

ON THE GROUND

PAPRIKA! · MONDAY, DECEMBER 9, 2019 · yalepaprika.com

SUNDAY, DECEMBER 1ST
New Haven gets its first snow of the winter season as students filter back from Thanksgiving break.

After Santa Bernstein's gift-giving special, *Paprika!* followed in the giving spirit by handing off the baton to the new editors: Angela Lufkin, Adam Thibodeaux, Sarah Weiss, and Max Wirsing.

MONDAY, DECEMBER 2ND
YSOA clubs, led by GAIA, host a Winter Holiday Extravaganza in the fourth floor pit. Featured performers include Thomas Mahon and the Sputnik Sweethearts. The non-denominational holiday bash included ornament-making for the pit's new shrub, gingerbread house-creating, and group singing of "Feliz Navidad."

TUESDAY, DECEMBER 3RD
Phil Bernstein delivers his tour de force lecture on the future of architecture in the last session of Professional Practice. On BIM: "So far, it's only resulted in better working drawings...which is problematic. And pretty disappointing...for me on a personal level."
John Jacobson holds an evening storytime in the 3rd floor conference room as part of his product design seminar, regaling his students with past triumphs during his stint running a company called Colossus Corporation. The company's line of products range from small things made big, food things made into soap, and other means to make kids clean. Upon reflection on one of his proudest creations, oreo and chocolate chip cookie soaps, he offered an important takeaway: "yeah...making money."
Rudolph Open finals take place in the fourth floor pit, with commentary by David Schaengold and Seth Thompson. Tall People take home the golden birdie, Paul Rudolph's High Pile Polyester Sheets take home a double victory winning in both Best Name and Best Poster.

WEDNESDAY, DECEMBER 4TH
souppd.org hits the architecture school, a website dedicated to the singular pursuit of answering the question, "what's the soup at Atticus today?" Seth and Max claim they had nothing to do with it. In fact, the designer of this issue is the website's author...

THURSDAY, DECEMBER 5TH
Second Years in the M.Arch I program complete their first studio lottery for Urban Studio, discovering on top of normal studio stress, the stress that comes with choice. North Gallery Exhibition, "reVEIL" holds its opening reception. Andrew Benner dusts off the Rudolph Hall sound system for the occasion.

FRIDAY, DECEMBER 6TH
Paprika! holds a spot in the Yale University Art Gallery's Odds and Ends book fair.

Do you believe in life after...



Cremation: my last chance to have a Smokin' Hot Body.

BY PAGE COMEAUX
M. ARCH | 2020

Look at you! You've come so far. You're over the hump, and it's all downhill from here—'5-'9' and counting. You take comfort in the fact that what little responsibility fell onto your shoulders (and briefly onto six loved ones with reasonable upper-body strength) will soon be put to rest. Or at least that's what you would think if you could. You are dead, after all, and it would be rather appropriate for you to assume that the last molecule of carbon you will be responsible for releasing into the ever-warmer atmosphere is going to result from your own decomposition.

However, as Andreas Malm

clearly identifies in your favorite critical theory text, *Fossil Capital: The Rise of Steam Power and the Roots of Global Warming*, the paradigmatic energy transition from wood to coal at the end of the 18th century brought with it a shift in the past's inflection upon the future. The impacts of past emissions no longer dissipate with time, like ripples from a stone dropped into a lake, but weigh heavier and heavier upon the bodies of the living as the planet continues to warm, like a boulder dropped onto a glass of water—a phenomenon which he calls, "the final falling in of history upon the present." That boulder is carbon lock-in, and it essentially means that your carbon footprint in life will be around long after death.

This must sadden you, since for a moment you were in the clear! And it's already darker down here than you anticipated, which does not help the mood AT ALL. The date engraved into the marker that bears your name was supposed to represent finally—the end—but now it seems as though the casket, the grave, the headstone, and the cemetery itself are all constructs in the carbon-centric energy paradigm. It's too late to opt out, but as you hit rock bottom, you wonder how this could have played out differently. What does this cemetery look like, post-carbon energy reliance? Does its form change to no

SEE LONGWAVE RADIATION AT THE BOTTOM OF THE PAGE

Hair-based murder and digital ghosts

BY ANDREW ECONOMOS MILLER
M. ARCH | 2020

Takashi Shimizu's 2003 horror film *Ju-On: The Grudge 2* continues the haunting of the Saeki House by mother, Kayako, and child, Toshio. Of the six narrative vignettes in this installment, Megumi's and Tomoka's storylines stand out for their use of the unheimlich and intentionally ignored aspects of architecture. In Megumi's vignette, she works at the office late at night, only briefly noticing the expanding black stain on the tatami behind her chair. Tomoka's story—which forms the largest portion of the film—involves a repetitive banging on her apartment wall at 12:27am every night. Both of the characters notice these nuisances and do their best to ignore them,

SEE DIGITAL GHOST ON PAGE 3



Find the differences.

