

The Architecture of Seven Ecologies: Engaged Urban Theory and Praxis in Los Angeles

AUD 289-2, Fall 2019

Profs Gustavo Leclerc, Dana Cuff

TAs: Gus Wendel, Kenny Wong

Film Workshop Instructor: Jesse Lerner

Thursdays 3:30-6:30pm Perloff 1209B

Course Themes

Borders and Commons, Urban Ecologies, Public Art and Narrative, Spatial Justice and Engaged Scholarship

Course Description

The Fall course is one of the three required core seminars for graduate students in the year-long Urban Humanities program focused on megacities of the Pacific Rim. This year the Urban Humanities program will turn to Mexico City and Los Angeles, with the intention of developing closer ties between the two cities that are attuned to exigent urban, social, economic, and cultural issues. Building off the Summer Institute's methods course on thick mapping, the first quarter of our seminar (Fall 19) will open our field of scholarly inquiry to explore broad topics of urban theory and praxis in the context of Los Angeles, a city that is paradigmatic as a site of social upheaval, political resistance and progressivism, and cultural experimentation and expression. In dialogue with the city's storied past is its ever-changing present, it is in our moment of political crisis when we must turn to the challenges Los Angeles faces and propose new possibilities for our collective future.

Such a task calls for an urban humanist approach, one that brings multiple perspectives, disciplines, and positions together through a collaborative, scholarly project. An urban humanist approach also explicitly invokes praxis, that is, the deployment of theory through action that is intended to make the world a better place in some small way. When we talk about urban praxis, its meaning is broad enough to encompass architecture and planning but also arts interventions, exhibitions, journalism, poetry, and activism. Praxis emphasizes that urban humanists are university scholars who engage their real world agency.

To frame our analysis in Los Angeles, we will employ the theoretical lens of '***borders and commons***' within seven 'ecologies' of the city. Public discourse about border walls and about sanctuary cities points to the deep interrelationship between borders and commons. A threshold, for example, can be a barrier, a point of welcome, or both. Beyond the threshold is a shared space where many potentials exist simultaneously including sanctuary, friction, violence, community, and anonymity. Like borders, the commons can be interpreted in multiple ways; our interest lies in the dynamic construction of space. To situate the commons is a humanist practice that builds a public, identifies a public sphere, creates collectivity, or sets the terms of shared space. Borders and sanctuaries are fundamentally cultural constructs, by which inside and out, safe and perilous, ours and not-yours, welcome and hostile are defined not only by policy and behavior, but by physical means. We must always ask: ***How is this commons experienced and interpreted? For whom is this a sanctuary and who is at risk? Who controls this space?***

Course Organization and Projects

We will begin the seminar (weeks 1-3) by reading key theoretical and scholarly approaches to understanding various notions of borders and commons. Then, as praxis-oriented scholars, we will locate and interrogate the borders and commons across the city. As the city is vast, we will shape our approach to Los Angeles through '***seven ecologies***' playing off the notion of the 'four ecologies' described by British architectural historian Reyner Banham in his book *Los Angeles: The Architecture of Four Ecologies, 1971*.

Since Banham's ecologies, Los Angeles has been theorized as a type of decentered urbanism, a fragmented metropolis, or networked city, while these macro-theories have greatly contributed to a better

understanding of Los Angeles urbanism, they have overlooked the particular dynamics of space/place production in a particular neighborhood or area of the city. Part of the argument here is that such urban dynamics occur at different scales and intensities depending on the particular geographic area (ecology) and have different effects in people's lives. For instance, socio-spatial dynamics of borders and commons are different in wealthy neighborhoods (The Hills and The Beaches), than in the FlatLands (San Fernando Valley and South LA). this spatial complexity requires a more nuanced kaleidoscopic theoretical approach. In this course we will expand and "thicken" Banham's ecologies, and for our purposes we will define the notion of ecology to encompass three juxtaposed conditions: the physical and environmental; social and cultural; and the representational and imaginary. These seven ecologies, together can be understood as a speculative and dynamic spatial constellation for theorizing the rapidly changing urban conditions of contemporary Los Angeles. The seven ecologies are:

