

## Cinematic Urbanism A History Of The Modern From Reel To Real

*In film imagery, urban spaces show up not only as spatial settings of a story, but also as projected ideas and forms that aim to recreate and capture the spirit of cultures, societies and epochs. Some cinematic cities have even managed to transcend fiction to become part of modern collective memory. Can we imagine a futuristic city not inspired at least remotely by Fritz Lang’s Metropolis? In the same way, ancient Babylon, Troy and Rome can hardly be shaped in popular imagination without conscious or subconscious references to the striking visions of Griffiths’ Intolerance, Petersen’s Troy and Scott’s Gladiator, to mention only a few influential examples. Imagining Ancient Cities in Film explores for the first time in scholarship film representations of cities of the Ancient World from early cinema to the 21st century. The volume analyzes the different choices made by filmmakers, art designers and screen writers to recreate ancient urban spaces as more or less convincing settings of mythical and historical events. In looking behind and beyond intended archaeological accuracy, symbolic fantasy, primitivism, exoticism and Hollywood-esque monumentality, this volume pays particular attention to the depiction of cities as faces of ancient civilizations, but also as containers of moral ideas and cultural fashions deeply rooted in the contemporary zeitgeist and in continuously revisited traditions.*

*DIVExamines the role of media technologies in shaping urban Africa through an ethnographic study of popular culture in northern Nigeria./div*

*Commedia all’italiana, or Comedy, Italian style, became popular at a time of great social change. This book, utilizing comedies produced in Italy from 1958-70, examines the genre’s representation of gender in the everyday spaces of beaches and nightclubs, offices, cars, and kitchens, through the exploration of key spatial motifs.*

*"New York in Cinematic Imagination is an interdisciplinary study into urbanism and cinematic representations of the American metropolis in the twentieth century. It contextualises spatial transformations and discourse about New York during the Great Depression and the Second World War, examining both imaginary narratives and documentary images of the city in film. The book argues that alternating endorsements and critiques of the 1920s machine age city are replaced in films of the thirties and forties by a new critical theory of ‘agitated urban modernity’ articulated against the backdrop of turbulent economic and social settings and the initial practices of urban renewal in the post-war period. Written for postgraduates and researchers in the fields of film, history and urban studies, with 40 black and white illustrations to work alongside the text, this book is an engaging study into cinematic representations of New York city”--*

*New Landscapes of Film and Media*

*Hollywood Cinema and the Real Los Angeles*

*Film and Urban Networks in East Asia*

*The City and the Moving Image*

*The Cinematic City*

*Chinese Cinema and Society at the Turn of the Twenty-First Century*

*Painting the City Red*

*DIVA an anthology that explores film works by the “urban generation,”-filmmakers who operate outside of “mainstream” (officially sanctioned) Chinese cinema – whose impact has been enormous./div*

*Cinema, the primary vehicle for storytelling in the twentieth century, is being reconfigured by new media in the twenty-first. Terms such as “worldbuilding,” “virtual reality,” and “transmedia” introduce new methods for constructing a screenplay and experiencing and sharing a story. Similarly, 3D cinematography, hypercinema, and visual effects require different modes for composing an image, and virtual technology, motion capture, and previsualization completely rearrange the traditional flow of cinematic production. What does this mean for telling stories? Fast Forward answers this question by investigating a full range of contemporary creative practices dedicated to the future of mediated storytelling and by connecting with a new generation of filmmakers, screenwriters, technologists, media artists, and designers to discover how they work now, and toward what end. From Chris Milk and Aaron Koblin’s exploration of VR spherical filmmaking to Rebeca Méndez’s projection and installation work exploring climate change to the richly mediated interactive live performances of the collective Cloud Eye Control, this volume captures a moment of creative evolution and sets the stage for imagining the future of the cinematic arts.*

