

### COURSE RECORD

|                    |  |
|--------------------|--|
| Code               | <b>ARCH 519</b>  |
| Name               | Architectural Readings in Cinema   |
| Hour per week      | 3+0 (Theory + Practice)  |
| Credit             | 3  |
| ECTS               | 7  |
| Level/Year         | Graduate   |
| Semester           |  |
| Type               | Elective   |
| Location           |  |
| Prerequisites      |  |
| Special Conditions |  |
| Coordinator(s)     | Dr. Havva Alkan Bala   |
| Webpage            | havvaalkanbala.com   |
| Content            | <p>This course brings new expansions to common definitions in the intersection of architecture and cinema disciplines. Movies are a guide to architects who want to rediscover buildings and cities. Cinema and architecture are the visual expression of fiction.</p> <p>There will be discussions on architectural terminology as visibility, movement, montage, framing, cutting, composition, light, perspective, symmetry, texture, shadow, proportion, volume, solid-void, color, zooming in and out, creating vistas, function, structure and space through films on the common axis of architecture and cinema.</p> <p>The ways for the mental flow that the designer uses regarding the design process will be kept inspiration channels open will be explored through films. In the course content, there will be theoretical knowledge, analysis and discussion will be created over the announced films.</p> |
| Objectives         | <ul style="list-style-type: none"><li>-To interpret the art terminologies, which are part of the architect formation, through the cinema, the seventh art for space.</li><li>-To enrich the intellectual capacity with “movie readings” that will make the “movie watching” action that young people interpret as a part of the popular culture they devote to interest, energy and time</li><li>- To improve the sensitivity to the spatial components of the film narrative</li><li>- To improve the ways of using visual sensibilities in the architectural design</li></ul>  |
| Learning Outcomes  | <p>L01-Developing the sensitivity to the spatial components in the film narrative and gaining the ability to use the developed visual sensibilities in the architectural design process</p> <p>L02- Enriching creative process towards architectural space with cinema and gain the ability to research new inspiring methods</p> <p>L03- Making research, producing information with interacting of cinema and architecture interdisciplinary</p> <p>L04-Bringing the accumulation of the designer to the intellectual depth through films and participating in lifelong learning strategies</p>  |
| Reading List       | <ul style="list-style-type: none"><li>-Wollen Peter.1989. Sinemada Göstergeler ve Anlam. 1989. Metis yayınları.</li><li>-Harvey, D. 1990. Time and Space in the Postmodern Cinema, Cambridge.</li><li>-Gambrich, E.H. 1986. Sanatın Öyküsü, Remzi Kitapevi Yayınları, İstanbul.</li><li>-Penz, François. 1994. Cinema and Architecture, Architectural Design vol 64 no 11/12 pp.38-41</li><li>-Dear Michael.1994. Between Architecture and Film, Architectural Design vol 64 no 11/12 pp.8-15</li></ul> <p><b>Selected Films</b></p> <ol style="list-style-type: none"><li>1. Wings of Desire (Der Himmel Ü Ber Berlin), Wim Wenders, 1997</li><li>2. My Architect: A Son's Journey directed by Nathaniel Kahn, 2003</li><li>3. The Fountainhead (Hayatın Kaynağı), King Vidor, 1949</li><li>4. The Belly of an Architect (Mimarın Göbeği), Peter Greenaway, 1987</li></ol>  |

|                                 |   |
|---------------------------------|---|
|                                 | 5. Truman Show, Peter Weir, 1998<br>6. The Architect (Mimar), Matt Tauber, 2006<br>7. Indecent Proposal (Ahlaksız Teklif), Adrian Lynenin<br>8. Inception (Başlangıç), Christopher Nolan, 2010<br>9. Terminal, Steven Spielberg, 2003, ABD<br>10. Bin Jip (Boş Ev), Kim Ki-duk, 2004, Güney Kore, Japonya<br>11. Elysium, Neill Blomkamp, 2013<br>11. Ders sürecinde katılımcılara verilen listelerden yapılacak seçimler |
| Ethical Rules and Course Policy | -Citation to the movies that is selected for the course<br>-The selected films and their comments have ethical values in accordance with the architectural school learning environment<br>-Compliance with general and known academic ethics while establishing a sharing platform on the horizontal plane.   |

