COURSE SYLLABUS						
Course Title	**Course Code**	**Semester**	**Course Hour/Week**		**Credit**	**ECTS**
Architecture, Art, Urban Space and Technology in Science Fiction Film	ARHA 409	7	**Theory** 2	**Practice** 2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
		x		X		
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			X			

Language of Instruction	English

Course Instructor(s)	Prof. Dr. Marko Kiessel	E-mail: marko.kiessel@arucad.edu.tr Office : TITAN
Course Objectives	To provide students with sound knowledge and understanding of the role of the (architectural) visualization of individual science fiction utopias and dystopias concerning their narrative, and of the relation between science fiction film narratives/settings and political, social, architectural, and technological discourses. To reveal patterns of visualization which may indicate patterns of meaning(s) of the visualized (architectural) settings beyond the genre fiction film.	
Course Learning Outcomes	On successful completion of this module, students will master the following skills and knowledge: 1 To comprehend the relation between (architectural) visualization of science fiction films and their narrative, and to be informed about key films of the genre, 2 To define key features of (architectural) visualization of science fiction films, 3 To relate the narrative and visualization of science fiction films with the respective political, social, architectural and technological contexts and discourses, 4 To evaluate and critically assess science fiction films.	

Course Content	The course analyses the architectural, art-, urban and technological mise-en-scene of science fiction utopias and dystopias of the 1920s to the 2000s, of the modern and postmodern eras. At first, students are required to classify the displayed settings before assessing if these settings mirror contemporary architectural, art-, urban and technological discourses and theories. Subsequently, the course investigates if and how specific visualizations support specific utopian or dystopian texts. It concludes with the hypothesis that the mise-en-scene of science fiction films may reveal widely, yet possibly subconsciously understandable general meanings of architecture, art, urbanity and technology. The course requires the screening and discussion of selected films and of related scholarly literature. It addresses students of art and design of the 3rd and 4th years.

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**
1	Introduction. Modernism and Postmodernism. Utopia and Dystopia Screening: *Children of Men* (2006) Analysis, discussion, reading and research	T/P	Boake (n.d.) Berg (2008) (homework) Sobchak (1999) Staiger (1999)
2	Modern film utopias/dystopias: Screening: *Metropolis* (1927); *Things to Come* (1936) Analysis, discussion, reading and research	T/P	Gold (2001) Mennel (2008) Neumann (1996) Sobchak (1999) Staiger (1999)
3	(Post-)Modern film utopias/dystopias:	T/P	Gold (2001) Mennel (2008) Sobchak (1999)

	Screening: *Alphaville* (1965); *Fahrenheit 453* (1966) Analysis, discussion, reading and research		Staiger (1999)
4	(Post-)Modern film utopias/dystopias: Screening: *THX 1138* (1971) Analysis, discussion, reading and research	T/P	Berg (2008) Sobchak (1999) Staiger (1999)
5	(Post-)Modern film utopias/dystopias: Screening: *A Clockwork Orange* (1971) Analysis, discussion, reading and research	T/P	Berg (2008) Gold (2001)
6	Midterm week	T/P	
7	Midterm week	T	
8	Postmodern film utopias/dystopias: Screening: *Blade Runner* (1982); *Blade Runner 2049* (2017) Analysis, discussion, reading and research	T/P	Bruno (1987) Fortin (2011) Gold (2001) Mennel (2008) Neumann (1996) Sobchak (1999) Staiger (1999) Jencks (1977)
9	Bayram Holiday	T/P	
10	Postmodern film utopias/dystopias: Screening: *Gattaca* (1997) Analysis, discussion, reading and research	T/P	Sobchak (1999) Staiger (1999)
11	Postmodern film utopias/dystopias: Screening: *Minority Report* (2002)	T/P	Fortin (2011) Blake, P. (1977)

	Analysis, discussion, reading and research Science Fiction Film and "Home"		
12	Term Presentations	T/P	
13	Postmodern film utopias/dystopias: Science Fiction Film and Star-architecture Guest lecture Prof. Dr. Jonathan Stubbs: title to be announced	T/P	-
14	Postmodern film utopias/dystopias: Screening: *The Giver* (2014); *Divergent* (2015) Analysis, discussion, reading and research Science Fiction Film, Architecture and the "Colour" White	T/P	Kiessel and Stubbs (2022) Kiessel and Stubbs (2023)
15	Postmodern film utopias/dystopias: Screening: *The Hunger Games* (2012-15) Analysis, discussion, reading and research Science Fiction Film, Architecture and Power	T/P	Kiessel and Stubbs (2022) Kiessel and Stubbs (2023) Stubbs and Kiessel (2024) Dovey (1999)
16	Final		

Required Course Material(s) / Reading(s)/ Text Book(s)	Partially provided by lecturer: Berg, C. (2008) 'Godamn you all to hell'. The revealing politics of dystopian movies. *IPA review*, March issue, 39-42. Boake, T.M. (n.d.) Architecture And Film: Experiential Realities And Dystopic Futures. https://www.tboake.com/pdf/boake_arch_film_colour.pdf Bruno, G. (1987) Ramble City: Postmodernism and *Blade Runner. October* 41: 61-74.

