

The Detective Stories Studio: The Function of Fiction in Shaping Architectural Education

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Presenting the example of the “Detective-Stories Design Studio” as a case study for a master-level course, this paper explores the role of literature and fiction in architectural education. Through selected Edgar Allan Poe short stories, the paper unpacks three distinct approaches that the studio employed in incorporating literature for the exploration of contemporary design issues.

Touching on the ongoing conversation on atmosphere and space the first approach introduces literature as an exploration of a place’s lived experience. It examines fiction’s potential to communicate spatial qualities and moods, allowing us to understand how these intangible elements influence our perception and appropriation of a given environment. Based on these characteristics the design work focuses on the creation of a device that attunes students with the specific atmosphere that Poe’s short story “The Masque of Red Death” uniquely captures. The second approach touches on literature’s imaginative power to suggest unexpected and many times overlooked uses of space. Based on “The Purloined Letter,” the design-work heavily draws from the spatial investigative techniques analyzed in the short story to proceed with an unconventional site analysis. The third methodology emerges from literature’s capacity to point towards paramount sociological conditions of space, in a way that allows us to reconsider and re-evaluate our own everyday reality. Poe’s “Black Cat” tangibly confronts the issue of domestic violence in American society and the design assignment addresses this issue.

The paper concludes with a contextualization of the suggested methodological approach in relation to the renewed architectural interest in literature, as manifested the last ten years through interdisciplinary conferences and publications both in North America and Europe. The paper places “The Detective-Stories Studio” in this contemporary pedagogical and research context and evaluates its significance and uniqueness in the ongoing conversation.

Detective stories, literary products of popular culture, are a prevalent and popular genre with a particular emphasis on space. The rooms and streets where incriminating evidence is found;

the buildings and neighborhoods where detectives search for suspects; and the dens where culprits hide, constitute integral elements of the plot.¹ Space is often allocated the role of a protagonist in elucidating the mystery or crime under examination. Edgar Allan Poe is not only considered the father of the genre, but is also known for narratives with a particularly imaginative use of space.² His story “The Fall of the House of Usher” (1839) is a classic reference in the interdisciplinary bibliography that ties space, architecture and literature together.³ Poe’s writing also touches profoundly on spatial issues deeply rooted in American socio-political conditions like homeownership or domestic violence; issues still relevant to this day and age as professor Gerald Kennedy’s essay “Poe in Our Time” (2010) demonstrates.⁴

Building on this foundation, I wish to argue that selected Poe stories—if approached from an architectural point of view—also address prevailing topics of the contemporary architectural discourse. “The Mask of the Red Death” (1842), for example, describes an exuberant social gathering in the premises of a castle, touching on topics of atmosphere in place. “The Purloined Letter” (1844) narrates the diligent attempts of police investigators to discover a missing document, thus providing valuable insight on issues of space appropriation and the role of habit in our interaction with familiar spatial contexts. “The Black Cat” (1843) recounts the tragic homicide of a wife inside her own house, pointing to issues of social injustice and violence in space. In all three stories, an underlying common denominator is detected: the role of body in space, which in each narrative is approached through a different perspective.

THE DETECTIVE STORIES STUDIO

With these findings in mind, as well as an interest in a phenomenological approach to architectural pedagogy, I developed an introductory design studio for an accredited Master of Architecture Program (M1) in the fall semester of 2018.⁵ The basis of this studio was the three Poe stories, in the curated order in which already discussed. My intention was to address the architectural topics these stories foreground, employing literature in design. Pedagogies that experiment with literature in architectural education often foreground fiction’s capacity to describe vividly and insightfully the experience of lived place through the interaction of the body.⁶ In her study *Urban Literacy: Reading and Writing Architecture* (2014), Klaske Havik discusses design assignments developed through the use of literary techniques. She makes the case that, in literature, the



Figure 1. Examples of students' masks. Credit: Images courtesy of Chris Lebeauf, Brittany Howard, Landon Rainey and Barton Howell.

experiences of space and spatial practices of the body are often much more accurately described than in professional writings on architecture, whether in the form of architectural history, criticism or design theory.⁷

