The views expressed in *Paprika!* do not represent those of the Yale School of Architecture. Please send all comments and corrections to paprika.ysoa@gmail.com. To read *Paprika!* Online, please visit our website, yalepaprika.com. Paprika! receives no funding from the School of Architecture. We thank GPSS and the Yale University Art Gallery for their support.

Coordinating Editors:
Ethan Fischer
Dimitri Brand

Positions Editors:
Jonathan Molloy
Jacqueline Hall
Daphne Agosin
David Turturo

Chancellor of Finance:
Caroline Acheatel

Content Manager:
Francesca Carney

Issue designer:
Pianpian He

On The Ground is compiled from tips and suggestions received by the editorial staff, and does not represent the opinions of Paprika. Submit at: www.suggestionox.com/r/paprika

At the end of Allison Williams' lecture on 09.15, Dean Berke whetted our appetites with an intimate introduction to the evening's cocktail, 'La Perla,' (the best concoction yet, in this writer's opinion). "I'm interested in learning," she said, "including learning about cocktails."

What's your cocktail?

Deborah Berke: "I'm a Manhattan baby... But dry."
Daniel Fetcho: "Four Loko, before they got rid of the caffeine"
Max Mensching: "Whiskey neat, and a toasty fire by my feet."
Katie Stege: "A Montana Mule for hiking fuel!"
Spencer Fried: "A Dark and Stormy... To reflect my personality"
James Schwartz: "A Jim and Tonic"

First Years' first review: students push rock up hill, watch as it rolls down.

During his lecture to undergraduates about natural light, Professor Alec Purves held out his hand to an imagined beam of sunlight. "Just think," he said. "This slice of the sun is yours." Tears fell.

A.J.P. Artemel (MArch I, '14) discusses Dean Berke's arrival in "Yale After Stern" *for Metropolis Magazine*. Artemel also discusses the impacts that Paprika and Equality in Design have had at the school.

Also in the news, Amelia Taylor-Hochberg chats with the Dean for the piece, "Deborah Berke shares her vision as incoming dean at the Yale School of Architecture," for *Archinect*.

Prompted by the YDN article "Architecture: a difficult path for women," the undergraduate junior studio spent class on Wednesday, 09.14, discussing issues of gender in architecture. The discussion began with speculation about the source of architecture's unfriendly culture, highlighting the "old boys' club" mentality and the widely accepted, equally white / male architectural canon. They also touched on the diversity of the school's population and the kinds of voices that are given the most space and power to effect personal and institutional change to move towards an environment more reflective of the one surrounding them.

On Monday the administration made room at the Thursday-night-lecture dinner table for the unexpectedly large turnout of Dean's Council members, all of whom are not students, by uninviting the six graduating students originally supposed to attend.

Bjork and the Rattlesnake face off on the 4th floor. Who will prevail? While the snake taunts the Icelandic pop star, it doesn't see her most prized weapon. Look closely—it's hidden in her ostrich egg... 5XL watches the squabble amusedly.

Planning students everywhere have fallen into Pro Forma purgatory! More like NO forma, amiright guys?!

Equality in Design held an introductory meeting on Tuesday, 9.20. Attendees heard about some of the speakers who will be lecturing in the Brown-Bag Lunch Series this semester. First in the line-up is Tom Angotti from Hunter College's Department of Urban Affairs and Planning who will be speaking about "Land Use, Race, and Displacement" on Wednesday 9.28 at 1:30.

Haven't looked up from your desk long enough to hear the latest presidential gossip? Head over to WLH 309 on Wednesday night at 7:00 to participate in an intersectional discussion with faculty from WGSS, African American Studies, American Studies, and the Divinity School about issues of race, gender, and sexuality in the presidential election.

Head over to Burke Auditorium in Kroon Hall on Monday 9.26 at 5:30 for a talk entitled "Biomimicry and the Living Building Challenge: more than a deeper shade of green," not to mention snacks, drinks and a panel discussion!

no.5 WORK work WORK work WORK work WORK, Artists and Architects Talk: on Work, Sheila de Bretteville + Martin Kersels + Beverages. Welcome to all Art and Architecture Students. Tuesday, September 27th @7pm. 180 York Street, 7th floor pit. Drop all of your work to talk about some Work.

ON THE GROUND

NOSTALGIA

PAPRIKA! VOLUME 2 NO. 3
9.22.2016

LETTER FROM THE EDITORS

Is the essence of nostalgia to yearn? One might think so because the subject of nostalgia often appears as an ideal rather than a reality. Once the nostalgic idea is realized, it becomes that which exists rather than which could have been. Due to this transformation, whether out of time, space, or materiality, nostalgia takes hold of the mind in a way that is tantalizingly out of reach.

