

**School of Architecture  
College of Design, Construction, and Planning  
University of Florida**

**Course Name: FILM AND ARCHITECTURE**

History and Theory Seminar Spring 2016 Credits: 3

Course Number: ARC 4930 SECTION 1681

Class meets: Wed. 11<sup>th</sup>–E2 period (6:15pm–9:10 pm) in RNK 0220

Instructor: Vandana Baweja

Office: 242 Arch Email: vbaweja@ufl.edu

Office Hours: Mondays, 4:00–5:00 pm

## **INTRODUCTION**

The central objective of this class is to investigate how architecture and urbanism are represented in cinema and to that end we will investigate how discourses of cinema construct urbanism and architecture. We will look at how theories of film intersect with histories of architecture. We will examine what role the representations of architecture and urbanism play in cinema's construction of globalization.

The class draws upon the sociological discourses of the “Global City” that propose that it is a recent phenomenon produced by heightened mobility – of capital, goods, and people across national borders – enabled by electronic technological advances and transportation technologies. Global cities rely on high accumulation of capital and extreme social stratification in a new world order produced by a stark geographical division of labor, including the decentralization of production and manufacturing to peripheral locations, and the immense concentration of financial services in a few global centers. These macro-phenomena have unleashed social and spatial transformations marked by demographic shifts, urban gentrification, new paradigms of urban growth, and spatial and architectural transformations.

The class focuses on the cinematic depictions of the spatial effects of globalization's impact on architecture and urbanization. Janet Abu-Lughod proposes that the sociological global city model is assumed to be *de novo* and calls for historicizing global city formations. Building on Abu-Lughod's argument the readings in this class challenge the ahistoricity of the global city by unearthing cinematic representations of diachronic urban and architectural histories of global cities. We will examine architecture and urban phenomena in cities such as Bombay/Mumbai, Shanghai, Buenos Aires, and Hong Kong, to demonstrate that globalization – as a synchronic process – is not just limited to the so called “global centers” but an extensively widespread process that encompasses several cities simultaneously with different results.

We will use cinematic representations of the “global city” as a cultural vantage point into a critical examination of globalization's urban and architectural consequences in the twentieth and early twenty-first centuries. We focus on how films have envisioned urban transformation due to the global flows of capital, people, ideologies, and imageries throughout the twentieth and twenty-first centuries. The central question that drives this class is how films construct cultural narratives of globalization that intersect with urban and architectural histories. This class will address how cinema depicts specific urban formations as a result of global phenomena, such as capitalism, colonialism, modernity, and migration.

The readings of this class are drawn from film studies, urban history, globalization studies, and architectural history. We will watch a film and have a discussion about the film.

## **CLASS REQUIREMENTS**

1. Attend class regularly
2. Read all the readings
3. Each student is expected to present four readings throughout the semester
4. Submit a project proposal
5. Present your project
6. Submit Final Project

## **TEXTBOOK**

There is no required textbook. Required readings will be placed on electronic reserves as PDF files on canvas. The films will be screened in class

## **EVALUATION OUT 1000**

Reading presentations: 400 points (40%)

Class Participation: 100 points (10%)

Project proposal: 50 points (5%)

Project presentation: 50 points (5%)

Final project: 400 points (40%)

## **WHAT TO BRING TO THE CLASS**

A digital camera, your phone or tablet will work too. You are expected to take still shots while films are being screened and use them in your presentation.

## **IF YOU MISS A SCREENING....**

Please watch the film on your own. The UF library holds the films listed. The call number of each film is listed in the syllabus. You can check them out and watch them on your own.

## **READING PRESENTATION**

Your readings are drawn from film studies, urban history, globalization studies, and architectural history.

When you present a reading, please present the following in your reading:

1. What is the central question that author addresses?
2. What is the argument of the author?
3. What is theoretical basis of the reading?
4. How are the weekly readings in dialogue with each other?
5. When you read, think about the reading synthetically with all the readings that you have read so far in class.

When presenting on a global city on aspects of globalization, please address how is that particular city part of global processes. Please identify the factors that enable the city to be part of global networks. How do these global phenomena impact architecture and urbanism?

When presenting on readings from film studies, if possible focus on how architecture and urbanism are represented in the film/s.

