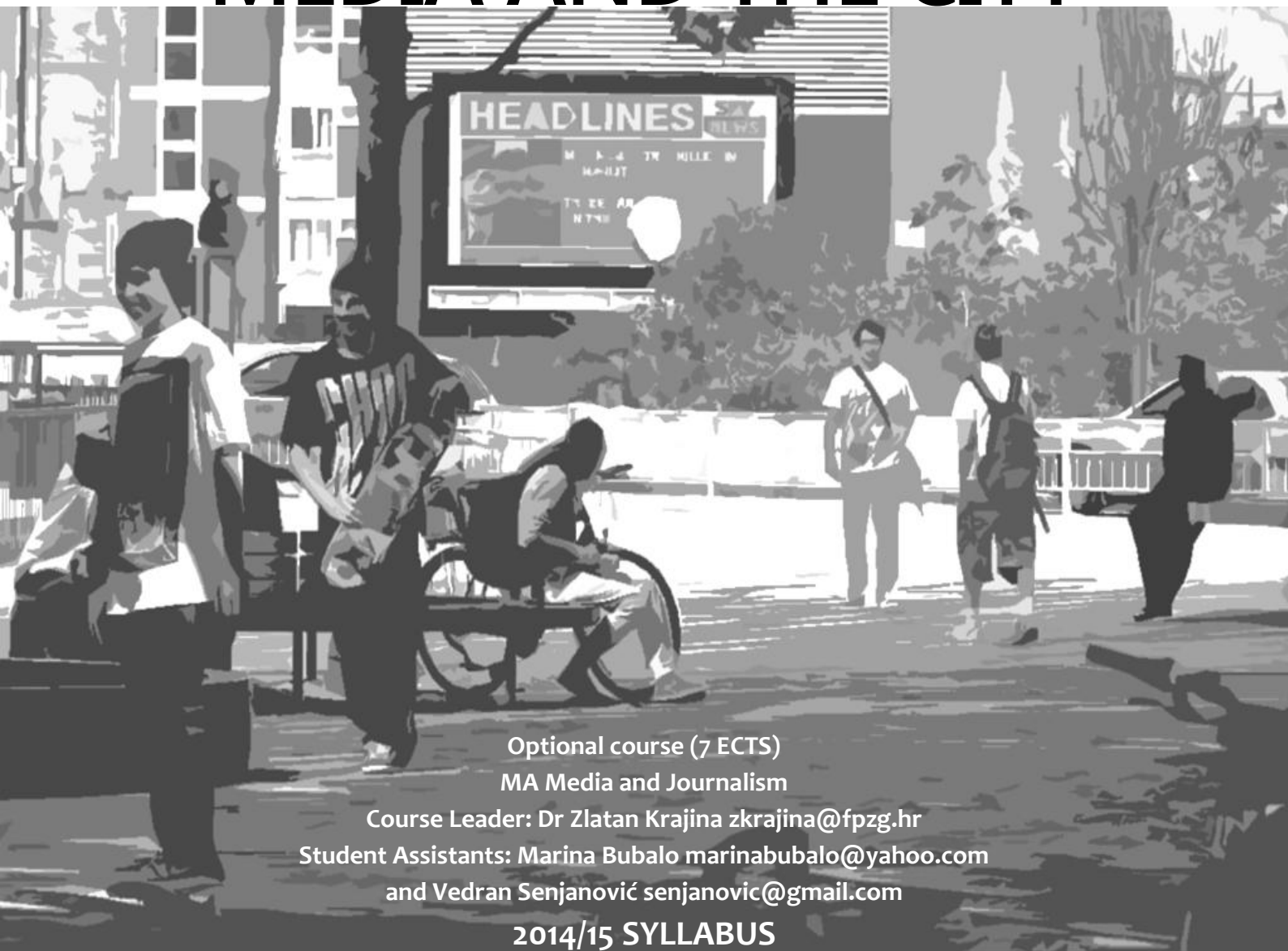


MEDIA AND THE CITY



Optional course (7 ECTS)

MA Media and Journalism

Course Leader: Dr Zlatan Krajina zkrajina@fpzg.hr

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2014/15 SYLLABUS

Faculty of Political Science - University of Zagreb - Lepušićeva 6 - www.fpzg.unizg.hr

Lectures: Mondays 15:30 – 17:00, **Room "A"**

Seminars: Room "A" Group 1: 17:15 – 18:45, Group 2: 19:00-20:30

Tutorials: Room 18/4th floor; Tuesdays 2-4pm, by appointment

Learning resources: Library books and materials (Folder Media and the City),

Facebook group 'Media&theCity@FPZG' and selected online resources

Requirements:

excellent command of academic English,
regular attendance and participation

Assessment:

1 academic essay (4500-5000 words)

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1. WELCOME ADDRESS AND COURSE SUMMARY

We have entered the *urban age* - most of the world population now lives in cities, which means we live in spaces managed and negotiated via the use of communication technologies.

Media and the (post)modern city have, in fact, always been implicated one in another as structures and practices, as well as strategies and tactics, of communication within and across social space. More specifically, media technologies have been utilised by various institutions attempting to control space by drawing maps, installing infrastructures of transmission and transport, as well as instituting regimes of movement and communication, on the one hand, and by pedestrians, citizens and consumers, by making sense of space and place and responding to strategies which are beyond their reach, on the other. At first, in the late 19th century, it was electric light, large print billboards, then soon the varying angles, and montage of photography and films, and, more recently, it is the data circulation through technologies such as computer servers, geospatially responsive mobile phones, electronic surveillance and large scale urban screens that planners, investors, advertisers, traffic specialists, and governing bodies use, addressing citizens as either urban film spectators, city break tourists, shoppers, assailants, passing residents of global cities, or ordinary bus passengers, in seeking to imagine, inhabit and use different segments of the permanently growing and changing urban space.

In what is a developing field in media and cultural studies, the concoction “media city” is increasingly the focus of debates, which cannot satisfactorily examine the dual object of study from a single field (neither urban studies nor media studies alone), but require specialised inputs from a range of disciplines (urban studies, sociology of everyday life, sociology of media consumption, cultural studies, architecture, and critical theory). Adopting this inter-disciplinary frame, in this course we examine how contemporary urban spaces manifest themselves as “media cities”, and why we can most usefully understand a wide array of forms of media communications in the urban context, far beyond their most obvious functional uses. We assume in this course that rather than merely measure the ‘impact’ of communications on society, it has become far more productive to understand how social living is now mediated. If media technologies acquire meanings only through use, and if cities are ever-evolving, though heavily hierarchized, human settlements, then the connecting focus will be social *space* as the realm where media and urban practices overlap and collide. The resulting realm is at once symbolic and material, embodied, implicated in past and future imaginaries, and layered with national, and transnational practices and meanings.

Everyday life in the contemporary city has a tendency to ‘normalise’ ways in which it is imbricated with media practices. To understand how media cities structure our quotidian, as well as how we respond and in a way also modify them, we need to embark on the difficult but exciting and rewarding task of grasping their multiple realities. You will gain access to some useful critical intellectual tools for understanding mediated urban life, and as citizens, as well as graduate students, you will develop an informed and critical understanding of social contexts of your urban living.

Hope you enjoy the course!

