

**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 6228 Section 168H

Class meets: Wed. 11th–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

Maximum enrollment: 10 students

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 FOR GRAD STUDENTS

1. Attend class regularly
2. Read all the readings
3. Each student is expected to present six 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 presentation: 300 points (30%)

Class Participation: 100 points (10%)

Project proposal: 100 points (10%)

Project presentation: 100 points (10%)

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 fifty points 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 fifty 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 fifty 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 3 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—simple line drawings, isometric views of cities and buildings, and animations. Your instructor can provide you, or guide you towards with resources in terms of books and journal papers. You are expected to prepare eight 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.
- 4) If you are a doctoral student, please talk to the instructor to see how your final project can be aligned towards your dissertation.

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 on 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
01/06 **INTRODUCTION**
THEME: GLOBAL CITIES
FILM SCREENING
Slumdog Millionaire (Director: Danny Boyle, 2008, 120 min)
UF LIBRARY WEST DVD (2nd Floor) DVD 3875
- W 2
01/13 **THEME: GLOBAL CITIES**
Readings for Discussion on the Global City
■ Abu-Lughod, Janet L. *New York, Chicago, Los Angeles: America's Global Cities*. Minneapolis: University of Minnesota Press, 1999.
■ Acuto, Michele. "Finding the Global City: An Analytical Journey Through the 'invisible College'." *Urban Studies*. 48 (2011): 2953–2974.
■ Friedmann, John. "The World City Hypothesis." *Development and Change*. 17.1 (1986): 69–83
■ 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).

■Boano, Camillo, Melissa Lamarca, and William Hunter. "The Frontlines of Contested Urbanism." *Journal of Developing Societies*. 27 (2011): 3–4.

■Chalana, Manish. "Of Mills and Malls." *Future Anterior: Journal of Historic Preservation History Theory & Criticism*. 9.1 (June 2012): 1–15.

■Chalana, Manish. "Slumdogs Vs. Millionaires: Balancing Urban Informality and Global Modernity in Mumbai, India." *Journal of Architectural Education*. 63.2 (2010): 25–37.

■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.

■Grant, R, and J Nijman. "Post-colonial Cities in the Global Era: A Comparative Study of Mumbai and Accra." *GeoJournal Library*. 75 (2003): 31–52.

■Harvey, David "The Right to the City." *New Left Review* 53 (September–October 2008): 23–40.

■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,

■Nijman, Jan. "A Study of Space in Mumbai's Slums." *Tijdschrift Voor Economische En Sociale Geografie*. 101.1 (2010): 4–17.

■Nijman, Jan. "Against the Odds: Slum Rehabilitation in Neoliberal Mumbai." *Cities*. 25.2 (2008): 73–85.

■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, "The Modern City in Ruins," in Huyssen, Andreas (ed.) *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*. Durham: Duke University Press, 2008.

■Prakash, Gyan. "Mythic City," in *Mumbai Fables*. Princeton: Princeton University Press, 2010.

■Prakash, Gyan. "Colonial Gothic," in *Mumbai Fables*. Princeton: Princeton University Press, 2010.

■Roy, Ananya. "The Blockade of the World-Class City: Dialectical Images of Indian Urbanism." in Roy, Ananya, and Aihwa Ong (Eds.). *Worlding Cities: Asian Experiments and the Art of Being Global*. Chichester, West Sussex: Wiley-Blackwell, 2011

■Weinstein, L. "Demolition and Dispossession: Toward an Understanding of State Violence in Millennial Mumbai." *Studies in Comparative International Development*. 48.3 (2013): 285–307.

■Weinstein, Liza, and Xuefei Ren. "The Changing Right to the City: Urban Renewal and Housing Rights in Globalizing Shanghai and Mumbai." *City &*

Community. 8.4 (2009): 407–432.

■ Weinstein, Liza. "'One-man Handled': Fragmented Power and Political Entrepreneurship in Globalizing Mumbai." *International Journal of Urban and Regional Research*. 38.1 (2014): 14–35

■ Weinstein, Liza. "Demolition and Dispossession: Toward an Understanding of State Violence in Millennial Mumbai." *Studies in Comparative International Development*. 48.3 (2013): 285–307.

■ Weinstein, Liza. "Mumbai's Development Mafias: Globalization, Organized Crime and Land Development." *International Journal of Urban and Regional Research*. 32.1 (2008): 22–39.

