MIT/DUSP Urban Planning Film Series
Fall 2013

All films open to the general public, free, first-come/first-served; most shows to include pre-
views, shorts, and/or additional video ephemera. For additional information about each showing,
including film descriptions, reviews, and updates about special guests, see http://urbanfilm.org.
All films shown in MIT Room 3–133 unless otherwise noted; times and locations subject to change;
please check prior to coming. For more information, contact eglenn@mit.edu.

Special thanks to MIT’s Rotch Library for help tracking down titles and rights and MIT A/V
Services for troubleshooting the tech with us.

THUR 9/12
HANDS OVER THE CITY/LE MANI
SULLA CITTA (1963)  Rod Steiger stars as
a scheming land developer in this blistering work
of social realism from 1963. An exposé of the po-
litically driven real-estate speculation that devas-
tated Naples’s civilian landscape, the film moves
breathlessly from a cataclysmic building collapse to
the backroom negotiations of civic leaders vying for
power in a city council election, laying bare the in-
ner workings of corruption with passion and outrage.
Directed by Francesco Rosi. Winner of the Golden
Lion, Venice Film Festival. 105 minutes; Italian with
English subtitles. 7pm, MIT Room 3–133.

THUR 9/26
5 BROKEN CAMERAS (2011)  This
Palestinian-Israeli-French co-production presents a
deply-personal first-hand account of life and non-
vioent resistance in Bil’in, a West Bank village sur-
rounded by Israeli settlements. Filmed by Pales-
tinian farmer Emad Burnat, who bought his first
amera in 2005 to record the birth of his youngest son
Gibreel, the collaboration follows one family’s evolu-
tion over five years of village upheaval. As the story
unfolds—structured in chapters around the destruc-
tion of each one of Burnat’s cameras—we witness
Gibreel grow from a newborn baby into a young boy
who observes the world unfolding around him with
the astute powers of perception that only children
possess. Burnat watches from behind the lens as olive
trees are bulldozed, protests intensify and lives are
lost in this cinemetic diary and unparalleled record
of life in the West Bank. Directed by Emad Burnat
and Guy Davidi. Winner, World Cinema/Direction,
Sundance; Special Jury and Audience Award, IDFA; 
Nominated for Academy Award, Best Documentary
Feature. 90 minutes; Hebrew and Arabic w/English
subtitles. 7pm, MIT Room 3–133.

THUR 10/10
CAPE SPIN! AN AMERICAN POWER
STRUGGLE (2011)  This tragicomic tale ex-
plores the surreal and fascinating battle over Amer-
ica’s largest clean energy project. When energy en-
trepreneur Jim Gordon first proposed putting 130
wind turbines in fabled Nantucket Sound, he had
no idea that a firestorm would erupt, as the coun-
try’s first proposed offshore wind farm triggered a
schism in this idyllic coastal region, pitting neigh-
bor against neighbor and environmentalist against
environmentalist. Revealing the root causes of their
furoir, the filmmakers enjoyed unprecedented behind-
the-scenes access to the key players on both sides of
the controversy. The tale frames the battle over Nan-
tucket Sound as a microcosm of America’s struggle
towards energy sustainability. After 10 years, $70
million and 8,000 pages of analysis the Federal Gov-
ernment approved the wind farm project on April
28, 2010—but the controversy continues…. Directed
by Robbie Gemmel and John Kirby. Official selec-
tion: Woodstock Film Festival, Cleveland Interna-
tional Film Festival; Amsterdam International Docu-
mentary Film Festival. 84 minutes. 7pm, MIT Room
3–133.

THUR 10/17
BEAUBOURG (1977)  The great Neo-Realist
Roberto Rossellini’s beautiful and languid final film
documents the opening of the Pompidou Centre in
Paris, candidly presenting the public’s response to
this major cultural phenomenon. Shot on the Pom-
pidou Centre’s opening day in 1977, Rossellini hid
dozens of microphones throughout the building to
create a soundtrack composed of the public’s reac-
tions to this cultural phenomenon—or in the film-
makers own words, “A film without comments or mu-

Hands Over the City (1963)
eye upon “Beaubourg” in a vision of critical skepticism, we are transported back to experience this highly influential cultural center at its nascence. Directed by Roberto Rossellini. 55 minutes. 7pm, MIT Room 3–133.

**THUR 10/24**

**GOOD FORTUNE (2010)** A provocative exploration of how massive international efforts to alleviate poverty in Africa may be undermining the very communities they aim to benefit. In Kenya’s rural countryside, Jackson’s farm is being flooded by an American investor who hopes to alleviate poverty by creating a multimillion-dollar rice farm. Across the country in Nairobi, Silva’s home and business in Africa’s largest shantytown are being demolished as part of a U.N. slum-upgrading project. The gripping stories of two Kenyans battling to save their homes from large-scale development present a unique opportunity see foreign aid through eyes of the people it is intended to help. Directed by Landon Van Soest and Jeremy Levine; presented in collaboration with the award-winning documentary series POV (www.pbs.org/pov). Winner: Witness Award, Silverdocs Film Festival; official selection: IDFA Festival; Human Rights Watch International Film Festival. 90 minutes. 7pm, MIT Room 3–133.

**THUR 11/14**

**MISSION HILL & THE MIRACLE OF BOSTON (1978)** Once a predominantly Irish neighborhood of houses, churches, and small stores, after World War II Boston’s Mission Hill began to change: thousands of units of public housing were built—and allowed to decay there; nearby hospitals expanded, displacing people from their homes; developers and speculators bought and sold property and built twenty-story apartment buildings. A new, poor population and an affluent professional population arrived to compete for parts of the old neighborhood. Through the voices of the people of Mission Hill, the film tells the story of urban renewal, racial conflict, and the struggle of a neighborhood to survive through changing times. **Special guests**: Karilyn Crockett, MLK Visiting Scholar, MIT; John Grady, Professor of Sociology, Wheaton College (producer). Directed by Richard Broadman. 60 minutes. 7pm, MIT Room 3-133.

**THUR 12/12**

**MY BROOKLYN (2012)** Billed as “the real story behind the takeover of America’s hippest city,” the film follows director Kelly Anderson’s personal journey, as a Brooklyn “gentrifier” seeking to understand the forces reshaping her neighborhood along lines of race and class. Anderson moves to Brooklyn in 1988, lured by cheap rents and bohemian culture, but by the election of Michael Bloomberg in 2001 a massive speculative real estate boom is rapidly altering the neighborhood. She watches as an explosion of luxury housing and chain store development spurs bitter conflict over who has a right to live in the city and to determine its future. While some people view these development patterns as ultimately revitalizing the city, to others, they are erasing the eclectic urban fabric, economic and racial diversity, creative alternative culture, and unique local economies that drew them to Brooklyn in the first place. No less than the city’s soul is at stake. A film by Kelly Anderson and Allison Lirish Dean. 85 minutes. 7pm, MIT Room 3–133.