Zlatan

2. LEARNING AIMS AND OUTCOMES

General Learning Outcomes

By the end of the course students will:

- become familiar with some of the key concepts and approaches to understanding the cultural transformations and social processes surrounding the role of media technologies in the development of the modern industrial city and the post-modern service-based metropolis
- be able to identify and choose an appropriate conceptual methodology to analyse a case of how cities and urban living are technologically mediated, and how urban mediation informs citizens' senses of time and space
- develop a historicised, multi-dimensional and inter-disciplinary understanding of people's interactions with media and urban spaces

Specific Learning Outcomes

By the end of the course students will be able to:

- engage in an critical and informed exploration of a particular case of urban mediations and living in mediated cities
- undertake independent multidimensional research and report on that research within the time constraints and the required standards of quality and form (examined essay)
- feel comfortable about transgressing traditional boundaries between scholarly disciplines and to think inter-disciplinarily
- work individually and in groups, and make use of a diverse range of academic and non-academic resources (e.g. the arts, libraries, electronic sources, public sites, archives, etc.)

3. STUDENT PARTICIPATION AND REQUIREMENTS

First off, media and the city is about how we live. It is about understanding and assessing forms of urban and mediated living which inform our experiences of one another, and of spaces we inhabit. Thus, you might find it difficult to divide your work on the course from your daily living in Zagreb and any other cities. Rather, do allow, on this unique occasion (as part of your formal education), for life to feed back to your studies of life – the resulting insights will be rewarding.

In practice, do try to bring into the seminar whatever relevant material or cases you may identify in (as well as own produced work in, where appropriate) visual and audio arts and cultures, and everyday urban spaces. As you'll see below, you will be encouraged to embark on your own explorations of the city, its spaces, objects, processes, dreams, nightmares, to critically reflect on your own living in the city, and to seek out most useful ways of understanding and researching issues arising from those explorations. Now, on a more formal note...

This **syllabus** is the key document students should consult on all matters of the Media and the City course. Students are advised to read carefully all sections of this syllabus in advance of the course. Basic information as per the organisation of the course is stated on the front page.

Students are required to **attend** both lectures and seminars. The student qualifies for the examination entry by having no more than *three* absences from either component during the term.

Lectures will demonstrate key issues and cases around a particular urban media theme. Most generally, the course is divided into two domains, the first (sessions 2-7) covering some 'macro' issues of representation, structuration, and control, and the second (sessions 8-13) falling into what is usually known as 'micro' practices of response, resistance, mundane forms of habitation, and alternative visions. By no means are those two parts to be thought as roughly divided – as you'll see, micro is always implicated in the macro and vice-versa. Here it serves a clearer organisation of the course but is best examined jointly, as we will do, referring back on past issues in later sessions in the course.

While **session 1** is traditionally one focusing on working definitions, morphologies of the fields and agenda setting, **session 13** will provide a concluding overview of the journey taken, and also demonstrate some less known forms of specifically urban cultural analysis, like rhythm analysis, mass observation and visual research. We will have two separate sections preparing you for the two large halves of the course. **Session 2** will overview a range of classic definitions of the city, introduce you to some of the common issues in urban studies and also explain some of the key components of spatial analysis, with reference to the work done by writers like David Harvey, Doreen Massey and Ed Soja. **Session 8**, on the other hand, will explain urban experience from the perspective of canonical work by Georg Simmel, Walter Benjamin and Erving Goffman. This all will be necessary given the diverse educational backgrounds students arrive from into the course – so as to provide a 'common intellectual ground' from which we can all embark on an analysis of empirical cases like branding, use of mobile phones and graffiti, with the more specialised approaches like regeneration of urban space, domestication of media technologies and public exhibition of art.

Seminars are designed as a student forum, entirely for students to engage in informed debates and to assess current social and cultural phenomena of media cities, as well as check their own views and understandings of the literature, within the set thematic frames of a specific week's topic, and with reference to the set text.

In preparation for the seminar, students are required to **read the weekly text** set for each week's session. Each week there will be several *empirical case studies* on offer, under the heading 'Required reading'. You are not expected to read all of those – but to choose one, unless otherwise stated. Those studies examine individually any key issue pertaining to the thematic focus of the weekly session in question, and they are here for you to choose from, read and think about questions supplied under the heading 'Things to think about...' in this syllabus. Reading the text in advance of the seminar is essential, each week. This will make the course somewhat more intensive than others but perhaps this is good to know before enrolment. Regular reading routine will prepare you for weekly sessions and will allow you to discuss the weekly theme in the seminar, having come from very different educational backgrounds, and will prepare you for a successful submission of the examined essay. In the sessions where more than one text is prescribed, groups will be formed of those who choose a particular text, one week in advance.

All seminar texts are located inside a general **folder**, containing all electronic literature, called Media and the City. The folder is available in advance in the College Library, at the Demonstrators' desk, to be copied onto a personal memory storage. The folder is divided into subfolders pertinent to individual weekly sessions, inside which 'seminar' texts are marked. All other texts inside individual sessions' subfolders are not there to overwhelm you but to offer choice in your pursuit of the particular topics you want to investigate for your individual examined essays later in the term. There is a separate folder called 'key readers' containing as the name says key collections which speak to almost any topic imaginable and are also reference points with canons in urban and media theory that are standard commonplace in all successful essays. See more about resources in separate section.

In the week of Session 8, students will be required to submit a mid-term 800 word long **coursework**, in English, which will be a creative and critical report on a case of urban mediation of their own choice. This short piece of advance writing can be considered as a working 'urban diary' in which you reflect on whichever event, text, practice or else, on mediated cities, and use one to three texts from any of the sessions covered thus far. We shall call this series of work "Cities" and it will represent fragments of life in specific urban spaces and cities. Many students taking this course face the challenge of writing academically in English as second language for the first time – take this opportunity to explore the joys of the arts of achieving this early on, in a creative report, similar to work done by Benjamin in *One Way Street* or the *Arcades Project* or a newer and different perspective by Ulf Hannerz – *Transnational connections*, end chapters on specific cities (see key readers folder); or Iain Sinclair's postmodern psychogeographies of London (have a look at chapters in his *Lights out for the territory*). For the more contemporary examples of 'urban diaries', see also scanned bits from the *Street Signs* journal issued periodically by The Centre for urban and community research at Goldsmiths College, University of London. Just go into the city and send us a meaningful and informed reflection. Successful work will be published on a course blog, details tba...

Although the coursework is obligatory, it *will not be marked*. However – to encourage you to produce a coursework – failure to submit the coursework will result in your final essay being marked down by one mark. The purpose of the coursework is to engage you in a brief, informed, critical and creative exploration of mediated urban living at an early stage of the course, well before you hand in your final examined essay. In other words, the coursework is also intended as an opportunity for you to start thinking about the topic of your final essay and also to seek feedback on your writing on this course (to see what you may work on to improve your analytical and presentation skills). You are welcome to use any of the material presented in your coursework in your final essay. The final examined essay is different in style and form as well as contents, and it is discussed separately below.

Students are also required to prepare a 5 minutes long **presentation** of a case of urban mediation of their own choice related to the particular week's topic (a film or a cinema space for the session on the cinematic city; a public art event or graffiti writing for the session on public art, etc.) – or any one of the key texts listed in the syllabus for the session in question. The choice of the case to be discussed must be agreed with the course leader or student assistants in advance. Successful presenters are expected to log into our Media and the City FB group and post their examples for others to consult later on. Those who are enrolling again, don't have to do the presentation, but still have to fulfil other requirements such as regular attendance, participation in the seminars and coursework.