Each reading that you present in the class will be graded out of hundredpoints each. You are expected to present six readings through the semester. A one page reading response should be uploaded by Wednesday, 9:00 am on Canvas/E-learning. Each reading response and presentation is graded for hundred points. Failing to upload the response in a timely manner or failing to show up for class for your presentation will mean that you lose all the hundred points. Your grade for the class presentation will be based on the quality of the oral presentation in the

class and the quality of your written response. You have to submit your response in a timely manner. 5 points will be taken off your grade for each hour that your response is late. In class presentation should be approximately ten minutes. . File should be named: **my\_last\_name\_my\_first\_name\_RR1.doc** or **my\_last\_name\_my\_first\_name\_RR1.pdf** for the first reading response, subsequently RR2, RR3, RR4, and so on. Upload your file on Canvas in the assignments section under the appropriate RR number. **ONLY .doc, .docx, or .pdf formats will be accepted.**

### **CLASS PARTICIPATION SCALE**

Your participation in class discussions will be evaluated using this scale for points towards your final grade for the semester.

100 = Student **often** contributes thoughtful comments and insights based on class materials and has been a catalyst for other student comments as well as instructor response; AND listens to the comments and insights of others with respect and attention.

80 = Student **regularly** contributes thoughtful comments and insights based on class materials and **sometimes** results in student as well as instructor response (overall, quality counts more than quantity); AND listens to the comments and insights of others with respect and attention.

60 = Student **sometimes** contributes comments and insights based on class materials, more often at instructor's prompting; generally polite but could be more engaged in class discussions.

40= Student **seldom** contributes comments and insights of her/his own volition; comments not always relevant to materials or discussion at hand; needs to pay more attention to the contributions of the instructor and peers.

0= Student **rarely** and reluctantly contributes to class discussions; comments minimal and/or disrespectful; often noticeably disinterested in instructor's and peers' contributions.

### **ATTENDANCE**

While attendance is not kept, students are expected to attend class regularly. If you miss more than two classes, you will lose points on class participation.

### **PROJECT PROPOSAL**

This is a three-page assignment. The first page should clearly show the intent of your project, how you will use drawings to narrate the project. The second and third pages should have an annotated bibliography. You will also list films and architectural resources that you plan to use. You should cite scholarly sources that you plan to use in your project with a 50–75 word summary of each source. Indicate whether you will work in a group, or individually. If working in a group, all members will have a somewhat identical proposal, but the difference will be listing your role in the group. You must send your proposal to your instructor for approval and advice by the third week of class.

### **PROJECT PRESENTATION**

You will present your work in class, your project is not expected to be complete, but at least 60% done. You can use powerpoint to present your work. Please upload your presentation on Canvas/E-learning by 9:00 am on the day of your presentation. Your presentation should be 15–20 minutes long. File should be named: **my\_last\_name\_my\_first\_name\_project\_pres.pptx** or **my\_last\_name\_my\_first\_name\_ project\_pres.pdf** **ONLY .ppt, .pptx, or .pdf formats will be accepted**

## **FINAL PROJECT**

The objective of this class is to complete a project that visually narrates the architectural and/or urban history of a city through drawings of urban and architectural plans of spaces depicted in cinema. This has to be accompanied by a 2 page write-up. You have several options:

- 1) You can work in groups of two to four, or individually. You could pick a city shown in the films in the class (Bombay/Mumbai, Shanghai, Hong Kong, Buenos Aires) and choose an area in the city and prepare a final project that visually narrates the urban and architectural growth and/or transformation of that part of the city. If you are doing an MRP located in one of these cities, the same architectural plans could be used for your MRP. Some examples would be the Gothic architectural core in Mumbai, Marine Drive in Mumbai, Chunking Manions in Hong Kong, Kowloon district Hong Kong, and the Federal District in Buenos Aires. You can use a wide range of visual digital tools, from simple line drawings to animations. Your instructor can provide you, or guide you towards with resources in terms of books and journal papers. You are expected to prepare five drawings to communicate your project. If you work in a group, simply multiply the number of drawings per person by the number of people in your group.
- 2) You could pick a theme, for example Southern Plantation Homes in *Gone With the Wind*.
- 3) If you are not skilled in making drawings, you could use film stills and write an essay.

Depending on what you do as a final project, you will upload files in .docx, .pdf, .dwg, and .tiff formats.

**CANVAS/E-LEARNING:** The class is operated through Canvas/E-learning. It is your responsibility to download notes and materials from Canvas/E-learning from "Resources" in a timely manner. If you are not sure that you were able to submit your assignments and paper on Canvas/E-learning, please email it to me via Canvas/E-learning to be sure that you submitted your work by the deadline.