- I. The Beaches
- II. The Hills
- III. The FlatLands
- IV. Downtowns
- V. The Republics of East LA
- VI. The LA River
- VII. The Macro-Frontier

The task is to not only update Banham's original four ecologies to respond to today's cultural, social, and spatial complexities, but also problematize the traditional notion of 'ecology' through the lens of borders and commons. Each of the subsequent weeks (4-10) will be devoted to investigating one of each of the seven ecologies. Each week will comprise a short lecture, readings, seminar reports, discussion, and either a film screening, guest presentation, or time to work on team projects. Students will complete two primary assignments over the course of the Fall quarter: a short film that ***finds a commons and a border(s)*** within your assigned ecology and speculates about its possible evolution; a written report that critically reflects upon and augments the making and content of your film.

Course Objectives

1. Introduce students to engaged urban theory and spatial justice in the context of Los Angeles, through the theoretical lens of borders and commons
2. Introduce students to the transformative potential and politics of public art as employed by different communities in Los Angeles
3. Expand students' methodological toolkit to include film as a method of spatial inquiry and critique of socially constructed borders and commons
4. Maintain and refine space for ongoing discussion on engaged scholarship
5. Build upon methods and concepts learned in Summer Institute, as well as set the intellectual foundation for later, comparative investigations in Tijuana and Mexico City

Seminar Logistics

All students are expected to attend all scheduled seminar times and complete all readings. Seminar meetings will be structured with the following components: a thirty minute overview of the ecology and associated topics by the instructors, group discussion about the readings, a seminar report and discussion led by a student team, and concluding with either a film screening, guest presentation, or time to work on team projects.

Since you will complete the 4-unit seminar and the 2-unit film methods workshop concurrently, the assignments for both courses will interrelate. For the seminar you will complete a final film project and written report. For the workshop you will complete two film assignments and a reflection. All the workshop components help build your final film and report for the seminar.

Assignments and Grading for 4-Unit Fall Seminar (AUD 289-2)

In interdisciplinary groups of 3-4, you will research, develop, shoot, edit, and present a film of approximately 3-5 minutes in length. Your same teams will author ~3,000 word report related to your filmic investigation into your assigned ecology.

- 15% - Participation, including reading preparation for discussion
- 20% - Seminar Report ([rubric](#))
- 5% - Proposal for Final Film project ([guidelines](#))
- 30% - Final Film project (3-5 min length) ([final film brief](#))
- 30% - Report ~3,000 word, ([report brief](#))

Assignments and Grading for 2-Unit Fall Methods Workshop (AUD 289-10)

Please see the separate brief for Fall Methods Workshop [here](#).

Field Notes

In addition to contributing to class discussions and group work, students can engage in the UHI [Field Notes](#), which will be considered as part of the evaluation for participation. The collaborative, online notes are a way to share stories, reflections, links, and information among fellow students in a casual, open forum.

Seminar Reports

Right away, by the end of week 1, you will be part of an interdisciplinary team of 3-4 persons, and your team will submit a list of three choices for your ecology on the class google document set up for this purpose. For each of the 7 ecologies, teams will create a 30-minute presentation (10 minutes of presentation, 20 minutes of discussion leadership) that builds upon the assigned readings and materials. It should elaborate upon the ecology and associated topics, consider the ethical questions that arise within the ecology for urban humanists, as well as locate the 'borders and commons' within the ecology.

The seminar report will have a social-spatial frame that operates as a focal point, locating the ecology in a specific setting, situation, example, etc. It must have a point of view or an argument that is developed through the seminar presentation. A part of the seminar report will be to build a glossary of key terms (4-6) related to your ecology. Many of these will originate from your assigned readings, and teams may bring in other materials from further research. Remember that the way we are thinking through borders and commons is through the lenses of the social and cultural, representational and imaginary, environmental and physical. To find focus for your presentation, consider sites of resistance, sites of protest and contestation, or sites of cultural and/or social transgression. We expect that the focus of your seminar report will be tied to the eventual focus of your film.