4. LEARNING RESOURCES

There is no single textbook for any one contemporary media and cultural studies topic. As explained above, there is a Media and the City folder with many relevant texts, which is available in the College Library. All sources referenced in the lecture and many others that you may need in your work on your essay will be available in the folder. See above on details. Please see the separate folder 'Key Readers' which contains excellent resources in key texts, terminology and approaches on all matter of City and Media that you might find useful whichever topic you choose to write about.

New book titles in the college library most closely related to course are:

1. McCarthy, A. (2001) *Ambient television: visual culture and public space* Duke Uni Press
2. McQuire, S. (2008) *The Media City: Media, Architecture and Urban Space* Los Angeles, London, New Delhi and Singapore: Sage Publications,
3. Gordon, E. (2010) *The Urban Spectator: American Concept-Cities from Kodak to Google* Hanover and London: University Press of New England.
4. Krajina, Z. (2014) *Negotiating the Mediated City: Everyday Encounters with Urban Screens* London and New York: Routledge.

English as a second language

If English is your second language, and if you do find it easier, at any point, to consult some key texts in Croatian, or any other language, do it as a subsidiary resource. By all means, whilst on a course delivered in English, read books in English language. Do also avoid writing your essays in your mother tongue and then translating those into English. Engage with new topics in English from the start. Using texts in any language other than English requires translation, followed by a footnote saying 'my translation', when/if this happens in your examined essay – but again do avoid this.

For local students, there is a number of good translations of some of the key texts into Croatian. There is much useful work done by Croatian urban sociologists too. Many of such titles are available through our Library or else through NSK or KGZ:

Translations:

Auge, M (2001) *Mjesta I nemjesta* Karlovac: DAGGK

Rajchman, J. (2000) *Konstrukcije* Karlovac: DAGGK

Cache, B (2000) *Pokreti zemlje* Karlovac: DAGGK

Tanizaki, J. (2001) *In Praise of Shadows* London: Vintage

-see a translation into Croatian of this text too, in *Europski glasnik*

Le Corbusier (1998) *Urbanizam triju naseobina: tri temeljna humanistička načela* Karlovac: DAGGK

Blake, P. (1998) *Majstori Graditelji: Le Corbusier, Mies Van der Rohe, Frank Lloyd Wright* Karlovac: DAGGK

Sennett, R. (1989) *Nestanak javnog čovjeka* Zagreb: naprijed

Tschumi, B. (2004) *Arhitektura I disjunkcija* Zagreb: AGM

Virilio, P. (2011) *Kritični prostor* Beograd: Alef

Rossi, A. (1999) *Arhitektura grada* Karlovac: DAGGK

Virilio, P. (1999) *Brzina oslobađanja* Karlovac: DAGGK

Mamford /Mumford, L. (2010) *Kultura gradova* Novi Sad: Mediteran Publishing

Featherstone, M; Burrows, R. (ur.) (2001) *Kiberprostor, kibertijela, cyberpunk: culture tehnološke tjelesnosti* Zagreb: Jesenski I turk

Bauman, Z. *Postmoderna etika*

Đorđević, J. (ur) *Studije kulture* Beograd: Službeni glasnik, pogotovo tekstovi o gradovima u dijelovima 'postmoderna kultura' I 'hibridna kultura'

Norberg-Šulc, K. (2006) *Egzistencija, prostor i arhitektura* Beograd: Građevinska knjiga

Baudrillard, J. (2001) *Simulakrumi I simulacija* Karlovac: DAGGK
 Jenks, C. (ur) (2002) *Vizualna kultura* Zagreb: jesenski I Turk
 Durkheim, E. (1999) *Pravila sociološke metode* Zagreb: Jesenski I Turk
 Marinković, D. (2012) *Čikaška škola sociologije 1920.-1940.* Novi Sad: Mediteran publishing (prijevod izvornih tekstova)
 Vujović, S. I Petrović, M. (ur) (2005) *Urbana sociologija* Beograd: Zavod za udžbenike. (svakako preporučeno – izbor ključnih tekstova preveden!)

Ože (Auge), M. (2005) *Prilog antropologiji savremenih svetova XX Vek*, Beograd
 Low, S. (2006) *Promišljanje grada: studije iz nove antropologije* Zagreb: Jesenski I Turk
 Moran, J. (2011) *Čitanje svakodnevice* Beograd: XX vek
 Simmel, G. (2001) *Kontrapunkti kulture* Zagreb: Jesenski I Turk
 Lefevr / Lefebvre H. (1974) *Urbana revolucija* NOlit Beograd
 Edward Lucie-Smith: *Vizualne umjetnosti 20.stoljeća*, Golden Marketing, Zagreb, 2004.
 M. De Micheli: *Umjetničke avangarde 20. stoljeća*, NZ matice Hrvatske, 1990.
 Virilio, P. *Grad panike* Zagreb : Udruga Bijeli val, 2011.
 Razgovor s P. Virilioom *Čovjek i prostor*, God.48 (2001), 4/6=563/565, str. 62-63
 Osvijetljeni grad, P. Virilio *Život umjetnosti*, God.33 (1999), 61/62, str. 138-148
 Virilio, P. *Informatička bomba* Treći program Hrvatskog radija, 1998, 53/54, str. [139]-156
 Davis, M (2011) *Planet Slumova*, Zagreb: VBZ
 Bojanić I Đokić ur, 2011, *Misliti grad* Beograd: Arhitektonski fakultet (many key texts are here, translated into Serbian)
 Soja, E. (Sodža) 2013, *Postmoderne geografije*, Beograd: Centar za komunikacije I medije

Studies on Zagreb:

Gulin Zrnić, V. (2009) *Kvartovska spika: značenja grada I urbani lokalizmi u Novom Zagrebu* Jesenski I Turk, Zagreb. (!!!)
 Šimpraga, S. (2011) *Zagreb, javni prostor* Porfirogenet, Zagreb
 Knežević, S. (2011) *Zagreb: Grad, Memorija, Art* Zagreb: Meandar
 Katarina Nina Simončić (2013) *Kultura odijevanja u zagrebu na prijelazu iz 19. u 20. stoljeće* Zagreb: Plejada.
 Sabotič, I. (2007) *Stare zagrebačke kavane i krčme : s kraja 19. i početka 20. stoljeća* Zagreb: AGM
 Rihtman-Auguštin, D. (2000) *Ulice moga grada XX vek: Beograd* (!!!)
 Rihtman-Auguštin, D. (1988) *Etnologija naše svakodnevice* Školska knjiga, Zagreb
 Perasović, B. (2001) *Urbana plemena: sociologija subkultura u Hrvatskoj* Zagreb: Hrvatska sveučilišna naklada.
 Rašeljka Krnić i Benjamin Perasović (2013) *Sociologija i party scena* Zagreb: Ljevak.
 Blau, E. and Rupnik, I. (2007) *Project Zagreb: Transition as Condition, Strategy, Practice* Harvard University: Actar A. (!!!)
 Zlatar, J. 2014 *Urbane transformacije suvremenog Zagreba* Zagreb: Plejada.