**E-MAIL POLICY:** E-mail is appropriate only for quick messages and replies. You are welcome to e-mail me with brief questions or comments (e.g., a request for an appointment, a question that can be answered in a sentence or two). I will answer your messages as I have the opportunity, but cannot guarantee immediate responses. Note also that e-mail messages (particularly last minute e-mail messages) cannot be accepted as fulfilling class obligations or providing excuses for failing to do so.

**GENERAL INFORMATION:** The instructor will follow the topics outlined below but these topics are by no means binding as a topic may be changed at any time according to the discretion of the instructor.

**LATE WORK POLICY:** If you have a documented reason to turn in late work, that is, sickness, family emergency, or a religious holiday, please email me or see me in my office hours to discuss this before the deadline. I will accommodate your request. If you do not have a legitimate reason to turn in late work, I will accept late work on three conditions. One, you will not get any feedback from me. Two, you will lose 10 points for each day after the deadline. Three, you will not get an opportunity to resubmit your work. This is to be fair to your colleagues who turned in their work in time.

**CLASSROOM ETIQUETTE:** Talking to each other and disrupting the class while a seminar is going on violates your fellow students' right to have a good learning experience in the class. If a student must say something to another person or persons besides the instructor, that student is free to leave the room. Students need to be considerate that others must be able to hear the

instructor clearly without being disturbed by unnecessary conversations or disruptions. Cell phones and all noise making devices must be turned off during class times as well.

**STUDENTS WITH DISABILITIES:** Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

**ACADEMIC INTEGRITY:** Students are expected to act in accordance with the University of Florida policy on academic integrity. Please consult the Student Conduct Code, the Student Handbook or this web site for more details: <http://www.dso.ufl.edu/students.php>. Academic honesty and integrity are fundamental values of the University community. Cheating, lying, misrepresentation, or plagiarism in any form are unacceptable and inexcusable behavior. We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

**COMPUTER AND MOBILE PHONE POLICY:** Mobile phones may only be used for taking film stills. Texting or talking on the phone are not allowed in the class. Please do not use your computer for checking email during the class and/or browsing the web.

## WEEKLY PLAN

W 1            **INTRODUCTION**

01/06        **THEME: GLOBAL CITIES**  
**FILM SCREENING**

*Slumdog Millionaire* (Director: Danny Boyle, 2008, 120 min)  
UF LIBRARY WEST DVD (2nd Floor) DVD 3875

W 2            **THEME: GLOBAL CITIES**

01/13        **Readings for Discussion on the Global City**

■Robinson, William I. "Saskia Sassen and the Sociology of Globalization: A Critical Appraisal," *Sociological Analysis*. 3.1 (2009): 5–29.

■Sassen, Saskia. *The Global City: New York, London, Tokyo*. Princeton, N.J.: Princeton University Press, 1991.

■Segbers, Klaus. "Introduction: Global Politics and the Making of Global City Regions," in Segbers, Klaus (Ed.). *The Making of Global City Regions Johannesburg, Mumbai/Bombay, Sao Paulo, and Shanghai*. Baltimore: The Johns Hopkins University Press, 2007.

■Yeoh. Brenda S. "Global/Globalizing Cities." *Progress in Human Geography*. 23.4 (1999): 607–16.

**Readings for Discussion on Mumbai**

■Appadurai, Arjun. "Spectral Housing and Urban Cleansing: Notes on Millennial Mumbai." *Public Culture*. 12.3 (2000): 627–651.

■Baweja, Vandana. "Architecture and Urbanism in *Slumdog Millionaire*," *Traditional Dwellings and Settlements Review*. 26.2 (2015): 7–23.

- Birkinshaw, Matt, and Victoria Harris. "The Right to the World Class City?" *The Urban Reinventors Online Journal* . 3 (November 2009).
- Davis, Mike. "Planet of Slums." *New Perspectives Quarterly*. 23.2 (2006): 6–11.
- Day, Rani. *R[e] Interpreting, Imagining, Developing Dharavi*. Mumbai: Society for the Promotion of Area Resource Centres, 2010.
- Mehrotra, Rahul. "Negotiating the Static and Kinetic Cities: The Emergent Urbanism of Mumbai," in Huyssen, Andreas (Ed.) *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, Durham: Duke University Press, 2008,
- Patel, Sujata. "Mumbai: The Mega-City of a Poor Country," in Segbers, Klaus (Ed.). *The Making of Global City Regions Johannesburg, Mumbai/Bombay, Sao Paulo, and Shanghai*. Baltimore: The Johns Hopkins University Press, 2007.
- Prakash, Gyan. "Mythic City," in *Mumbai Fables*. Princeton: Princeton University Press, 2010.
- Prakash, Gyan. "Colonial Gothic," in *Mumbai Fables*. Princeton: Princeton University Press, 2010.