*This book combines film studies with urban theory in a spatial exploration of twentieth century Los Angeles. Configured through the dark lens of noir, the author examines an alternate urban history of Los Angeles forged by the fictional modes of detective fiction, film noir and neo noir. Dark portrayals of the city are analyzed in Raymond Chandler’s crime fiction through to key films like Double Indemnity (1944) and The End of Violence (1997). By employing these fictional elements as the basis for historicising the city’s unrivalled urban form, the analysis demonstrates an innovative approach to urban historiography. Revealing some of the earliest tendencies of postmodern expression in Hollywood cinema, this book will be of great relevance to students and researchers working in the fields of film, literature, cultural and urban studies. It will also be of interest to scholars researching histories of Los Angeles and the American noir imagination.*

*This seminal collection explores the relationship between urban space, architecture and the moving image. Drawing on interdisciplinary approaches to film and moving image practices, the book explores the recent developments in research on film and urban landscapes, pointing towards new theoretical and methodological frameworks for discussion.*

*Cinematic Cairo*

*Global Cities*

*Film, Mobility and Urban Space*

*Cine-scapes*

*World Cinema and the Planet of Slums*

*Cinematic Urbanism*

*Oxford Bibliographies*

This book brings together the literature of urban sociology and film studies to explore new analytical and theoretical approaches to the relationship between cinema and the city, and to show how these impact on the realities of life in urban societies.

Cine-scapes explores the relationship between urban space, architecture and the moving image. While an impressive amount of research has been done with regards to the way in which architecture is portrayed in film, this book offers a new perspective... What happens if we begin to see the city as a place for an embodied visual consumption; a visual apparatus or, perhaps, a system that is based on movement, light and the body, and which we can explore in kinematic, kinetic, and kinaesthetic ways? Using film as a lens through which we look at urban spaces and places, Richard Koecck reveals the filmic and cinematic phenomena and spatial qualities that are present in postmodern landscapes, and which are perhaps otherwise disregarded or merely passively consumed. Drawing on the author’s extensive knowledge derived from architectural and film practice, Cine-scapes: offers insight into architecture and urban debates through the eyes of a practitioner working in the fields of film and architectural design emphasizes how filmic/cinematic tendencies take place or find their way into urban practices can be used as a tool for educators, students and practitioners in architecture and urban design to communicate and discuss design issues with regard to contemporary architecture and offers Cine-scapes ignites new ways of seeing, thinking and debating the nature of architecture and urban spaces.

New York in Cinematic Imagination is an interdisciplinary study into urbanism and cinematic representations of the American metropolis in the twentieth century. It contextualizes spatial transformations and discourse about New York during the Great Depression and the Second World War, examining both imaginary narratives and documentary images of the city in film. The book argues that alternating endorsements and critiques of the 1920s machine age city are replaced in films of the 1930s and 1940s by a new critical theory of “agitated urban modernity” articulated against the backdrop of turbulent economic and social settings and the initial practices of urban renewal in the post-war period. Written for postgraduates and researchers in the fields of film, history and urban studies, with 40 black and white illustrations to work alongside the text, this book is an engaging study into cinematic representations of New York City. The relationship between urbanism and fundamentalism is a very complex one. This book explores how the dynamics of different forms of religious fundamentalisms are produced, represented, and practiced in the city. It attempts to establish a relationship between two important phenomena: the historic transition of the majority of the world’s population from a rural to an urban existence; and the robust resurgence of religion as a major force in the shaping of contemporary life in many parts of the world. Employing a transnational interrogation anchored in specific geographic regions, the contributors to this volume explore the intellectual and practical challenges posed by fundamentalist groups, movements, and organizations. They focus on how certain ultra religious practices of Christianity, Hinduism, Islam, and Judaism have contributed to the remaking of global urban space. Their work suggests that it is a grave oversimplification to view religious orthodoxies or doctrines as the main cause of urban terrorism or violence. Instead they argue that such phenomena should be understood as a particular manifestation of modernity’s struggles. Nezar AlSayyad and Meġan Massoumi’s book provides fascinating reading for those interested in religion and the city, with thought provoking pieces from experts in anthropology, geography sociology, religious studies, and urban studies.

