

Lucca Communal City

DIRECTION

Carlo Ludovico Ragghianti

TEXT

Carlo Ludovico Ragghianti

MUSIC

Giorgio Fabor

PHOTOGRAPHY

Anton Giulio Borghesi

YEAR

1955

PRODUCTION

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

NOTES

assistance of Pasquale Rocchetti; advice of Eugenio Luporini

FORMAT

35 mm

LANGUAGE

Italian

DURATION

12'

FILM

Colour

SERIES

seleARTE Cinematografica, Critofilm 4

DESCRIPTION

Around the Fifties, also Ragghianti, together with other important historians and architecture critics, dealt with the urban planning problem of reconstruction and with the protection of the historic centres, devastated by the interventions of the fascist period and the bombing of the war. Ragghianti had published two articles on Lucca (seleARTE e Critica d'arte, 1953, 1954) and Eugenio Luporini, architecture historian and chosen as consultant for this critofilm, had also intervened on the same subject, criticizing the urban interventions made in the historic centre of Lucca.

The reading of Ragghianti on the urban structure of Lucca, nonetheless, favours a rigorously formalist reading of its medieval structure, making extensive use of all the virtuositities allowed by the cinematic medium.

It was the first widescreen film and a longer version including "a considerable group of aerial views" was also made. Ragghianti thus commented this work: "The 360 ° panoramic shootings of a square in Lucca are intended to make the viewer realize the value of the free area compared to all the multiple afferents. The punctuated pauses mark the distribution of the volumes and of the main axis of the traffic. The filming of the streets (as Venice calli) projected on the path on the sky, in continuous ascendant and descendent view on the vertical axe, want to focus on the slit size of the road, unifying different values such as function, illumination, architectonic parameter, volume and building density, perspective views and so on" (ibidem, p. 249). Lucca Communal City introduces a new way of "seeing" architecture, no longer with neat and aligned images, typical of the previous art documentaries, but with an articulated and three-dimensional vision, which will affect not only the art publications of the 60s, but all the film operators and directors of films on art.

*available at the video library of the Fondazione Ragghianti