PHOTO: GOOGLE MAPS

The Kims (almost) cross...



Washington Crossing the Delaware. Emanuel Leutze, 1851.

PHOTO: METROPOLITAN MUSEUM OF ART

BY ANDREW KIM
M. ARCH | 2020

It's Thanksgiving 2019, and Christmas is a month away. The Kim family needs a photo for our holiday card.

Washington Crossing Historic Park in Bucks County, Pennsylvania is twenty minutes away from Jane's house, where we've gathered for Thanksgiving. It was here on Christmas Night 1776 that George Washington and a few thousand men crossed the Delaware River to march on Trenton. Their subsequent victory was a much needed boost of morale for the cold and weary Continental Army. Memorialized, albeit inaccurately, in Emanuel Leutze's famous painting *Washington Crossing the Delaware* in 1851 (fig. 1), the idea of this place has always loomed large in our national lore—and now in Kim family photo planning.

Upon arrival, we are greeted by Washington's Parking Lot, Washington's Re-Enactment-Boat Trailers, and the General Washington Restroom (fig. 2). The rest of the riverbank site is sprinkled with assorted historic structures and a picnic area de rigueur for field-tripping schoolchildren. The buildings that have been preserved on the site are garden-variety American colonial historic structures: bony barns clad in whitewashed clapboards, a few low stone walls, a well. Only a couple are contemporary with the Crossing; after the fateful event, a bridge was built to facilitate interstate commerce over the Delaware, and a small town grew around the site in the 19th century.

First, we pose in front of the brownstone memorial to the crossing itself, a lump of rock that resembles a large tombstone. We stand to the sides, then to the

front. I express hesitation about inviting the spirit of George Washington to join our family in the photo.

Next, we pose on the hill above the riverbank. No one will even be able to identify where we are. The bare trees across the river contribute very little to our image of holiday cheer.

Moving further south, we find the McConkey Ferry Inn, a building that was in fact extant when Washington and his Army camped in the area before the crossing. It is not the historical relevance of the inn that makes it a smashing success in our photo. The stone walls with their irregular mortar joints make for a pleasant background texture. My mom borrows a scarf from Jane for a pop of color. This photo's a keeper.

When a single event like

SEE THE DELAWARE JUST BELOW

P.S. code grandma

BY ADAM FELDMAN
M. ARCH | 2020

Where does one choose to spend eternity? The architectural profession has long understood particular typologies relating to death—cemetaries, mausoleums, crematoriums, funeral homes. But, when one reaches outside of the traditions already instilled through the societal or religious connections to death, the relevance of architecture within a particular person's life seems to take on new meaning. On your next family trip to the self-proclaimed "Happiest Place On Earth," keep your ears open for any maintenance workers (or as Disney calls them, Cast Members) radioing in for "HEPA Cleanup" or perhaps: "Code Grandma." Although the latter was unofficially used by employees and has recently been retired for being in bad taste, the purpose remains the same. Yes, people are sprinkling the ashes of their dead relatives throughout Disney parks.

As Erich Schwartzel explains when he first broke the news in the *Wall Street Journal*, a "HEPA Cleanup," named after the High-Efficiency Particulate Air vacuum necessary to get rid of the particulates of human remains, has been added to the long roster of common acronyms which need to be used throughout Disney's day-to-day operations. Whereas a "Code V," or "Protein Spill" signifies that someone has vomited and a "Code U" or "Code Winnie" tells facilities that a person may have urinated, "Code Grandma" or "HEPA Cleanup" warns employees that once again, someone has scattered earthly remains on park premises.