Fall Course Schedule

Week 1—September 26. Introduction to Engaged Urban Theory, Borders & Commons, and the “Seven Ecologies of LA”

Introduction: Dana Cuff & Gustavo Leclerc; Long Term Assignment- Watch and study Reyner Banham's *Reyner Banham Loves Los Angeles (1972)*

Schedule for Day 1:

- 3:30-4:30 – *Debrief thick mapping and the summer institute*
- 4:30-5:00 – *Introduce the theme for the Fall Seminar and walk through the syllabus and project briefs*

- 5:00-6:30—Introduce film-as-method/tool for investigating and thinking about cities; introduce the first film assignment—facilitated by **Jesse Lerner**

Film References

- Reyner Banham's, [Reyner Banham Loves Los Angeles](#) (1972)

Week 2—October 3. Theories of the Commons - DC

Lecture and Discussion: Commons and the Public Sphere; public space; definitions of public and community; historical perspectives on public sphere

Required Readings on Theories of the Commons

- Harney, Stefano and F. Moten. [The Undercommons: Fugitive Planning and Black Study](#). Wivenhoe/New York: Minor Compositions, 2013. (Open Access). Ch 0: The Wild Beyond (by Jack Halberstam), pp 5-12; Ch 1: Politics Surrounded, pp 17-20
- Kruse, Kevin M. "What does a traffic jam in Atlanta have to do with segregation? Quite a lot." [New York Times, 1619 Project](#), Aug 14, 2019. (3 pp)
- Harvey, David. "[The Creation of the Urban Commons](#)." In *Rebel Cities: From the Right to the City to the Urban Revolution*. London and New York: Verso, 2012. 67-88
- Mouffe, Chantal. "[Artistic Activism and Agonistic Spaces](#)." *Art + Research*, v 1, n 2, Summer 2007. (5 pp)

Additional Readings

- Arendt, Hannah. "[The Public Realm: The Common](#)." In *The Human Condition*, Chicago: University of Chicago Press, 1958. 50-58.
- Fraser, Nancy. "[Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy](#)," in *Social Text*, No. 25/26 (1990), pp. 56-80
- Meskimmon, Marsha. 2013. "[The Precarious Ecologies of Cosmopolitanism](#)." *Open Arts Journal*, 1 (1), pp.15-25.

Art References

- Ai Weiwei's @ Large: Ai Weiwei on Alcatraz - A site specific multimedia installation (2015) <https://www.for-site.org/project/ai-weiwei-alcatraz/>

Film References

- Ai Weiwei's *Human Flow* (2017)

FIRST WEEKEND WORKSHOP - OCT 5TH

Introduction to the basics of ethnographic documentary filmmaking with Jesse Lerner

Week 3—October 10. Theories of the Border(s) - GL

Lecture and Discussion: Locating different theories of the border; bordering; relationship between Commons and Borders

INTRODUCE FINAL FILM PROJECT BRIEF

Required Readings on Theories of the Border

- Anzaldúa, Gloria. "[The Homeland. Aztlan / El Otro Mexico.](#)" In *Borderlands / La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books, 1987. 1-13.
- Nail, Thomas. "[Chapter 14 Moving Borders.](#)" In Anthony Cooper and Søren Tinning, *Debating and Defining Borders: Philosophical and Theoretical Perspectives*. New York: Routledge, 2019. 195-205.
- Leclerc, Gustavo. "[Tiempo de Híbridos: Migration, Hybridity, and Cosmopolitics at the U.S.-Mexico Border.](#)" In *The US-Mexico Border: Place, Imagination, and Possibility*. 2017. 48-54.

Additional Readings

- Cruz, Teddy. "[Borderwalls as Public Space?](#)" In Rael, Ron. *Borderwall as Architecture: A Manifesto for the US-Mexico Boundary*. Berkeley: University of California Press, 2017. Viii-xiv.
- Fox, Claire F. "[Chapter 2. Establishing Shots of the Border: The Fence and the River.](#)" In *The Fence and the River: Culture and Politics at the U.S. - Mexico Border*. Minneapolis: University of Minnesota Press, 1999. 41-68.