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
02/03

Readings for Discussion on Shanghai

■ Airriess, Christopher. "The Geographies of Secondary City Growth in a Globalized China." *Journal of Urban History*. 35.1 (2008): 134–149.

■ Arkaraprasertkul, Non. "Power, Politics, and the Making of Shanghai." *Journal of Planning History*. 9.4 (2010): 232–259.

■ Balfour, Alan, and Shiling Zheng. *Shanghai*. Chichester, West Sussex: Wiley-Academy, 2002.

■ Bickers, R. "Incubator City: Shanghai and the Crises of Empires." *Journal of Urban History*. 38.5 (2012): 862–878.

■ 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.

■ Donald, Stephanie, "Shanghai: World City," in Donald, Stephanie, and John G. Gammack (eds.). *Tourism and the Branded City: Film and Identity on the Pacific Rim*. Farnham: Ashgate, 2010.

■ Dreyer, Jacob "Shanghai and the 2010 Expo: Staging the City," in Byrne, Bracken G. *Aspects of Urbanization in China: Shanghai, Hong Kong, Guangzhou*. Amsterdam: Amsterdam University Press, 2012.

■ Gaubatz, Piper. "China's Urban Transformation: Patterns and Processes of Morphological Change in Beijing, Shanghai and Guangzhou." *Urban Studies*. 369 (1999): 1495–1521.

- Hageman, Andrew "Floating Consciousness: The Cinematic Confluence of Ecological Aesthetics in Suzhou River," in Lu, Sheldon H. (ed.) *Chinese Ecocinema: In the Age of Environmental Challenge*. Hong Kong: Hong Kong Univ. Press, 2009.
- Henriot, Christian. "The Shanghai Bund in Myth and History: An Essay Through Textual and Visual Sources." *Journal of Modern Chinese History*. 4.1 (2010): 1–27.
- Juzefovič, Agnieszka. "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 21st Century." *Architectural Science Review*. 45.3 (2002): 191–195.
- Kuoshu, Harry H., "City Paradise: Urbanization Looms over an Old Land" in *Metro Movies: Cinematic Urbanism in Post-Mao China*. Carbondale: Southern Illinois Univ. Press, 2010.
- Lagerkvist, Amanda. "The Future Is Here: Media, Memory, and Futurity in Shanghai." *Space and Culture*. 13.3 (2010): 220–238.
- Liang, Samuel Y. "Rebuilding urban slums." in Liang, Samuel Y. *Remaking China's Great Cities: Space and Culture in Urban Housing, Renewal, and Expansion*. London: Routledge, 2014.
- Lin, Xiaoping. "New Chinese Cinema of the 'sixth Generation': a Distant Cry of Forsaken Children." *Third Text*. 16.3 (2002): 261–284.
- Liu, Wujun, "Reform and opening up of Shanghai," Liu, Wujun, and Xiang Huang. *Shanghai Urban Planning*. Singapore: Thomson, 2007.
- Lu, H. "Creating Urban Outcasts: Shantytowns in Shanghai, 1920–1950." *Journal of Urban History*. 21.5 (1995): 563–596.
- Lu, Hongwei. "Shanghai and Globalization through the Lens of Film Noir: Lou Ye's 2000 Film, Suzhou River" *ASIANetwork Exchange: A Journal for Asian Studies in the Liberal Arts* 18.1(2010): 116–127.
- Silbergeld, Jerome. "Hitchcock with a Chinese face: Suzhou River" in *Hitchcock with a Chinese face: Cinematic Doubles, Oedipal Triangles, and China's Moral Voice*, 9–46. Seattle, Wash: University of Washington Press, 2004.
- Wang, L, and C Hoch. "Pragmatic Rational Planning: Comparing Shanghai and Chicago." *Planning Theory*. 12.4 (2013): 369–390.
- Wasserstrom, Jeffrey N. "Is Global Shanghai "Good to Think"? Thoughts on Comparative History and Post-Socialist Cities." *Journal of World History*. 18.2 (2007): 199–234.
- Wasserstrom, Jeffrey. "2000: A city in a hurry Global Shanghai," in *Global Shanghai, 1850–2010: A History in Fragments*. London: Routledge, 2009.
- Wu, Fulong. "Housing Provision Under Globalisation: a Case Study of Shanghai." *Journal of Planning Literature*. 16.4 (2002): 561–643
- Wu, Fulong. "The Global and Local Dimensions of Place-Making: Remaking Shanghai As a World City." *Urban Studies*. 37.8 (2000): 1359–1377
- Wu, Weiping. "Shanghai: The Evolution of China's Future Global City," in Segbers, Klaus (Ed.). *The Making of Global City Regions Johannesburg, Mumbai/Bombay, Sao Paulo, and Shanghai*. Baltimore: The Johns Hopkins University Press, 2007.
- Yan, Haiping "Amidst Landscapes of Mobility: The Embodied Turn in Contemporary Chinese Cinema." in Nagib, Lúcia, and Anne Jerslev. *Impure Cinema: Intermedial and Intercultural Approaches to Film*. London: I.B. Tauris, 2014.
- Yusuf, Shahid, and Weiping Wu. "Pathways to a World City: Shanghai Rising in