Cinema, Gender, and Everyday Space

Signal and Noise

The Future(s) of the Cinematic Arts

Cinematop to Urban Design

Cinematic Spaces in Architecture and Cities

New Approaches to Cinematic Space

Urban Projections

This book provides a framework to rethink postcoloniality and urbanism from African perspectives. Bringing together multidisciplinary perspectives on African crises through postmillennial films, the book addresses the need to situate global south cultural studies within the region. The book employs film criticism and semiotics as devices to decode contemporary cultures of African cities, with a specific focus on crisis. Drawing on a variety of contemporary theories on cities of the global south, especially Africa, the book sifts through nuances of crisis urbanism within postmillennial African films. In doing so the book offers unique perspectives that move beyond the confines of sociological or anthropological studies of cities. It argues that crisis has become a mainstay reality of African cities and thus occupies a central place in the way these cities may be theorized or imagined. The book considers crises of six African cities: nonentity in post-apartheid Johannesburg, laissez faire economies of Kinshasa, urban commons in Nairobi, hustlers in postwar Monrovia, latent revolt in Cairo, and cantonments in postwar Luanda, which offer useful insights on African cities today. The book will be of interest to students and scholars of urban studies, urban geography, urban sociology, cultural studies, and media studies. This full-length anime action thriller follows the story started in the Sengoku Basara TV series, telling the story of a league of generals, who banded together to defeat an evil overlord, who threatened to dominate Feudal Japan. Now, their nemesis's loyal servant is on the warpath to avenge his fallen leader, and the fate of a nation once again hangs in the balance. ~ Cammila Collar, Rovi

This book first introduced to China in 1894 and today China has become a major player in the film industry. However, the story of how Chinese cinema became what it is today is an exceptionally turbulent one. It encompasses incursions by foreign powers, warfare among contending rulers, the collapse of the Chinese empire, and the massive setback of the Cultural Revolution. The Historical Dictionary of Chinese Cinema covers the history of Chinese cinema from its very beginning in 1896 to the present. This is done through a chronology, an introductory essay, appendices, and an extensive bibliography. The dictionary section contains several hundred cross-referenced dictionary entries on films, directors, and historical figures. This book is an excellent access point for anyone interested in Chinese cinema and for scholars interested in investigating ideas for future research."

Rethinks films including Pillow Talk and Rear Window by identifying the apartment plot as a distinct genre, one in which the urban apartment figures as a central narrative device.

Understanding Urban Phenomena Through the Moving Image

Global Cinematic Cities

Egyptian Urban Modernity from Reel to Real

Cinema and the City

Imagining Ancient Cities in Film

The Agitated City

The Apartment Plot

This book dives into the mise-en-scène of contemporary China to explore the “becoming cinema” of Chinese cities, societies, and subjectivities. Set in the wake of China’s radical and rapid period of urbanization and infrastructural transformation, and situating itself in the processual city of Ningbo, the book combines empirical, ficto-critical, and philosophical methods to generate a dynamic account of everyday life as new forms of consumer culture bed in. Harnessing a Realist approach that allows for different scales of analysis, the book zooms in on five architectural assemblages including: surreal real estate showrooms; a fragmented history museum; China’s “first and best” Sino-foreign university; a new “Old town”; and weird gamified “any-now(her)e-spaces.” Together these modern arrangements and machines for living cast light upon the broader picture sweeping up greater China.

Urban Cinematics surveys the mechanisms by which cinema contributes to our understanding of cities to address two key issues: How do filmmakers make use of urban spaces, and how do urban spaces make use of cinema? Merging the disciplines of architecture, landscape design, and urban planning with film studies, this book explores the potential of cinema as a tool to investigate the communal narratives of cities. A series of dialogues with filmmakers rounds out this insightful and methodologically innovative volume.

