

Strategic Deviations: Pedagogical Surprises in the Expected Flow of Things

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Engaging a pedagogical methodology developed to question the status-quo of the design studio, this paper discusses research on architectural pedagogy. Titled “Strategic Deviations,” this suggested methodology argues for the necessity of carefully orchestrated provocative and unexpected moments in the curriculum; moments that unsettle the students by connecting them with elements of the creative world outside architecture. By doing so the goal is two-fold: to expand their understanding of architecture’s definition and role in our contemporary society and to amplify their willingness to engage with new challenges, moving from a feeling of anxiety to one of creative control.

The discussion sets off with an overview of the approach’s philosophical and educational underpinning, situating it in a relevant literature of similar pedagogical methods. It elaborates on the educational context in which it was employed, the general student demographics, and the motivations which lead to its conception. It then zooms into the case of a recent first-year studio and presents three strategic deviations designed specifically for the given context and year-level: “The Dinner Party,” “The Literary Imagination,” and “The Cinematographic View.” Examining the way each of the deviations functions in the given architectural environment and the way it enhances the learning outcomes, the paper demonstrates how this methodology opens up possibilities to transform a student’s trajectory moving forward. Arguably most importantly, it works to pull forward interdisciplinary links between architecture and other creative fields in a tangible way.

Presented as an opportunity to celebrate the beginning of a new semester, “The Dinner Party” is a playful and engaging way to bring forward architecture’s social capacity. It pulls from culinary culture to emphasize that architecture is often the design of an atmosphere, ritual or experience. Introduced as a deep breath during midterms week and camouflaged as a typical reading assignment, “The Literary Imagination” pulls from works of fiction to introduce students to alternative approaches for understanding, studying and representing space through the arts. Although perceived as an end of the semester documentation process, “The Cinematographic View” reinforces the first-years’ role as part of a larger design

community and touches on cinema’s alluring capacity to capture and communicate space.

Following a detailed description of the aforementioned deviations, the paper concludes by exploring the potential for this methodology to be employed in different contexts. It argues for the importance of an architectural education that surprises the students and connects emerging designers with the richness of the life and the world outside the confines of the discipline; the world for which they will be called to design for in the future.

THE EXPECTED FLOW OF THINGS

The foundational years—those inaugural studios which fall within the first months and formative moments of design school—are usually seen as the place to introduce students to fundamental design principles, methods, and the creative processes. Students begin to develop communication skills and gain experience in drawing, modeling, writing, presenting, computing, nowadays even coding. Ideally, the projects and prompts provide a process for students to generate, test and develop ideas about design in an iterative and reflective way, as these foundational studios are charged with fostering each students’ emerging creativity and guiding the way they question preconceptions regarding architecture. The pedagogical expectation is that the sense of craftsmanship and confidence developed during these initial years, will hopefully lead to architectural innovations in the upper-level design studios and careers which follow. From the Bauhaus School of Design in pre-war Germany, to the Black Mountain College in North Carolina (active from 1933 to the late 1950s), Ciudad Abierta in Chile (emerging in the 1960s and active to the current day) and the Cooper Union under John Hejduk’s leadership (until the 2000s), many progressive educational pedagogies have focused their energy in defining the beginning years of the architectural curriculum. The question—though posed in different ways—always remains the same: How can a student both learn and unlearn the “rules” of design, so that they can effectively express their creativity, but also cultivate critical curiosity to challenge and break away from the “rules” as they exist. Many attempts in this regard have appeared in curricula of schools around the world. The common denominator though among the above mentioned institutions is that their approach in answering this question is heavily interdisciplinary; connecting design with fields and disciplines outside architecture per se, like theater (stagecraft), textile production, poetry, literature and the arts.¹

This particularity resonates strongly with our own pedagogical intentions in re-thinking beginning design pedagogy.

With this context in mind, we welcomed the challenge to teach architectural skills and foundational design thinking in a studio, aiming at the same time to introduce moments that challenge the expected flow of things and to foster interdisciplinarity. We envisioned these moments as opportunities to enrich students' pedagogical path with liberating and playful moments of unabridged creativity which connect them with elements of the world outside architecture. In doing so, we do not advocate for dissolving the structure of the beginning design education or ignoring the pragmatic constraints of our given context detailed in the text which follows. Ultimately, we advocate for the necessity of carefully orchestrated provocative and unexpected moments which creatively unsettle students and expand their understanding of architecture's definition and role in our contemporary society. We refer to these studio moments as strategic deviations.

