

Cinematic Urbanism A History Of The Modern From Reel To Real

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Cinematic Urbanism: A History of the Modern from Reel to Real by Alsayyad, Nezar at AbeBooks.co.uk - ISBN 10: 0415700493 - ISBN 13: 9780415700498 - Routledge - 2006 - Softcover

9780415700498: Cinematic Urbanism: A History of the Modern ...

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

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Cinematic Urbanism: A History of the Modern from Reel to Real by Nezar Alsayyad. Routledge, 2006. Trade paperback. Shelfwear, edgewear. Text and images fine. 256 pages... 1st Edition.. Softcover. Good. 8vo - 7¾" - 9¾" Tall. ...

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Cinematic Urbanism: The Middle East. Nezar AlSayyad College of Environmental Design, University of California, Berkeley . No medium has ever captured the city and the experience of urban modernity better than film. The relationship between the city and cinema is very strong as movies influence the way we construct images of the world and the ways we operate within it.

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INTRODUCTION : #1 Cinematic Urbanism A History Of Publish By Astrid Lindgren, Cinematic Urbanism A History Of The Modern From Reel To 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

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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. .

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.

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.

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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.

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.

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

How has American cinema engaged with the rapid transformation of cities and urban culture since the 1960s? And what role have films and film industries played in shaping and mediating the "postindustrial" city? This collection argues that cinema and cities have become increasingly intertwined in the era of neoliberalism, urban branding, and accelerated gentrification. Examining a wide range of films from Hollywood blockbusters to indie cinema, it considers the complex, evolving relationship between moving image cultures and the spaces, policies, and politics of US cities from New York, Los Angeles, and Boston to Detroit, Oakland, and Baltimore. The contributors address questions of narrative, genre, and style alongside the urban contexts of production, exhibition, and reception, discussing films including *The Friends of Eddie Coyle* (1973), *Cruising* (1980), *Desperately Seeking Susan* (1985), *King of New York* (1990), *Inception* (2010), *Frances Ha* (2012), *Fruitvale Station* (2013), *Only Lovers Left Alive* (2013), and *Doctor Strange* (2016).

Film noir remains one of the most enduring legacies of 1940s and '50s Hollywood. Populated by double-crossing, unsavory characters, this pioneering film style explored a shadow side of American life during a period of tremendous prosperity and optimism. Edward Dimendberg compellingly demonstrates how film noir is preoccupied with modernity--particularly the urban landscape. The originality of Dimendberg's approach lies in his examining these films in tandem with historical developments in architecture, city planning, and modern communications systems. He confirms that noir is not simply a reflection of modernity but a virtual continuation of the spaces of the metropolis. He convincingly shows that Hollywood's dark thrillers of the postwar decades were determined by the same forces that shaped the city itself. Exploring classic examples of film noir such as *The Asphalt Jungle*, *Double Indemnity*, *Kiss Me Deadly*, and *The Naked City* alongside many lesser-known works, Dimendberg masterfully interweaves film history and urban history while perceptively analyzing works by Raymond Chandler, Edward Hopper, Siegfried Kracauer, and Henri Lefebvre. A bold intervention in cultural studies and a major contribution to film history, *Film Noir and the Spaces of Modernity* will provoke debate by cinema scholars, urban historians, and students of modern culture--and will captivate admirers of a vital period in American cinema.

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

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