W 3  
01/20

**THEME: GLOBAL CITIES**  
**FILM SCREENING**

*Suzhou River* (Director: Lou Ye, 2000, 83 minutes)  
UF LIBRARY WEST DVD (2nd Floor) DVD 295  
*The Longest Night in Shanghai* (Director: Zhang Yibai, 2007, 110 min)  
UF LIBRARY WEST DVD (2nd Floor) DVD 5494

W 4  
01/27

**THEME: GLOBAL CITIES**  
**FILM SCREENING**

*Shanghai Triad* (Director: Yimou Zhang, 1995, 108 min)  
UF LIBRARY WEST Video (2nd Floor) video 1785  
*A Beautiful New World* (Director: Runjiu Shi, 1999, 100 min)  
UF LIBRARY WEST DVD (2nd Floor) DVD 2017

W 5

**Readings for Discussion on Shanghai**

- Balfour, Alan, and Shiling Zheng. *Shanghai*. Chichester, West Sussex: Wiley-Academy, 2002.
- Boyer, Christine "Approaching the Memory of Shanghai: The Case of Zhang Yimou and Shanghai Triad," in Gandelsonas, Mario, M A. Abbas, and M C. Boyer (eds.). *Shanghai Reflections: Architecture, Urbanism and the Search for an Alternative Modernity: Essays*. New York: Princeton Architectural Press, 2002.
- Byrne, Bracken G. "Typogenesis," in *The Shanghai Alleyway House: A Vanishing Urban Vernacular*. London: Routledge, 2013.
- Denison, Edward, and Guang Y. Ren. *Building Shanghai: The Story of China's Gateway*. Chichester, England: Wiley-Academy, 2006.
- Juzefovič, Agnieška. "A Story of Shanghai Through the Cinema." *Limes: Borderland Studies*. 4.1 (2011): 75–88.
- Kultermann, Udo. "Pudong—the New Centre of Shanghai for the 21<sup>st</sup> Century." *Architectural Science Review*. 45.3 (2002): 191–195.

W 6  
02/10

**THEME: GLOBAL CITIES**  
**FILM SCREENING**

*Chungking Express* (Director: Wong Kar-wai, 1994, 102 min)  
UF LIBRARY WEST DVD (2nd Floor) DVD 5730  
*Fallen Angels* (Director: Wong Kar-Wai 1995, 96 min)

W 7  
02/17

**Finish Film Screening**  
**Readings for discussion on Hong Kong**

- Brunette, Peter. "Chunking express," in *Wong Kar-Wai*. Urbana: University of Illinois press, 2005.
- Christ, Emanuel, Christoph Gantenbein, and Victoria Easton. *Typology: Hong Kong, Rome, New York, Buenos Aires*. Zurich: Park Books, 2012.
- Huang, Tsung-yi M. "Chungking Express: Walking With a Map of Desire in the Mirage of the Global City," in *Walking between slums and skyscrapers: illusions of open space in Hong Kong, Tokyo, and Shanghai*. Hong Kong: Hong Kong University, 2004, pp31–47
- Khoo, Olivia. "Wong Kawaii: Pop Culture China and the Films of Wong Kar-Wai." *Journal of Popular Culture*. 47.4 (2014): 727–741.
- Lai, Karen. "Differentiated Markets: Shanghai, Beijing and Hong Kong in China's Financial Centre Network." *Urban Studies*. 49 (2012): 1275–1296.
- Mathews, Gordon. *Ghetto at the Center of the World: Chungking Mansions, Hong Kong*. Chicago: University of Chicago Press, 2011.
- Shelton, Barrie, Justyna Karakiewicz, and Thomas Kvan. *The Making of Hong Kong: From Vertical to Volumetric*. New York, NY: Routledge, 2011.
- Teo, Stephen. "Space-time tango: Chungking Express" in *Wong Kar-Wai*. London: BFI Pub, 2005.

