

## Cinematic Urbanism

The conference "Everyday Life in the Segmented City", held in July 2010, Florence, gathered a multiplicity of approaches and points of view dealing with issues of global urbanization. This title contains a selection of the papers presented at the conference. This edited 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.

Arthur (English and film studies, Montclair State U.) balances close analysis of major and lesser-known films with detailed examinations of their production, distribution and exhibition. He addresses the avant-garde's cultural significance and reexamines accepted critical categories and artistic options. Rather than treating American avant-garde cinema as a distinct genre, one in which the urban apartment figures as a central narrative device. 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.

From Empire to the World

The Routledge Companion to Urban Regeneration

Film Noir and Los Angeles

Movie Towns and Sitcom Suburbs

Urban Documents, Design Practices & Social Criticism through the Lens

Critical Perspectives

The urbanTick Experiment

*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.*

*Craziness and Carnival in Neo-Noir Chinese Cinema offers an in-depth discussion of the "stone phenomenon" in Chinese film production and cinematic discourses triggered by the extraordinary success of the 2006 low-budget film, Crazy Stone. Surveying the nuanced implications of the film noir genre, Harry Kuoshu argues that global neo noir maintains a mediascape of references, borrowings, and re-workings and explores various social and cultural issues that constitute this Chinese episode of neo noir. Combining literary explorations of carnival, postmodernism, and post-socialism, Kuoshu advocates for neo noir as a cultural phenomenon that connects filmmakers, film critics, and film audiences rather than an industrial genre.*

*Drawing on multi-disciplinary 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.*

*The Arab World is perceived to be a region rampant with constructed and ambiguous national identities, overwhelming wealth and poverty, religious diversity, and recently the Arab uprisings, a bottom-up revolution shaking the foundations of pre-established, long-standing hierarchies. It is also a region that has witnessed a remarkable level of transformation and development due to the accelerated pace imposed by post-war reconstruction, environmental degradation, and the competition among cities for*

*world visibility and tourism. Accordingly, the Arab World is a prime territory for questioning urban design, inviting as it does a multiplicity of opportunities for shaping, upgrading, and rebuilding urban form and civic space while subjecting global paradigms to regional and local realities. Providing a critical overview of the state of contemporary urban design in the Arab World, this book conceptualizes the field under four major perspectives: urban design as discourse, as discipline, as research, and as practice. It poses two questions. How can such a diversity of practice be positioned with regard to current international trends in urban design? Also, what constitutes the specificity of the Middle Eastern experience in light of the regional political and cultural settings? This book is about urban designers 'on the margins': how they narrate their cities, how they engage with their discipline, and how they negotiate their distance from, and with respect to global disciplinary trends. As such, the term margins implies three complementary connotations: on the global level, it invites speculation on the way contemporary urban design is being impacted by the new conceptualizations of center-periphery originating from the post-colonial discourse; on the regional level, it is a speculation on the specificity of urban design thinking and practice within a particular geographical and cultural context (here, the Arab World); and finally, on the local level, it is an a*

*Chronocity*

*Cinematic Urbanism*

*Narrating the City*

*Building the Outposts of Empire*

*A Cinematic Geography of Liverpool*

*The Legacy of the New Wave in French Cinema*

*Building Hollywood's Ideal Communities*

While film studies has traditionally treated the presence of the city in film as an urban text operating inside of a cinematic one, this approach has recently evolved into the study of cinema as a technology of place. From this perspective, Documenting Cityscapes explores the way the city has been depicted by nonfiction filmmakers since the late 1970s, paying particular attention to three aesthetic tendencies: documentary landscaping, urban self-portraits, and metafilmic strategies. Through the formal analysis of fifteen works from six different countries, this volume investigates how the rise of subjectivity has helped to develop a kind of gaze that is closer to citizens than to the institutions and corporations responsible for recent major transformations. Documenting Cityscapes therefore reveals the extent to which cinema has become an agent of urban change, in which certain films not only challenge the most controversial policies of late capitalism but also are able to produce spatiality themselves.