But where, might you ask, do people choose to deposit their loved ones for all eternity? According to Schwartzel, it can truly be anywhere and is often

chosen for a personal reason or connection. Popular locations include the platform of "It's a Small World," the gardens in front of Cinderella's Castle, anywhere along The Pirates of the Caribbean ride, or of course, within the Haunted Mansion. To quote,

"Human ashes have been spread in flower beds, on bushes and on Magic Kingdom lawns; outside the park gates and during fireworks displays; on Pirates of the Caribbean and in the moat underneath the flying elephants of the Dumbo ride. Most frequently of all, according to custodians and park workers, they've been dispersed throughout the Haunted Mansion..." The Haunted Mansion probably has so much human ashes in it that it's not even funny," said one Disneyland custodian.

It's apparent that a funerary program is no longer required. Rather, it seems as though some seek to spend their afterlife in environments that evoke particular moments or memories. In this context, the emotive qualities of place take on new meaning, be it euphoric, elation, or even the sublime. Within this lens, a theme park seems as good a place to rest as any. Disney already prides itself as an ideal location for any event—family reunions, proposals, weddings, anniversaries, birthdays—so why not stay forever?

1. Erich Schwartzel, "Disney World's Big Secret: It's a Favorite Spot to Scatter Family Ashes," *The Wall Street Journal* (October 24, 2018).

2. Ibid.

...the Delaware



"General Washington Restroom."

PHOTO: ANDREW KIM

Washington's Crossing, receding further into history with each year, stakes out the future of a site, it leaves us in the present with a difficult task. How do we make the memory of that event materialize? The options play out at Washington Crossing Historic Park—didactic visitor centers, a site frozen in a generic "historic" time, and the naming of everything in the vicinity with a thematically appropriate name, as evidenced by the General Washington Restroom, open Monday to Saturday 9 to 5, Sundays Noon to 5, and apparently closed for the Thanksgiving holiday. Perhaps I would have a

different impression if we had visited during one of the seasonal reenactments of the crossing, when the site's founding event has the chance to come alive for a precious moment (but probably not).

A few more minutes strolling across the grounds, our photo goals achieved, and it's time to run an interstate mission of our own for some last minute groceries across the river. But wait—we've received last-minute orders from our command. Mom announces, "We're not going to Trader Joe's. It's in New Jersey." It looks like we won't be joining Washington on the other side of the Delaware.

Upcoming releases

BY MICHAEL GLASSMAN
M. ARCH | 2020

500 Days of Summer 2: 1,520 AXP Hours (Project Development & Documentation)

His relationship with Summer having fizzled, Tom (Joseph Gordon-Levitt) is hired by a trendy young Los Angeles architect. As Tom comes down from the high of an all-consuming relationship, he throws himself deeper and deeper into his work, attempting to complete all of his AXP hours in just 500 days, alienating his friends and colleagues—including his new girlfriend and coworker Autumn

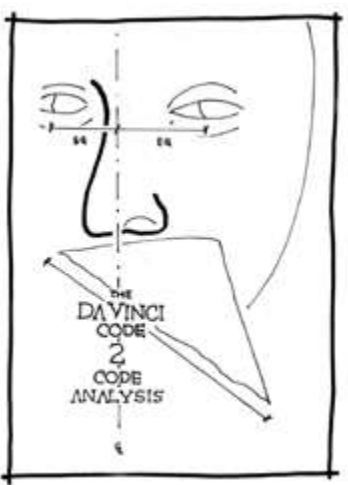
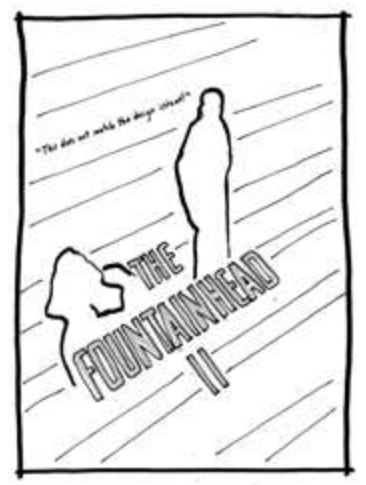
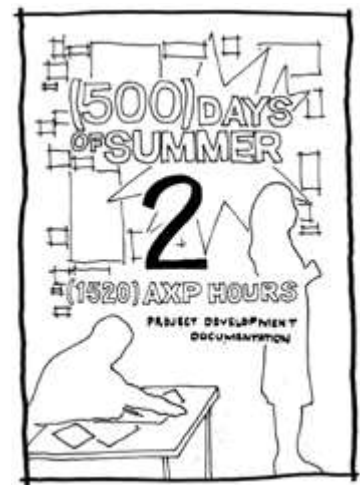
(Minka Kelly), who thinks that his parti models leave something to be desired.