Looking at the selected Poe stories closer, it is not hard to notice that the lived experience of place is indeed prevalent. The role of the body is described in relation to this lived experience. In "The Masque of the Red Death" the body is adorned with extravagant masks and costumes; it appears as the first, and most intimate, site for design (the design of a mask). "The Purloined Letter" foregrounds the capacities and limitations of the body in perceiving space; the body appears as the primary instrument for site analysis (the analysis of the space around us). "The Black Cat" discusses the violation of human life; the body appears as an entity that creates meaning in space. From the body as a site for design, to the body as an instrument for engaging with site, and the body as the meaning of site itself, the three stories build on each other. At the same time, they all touch on a theme of architectural discourse respectively: atmosphere, space perception and violence in space. These interconnections served the pedagogical intentions of the "Detective-Stories Studio." Each story inspired a different design assignment and the assignments were orchestrated so as to build on each other as well. Each assignment was titled after the respective detective-story, with the addition of a subtitle indicating the specific architectural focus. Each assignment challenged the students to design within a different literary setting and worked to provoke their "literary imagination."

LITERATURE AND ARCHITECTURAL TEACHING

The development of students' "literary imagination" was a larger pedagogical goal of this literature-based design studio. Literature, "a machine of inner vision,"⁸ as professor Gijs Wallis de Vries poetically describes it, has the capacity to evoke a personal and particular kind of spatial imagination. Philosopher Paul Ricoeur has qualified this imagination as the "literary imagination." In his article "The Function of Fiction in Shaping reality," (1979) – where my article's subtitle originates from – Ricoeur argues that the productive imagination, before taking

shape in any of a thousand possible images, has primarily linguistic origins.⁹ Only the emergence of new meanings in the sphere of language can lead to the emergence of new and culturally relevant images.¹⁰ Philosopher Ricard Kerney, elaborating on this thesis, claims that as one moves from literary descriptions to their interpretation, the imagination is considered less in terms of 'vision' than in terms of 'language'.¹¹ Most currently, architect Harry Mallgrave, through findings in the field of neuroscience that support the philosophical positions, explains that imagination starts with words in the part of the brain that deals with language.¹² Therefore in a field like architecture, where the cultivation of imagination is a paramount pedagogical objective, literature can provide unique opportunities. These opportunities may arguably be most needed nowadays, as the countless and readily available visual online sources overwhelm students in their attempt to "draw out" their own images.¹³

This unique imaginative capacity of fiction has long inspired pedagogies and educators. In 1964, the School of Architecture and Design at Pontificia Universidad Católica de Valparaíso, became the first school to establish an original position in education by exploring the productive imaginative relationship between poetry, architecture and design.¹⁴ In the late 1970s and early 1980s, a great deal of writing supported the use of fiction in design pedagogy. Bernard Tschumi and his exhibition catalog *A Space: A Thousand Words* (1975) and John Hejduk's *Masques* are the most prominent examples. In the 1990s Alberto Pérez-Gómez's *Poliphilo, or The Dark Forest Revisited* (1992) and Douglas Durden's *Condemned Buildings* (1993) were studies connecting architecture and fiction, in relation to teaching. Durden, Hejduk and Pérez-Gómez's teaching positions at the University of Colorado Denver, Cooper Union and McGill University respectively, grounded the conversation into the pedagogical context. The ripple effect of these voices lead to the incorporation of literature (novels, poems, graphic novels, etc.) in design studios, theory classes, and elective courses of different architectural curricula around the world.¹⁵ It also lead to many contemporary interdisciplinary conferences, and



Figure 2. Word-container. Credit: Image courtesy of Landon Rainey.

academic publications with sections dedicated to the use of literature in architectural education.¹⁶

It is in this context that the Detective Stories Studio was born and with which it connects. Below I present the three assignments that constituted the course. For each one, I begin with a brief description of the architectural setting that the respective Poe story provides. I continue discussing the pedagogical scope and educational methodology employed and I conclude with a brief description of how the assignment developed through selected student work.