Urban Studies in the wider local context:

Čapo, J. and Gulin Zrnić, V (ur) *Hrvatska svakodnevica: etnografije vremena i prostora*, Zagreb Institut za etnografiju i folkloristiku, 2013.
 Leburic et al (2003) *Splitska povijesna jezgra: zapušteno srce grada* Split: Grad Split.
 Rgoić et al 1996 *Rijeka: baština za budućnost*
 Rogić, Mikić, Mišetić, 2000: *Sisak 2000+*, Institut Ivo Pilar Zagreb
 Mišetić, Štambuk Rogić (ur) 2004 *Živjeti u Zagrebu*, Institut Ivo Pilar
 Series of studies on Zagreb urban communities in *Hrvatska revija*, 6/2006
 Goršić, M. (ur) *Grad za 21. Stoljeće / A Town for the 21st century*, collected papers Karlovac: DAGGK
 Nemeč, K. (2010) *Čitanje grada: Urbano iskustvo u hrvatskoj književnosti* Zagreb: Naklada Ljevak
 Horvat, S. (2007) *Znakovi postmodernog grada* Zagreb: Jesenski I Turk
 Spasić, I. (2004) *Sociologije svakodnevnog života* Zavod za udžbenike: Beograd
 Čaldarović, O. (2012) *Čikaška škola urbane sociologije* Zagreb: Jesenski I Turk
 Čaldarović, O. (1987) *Suvremeno društvo I urbanizacija* Školska knjiga Zagreb
 Čaldarović, O. (1985) *Urbana Sociologija* Zagreb: Globus.
 Čaldarović, O. (2011) *Urbano društvo na početku 21.stoljeća* Zagreb: jesenski I Turk
 Čapo, J. I Gulin Zrnić, (ur) (2011) *Mjesto, nemjesto* Zagreb: institute za etnologiju I folkloristiku

Vučetić, R. (2012) *Koka kola socijalizam: Amerikanizacija jugoslovenske popularne kulture šezdesetih godina XX veka* Beograd: Službeni glasnik, pp187-224, 350-419.

Kolanović, M. (2013) *Komparativni postsocijalizam: slavenska iskustva*, Zagreb: zagrebačka slavistička škola, poglavlje M. Falskija o Sarajevu I Varšavi

Blau, E. and Rupnik, I. (2007) *Project Zagreb: Transition as Condition, Strategy, Practice* Harvard University: Actar A. (!!!)

As well as works by Vladimir Marttioni 'Urbanophilia', Okviri Metropole, Urbana drama donjeg grada, Funkcije centra I podcentara u zagrebačkoj gradskoj jezgri, Karaketristični elemwenti Zagreba

A more complete list of relevant literature in Croatian and Serbian will be distributed early in the term. Lists of useful literature are never finite and your own suggestions for a more complete update are always welcome.

The Google Scholar engine arguably remains the best first point of search. Journals like 'City', 'Cultural Studies', 'European Journal of Cultural Studies', 'Critical Cities', 'Urban Studies', 'Media, Culture and Society', 'New Media and Society', will provide useful materials. All articles published in Croatian periodicals are available for downloading for free through <http://hrcak.srce.hr/>. There is also a number of journals in Croatian focusing, amongst many others, media and urban issues, such as: Diskrepancija (esp. back volumes in 2010), III. Program Hrvatskoga radija, Tvrđa (2/2008), Europski glasnik esp 14/2009, 15/2010, Frakcija, Čovjek I prostor, Oris, Zarez, Društvena istraživanja, Arhitektura, UP & UNDERGROUND (!!!), 15 dana,

It is very important that early on you join **our FACEBOOK group: Media&theCity @ FPZG** where you will meet students from previous years, international researchers in this field and if you scroll down our posts (three years back!) you'll encounter literally hundreds of links to endless examples and cases – if you're lacking ideas what to write about, the Facebook group is a good resource to begin with, even as a way of attuning your senses to the kinds of stuff that might be relevant in the actual urban spaces you inhabit daily.... There are also many **blogs** you can visit for additional information (not as main point of reference) via the FB group.

Keep an eye on any events of specific interest for this course, like public lectures, festivals, gallery/museum/film/theatre shows, and share announcements whenever possible on our *FB group* – *do check the group regularly for announcements frequently shared by recent students and Marina and Vedran.*

Inspired by the well-known Benjamin's dictum, that 'to know a cit, it is necessary to loose oneself in it' , every year also have one or two **URBAN EXPLORATION** sessions visiting particular sites of mediation, struggle and habitation such as Medika, Prolaz Cvjetni, Zid u Branimirovoj (Muzej ulične umjetnosti), Novi Zagreb, Radnička cesta... by learning about them first hand from people involved in their construction or negotiation. Details TBA. You can organise one yourself as well in lieu of your presentation. Thus far we've had engaging walks led by Saša Šimpraga, Tomislav Tomašević and Thomas Johnson.

There are also **film screenings** planned as part of weekly sessions (tba; usually around week 8, when your coursework is due, to allow you to focus on completing it on time) and **visiting lecture sessions**, esp. in the session on public art where Ana Kutleša from BLOK now traditionally joins us to talk about, and look back on, four decades of key contemporary public art in Zagreb (session 11).

If you have any suggestions for any of the above, let us know.

5. ASSESSMENT

Examined Essay

The examined essay must be written in academic English, in no less than 4500 and no more than 5000 words (bibliography excluded, footnotes included), which embarks on an informed, elaborate and critical exploration of media cities, by answering any **one** of the following essay questions:

1. Why might it be useful for us to explore how urban living is mediated? Discuss with reference to one empirical case of your own choice and two thematic approaches, one from the first, and the other from the second part of the course.
2. With reference to two theoretical approaches covered in the course, explore a case of urban mediation, paying particular attention to strategies of control and tactics of use involved.
3. Assess, in the context of mediated cities, Doreen Massey's claim that place is best understood as 'extroverted'.
4. Does the modern industrial city (its processes and sensibilities) have any relevance for how we understand the contemporary, so-called post-postmodern city? Choose a particular urban space to discuss with reference to at least two key theoretical approaches to this issue.
5. With reference to a particular empirical case of your choice, demonstrate the relevance of *spatial analysis* (demonstrating the construction, multiplicity, change, and negotiation of space) for the study of media cities.
6. With reference to a particular empirical case, and appropriate theoretical framework, assess the significance of 'heterotopia' for everyday life in the mediated city.
7. What is the significance of 'local' in the so-called 'global cities', as defined by Saskia Sassen, and vice-versa (the 'global' in world's urban peripheries)?
8. Is the 'cinematic city' anything more than an image?
9. How might screens structure our ways of seeing and being in the city?
10. How does outdoor advertising mediate the city?
11. Critically engage in an exploration of the changing modes of urban living in the context of urban branding and regeneration.
12. In the contemporary city, consumed are not only products but space itself. Discuss.
13. What is the role of urban consumption in the negotiation of citizen's identities and city's spaces?
14. According to Kevin Robins, various forms of endorsements of the erection of 'virtual cities' characteristically prefer technological mythology to sociology. Discuss.
15. Can we draw any parallels between novel forms of mediated urban living and what has gone before the advent of 'smart' gadgets?
16. Does the experience of the contemporary city have anything to do with modern urban subjectivities?
17. What is the significance of what Michael Bull calls 'mobile bubbles' for how we understand civic cultures and interaction in public?
18. Assess the political limits and potentials of public art.
19. Explore the nature of community in the context of mediated cities.
20. What does electronic surveillance have to do with urban visual cultures?
21. Assess the uses and limits of a critical methodology used to understand mediated cities.
22. Assess the status of media technologies in urban protests.