The term 'nostalgia' was first coined in 1688 by a Swiss medical student[1]. Johannes Hofer defined it as a medical condition to describe those abroad who suffered under the ailment of homesickness. However, the return home did not always treat the symptoms; in certain cases, the homecoming actually brought death. Ironically, the desire to return gave the patient life while its fulfillment took life away. Nostalgia kept these individuals alive, not only as a grievance for something imagined, but also as a desire for redemption.

Architecture is littered with—and often defined by—such episodes of nostalgia. Architects use nostalgia in its many forms to excavate revelations that might otherwise remain buried. Piranesi was enraptured by the Roman ruins; Michael Graves swam against the modernist current and dove into the riches of classical elements; recent Yale critics post-FAT, P.V. Aureli, and KGDVS summon a representational 1970s elysium in both their teaching and practice.

These revisitations are not redundancies; they are attempted recoveries. They offer new insight into the past, into the present, and into the future by folding them all together. Extracting architectural ideas and form from imaginary contexts and applying them in reality hints at the unrealized potential of other times and places. In this way, the new becomes the old and the old becomes the future. Rather than a stigmatized sentiment to be cured of, nostalgia recycles itself as a perennial theme inextricably bound to architectural narratives past, present, and future.

This issue poses questions that grapple with nostalgia in architecture. Pier Vittorio Aureli posits nostalgia as disagreement with the present, where one searches obsessively for resolution. This leads us to ask: is nostalgia really this distressed longing for a cure to the ailment of our present discontent?

SPENCER FRIED
JEONGYOON ISABELLE SONG

1 Svetlana Boym, The Future of Nostalgia (New York: Basic Books, 2001), 3.

E

EXCERPT FROM A REVIEW IN KERSTEN GEERS STUDIO

Spring 2016
Almost Classicism

PVA Pier Vittorio Aureli
EF Eva Franch
KG Kersten Geers
MM Michael Meredith
RS Robert A.M. Stern

PVA There is one issue looming large in this discussion—and you mention it at the beginning—the issue of nostalgia. It's funny—there's no like word that's considered almost a negative thing—you're being accused of being nostalgic, like there's no hope (laughter). Again, I don't want to sound like a professor (laughter) but it means the pain of not feeling at home. (If) you are at the moment disagreeing with the present, you are inevitably nostalgic; whether you're looking toward the future or the past, it doesn't matter. "Nostalgic" means that you fundamentally disagree with certain conditions that are at work in the contemporary situation. Even if what you're doing won't change anything, you feel obliged to do your part. To be nostalgic means to have a position.

EF Perhaps the opposite of nostalgia is conformism. Is that the only other option?

PVA If you are not nostalgic, that means you are fine with what's going on.

In nostalgia, it's implied looking back but that's not the original meaning of the word.

MM It's a disjointedness of your relation to the present.

PVA It's a hatred to the present, disagreement with the present. Since we are not animals, (and) are human beings, we have the right to maybe not change the present but to at least disagree with the present.

EF What happens when nostalgia gets closer to something that is known? It conforms with an idea that is already (and) even defiable, meaning one can be still nostalgic and conformist.

PVA No, I think... if we assume the concept as it was thought by those who invented the word, the ancient Greeks, (being) nostalgic has nothing to do with romanticizing the past. It's *our* bourgeoisie kind of understanding of this concept, as this caricature, but that's not the meaning of the word.

EF But in the current usage—when we look into these projects, there is an understanding (of the) nostalgic—there's the representation, the technique, the forms of the architecture.

PVA That's exactly the agenda of the students... What Kersten is saying is that we have a contemporary condition and, okay, we don't have the power to change it but we want to engage it: and we want to first read values that are not in the picture, which is basically classicism. I think this is fundamentally a nostalgic position, but for me, it's not a negative thing. It's actually trying to find a vocabulary or frame of reference that is not the way in which, you know, developers or whatever, who's in power actually solve this problem. For me what is interesting about this project is... the way she's actually positioning herself. She's creating a kind of thesis that is in a certain way nostalgic, but in the way Palladio was nostalgic of ancient Rome. He wanted to build ancient Rome in the 16th century, and he actually opened up a new way of understanding architecture. My answer to Michael was, we immediately assume that first of all, looking into the past is nostalgic—that nostalgic means to go back to something literally. I think this is a reading of history; history as this kind of linear progress toward the better that I fundamentally disagree (with).

MM I think everyone agrees with that now. (laughter) I think that progress is the question of the times right now. There is no progressive narrative for architecture. In fact, the technological narrative is gone... technique turns into technology, and technology just turns into novelty, the illusion of progress. At this moment, we've hit a wall—nobody believes in progress anymore, and we are stuck.