“THE MASQUE OF THE RED DEATH”: BODY AND ATMOSPHERES IN PLACE

Architectural Setting: In the “deep seclusion” of his “castellated abbey,” Prince Prospero hosts a lavish masquerade.¹⁷ He entertains thousands of his friends who have retreated with him behind the “strong and lofty wall” of his castle in order to avoid the most devastating pestilence the country had ever faced: the Red Death. The masquerade takes place in a suite of seven rooms designed to the Prince’s “eccentric yet august taste.” The rooms are “so irregularly disposed that the vision embraces (...) little more than one at a time.” The atmosphere in each of them varies, as they are decorated to a different prevailing hue. The far eastern chamber is blue with vividly blue windows, followed by a chamber in purple with purple ornaments and tapestries, a green one where even the casements are green, an orange, a white, and a violet room, ending with an imposing black chamber at the west side. The atmosphere of this last room

is, in Poe’s own words, “ghastly in the extreme.” A “gigantic ebony clock” in the corner counts the passing of the time. It’s “clean, loud, deep (...)” strikes cause such fear and unease to guests and musicians, who pause “momentarily, (...) to hearken to the sound.” The alazonically festive atmosphere of the celebrations, with “buffoons, (...) improvisatori, (...) ballet-dancers, (...) musicians, (...) Beauty, [and] (...) wine,” strives to conceal the clock’s terrifying sound and the fear in everyone’s minds. The threat of the Red Death ultimately penetrates the castle’s protective walls. A figure “tall and gaunt,” personifying the Red Death itself, and resembling “the countenance of a stiffened corpse,” ends the festivities by assassinating the Prince and contaminating deadly his guests.

Pedagogical Scope: The festive, lavish, suspenseful and morbid atmospheres of the palace emerge through Poe’s descriptions with an architectural accuracy both sharp and evocative. In his essay “Domicile in Words: The Scriptive Approach to Architecture,” Juhani Pallasmaa states that ambience, mood or atmosphere is a literary reality just as much as it is essential in our experiences of places.¹⁸ He explains that “all the great novels of history offer inspiring architectural atmospheres and examples of the interaction and integration of physical space and the body.”¹⁹ The first assignment explores this very interaction between physical space and body, while partaking from the contemporary conversation on architectural atmospheres.²⁰ Literature presents the embodied interaction with space and its ephemeral atmospheric elements, opening the possibility for students to design for this very experience. Moreover, the assignment partakes from Peter Zumthor’s most recent take on atmospheres, with the architect focusing his design approach on “enabling and stimulating (...) playful curiosity in experiencing a place.”²¹ With this playful spatial possibility in mind, the assignment invites students to join Prince Prospero’s exuberant masquerade.

Literature in Design: The site of the first design intervention is each student’s body as imagined in the seven chambers and festive atmosphere of the masquerade. Short writing assignments guide the students to imagine themselves as guests in the masquerade, possible characters of the story, and how they would respond to the spatial conditions and the threat posed in the narrative. The design assignment requests the creation of a mask that will allow them to merge with the celebratory crowd while at the same time feel protected from the imminent death. Student Chris Lebeau imagined that his body would feel great tension and he would be completely distressed, had he to attend such a masquerade. For this reason he posed himself in the story as one of the Prince’s trusted doctors. Skeptical about the castle’s capacity to protect the guests from the Red Death, and suspect of the guests’ level of exposure and actual state of health, his role in the masquerade was to discreetly observe the guests and determine their susceptibility to the plague. His mask, designed to protect his head, featured six sides, each one indicating different degrees of general health. In his social interactions with each one of the Prince’s friends he would inconspicuously rotate his mask after a short visual diagnosis. The side placed right in front of