THE PRAGMATIC CONSTRAINTS

"Architectural Design II," –the context of our strategic deviations—is the second architectural design studio in a ten-studio sequence leading to an accredited Bachelor of Architecture degree.² In this program, students enroll in a six-credit hour design studio every semester. In the fall semester of the first year of study, students take Architectural Design I, Appreciation of Architecture—a three-credit hour General Education course on the history and theory of the discipline—in addition to six credit hours of other General Education courses required by the University. However, in the spring semester of the first year of study, "Architectural Design II" is the only required architecture course. Typically, students take this studio, and an additional nine credit hours in General Education coursework in areas such as Analytical Reasoning, Natural Sciences and Humanities.

The course catalog description for "Architectural Design II" points to a focus on "organization of spaces, forms and process, and the development of skills in architectural design drawings and modeling."³ Associated learning outcomes for the course include student engagement with architectural design, drawing and sketching as well as modeling with a developing sense of process and craftsmanship. The learning objectives focus on creation of artifacts with spatial thinking, material experimentation and tool dexterity, knowledge of scale and development of presentational skills, with associated learning outcomes.

After completing this course in the spring, first-year students apply for admission into the professional program (second through fifth year). Admission into the program is selective, with limited positions available. It is based on scholastic achievement and an exhibition assessment at the end of the spring semester. Students curate selective moments of their work and exhibit this work in the school. A panel of faculty reviewers evaluates the work, assessing design capabilities, creativity, personal expression, technical skills and execution. In the months

leading up to this assessment, tension and stress about the selective admissions process loom throughout the culture of the first year cohort.

THE STRATEGIC DEVIATIONS

Within this context of fragile creative development, unavoidable frustration and stress, fascination with the novelty of college life, but also competitive requirements and statistics, we introduce three strategically planned deviations, three assignments that break with the status quo. Inspired by the pedagogical goals set forward by the Black College Mountain in the beginning of the 1930s, these deviations serve a scope larger than just the immediate acquisition of skills and knowledge. In many ways, they "attempt to teach the students to see in the widest sense: to open their eyes to the phenomena about them and, most important of all, to open their eyes to their own living, being, and doing."⁴ All three of the strategic deviations appear random at the moment of their introduction. They contribute to a larger semester goal, although at the onset, the students cannot see this trajectory. All three are quick-paced and short in duration. They last between two to three studio sessions attempting to empower students move quickly through a creative process and understand the role of iteration in a tangible way. They are interdisciplinary and playful. They are meant to cultivate a "playful curiosity towards space,"⁵ one informed by how non-architects perceive, appropriate, and work with space. All three conclude with a discussion on the interdisciplinary links between architecture and other creative fields. They pull from disciplines such as the culinary world, literature and cinema and touch on the existing bibliography. A great deal of writing on connections between space and food or fiction is leveraged in support of our approach.⁶ Thus, we succinctly position the deviations as part of the architectural discourse of today. One more element connects the deviations once again with the philosophy of the Black College Mountain. None of these strategic moments is evaluated with a grade, as they are clearly meant to "encourage freedom and experimentation."⁷ In that regard, we also see the deviations as a way to release tension, at moments in the semester that are admittedly hectic and stressful.

DEVIATION #01: THE DINNER PARTY

We introduce "The Dinner Party," on the first day of the second semester, on what we call "studio move-in day". Most students return from winter break, after visiting friends and family, fully recharged from the fall semester. The School fills with excited voices, friendly exchanges, convivial looks. Enthusiasm and anticipation light the first-year students' faces in studio the day that we meet them for the first time. Most of them carry tools and equipment from the previous semester, materials for drawings and models, and the certainty that by now they know what architecture is and they can face the second semester masterfully. Determined to challenge this certainty we deviate from the expected way of starting a studio course with yet another design project. Instead, we opt for a big celebration.



Figure 1. The Dinner Party, January 2018. Credit: Image courtesy of authors.