Art References

- Marcos Ramirez ERRE (Delimitations) - <http://marcosramirezerre.com/delimitations/>
- Ana Teresa Fernandez (Erasing the Border/Borrando la Barda) - <https://anateresafernandez.com/borrando-la-barda-tijuana-mexico/>

Film References

- Orson Welles' *Touch of Evil* (1958) - we will screen *Touch of Evil* after class (6:30 pm). You are not required to stay to watch the film, but we'd like to encourage you to watch it as it is considered one of the most significant fictional "border films" of the twentieth century, and is an Orson Welles film!

Week 4—October 17. Ecologies I & II: The Beaches & The Hills - DC & GL

Lecture and Discussion: *The Beaches and the Hills*

Required Readings on Ecology I: The Beaches

- Banham, Reyner. "[Chapter 2. Ecology I: Surfurbia.](#)" In *Los Angeles: The Architecture of Four Ecologies*. Berkeley: University of California Press, 2009. 19-37.
- Davis, Mike. "Chapter 3. [The Case for Letting Malibu Burn.](#)" In *Ecology of Fear: Los Angeles and the Imagination of Disaster*. New York: Metropolitan Books, 1998. "12 pp."
- LeMenager, Stephanie. "[The Los Angeles Urban Rangers. Trailblazing the Commons.](#)" In Adamson, Joni and K.N. Ruffin (eds) *American Studies, Ecocriticism, and Citizenship*. New York: Routledge, 2013. Pp 220-235.

Additional Readings

- Morton, Patricia. "[A Tale of Two Venices.](#)" In *A Confederacy of Heretics: The Architecture Gallery, Venice 1979*. Los Angeles: Southern California Institute of Architecture, 2013.
- Devienne, Elsa. "[The Right to the Beach? Urban Renewal, Public Space Policing and the Definition of a Beach Public in Postwar Los Angeles, 1940s-1960s.](#)" *Revue Française d'Etudes Américaines* 2016, 3, n 148. Pp 31-51.
- Clare, Nancie. "How the World's First Movie Stars Made Sure Beverly Hills Didn't Become Part of L.A.: The Birth of Beverly Hills was also the Birth of Celebrity Politics." *Los Angeles Magazine* February 20, 2018). <https://www.lamag.com/mag-features/birth-of-beverly-hills/>

Art References

- Emily Winters' mural in Venice Beach *Endangered Species* (1990) -
- Raymond Pettibon's *Surf Paintings* series (1985-2013) -

Film References

- Dogtown and Z-Boys (2001) - (<https://www.rogerebert.com/reviews/dogtown-and-z-boys-2002>)

Required Readings on Ecology II: The Hills

- Banham, Reyner. "Chapter 5. Ecology II: The Foothills." In *Los Angeles: The Architecture of Four Ecologies*. Berkeley: University of California Press, 2009. 77-91.
- Yoder, Jon. "Vision and Crime: The Cineramic Architecture of John Lautner." In *Archi.Pop: Mediating Architecture in Popular Culture*, ed. D. Medina Lasansky. New York: Bloomsbury Academic Press, 2014.

Art References

- David Hockney's (1980) - [Mulholland Drive: The Road to the Studio](#)

Film References

- David Lynch's *Mulholland Drive* (2001) - <https://www.rogerebert.com/rogers-journal/lost-on-mulholland-drive>
- Miguel Arleta's *Star Maps* (1997) - <https://www.rogerebert.com/reviews/star-maps-1997>

Week 5—October 24. Ecology III: The FlatLands - GL

Lecture and Discussion: The Politics of Space in the Generic City
South of the 10: South Central; Compton, Watts; Crenshaw District; Inglewood; Carson; El Segundo
North of the 101: San Fernando Valley

PROPOSAL (& PRESENTATION) DUE FOR FILM PROJECT

Required Readings on The FlatLands

- [Reyner Banham's Ecology III: The Plains of Id](#)
- Davis, Mike. "Chapter Three: Homegrown Revolution and Chapter Five: The Hammer and the Rock." In *City of Quartz: Excavating the Future of Los Angeles*. New York: Verso (1990). 152-218; 267-322.
- Barraclough, Laura. "Chapter Six. Urban Restructuring and the Consolidation of Rural Whiteness." In *Making the San Fernando Valley: Rural Landscapes, Urban Development, and White Privilege*. (2011).
- Sides, Josh. "Straight into Compton: American Dreams, Urban Nightmares, and the Metamorphosis of a Black Suburb." In *American Quarterly* Vol. 56, No. 3, Los Angeles and the Future of Urban Cultures (Sep., 2004). 583-605.