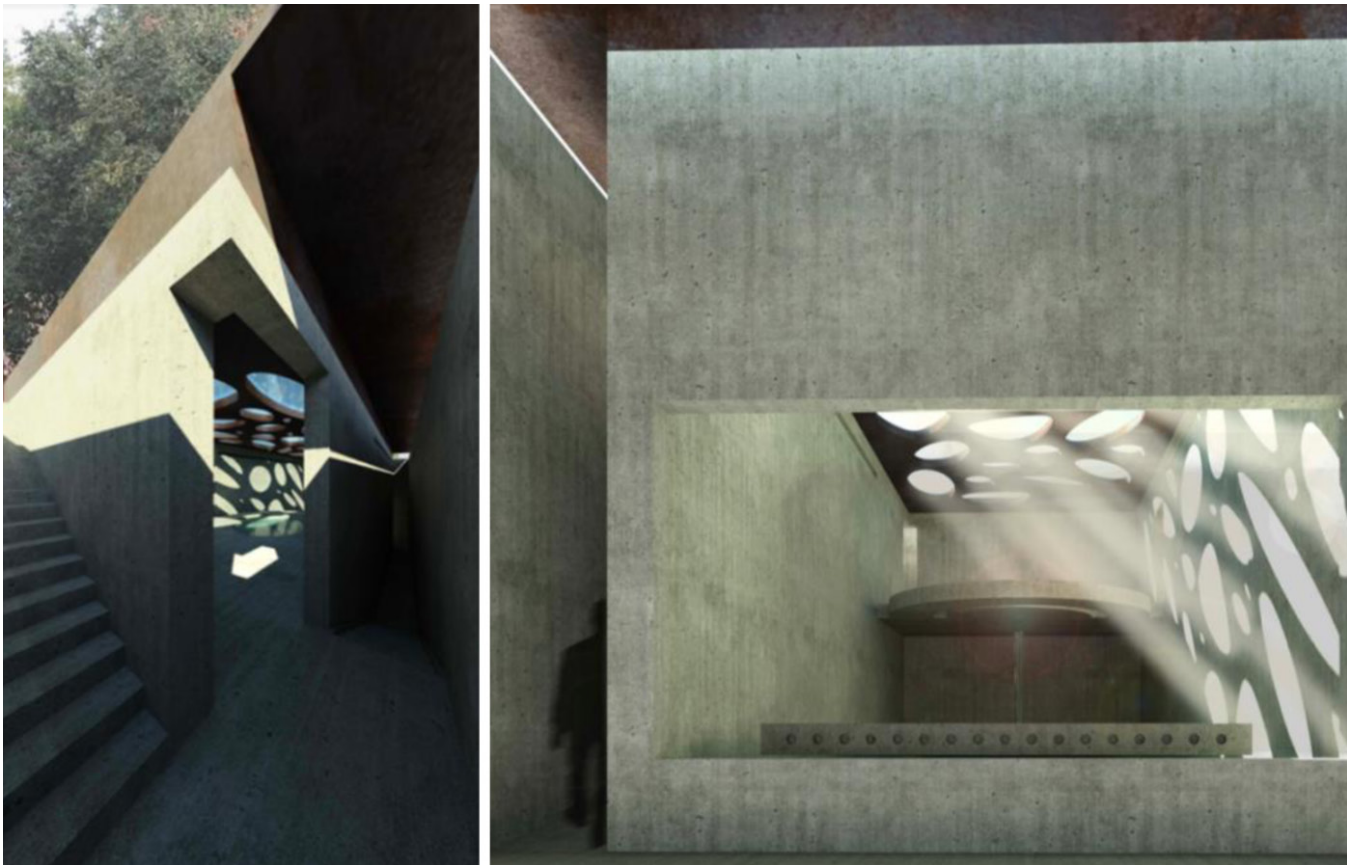


Figure 3. Underground cenotaph. Credit: Images courtesy of Brittany Howard.

his face would indicate the guest's level of health and send a quiet message to the Prince, based on a predetermined color coding. The Prince would subsequently choose to remove the guest from the festivities or not. A walking stick accompanying the mask served a double role: both to facilitate the seamless rotation of the mask around the head and act as a possible weapon against the assassinator. (Figure 01)