Today the practice of urban design has forged a distinctive identity with applications at many different scales – ranging from the block or street scale to the scale of metropolitan and regional landscapes. Urban design interfaces many aspects of contemporary public policy – multiculturalism, healthy cities, environmental justice, economic development, climate change, energy conservations, protection of natural environments, sustainable development, community livability, and the like. The field now comprises a core body of knowledge that enfolds a rich history of ideas, paradigms, practices, research and applications, and a growing body of theory. This book addresses the following questions: What are the important ideas that have shaped the field and the current practice of urban design? What are the major methods and processes that have influenced the practice of urban design at various scales? What are the current innovations relevant to the pedagogy of urban design? What are the lingering debates, conflicts and contradictions in the theory and practice of urban design? How could urban design respond to the contemporary challenges of climate change, sustainability, active living initiatives, globalization, and the like? What are the significant disciplinary influences on the theory, research and practice of urban design in recent times? There has never before been a more authoritative and comprehensive companion that includes core, foundational and pioneering ideas and concepts of urban design. This book serves as an invaluable guide for undergraduate and postgraduate students, future professionals, and practitioners interested in architecture, landscape architecture, and urban planning, but also in urban studies, urban affairs, geography, and related fields.

Cinema and audiovisual media are integral to the culture, economy and social experience of the contemporary global city. But how has the relationship between cinema and the urban environment evolved in the era of digital technology, new media and globalization? And what are the critical tools and concepts with which we can grasp this vital interconnection between space and screen, viewer and built environment? Engaging with a rapidly transforming urban world, the contributions to this collection rethink the ‘cinematic city’ at a global scale. By presenting a global constellation of screen cities within one volume, the book encourages juxtapositions and comparisons across the North and South to capture the global city and its dynamics of exchange, hybridity, and circulation. The contributions examine film and screen cultures in a range of locations spanning five continents: Antibes, Beijing, Buenos Aires, Busan, Cairo, Caracas, Copenhagen, Jakarta, Kolkata, Lagos, Los Angeles, Malmö, Manila, Mumbai, Nairobi, Paris, Seoul, Sète, and Shanghai. The chapters address topics that range across the contemporary film and media landscape, from popular cinema, art cinema, and film festivals to serial television, public screens, multimedia installations, and video art. Contributors: Chris Berry, Yomi Braester, Jinhee Choi, Pei-Sze Chow, Thomas Elsaesser, Malini Guha, Jonathan Haynes, Will Higbee, Igor Krstic, Christian B. Long, Joanna Page, Lawrence Webb.

The Urban Generation

Early Cinema and Modernity in Brazil

Foundational Films

New York in Cinematic Imagination

Crisis Urbanism and Postcolonial African Cities in Postmillennial Cinema

Cities and Cinema

Chinese Cinema and the Urban Contract

*New Approaches to Cinematic Space aims to discuss the process of creation of cinematic spaces through moving images and the subsequent interpretation of their purpose and meaning. Throughout seventeen chapters, this edited collection will attempt to identify and interpret the formal strategies used by different filmmakers to depict real or imaginary places and turn them into abstract, conceptual spaces. The contributors to this volume will specifically focus on a series of systems of representation that go beyond the mere visual reproduction of a given location to construct a network of meanings that ultimately shapes our spatial worldview.*

