasquale Rocchetti

## FORMAT

35 mm, 16 mm

## LANGUAGE

Italian

## DURATION

12'

## FILM

Colour

## SERIES

seleARTE Cinematografica, Critofilm 6

## DESCRIPTION

Ragghianti offers "the miracle of harmony of the cathedral square" in Pisa through the cinematographic mean, shooting here, as for Lucca Communal city, in cinemascope and using aerial views. After a series of aerial views upon the marina of Pisa, the camera will never detach from the square, where the buildings, thanks to an animated plan diagram, will be analysed in their temporal succession: the cathedral, the baptistery, the bell tower, the cemetery. The comment follows the frames, often on the move, giving information on the construction of the building. The main attention is again focused on the stylistic and rhythmic elements of the architectures, which the filmic vision makes continuous, combining and defining them. The wide movement of the camera filming the marble porch of the monumental cemetery perfectly enhance the alternation of the empty and the full, lights and shadows of the arcades and of the four-lancet windows in which they are contained. Ragghianti himself thus summarizes the ultimate aim of this critofilm: "the whole connection of the sequences on the square, the buildings and on the Cathedral of Pisa, wants to reconstruct the entire visual project that is 'necessary' (that is, impossibly different, without neglecting, dispersing or distorting fundamental values) in order to aspire throughout the cycle of its complex subsequent structure, the constructive history of the square over the centuries, created by different artists, who acted within a conscious connection, indeed a

continuity of the fundamental terms of the image, always implying the vibrancy of the 'previous' in the new solutions (*Film d'arte, film sull'arte, critofilm d'arte* in *Arti della visione, I: Cinema*, Einaudi, Torino, 1975, p. 249).

\*available at the video library of the Fondazione Ragghianti