We ask students to come together as a community and host a dinner party for their group during the next studio session. The job at hand is not presented as an assignment. The brief itself is written in the form of a recipe with humorous and surreal instructions. It speaks to an opportunity for celebrating the beginning of a new semester, for getting to know the colleagues with whom this semester will be shared. Moreover, it is presented as a playful and inventive way to find architectural possibilities and spatial qualities in everyday life, in familiar activities and habits that students may not have necessarily associated with architecture and design. We carefully guide them towards a creative interpretation of a dinner and the social rituals that accompany it. References from surrealism and installation art like Duchamp's "The Air of Paris" capsule or Sofia Calle's "The Chromatic Diet,"⁸ stir their creative minds away from specific dishes and ethnic cuisines, and open up a world of colors, textures, tastes and aromas to be discovered and experienced anew. The main constraints of the deviation are to define a theme for their dinner party, and design everything in relation to this topic: the food with the drinks (defined very loosely) and the way they will be enjoyed, the space (the studio space can be reconfigured accordingly) and the way the dinner will evolve and be "consumed." (Figure 1) The emphasis is placed on designing the experience of people coming together over a social occasion.⁹

During the dinner party itself we make sure to joke with them, enjoy ourselves and respectfully upend the professor-student hierarchy in order to "break through the boundary between

those teaching and those being taught, allowing everybody to be a teacher and a student at the same time."¹⁰ We thus learn about them and from them: what they expect from their studies, what are their aspirations for the future, what led them to their decision to major in architecture. We share with them architectural and educational experiences of our own. In the few hours of the party we infuse the room—the place where they will spend the majority of their time during the Spring semester—with memories, dreams and hopes, that disperse the anxiety and stress of the new beginning. They transform the cold studio room to a more personal and friendly environment, an ideal "warm up" of the space for the weeks to come.

Among this celebratory and casual mood we initiate a conversation about the first design assignment of the semester. The conversation emerges organically from the students' own questions regarding the semester's plans and their eagerness to engage with them. We observe the way students appear to seem more at ease with each other, but also with us (we are more a social entity to them after the party than just their instructors). We find they are more inclined to ask questions, be curious about what the first project entails, complain about the project's more rigid schedule or even suggest alternatives in the flow of the next few weeks. We are there to listen and think with them alternative possibilities towards their work. One of the unexpected outcomes which emerged with this dinner-party conversation was a new arrangement of the studio-furniture. The students decide to maintain the furniture configuration of the dinner party and break from the more rigid grid-like arrangement of drafting tables and chairs. It was a spatial design decision, tested on the spot by the immediate users, that we whole-heartedly welcomed and incorporated in the teaching of the weeks that followed.

The first deviation emerges from a clear educational approach that prioritizes a playful and engaging way to bring forward architecture's social capacity. It pulls from culinary culture to emphasize that architecture is often the design of an atmosphere, ritual or experience. It touches on the ongoing conversation regarding atmospheres and moods in space. Zumthor's short essay *Atmospheres* in 2006 initiated a conversation on the topic that has become particularly noticeable in the recent architectural discourse.¹¹ As a point of emphasis, it allows us to question the usual first-year preconception that architecture is limited to buildings and big scale structures and shed light on the belief that as architects we primarily create new meanings in space; meanings that offer purpose or a sense of belonging and orientation in people's everyday lives.¹²

DEVIATION #02: THE LITERARY IMAGINATION

We deviate for the second time in the semester on the first day of the midterms week. By this time, the students have completed a multi-week design assignment for which they crafted models and created orthographic projection drawings, perspectives and axonometric views. They have fully immersed themselves in their studio work, often to the detriment of other courses and coursework. Therefore, the midterm period consists of intense



Figure 2. The Literary Imagination, March 2017. Credit: Image courtesy of authors.

studying for exams. As a stressful time of the year for all across the University, the Library organizes “stress relief puppy-petting” sessions and the Student Health Center experiences an uptick in demand for counseling services.¹³ It does not come as a surprise that the stress and tension of this larger psychological landscape work its way into the studio. Moreover, as the grades from these mid-semester examinations factor heavily in their final grades and their overall GPA—an important consideration for the selective admissions process—we find ourselves in a stressful studio, one filled as well with a prevailing sense of determination and dedication, a sense of camaraderie in helping each other navigate this busy period.

We introduce a deviation that offers a break from the rigidity and routine of the midterms week, and partakes from the creative outlet that imagination can offer. “The Literary Imagination” assignment prompts students to escape in fictional worlds of literature and produce their own interpretative representations of these worlds. We prioritize an imagination that springs from words alone and we expect expressive visualizations through subjective, personal, emotional and unconventional drawings, deviating from the strict vocabulary of orthographic projections and constructed perspectives. The assignment’s main requirement is that the representations bring to light the spatial elements depicted through the literary language. The drawings need to respect the literary piece and not add to,

or subtract from the fictional world. The drawings are meant to be multiple in number (an attempt to force the students experiment as much as possible) and can be of any spatial element or spatial experience described by the authors, that the students wish to explore.