*A history of urban modernity in Cairo through cinema The relationship between the city and cinema is formidable. The images and sounds of the city found in movies are perhaps the only experience that many people will have of cities they may never visit. Films influence the way we construct images of the world, and accordingly, in many instances, how we operate within it. Cinematic Cairo: Egyptian Urban Modernity from Reel to Real offers a history of Cairo's urban modernity using film as the primary source of exploration, and cinematic space as both an analytical tool and a medium of critique. Cairo has provided rich subject material for Egypt's film industry since the inception of the art form at the end of the nineteenth century. The "real" city--imagined, perceived, and experienced--provides the spatial domain that mirrors change and allows for an interrogation of the "real" city as it encountered modernity over the course of a century. Bringing together chapters by architects and art and literary historians, this volume explores this parallel and convergent relationship through two sections. The first uses films from the 1930s to the end of the twentieth century to illustrate the development of a modern Cairo and its modern subjects. The second section is focused on tracing the transformation of the cinematic city under conditions of neoliberalism, religious fundamentalism, and gender tensions. The result is a comprehensive narrative of the urban modernity of one of the most important cities in the Arab world and Global South. Contributors Ahmed H. AbdelAzim, University of Wisconsin-Madison, USA Khaled Adham, Leibniz-Zentrum Moderner Orient, Berlin, Germany Kinda AlSamara, Deakin University, Melbourne, Australia Nezar AlSayyad, University of California, Berkeley, USA Doaa Al Amir, October 6th University, Cairo, Egypt Farah Gendy, Raef Fahmi Architects, Cairo, Egypt Hala A. Hassanien, Architect, Wasl, Cairo, Egypt Tayseer Khairy, Arab Academy for Science Technology & Maritime Transport, Cairo, Egypt Marian Marei, The American University in Cairo, Cairo, Egypt Ameer Saad, Architect, Dar Al-Handasa, Cairo, Egypt Heba Safey Eideen, Misr International University, Cairo, Egypt Mohammad Salama, San Francisco State University, San Francisco, USA Nour Sobhi, Misr International University, Cairo, Egypt Sherin Soliman, Misr International University, Cairo, Egypt Drawing on multidisciplinary debates surrounding the cultural production of place, space and memory in the post-industrial city, Film, Mobility and Urban Space explores the role of moving images in representations and perceptions of everyday urban landscapes. The arguments put forward in the book are based on a case study of Liverpool in the north west of England and draw from a unique spatial database of over 1700 archive films of the city from 1897 to the present day. Theoretically wide-ranging in scope, Les Roberts's study combines critical spatial analysis, archival research and qualitative methods to navigate a city's cinematic geographies as mapped across a broad spectrum of film genres, including amateur film, travelogues, newsreels, promotional films, documentaries and features. As the second most filmed city in the UK - and formerly second city of Empire - Liverpool boasts a rich industrial, architectural and maritime heritage that has positioned the city - which was European Capital of Culture in 2008 - at the forefront of current debates on regeneration, visibility and cultural memory. The tension between the city as spectacle and the city as archive, and the contradictions that underpin the growing 'cinematization' of postmodern urban space are at the core of the arguments developed throughout the book. Examining the contention that, as spatial practices, the production and consumption of urban cinematic geographies are, in their different ways, tied to shifting cultures and geographies of mobility, Film, Mobility and Urban Space maps the critical interplay between material and immaterial spaces of the city and re-evaluates the significance - and 'place' - of location in contemporary film practice and urban cultural theory.*

*Painting the City Red illuminates the dynamic relationship between the visual media, particularly film and theater, and the planning and development of cities in China and Taiwan, from the emergence of the People's Republic in 1949 to the staging of the Beijing Olympics in 2008. Yomi Braester argues that the transformation of Chinese cities in recent decades is a result not only of China's abandonment of Maoist economic planning in favor of capitalist globalization but also of a shift in visual practices. Rather than simply reflect urban culture, movies and stage dramas have facilitated the development of new perceptions of space and time, representing the future city variously as an ideal socialist city, a metropolis integrated into the global economy, and a site for preserving cultural heritage. Drawing on extensive archival research, interviews with leading filmmakers and urban planners, and close readings of scripts and images, Braester describes how films and stage plays have promoted and opposed official urban plans and policies as they have addressed issues such as demolition-and-relocation plans, the preservation of vernacular architecture, and the global real estate market. He shows how the cinematic rewriting of historical narratives has accompanied the spatial reorganization of specific urban sites, including Nanjing Road in Shanghai; veterans' villages in Taipei; and Tiananmen Square, centuries-old courtyards, and postmodern architectural landmarks in Beijing. In Painting the City Red, Braester reveals the role that film and theater have played in mediating state power, cultural norms, and the struggle for civil society in Chinese cities.*

*Urban Living in American Film and Popular Culture, 1945 to 1975*

*A History of the Modern from Reel to Real*

*Urbanization and the Migrant in British Cinema*

*Spectres of the City*

*Cinema and Urban Space*

*Film Noir and Los Angeles*

*Media, Infrastructure, and Urban Culture in Nigeria*

This book examines a cycle of films about migration made in the late 1990s and 2000s. It argues that these films present a novel (and radical) aesthetic of planetary urbanization based upon the mobility of the migrant and the dissolution of the city. A stimulating cinematic analysis of our expanding urban fabric, it offers an alternative to the ‘cultural citysm’ of many other films about migration. The author demonstrates that this particular film cycle offers a rare, sustained consideration of the travails and struggles for urban life by migrants beyond and without the city. Yet the city haunts these films like a spectre: the city that has been lost, the ‘present’ city that excludes and the possible ‘cities of refuge’ of the future. Offering new insights into the cinematic portrayal of the figure of the migrant and how this is constructed in relation to urbanization processes, this book will appeal to students and scholars of sociology, film and media studies, human geography, and urban studies.