"THE PURLOINED LETTER": EMBODIED PERCEPTION AND UNNOTICED DIMENSIONS OF SPACE

Architectural Setting: "For three months a night has not passed, during (...) which," the Prefect of the Parisian Police has "not been engaged, personally, in ransacking" the premises of Minister D., where a purloined letter of great importance is hidden.²² The Prefect and his team have invested considerable efforts and extensive time searching the place, employing every method of investigation known to man. The entire building has been scrutinized room by room; a whole week time for each room. Every carpet has been removed and every floorboard has been examined with a microscope, every piece of furniture has been searched, every cushion has been probed with a fine long needle, every single drawer, package and parcel has been opened, every book in the library has been checked, every leaf in each volume has been turned, and the thickness of each book-cover has been measured. And yet the letter is nowhere to be found. Defeated, the Perfect resorts to the advice of

detective Dupon, Poe's famous character, who readily acknowledges that "the measures adopted were not only the best of their kind, but carried out to absolute perfection." His ingenuity figures out that the letter is deposited "immediately beneath the nose of the whole world, by way of best preventing any portion of that world from perceiving it." Indeed the purloined letter is resting on the Minister's writing desk, a furniture prominent in the main living room space. Turned inside- out and left on the table's surface in plain view, literally non-hidden, is why the letter under quest remained undetected during the meticulous and ardent police investigations.

Pedagogical Scope: Space's capacity to fade in the background during our everyday embodied interaction with it emerges in this short story in the most tangible way. Poe humorously points to the fact that our perception of place draws heavily on our prefabricated expectations associated with it. Even more, perception depends on customs and habits that are long part of our social and cultural norms and are thus rarely noticed or questioned. Sociologist Nick Crossley's remarkable work on habits centuries later, *The Social Body* (2001), supports Dupon's conviction. Habits do not merely regulate the way we act; they shape the ways in which we make sense of our environment, manifesting as expectations and interpretive methods.²³ As Crossley argues, "habit is a phenomenon that points to our simultaneously meaningful and embodied manner of being-in-the-world."²⁴ The second

assignment explores the limitations of the body in perceiving and interpreting the built environment. It looks into the body as the primary instrument we use as architects to engage with space, to study and analyze site. It also builds on literature's imaginative power to suggest unexpected and many times overlooked or even surreal uses of space. Based on "The Purloined Letter," the assignment intrigues students to find space where they think there is none and create interventions hidden in plain sight.

Literature in Design: The second design exercise takes place in the building of the School of Architecture, a familiar place readily residing in the students' perceptual background. Systematic and meticulous photographic studies during different times of the day help students explore every nook and corner of the familiar context. Observing minute microscopic details advances their investigation into discovering spaces where they thought there was none, spaces their embodied perception had overlooked. Inspired by Walter Benjamin's observations on the new worlds that the camera has unpacked for us – as expressed in his essay "The Work of Art in the Age of Mechanical Reproduction" (1939) – they engage in close-ups and zoomed in views.²⁵ The assignment requests the design of word-containers, hiding quotes from Poe's short story inside them. The word-containers need to be placed in the building of the School, hidden in plain sight. They are meant to be interpretive objects that house the quotes in a way that touches on the context of the quote itself.²⁶ The ultimate goal is for the young designers to find a way to site their creations in plain sight as is the case with Poe's purloined letter.

One of student Landon Railey's word-containers was designed for Poe's phrase "After one dark gusty evening." The word gusty, referring to a brief and strong rush of wind served as the main driver behind his creation. Landon noticed that one of the doors to the many locked rooms of the School's basement featured a louvered door vent. The vent consisted of dense slats with an inch gap between them. Through the gaps a gust of air was coming, a draft, something one could only feel by standing close to the door. Landon thought this to be a compelling context for the quote and decided to design his word-container in this found context. A three-sided linear and thin wooden box with no top-cover perfectly fit in the gaps between the angled slats of the vent. The container was painted in the same grey color as its immediate context and filled it with the quote written in yellow thread, a small part of which was on purpose left hanging outside the container and thus outside the vent. The mysterious gust of air coming from the vent made the exposed yellow thread take flight. It was this constant and gentle movement of the string – discreet enough that still required somebody's attentive look to be noticed – that allowed Landon to hide his first quote in plain sight. By pulling the thread the container could smoothly slide a few inches out of the vent and reveal its quote. (Figure 2)