Analysing a variety of international films and, ultimately, placing them in dialogue with video art, photographic narratives and emerging digital image-based technologies, the contributions explore the expanding range of 'mediated' narratives of contemporary architecture and urban culture from both a media and a sociological standpoint. Each chapter presents an interesting critical approach to the diversity of topics with clear explanation of the contextual framework and methodology, and a consistent depth of analysis. In the three sections of the book, authors underline the continual role of film and media in creating moving image narratives of the city, identifying how it creates cinematic – and ever more frequently digital – topographies of contemporary urban culture and architecture, re-presenting familiar cities, modes of seeing, cultures and social questions in unfamiliar ways. This filmic emphasis is placed into dialogue with a more diverse range of related visual media, which illustrates the overlaps between them and reveals how moving image technologies create unique visual topographies of contemporary urban culture and architecture. In making this shift from the filmic to the new age of digital image making and alternative modes of image consumption, the book not only reveals new techniques of representation, mediation and the augmentation of sensorial reality for city dwellers; its emphasis on 'narrative' offers insights into critical societal issues. These include cultural identity, diversity, memory and spatial politics, as they are both informed by and represented in various media. The focus for the book is on how films can produce mediation of urban life and culture by connecting the notions of identity, diversity and memory. Both the subject and the approach are gaining in popularity in recent years. This book's main feature is its dual perspective, involving both practical and theoretical stances – and it is this approach that makes it a particularly relevant and original contribution. Primary readership will be academics, scholars, undergraduate and postgraduate students and practitioners interested in architecture and media in general, film, moving images, urban studies in particular. Also of relevance to sociologists and those interested in cultural theory. The inclusion of chapters on urban photography and art installations may also be of interest to students and designers in these areas.

This book is very much about what the name urbanTick literally says, about the ticking of the urban, the urban as we experience it everyday on the bus, in the park or between buildings. It is about the big orchestrated mass migration of commuters, the seasonal blossoms of the trees along the walkway and the frequency of the stamping rubbish-eater-trucks. It is also, not to forget, about climate, infrastructure, opening hours, term times, parking meters, time tables, growing shadows and moon light. But most of all it is about how all this is experienced by citizens on a daily basis and how they navigate within this complex structure of patterns. The content of this book is based on the content of the urbanTick blog between 2008-2010. One year blogging about this topic brought together a large collection of different aspects and thoughts. It is not at all a conclusive view, the opposite might be the case, it is an exploratory work in progress, while trying to capture as many facets of the topic as possible.

Today over half of all American households own a dedicated game console and gaming industry profits trump those of the film industry worldwide. In this book, Soraya Murray moves past the technical discussions of games and offers a fresh and incisive look at their cultural dimensions. She critically explores blockbusters like The Last of Us, Metal Gear Solid, Spec Ops: The Line, Tomb Raider and Assassin's Creed to show how they are deeply entangled with American ideological positions and contemporary political, cultural and economic conflicts. As quintessential forms of visual material in the twenty-first century, mainstream games both mirror and spur larger societal fears, hopes and dreams, and even address complex struggles for recognition. This book examines both their elaborately constructed characters and densely layered worlds, whose social and environmental landscapes reflect ideas about gender, race, globalisation and urban life. In this emerging field of study, Murray provides novel theoretical approaches to discussing games and playable media as culture. Demonstrating that games are at the frontline of power relations, she reimagines how we see them - and more importantly how we understand them.

The SAGE Handbook of Architectural Theory

Chinese Urbanism

Imperial Legacies, Architecture and Modernity

Urban History and the Dark Imaginary

The City and the Moving Image

Documenting Cityscapes

New Approaches to Film and Place

Leading scholars in the interdisciplinary field of geo-spatial visual studies examine the social experience of cinema and the different ways in which film production developed as a commercial enterprise, as a leisure activity, and as modes of expression and communication. Their research charts new pathways in mapping the relationship between film production and local film practices, theatrical exhibition circuits and cinema going, creating new forms of spatial anthropology. Topics include cinematic practices in rural and urban communities, development of cinema by amateur filmmakers, and use of GIS in mapping the spatial development of film production and cinema going as social practices.

A common thread throughout the essays in this volume is a focus on new loci of power that emerge either in collision with colonial power structures, or in collaboration with or those that emerge in the wake of decolonization. While the authors recognize the presence of a larger structure of colonial hegemony, they also investigate those centers of power that emerge in the interstices of crevices of colonial power. Interdisciplinary and theoretically innovative, this book offers a global perspective on colonial and national landscapes, rewrites the master creator narrative, examines national landscapes as sites of contestation and views the globalization of processes such as archaeology beyond the boundaries of the national.

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.

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* covers the different facets of the cinematic depiction of cities. It rehearses distinct methodologies and 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 film noir, made in 1940s Hollywood and depicting Los Angeles. Paris became the site for the 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 transnational dynamics and global cities in the twenty-first century. Its conclusion points 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.