RS You should go down to some of the other studios. (laughter)

MM This is a young-old person studio. There, they have some sort of... old adolescents. (laughter)

KG Okay, the young-old men here will move on. (laughter)

D

JUST AUTHENTIC

M. Arch I ('18)
Dimitri Brand

The authentic must live partially out of time—whether by choice or necessity—and is made all the more authentic by its resistance to change. It is only through comparison to the inauthentic that the authentic reveals itself. As a result of the constant movement towards global homogeneity, the authentic has become so coveted. Authenticity of this type can be expressed along this continuum:

Original→Preserved→Symbol

Resistance to change (the original) and preservation (the preserved) are differentiated by resistance coming from within and preservation coming from without.

This continuum is challenged by Joseph Kosuth's 1965 piece "One and Three Chairs." In this seminal work of conceptual art, Kosuth places a chair between a lifesize photo of that same chair and the dictionary definition of "chair," challenging us to inspect the 'thingness' of an object. Perceptual reproduction (the photo of the chair), objective reality (the chair itself), and Platonic idealism (the written definition of chair) are organized in that order, disallowing a graduated or hierarchical reading. An ordering of "definition, chair, photo" or "chair, photo, definition" would suggest a message, but as it exists the piece points to a difficulty of defining the relationship of each component to the other. This relationship is made more complex again by two factors:

1 The chair represented is mass produced and only takes on an identity through signs of use.

2 The chair, though well used, is moved down the continuum of authenticity by the act of the artist. It is now preserved.

In all incarnations of this investigation (*One and Three Chairs, One and Three Lamps, and One and Three Shovels, One and Three Saws, One and Three Hammers, and One and Three Photographs*) the object investigated is mass produced but used (*One and Three Photographs being the slight outlier*). We can infer then that the use is important and adds a level of cultural value to a mass produced object.

Kosuth's investigations recall many art historical references, perhaps most notably Walter Benjamin's *The Making of Art in the Age of Mechanical Reproduction* or Marcel Duchamp's *Fountain* and highlights conundrums posed by modern means of dissemination and production. Asking not only the open ended question of "which of these is most a chair?" but also "is value inherent to an object or provided by history?"

Camp Katja Adirondacks. Wikipedia User Mwanner

More recently Simon Starling grappled with similar questions as Kosuth, at an architectural scale, with his 2005 Turner Prize-winning piece "Shedboatshed (Mobile Architecture No. 2)." In this piece Starling deconstructed a shed that he found on the banks of the Rhine, constructed it into a boat, sailed it down the Rhine, and reconstructed it back into its original shed form at Art Basel. The value of the piece is derived predominantly from history, as a new shed could not be constructed in the gallery and achieve the same effect. The artist's labor can only add to the presence culturally ascribed to the shed due to its age. The labor, however, must be of a certain sort; if the shed had been deconstructed and remade into the bed of a truck and driven by the artist to Basel, then the labor would have seemed incongruent with the essence of the shed and its authenticity would have been compromised.

I was reminded of Kosuth's and Starling's pieces during a recent trip to the Adirondacks. On my mind during the trip were the ways in which existing authenticity is mined to add presence to a building.

The first non-native population in the Adirondack region was comprised of wealthy New Yorkers who stayed in hotels built to accommodate them in the preserved landscape (the first preservation act for the Adirondacks was passed in 1885). Wanting a more "authentic" wilderness experience, certain wealthier clientele leased land from hotel owners. Starting often as simple tent campgrounds, some of these locations soon grew into what we now know as "the Great Camps of the Adirondacks." As these tent camps transitioned into physical buildings, local materials were used for building out of necessity. Often great care was taken to preserve the natural characteristics of the material. Columns were constructed out of tree trunks with "branches" added on as structural gussets, their primary function being to further express the "tree-ness" of the column—recalling, knowingly or not, the frontispiece to Laugier's *Essai sur l'Architecture* by artist Charles Eisen. In other locations though, readily available rectilinear lumber was used, showing that the use of natural building shapes was for phenomenological effect, referential in intent and not part of an effort to be utilitarian or frugal.

The Adirondack style was originally created with the intent of living outside of time in order to engender an authentic experience. While Adirondack design drew from contemporary influences, namely the Swiss chalet and stick styles, its original intent was to distill the essence of the landscape. Perhaps contrary to this effort, the buildings act as galleries for natural artifacts. The tree is appropriated into this new context and, like Kosuth's chair, both exalted and perverted. Its cultural and actual histories are mined for value but it is always tamed and reconstituted. In Starling's work, labor is exalted, the hand of the craftsman is ever present, and beams are rough hewn with milling marks left on the siding (this is abandoned when comfort necessitates, and the floors are sanded smooth).

