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



I. The Beaches



II. The Hills



III. The Flatlands/ South Central



IV. The Downtowns



V. El Este de Los Angeles



VI. L.A. River



VII. The Macro-Frontier

COURSE OVERVIEW

The weekly seminar and three weekend workshops 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, demographic change, and cultural experimentation and expression. In dialogue with the city's storied past is its ever-changing present, it is in our moment of social, political, and environmental 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 speculative "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 and socio-political 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. Borders and commons exist at different scales and intensities, from the macro-scale of international border walls and sanctuary cities, to the micro-scale of the sidewalk and the park.

For our purposes, we will focus our research on the internal borders and commons in seven particular locales, or "ecologies," of Los Angeles. Throughout our research, we must ask: *How are borders and commons produced and reproduced within these ecologies? How are commons experienced and interpreted? Who controls these locales, and in what way? Who is granted access, who is denied access, and why?*

Course Themes: Borders and Commons, Urban Ecologies, Filmic Representations, Public Art and Narrative, Spatial Justice, Engaged Scholarship

COVID-19: TEACHING CONSIDERATIONS AND STUDENT SUPPORT

Teaching in the Time of Social, Political, and Environmental Crisis

This course will take place under extraordinary circumstances, the COVID-19 pandemic, exposed the structural and social inequalities in this country, we saw how the pandemic most directly affected poor people of color by their loss of jobs overnight, or the lack of access to good proper health care. Such crisis is occurring in parallel with the Black Lives Matter and racial justice movements. Also, the wildfires we experience directly in California exposed the severity of our current environmental crisis. Academic normalcy is neither possible, nor ethical at this time. I, and the course TA, Cassie Hoeplich want to acknowledge that many of you will be working under strenuous conditions as a result of these unprecedented circumstances and will do everything possible to support you as we go together through this significant quarter. We hope we can find ways to work in solidarity and with compassion.

UNIVERSITY POLICIES

Zoom recordings: This course will use video recording or other personal information capture for the purpose of facilitating the course and/or test environment. Pursuant to the terms of the agreement with UCLA, the data is used solely for this purpose and any vendor is prohibited from disclosing this information. UCLA also does not use the data for any other purpose. Students may not distribute recordings or other instructional materials provided as part of remote learning by faculty, teaching assistants, or invited guests.

Accommodations: If you are already registered with the Center for Accessible Education (CAE), please request your Letter of Accommodation on the Student Portal. If you are seeking registration with CAE, please submit your request for accommodations via the CAE website. Please note that the CAE does not send accommodation letters to instructors—you must request that Gustavo view the letter in the online Faculty Portal. Once you have requested your accommodations via the Student Portal, please notify Gustavo immediately so he can view your letter. Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website www.cae.ucla.edu or contact them by phone at (310) 825-1501.

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. Set the intellectual foundation for comparative (and remote) investigations in Tijuana and Mexico City.

COURSE REQUIREMENTS

- Attendance to all the Class meetings is required, except on special cases.
- Active participation during class.
- Attendance at the THREE Research Methods Workshops is required, except in special cases.
- Completion of all assignments on time.

COURSE STRUCTURE: THE SEVEN ECOLOGIES

As a reminder, the Fall course is structured around a weekly seminar (4 credits) and three Research Methods Workshops (2 credits).

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 instructor, group discussion about the readings, a seminar report and discussion led by a student team, and concluding with either a film screening, a recorded talk, or a guest presentation.

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

We will begin the seminar (Weeks 1-2) 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 and diverse, 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*, published in 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 (South LA and north San Fernando Valley). 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:

- a) ***Physical and Environmental***, involving the particular topography and climate of the area.
- b) ***Social and Cultural***, relating social dynamics and cultural forms distinctive in a neighborhood.
- c) ***Representational and Imaginary***, exploring how representations and images of a particular neighborhood can have a deep effect in the perception of its people and their everyday lives.

These seven ecologies together can be understood as a speculative conceptual framework for theorizing the rapidly changing urban conditions of contemporary Los Angeles. The eight ecologies are:

- I. The Beaches: Malibu, Santa Monica, Venice, Marina del Rey
- II. The Hills: Hollywood Hills, Beverly Hills, Bel Air, Brentwood
- III. The Flatlands / South Centers: South Los Angeles, North San Fernando Valley
- IV. Downtowns: Skid Row, financial center, Bunker Hill, cultural corridor, the arts district, garment district, Little Tokyo and Chinatown
- V. El Este de Los Angeles: Boyle Heights, Lincoln Heights, City Terrace
- VI. The L.A. River
- VII. The Macro-Frontier: Los Angeles/San Diego/Tijuana corridor

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 notion of 'ecology' through the lens of borders and commons.