an Era of Globalisation.” *Urban Studies*. 39.7 (2002): 1213–1240.

■Zeng, Li. “Living for the City: Cinematic Imaginary of the Cityscape in China’s Transnational Films.” *Critical Arts*. 25.1 (2011): 102–117.

■Zhang, Tingwei. “Striving to be a Global City from Below: The Restructuring of Shanghai’s Urban Districts,” in Chen, Xiangming. *Shanghai Rising: State Power and Local Transformations in a Global Megacity*, 167–191. Minneapolis: University of Minnesota press, 2009.

■Zhang, Tingwei. “Uneven Development among Shanghai’s Three Urban Districts.” in Ma, Laurence J. C, and Fulong Wu. *Restructuring the Chinese City: Changing Society, Economy, and Space*. London: Routledge, 2005.

■Zhang, Yingjin. “Reading the Illegible Metropolis of Shanghai,” in *The City in Modern Chinese Literature & Film: Configurations of Space, Time, and Gender*. Stanford, California: Stanford University Press, 1996

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)

UF LIBRARY WEST DVD (2nd Floor) DVD 12

W 7
02/17

Finish Film Screening

Readings for discussion on Hong Kong

■Abbas, Ackbar M. “Building, Dwelling, Drifting: Migrancy and the Limits of Architecture: Building Hong Kong: from Migrancy to Disappearance.” *Postcolonial Studies*. 1.2 (1998): 185–199

■Abbas, Ackbar, M. “Affective spaces in Hong Kong/Chinese cinema.” in Braester, Yomi, and James Tweedie. *Cinema at the City’s Edge: Film and Urban Networks in East Asia*. Hong Kong: Hong Kong University Press, 2010.

■Abbas, Ackbar, M. “Building on Disappearance: Hong Kong Architecture and Colonial Space,” in *Hong Kong: Culture and the Politics of Disappearance*, 63–91. Minneapolis: University of Minnesota Press, 1997.

■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.

■Chu, Yin-wah. “Deconstructing the Global City: Unravelling the Linkages That Underlie Hong Kong’s World City Status.” *Urban Studies*. 45.8 (2008): 1625–1646.

■Harter, Seth. “Hong Kong’s Dirty Little Secret: Clearing the Walled City of Kowloon.” *Journal of Urban History*. 27.1 (2000): 92–113.

■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

■Huang, Tsung-yi M. “Hong Kong Blue: Flâneurie with the Camera’s Eye in a Phantasmagoric Global City.” *Journal of Narrative Theory*. 30.3 (2010): 385–402.

■Khoo, Olivia. “Wong Kawaii: Pop Culture China and the Films of Wong Kar-Wai.” *Journal of Popular Culture*. 47.4 (2014): 727–741.

■La Grange, Adrienne. “Neighbourhood and Class: A Study of Three Neighbourhoods in Hong Kong.” *Urban Studies*. 48.6 (2011): 1181–1200.