“The Literary Imagination” assignment requires nothing more than the students being present in the studio during the midterms week. The assignment starts and ends within the four hour studio session and it does not extend to the next session. The time outside studio is gifted back to the students and their

responsibilities to other courses. We remove all outside distractions. Laptops, books, cell phones, backpacks are placed beyond the studio walls, out of sight and out of mind. Rolls of trace paper, pencils and print-out excerpts from selected literary pieces sit on students’ desks. We purposefully choose literary descriptions of unusual, unfamiliar and even uncanny spaces,¹⁴ and a means like trace paper that is not precious or expensive, thus the students can use plenty of it to start over and over again. We dedicate the beginning of each session at a quiet and focused reading of the literary piece at hand. We share impressions and clarify misconceptions through a group conversation (Figure 2), making though sure that students do not share how their imagination has pictured the described spaces. We then allow the students, without any references to

precedents, to explore the images that spring in their brains. We do not require final and perfectly executed drawings. Inspired by Professor Josef Albers belief sketching in this case “becomes a discipline and focusing of personal powers, and a release for original creation.”¹⁵ We focus on sketches, though detailed and elaborate, as a way to flip the tense atmosphere of the room and allow the act of drawing and self-focusing to calm and distract them from the immediate stresses of their schedule.

A lively exhibition takes place on the last studio session during midterms week. We spread the students’ imaginary worlds across the buildings’ main hallway and invite faculty and students from other studios to join the exhibition. The participants can ask questions, request clarifications, inquire into the connections between the literary descriptions and the imagined representations, but they are not there to review or critique the work. They are mostly travelers to these new worlds that the students have created and the conversations are about the idea of literature as the basis for the work rather than the work itself. We conclude the session with a discussion on the interdisciplinary field of architecture and literature for education, that although hardly new, enjoys a renewed interest in the last decade.¹⁶

“The Literary Imagination” pulls from works of fiction and poetry to introduce students to alternative approaches for understanding, studying and representing space through the arts. Introduced as a deep breath during midterms week and camouflaged as a typical reading assignment, it offers students the opportunity to develop their literary imagination. As phenomenological hermeneutics has demonstrated since the 1970s, literary imagination allows for emergence of new meanings at the sphere of language. Before imagination takes shape in any of a million possible mages, it starts with language. The cultivation of such a literary imagination guarantees the creation of original and cultural relevant images.¹⁷ Thus the importance of literary language for architectural education has been argued for since the 1980s with educators like John Hejduk at Cooper Union, Douglas Darden at the University of Colorado, Denver or Alberto Pérez-Gómez at McGill University, being among the most vocal examples.

DEVIATION #03: THE CINEMATOGRAPHIC VIEW

We introduce our last strategic deviation, “The Cinematographic View,” during the last week of the semester when final reviews are held throughout the school and larger College of Art + Design.¹⁸ Typically, work from the first-year studios opens the week of studio presentations. The atmosphere on our side of campus is both stressful and celebratory. As another semester comes to a close, the work which manifests, both successes and struggles, will be broadcast and open to the entire student population, faculty and invited guests. The week closes with a school-wide reception. A sense of achievement and pride though can also be detected in the room, accompanied by a sense of relief and thoughts of summer break. While the first-year students celebrate the end of their first year of study,

the yet unknown results of the selective admissions assessment appear to weigh heavily on their minds.

We introduce a deviation that challenges students to step out of their own tired and preoccupied mood; to become part of the energy and activities during this special last week. Although everyday informal interactions between students within the School and College lead to an overall awareness of what each studio is exploring over the course of the semester, we open with a small introduction of the other studio’s themes and final projects. Based on their design interests, students select two of the other studios (that have still to present their final work) and undertake two roles. The first one is to assist any of their fellow colleagues with last minute presentation tasks: from mounting drawings and panels to coordinating and executing the pin-up or arranging chairs in the review space. The second one is to create a short two-minute video capturing the atmosphere of the last week’s happenings, to compose a coherent video-narrative, participating both at the preparations for the other studio reviews as well as the reviews themselves.