While the intent in all cases is unmistakingly considered kitsch by today's standards, the architecture has surpassed these origins, acting now as the signifier of the whole Adirondack region. While failing to embody its landscape at the time of its creation, the architecture has now superseded the landscape. The camps, built as representations of the Adirondacks as defined by outsiders, created the vernacular style of the area. "Adirondackness" is no longer defined by the trees or the lakes or the rivers (which would be virtually indistinguishable from any other lakes region in the upper Northeast), but by the buildings that were created to mimic them. Building materials are now actively rusticated to produce a continuity of style. Park signs, for example, are made of milled lumber with jagged ends that mimic the untamed forms of nature. Often we ask a building to be "of a place" at the time of its creation, but the Adirondack vernacular calls this notion into question. Perhaps authenticity is never achieved by intent, and is only a function of time. Fittingly, the remaining Great Camps are now maintained by the same entity that is tasked with protecting the landscape.

R

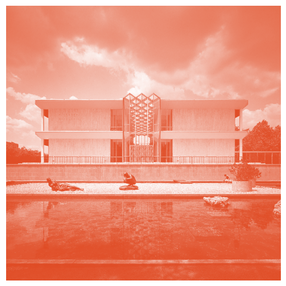
NOSTALGIA: FROM PHENOMENON TO ARCHITECTURE

M. Arch I ('18)
Ron Ostezan

> "I shall never forget the delightful restaurant where I often dined when I visited Japan...The combined feeling of peace and pleasure that I have found in the Katsura Palace, the Stone Garden, and in so many other examples of Japanese architecture seemed to envelope us at once...In today's world, traditional Japanese architecture in its pure form is impossible, except in the most special of circumstances. But I think it important to use both its delicacy and warmth of feeling it creates for the individual as standards by which to design contemporary buildings."[2]

For the general observer, architecture is about experience. Consequently, for architects truly interested in designing for lived realities, how a visitor experiences architecture is paramount. Encapsulating this requires more than the visual; memory, perceptual encounters and emotional responses all play important roles. Many of us have favorite places that succeed in producing memorable architectural experiences, and it is such experiences for which we strive to design.

The difficulty lies in translation: how to retain the spirit of that which has been built in the past while giving it a new, contemporary, body. Minoru Yamasaki recalls archetypal architectural experiences of his life, specifically picking out that architecture which evoked tremendous delight for himself. His nostalgic memory of a place comes to shape his design through his choice of texture, color, material, shadow, light, and detail. In opposition to the harsh structures of his time, where steel, glass and concrete generated "cold" places, Yamasaki believed that warmer materials and finishes would help humans better relate and interact with architecture.



Yamasaki in Detroit: A Search for Serenity. Baltimore, MD: Wayne State University Press, 2015, 21.

In that sense, Yamasaki does not strive to merely create buildings but "serenity and delight"—a philosophy most clearly expressed in Wayne State University's McGregor Conference Center in Detroit. Distinguished from its urban context, geometric forms, both inside and out, create sharp shadows which ephemerally pass with time. Water instills a certain tranquility around the exterior of the building, a sharp contrast to the urbanized network of campus and Detroit at large. On the interior, natural light works in concert with the building textures and materials. It becomes an ethereal space with geometric ceiling forms and white palette indicating a predilection towards formal moves even within the aegis of a phenomenological architecture. Intermittent spots of intense ornamentation through louvers, door cladding, and construction details help increase the complexity, making complete Yamasaki's goal for visual delight.

Yamasaki's desire to replicate the feelings, emotions and physical qualities of spaces previously encountered makes his work inherently nostalgic. Neither old nor new, the thought towards human-driven design connects Yamasaki with the past, whose ideas are reframed through his contemporary construction. These ideas, expressed at the McGregor Conference Center, reveal an optimism for architecture and its ability to become both meaningful and timeless. Yamasaki demonstrates that history can be mined for its productive possibilities, leading to an architecture that is similar yet not quite. The general observer may never know the roots of the McGregor Center lies in Japanese architecture, but the visitor will almost surely acknowledge its serenity and delight in the building.

W

OPERATIVE NOSTALGIA: SOME NOTES ON AMERICAN PAST, PRESENT, AND FUTURE TENSE

M. Arch I ('17)
Wes Hiatt

> "But the young ones keep on coming on, the old are slow to go. Let there be country and let the country grow"
>
> Johnny Cash and the Tennessee Three, *Let There be Country*, 1976
>
> "That single unsure momentary lapse, tautly strung between the surety of European antecedent legitimacy and the unknown future, potential normally accessible only to newborn natives, describes America's self-fulfilling promissory note."
>
> Stanley Tigerman, *Schlepping through Ambivalence: An American Architectural Condition*, 1983

Above: University Armory, The Ohio State University, Columbus, Ohio. 1897; Below: The Wexner Center, Peter Eisenman, The Ohio State University, Columbus, Ohio. 1989; Built on the site of the old University Armory, Eisenman's Wexner Center references and shears turrets from the city's lost icon on which his new building stands.