In this study of the impact and influence of the New Wave in French cinema, Douglas Morrey looks at both the subsequent careers of New Wave filmmakers and the work of later film directors and film movements in France. This book is organized around a series of key moments from the past 50 years of French cinema in order to show how the meaning and legacy of the New Wave have shifted over time and how the priorities, approaches and discourses of filmmakers and film critics have changed over the years. Morrey tackles key concepts such as the auteur, the relationship of form and content, gender and sexuality, intertextuality and rhythm. Filmmakers discussed include Godard, Truffaut, Varda, Chabrol and Rohmer plus Philippe Garrel, Luc Besson, Leos Carax, Bruno Dumont, the Dardenne brothers, Christophe Honoré, François Ozon and Jacques Audiard.

Drawing on a broad range of theoretical disciplines - and with case studies of directors such as Chantal Akerman, Agnès Varda, Claire Denis and Todd Haynes, Amos Gitai, Martin Ritt, John Ford, Ila Bêka and Louise Lemoine - this book goes beyond the representational approach to the analysis of domestic space in cinema, in order to look at it as a dispositif.

Films about cities abound. They provide fantasies for those who recognize their city and those for whom the city is a faraway dream or nightmare. How does cinema rework city planners’ hopes and city dwellers’ fears of modern urbanism? Can an analysis of city films answer some of the questions posed in urban studies? What kinds of vision for the future and images of the past do city films offer? What are the changes that city films have undergone? Cities and Cinema puts urban theory and cinema studies in dialogue. The book’s first section analyzes three important genres of city films that follow in historical sequence, each associated with a particular city, moving from the city film of the Weimar Republic to the film noir associated with Los Angeles and the image of Paris in the cinema of the French New Wave. The second section discusses socio-historical themes of urban studies, beginning with the relationship of film industries and individual cities, continuing with the portrayal of war torn and divided cities, and ending with the cinematic expression of utopia and dystopia in urban science fiction. The last section negotiates the question of identity and place in a global world, moving from the portrayal of ghettos and barrios to the city as a setting for gay and lesbian desire, to end with the representation of the global city in transnational cinematic practices. The book suggests that modernity links urbanism and cinema. It accounts for the significant changes that city film has undergone through processes of globalization, during which the city has developed from an icon in national cinema to a privileged site for transnational cinematic practices. It is a key text for students and researchers of film studies, urban studies and cultural studies.

Cinematicity, Society and Millennial China

Historical Dictionary of Chinese Cinema

The Legacy of the New Wave in French Cinema

Chinese Urban Shi-nema

Film and Domestic Space

Slums on Screen

Fast Forward

*The city and the cinema have become inextricably intertwined over the last century, with the identities of places becoming bound up in their cinematic portrayals. We have seen the landmarks of New York, London and Tokyo turn into iconic symbols of wealth, power, status, style and culture, and for the majority of people the images and sounds of movies form the only experience they will ever have of distant cities. Cinematic Urbanism presents an urban history of modernity and postmodernity through the lens of cinema. AlSayyad traces the dissolution of the boundary between real and reel through time and space via a series of films that represent different modernities. They include: Cinema Paradiso It's a Wonderful Life Metropolis Brazil Blade Runner Annie Hall Taxi Driver Do the Right Thing My Beautiful Laundrette The Truman Show. Alsayyad argues that our understanding of the city cannot be viewed independently of cinematic experience. Films do not only capture the depiction of a society; they influence the way we construct images of the world and, as a result, how we operate within it. We are beginning to blur the distinction between what is real in the everyday, and how we imagine the everyday. Cinematic Urbanism explores this dynamic, bringing together insights from urban and film studies to illuminate current architectural debate.*