Do read your examined essay question closely. Whichever question you choose to answer in your essay, you must make sure you show, even for a pass, both:

- a) *a critical engagement with the literature of any of the TWO approaches (one from sessions 1-7, and one from sessions 8-13) and*
- b) *an exploration of an empirical case.*

Papers will be graded in terms of adequacy of cases and literature chosen for the selected question, and ambition to show **how theories and empirical realities might interact in allowing us to see the mediated urban social realities in way otherwise inaccessible**. Other important criteria are depth, rigour, clarity, coherence and presentation of the text.

Students will be given tutorials with the course leader. Students should discuss with the course leader the choice of their empirical case and most appropriate approaches to be used in the essay, well in advance of the planned submission. The essay should be handed to the course leader (dates TBA later in the term on College notice boards), both in a hard copy (printed on one side, Times New Roman font, size 12, 1.5 spacing, with a title page (indicating your name, title of the essay, date of submission, title of college+course and word count), page numbers, and stapled in the upper left corner) and as a single and plain Word file on a CD (not other form of submission will be accepted), in room 18, 4th floor. The essay may only be submitted once.

The examined essay is your individual original work and is not designed for group work (students cannot submit collaboratively authored or copied texts). There will be a thorough checking of essays for plagiarism (hence the parallel electronic submission), and any such cases (whether parts or entire essays have been plagiarised) will be treated most seriously, and will, at least, result in immediate disqualification and the final mark will be fail. Other (college-wise) disciplinary measures will also apply. Raise questions in the seminars on any uncertainties about appropriate quoting.

Some guidelines for producing a successful examined essay

This is an academic piece of work, which means that it involves you in meeting certain standards, norms and conventions. Adopting these skills will also prove useful to you in your later non-academic work too, when producing reports, summaries or a wide range of documents in diverse institutions.

There are many useful guides to academic English writing and this short overview is not meant to take their place but to offer a basic, if incomplete, 'survival toolkit' for doing well in engaging with the arts of essay writing on this course. I recommend you read this in conjunction with Howard Becker's „Writing for social scientists“ (in Key Readers) and George Orwell's 'Politics and English language', downloadable from http://www.orwell.ru/library/essays/politics/english/e_polit . I will provide more electronic resources later in the term.

You will surely come across articles/books which base their exposition of the argument on unnecessarily complicated, obscure and ambiguous expressions, with many digressions and subordinate clauses, which do not, in effect, really say much, other than defer meaning, hiding, in fact, a weak argument. Here, you are required to express complex ideas in clear, direct and simple terms (think Occam's Razor), with a straight line of thought, where each sentence expresses one thought, the other one logically follows, etc. Avoid waffle. Vary the length of your sentences (often a long one follows a short one). Do not expect your reader to work hard in guessing what you are trying to say. Make sure that this is an inviting piece to read and that it is obvious that you took care of it.

Work hard on deciding what exactly your topic is and seek literature about it. It may be (most?) difficult to establish what the topic is, but it is essential to start working on that ASAP, because you are likely to change the topic in the course of your research (the progress of the work itself may take you into new

directions). As students of media and cultural studies, do work on developing independent critical thinking, based on arguments, and awareness of partiality of each position taken, including your own. That said, avoid any value judgements (whether any phenomena is 'generally' 'good' or 'bad') or trying to guess what your examiner/course leader might be thinking on a particular topic. All well-formed, coherent, persuasive papers will merit appropriate attention.

In general, you are expected to show in your essay that you have met the learning outcomes stated above. Successful essays will show awareness of the fact that media technologies only acquire meanings through use and cannot be studied in isolation from social and cultural processes and contexts in which they are produced and used. As for your empirical cases, mere descriptions will not suffice. Good essays will interrogate any empirical case as an articulation of certain power relations between those involved, especially those included and excluded (and esp those absent from or invisible in what you study). In terms of dealing with theory, again, mere descriptions of what certain authors said on whatever topic, without any relation to what you study, or without a sense of relevance for the study at hand, will hardly meet the criteria. Rather, provide evidence that you have read widely but choose wisely when to go into depth and when you do it, do it with care (avoid large scale claims like 'poststructuralist see space as fluid' or 'we live in a capitalist society'). Rather, be modest, specific and precise, as well as grounded. Check your understanding of key concepts and arguments well ahead of the submission.

Don't get overwhelmed by the immensity of literature listed here or available elsewhere – it is there to offer you choice, not to intimidate you (or, explore the variety of approaches but at the same time don't 'go into town' and lose track of time). Be committed to providing a demonstration of key points, with reference to primary and some secondary sources, and proceed from there. Make a plan of the essay. Write as you read. It is okay to decide that literature at hand is not suited for what you're after and start anew, or to rewrite components of the essay several times. But work with a sense of urgency.

In structuring the final draft of your essay, start with an *Introduction* which outlines the problem/case you wish to address in the paper and exactly how you intend to do that (which approaches and what kind of research you're engaging with; tell us about the journey you're taking us on by indicating the different 'stops' you'll be making in the course of your essay), with a brief summary of what conclusions you will be making (where we shall be arriving). Proceed with a discussion of the two approaches you're taking and a demonstration of the empirical case. Provide, then, in the central part, an analysis, where you confront the theoretical synthesis and your empirical case. This is where you discuss, in detail, the substance of your essay. Proceed to *Conclusions*, stating what you did in this paper, and what kind of conclusive insights this paper offers for future debates.

Always take care about clarity, expression, and strength of your argument. Break text into paragraphs, and lead us 'by hand' from one to another. Each paragraph should focus on a particular idea or issue and paragraphs are therefore normally longer than a single sentence. Use active rather than passive voice. Academic writing is NOT the same as journalistic writing – avoid asserting opinions (think rather of a reasoned argument!), or value-laden assessments, overblown generalisations, spoken language, pompous/spectacular 'findings' and unsupported claims. By all means, be humble about deciding about what your paper, at this particular level and length, can and should do. You're involved in a careful academic study of a phenomenon and you should maintain an awareness that there is always more than one truth about it, and that your own arguments are, by definition, also necessarily partial – informed by your own previous experiences and knowledge. Don't be afraid to develop your own argument – you are in fact encouraged to do that – but try and be self-reflexive, and position yourself in relation to what you study. Draw on as diverse knowledge (but only where appropriate and relevant!) as you can in your overall studies, but ALWAYS, for all assertions you are making (and particularly since

your choices of other people's thoughts are also being assessed in terms of relevance) *ask yourself „SO WHAT?“. Always check when you're summarising others 'is this instance really necessary', that is, 'how does this help me answer the essay question and develop a coherent argument'. Maintain focus on the particular problem(s) your essay addresses – ask yourself at all times 'am i sticking with the essay plan outlined in the introduction'. In other words, do a critical evaluation of a TOPIC, rather than A WRITER OR A DISCIPLINE/APPROACH ALONE. Avoid value judgements. Show a development of an argument step by step and divide it into several subsections and indicate those clearly with sub-headings.*

And finally, you're not required to invent a time machine, but to find a 'doable' empirical problem, and demonstrate, as a student who has completed this course, that you are able to identify which approaches might be suitable and relevant, from the rich intellectual inheritance of social and cultural theory, to understand your empirical case of urban mediation.

In more practical terms, plan your work well. Problems with printers/toners will not be accepted as excuses for running late for your submission. It is always wise to print out the final version days before the submission so as to spot any 'leaking' points or more simply typos or other errors. Missing a deadline for handing in an examined essay is the same as turning up late for a sit-down exam. Submitting an examined essay is as significant a form of assessment as a more conventional unseen exam is – there is more time to work on it, but it requires far more depth and intellectual engagement for marks that are distributed at different levels of assessment.