The Fountainhead II

We rejoin Howard Roarke (Chris Hemsworth), now 14 months deep into CA on his masterpiece, The Wynand Building. Roarke has slowly dismissed each and every construction worker for failing to carry out the design intent, and he is now the only one left on the job site. As change orders pile up and construction slows, Roarke is saved by the ghost of Gail Wynand (William H. Macy) who offers to work overtime to complete the job.

The Da Vinci Code 2: Code Analysis

Robert Langdon (Tom Hanks) has convinced the French government that the small pyramid at the base of the Pyramid Inverse is actually the tomb of Mary Magdalene. Now, a young project architect (Zoe Kravitz) at a French architecture firm must file a permit set to excavate the rest of the pyramid. Without impinging on the function of the underground mall in which the sculpture sits, or disturbing the nearby foundations of the world's largest art museum.



ILLUSTRATIONS: MICHAEL GLASSMAN

STAT OF THE DAY 3

MATCHES PLAYED BETWEEN TALL PEOPLE AND A GUUD SONG IN FALL 2019 RUDOLPH OPEN BADMINTON TOURNAMENT. FINAL SCORE: TALL PEOPLE, 2; A GUUD SONG, 1.

The gateway to conflict...



LAURITZ DE THURAH, ELEVATION OF VESTERPORT THE WESTERN GATE OF COPENHAGEN: BUILT IN 1668 BY FREDERIK III AND RENOVATED IN 1722 BY FREDERIK IV, ETCHING.

BY IAN ERICKSON
GUEST WRITER

In 1986 the Danish Postmodern architect and writer Ernst Lohse completed his first major work, a temporary gate leading to Copenhagen's Strøget, the longest pedestrian-only shopping street in the world. The original review of the gate in the May 7, 1986 issue of *Kristeligt Dagblad*, titled "And so Copenhagen Got a Gate Again" cast Lohse as a kind of architectural necromancer, a re-animator of long-dead historical structures: "The last time Copenhagen had a gate at this entrance was under the initiative of Frederik III, but that has fallen to the teeth of time and can today only be

seen in The Danish Vitruvius." It was Lohse's explicit intention to revive Vesterport, the original western gate to Copenhagen, as his designs sought to enact his 1986 manifesto *Our Construction Must be Based in the Irrational* which argued that Danish architects must work to "rediscover the entirety of our formidable cultural heritage" through the Postmodern articulation of historical forms. The first Vesterport was built in 1958 and underwent significant renovations in 1668 under Frederik III as part of the larger 17th century process of fortifying Copenhagen, becoming its own kind of architectural novelty in the process. Frederik III's gate flirted with Postmodern sensibilities

some 300 years early with details like the use of cannon barrels as columns supporting the main cornice. These original cannon barrel columns were later removed during the 1772 renovation by Frederik IV, and Vesterport was eventually destroyed in 1857 when Copenhagen ceased to be a fortified city.

Lohse's own design references the multiple iterations of the original gate in a negotiation between historic fidelity and colorful Postmodern aesthetics; the result is a vibrant husk of architectural history, deconstructed and symbolically potent. Yet the context surrounding Lohse's gate was

SEE POSTMODERN JUST BELOW

...Postmodern...

quite different from that of 17th century Copenhagen. Where the original gate had a guardhouse/customs checkpoint to its left and a market for selling hay and horses on its right, Lohse's structure was flanked by a luxury furs tailor and a Burger King. These adjacencies betray the larger aims of the project, which was funded by the city of Copenhagen to increase tourism and promote the shopping district. Lohse originally planned to (re)build not just one entrance to Strøget but three, reviving the other gates Østerport and Nørreport so that the 17th century fortifications might be reborn together as instruments of commercial spectacle, branding neighborhoods through an early example of the "pop up" format. We might question the decision to use the typology of the gate, which has historically been a marker of exclusion and military might, towards these ends.