### LEARNING ACTIVITIES

| Activities    | Number | Weight (%) |
|---------------|--------|------------|
| Lecture       | 14     | 25%        |
| Group Works   | 1      | 25%        |
| Presentations | 1      | 25%        |
| Site Visits   | 1      | 25%        |
|               | Total  | 100        |

### ASSESSMENT

| Evaluation Criteria                       | Weight (%) |
|---|------------|
| Quizzes                                   | -          |
| Weekly Assignments                        | -          |
| Group Project Assignments & Presentations | 30%        |
| Attendance/Participation                  | 10%        |
| Mid-Term Exam/Submission                  | 40%        |
| Final Exam/Submission                     | 60%        |
|   | Total 100% |

For a detailed description of grading policy and scale, please refer to the website <https://goo.gl/HbPM2y> section 28.

### COURSE LOAD

| Activity                  | Duration (hour) | Quantity           | Work Load (hour) |
|---------------------------|-----------------|--------------------|------------------|
| In class activities       | 2               | 14                 | 28               |
| Discussion                | 1               | 14                 | 14               |
| Research (web, library)   | 3               | 14                 | 42               |
| Required Readings         | 3               | 14                 | 20               |
| Pre-work for Presentation | 3               | 10                 | 30               |
| Reflection Paper          | 3               | 10                 | 30               |
| Final Paper/Poster        | 5               | 4                  | 20               |
|                           |                 | <b>General Sum</b> | <b>184</b>       |

**ECTS: 7 (184/25-30)**

### CONTRIBUTION TO PROGRAMME OUTCOMES\*

|     | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | PO9 | PO10 | PO11 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|
| L01 |     |     |     | 4   | 4   |     |     |     | 4   | 4    | 4    |
| L02 |     | 4   | 4   | 4   | 4   |     |     |     |     |      |      |
| L03 |     |     |     |     |     | 4   | 4   | 4   | 4   | 4    | 4    |
| L04 | 5   | 5   | 5   | 4   | 4   | 5   | 5   | 5   | 4   | 4    | 4    |

\* Contribution Level: 0: None, 1: Very Low, 2: Low, 3: Medium, 4: High, 5: Very High

**WEEKLY SCHEDULE**

| <b>W</b> | <b>Topic</b>  | <b>Outcomes</b> |
|----------|---|-----------------|
| 1        | Introducing the course Syllabus -Meeting<br>Lab/Activity:   | L04             |
| 2        | Why Cinema Is Seventh Art? What is its Relationship with Architecture?<br>Lab/Activity:             | L04, L02        |
| 3        | What are the Common Terminologies in the Relationship between Cinema and Architecture?<br>Activity: | L04, L02        |
| 4        | How to Read a Film in the Relationship between Cinema and Architecture?<br>Activity:                | L04, L01, L02   |
| 5        | Does Watching the Character of Architect in Cinema Increase Our Inspiration?<br>Activity:           | L04, L01, L02   |
| 6        | Truman Show, Peter Weir, 1998 and New Urbanist Movement<br>Activity:                                | L04, L03        |
| 7        | Indecent Proposal, Adrian Lynenin, 1993 and Louis Kahn<br>Activity:                                 | L04, L03        |
| 8        | Inception, Christopher Nolan, 2010 and Pure Creativity of Architectural Space<br>Activity:          | L04, L03        |
| 9        | Selections of Participants<br>Activity:   | L04, L01, L03   |
| 10       | Selections of Participants<br>Activity:   | L04, L01, L03   |
| 11       | Selections of Participants<br>Activity:   | L04, L01, L03   |
| 12       | <b>Bin Jip</b> (Boş Ev), Kim Ki-duk, 2004 and The Genius-Loci<br>Activity:                          | L04, L03        |
| 13       | <b>Terminal</b> , Steven Spielberg, 2003, ABD and the concept of Non-Places<br>Activity:            | L04, L03        |
| 14       | <b>Elysium</b> , Neill Blomkamp, 2013 and sustainable Cities<br>Activity:                           | L04, L03        |

Prepared by Dr. Havva Alkan Bala

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