Each of the subsequent weeks (Weeks 3-9) will be devoted to investigating one of each of the seven ecologies. Class time will be comprised of a short lecture, review of the weekly readings, seminar reports, discussion, and either a film screening, guest presentations, or time to work on team projects.

ASSIGNMENTS AND GRADING

As groups, students will complete three primary assignments over the course of the Fall quarter:

- 1) A digital **thick map** that analyzes one or more commons and borders in your assigned ecology
- 2) A **30-minute experimental podcast** based on a real/fictional story created by your group about a significant, eccentric, or hidden aspect of your ecology and speculates about its possible evolution.
- 3) A **Seminar Report** on your assigned ecology.

Along with these three primary assignments, there will be a number of other deliverables throughout the quarter, including media exercises, reflection papers and a final written report to accompany the

map and podcast. A comprehensive breakdown of these assignments and % attribution to your final grade are below.

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

In interdisciplinary groups of 3-4, you will construct a thick map of the borders and commons you discovered in your assigned ecology. Also, you will research, develop, record, edit, and present an experimental podcast of approximately 30 minutes. Your same team will co-author ~3,000-word report related to your podcast.

- 10% - Participation, including reading preparation for discussion
- 15% - Seminar Report – 7 ecologies - **DUE DATE VARIES BY TEAM - SEE SCHEDULE**
- 5% - Proposal for Final Podcast project - **DUE NOVEMBER 4**
- 25% - Final Podcast project, maximum 30 minutes - [Link to Brief](#) - **DUE DECEMBER 9**
- 25% - Thick Map - **DUE DECEMBER 9**
- 20% - Podcast Report ~3,000 word - [Link to Report Brief](#) - **DUE DECEMBER 9**

During the year, we invite the class to use the website platforms of **StoryMaps** and/or **Cargo Collective** to archive relevant material gathered and produced during the UH academic year. This archive will serve as a repository for the work you will create during the year.

The link below show some examples of last Spring' UH students' final projects using these platforms:
<https://www.urbanhumanities.ucla.edu/ecodex>

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

- 10% - Participation, including attending all workshop sessions (Three Saturday sessions)
- 10% - Assignment #1: First media exercise (1-2 min length) - **DUE DATE TBD**
- 20% - Assignment #2: Second media exercise (2-3 min length) - **DUE DATE TBD**
- 10% - Written reflection following assignments 1 and 2 - **DUE DATE TBD**

FORMING THE SEVEN ECOLOGY TEAMS AND SEMINAR REPORTS

By the end of Week 1, you will be assigned to an interdisciplinary team of 3-4 persons. Each team will be assigned to an ecology of your choosing. To do this, your team will meet during Week 1 and rank your top three choices for an ecology. Each team will be notified of their assigned ecology prior to meeting Week 2.

Starting Week 2, each of the seven teams will begin working on 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 visible and invisible 'borders and commons' within the ecology. You will have time to work on these presentations during class.

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 environmental/physical, social and cultural, and representational or imaginary.

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 podcast.

Schedule for Seminar Report presentations:

- I. The Beaches: Malibu, Santa Monica, Venice, Marina del Rey – **OCTOBER 28**
- II. The Hills: Hollywood Hills, Beverly Hills, Bel Air, Brentwood – **OCTOBER 28**
- III. The Flatlands / South Centers: South Los Angeles, North San Fernando Valley – **NOVEMBER 4**
- IV. Downtowns: Skid Row, financial center, Bunker Hill, cultural corridor, the arts district, garment district, Little Tokyo and Chinatown – **NOVEMBER 11**
- V. El Este de Los Angeles: Boyle Heights, Lincoln Heights, City Terrace – **NOVEMBER 18**
- VI. The L.A. River – **NOVEMBER 25**
- VII. The Macro-Frontier: Los Angeles/San Diego/Tijuana corridor – **DECEMBER 2**

FALL COURSE SCHEDULE

Please note that the readings and overall structure of each class is subject to change. Unless another form of convening is noted, all classes will be held on Zoom. Please read all required readings prior to class. Links to the readings can be found on CCLE and many are also linked in this schedule.