	Fortin, D.T. (2011) *Architecture and Science-Fiction Film, Philip K. Dick and the Spectacle of Home.* Farnham: Ashgate.
	Gold, J. R. (2001) Under Darkened Skies: The city in Science-fiction Film. *Geography* 86, no. 4: 337-45.
	Mennel, B. (2008) *Cities and Cinema.* London/New York: Routledge.
	Neumann, D. (1996) *Film Architecture. From Metropolis to Blade Runner.* Munich/New York: Prestel.
	Sobchak, V. (1999) Cities on the Edge of time: The Urban Science-Fiction Film. In: *Alien Zone 2: The Spaces of Science-Fiction Cinema*, edited by Annette Kuhn, 123-143. London: Verso.
	Staiger, J. (1999) Future Noir: Contemporary Representations of Visionary Cities. In: *Alien Zone 2: The Spaces of Science-Fiction Cinema*, edited by Annette Kuhn, 97-122. London: Verso.
Recommended Course Material(s)/ Reading(s) /Other	Blake, P. (1977) *Form follows Fiasco. Why Modern Architecture hasn't worked.* Boston/Toronto: Atlantic-Little/Brown Books.
	Bolin, B.C. (1976) *The Failure of Modern Architecture.* New York – Melbourne: Van Nostrand Reinhold.
	Dovey, K. (1999) *Framing Places. Mediating Power in Built Form.* New York: Routledge.
	Jencks, C. (1977) *The Language of Postmodern Architecture.* London: Academy Editions.
	Kiessel, M., Stubbs, J. (2022) The Present in the Future: Segregation and boundaries in the urban Science Fiction film. In: B. Yapıcıoğlu, K. Lalenis (eds.) *Boundaries and Restricted Places. The Immured Space*, Edward Elgar: Cheltenham: 96-110.
	Kiessel, M., Stubbs, J. (2023) Urban Dystopia on Screen: The City, Architecture and Power in the Contemporary Science Fiction Film. *Athens Journal of Architecture* 9/4: 417-450
	Lamster, M. (2000) *Architecture and Film.* New York: Princeton Architectural Press.

Shonfield, K. (2000) *Walls Have Feelings: Architecture, Film & the City*. London: Routledge.

Stubbs, J., Kiessel, M. (2024) Futures, Past and Present: History, Architecture and Dystopia in Brazil (1985) and the Hunger Games series (2012-15). *New Review of Film and Television Studies:* 1-24.

Telotte, J.P. (2004) Science Fiction Film. Genres in American Cinema. Cambridge: Cambridge University Press.

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term	1	30
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar	1	30
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	40
TOTAL		100

	CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES					
No	**PROGRAMME LEARNING OUTCOMES**	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5

1	To be able to develop the ability to examine, analyze, discuss and develop comments based on scientific evidence, concepts, ideas and data related to the disciplines of archaeology and art history with social science research methods	🟨				
2	To have knowledge of Classical Archaeology, Protohistory and Near Eastern Archaeology, Prehistory	🟨				
3	To be able to reveal the changes that civilizations have undergone in themselves and in the historical process and their effects on cultural assets.		🟨			
4	To have a clear knowledge and awareness about the main problems of art history and to be able to use the knowledge effectively on current questions and problems.			🟨		
5	To be able to distinguish the general characteristics of the period and to establish a relationship between different works based on the characteristics of a work.			🟨		
6	To be able to apply the methods and skills acquired in order to extract the artefacts under the ground.	🟨				
7	To be able to create critical awareness level skills about past cultures and intercultural relations		🟨			
8	To be able to develop professional knowledge and skills in archaeological excavations and surveys	🟨				
9	To be able to define works of art by establishing relationships between the geography of cultures, the life and thought styles of the period, and the essential qualities of the work,		🟨			
10	To have an informed, conscious, processed and consistent view about various fields of art and artistic activities of various cultures		🟨			
11	Display a broad understanding of the historical development of human culture and apply this information with sensitivity and an appreciation for diversity in prehistoric, historic and modern cultures		🟨			
12	Acquire knowledge of the geography of regions of interest and how this has affected the rise and development of human cultures in these areas	🟨				

ECTS / STUDENT WORKLOAD				
ACTIVITIES	**NUMBER**	**UNIT**	**HOUR**	**TOTAL (WORKLOAD)**
Course Teaching Hour (X weeks * total course hours)	12		4	48
Preliminary Preparation and self- study	12		1	12

Mid-Term	1		24	20
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar	1		24	20
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		24	20
Other				
TOTAL WORKLOAD				120
TOTAL WORKLOAD / 25				4.8
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

The assessment for this module begins with a midterm exam. A term presentation between midterm and final exam period, about subjects pre-selected by the lecturer, is assessed generally in terms of presentation techniques, comprehension and structuring of the topic. The final research paper is based on and evolves from the term

presentation. Presentations and research paper are individual work. The details of topics and assessment criteria of the presentation and the research paper are handed out to students separately during the course.

PREPARED BY	Prof. Dr. Marko Kiessel
UPDATED	14.02.2024
APPROVED	Approved by the Departmental Board on