- Lai, Karen. "Differentiated Markets: Shanghai, Beijing and Hong Kong in China's Financial Centre Network." *Urban Studies*. 49 (2012): 1275–1296.
- Lindner, Christoph "The Postmetropolis and Mental Life: Wong Kar-Wai's Cinematic Hong Kong," in Bridge, Gary, and Sophie Watson (eds.) *The New Blackwell Companion to the City*. Malden, MA: Wiley-Blackwell, 2011.
- Mathews, Gordon. *Ghetto at the Center of the World: Chungking Mansions, Hong Kong*. Chicago: University of Chicago Press, 2011.
- Ping-kwan, Leung. "Urban Cinema and The Cultural Identity Of Hong Kong" Fu, Poshek, and David Desser. *The Cinema of Hong Kong: History, Arts, Identity*. Cambridge, UK: Cambridge University Press, 2000.
- Raco, Mike, and Katherine Gilliam. "Geographies of Abstraction, Urban Entrepreneurialism, and the Production of New Cultural Spaces: the West Kowloon Cultural District, Hong Kong." *Environment and Planning A*. 44.6 (2012): 1425–1442.
- Shelton, Barrie, Justyna Karakiewicz, and Thomas Kvan. *The Making of Hong Kong: From Vertical to Volumetric*. New York, NY: Routledge, 2011.
- Siegel, Marc "The intimate spaces of Wong Kar-wai," in Yau, Ching-Mei E. (Ed.) *At full speed: Hong Kong cinema in a borderless World*. Minneapolis: University of Minnesota Press, 2001.
- Simmel, Georg. "The metropolis and mental life." in Bridge, Gary, and Sophie Watson (eds.). *The Blackwell City Reader*. Chichester, West Sussex, U.K: Wiley-Blackwell, 2010
- Tan, Zheng, and Charlie Q. L. Xue. "The Evolution of an Urban Vision: the Multilevel Pedestrian Networks in Hong Kong, 1965–1997." *Journal of Urban History*. (2015).
- Teo, Stephen. "Space-time tango: Chungking Express" in *Wong Kar-Wai*. London: BFI Pub, 2005.
- Zhu, Yaowei, "Brand Hong Kong: Asia's World City as Method?" in *Lost in Transition: Hong Kong Culture in the Age of China*, 69–90. Albany: State University of New York Press, 2013.

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**

- Aboy, Rosa. "'The Right to a Home': Public Housing in Post-world War II Buenos Aires." *Journal of Urban History*. 33.3 (2007): 493–518.
- Christ, Emanuel, Christoph Gantenbein, and Victoria Easton. *Typology: Hong Kong, Rome, New York, Buenos Aires*. Zurich: Park Books, 2012.
- Crot, Laurence. "Scenographic" and "Cosmetic" Planning: Planning: Globalization and Territorial Restructuring in Buenos Aires." *Journal of Urban Affairs*. 28.3 (2006): 227–251.
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■ Van Gelder Jean-Louis. "Tales of Deviance and Control: on Space, Rules, and Law in Squatter Settlements." *Law & Society Review*. 44.2 (2010): 239–268.

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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

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■ 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

■ Houston, C. "Ankara, Tehran, Baghdad: Three Varieties of Kemalist Urbanism." *Thesis Eleven*. 121.1 (2014): 57–75.

■ Mirgholami, M, and S Sintusingha. "From Traditional Mahallehs to Modern Neighborhoods: The Case of Narmak, Tehran." *Comparative Studies of South Asia, Africa and the Middle East*. 32.1 (2012): 214–237.

■ Moeini, S.M. "Attitudes to Urban Walking in Tehran." *Environment and Planning B: Planning and Design*. 39.2 (2012): 344–359.

■ Mohammadi, Ali. "The Impact of Globalization on Iranian Cinema." *Asian Cinema*. 13.1 (2002): 3–16

- Mottahedeh, Negar, and Sara Saljoughi. "Rethinking Gender in Contemporary Iranian Art and Cinema." *Iranian Studies*. 45.4 (2012): 499–502.
- Pak-Shiraz, Nacim. "Exploring the City in the Cinema of Bahram Beyzaie." *Iranian Studies*. 46.5 (2013): 811–828.
- Rekabtalaei, Golbarg. "Cinematic Revolution: Cosmopolitan Alter-Cinema of Pre-Revolutionary Iran." *Iranian Studies*. 48.4 (2015): 567–589.
- 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.
- Shayeste, Homeira and Steadman Philip. "Coevolution of Urban Form and Built Form: a New Typomorphological Model for Tehran." *Environment and Planning B: Planning and Design*. 42.6 (2015): 1124–1147.
- 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. 1 The Art Deco Style: Modernity and the Feminine
 - Ch .2 Counter Culture: Art Deco, Consumerism, and the Department Store
 - Ch. 3 Design for Living: Marketing Art Deco to Women
 - 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)**
- Esperdy, Gabrielle. "From Instruction to Consumption: Architecture and Design in Hollywood Movies of the 1930s." *The Journal of American Culture*. 30.2 (2007): 198–211.
 - Todd, Drew. "Dandyism and Masculinity in Art Deco Hollywood." *Journal of Popular Film and Television*. 32.4 (2005): 168–181.

W 16
04/20
04/25

Final Project Presentations in Class

Final Project Due on Canvas