Week 1—October 7. Introduction to Engaged Urban Theory, Borders & Commons, and the “Seven Ecologies of LA”

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Introduction: Gustavo Leclerc; Long Term Assignment - Watch and study Reyner Banham’s Reyner Banham Loves Los Angeles (1972).*
- *Introduce the theme for the Fall seminar and walk through the syllabus and assignments*
- *Introduce podcast-as-method/tool for investigation and thinking about cities; introduce the firstpodcast assignment*
- *Group work: Form students’ teams and assign ecologies*

Required Viewing

- *Watch Reyner Banham’s Reyner Banham Loves Los Angeles (1972).
<https://vimeo.com/22488225>*

Week 2—October 14. Theories of the Commons

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Thick Mapping Presentation by Todd Presner*
- *Lecture and Discussion: **The Commons**: The Commons and the Public Sphere; definitions of public and community; historical perspectives on the public sphere*
- *Discussion of readings*
- *Group work: Review assigned ecology; determine roles and responsibilities for each team member and deliverables (i.e. Thick Map, Podcast, Final Report, Seminar Report)*

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.
- Soja, Edward. *Seeking Spatial Justice*

Art References

- Mark Bradford - <https://www.thebroad.org/art/mark-bradford/>
- Carlos Almaraz - <https://www.lacma.org/art/exhibition/playing-fire-paintings-carlos-almaraz>
- Carmen Argote - <http://carmenargote.com/>
- Lauren Halsey - <http://www.laurenhalsey.com/>
- David Hockney - <https://www.hockney.com/home>

Saturday, Oct. 17. WORKSHOP # 1: Thick Mapping

Tentative schedule: 10:00am – 4:30pm, 30-minute break for lunch at 12:30pm

Introduction to the basics of thick mapping. Co-instructors: Gustavo Leclerc & TBD.

Week 3—October 21. Theories of the Border

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Lecture and Discussion: **The Border**: Locating different theories of the border; bordering; relationship between commons and borders*

- Discussion of readings
- Group work

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 Soren Timming, *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.

Week 4—October 28. Ecology I and II: The Beaches and The Hills

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

The Beaches

- Seminar Report: *The Beaches* by Team Beaches.
- Discussion of readings

The Hills

- Seminar Report: *The Hills* by Team 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."
- Le Menager, 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.

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.](#)
- Davis, Mike. "The Case for Letting Malibu Burn." In *Ecology of Fear: Los Angeles and the Imagination of Disaster*
- Yoder, Jon. "Vision and Crime: The Cinematic Architecture of John Lautner." In *Archi.Pop: Mediating Architecture in Popular Culture*, ed. D. Medina Lasansky. New York: Bloomsbury Academic Press, 2014.
<https://drive.google.com/open?id=1CMkO4YFMYdxgSCi6kXPFFYZrPU5I7tG>

Additional Readings: The Beaches

- 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 Francaise d'Etudes Americaines* 2016, 3, n 148. Pp 31-51.
- Clare, Nancy. 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: The Beaches

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

Film & Literary References: The Beaches

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

Art References: The Hills

- David Hockney's *Mulholland Drive: The Road to the Studio*, 1980
- Ramiro Gomez, Happy Hills - <https://www.theguardian.com/artanddesign/2017/aug/22/ramiro-gomez-latin-american-art-los-angeles-david-hockney>

Film & Literary References: The Hills

- David Lynch's *Mulholland Drive* (2001)
- Miguel Arteta's *Star Maps* (1997) – <https://www.rogerebert.com/review/star-maps-1997>

Saturday, October 31. Workshop # 2: Spatial Ethnography

Tentative schedule: 10:00am – 4:30pm, 30-minute break for lunch at 12:30pm

Methodological approaches to spatial ethnographies. Co-instructors: Gustavo Leclerc & TBD

Week 5—November 4. Ecology III: The Flatlands / South Central

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

ASSIGNMENT DUE: PROPOSAL FOR PODCAST PROJECT (SUBMIT VIA CCLE BY 6PM)

- *Seminar Report: The Flatlands / South Central* by Team Flatlands / South Central
- *Lecture and Discussion: The Politics of Space in the Generic City; The LA Riots; Popular Culture; African American Visual Artists*
- Watch Mark Bradford interview at the Tate Museum and discussion of his work <https://www.youtube.com/watch?v=G4isoSmHKiU> (1 hr-18 min.), or a shorter interview. - <https://www.youtube.com/watch?v=I5mhdCvhDtQ> (24 minutes)
- *Group work*

Required Readings on The Flatlands / South Central

- [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.
- 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 - https://drive.google.com/open?id=1qJg8z9IMzVU4yloD_P76HkoCuWdgN_Og
- Jones, Kelly. "Introduction. South of Pico: Migration, Art, and Black Los Angeles." In *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*. Durham: Duke University Press (2017). 1-22.

