

# Cine@Città

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This document has been prepared as a project report for the first Seminar in the Master Course in Design according to the general brief with specific reference to the brief of Migliore & Servetto. The project report includes a digital presentation and a body images and sketches.



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## \_rationale\_Jennifer Flume

In the case of our project, this project report will serve as supplementary information. As we have scripted our entire presentation to explain the functionalities of our multi-layered project, I will not write about each object in detail. Instead I will try to give an abstract idea about the concept as a whole, the concept generation and how the objects relate to space, the city, each other and the user. You can find a copy of the project script in my sketchbook.

\_inspiration key words:

interactive  
immersive  
parasite  
light poetry  
facade stage

## \_introduction\_Jennifer Flume

The concept of *cine@città* is to bring Cinecittà back to public attention through an interactive game system. The project involves the public directly with cinecittà through the incentive of winning. The concept proposes 2 levels of interaction. Interaction via public media in circulation such as public transportation tickets and cell phone cards and via a net of interactive nodes spread all over the city of milan. The interactive game system is based on cinecittà movie scenes that are identified using a cell phone as the personal identifier. The players collect cinecittà points or enter a prize lottery. A relationship with the Cinecittà story and movies is re-established in a playful and challenging way. A system of nodes infiltrate the city and uses the infrastructure of the city as interactive projection surfaces. A center node acts as receiver/transmitter and creates a physical space for immersive experiences.

## \_description\_ Jennifer Flume

Cinecittà is a movie production studio in Rome with a long history of movie making. It is the symbol for the Italian art of film. Most Italian classics have been filmed at Cinecittà as well as many successful international movies. Even though Cinecittà still produces movies until this day, the days of public awareness are past. In the 1950's, Cinecittà was very much in the eye of public attention with films like Ben Hur, Quo Vadis or Roman Holiday. Italy was en vogue and Cinecittà was populated by movie stars like Marcello Mastroianni and Sofia Loren. Cinecittà was an Italian institution. With the younger generation, Cinecittà is an unknown story from the past, unrelated to the energy and interest of that generation. Cinecittà is still associated with black and white movies like La Dolce Vita and not with blockbusters like Gangs of New York that have been produced there. Cinecittà embodies the traditions of Italian movie making, the traditions of Italian life, style and culture. Cinecittà is a place in Italy, particular to Italy, with geographical beauty and a rich history.

To bring Cinecittà back to public attention, Cinecittà needs a strong connection to the present. Cinecittà needs to address life today, modern culture and lifestyle. Cinecittà needs to address the young generation. The kids of today without much cultural interest or knowledge who watch action movies and who play video games. Society consists of different groups of age, social backgrounds, intellectual levels and interest in art and culture. To revive the Cinecittà brand, the society mainstream has to be the focus of attention. Intellectuals and people who appreciate the arts know about Cinecittà and will pass on their knowledge to their likes. These are not the people who need a strong public address. It is the mainstream, unaware or uninterested in cultural heritage.

To create public awareness Cinecittà needs to personally involve the people they want to address. Cinecittà needs to use their interests to further their own. Playing games and winning are two main characteristics of our society. People show immediate interest and involvement and will make a personal effort, if there is an incentive.

To involve the younger generation of action games, we propose an interactive game connected to Cinecittà movies and history. A game that benefits from people's daily rituals and routines and that uses objects at common disposal. A game system calling clues from Cinecittà movies and history using the cell phone as a personal identifier and game device. Printed, entering people's daily behaviours and using existing distribution channels such as metro tickets or cell phone cards, buses and trams. Virtual, involving people in interactive projections.

Movies are light. The use of light, various intensities, colors and the direction of that light creates environments, atmospheres and moods. Movies are projections of light onto a receiving surface. A screen. Movies are virtual, movies are unreal constructions of reality scenarios. Movies create illusions. A stage set, a backdrop actors and light.

The Cine@città concept references the movie tradition. Using the city as a stage. Facades as screens or backdrops. Infiltrating the city with light and moving images. Cinecittà as a parasite. Creating an omnipresence for Cinecittà in the city, cine@città.

Cine@città reintroduces Cinecittà to the city through a interactive virtual game and projection system. At the same time, the virtual should not stand alone. The virtual needs a physical reference. Objects people can physically interact with, objects they can input and direct. Objects connected to the concept of projection and play. With light at the center of the concept. Objects abstract in form, taking second place behind the impact and effect of light and projection. Allowing for physical interaction. A public game. A public interactive light installation. A system

of very different objects based on the theme of interactive light play. Objects, very specific to a certain location and the respective users and objects, flexible in use and placement. Research of locations and the behaviour of the locations as well as potential users with their interests and behaviours led a series of objects between public art and commercial architecture. Match sticks, interactive on the physical and virtual level, involving all levels of users in a game. Light rain, an interactive projection installation. A space of moving lights which one can enter and experience. Picture tubes, a high tech installation of virtual interaction and transmission. And pivot point, the center node, system connector, receiver and transmitter of information. A flexible physical space where people can gather to socialize, play the virtual game, watch projections and local video art, have a coffee and buy Cinecittà merchandize. Cinecittà could co-brand this object with a strong italian brand such as illy or lavazza coffee to increase brand recognition and exposure.

## \_conclusion\_ Jennifer Flume

The project concept has realistic potential. Referencing daily behaviours and using existing distribution channels is a fast and low cost way to increase brand awareness. The winning incentive of games is proven to be effective and is developed in an interesting context. The holistic approach of creating a system of interaction with different levels of physical and virtual involvement creates great flexibility. Flexibility for Cinecittà on locations, scenarios and context of use. And flexibility for the different users and their behaviours interest and expectations.

The concept of the system and the functionalities of each object is market ready. The actual objects are not. Further development of form, detail and materials, technology, feasibility and cost is necessary.

Light - the effect of light, a light mood, the atmosphere light and shadow create, was the most interesting aspect of the Cinecittà project for me. Layers of light and interaction in relationship to space and location, in relationship to the user. Light radiating, glowing, creating visual temperature through light. Cinecittà produces movies, pieces of light art. To translate the idea of light projection into an immersive urban experience was most important to me. I agree with the value of technological virtual simulations and interactivity, especially in the context of today's society and youth. And in regard to marketing and merchandizing the Cinecittà brand this approach is effective and realistic. But in the context of Cinecittà and the richness of movie history and tradition, i would have liked to create a bit more *light poetry*