



Science fiction (SF) has often been used as a descriptor, sometimes dismissively, of much work in architecture and architectural pedagogy. Often, the descriptor is used as a synonym for a project's novelty, or for its aesthetic relationship to works of popular culture, rather than for its more nuanced investigation of futurity. Such banal aestheticization merely reproduces the normative, easily digestible imagination of the future - what futurist Scott Smith calls "flat-pack futures," rather than opening a discursive space about what we, collectively, might want the future to be like. Thus, the qualities which might make an architectural work most like SF are insufficiently established, and as such, the nature of what architects might learn from SF and how such learning might happen has been insufficiently explored. Architects might learn much from SF authors and critics, who describe SF as a mode of speculation rooted in interwoven technical, socio-political, and affective imaginings whose difference from empirical experience produces a dialectical relation between that future imagination and the readers' present — a revelation of the present through the projection of something that does not yet exist.

This paper describes two experiments in architectural curriculum designed to take advantage of elements of SF storytelling to illuminate what and how prospective architects might learn from SF. In these examples, SF pedagogy oscillates between projective and critical modes of engagement with students' imaginations for the future. The research engages with SF literature directly, as well as drawing on the fields of SF and Utopian Studies to elaborate potential avenues for an SF pedagogy through such vehicles as estrangement, and worldbuilding and a perpetual oscillation between projection and critique. Rather than providing a blueprint for any specific future, SF pedagogy aims at understanding the future as a contested space, a space open to continued definition by those who will live in it.

The first project, entitled "Playing Innocent" and developed with Naina Gupta, saw students explore relational mechanisms derived from a 'translation' of relational mechanisms from short stories by J.G. Ballard. These mechanisms were both affective - describing a relation between

*"Playing Innocent" - Affective and Social Relations derived from J.G. Ballard's "The Enormous Space" [1989] and "Motel Architecture" [1978] and translated into full-scale architectural devices in public space. Top: Sophie Elizabeth Hutchinson, Oleksandra Ianchenko, Nanna Louise Holmberg Nielsen, David Bjelkarøy Westervik, Bottom: Mathilde Møll Helms, Niclas Heydorn, Anne Sofie Ravnsbæk Geertsen, Lesia Balan*

subject and environment - and social - describing interpersonal relations. Students resituate this estranged position in contemporary experience though the design and construction of one-to-one artefacts in public space.

The second project, "There and Back Again," asks students to interrogate their own narratives of futurity in the investigation of 'future' living as documented in several science fiction short stories. Following the modes of 'translation' explored in the previous project, these also abstracted from the text. The partial, non-authoritative point of view offered by the estranged character and context of the text opened up a territory to explore, and students' own narratives began to emerge and trace a path through the new territory. In such a way the students can understand and situate the future living describe in the text in relation to their own experience of the world - enacting the dialectic enabled by Suvin's cognitive estrangement. Thus, rather than a singular 'blueprint' for housing, the discussion inspired by the texts introduced students to the discipline's existing expectations for futurity, and made it necessary for students to critique their own assumptions of what constitutes a home.

*"There and Back Again" - Intermediate and final interpretations of "future living" inspired by: Top: Nnedi Okorafor's "Mother of Invention," [2018] by Lucia Garcia de la Peña, Middle: J.G. Ballard's "Motel Architecture" [1978] by Vildana Duzel. Bottom: Kim Stanley Robinson's Fifty Degrees Below [2007] by Kristoffer Holmgaard Gade*