When taking stock of architecture culture today it becomes clear that architects, once again, are dusting off old magazines and monographs in hopes of learning from the past. This is evidenced in our own *Perspectas—Amnesia* (issue 48) and *Quote* (issue 49)—just two close-to-home examples included in the ranks of those heralding a renewed interest in learning from architectural traditions. These are joined by the woefully less critical voices of design blogs and a growing number of young academics claiming the return of a Grey-ish Postmodernism. While it's evident that an emerging discourse longs for an engagement with history, we risk irrelevance by blindly embracing a kind of revivalism of Po-Mo without any thoughtful reflection and revision of its Project. What's needed is a set of critical tools that understand how and why former generations have appropriated architectural idioms from the past for use in their own time.

The Genesis narrative of American culture coupled with the story of her architecture's development allows for this kind of reflection. As a nation of immigrants, America's relationship to its past is necessarily one of estrangement. New-World architectural production until at least the early 20th century reflects this; Jefferson's Palladio at Monticello, Maybeck's Palace in San Francisco, and the many American domestic revivalisms would reveal a search for heritage in new lands, a longing for mother cultures lost. The musings of a Victorian England and memories of the Spanish countryside were carried westward, but homesick Colonists' quotation and explicit reference, while evident in this continent's vernacular, are exactly not the American critical architectural tradition. The most important tendency on this continent has been to appropriate architectures from distant times and lands, modifying them to build environments in-keeping to the specific demands of the American landscape and value system. (To wit, see the history of the skyscraper.) In other words, this country is built on the necessarily American phenomenon of nostalgia put to work.

Unlike nostalgic trends in other times and places—the English Picturesque as an example—the American brand of nostalgia resists a regressive spirit in favor of the flipping of inherited traditions on their head. This operative nostalgia, underpinned by the American cultural narrative, allows for critical reflection on what has come before by continually positioning idioms of the past against the shifting values and demands of the present. From contemporary hip-hop sampling to the recent return a Po-Mo Grey-ness under the guise of cartoons and archives, the use and abuse of history is very much in the air, driven by what can only be understood as a profound and persistent sense of loss and longing—a search for tradition and identity in a world increasingly decentered and unstable. It is my belief that putting the past to work in this kind of critical nostalgic mode can be architecture's response to the uneasy cultural and political situation of the present, and must be the way we temper any potential revived interest in history within the bounds of our own discipline in the future.

A

THE PINK HOUR

M. Arch I ('18)
Alex Thompson

One weekend several years ago, I was passing by the architecture school and slipped into the gallery. The graduate show was up and the floor looked like a hoarder's paradise. Amid all the projects, though, my eyes settled on a quiet image of an arcade next to a wheat field. For a moment, I was in that place with its tranquil rhythms and soft shadows. It was from Pier Vittorio Aureli's first studio here. Since then, renderings in his style have proliferated. I am intrigued by their mass appeal, a strange fate for the drawings of an avowedly anti-capitalist office. What is it about these images that we find so compelling? I suspect that we are reflexively attracted to them not for the way they represent a project, though they may do a fine job of that. Instead, I suspect that we are attracted to these images for the nostalgia they evoke, both in quality and content. We experience nostalgia when we think of a world we *think* we used to know. This world has ceased to exist except in our minds' eyes, which fuzz the rough edges and turn everything slightly pink.

With his images, Aureli manages to create this world. Unlike the reality of constant pings and chatter, the Aureli collage creates a pleasant place of solitude. People appear as figures in the distance or turn away. We stand in a field or a courtyard with ample space peeling away from us, far away from anything at all. There is always—*always*—a frame (or sixteen) to reference, so we are never lost but simply left alone. The buildings are given the same even treatment as the landscape and recede into gentle rhythms of columns and windowpanes. With their muted colors and repetitious textures, the collages evoke the pastoral despite their urban nature. In this way, the images kick up nostalgia for some place and time, known or imagined, when one is alone but not lost. They give us a moment outside of time, a breath before everything tangles up once more.

The objects strewn through the PV collage are evocative of catalogs: grown-up picture books, enjoyable apart from their purpose. With their insistent frames and standalone objects, these drawings are a catalog of a sort, the world within them ordered, knowable. Though the images are soft, the borders between things are precise. The frames separate the lives of others from our own; the careful cropping makes even the clutter immaculate. Again, a moment steps out of the continuum, discernable from the status quo. It's not only the content of these collages that we covet, but the images themselves. In recent years, collages like this have become common, particularly in online image forums, but also in firms and studios. These images have become a commodity, complete with knock-offs.