Indeed, the structure was controversial; despite Lohse's own self-professed quasi-nationalist affinity for Scandinavian history and architectural symbolism, many claimed that the gate was not Scandinavian enough. This sentiment was echoed in other critiques of Postmodern architecture in Scandinavia, a result of the movement designing avant-garde reinterpretations of historical structures rather than earnest reproductions—a different kind of afterlife. However, once the temporary structure approached the date of its scheduled demise, the focus of discussions about the gate changed, becoming "no longer about art, but about politics," a follow-up article in the July 17, 1986 issue of *Kristeligt Dagblad* read, "The gateway to Strøget has become the gateway to conflict"

SEE NECROMANCY TO THE RIGHT

...necromancy in Copenhagen



Ernst Lohse, The Western Gate of Copenhagen, photograph (1985).

as opposing political and social groups fought over its demolition or preservation. The project lived up to its characterization as a "gateway to conflict," as diverging public attitudes around politics, national identity, and

preservation were played out through discussions of this curious architectural object. This is in line with the larger discourse around Postmodern architecture in Scandinavia, which became a site where

"emancipatory movements like feminists, environmentalists and radical leftwing movements, overlapped (unintentionally) with conservative forces struggling towards a more liberal society." In a reversal of typical conservative attitudes towards public arts funding in countries like the United States, it was members of one of Denmark's more conservative political parties that campaigned for state funding to permanently preserve this public art piece, writing, "It is pathetic and contemptuous for historical art like 'the Gateway' not to be preserved for the future." In the end, the gate was destroyed, an ironic confirmation of Lohse's own claim that "Culture lives where conformity is burned down". It is significant that this project, an early built example of Scandinavian Postmodernism,

SEE GATEWAY ON PAGE 2

CROSS CAMPUS

THIS DAY IN HISTORY, 1851
The first YMCA in North America is established in Montreal. In the US, there are approximately 2,700 YMCAs today.

JUST A FEW DAYS LATER

The second YMCA in North America opened in Boston on December 29 of the same year.

...LONGWAVE RADIATION

FROM LIFE AFTER JUST ABOVE

longer rely upon space for motorized maintenance? Maybe Olson Kundig's first-of-its-kind human composting facility in Seattle—which produces nutrient-rich soil instead of granite

headstones, concrete grave liners, and exotic hardwood coffins, or greenhouse gas emissions in the case of cremation—is the future of funerary festivities. Completely changing our way of life to

confront the climate crisis will also involve completely changing our way of death. Better luck next time!

OPINION

ADAM FELDMAN M. ARCH I 2020

Haunted mansion

© Disney

Walk through the gates of Disneyland, turn left on Main St, and wind your way through Frontierland. Tucked away in the interstitial space between fantasy and frontier, mortal and immortal, attraction and existentialism, you will come across the wrought-iron gates of "The Haunted Mansion." Ask any innocent bystander what comes to mind when one says "haunted house" and a plethora of images arise: a Halloween fright complete with corn maze, a dilapidated house on a foggy hilltop, or perhaps whatever Ryan Murphy is cooking up for the next season of *American Horror Story*. Whatever it may be, the fear-mongering, ghoul-hosting, fright-inducing abodes all bear some connection to post-mortem paranormal activity and necropsy. At first glance, Disney's Haunted Mansion is like the rest, injecting an otherworldly narrative with the emotional components of fear, sorrow, and surprise. And yet, like most of the attractions at Disney, there is more than meets the eye.

It is the attention to space which sets the necessary stage for the narrative to come, creating the literal set for a storytelling experience which ultimately crafts a perfect afterlife for the afterlife. In its original conception, the part-Victorian/part-Antebellum property was entered through a decadently ornamented gate, wide

ASK ANY INNOCENT BYSTANDER WHAT COMES TO MIND WHEN ONE SAYS "HAUNTED HOUSE"

enough for vehicular and pedestrian access. Visitors walked up a meandering path towards a distant building, only faintly visible through a thick canopy of creeping vines, thick moss, and gnarled trees. The lushly planted path, lined with azaleas, magnolia, and oak trees became increasingly overgrown and untended. Then, the exterior of the Mansion would mysteriously reveal its dilapidated but grand facade: dramatic two-story columns, weathered iron balconies, and an intricately gilded weathervane indicative of a faded grandeur. As the visitors stepped across the threshold, an elaborate narrative would finally begin.