The video’s requirements are three-fold. Students document the preparation and pin-up of four of their colleagues from at least two different design studios: the process, the stress, the rehearsals, the anticipation, even impromptu moments for stress-relief. (Figure 3) Students attend the final presentation of these colleagues and record moments of architectural interest (always being discreet and considerate): the design’s strongest components, the oral presentations’ clearest descriptions, the people’s interest and reactions to the work. While in the reviews they also have to record at least three questions from the guest reviewers and the students’ respective answers: the dialogue, the discourse, the awkwardness, the jokes, the smiles, the closing clapping. Using free and readily-available software platforms for montage and video-editing, they create a coherent video-narrative based on their collected material. We share examples and precedents that

prompt them to think of these narratives in humorous, unconventional, even surreal perspectives. The short videos are due just before the school-wide reception and are exhibited during this social event.

In many ways, the whole School becomes part of the assignment and the whole School can enjoy the final results. The atmosphere of the last week’s creative exuberance still spreads through the student’s work when the school-wide celebration begins and the screened videos create further ripples of creativity and shared joy in the School. Students and faculty gather around and enjoy the recorded narratives. Aggregating their collective memories and showing their rapid captures leads to a group share out about the experience and makes them the focus of the evening. The feeling that they belong to a much larger community than their first year studio and that the whole School has their eyes on them is strongly communicated.

“The Cinematographic View” reinforces the first-years’ role and responsibility as part of a larger design community.



Figure 3. The Cinematographic View, May 2018. Credit: Image courtesy of Lucy Bui.

It demonstrates the field's collaborative nature and the importance of a deep understanding of all the design disciplines related with architecture. Moreover, it acts as an indirect method for self-reflection. By helping, observing, studying and recording their colleagues' work, they re-think elements of their own final reviews, log new techniques, imagine possibilities to consider anew and move outside of their own thoughts to become part of the larger community. Furthermore, a clear connection with the art of cinema and the way space is represented in movies, documentaries or music videos is underscored.¹⁹

TOWARDS A PEDAGOGY OF STRATEGIC DEVIATIONS

The strategic deviations as their name indicates allow us to depart from the established standards at carefully selected moments. Parties, readings and movies are usually the hobbies of the freshmen students outside the School of Architecture and not something they would expect with their studies per se. Carrying a more familiar and less stressful connotation for them, they manage to work as deviations from their expectations for studio, yet as we wish to argue, in a way that ultimately benefits strongly the path of the course.

While each deviation has been designed with specific intentions and, at times, long-term goals in mind,²⁰ they all change the culture of the studio in surprising and unexpectedly positive ways. Introduced precisely when the students undergo the

most self-doubt and difficulty in looking outside of themselves and their work, they underscore the role and importance of doing so. They thus lead to the emergence of beautiful collaborations, appearance of unique abilities, and the cultivation of a trust toward the power of process. So much so that this outcome has led us to wonder if the introduction of such moments may lay the groundwork for even more surprises to come as these students negotiate upper-level studio courses. As instructors, we also wonder if we can continue to surprise ourselves by embracing this studio approach, an approach of strategic and creative deviations, as a required part of the beginning design curriculum. Positioning our pedagogical hunch in a larger historical continuum and the interdisciplinarity with other creative fields, opens up the possibility to fine tune and imagine future deviations or provide enough variations to keep exploring the same deviations at greater depth.²¹ Moreover, it grounds us in being open, collaborative and outwardly in our educational philosophy, reminding us constantly that our greater responsibility as educators is not to shape just future architects but instead to educate culturally grounded individuals with a specialization in architectural thinking and making. It is an approach that, as we strongly believe, will lead to an architecture not for the sake of architecture alone, but for the sake of the people it is meant to be designed for and enjoyed by.