Additional Readings

- Jones, Kelly. "Emerge: Putting Southern California on the Art World Map." In *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*. Durham: Duke University Press (2017). 23-65.
- 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). <https://drive.google.com/open?id=16A1RBntfYOWN-i6dFanO5I6Ae66cBePl>
- Hogen-Esch, Tom. (2001). Urban Secession and the Politics of Growth: The Case of Los Angeles. *Urban Affairs Review*, 36(6), 783–809. <https://drive.google.com/open?id=1jO8ufGoEHbiGt3T1XwdJY6qURGKT15xg>

Film & Literary 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)

Art References

- Mark Bradford, *Rebuild South Central* (2015) – <https://www.artsy.net/artwork/mark-bradford-rebuild-south-centra>
- Lauren Halsey, The Crenshaw District Hieroglyph Project (Prototype Architecture) - <https://hammer.ucla.edu/exhibitions/2018/made-in-la-2018/lauren-halsey>
- Noni Olabasi, *To Protect and to Serve Mural* in South Central LA (1992) -

Week 6—November 11. Ecology IV: The Downtowns

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBk1ltaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Seminar Report: The Downtowns by Team Downtowns.*
- *Lecture and 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), Arts District*

Required Readings on The 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*

Film & Literary 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)
- Los Angeles Poverty Department - <https://www.lapovertydept.org>

Architecture References

- The Bonaventure Hotel, Disney Concert Hall, The Broad Museum, The Bradbury Building, Union Station, Olvera Street, JANM/Little Tokyo, Chinatown.

Saturday, November 14. Workshop # 3: Podcast

Tentative schedule: 10:00am – 4:30pm, 30-minute break for lunch at 12:30pm

Audio editing overview and creation of podcast episode / contribution. Co-instructors: Jacqueline Barrios & Gus Wendell

Week 7—November 18. Ecology V: El Este de Los Angeles

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Seminar Report: El Este de Los Angeles by Team Este de Los Angeles*
- *Lecture by guest speaker (TBD)*
- *Discussion of readings*
- *Group work*

Required Readings on Republics of East LA

- 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*.
- Raul Villa's *Barrio-Logos: Space and Place in Urban Chicano Literature and Culture*
- James Rojas's *The Latino Use of Space in East Los Angeles*
- Margaret Crawford's *Mi Casa es su Casa*
- Tomas Ybarra-Frausto's *Rasquachismo: A Chicano Sensibility*

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; Shisu Saldamando, Gajin Fugita

Architecture References

- Old Self-Help Graphics & Art Building; *El Pedorrero* Muffler Shop; home front yards & backyards

Week 8—November 25. Ecology VI: L.A. River

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ItaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Seminar Report: L.A. River by Team L.A. River*
- *Lecture by guest speaker (TBD)*
- *Discussion of readings*
- *Group work*

Required Readings on LA River

- Gumprecht, Blake. *The Los Angeles River*. Baltimore: Johns Hopkins, 1999. Ch 5: 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. *Hazardous Metropolis: Flooding and Urban Ecology in Los Angeles*. Epilogue: "The Historical Structure of Disorder: Urban Ecology in Los Angeles and Beyond." pp. 165-184.

Additional Reading

- Mike Davis's *Ecology of Fear: Los Angeles and the Imagination of Disaster*

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
- Graffiti

Architecture References

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

Week 9—December 2: Ecology VII: Macro-Frontier

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ltaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

- *Presentation by artist Marcos Ramirez ERRE*
- *Seminar Repor: Macro-Frontier by Team Macro-Frontier*
- *Discussion of readings*
- *Group work*

Required Readings on Macro-Frontier

- Lawrance Herzog's *From Aztec to High-tech*
- Dear & Leclerc's *Postborder City*
- Josh Kun's *Tijuana Dreaming*
- Gloria Anzaldua's *Borderlands/La Frontera: The New Mestiza*
- Thomas Nail's *Theory of the Border*

Film References

- Steven Soderbergh's *Traffic* directed (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)

Art References

- Marcos Ramirez ERRE; Jamex and Einar de la Torre;

Architecture References

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

Week 10—December 9. Presentations and Podcast Fest

Zoom Link: <https://ucla.zoom.us/j/99903841517?pwd=dGJHREhYnBIK1ltaUNaNFJUSmVmQT09>

Meeting ID: 999 0384 1517

Passcode: 380772

ASSIGNMENTS DUE: 1) PODCAST AND WRITTEN REPORT and 2) THICK MAP (SUBMIT TO CCLE BY 6PM)

During the final class meeting, each team will present their final presentations and share their podcast contributions with the group.