Historical Dictionary of Chinese Cinema

World Cinema and the Planet of Slums

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

Locating the Moving Image

The Routledge Companion to Media and the City

Everyday Life in the Segmented City

**The application of Geographic Information Systems (GIS) to issues in history is among the most exciting developments in both digital and spatial humanities. Describing a wide variety of applications, the essays in this volume highlight the methodological and substantive implications of a spatial approach to history. They illustrate how the use of GIS is changing our understanding of the geographies of the past and has become the basis for new ways to study history. Contributors focus on current developments in the use of historical sources and explore the insights gained by applying GIS to develop historiography. *Toward Spatial Humanities* is a compelling demonstration of how GIS can contribute to our historical understanding.**

**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 Koeck 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 cities **Cine-scapes** ignites new ways of seeing, thinking and debating the nature of architecture and urban spaces.

**Metro Movies: Cinematic Urbanism in Post-Mao China** takes readers on a comprehensive tour of the urbanization of Chinese cinema. Focusing primarily on movies from the end of the twentieth century, it is the first single-authored work to explore the relationship between the changes in Chinese society—caused in part by the advent of postsocialism, the growth of cities, and globalization—and the transformation of Chinese cinema. Author Harry H. Kuoshu examines such themes as displacement, cinematic representation, youth subculture, the private emotional lives of emerging urbanites, raw urban realism, and the allegorical contrast of the city and the countryside to illustrate the artistic richness and cultural diversity of this cinematic genre. Kuoshu discusses the work of director Huang Jianxin, whose films follow and critique China's changing urban political culture. He dedicates a chapter to filmmakers who followed Huang and attempted to redefine the concept of art films to regain the local audience. These directors address Chinese moviegoers' disappointment with the international adoption of Chinese art films, their lack of interest in conventional Chinese films, and their fascination with emerging audio-video media. A considerable amount of attention is given to films of the 1990s, which focus on the social changes surfacing in China, from the trend of hooliganism and the Beijing rock scene to the arrival of an urban pop culture lifestyle driven by expansionist commerce and materialism. Kuoshu also explores recent films that confront the seedier aspects of city life, as well as films that demonstrate how urbanization has touched every fiber of Chinese living. **Metro Movies** illustrates how cinematic urbanism is no longer a genre indicator but is instead an era indicator, revealing the dominance of metropolitan living on modern Chinese culture. It gives new insight into contemporary Chinese politics and culture and provides readers with a better understanding of China's urban cinema. This book will be an excellent addition to college film courses and will fascinate any reader with an interest in film studies or Chinese culture.

Media depictions of community are enormously influential on wider popular opinion about how people would like to live. In this study, Rowley examines depictions of ideal communities in Hollywood films and television and explores the implications of attempts to build real-world counterparts to such imagined places.

**Mediated Representations of Architecture, Urban Forms and Social Life**  
Companion to Urban Design

Film and Urban Space

Connected Cultures of the Network Society

Historical GIS and Spatial History

Cities and Cinema

Urban Design in the Arab World

Dynamically written and richly illustrated, the **Routledge International Handbook of Visual Criminology** offers the first foundational primer on visual criminology. Spanning a variety of media and visual modes, this volume assembles established researchers whose work is essential to understanding the role of the visual in criminology and emergent thinkers whose work is taking visual criminology in new directions. This book is divided into five parts that each highlight a key aspect of visual criminology, exploring the diversity of methods, techniques and theoretical approaches currently shaping the field: • Part I introduces formative positions in the developments of visual criminology and explores the different disciplines that have contributed to analysing images. • Part II explores visual representations of crime across film, graphic art, documentary, police photography, press coverage and graffiti and urban aesthetics. • Part III discusses the relationship of visual criminology to criminal justice institutions like policing, punishment and law. • Part IV focuses on the distinctive ethical problems posed by the image, reflecting on the historical development, theoretical disputes and methodological issues involved. • Part V identifies new frameworks and emergent perspectives and reflects upon the distinctive challenges and limits that can be seen in this emerging field. This book includes a vibrant colour plate section and over a hundred black and white images, breaking down the barriers between original photography and artwork, historic paintings and illustrations and modern comics and films. This interdisciplinary book will be of interest to criminologists, sociologists, visual ethnographers, art historians and those engaged with media studies.

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 liveability, and the like. The field now comprises a core body of knowledge that enfolds a rich history of ideas, paradigms, principles, tools, research and applications, enriched by electric influences from the humanities, and social and natural sciences. **Companion to Urban Design** includes more than fifty original contributions from internationally recognized authorities in the field. These contributions address 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.

