

**ABDULLAH GÜL UNIVERSITY  
GRADUATE SCHOOL OF ARCHITECTURE  
ARCHITECTURE PROGRAM  
COURSE DESCRIPTION AND SYLLABUS**

Course Title	Code	Semester	T+L Hours	Credit	ECTS
FICTIONAL SPACE	ARCH 511	FALL	3 + 0	3	7.5

**Prerequisite Courses** NONE

<b>Type</b>	Elective
<b>Language</b>	English
<b>Coordinator</b>	Assoc. Prof. Nilüfer BATURAYOĞLU YÖNEY
<b>Instructor</b>	Assoc. Prof. Nilüfer BATURAYOĞLU YÖNEY
<b>Adjunct</b>	Assoc. Prof. Burak ASİLİSKENDER
<b>Aim</b>	By the end of this course, students will: <ul style="list-style-type: none"> <li>understand and evaluate fictional space both theoretically and in relation to real architectural works and spaces;</li> <li>assess fictional spaces in terms of historiographical fact as far as they may be related;</li> <li>comprehend the concepts of utopia and dystopia in terms of architecture, and evaluate its evolution in the arts;</li> <li>understand the concepts of minimal space and human survival in terms of architecture;</li> <li>develop critical reading and thinking skills in terms of the subjects discussed in the course.</li> </ul>
<b>Learning Outcomes</b>	A student, who passed the course satisfactorily will be able to: <ul style="list-style-type: none"> <li>assess fictional space theoretically and physically in terms of architecture, history, historiography and artistic genre;</li> <li>critically evaluate utopia and dystopia in terms of architecture;</li> <li>generate critical reading, thinking, and writing skills in terms of these subjects.</li> </ul>
<b>Course Content</b>	This course aims to discuss non-existent spaces that are only fictional. These include literature, installations, museum environments and reconstructions, gaming and the last but not the least, cinema. The course will not include all of these in one semester but will alternate between genres as well as between dystopia and utopia. The program will depend on the topic(s) and themes of the semester. The selected topic for 2017-2018 Fall Semester is "Science Fiction Dystopias". The theme will focus on post-apocalyptic work of different decades. The aim is to define the look of each decade toward a dystopian future through the use of architectural space. The discussions will include other architectural topics such as minimal space, minimal requirements for human survival, interaction and public space in post-apocalyptic situations etc., and will also look possible existing architectural solutions such as bomb shelters, capsule rooms etc.

**WEEKLY TOPICS AND PRELIMINARY STUDY**

Week	Topic	Preliminary Study
1	Concepts of Utopia & Dystopia in Architecture	relevant materials
2	Utopia & Dystopia in early Science-fiction Literature	relevant materials
3	Utopia & Dystopia in contemporary Science-fiction Literature	relevant materials
4	Dystopia in early films, 1920-1980	relevant materials
5	Dystopia in 1980s and 1990s films	relevant materials
6	Dystopia in 1980s and 1990s films	relevant materials
7	Dystopia in 1980s and 1990s films	relevant materials
8	Dystopia in the 21 <sup>st</sup> century films	relevant materials
9	Dystopia in the 21 <sup>st</sup> century films	relevant materials
10	Dystopia in the 21 <sup>st</sup> century films	relevant materials
11	Dystopia in the 21 <sup>st</sup> century films	relevant materials
12	Seminar & Discussion Term paper submission 1	
13	Discussion: Dystopia in architecture	
14	Discussion: Dystopia in architecture	relevant materials
15	Seminar & Discussion	relevant materials
16	Term paper submission 2	