Film References

- Charles Burnett's *Killer of Sheep* (1997) - <https://www.nytimes.com/2007/03/30/movies/30kill.html>
- John Singleton's *LA Burning: The Riots 25 Years Later* (2017)
- David LaChapelle's *Rize* (2005) - [https://en.wikipedia.org/wiki/Rize_\(film\)](https://en.wikipedia.org/wiki/Rize_(film)) -

Art References

- Mark Bradford, *Rebuild South Central* (2015) -
- Noni Olabisi, *To Protect and to Serve Mural in South Central LA* (1992) -

Additional Readings

- Barraclough, Laura. "Chapter Seven. Beliefs about Landscape, Anxieties about Change." In *Making the San Fernando Valley: Rural Landscapes, Urban Development, and White Privilege*. (2011).

- Pulido, Laura, Laura Barraclough, Wendy Cheng. "[Chapter 6: The San Fernando Valley and North Los Angeles County.](#)" In *A People's Guide to Los Angeles*. Berkeley: University of California Press (2012). 219-250.
- Candida-Smith, Richard. "[Learning from the Watts Towers: Assemblage and Community-Based Art in California.](#)" In *The Modern Moves West: California Artists and the Democratic Culture in the Twentieth Century*. Philadelphia: University of Pennsylvania Press (2009).
- Hogen-Esch, Tom. (2001). "[Urban Secession and the Politics of Growth: The Case of Los Angeles.](#)" *Urban Affairs Review*, 36(6), 783–809.

Film References

- Stephen Milburn's *South Central* (1992); John Singleton's *Boyz n the Hood* (1991) - <https://www.latimes.com/archives/la-xpm-1992-10-16-ca-26-story.html>

Art References

- Simon Rodia's *Watts Towers* (1921-1954) -
- Ed Ruscha's *Some Los Angeles Apartments* (1965), in [Virginia Heckert. *Ed Ruscha and Some Los Angeles Apartments*. \(Los Angeles: J Paul Getty Museum, 2013\).](#)

Week 6—October 31. Ecology IV: Downtowns - GW, KW & Film Workshop with Jesse Lerner

Discussion: Ecology IV: Downtowns

Themes on Downtowns: Bunker Hill, Broadway Blvd., Little Tokyo, Skid Row, Fashion and Toy District, Chinatown, Dodger Stadium, Chavez Ravine, Angels' Flight, Grand Central Market, Artist District, Olvera Street, Cultural District (MoCA, The Broad, Disney Concert Hall, the Dorothy Chandler Pavilion, Red Cat).

Required Readings on Downtowns

- Anthony Vidler's Introduction "[Los Angeles: City of the Immediate Future](#)," in Banham's *Los Angeles: The Architecture of Four Ecologies*
- Reyner Banham's "[Chapter 10: A Note on Downtown...](#)" in *Los Angeles: The Architecture of Four Ecologies*.
- Mike Davis's "[Chapter Four: Fortress L.A.](#)" in *City of Quartz: Excavating the Future of Los Angeles*. New York: Verso (1990). 152-218; 221-263.
- William Estrada's "[Chapter Four: Homelands Remembered](#)," and "[Chapter Five: Revolution and Public Space](#)," in *The Los Angeles Plaza: Sacred and Contested Space*. Austin, TX: University of Texas Press (2008). 109-132; 133-167.

Additional Readings

- Fredric Jameson's "[Postmodernism or, The Cultural Logic of Late Capitalism](#)," *New Left Review* 146 (July-August, 1984): 52-92.