ENDNOTES

1. The following studies shaped our understanding of these schools' interdisciplinary emphasis and guided the design of our own pedagogical approach: László Moholy-Nagy, *The New Vision: Fundamentals of Bauhaus Design, Painting, Sculpture, and Architecture* (New York: Dover Publications, 1947), Eva Díaz, *The Experimenters: Chance and Design at Black Mountain College* (Chicago: The University of Chicago Press, 2015), Óscar Andrade Castro & Jaime Reyes Gil, "The Word that Builds: Poetry and Practice at the School of Valparaíso," in *Writingplace: Literary Tools in Architectural Education* (Rotterdam: nai010 publishers, 2018), 29-47 and John Hejduk, *Education of An Architect* (New York: Rizzoli, 1991).
2. In the Spring of 2017 and 2018, we were given the opportunity to co-teach "ARCH 1002: Architectural Design II," an undergraduate studio that is part of an accredited Bachelor of Architecture degree program.
3. This description is taken from the University's General Catalog (2016-2017) and (2017-2018).
4. Joseph Albers, "Concerning Art Instruction," *Black Mountain College Bulletin*, Series 1, No.2 (1934).
5. This notion is particularly inspired by 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." Peter Zumthor and Mari Lending, *A Feeling of History* (Zurich: Verlag Scheidegger & Spies, 2018), 69.
6. The selective studies Samantha L. Martin-McAuliffe (ed.), *Food and Architecture: At the Table* (New York: Bloomsbury, 2016), Jamie Horwitz and Paulette Singley, *Eating Architecture* (Cambridge, Mass.: MIT Press, 2004), Angeliki Sioli and Yoonchun Jung (eds), *Reading architecture: Literary Imagination and Architectural Experience* (New York and London: Taylor and Francis, 2018), Klaske Havik, Davide Perotoni, Mark Proosten (eds), *Writingplace Journal: Literary Methods in Architectural Education* (Rotterdam: nai010 publishers, 2018) and Francois Penz and Maureen Thomas (eds.), *Cinema & Architecture: Melies, Mallet-Stevens, Multimedia* (London: British Film Institute, 1997), guided the development of deviations in relation to food, fiction and cinema.
7. Frederick A. Horowitz, "What Josef Albers Taught at Black Mountain College, and What Black Mountain College Taught Albers," Black Mountain College, Museum + Arts Center, accessed October 14, 2019. <http://www.blackmountainstudiesjournal.org/volume1/1-9-frederick-a-horowitz/>
8. Sophie Calle and Paul Auster, *Double Game* (New York: D.A.P./Violette Editions, 2007), 16-24.
9. In the two times we have encouraged beginning design students to organize a dinner party for the group the results have been very different. The second time we ran this experiment, we divided students in smaller groups so there were multiple dinner parties. We were careful in making sure that this would only make the celebratory feelings last longer and not add to the competitive spirit and antagonistic elements we had already identified.
10. Josef Albers, "Address by Josef Albers given at the Black Mountain College Meeting at the Museum of Modern Art, New York, January 9, 1940," as quoted in Eva Díaz, *The Experimenters: Chance and Design at the Black Mountain College*, 27.
11. 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 Griffiro, *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.
12. Alberto Pérez- Gómez, *Attunement*, (Cambridge: MIT Press, 2016) 6.
13. According to the information shared with the faculty by the mental-health specialists at the University, the generation between eighteen (18) and twenty-four (24) years old is the most medicated one in the history of the USA and the one possessing the least coping mechanisms. Freshmen students from every major show up at the medical facilities of the University at the verge of a crisis because they received a mediocre passing grade on an exam or they failed a course (University Mental Health Services, Information session, April 2018).
14. In the two years we have deviated in "The Literary Imagination" we have worked with literary works that describe underground worlds, wells, burrows and subterranean tunnels, coming from the following: Haruki Murakami, *The Wind Up Bird Chronicle*, trans. Jay Rubin (New York: Knopf Doubleday Publishing Group, 1998) and Franz Kafka, "The Burrow" in *The Complete Short Stories*, trans. Willa and Edwin Muir (New York: Schocken Books, 1931) 325-359).
15. Joseph Albers, "Concerning Art Instruction," 7.
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. Paul Ricoeur, "The Function of Fiction in Shaping Reality," *Man and World* 12, no. 2 (1979): 127.
18. The School of Architecture is housed within the College of Art + Design. In addition to the School of Architecture, the College of Art + Design is home to the School of Landscape Architecture, School of Interior Design and School of Art. Faculty participation in final reviews is a College-wide event every semester.
19. The colloquium "Cinematic Architecture" organized by the Architectural Association in 2009, the symposium "Architecture and Film," organized by the College of Architecture, Texas A&M University, 2019, the upcoming "SPACE International Conference on Cities, Architecture and Cinema" (2020) organized by the Docklands Academy, London are some of the academic events that come to our defense along with various publications on the topic.
20. "The Literary Imagination" served as an unofficial introduction for a multiple-weeks design assignment of underground worlds.
21. The documentary "The Five Obstructions" (2003) is an exemplary exercise on this iterative notion exactly and an inspiration for our work. Film director Lars Von Trier creates five different sets of obstructions and charges director Jørgen Leth to make his own short film "The Perfect Human" (1968) again and in five new different versions following the respective obstructions.