**SOURCES**

**Lecture Notes** Lecture notes, slides, books, films

**Films and Series**

Metropolis, Fritz Lang, 1927, 153 mins  
Things to Come, William Cameron Menzies, 1936  
Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb, Stanley Kubrick, 1964  
Alphaville, Jean-Luc Godard, 1965  
Fahrenheit 451, François Truffaut, 1966  
A Clockwork Orange, Stanley Kubrick, 1971  
THX 1138, George Lucas, 1971  
Solaris, Andrei Tarkovsky, 1972  
Soylent Green, Richard Fleischer, 1973  
World on a Wire (Welt am Draht), Rainer Werner Fassbinder, 1973  
Things to Come, Derek Todd, 1976  
Alien, Ridley Scott, 1979  
Mad Max, George Miller, 1979  
Golem, Piotr Szulkin, 1980  
The War of the Worlds: Next Century, Piotr Szulkin, 1981  
Blade Runner, Ridley Scott, 1982, 117 mins  
1984, Michael Radford, 1984  
Sexmission, Juliusz Machulski, 1984  
Dune, David Lynch, 1984  
O-Bi, O-Ba: The End of Civilization, Piotr Szulkin, 1985  
Brazil, Terry Gilliam, 1985  
The Quiet Earth, Geoff Murphy, 1985  
Dead Man's Letters, Konstantin Lopushanskiy, 1986  
Twelve Monkeys, Terry Gilliam, 1995  
The Fifth Element, Luc Besson, 1997, 126 mins  
Delicatessen, Marc Caro & Jean-Pierre Jeunet, 1997, 99 mins  
Gattaca, Andrew Niccol, 1997  
Dark City, Alex Proyas, 1998  
Minority Report, Steven Spielberg, 2002  
Equilibrium, Kurt Wimmer, 2002  
The Matrix Trilogy:  
    The Matrix, Lana Wachowski & Lilly Wachowski, 1999  
    The Matrix Revolutions, Lana Wachowski & Lilly Wachowski, 2003  
    The Matrix Reloaded, Lana Wachowski & Lilly Wachowski, 2003  
The Machinist, Brad Anderson, 2004  
V for Vendetta, James McTeigue, 2005  
Children of Men, Alfonso Cuarón, 2006  
Cloverfield, Matt Reeves, 2008  
WALL-E, Andrew Stanton, 2008  
Pandorum, Christian Alvart, 2009  
Daybreakers, Michael Spierig & Peter Spierig, 2009  
Moon, Duncan Jones, 2009  
The Road, John Hillcoat, 2009  
Never Let Me Go, Mark Romanek, 2010  
Take Shelter, Jeff Nichols, 2011  
Oblivion, Joseph Kosinsky, 2012  
Colud Atlas, Tom Tykwer, Lana Wachowski & Lilly Wachowski, 2012  
(Sonmi 451 storyline)  
Snowpiercer, Bong Joon Ho, 2013  
Pacific Rim, Guillermo del Toro, 2013  
Warm Bodies, Jonathan Levine, 2013  
Gravity, Alfonso Cuarón, 2013  
Europa Report, Sebastian Cordero, 2013  
Elysium, Neil Blomkamp, 2013  
The Zero Theorem, Terry Gilliam, 2013  
Interstellar, Christopher Nolan, 2014  
X-Men: Days of Future Past, Bryan Singer, 2014  
Ex Machina, Alex Garland, 2014  
The Martian, Ridley Scott, 2015  
Mad Max: Fury Road, George Miller, 2015  
The Lobster, Yorgos Lanthimos, 2015  
Hunger Games Trilogy:  
    The Hunger Games, Gary Ross, 2012  
    Catching Fire, Francis Lawrence, 2013  
    Mocking Jay, Francis Lawrence, 2014-2015  
Maze Runner:  
    The Maze Runner, Wes Ball, 2014  
    The Scorch Trials, Wes Ball, 2015  
Divergent Trilogy:  
    Divergent, Neil Burger, 2014  
    Insurgent, Robert Schwienke, 2015  
    Allegiant, Robert Schwienke, 2016  
Ghost in the Shell  
    Ghost in the Shell, Rupert Sanders, 2017  
    Ghost in the Shell, Mamoru Oshii, 1995