"THE BLACK CAT": ABSENT BODY AND THE CENOTAPH OF VIOLENCE

Architectural setting: In the house of "The Black Cat," a caring and gentle husband conducts a peaceful life with his wife, their black cat Pluto, and many other pets. After years of harmonious

coexistence, the husband's disposition experiences "a radical alteration for the worse," growing because of alcoholism, "more irritable" day by day. "Intemperate language and (...) violence" become common practices in the house.²⁷ His ferociousness leads to murdering the feline. When a second cat runs the risk of a similar fate, the wife hurries to its protection. "Goaded by the interference into a rage more than demoniacal," the husband buries "the axe in her brain" instead. In morbid detail, Poe presents the different options considered by the murderer to conceal his beloved's body. The chosen one is inspired by the house's architecture. In one of the cellar's walls, still covered with wet plaster, there is "a projection, caused by a false chimney, or fireplace, that had been filled up." The husband displaces the bricks, inserts the corpse, and covers the hole, "so that no eye could detect anything suspicious." Four days after the assassination a team of policemen visits him. Feeling "secure in the inscrutability of his place of concealment," the husband takes them to the cellar. Just as the policemen are ready to depart, after hours of unsuccessful searching, he rapes "with a cane (...) upon that very portion of the brickwork behind which stood the corpse of the wife." A "long, loud and continuous scream (...) such as might" arise "only out of hell," answers the cane's touch and terminates the police investigation. The cat, that the husband had unknowingly buried alive, makes the house's walls reverberate "half of horror and half of triumph," leading to the murderer's capture and the end of the violence in the house.

Pedagogical Scope: The cruelty, atrociousness, and unfairness of domestic violence emerge powerfully through Poe's fiction. When the narrator of "The Black Cat" buries an axe in his wife's brain (...) Poe depicts the recrudescence of America's "internal flaw," as Gerald Kennedy argues: "In a culture of hate crimes, automatic weapons, high school slaughters, and gang wars, violence seems ubiquitous and contagious, a nasty form of instant self-empowerment."²⁸ The third assignment explores this very sociological aspect of literature, while partaking in the contemporary conversation about violence in a space that is meant to provide security and safety: the household. The exercise introduces literature as a means to explore cultural aspects of our communities through a perspective easier to associate with and emotionally grasp, than police reports or news announcements. It builds on literature's potential to communicate scarcely discussed truths of the world, disguised as fiction, while urging architects to take a stance on the issue.

Literature in Design: The site of the third and final design intervention is the University's sculpture garden. Studies through sketches, models, and writings allow the students to understand the place in depth. The design assignment requests drawings and models for a cenotaph dedicated to the victims of domestic violence in the story. The fact that a cenotaph is by definition an empty tomb shows how the body (even through its absence) gives meaning to space. The designs need to also commemorate the victims of domestic violence in the State, where a particularly high number of murders against women in the environment of the house is recorded.²⁹

Student Brittany Howard investigated the origin of the cat's name Pluto. In Roman mythology, Pluto was the God of the underworld and responsible for the water journey that would take people there.³⁰ The decision to place the cenotaph underground was a reference both to the cat's name as well as to the husband's decision to bury the corpse in the house's cellar. The design involved the element of water; the sound of which guides the visitors' steps in the cenotaph. An underground path (Figure 03) leads the visitor around a central empty area, the ceiling of which allows for sunlight to enter generously. The design does not allow access to this central space of the cenotaph, which is inhabited only by a stream of water. The stream appears from one side of the space and vanishes in the depths of the ground below the memorial's floor, at the other side. Nobody can see its final destination. As the route takes the visitors around the space to face the water stream straightforwardly, thirty-seven (37) holes appear on the floor of the cenotaph. (Figure 03) Thirty-seven was the number of women, victims of domestic violence, killed in the State, in 2018. The number of holes refers to this cruel reality just before the visitors emerge back on the surface of the earth.

