

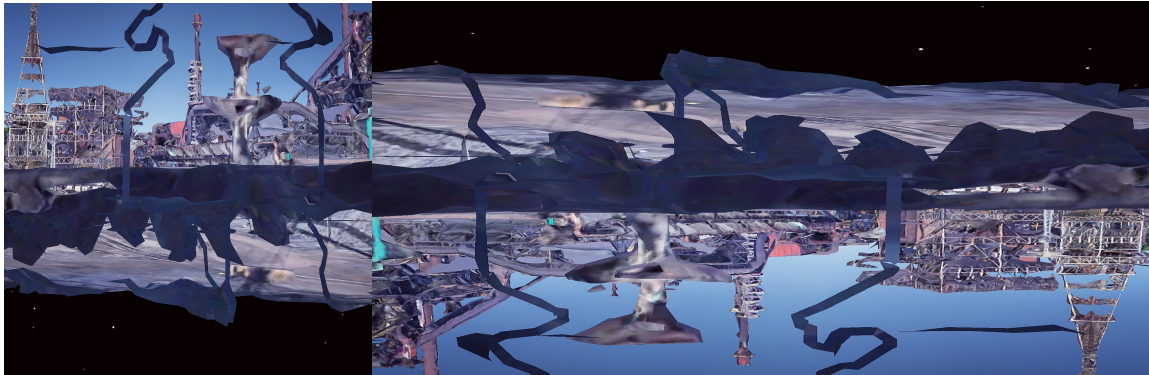
ARCH. 4509/6509 Spring 2020

**Special Topics in Visual Representation** 3 credits

Prof. John ZISSOVICI

Thursdays: 10:10-12:05 144 W. Sibley Hall

# CINECITTA to THIN CITIES



Today's vast online repository of navigable urban imagescapes, the result of the rapidly evolving and proliferating digital imaging and mapping technologies, are the descendants of Cinecitta's and Hollywood's studio lots, the cheaply constructed simulations of towns and cities built by carpenters for the camera's view. Our ever-expanding virtual image world, a continuous three-dimensional surface sourced and automatically assembled from innumerable points, will be the site and subject of the **films made about cities** in the course.

Dziga Vertov's 1929 "Man with a Movie Camera" was the first film to fully examine and celebrate the shared destinies of **the urban** and **the cinematic**. The same mechanisms of industrialization that created the new modes of mass transportation that powered the 20<sup>th</sup> century city, were at work in the production and distribution of films. Cinema was the means for capturing the speed and dynamism of urban life, which in turn demanded a new mechanical vision, the KINO EYE. For Vertov the **city itself was the site and subject of the film**.

Students will propose new cinematic visions for the 21<sup>st</sup> century mediated city by examining the imaging technologies that make possible the assembly of these virtual cities. They will also reconceptualize the relation between still and moving images and the unique temporality of the 21<sup>st</sup> century city. By investigating why, by, and for whom these images were made, the videos will examine our relationship to the ever-expanding universe of images.

The class will entail readings on contemporary cinema and media theory, film viewings, and the making of **short moving pictures**. The **final project will be a 3-6 minute video**.