	<p>Ghost in the Shell 2: Innocence, Mamoru Oshii, 2004  Ghost in the Shell 2.0, Mamoru Oshii, 2008  Battlestar Galactica, series, 2004-2009  The Man in the High Castle, series, 2015 -  Sense8, series, 2015-2017  Incorporated, series, 2016-2017  Legion, series, 2017 -</p> <p><b>Games</b>  BioShock  FallOut 1-4  Mad Max  TitanFall 1-2</p> <p><b>Literary Work</b>  Thomas More, <i>Utopia</i>, 1516  Jules Verne, <i>Paris in the Twentieth Century</i>, 1863  H. G. Wells, <i>A Modern Utopia</i>, 1900  Yevgeny Zamyatin, <i>We</i>, 1921  Aldous Huxley, <i>Brave New World</i>, 1932  George Orwell, <i>Animal Farm</i>, 1945  George Orwell, <i>1984</i>, 1949  Isaac Asimov, <i>The Foundation Trilogy</i>, 1951  Ray Bradbury, <i>Fahrenheit 451</i>, 1953  Stanislaw Lem, <i>Solaris</i>, 1961  Philip K. Dick, <i>The Man in the High Castle</i>, 1962  Frank Herbert, <i>Dune</i>, 1965  Philip K. Dick, <i>Do Androids Dream of Electric Sheep? (Blade Runner)</i>, 1968  Ursula K. LeGuin, <i>The Left Hand of Darkness</i>, 1969  Ursula K. LeGuin, <i>The Dispossessed</i>, 1974  William Gibson, <i>Neuromancer</i>, 1984  Margaret Atwood, <i>The Handmaid's Tale</i>, 1985  William Gibson &amp; Bruce Sterling, <i>The Difference Engine</i>, 1990  Iain Banks, <i>A Song of Stone</i>, 1997  Iain M. Banks, <i>The Algebraist</i>, 2004  James Dashner, <i>Maze Runner: The Maze Runner, The Scorch Trails, The Death Cure, The Kill Order, The Fever Code</i>, 2009-2015  Suzanne Collins, <i>The Hunger Games Trilogy: The Hunger Games, Catching Fire, Mockingjay</i>, 2008-2010  Veronica Roth, <i>The Divergent Trilogy: Divergent, Insurgent, Allegiant</i>, 2011-2013</p> <p><b>Architecture</b>  Habitat'67, Moshe Safdie, 1967  Nakagin Capsule Tower, Tokyo, Kisho Kurokawa, 1972</p>
Other Sources	<p><b>Course Textbooks:</b>  Bachelard, G., <i>The Poetics of Space</i>, 1957 *  Barnwell, J., <i>Production Design – Architects of the Screen</i>, 2003  Block, E., <i>The Spirit of Utopia</i>, 1923 *  Jameson, F., <i>Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions</i>, 2005 *  Tafari, M., <i>Architecture and Utopia</i>, 1976 *  Unwin, S., <i>Analysing Architecture</i>, 1997 *  Vidler, A., <i>Warped Space: Art, Architecture and Anxiety in Modern Culture</i>, 2000 *</p> <p><b>Additional Materials:</b>  Antonioni, M., <i>The Architecture of Vision: Writings and Interviews on Cinema</i>, 2007  Barnwell, J., <i>Production Design for Screen: Visual Storytelling in Film and Television</i>, 2017  Barnwell, J., <i>The Fundamentals of Film Making</i>, 2008 *  Ben-Shaul, N., <i>Film: Key Concepts</i>, 2016 *  Bernstein, S., <i>Housing Problems: Writing and Architecture in Goethe, Walpole, Freud and Heidegger</i>, 2008  Bolton, C., Csicsery-Ronay, I. Jr, Tatsumi, T., <i>Robot Ghosts and Wired Dreams: Japanese Science Fiction from Origins to Anime</i>, 2007 *  Boudon, P., <i>Sur l'espace architectural</i>,  Colomina, B., <i>Domesticity at War</i>, 2006  Colomina, B., <i>Sexuality and Space</i>, 1992 *  Cuppers, K. &amp; M. Miessen, <i>Spaces of Uncertainty</i>, 2002  De Mul, J., <i>The Tragedy of Finitude</i>, 2004  Elsaesser, T., Hagener, M., <i>Film Theory: An Introduction through the Senses</i>, 2015 *  Elsaesser, T., <i>Film History as Media Archaeology: Tracking Digital Cinema</i>, 2016  Freud, S., <i>Uncanny</i>, 1919  Grosz, E., <i>Architecture from the Outside: Essays on Virtual and Real Space</i>, 2001 *  Habermas, J., <i>The Philosophical Discourse of Modernity</i>, 1985 *  Harari, Y. N., <i>Sapiens: A Brief History of Humankind</i>, 2011 *</p>