Despite their popularity, PV's images remain just that: a representation of something yet to be built. However, the buildings within the image—the communal, transparent superstructures—have been built before. Though these designs are posed as speculative containers rather than imposing blocks, the forms and floor plans are remarkably similar to things we have seen built (among others, Robin Hood gardens comes quickly to mind). The fact that they have not been built again, not even by this office who conjectures them on paper, makes me wonder. Is it possible that PV is comforted by his own images? Is it possible that we are?

I'll end by adding another question to the mix: do we need these images? We are in the business of becoming architects, and we are in a school that prefers architects who build. The unromance of building is quickly laid bare to us as we try our undexterous best to build a house in our first year. The ups and downs of a building's life is trickier to teach, but Rudolph Hall is a good teacher—sometimes perfect and sometimes maddening, often both at once. In the midst of the struggle, PV's collages are like Magritte's sky—a square of pure blue. They are pictures of the moments when everything is still and right. When the light falls just so and the flowers are finally in bloom. They transport me to these moments that I long for and in doing so, they do what an evolving, built space cannot, or can only do every now and then. PV has built on paper what no one can ever build—a world where everything is a-ok. The architect of austerity has figured out how to light me a quick hit of lushness. We wouldn't want this world; it is missing the spikes and spills and and lovely surprises of our real, evolving world. And yet, as we deal in real buildings and their inevitable disappointments, it's nice to be able to look into the blue. When we look at a Pier Vittorio Aureli drawing, we look at that time in a project when the building is still conjecture, perfect conjecture. And we are nostalgic for it.

J

PRESERVATION: THE CONTEMPORARY PARADIGM OF A FORMER ARCHITECTURE

M. Arch I ('18)
Jack Lipson

In the relentless agenda to preserve an architecture of a moment in time, we as a profession and society tend to put up boundaries and restrict ourselves from tainting the idealized. The layering, reusability, and adaptability which was so inherent in a previous world of architecture has sadly been replaced by the need to maintain an often unnatural perfection: to achieve the effect of architecture likened to a clean, unworn canvas. Paradoxically, the lengths we go to for the sake of preservation often disassociate the public from the subject completely. We put up glass divides, erect fences and signs. The ambition for historic connection often creates a physical disconnection, through which we ultimately lose the memory we attempt to preserve or, better yet, recreate.

Conversely, while the processes of physical preservation distance the public from the preserved subject, the global trend of digital preservation grants immediate access to a hyper-documented, hyper-preserved archive of the world. We live in a time when we can literally take a snapshot of our streets, buildings, infrastructure and our lives to create an archive: a 'collective memory'... dot com. Photography and image distribution act as an open gateway for anyone to enter the discourse. French photographers Yves Merchanc and Romain Meffre, in documenting the ruination of Detroit, describe their images as artifacts of the "ruins of modernity." Although they are non-natives with no association with the locality of Detroit and its history, Merchanc and Meffre are elevated from vagabond Frenchmen wandering in a lost American city to artistic archaeologists uncovering and re-presenting these "artifacts" to the public. In this case, the City becomes distilled to a subjective image, one that gets instantly reinjected into society—the romanticized ruin. As Sarah Rojon states, "the distinction between professional and amateur has lost its relevance in the digital age" and because of our ability to easily curate our own intake of information, "the professional is no longer the guarantor of legitimacy and knowledge"[3]. The contemporary paradigm of a universal dissemination of imagery and information has created a landscape by which the role of preservation can apply to both everything and nothing. With each individual's ability to contribute to the discourse, authority in the practice dissipates as voices from multiple corners of the world with varying depths of insight weigh in their opinion on what should remain or be gone.

Today we see the result: an ease of accessibility to our collectively valued monuments through immense levels of unprecedented tourism—an industry that thrives off of the seemingly broad strokes and declarations that many nations willfully embrace: that every object, building, and moment is worth preserving for display. Much like the visual propaganda that Piranesi shared with the north within Antichità Romane, glorifying the ruins of a destroyed Rome, we too flock towards the remains of past civilizations. We see the world's economy thriving as cities seem to trade in their ambitions for innovation with capital efforts to remain in stasis—and for those that continue to build, it is within the grasp of an agenda which anticipates preservation.

Whether the instinct to preserve is born of nostalgia or respect, it can be concluded that the act of preservation informs us more of the contemporary epoch and its methods than the object of the past—that through the act of preservation we are, by definition, acting upon the object. A building preserved must tell two stories at once, its own reality and its history—a history that is as much subject to discrepancy and individual insertion as it is to fact.

J

...BUT HAVE YOU SEEN THE ORIGINAL?

M. Arch I ('18)
James Coleman

Seemingly spawned on the hedgerow garden rooftop of the Metropolitan Museum of Art in New York sits a hulking, weathered Victorian home. Most will immediately recognize the house as the home of killer Norman Bates in Alfred Hitchcock's 1960 classic film *Psycho*. But it is not just a replica—it is an amalgam of identities.