Social media is restructuring urban practices—through ad-hoc experimentation, commercial software development, and communities of participation. This book is the first to consider how practices contained within social media are situated within a larger genealogy of public space, including theories of communal identity, civitas and democracy, the fete, and self-expression. Through empirical research, the actual social practices of participants of networked publics are described and analyzed. Documenting how online counterpublics use the Internet to transmit classified photos, mobilize activists, and challenge the status quo, Tierney argues that online activities do not stop in online conversations; they are physically grounded through mobile GPS coordinates which are then transformed into activities in physical space—the street, the plaza, the places where people have traditionally gathered to demonstrate and express their opinions publicly.

Filming the City brings together the work of filmmakers, architects, designers, video artists, and media specialists to provide three distinct prisms through which to examine the medium of film in the context of the city. The book presents commentaries on particular films and their social and urban relevance, offering contemporary criticisms of both film and urbanism from conflicting perspectives, and documenting examples of how to actively use the medium of film in the design of our cities, spaces and buildings. Bringing a diverse set of contributors to the collection, editors Edward M. Clift, Mirko Guaralda, and Ari Mattes offer readers a new approach to understanding the complex, multi-layered interaction of urban design and film.

**Studies in Temporal Urbanism**

**The Assessment of Built Heritage for Developable and Creative Change**

**American Avant-garde Film Since 1965**

**Reconceptualizing Boundaries**

**Cine-scapes**

**On Video Games**

**Toward Spatial Humanities**

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.

A history of urban modernity in Cairo through cinema which "makes us see makes us see the movies in a whole new way" (Chris Berry, King's College London) 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 "reel" 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 Mirette Aziz, Misr International University, Egypt Muhammad Emad Feteha, The American University in Cairo, 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 Mariam Marei, The American University in Cairo, Cairo, Egypt Ameer Saad, Architect, Dar Al-Handasa, Cairo, Egypt Heba Safey Eldeen, Misr International University, Cairo,

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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 document or fictionalise the favelas, shantytowns, barrios populares or chawls of 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 of the equator, have repeatedly grappled with, rejected or continuously modified documentary and realist modes to convey life in our 'planet of slums'.

The study of globalization in cinema assumes many guises, from the exploration of global cinematic cities to the burgeoning 'world cinema turn' within film studies, which addresses the global nature of film production, exhibition and distribution. In this ambitious new study, Malini Guha draws together these two distinctly different ways of thinking about the cinema, interrogating representations of global London and Paris as migrant cinematic cities, featuring the arrival, settlement and departure of migrant figures from the decline of imperial rule to the global present. Drawing on a range of case studies from contemporary cinema, including the films of Michael Haneke, Claire Denis, Horace OvcY nd Stephen Frears, Guha also considers their world cinema status in light of their reconfiguration of established forms of filmmaking, from modernism to social realism. An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities, *From Empire to the World* explores the ramifications of this historical shift towards the global, one that pertains in equal measure to cityscapes, their representation as world cinema texts, and to the rise of world cinema discourse within film studies itself.

Filming the City

New York in Cinematic Imagination

Metro Movies

Urban Projections

Film, Mobility and Urban Space

A History of the Modern from Reel to Real

Encyclopedia of Urban Studies

*In the past decade, urban regeneration policy makers and practitioners have faced a number of difficult challenges, such as sustainability, budgetary constraints, demands for community involvement and rapid urbanization in the Global South. Urban regeneration remains a high profile and important field of government-led intervention, and policy and practice continue to adapt to the fresh challenges and opportunities of the 21st century, as well as confronting long standing intractable urban problems and dilemmas. This Companion provides cutting edge critical review and synthesis of recent conceptual, policy and practical developments within the field. With contributions from 70 international experts within the field, it explores the meaning of 'urban regeneration' in differing national contexts, asking questions and providing informed discussion and analyses to illuminate how an apparently disparate field of research, policy and practice can be rendered coherent, drawing out common themes and significant differences. The Companion is divided into six sections, exploring: globalization and neo-liberal perspectives on urban regeneration; emerging reconceptualizations of regeneration; public infrastructure and public space; housing and cosmopolitan communities; community centred regeneration; and culture-led regeneration. The concluding chapter considers the future of urban regeneration and proposes a nine-point research agenda. This Companion assembles a diversity of approaches and insights in one comprehensive volume to provide a state of the art review of the field. It is a valuable resource for both advanced undergraduate and postgraduate students in Urban Planning, Built Environment, Urban Studies and Urban Regeneration, as well as academics, practitioners and politicians.*

*Bringing together leading scholars from around the world and across scholarly disciplines, this collection of 32 original chapters provides a comprehensive exploration of the relationships between cities and media. The volume showcases diverse methods for studying media and the city and posits "media urbanism" as an approach to the co-construction and interactions among media texts and technologies, media users, media industries, media histories, and urban space. Chapters serve as a guide to humanities-based ways of studying urban imaginaries, infrastructures and architectures, development and redevelopment, and strategies and tactics as well as a provocation toward new lines of inquiry that further explore the dense interconnectedness of media and cities. Structured thematically, the chapters are organized into four distinct sections, introduced with editorial commentary that places the chapters into conversation with each other and frames them in relation to an overarching question, problem, or*