THE FUNCTION OF FICTION IN SHAPING ARCHITECTURAL PEDAGOGY

The design of the cenotaph for the victims of domestic violence in the State and the narrative of "The Black Cat" was the last and longest assignment of the semester, proceeded by the shorter exercises of the word-containers and the mask. The course came to an end with an exhibition of the students work and a discussion with the invited professor Louise Pelletier (architect and author of fiction herself) on the role of literature in shaping architectural pedagogy. After the experience of the semester, the students understand and appreciate the unique and powerful nature of the "literary imagination." Additionally the selected detective-stories, addressing prevalent issues of our contemporary spatial discourse (atmosphere, space perception, social injustice and violence) offer students the certainty that fiction can connect them with the architectural reality in the most tangible and formative way.

We need to look into literature again "not as something distinct from the business of designing buildings, to be enjoyed occasionally at one's leisure like swimming or sleep,"³¹ David Leatherbarrow urges us in his study on the writings of Edgar Allen Poe. In this work, he reminds us of the historical fact that before Durand's redefinition of the curriculum of architectural education at the newly formed Ecole Polytechnique, at least two centuries ago, architecture and literature were not separated from one another so clearly. Along with Leatherbarrow, the literary methodologies developed for the Detective Stories Studio partake from a pedagogical dialogue that prioritizes the importance of literature in architectural curricula and strives to see more of the fictional world infiltrate the world of architectural education.

ENDNOTES

1. Raymond Chandler, *The Simple Art of Murder* (California: Norton, 1968), 7-14.
2. The first detective story was his piece "The Murders in the Rue Morgue" published in April 1841. [Stephen, Rachman "Poe and the origins of detective fiction," in *The Cambridge Companion to American Fiction*, edited by Catherine R. Nickerson (New York: Cambridge University Press, 201), 17.]
3. Ellen Eve Frank, "Introduction" in *Literary Architecture: Essays Towards a Tradition* (California: University of California Press, 1980), 1-14.
4. Gerald Kennedy, "Poe in Our Time," in *A Historical Guide to Edgar Allan Poe* (Oxford: Oxford University Press, 2010), 3-17.
5. This was the first architectural design studio in a six-studio sequence leading to the accredited Master of Architecture degree. The course catalogue description was limited to "introduction to design, analysis and development of basic architectural skills."
6. "Section 3: Readings on Architectural Design and Pedagogy," in *Reading Architecture: Literary Imagination and Architectural Experience*, edited by Angeliki Sioli and Yoonchun Jung (New York: Routledge, 2018), 103-154.
7. Klaske Havik, *Urban Literacy: Reading and Writing Architecture* (Rotterdam: nai010publishers, 2014), 23.
8. Gijs Wallis de Vries, "Metamorphosis: On the Role of Fiction in Architectural Education," in *Once Upon A Place: Architecture and Fiction*, edited by Gadanho and S. Oliveira, (Lisbon: Caleidoscópio, 2013), 299.
9. Paul Ricoeur, "The Function of Fiction in Shaping Reality," *Man and World* 12, no. 2 (1979): 127.
10. Ibid., 129.
11. Richard Kearney, "Paul Ricoeur and the Hermeneutic Imagination," in *The Narrative Path, The Later Works of Paul Ricoeur*, ed. T. Peter Kemp David Rasmussen (Cambridge, Mass.: MIT Press, 1989), 1.
12. Harry Francis Mallgrave, *The Architect's Brain: Neuroscience, Creativity, and Architecture* (Oxford: Wiley-Blackwell, 2011), 125-138.
13. Juhani Pallasmaa in his work *The Thinking Hand* discusses the origin of the word "drawing" as coming from the verb "draw out," meaning bring to light, bring out, the images we have in our head. [Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (London: Wiley, 2009), 54.]
14. Óscar Andrade Castro and Jaime Reyes Gil, "The Word that Builds: Poetry and Practice at the School of Valparaíso," in *WritingPlace: Literary Methods in Architectural Education*, no. 1 (2018): 29-47.
15. Contemporary educators like Ricardo Castro (McGill University); Lisa Landrum (University of Manitoba); David Leatherbarrow (University of Pennsylvania); Paul Holmquist (Louisiana State University); Panos Leventis (Drury University); Jason Crow (Monash University); Klaske Havik (TU Delft); Mari Lending (The Oslo School of Architecture and Design); Juhani Pallasmaa (former professor at Helsinki University of Technology); Aristeidis Antonas (University of Thessaly); and Rogelio Sanchez (former professor at TEC de Monterrey), all employ literature in their teaching and argue for a literary turn in architectural education through different relevant publications.
16. Numerous recent conferences and their related publications advocate for the importance of literature in architectural education: "Once Upon a Place: Haunted Houses and Imaginary Cities," (Lisbon School of Architecture, 2010); "Writing Place: Conference on Literary Methods in Architectural Research and Design," (School of Architecture TU Delft, 2013); "Confabulations: Story-telling in Architecture," (Washington-Alexandria Architecture Center, 2014); "Reading Architecture: Literary Imagination and Architectural Experience," (McGill University, 2015), and of course the recurring annual conference "Architecture, Literature and the City" organized by the Eastern Mediterranean Academic Research Center, speak to the importance of literary narratives for architecture and feature sessions specifically on education. More importantly, they speak to the relevance of an architectural pedagogy inspired by literature in the broader contemporary architectural discourse.
17. All the quotes in this paragraph come from Edgar Allan Poe, "The Masque of the Red Death," in *The Collected Tales and Poems of Edgar Allan Poe* (New York: The Modern Library, 1992), 211- 234.
18. Juhani Pallasmaa, "Domicile in Words: The Scriptive Approach to Architecture," in *Urban Literary...*, 8.
19. Ibid., 10.
20. The international conference "Atmospheres" organized annually by the Faculty of Architecture, University of Manitoba since 2008 (atmos.ca), and publications like *Building atmospheres*, OASE, no. 91 (2013), Christian Borch, *Architectural Atmospheres: On the Experience and Politics of Architecture* (Boston: Birkhäuser, 2014), Tonino Griffero, *Atmospheres: Aesthetics of Emotional Spaces* (London: Routledge, 2016) and Alberto Pérez- Gómez, *Attunement: Architectural Meaning After the Crisis of Modern Science* (Cambridge: MIT Press, 2016) are some of the most well-known studies on the topic.
21. Peter Zumthor and Mari Lending, *A Feeling of History*, Verlag Scheidegger & Spiess (Zurich, 2018), 69.