The original *Psycho* house—a two-piece, two-thirds-scale, stage-set facade—is thought to have been inspired by the painting *House by the Railroad* by Edward Hopper, continuing a lineage of the image of the mansard-roofed mansion as a romantic American ideal deemed inaccessible in the progress of the modern age.

British artist Cornelia Parker has christened the piece *Transitional Object (Psycho-Barn)*. A conflation of two deeply American images that are part of a shared consciousness, the piece is both nostalgic and haunting—the uncanny realization of the all-American home and an insidious trap. As the title alludes, it objectifies the observer from the familiar.

Parker's piece is constructed of boards and tin roofing material collected from various American barns—dragging the practice out of kitsch DIY home decorating television shows. But the object does more than just reference the American barn and the lineage of the *Psycho* house as a form of eclecticism. Consider Don Delillo's *White Noise*, when two characters visit a tourist site of "The Most Photographed Barn in America." Standing on a viewing platform while others snap photographs one states:

> "We're not here to capture an image, we're here to maintain one."
>
> Asking later,
>
> "What was the barn like before it was photographed?"

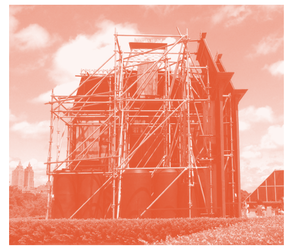
PsychoBarn relies on the viewer's ability to recall and perpetuate these references as if they're part of a cultural image-memory that is confused and conflated in the same manner as our personal memories: the meeting of historical matter and a means of memory.

PsychoBarn is certainly photogenic. As the twenty-something sunglassers with cocktails jockey to 'gram selfies, they rarely frame the shot to include the cleave in the two-piece facade, let alone the tangle of scaffolding and water-weights situated behind.

Unlike in the film, where the home is always set far and beyond the motel, *PsychoBarn* is uncomfortably close, insidiously hollow, and disallows the distance needed to maintain the illusion of the diminished scale.[4]

This is not the first time the material of Hitchcock's film has been duplicated. Director Gus Van Sant remade *Psycho* in 1998 as a shot-for-shot replica of the original, insinuating that the film's image itself had become part of a cultural memory and that the subtle deviations, that of the eye of the director, could be sensed by its audience and in fact, gutted the film of its potency. Of the result he stated, "Even if you try to copy a film shot by shot, you still can't. It's still your own film."[5]

Parker wanted her remake to challenge the manhattan skyline saying, "I wanted to put something architectural on the roof—a kind of incongruous domestic house."[6] Indeed *Psycho-Barn* isn't the only facade lurking over the 81st block of 5th Avenue. Across the street is something long considered more insidious to the architectural profession—Philip Johnson and John Burgee's 1001 Fifth Avenue, a building Charles Jencks thought should be "...fined and publicly destroyed by the Nuremburg (sic) Trials of Architecture."[7]



While the body of the building was designed by another firm and set for construction, Johnson and Burgee were commissioned to produce a new facade to alleviate the building's grandiose scale and inelegant appearance. The result was a limestone facade which borrowed the cornice lines and fenestration details of the McKim, Mead, and White building on one side of it and the mansard roof of the French townhouse to the other side. Johnson's roof, however, is two-dimensional and extends beyond the body of the building, requiring that it be propped up by (very) visible scaffold-like supports.

In 1979, the year of its opening, Ada Louise Huxtable, the then architecture critic at the New York Times, wrote of the "pathetic fallacy" the building embodied. She argued the facade fell into the trap of appropriating and repurposing architectural details in order to justify and contextualize a building that had no place in that neighborhood.[8]

Huxtable's criticism parallels Van Sant's notion that the modern interpretation is devoid of certain qualities present in the original. Though 1001 is not pastiche or parody as ridicule, but can be seen as an alternate understanding of parody as repetition with difference.[9]

The facade's blatant two-dimensionality and seemingly temporary structure beg the assessment: less important is how 1001 looks as a building, but rather how it looks like a building. Like *PsychoBarn* it intuitively attempts to reduce the building to an image by stealing the characteristics of those neighbors deemed 'appropriate' and contending they are only two-dimensional. It is not a copy of an original quality, but a fusing of images of architectural references that speaks more and more to the image culture of today's society.

One critic, when asked why the anomaly is thought to be so offensive said "All you have to do is look at the building."[10] Perhaps that is all there is to do.

Rather than the building celebrating or identifying through its architectural details, it wears them, and even hides behind them. Just as in *Psycho* Norman must don his wig and dress to appear as he is, as his mother, the building is costumed.

When describing Norman's psychosis in the film, the arresting officer explains "He was never all Norman, but he was often only mother." Johnson and Burgee's 1001 is a building that is often only facade and with the presence of *PsychoBarn* the appropriate context has come to 1001's neighborhood.