*This book, a collection of essays by expert film researchers and lecturers, contributes to the growing body of scholarship on cinematic cities by looking at how one city—London—has been represented on film. In particular, the collection examines how films about London have responded to social, material and political change in the city, either by capturing and so influencing how we think about London, or by acting as catalysts (intentionally or otherwise) for public debate. Individual essays explore films ranging from the earliest actualities of the late nineteenth century to contemporary blockbuster. The book will appeal to film scholars and students, as well as to readers interested in the history of London and its changing image.*

*"The Cinematic city examined how architecture is reflected in film; it is often times created through film: Berlin, Prague and Vienna, three cities with many ties to film (history) served as examples to study the cinematic city. The visit of original shooting locations in Berlin, Prague, and Vienna assisted the students with analyzing the representation of the urban status quo in film. A visual sketch book in video format explored the various conditions of the cinematic city encountered during the journey abroad.. The exposure to topics beyond the confines of architecture enabled the students to look at tasks from non-traditional and different points of view: the selected topics covered a wide range regarding film and origin, stretching from architecture to music, from literature to philosophy. The examples presented and the texts were drawn from a variety of sources: from cinema and film theory, architecture and urbanism, theater and literature, art history and contemporary theory, philosophy and music. Reaching for the avant-gardist goal of bringing art and social life together, of the one changing the other -- legislating for the world, the final charge for the students was to create their own piece of avant-garde - an [art] piece that originated from respective manifestos." -- Page 8-9.*

*In this illuminating and provocative survey, Stephen Barber examines the historical relationship between film and the urban landscape. Projected Cities looks with particular focus at the cinema of Europe and Japan, two closely linked cinematic cultures which have been foremost in the use of urban imagery, to reveal elements of culture, architecture and history. By examining this imagery, especially at moments of turmoil and experimentation, the author reveals how cinema has used images of cities to influence our perception of everything from history to the human body, and how cinematic images of cities have been fundamental to the ways in which the city has been imagined, formulated and remembered. The book goes on to assess the impact of media culture on the status of film and cinema spaces, and concludes by considering digital renderings of the modern city. Projected Cities will appeal to all readers engaged with the city, film and contemporary culture.*

*A Cinematic Geography of Liverpool*

*Comedy, Italian Style*

*London on Film*

*Film and Urban Societies in a Global Context*

*Urban History and the Dark Imaginary*

*Projected Cities*

*Urban Cinematics*

Near to one billion people call slums their home, making it a reasonable claim to describe our world as a ‘planet of slums.’ But how has this hard and unyielding way of life been depicted on screen? How have filmmakers engaged historically and across the globe with the social conditions of what is often perceived as the world’s most miserable habitats?Combining approaches from cultural, globalisation and film studies, Igor Krstic outlines a transnational history of films that either our ‘planet of slums’, exploring the way accelerated urbanisation has intersected with an increasingly interconnected global film culture. From Jacob Riis’ How The Other Half Lives (1890) to Danny Boyle’s Slumdog Millionaire (2008), the volume provides a number of close readings of films from different historical periods and regions to outline how contemporary film and media practices relate to their past predecessors, demonstrating the way various filmmakers, both north and south, modified documentary and realist modes to convey life in our ‘planet of slums’.

The second edition of Cities and Cinema provides an updated survey of films about cities, from their significance for modernity at the beginning of the twentieth century to the contemporary relationship between virtual reality and urban space. The book demonstrates the importance of the filmic depiction of capitals for national cinemas in the twentieth century and analyzes the transnational transfer of cinematic images surrounding global cities in the twenty-first century. Cities and Cinema offers a survey of the history of the cinematic city. The book also deepens our understanding of tropes and narrative conventions that shape films about urban settings and that reflect the transformation of cities throughout the twentieth and twenty-first centuries. Beginning with a discussion of the Weimar “street film,” it analyzes how the city film defined modernity. The book outlines the sociological context and the aesthetic features of so-called “