22. All quotes in this paragraph come from Edgar Allan Poe, "The Purloined Letter," in *The Collected Tales and Poems of Edgar Allan Poe* (New York: The Modern Library, 1992), 320-345.
23. Nick Crossley, *The Social Body; Habit, Identity and Desire* (London: SAGE, 2001), 130.
24. Ibid. 128.
25. "By close-ups of the things around us, by focusing on hidden details of familiar objects, by exploring commonplace milieus" (...), the camera "on the one hand, extends our comprehension of the necessities which rule our lives; on the other hand, it manages to assure us of an immense and unexpected field of action." [Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, trans. Harry Zohn (New York: Schocken Books, 2007), 236.]
26. A detailed account of "The Purloined Letter" assignment was presented at the 35th National Conference for the Beginning Design Student organized by the University of Colorado Denver, College of Architecture + Planning in March of 2019. The paper titled "'The Purloined Letter': Ciphred by Context" appears in the conference's proceedings.
27. All quotes in this paragraph come from Edgar Allan Poe, "The Purloined Letter," in *The Collected Tales and Poems of Edgar Allan Poe* (New York: The Modern Library, 1992), 278-295.
28. Gerald Kennedy, "Poe in Our Time," 5-6.
29. In 2010, the specific State ranked 4th in the United States for femicide. Two thirds (2/3) of these murders were committed using guns, while 81% of female homicides are committed by a partner or ex-partner. [Violence Policy Center, "When Men Murder Women: An Analysis of 2010 Homicide Data," available at <http://www.vpc.org/studies/wmmw2012.pdf> (last accessed October 2019)].
30. E.M. Berens, *Mythology: Who's Who in Greek and Roman Mythology* (New York: Wellfleet Press, 2015), 125.
31. David Letherbarrow, "The Poetics of Architectural Setting: A Study of the Writings of Edgar Allen Poe," in *Architecture and Literature VIA 8* (New York, N.Y.: Rizzoli, 1986), 7.