W 8  
02/24

**THEME: GLOBAL CITIES**  
**FILM SCREENING**

- Buenos Aires Vice Versa* (Director: Alejandro Agresti, 1996, 122 min)  
UF SMATHERS, Latin America Ltd. Cir. PN1993.5.A7 B84651 DVD
- Pizza, Birra, Faso* (Director: Adrián Caetano and Bruno Stagnaro, 1998, 92 min)  
UF SMATHERS, Latin America Ltd. Cir. PN1993.5.A7 P4881 DVD

W 9

**SPRING BREAK**

W 10  
3/9

**Finish Screening *Pizza, Birra, Faso***  
**Readings for Discussion on Buenos Aires**

- Gardner, James. *Buenos Aires: The Biography of a City*. New York: St. Martin's Press, 2015.
- Guano, Emanuela. "A Stroll Through La Boca: The Politics and Poetics of Spatial Experience in a Buenos Aires Neighborhood." *Space and Culture*. 6.4 (2003): 356–376.
- Leen, Catherine. "City of Fear: Reimagining Buenos Aires in Contemporary Argentine Cinema." *Bulletin of Latin American Research*. 27.4 (2008): 465–482.
- Novick, Alicia. "Foreign hires: French experts and the urbanism of Buenos Aires, 1907–32," in Nasr, Joe, and Mercedes Volait (eds.). *Urbanism: Imported or Exported?* Chichester, England: Wiley-Academy, 2003.
- Podalsky, Laura. "High-rise apartments, Arcades, Cars, Hoteles de Cita, and the Public-private divide." in *Specular City: Transforming Culture, Consumption, and Space in Buenos Aires, 1955–1973*. Philadelphia: Temple University Press, 2004.
- Sion, Brigitte. "The Memorial to the Murdered Jews of Europe and the Parque de la Memoria in historical context," *Memorials in Berlin and Buenos Aires: Balancing Memory, Architecture, and Tourism*. Lanham; Boulder; New York; London: Lexington Books, 2015.

W 11  
03/16

**THEME: Tehran**

*Offside* (Director: Jafar Panahi, 2006, 93 min)  
*Leila* (Director: Dariush Mehrjui, 1997, 102 min)

W 12  
03/23

**Readings for Discussion on Tehran**

- Amirahmadi, Hooshang and Kiafar Ali. "Tehran: Growth and Contradictions." *Journal of Planning Education and Research*. 6.3 (1987): 167–177.
- Cheshire, Godfrey. "Iran's Cinematic Spring." *Dissent*. 59.2 (2012): 76–80.
- Habibi, M, H Farahmandian, and R.B Mojdehi. "Reflection of Urban Space in Iranian Cinema. a Review of the Last Two Decades." *Cities*. 50 (2016): 228–238
- Saeed-Vafa, Mehrnaz. "Location (physical space) and cultural identity in Iranian films." in Tapper, Richard. *The New Iranian Cinema: Politics, Representation and Identity*. London: Tauris, 2006.
- Zad, V.V. "Spatial Discrimination in Tehran's Modern Urban Planning 1906–1979." *Journal of Planning History*. 12.1 (2013): 49–62.

W 13  
03/30

**NO CLASS**

W 14  
04/06

**THEME: GENDER AND ARCHITECTURE  
FILM SCREENING**

*Mata Hari* (Director: George Fitzmaurice, 1931, 89 Min)  
UF LIBRARY WEST DVD (2nd Floor) DVD 8022  
*Fountainhead* (Director: King Vidor, 1949, 114 Min)  
UF LIBRARY WEST DVD (2nd Floor) DVD 3629

W 15  
04/13

**Readings for discussion on Fountainhead**

- Saint, Andrew. "The Architect as Hero and Genius." in *The Image of the Architect*. New Haven: Yale University Press, 1983.
- Schleier, Merrill. "Ayn Rand and King Vidor's Film "The Fountainhead": Architectural Modernism, the Gendered Body, and Political Ideology." *The Journal of the Society of Architectural Historians*. 61.3 (2002): 310–31

**Readings for discussion on Mata Hari.**

- Ch. 4 Film Melodrama: Greta Garbo as Art Deco Icon  
Fischer, Lucy. *Designing Women: Cinema, Art Deco, and the Female Form*. Film and Culture. New York: Columbia University Press, 2003. **(Ebook UF Library)**

W 16  
04/20  
04/25

**Final Project Presentations in Class**

**Final Project Due on Canvas**