development of auteur cinema, which repeatedly depicts characters moving through the city. Tokyo took up noir to signal modern crime. The volume delineates how filmic genres, such as science fiction, comment on the present by imagining future forms of urban living. After analyzing how cinema captures the relationship between sexual identity and urban anonymity, migration and urban space, and marginalized ethnic and sexual identity in ghetto films, the book emphasizes transpoints to the increasing virtual mediation of cities with new media. Cities and Cinema offers a historical overview of the development of films about cities and a theoretical approach to the intersection of urban studies and film studies. This title is designed as a textbook primarily for second-year undergraduate students in Film/Media studies, Urban studies, as well as Geography and Planning.

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East Asia is a pivotal region in the advancement of media technologies, globalized consumerism and branding economies. City and urban spaces are now attracting cinematic imaginaries and the academic examination of visual images and urban space in East Asian contexts. Highlighting changing conceptions and blurring boundaries of "where city ends and cinema begins," this collection offers an original contribution to film/media and cultural studies, urban studies, and sociology. -K fragmented cities of Asia lies in the manner in which it pins down the relationship between visual images and urban space. The arguments are eloquent and persuasive, with close readings of critical media texts. Many of the dynamic issues tackled in the book are "on the edge" of film and cultural studies in Asia and should attract a wide readership. -Zhou Xuelin, University of Auckland

Architectures, Representations, Dispositif

Cinema at the City's Edge

Religiosity and the Remaking of Urban Space

The Fundamentalist City?

Film Noir and the Spaces of Modernity

From Babylon to Cinecittà

Cinema, Architecture, and Urbanism in a Digital Age

*In her authoritative new book, Maite Conde introduces readers to the crucial early years of Brazilian cinema. Focusing on silent films released during the First Republic (1889-1930), Foundational Films explores how the medium became implicated in a larger project to transform Brazil into a modern nation. Analyzing an array of cinematic forms, from depictions of contemporary life and fan magazines, to experimental avant-garde productions, Conde demonstrates the distinct ways in which Brazil's early film culture helped to project a new image of the country.*

*The Cinematic City offers an innovative and thought-provoking insight into cityscape and screenscape and their inter-connection. Illustrated throughout with movie stills, a diverse selection of films (from 'Blade Runner' to 'L'Ami César'), genres, cities and historical periods are examined by leading names in the field. The key dimensions of film and urban theory are introduced before detailed analysis of the various cinematic forms which relate most significantly to the city. From early cinema and documentary film, to film noir, 'New Wave' and 'postmodern cinema', the contributors provide a wealth of empirical material and illustration whilst drawing on the theoretical insights of contemporary feminism, Benjamin, Baudrillard, Foucault, Lacan, and others. The Cinematic City shows how the city has been undeniably shaped by the cinematic form, and how cinema owes much of its nature to the historical development of urban space. Engaging with current theoretical debates, this is a book that is set to change the way in which we think about both the nature of the city and film. Contributors: Giudiana Brans, Iain Chambers, Marcus Doel, David Clarke, Anthony Easthope, Elisabeth Mahoney, Will Straw, Stephen Ward, John Gold, James Hay, Rob Lapsley, Frank Krutnik*

*Hollywood cinema and Los Angeles cannot be understood apart. Hollywood Cinema and the Real Los Angeles traces the interaction of the real city, its movie business, and filmed image, focusing on the crucial period from the construction of the first studios in the 1910s to the decline of the studio system fifty years later. As Los Angeles gradually became one of the ten largest cities in the world, the film industry made key contributions to its rapid growth and frequent crises in economic, social, political and cultural life. Whether filmmakers engaged with the real city on location or recreated it on a studio set, Los Angeles shaped the films that were made there and circulated influentially worldwide.*

*The book pays particular attention to early cinema, slapstick comedy, movies about the movies and film noir, which are each explored in new ways, with an emphasis on urban and architectural space and its representation, as well as filmmaking style and technique. Including many previously unpublished photographs and new historical evidence, Hollywood Cinema and the Real Los Angeles gives us a never-before-seen view of the City of Angels.*