Harari, Y. N., *Homo Deus: A Brief History of Tomorrow*, 2015 \*

Heidegger, M., *Being and Time*, 1927 \*

Heidegger, M., *The Question Concerning Technology and Other Essays*, 1954 \*

Heynen, H., *Architecture and Modernity: A Critique*, 1999 \*

Hockley, L., *Frames of Mind: A Post-Jungian Look at Cinema, Television and Technology*, 2008 \*

Hockley, L., *Jung and Film II: The Return, Further Post-Jungian Takes on the Moving Image*, 2011

Jameson, F., *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*, 1998\*

Jameson, F., *A Singular Modernity*, 2002 \*

Jameson, F., *The Modernist Papers*, 2016 \*

Jun, N., "Toward an Anarchist Film Theory: Reflections on the Politics of Cinema", *Anarchist Developments in Cultural Studies: "Post-Anarchism Today"*, 2010.1. \*

Kracauer, S., Bartu Hansen, M., *Theory of Film*, 1997

Levin, A. E., "English-Language SF as a Socio-Cultural Phenomenon", *Science Fiction Studies*, vol. 4, part 3, no. 13, November 1977 \*

Monaco, J., *How to Read a Film: Movies, Media, and Beyond*, 2009 \*

Müller, C. J., *Prometheanism: Technology, Digital Culture and Human Obsolescence*, 2016

Paik, P. Y., *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*, 2010.

Pallasmaa, J., *The Eyes of the Skin: Architecture and the Senses*, 2012 \*

Pekerman, S., *Film Dilinde Mahrem: Ulusötesi Sinemada Kadın ve Mekan Temsili*, 2012

Perec, G., *Especies d'Espaces (Species of Spaces)*, 1974 \*

Perez-Gomez, A., *Architecture and the Crisis of Modern Science*, 1983

Rasmussen, S. E., *Experiencing Architecture*, 1959

Suvin, D., "Estrangement and Cognition", 1968, 1979 \*

Şentürk, L., *Kuir Mekan*, 2015

Tafari, M., *The Sphere and the Labyrinth*, 1987

Tschumi, B., *Architecture and Disjunction*, 1994

Vidler, A., *The Architectural Uncanny – Essays in the Modern Unhomely*, 1992

Vidler, A., *Architecture Between Spectacle and Use*, 2008

Zizek, S., *In Defense of Lost Causes*, 2008

#### COURSE MATERIALS SHARING

<b>Documents</b>	See Bibliography
<b>Homeworks</b>	2 term papers on selected topics.
<b>Exams</b>	None

#### EVALUATION SYSTEM

SEMESTER STUDY	NUMBER	CONTRIBUTION
Attendance & participation in class discussions	-	10
Term papers	2	90
<b>TOTAL</b>		100

#### Course Category

Architecture	34%
Fine Arts	33%
Humanities	33%

#### RELATIONSHIPS BETWEEN LEARNING OUTCOMES AND PROGRAM QUALIFICATIONS

No	Program Qualifications	Contribution Level				
		1	2	3	4	5
1	Skills of using and Architecture and Urban planning knowledge					✗
2	Skills of critical thinking on housing problems and analyzing and synthesis of that					✗
3	Skills of using research methods and presentation of research					✗
4	Skills of using theoretical knowledge on architectural projects					✗
5	Skills of following literature, making and/or listening technical presentation, writing academic level article					✗
6	Skills of finding original ways by means of innovative thinking and questioning					✗

\*Increasing from 1 to 5.

<b>ECTS / WORK LOAD TABLE</b>			
Activities	Number	Duration (Hours)	Total Work Load
Course Length (includes exam weeks: 16x total course hours)	16	3	48
Out-of-class Study Time (reading, films)	16	5	90
Internet search, library work, literature search	16	2	32
Seminar Presentations	2	12	24
Term paper submissions	2	16	32
<b>Total Work Load</b>	-	-	226
<b>Total Work Load / 30</b>			225/30
<b>Course ECTS Credit</b>			7.5