Remember, **USING OTHER PEOPLE'S THOUGHTS REQUIRES ACKNOWLEDGING SOURCES**. All 'borrowed' knowledge which is not referenced is plagiarism. Help yourself by always indicating a source in whatever notes you will be taking whilst reading. When quoting directly, use double inverted commas and state (surname, year: page number; or: *ibid.* – for repeated source), **IN EACH SENTENCE YOU DO THAT**. When paraphrasing (which is not the same as just changing the order of original words!) add the same information (surname, year: page number) in the round brackets. You must have a reference list at the end of the essay, structured, where appropriate, as follows:

Surname, Name (year) 'Title of article', in *Title of Journal*, Vol. X No. Y, pp. X-y.

Surname, Name (year) 'Title of chapter', in Surname, Name (ed.) *Title of Book* Town: Publisher, pp. X-Y.

Surname, Name (year) *Title of Book* Town: Publisher.

Use 'et al' for cases of more than two authors, and 'ibid.' for repeated reference.

And finally, it might also be wise to have a look at the assessment criteria that will be applied in the examination of the essay:

Essay Content:

- Clarity, directness, and coherence (development) of the argument
- Theoretical understanding, grasp and use of key theoretical issues
- Evidence of independent research and critical attitude to material
- Use of empirical evidence and factual material

Essay Presentation and Style:

- Presentation (title page, sections, page numbers, paragraphing, quoting)
- Intro and Conclusion (effectiveness, comprehensiveness - essay plan & findings)
- Sentence structure (fluency, clarity, correctness)
- Referencing (references and bibliography)

Description of Grades:

1 – fail: The student has not answered the essay question. Either one or more of the key three elements is absent from the essay, or the student has not met the deadline, or they have plagiarised part or whole of the essay. The essay is marred by substandard writing and presentation errors, with a careless, confused and disorganised structure, as well as a very poor understanding and confusion of many aspects of the topic. There is very little or no evidence of reading or engagement with academic sources. Work of overall very poor quality which represents a significant failure to achieve the indicated learning outcomes.

2 – pass: The student has answered the essay question but the empirical and theoretical approaches have been considered at a poor level, while the presentation is very poor. There are, in general, minimally acceptable levels of originality, clarity, planning and understanding, and the essay barely answers the question, providing a largely descriptive and unstructured account. (e.g. The introduction launches straight in, shows a limited attempt to define scope of essay, and does not address the essay's argument. There is a careless, confused and disorganised structure, with poor, or no clear principle for, paragraphing, whereas transitions are lacking or ineffective. There is no clear plan or the plan of essay is not followed, the references are poor or not given, the sentence structure is unclear, general conclusion is lacking or is ineffective. Some irrelevant or redundant material is included, while important points are not stressed and important factual material is omitted. Argument does not come across clearly, it is unconvincing, incoherent, lacks depth, rigour and complexity. Use of evidence is sketchy or poorly deployed. Limited evidence of research and reference of academic literature. Sloppy presentation. Essay appears to be rushed.)

3 – good: The student has answered the essay question but the empirical and theoretical approaches have been considered only at a good level. The essay demonstrates a reasonably sound understanding of the topic, and is a reasonably clear and logical text. The paper demonstrates an overall satisfactory standard, but there is little originality and a limited range of ideas. It is mainly descriptive and lacks a fluent argument, but it displays some critical awareness of the topic. There is significant scope for further work in defining the argument and approach, avoiding digressions, engaging with more evidence to substantiate the claims, providing more focus and rigour, avoiding errors of grammar, syntax and spelling, and inconsistent referencing.

4 – very good: The student has answered the essay question but the empirical and theoretical components could profit from some further immediate development, although they have been developed at a very good level. The introduction is solid, with a clear definition of approach while the conclusion draws together main strands of argument well. The essay exhibits an overall very good understanding of the topic and is critically engaged with theories and concepts. Use of evidence is well organised and often persuasive with a very good range of sources. The writing is accurate and fluent. The argument is sustained, focused and consistent. There is overall a very good understanding of the topic, with an effective application of knowledge and understanding of the outlined learning outcomes. There is some originality and ambition as well as evidence of background reading, a significant degree of originality and ambition with a very good level of analytical precision, and an awareness of different critical perspectives.

5 – excellent: The student has answered the essay question at an outstanding level. The paper will show evidence of a broad, highly developed and systematic understanding of the subject, together with the ability to engage with complex ideas and develop original perspectives in a polished, fluent and clear manner. The essay contains an effective, impressive introduction and conclusion, the topic is addressed directly, with an incisive and sustained argument, as well as evidence of original thought, some excellent primary sources, excellent grasp of theory and key concepts, and impressive,

convincing and extensive use of evidence. There is considerable evidence of intellectual self-confidence and independent judgement. All academic conventions of presentation are fulfilled.

Most successful essays from earlier generations of students will be posted in the Media and the City folder for your reference. For examples of good academic writing on the city, see Borden et al the Unknown City collection, any chapter from there, but do also think of your 'media' component...

Video essays

Students taking the Television News in Multimedia Environments course by Tena Perišin or have mastered any of her television courses before or are affiliated with TV Student are eligible for producing a video essay – *in lieu* of the standard written form.

The video essay should be produced and presented intelligibly, using appropriate literature (via subtitles or voiceover), and exploring – as in the case of the written essay – how empirical social reality might be usefully explained or questioned with the use of critical academic literature, and vice-versa. The video essay should be 10-15 mins long and presented on a CD. As a rough guideline, some of the films by Agnes Varda (esp. "The Gleaners"), Iain Sinclair (esp his video psychogeography of postmodern urban spaces like M-25 "Orbiting London", on youtube) and Chris Marker (especially "Sunless", particularly the bits on Tokyo!, and issues of memory and mediated urban spaces), or else short pieces on Vedran's youtube channel, might be a useful demonstration of the kind of engagement this task might involve. You are not expected to produce a high profile professional festival winner but an informed, critical, logical and intelligible audiovisual piece. You may work in groups, i.e. with the aid of others but as long as they agree that you are credited for authorship.

Artwork as a form of assessment

Students enrolled in the Academy of Fine Arts at the University of Zagreb are welcome to produce original art (any conceivable form), which is a critical treatment of any of the themes of the course. Artwork should include an informed written component. The topic must be agreed with the course leader in advance. The artwork is expected to be exhibited in some form for the students and staff of the Faculty of political science, stating the purpose for which it was produced.

6. THEMATIC ORGANISATION AND SEMINAR READINGS

SESSION BY SESSION

Session 1 – 6/10/14 – Media and the city: a fateful connection?

Required Reading: ANY ONE OF THE FOLLOWING

Michael Hoyler & Allan Watson (2013) 'Global Media Cities In Transnational Media Networks', in *Tijdschrift voor Economische en Sociale Geografie*, Vol. 104, No. 1, pp. 90–108.

Nikos Papastergiadis, Scott McQuire, Xin Gu, Amelia Barikin, Ross Gibson, Audrey Yue, Sun Jung, Cecelia Cmielewski, Soh Yeong Roh and Matt Jones (2013) 'Mega Screens for Mega Cities' in *Theory, Culture & Society* 30(7/8) 325–341

Things to consider:

- What – and where – is a media city?
- How different is our understanding of social spaces and media respectively in the context of media cities?