Film References

- *Blade Runner* by Ridley Scott (1982) -
- *The Exiles* by Kent Mackenzie (1961) -

Public Art References

- David Alfaro Siqueiros's *America Tropical Mural* on Olvera Street (1932) -
- Johanna Poethig's *Calle de la Eternidad/Street of Eternity Mural* on Broadway Blvd. (1993) -

Architecture References

- The Bonaventure Hotel by John Portman

- Disney Concert Hall by Frank Gehry
- The Broad by Diller, Scofidio + Renfro
- Cal-Trans Headquarters Building by Morphosis
- The Bradbury Building
- Union Station
- Olvera Street

Week 7—November 7. Ecology V: The Republics of East LA - GL

Themes on TREL: Boyle Heights; Whittier; Lincoln Heights; Huntington Park; South Gate; Lynwood; Montebello; Pico Rivera

Required Readings

- Leclerc, Villa and Dear's "[Introduction](#)" to *Urban Latino Cultures: La Vida Latina en LA*
- William Deverell's "[Introduction: City of the Future.](#)" and "[Chapter One: The Unending Mexican War.](#)" in *Whitewashed Adobe: The Rise of Los Angeles and the Remaking of its Mexican Past*, Berkeley: University of California Press (2004). 1-10 and 11-48.
- Margaret Crawford's "[Mi Casa es su Casa: The Politics of Everyday Life in East Los Angeles.](#)" in *Assemblage: A Critical Journal of Architecture and Design Culture* 24, (Aug., 1994), pp. 12-19.
- Amalia Mesa-Bains's "[Domesticana: the Sensibility of Chicana Rasquache.](#)" in *Aztlan: A Journal de Chicano Studies* (Los Angeles, CA) 24, no.2 (Fall 1999): 157-167.

Additional Readings

- Robert Alexander Gonzalez's "[Learning from East L.A.](#)" in *Urban Latino Cultures: La Vida Latina en L.A.* Thousand Oaks: SAGE Publications (1999). 185-198.
- Tomas Ybarra-Frausto's "[Rasquachismo: A Chicano Sensibility.](#)" in *Chicano Aesthetics: Rasquachismo*, 5-8. Exh. cat, Phoenix, Ariz: MARS, Movimiento Artístico del Río Salado, 1989.
- Raul Villa's "[Introduction. Spatial Practice and Place-Consciousness in Chicano Urban Culture.](#)" and "[Chapter Three. Phantoms in Urban Exile: Critical Soundings from Los Angeles Expressway Generation](#)" in *Barrio-Logos: Space and Place in Urban Chicano Literature and Culture*. Austin: University of Texas Press (2000). 1-18; 111-155.

Film Documentary

- Betsy Kaliin's *East LA Interchange* (2015) -

Film References

- Carlos Avila's *Distant Waters* (1991)
- Cheech Marin's *Born in East LA* (1987)
- Gregory Nava's *Mi Familia* (1995)

Art References

- Patsy Valdes; John Valadez; Diane Gamboa; East Los Streetscapers; Gajin Fujita

Architecture References

- Old Self Help Graphics & Art Building; *El Pedorrero* Muffler Shop; Front yards & Backyards

Music References

- Los Lobos; OZomatli; Santa Cecilia; Quetzal; Alice Bag, Lisa Florez; MIJA

Week 8—November 14: LA River - GL

Required Readings on LA River

- Gumprecht, Blake. *The Los Angeles River*. Baltimore: Johns Hopkins, 1999. [Ch 6: Exhuming the River. 235-301.](#)
- Cuff, Dana and J. Wolch. "[Urban Humanities and the Creative Practitioner.](#)" *BOOM: The Journal of California*. V 6, n 3, pp 12-18.
- Khafagy, Amir. "[Gentrifying the L.A. River.](#)" *Jacobin Magazine*. 05.16.18.
- Orsi, Jared. Epilogue: "[The Historical Structure of Disorder: Urban Ecology in Los Angeles and Beyond.](#)" In *Hazardous Metropolis: Flooding and Urban Ecology in Los Angeles*. pp. 165-184.

Additional Reading

- Mike Davis's *Ecology of Fear: Los Angeles and the Imagination of Disaster*
- William Deverell's "[Chapter Three: Remembering a River.](#)" in *Whitewashed Adobe: The Rise of Los Angeles and the Remaking of its Mexican Past* (Berkeley: University of California Press, 2004), 91-128.