*method. Part I: Imaginaries and cityscapes focuses on screen representations and mediated experiences of urban space produced and consumed by various actors; Part II: Architectures and infrastructures highlights the different ways in which built environments and socio-technical substrates that sustain differential mobilities, urban rhythms, and systems of circulation and exchange are intertwined with various forms of media and mediation; Part III: Development and redevelopment examines efforts by urban planners and designers, municipal governments, and community organizers to utilize media forms to imagine and shape the construction of the space and meaning of the city; finally, Part IV: Strategies and tactics uses categories for practices of control and resistance to investigate media and struggles for power within urban environments from surveillance and place-branding to activist media and the right to the city. The Routledge Companion to Media and the City provides a definitive reference for both scholars and students of urban cultures and media within the humanities.*

*Covers the land development and architectural policies and practices that the US military follows worldwide in planning, building, and expanding installations of untold extent in 140 countries.*

*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. .*

*Cinematic Spaces in Architecture and Cities*

*The Visual Politics of Race, Gender and Space*

*Egyptian Urban Modernity from Reel to Real*

*The Public Space of Social Media*

*Routledge International Handbook of Visual Criminology*

*A Line of Sight*

*Cinematic Urbanism in Post-Mao China*

**Identifies and analyses the major debates about the crucial historical relationship between film and the city to consider existing and future possibilities.**

**Motion pictures were first introduced to China in 1896 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, appendixes, 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."**

**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 book provides a definitive overview of contemporary developments in our understanding of urban life in China. Multidisciplinary perspectives outline the most significant critical, theoretical, methodological and empirical developments in our appreciation of Chinese cities in the context of an increasingly globalized world. Each chapter includes reviews and appraisals of past and current theoretical development and embarks on innovative theoretical directions relating to Marxist, feminist, post-structural, post-colonial and ' more-than-representational ' thinking. The book provides an in-depth insight into urban change and considers in what ways theoretical engagement with Chinese cities contributes to our understanding of ' global urbanism ' . Chapters explore how new critical perspectives on economic, political, social, spatial, emotional, embodied and affective practices add value to our understanding of urban life in, and beyond, China. Chinese Urbanism offers valuable insights which will be of interest to students and scholars**

alike working in geography, urban studies, Asian studies, economics, political studies and beyond.

Migrant London and Paris in the Cinema

Global Cinematic Cities

Craziness and Carnival in Neo-Noir Chinese Cinema

America Town

The Apartment Plot

Urban Change in Contemporary Non-Fiction Film

Cinematic Cairo

**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.**

**"Offers an intense scholarly experience in its comprehensiveness, its variety of voices and its formal organization... the editors took a risk, experimented and have delivered a much-needed resource that upends the status-quo." - Architectural Histories, journal of the European Architectural History Network "Architectural theory interweaves interdisciplinary understandings with different practices, intentions and ways of knowing. This handbook provides a lucid and comprehensive introduction to this challenging and shifting terrain, and will be of great interest to students, academics and practitioners alike." - Professor Iain Borden, UCL Bartlett School of Architecture "In this collection, architectural theory expands outward to interact with adjacent discourses such as sustainability, conservation, spatial practices, virtual technologies, and more. We have in The Handbook of Architectural Theory an example of the extreme generosity of architectural theory. It is a volume that designers and scholars of many stripes will welcome." - K. Michael Hays, Eliot Noyes Professor of Architectural Theory, Harvard University The SAGE Handbook of Architectural Theory documents and builds upon the most innovative developments in architectural theory over the last two decades. Bringing into dialogue a range of geographically, institutionally and historically competing positions, it examines and explores parallel debates in related fields. The book is divided into eight sections: Power/Difference/Embodiment Aesthetics/Pleasure/Excess Nation/World/Spectacle History/Memory/Tradition Design/Production/Practice Science/Technology/Virtuality Nature/Ecology/Sustainability City/Metropolis/Territory. Creating openings for future lines of inquiry and establishing the basis for new directions for education, research and practice, the book is organized around specific case studies to provide a critical, interpretive and speculative enquiry into the relevant debates in architectural theory.**

**Cinematic Urbanism A History of the Modern from Reel to Real**

**Colonial Frames, Nationalist Histories**

**The Agitated City**

**New Landscapes of Film and Media**

**Slums on Screen**