Session 2 – 13/10/14 – Defining cities, redefining media: Introducing spatial analysis

Required Reading: ANY ONE OF THE FOLLOWING (groups will be allocated) M. Christine Boyer (2000) 'Twice-Told Stories: The Double Erasure of Times Square' in Borden, I., Kerr, J. et al (eds.) *Unknown City: Contesting Architecture and Social Space*

Virilio, P. (2004) 'The Overexposed City' in Redhead, S. (2004) (ed.) *The Paul Virilio Reader* Edinburgh: Edinburgh University Press, pp. 83-99.

Iain Borden, Jane Rendell, Joe Kerr, and Alicia Pivaro (2000) excerpt from 'Things, Flows, Filters, Tactics' in Borden, I., Kerr, J. et al (eds.) *Unknown City: Contesting Architecture and Social Space* MIT pp 4-8, 12-21.

Massey, D. (1993) 'Power-geometry and a progressive sense of place' In Jon Bird, Barry Curtis, Tim Putnam, George Robertson and Lisa Tickner (eds.) *Mapping the Futures: Local cultures, global change* London: Routledge, pp. 60-70.

Sassen, S. (1996) *A New Geography of Centres and Margins: Summary and Implications* in Le Gates City Reader London: Routledge, pp 208-212

Harvey, D. (1996) *Social Justice, Postmodernism and the City*, in Le Gates City Reader London: Routledge, pp 200-207

McCarthy, A. and Couldry, N. (2005) Introduction, to their *MediaSpace*, collection, London: Routledge, pp. 1-8. (excerpt)

Things to consider:

- What are the three distinctive theoretical approaches developed in the optional texts above?
- How might they each relate with the obligatory case study on NY – which component do they serve to explain best?

- What is the relevance of critical spatial analysis for how we understand media cities? What is 'spatial' about media cities?

Session 3 – 20/10/14 – The Cinematic City

Required Reading: ANY ONE OF THE FOLLOWING

Srinivas, Lakshimi (2009) 'Cinema in the City: Tangible Forms, Transformations and the Punctuation of Everyday Life' in *Visual Anthropology: Published in cooperation with the Commission on Visual Anthropology*, 23:1, pp 1-12 (INDIA)

Liotta, S-J. (2007) 'A Critical Study on Tokyo: Relations Between Cinema, Architecture, and Memory', in *A Cinematic Cartography Journal of Asian Architecture and Building Engineering/November 2007/212* , pp 205-210. (TOKIO)

Jaguaribe, B. (2005) 'The Shock of the Real: Realist Aesthetics in the Media and the Urban Experience' in *space and culture* vol. 8 no. 1, February 2005 66-82 (BRAZIL)

Things to consider:

- Writers on this subject emphasise that cinema is not merely a media form, but the urban institution par excellence. Explain, with reference to each of the empirical case studies.
- It seems that it is difficult – and indeed unproductive – to divide cinematic representations of cities and material urban environments. Why do you think that might be so?

Session 4 – 27/10/14 - Exploring Urban Screens: from the Window to the Façade

Required reading: excerpts from Venturi, R. and Scott Brown, D. (2004) *Architecture as Signs and Systems: for a Mannerist Time* Belknap Press of Harvard University Press, pp. 12-40, 93-101, 120-128.

OR

Chris, Berry, Kay Dickinson, Janet Harbord, Rachel "Archive, Surveillance, Attention: Tracking the Screen in Public Spaces" in *At the Very Beginning, at the Very End: Film Theories in Perspective*, ed. Francesco Casetti, Jane Gaines, and Valentina Re (Udine: Forum, 2010), pp.373-380

Things to consider:

- How might screens structure our ways of seeing and being in the city?
- What is the relevance of urban signage for how our daily environments are structured?

Session 5 – 3/11/14 – Outdoor Advertising: Images and Impulses of Urban Consumption

ANY ONE OF THE FOLLOWING:

Required Reading: Cronin, A. (2012) 'Publics and Publicity Outdoor Advertising and Urban Space'
in Berry, C. et al (eds) *Public Space, Media Space* London: Palgrave Macmillan

AND

Lewis, Steven (2003) 'The Media of New Public Spaces in Global Cities: Subway advertising in Beijing, Hong Kong, Shanghai and Taipei' in *Continuum: Journal of Media & Cultural Studies*, 17:3, 261-272

ANY OF THE CHAPTERS 1-6 FROM McCarthy, A. (2001) *Ambient television: visual culture and public space* Duke Uni Press

Sharon Zukin , 2008, Consuming authenticity, in *Cultural Studies* , Vol. 22, Iss. 5

Things to consider:

- Is urban/outdoor advertising only about selling products and services? What are the other relevant non-functionalist ways to 'read' the role of outdoor advertising in the 'urban metabolism' (cf. Cronin)?
- How does consumption make life in cities specific?

CASE STUDIES FOR PRESENTERS: the spaces of consumption – the shop window, the department store

Session 6 – 10/11/14 – Urban branding, regeneration and consumption: the motors of post-industrial urbanism?

Required Reading: Zukin, S. (1996 *Whose Culture? Whose City? Excerpts in the LeGates City Reader* (see esp her 1995 *The Cultures of Cities*. London: Blackwell)

AND ANY ONE OF THE FOLLOWING:

Swanson, G. (1995) 'Drunk with glitter': Consuming spaces and sexual geographies' in Watson, S. and Gibson, K. (eds.) *Postmodern cities and spaces* London Blackwell.

Ward, J. (2004) 'Berlin, the Virtual Global City' in *Journal of Visual Culture* Vol 3(2): 239-256. (BERLIN)

Joshua Long (2013) Sense of place and place-based activism in the neoliberal city, in *City: analysis of urban trends, culture, theory, policy, action*, 17:1, 52-67 (alternative forms of 're-branding' cities, USA)

Mehmet Bariş Kuymulu (2013) Reclaiming the right to the city: Reflections on the urban uprisings in Turkey, in *City: analysis of urban trends, culture, theory, policy, action*, 17:3, 274-278 (protests against commodification in ISTANBUL)

Maros Krivy , Eduardo Mendieta , Anna Richter & Bob Catterall (2011) On 'the urbanism of nothing', *City: analysis of urban trends, culture, theory, policy, action*, 15:2, 241-249 ('void spaces' in UK)

David Rowe & Nathaniel Bavinton (2011) Tender for the night: After-dark cultural complexities in the night-time economy, *Continuum: Journal of Media & Cultural Studies*, 25:6, 811-825 (UK)

Sarah Pink (2009) Urban social movements and small places, *City: analysis of urban trends, culture, theory, policy, action*, 13:4, 451-465 (SMALL EU CITIES)

Paul Watt (2013) 'It's not for us', in *City: analysis of urban trends, culture, theory, policy, action*, 17:1, 99-118 (LONDON – 2012 OLYMPICS)

Robert Neuwirth (2013) 'More telescopic urbanism, please', in *City: analysis of urban trends, culture, theory, policy, action*, 17:4, 510-516

Kirn, G. (2013) 'The Slovenian Popular Uprising within the European Crisis' in *CritCom* 26/11/13 (online resource) <http://councilforeuropeanstudies.org/critcom/the-slovenian-popular-uprising-within-the-european-crisis/> (MARIBOR– 2010 European City of Culture)

Things to think about:

- What might 'post-industrial' urbanism be?
- Why do 'creative cities' emerge as relevant, if not driving, motors of economic growth?
- What are the main contradictions and problems inherent in the processes of branding, marketing and 'regenerating' urban space?