H

A NATIONAL ROMANCE

M. Arch I ('18)
Hyeree Kwak

> "The nostalgic is never a native but a displaced person who mediates between the local and the universal."
>
> The Future of Nostalgia,
> Svetlana Boym

By definition I am a nostalgic.

I am Korean, yet have lived less than half of my life in my country. I was born in Seoul, yet went to preschool in Hong Kong, elementary school in Seoul, middle school in Qingdao, high school back in Seoul, and then college in Hong Kong. I felt displaced in each new city, but each return to Korea served as a physical and psychological reminder that no matter where I went, that I would return home. I was not immigrating elsewhere. The time spent outside of Korea always felt temporary; I knew I would go back eventually.

As I move back and forth between cities, Korea becomes an anchor that I constantly refer myself to, and a place of longing. I miss it, endear it, and deeply care about it. Nostalgia has multiple dimensions, however; it triggers more than just emotions and defines who I am. In particular, displacement and nostalgia has shaped my perception of national identity. When I am among Koreans my personality and character differentiate me from others rather than my nationality. In contrast, when I live as a non-native in foreign cities, my nationality becomes a prominent identifier. It is always the first thing I tell others about myself or get asked about. These external shifts have influenced me to call out one of the most obvious facts about myself; the constant relocation between Korea and other nations have enforced rather than diffused my identity as Korean.

Coming to Yale was my first time living in the West, and the difference was, as expected,greater. Here I am more immediately distinguished by my appearance. However, the tangible and apparent differences I've experienced in East Asian cities collapsed into one identity as "Asian." In the architecture world, outside of Asia, there is a lack of distinction between the architecture of different Asian nations. What is more, "Asian" often refers to Japanese because Japanese architecture has received the most global attention and has been in dialogue with the West's much longer than other Asian countries'. The disposition towards Japanese architecture is clearly present at Yale as well. The only seminar on Asian architecture offered this term focuses on the architecture of Japan. During the past year at Yale, I did not sense any interest in Korean architecture whatsoever and I felt that I was not knowledgeable enough to initiate the conversation. In response to this lack of exposure and knowledge—and to nostalgia—I have struggled to know how my national identity presents itself through what I do here. Ironically, the longer I am here the more my desire grows to learn about the architectural scene and history of Korea and to practice architecture in Korea.

Physically removed from the realities and everyday lives of Korea, I do admit that I may have a fictional idea of how Korea really is today, romanticizing and idealizing how I will contribute to my country through architecture. However, my recent visit to Seoul over the summer revealed various aspects of its built environment and nation-wide development on the ground that I was previously unaware of. I also recognize how my vision could be seen as idealistic to many who live in the city and experience economic and societal pressures. I hope that a romantic nostalgic like myself can and will eventually become useful, where nostalgic idealism can turn into a force that will push through barriers and limitations that have been left uncontested. While Yale is but another temporary home, it is here that I would like to acquire the means and capacities to turn this nostalgic idealism into a reality, assisting in allowing me to assert myself as a Korean architect and also one that has positive impact on Korea.

2 Yamasaki, Minoru. 1979. A life in architecture. New York: Weatherhill, 29-30.

3 Rojon, Sarah. "Post-industrial Imagery and Digital Networks: Toward New Modes of Urban Preservation?" Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism 11.1 (2014): 85. Web.

4 The facade reduced to its two-dimensionality acts as a trompe l'oeil, and commonly necessitates distance to reduce the parallax effect of the stereoscopic perception.

Wolf Singer, "The Misperception of Reality," in Deceptions and Illusions, ed Sybille Ebert-Schifferer et al. (Washington: National Gallery of Art, 2002), 43.

5 Gus Van Sant, interview by Briony Hanson, Guardian Interviews at the BFI, The Guardian, January 16, 2009. https://www.theguardian.com/film/2009/jan/19/guardian-interview-gus-van-sant

6 "The Roof Garden Commission: Cornelia Parker: Transitional Object (PsychoBarn)," Featured Media, http://www.metmuseum.org/exhibitions/listings/2016/cornelia-parker.

7 Charles Jencks, "Last Judgement (Interim)," ANY: Architecture New York 90 (1996): 34-35.

8 "This particular fallacy operates on the principle that you are going to put an out-of-scale, out-of-context, discordant structure into a setting where it will be damaging or destructive, you can make it less so by "recalling," or "extracting" the essence or details of the surrounding architecture."

Ada Louise Huxtable, "The "Pathetic Fallacy," Or Wishful Thinking at Work," The New York Times, February 11, 1979.

9 See Hutcheon's *Theory of Parody.* Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (London: Methuen & Co., 1985), 32-33.

10 Elizabeth A Harris, "*Decades Later, a Critic's Disapproval Still Rings True,*" The New York Times, January 14, 2013.