UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

COURSE SYLLABUS

Laboratory 6

2526-3-E1501N112

Learning objectives

The Cinema and Tourism Course intends to generally frame the relationships between cinema and tourism, from an essentially artistic and cultural profile, in order to provide students with greater knowledge of the cinematographic language and the specific potential of the image. The objective, therefore, is to increase awareness of this type of tourism in the planning of initiatives aimed at promoting and enhancing the territory in parallel with the cinematographic heritage.

Contents

Historical overview of film-induced tourism and the actors involved (scholars, Film Commission, etc.);
Types of tourism and tourists linked to audiovisual media;
Analysis of some significant models of territories seen and narrated by the camera (Milan, Matera, Sicily, etc.).

Detailed program

Movie has been able to best represent our contemporaneity and to involve inhabitants and tourists in the shared enjoyment of an urban landscape that is thus “augmented”. The result is the creation of a “subjective map” of places whose image is less or more known, in order to enhance them and include them in a system of function and representation references, socializeing their meaning. The landscape is certainly scenography but also narration, therefore the story hinges on this “plastic” background that acts as its engine. In fact, we ascribe to the landscape the form of the cinematographic representation, the element that pre-exists but that re-semantizes itself. Like film direction, "architecture, by itself, prepares and plans the paths of the gaze" (Costa 2022). Thus, alongside the construction of space, we reflect on its signification (architectural that becomes filmic as in the very famous case of *Blade Runner*, e.g.) but the architectural space can maintain its autonomy, brought back to its historical (period) or

stylistic (place or current) recognizability.

The laboratory intends to analyze some significant audiovisual models for the proper sector in order to enhance some elements of cultural heritage (architecture, parks, museums, infrastructures, monuments, public artworks etc.), far from the postcard-like image but close to the heart and to the aesthetic taste of many citizens. This examination is preliminary to the realization of the final paper carried out in group, on project work mode, during the lesson period.

Prerequisites

No prerequisites are required.

Teaching methods

The Laboratory consists of 24 hours, of which approximately 50% with frontal teaching (frontal lessons with the use of slides, audio and video) and 50% with interactive teaching (exercises, subgroup work, presentation of case studies starting from which developing individual and subgroup work, prepared and discussed during the course).

Frontal teaching with collective discussion about topics;
Vision and analisys of audiovisual products;
Project work and ongoing exercises;
Guided and/or self-menaged tours;
Research and selection of various materials (texts, images, videos).

Assessment methods

Ongoing exercises and a final project are expected.
Students will get 3 cfu at the end of the workshop on the basis of:
actual participation at lessons (the student must attend at least 75% of the hours);
final project presentation.

Textbooks and Reading Materials

The following texts and links are recommended:
Castiglione, O. (2020) “Il caso Pirelli-Bicocca. La fabbrica (dismessa) tra realtà e immagine”, in *L’Avventura. International Journal of Italian Film and Media Landscapes*, 1/2020, pp. 25-40, ISSN 2421-6496. https://www.rivisteweb.it/doi/10.17397/97433
D’Avino, M. *et al*. (2012). *Milano, si gira!* Gremese.
Lavarone, G. (2016), Cinema, media e turismo, Padova University Press.
Further materials will be available on the University e-learning platform.

Sustainable Development Goals

SUSTAINABLE CITIES AND COMMUNITIES | RESPONSIBLE CONSUMPTION AND PRODUCTION