Session 7 – 17/11/14 – Visions and pitfalls of virtual urbanity: governance and protests

Required Reading: ANY ONE OF THE FOLLOWING

Page, Scott and Phillips, Brian (2003) 'Telecommunications and urban design', *City*, 7:1, 73 — 94 (VISIBLE AND INVISIBLE TELECOMMUNICATIONS)

Sarah Sharma (2008) *Taxis as media: a temporal materialist reading of the taxi-cab*, *Social Identities: Journal for the Study of Race, Nation and Culture*, 14:4, 457-464 (TAXIS)

Alberto Corsín Jiménez (2014) 'The right to infrastructure: a prototype for open source urbanism' *In Environment and Planning D: Society and Space*, volume 32, pages 342 – 362 (CITIZEN-LED INFRASTRUCTURE)

Lila Leontidou (2012) *Athens in the Mediterranean 'movement of the piazzas' Spontaneity in material and virtual public spaces*, *City: analysis of urban trends, culture, theory, policy, action*, 16:3, 299-312 (PROTESTS)

Rowland Atkinson & Paul Willis (2009) *Transparent cities: Re-shaping the urban experience through interactive video game simulation*, *City: analysis of urban trends, culture, theory, policy, action*, 13:4, 403-417 (VIDEO GAMES)

Things to consider:

- Is the so-called virtual city anything more than an image of an impossible, utopian future? If not, why does this idea continue to inspire certain political agendas and popular media commentary?
- How do virtual and material worlds interact in urban space in any empirical case?
- What might be the relevance of transport for how we understand virtual travel within and across cities?
- What does 'smart city' have to do with the city in which you live? Where is the 'smart' city?

Session 8 – 24/11/14 – Understanding urban experience: charting (post)modern sensibilities

*****Note: This week students submit, in seminars, their coursework (see above about course regulations), to which feedback will be given by the end of Session 10.*****

Required Reading: ANY ONE OF THE FOLLOWING

Gordon, E. (2010) 'Introduction' in *The Urban Spectator: American Concept-Cities from Kodak to Google* Hanover and London: University Press of New England, pp. 1-12

Ridell, S. (2010) 'The cybercity as a medium: Public living and agency in the digitally shaped urban space', in Nagenborg, Michael, Albrechtslund Anders, Klamt Martin and Murakami Wood David (eds) *ICT & The City* (special issue of *International Review of Information Ethics*) Vol. 12 pp. 11-19.

Lechte, J. (1995) '(Not) Belonging in postmodern space' in Watson, S. and Gibson, K. (eds.) *Postmodern cities and spaces* London Blackwell.

Munt, S. (2000) 'The Lesbian Flaneur' in Borden et al *The Unknown City*

Krajina, Z. (2014) *Negotiating the Mediated city, chapter 4, excerpts: pp 62-63, 71-80*

Things to consider:

- Identify key contours of the (post)modern urban experience.
- How is the experience of the city mediated – with which political consequences for public urban cultures?

Session 9 – 1/12/14 – Situations and geographies of mobile and 'personal' media, and a networked urbanity

Required Reading: Bull, M. (2013) 'Privatizing Urban Spaces in the mediated spaces of iPod users' in Berry, C. et al (eds.) *Public Space, Media, Space* London: Palgrave

OR

Berry, Marsha and Hamilton, Margaret (2010) 'Changing Urban Spaces: Mobile Phones on Trains', *Mobilities*, 5: 1, 111 — 129

Things to consider:

- Define 'presence' in the context of everyday mobile phone use in the city.
- When users engage with the virtual worlds via their handheld technologies as they traverse the 'real' city, where are they – and why would that matter?

Session 10 – 8/12/14 – Media, community, and the city: belonging and difference across community media and surveillance

Required reading: ANY ONE OF THE FOLLOWING

Gulin Zrnić, V. (2009) *Talk of the Neighbourhood: Meanings of the city and urban localisms in Novi Zagreb* in *Kvartovska spika*, Jesenski I turk

Georgiou, M. (2013) *Media and the City: Cosmopolitanism and difference, chapter 5 – Community and transnational solidarities* London: Polity

Andrew Wallace (2014) *The English riots of 2011: Summoning community, depoliticising the city, City: analysis of urban trends, culture, theory, policy, action*, 18:1, 10-24,

Martijn Oosterbaan (2009) *Sonic Supremacy: Sound, Space and Charisma in a Favela in Rio de Janeiro*, in *Critique of Anthropology* Vol 29(1) 81–104

Scott Mcquire (2010) 'Rethinking media events: large screens, public space broadcasting and beyond' in *New Media and Society* 12(4) 567–582

Tabor, P. (2000) 'I am a videocam' in Borden et al. *The Unknown City*, MIT.

Things to consider:

- Is 'neighbourhood' different from 'community' in the context of urban living?
- What role are media said to have in the construction of urban communities, in any of the above cases? Do you agree – is the relevance of media technologies overstated or underestimated in the context of urban communities?

Session 11 – 15/12/14 – Public art, street art: intervening into the urban realm

Required reading: Krajinina, Z. (2014) Negotiating the Mediated city - chapter 7 (Screen-Action)

OR

Scott Burnham (2010) *The call and response of street art and the city, City: analysis of urban trends, culture, theory, policy, action*, 14:1-2, 137-153

*****Guest speaker in the seminar will be Ana Kutleša (curator of Urban festival <http://urbanfestival.blok.hr/12/en/>) – she will speak about the rich history of zagreb's public art interventions and installations*****

Things to consider:

- Is public art progressive or reactionary in relation to urban politics and processes of exclusion/stratification, privatisation/commercialisation, and globalisation?
- How and why do other visual cultures like public announcements and promotion/advertising 'coquette' with artistic expression?
- Given the variety of voices – which never a variety of equals – seen, through various announcements and interventions, speaking about any specific urban space, how might we define 'public urban space'?

Session 12 – 22/12/14 – Habituating mediated urban space: making and keeping place in urban space

Required reading: ANY ONE OF THE FOLLOWING

Shaun Moores & Monika Metykova (2009): Knowing How to Get Around: Place, Migration, and Communication, *The Communication Review*, 12:4, 313-326

Hjorth, L. (2012) 'Still mobile: A case study on mobility, home and being away in Shanghai', *Mobile Technologies and Place*, (eds) G. Goggin & R. Wilken, New York: Routledge, pp. 140-156.

Krajina, Z. (2014) *Negotiating the Mediated city* - chapter 6

Things to consider:

- Is place specific only to life in physical spaces?
- How might we distinguish space and place in media cities?
- What is 'place-making'?

Session 13 – 12/1/15 – Investigating Media Cities: Critical methodologies

Required reading: Stanton, Gareth (2005) 'Peckham tales', *City*, 9:3, 355 — 369

Things to consider:

- How does methodology matter in terms of how and what we come to know about the city? Can the two be neatly separated?
- How is researching the mediated city different from other, perhaps more conventional, but related areas of media research (e.g. media audiences, texts, etc.?)?

Session 14 – 19/1/15 – Conclusion

*****Note: bring drafts of your essays to the seminars and contrast any pertaining issues with the points raised in this week's set literature*****