

Pacho

Directors Note

An old Italian building. An old Italian lady. And an old Italian cat. The two living together in their apartment. A quirky but yet relaxed and calm live. Sharing breakfast on the kitchen table. Watering the Plants together. These two live in perfect and long-lasting harmony. This quiet world is rocked by Maddalena's landlords wanting to kick her out and her closest human friend betraying her. The well-established life of Maddalena and Pacho collides with the expectations of the outside world.

Condensed into a "casa di ringhiera", the characters fight a battle over the right to living space. Disputes are carried out across the balconies and the different stories. The confined space makes the clash between the different demands even more intense. The stage is set for this unconventional drama in a place that once stood for community and coexistence. Deliberately playing with stereotypes and caricaturist characters underlines the over-the-top sense of the film.

From the Balcony with her little garden to the old kitchen where Pacho is resting in the sun, Maddalena has built the perfect home for herself. Following Maddalena, who is living in the house since the beginning of time, we discover that not everyone is sharing her understanding of home. Being forced more and more on the outside of the community, her radius of action becomes more confined. Underlining this is the camera work, which evolves with the character and changes from wider shots in the beginning to closer shots, almost pushing Maddalena out of the frame as she is pushed out of the community, towards the end. The pressure of being forced out is weighing on her shoulders. Maddalena, as the lead character, is being followed by the camera throughout the film, every other character that wants to interact with Maddalena has to enter her cosmos. "The approach to the inmost cave".

The good Saint of the house, Pacho, is watching over Maddalena and the actions in the apartment. Resting on the window sill, sitting on the balcony, lounging on a wicker chair, Pacho spreads a sense of calmness in the otherwise chaotic world Maddalena is immersed in. The beginning of every new day is established by Pacho enjoying his life on the balcony, but this calmness is disturbed by an unsettling feeling. Framed in a voyeuristic, almost threatening way, we understand that something is going to happen to poor Pacho. This sense of danger intensifies until Pacho suddenly disappears.

Light flooded Rooms. Sunrays warming Pacho's fur. Colorful flowers on the balcony. The color scheme on the other hand follows a very saturated and bright spectrum to create a contrast to the coldness between the characters. This contrast underlines the two-faced personality of the characters, smiling in your face but willing to stab you from behind, or maybe even kidnapping your cat.

The sound Italian folk guitars carries us through the whole film, underlining the absurdity of the situation. Especially the music brings back a little bit of light heartedness but also the rest of the sound design is used to emphasize the satirical aspect of the story.

Although the story may seem absurd at first, nevertheless it poses questions about our societal coexistence that could not be more pressing. Objectively, everyone would be in the right, but what about morality?