Film References

- Grease (1978); The Dark Knight Rises (2012); Terminator 2: Judgement Day (1991); Drive: Point Blank (1967); To Live and Die in L.A. (1985)

Art References

- *Bending The River Into The City* by Lauren Bon & Metabolic Studio -
- Super Graffiti -

Architecture References

- Frank Gehry & Laurie Olin's vision for the LA River

SECOND WEEKEND WORKSHOP - NOV 16TH

@UCLA, same room as seminar (1209B), from 11am-1pm

Week 9—November 21: Macro-Frontier - GL

Required Readings on Macro-Frontier

- Herzog, Lawrence A. "[Introduction: Landscapes of The Transcultural City.](#)" In *From Aztec to High Tech: Architecture and Landscape across the Mexico-United States Border*, 1-14. Baltimore: Johns Hopkins University Press, 1999.
- Dear, Michael, and Gustavo Leclerc. "[Introduction: The Postborder Condition: Art and Urbanism in Baja California](#)" and "[Portfolio: The Art of Postborder Baja California.](#)" In *Postborder City: Cultural Spaces of Baja California*, eds. Michael Dear and Gustavo Leclerc, 1-30. New York: Routledge, 2003.
- Kun, Josh, and Fiamma Montezemolo. "[Introduction: The Factory of Dreams.](#)" In *Tijuana Dreaming: Life and Art at the Global Border*, eds. Josh Kun and Fiamma Montezemolo, 1-19. Durham, NC: Duke University Press, 2012.
- Téllez, Michelle. "[Community of Struggle: Gender, Violence, and Resistance on the U.S.-Mexico Border.](#)" In *Tijuana Dreaming: Life and Art at the Global Border*, eds. Josh Kun and Fiamma Montezemolo, 190-211. Durham, NC: Duke University Press, 2012.
- Gómez-Peña, Guillermo. "[The New World Border: Prophecies for the End of the Century.](#)" In *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century*, 21-47. San Francisco: City Lights Books, 1996.

Additional Readings

- Herzog, Lawrence A. "[From Aztec to High Tech](#)." In *From Aztec to High Tech: Architecture and Landscape across the Mexico-United States Border*, 202-213. Baltimore: Johns Hopkins University Press, 1999.
- Lerner, Jesse. "[Borderline Archaeology](#)." In *Tijuana Dreaming: Life and Art at the Global Border*, eds. Josh Kun and Fiamma Montezemolo, 265-276. Durham, NC: Duke University Press, 2012.
- Gómez-Peña, Guillermo. "[Glossary of Borderismos](#)." In *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century*, 240-244. San Francisco: City Lights Books, 1996.
- Gómez-Peña, Guillermo. "[Freefalling Toward a Borderless Future](#)." In *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century*, 1-3. San Francisco: City Lights Books, 1996.
- Gómez-Peña, Guillermo. "[The '90s Culture of Xenophobia: Beyond the Tortilla Curtain](#)." In *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century*, 63-71. San Francisco: City Lights Books, 1996.

Film References

- Steven Soderbergh's *Traffic* (2001); Orson Welles's *Touch of Evil* (1958); Cary Fukunaga's *Sin Nombre* (2009); Gregory Nava's *El Norte* (1984); Alejandro Gonzales Inarritu's *Babel* (2006); Cheech Marin's *Born in East LA*

Art References

- Marcos Ramirez ERRE; Jamex and Einar de la Torre; Ruben Ortiz Torres

Architecture References

- Teddy Cruz, Ron Rael, *The Fence/Wall*, Rio Tijuana, Border Crossing Checking Point, Playas de Tijuana, Colonia Libertad, Calle Revolucion

Music References

- Nortec; Narco-corridos; Cumbia Nortena; Herb Alpert and the Tijuana Brass; Los Tucanes de Tijuana; Tijuana No; Julieta Venegas; Los Tigres del Norte; Celso Pina; Julieta Venegas

November 28—NO CLASS [Thanksgiving Break]

Week 10—December 5: Final Class Meeting // Presentations and Film Fest

Class meets at 3:30pm @ UCLA: Screen students' final film projects and discuss over dinner!