With the first Haunted Mansion, Walt Disney immortalized not only his vision of the perfect Halloween experience, but that of an all-American architectural classicism. Originally envisioned as an ode to traditional haunted attractions that had proliferated across America in the beginning of the 20th century, early plans for Disney's Haunted Mansion can be found within the first preliminary drawings for Disneyland—dating as far back as 1951. The Spook House (its original name) was to be set atop a fake hill, behind a fake church, off of a fake Main St, and covered in evocative fake decay. The slow walk up an ever-easier path would help

them transition from the world of magic, hope, and glee into the gloomy afterlife that awaited inside the Mansion.

IT IS AN ATTRACTION THAT MIXES THRILLS, FEAR, PLAY, STORY, ILLUSION, AND NOSTALGIA

With the creation of Disneyland, Walt envisioned a typological transformation from the trope of an "amusement park" into an immersive world of themed space. Rather than quick thrills from flashy rides, this new theme park was meant to slow down the riders' experience (literally and mentally) in order to create lasting impressions. The Haunted Mansion exemplifies this strategy, emphasizing a narrative and progression of experiences, facilitated by an intense approach to the built environment. It is an attraction that mixes thrills, fear, play, story, illusion, and nostalgia. Filled with both architectural detail and fantastic imagery, the Haunted Mansion presents a vision of the afterlife that hovers on the edge of the real and the supernatural.

- The Disney team wanted the house to feel elaborate, yet other-worldly. Disneyland's Haunted Mansion directly lifts its facade from the Victorian era Shipley-Lydecker House of Baltimore, MD. However, Disney wanted the house to also evoke Antebellum charm, being that the house would most likely exist in the newly created "New Orleans Square" of Disneyland. It is for this reason the Shipley-Lydecker House was the perfect fit, since it was officially of the Victorian bloodline, yet had a plethora of Antebellum characteristics.
- A well-known and feared pirate captain quietly retired to private life in a seaside community, liked the famed Captain Henry Morgan. He changed his name and used some of his ill-gotten booty to establish himself as a respected and prosperous man of the community. To make his life even more complete, he chose a lucky 18-year-old to be his bride and bear him many children. The only restriction he gave her was to stay out of the attic of their magnificent mansion.
- The Walt Disney Family Museum. "The Long, Long Haunt: Artists of Walt's Haunted Mansion". October 31, 2011. <http://www.waltdisney.org/blog/long-long-haunt-artists-walts-haunted-mansion>.

POSTSCRIPT: NO MATTER HOW REALISTIC HE WANTED THE EXPERIENCE TO BE, EVEN WALT DISNEY WOULD NEVER HAVE EXPECTED OR DESIRED ACTUAL HUMAN REMAINS TO BE PARTICIPANTS IN HIS SCENES. HOWEVER, DISNEY'S RENOVATION OF THE AFTERLIFE HAS TAKEN ON ANOTHER AFTERLIFE OF ITS OWN... SEE CODE GRANDMA ON PAGE 4

MORE GATEWAY GATEWAY FROM PAGE 1

became such a site of conflict after the movement's initial incubation in academic publications and exhibitions; the revitalized gate became a lightning rod, with discourse leaving from the page to the street.

The spirit of Lohse's project is inherited by contemporary reanimations of European classical architecture through Postmodern aesthetic tactics, such as Yugoslavian government buildings being covered with vinyl stickers of faux traditional ornament in what Marco Isov has called a "plan for

the destruction of Modern monuments through Postmodernism". Given the current context of right-wing European nationalism's obsession with classical architecture, reactionary critiques of Denmark's immigration policies, and the gate typology's own symbolic power and exclusionary origins, it seems possible that Lohse's sequel to Copenhagen's original gate might get a more sinister follow-up, rounding out the saga of Vesterport into a trilogy.

Sequels & Afterlife

The views expressed in Paprika do not represent those of the Yale School of Architecture. Please send comments and corrections to paprika.ysoa@gmail.com.

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NEW HAVEN, CONNECTICUT VOL. V, NO. 10

DEO DEIPARINE M. ARCH I 2020

In Conversation: Elisa Iturbe

Elisa Iturbe is a critic at the Yale School of Architecture, a member of Outside Development, and editor of *Log 47: Overcoming Carbon Form*. This past Fall she taught the seminar, *The City and Carbon Modernity*, which examines the ways our current carbon-intensive energy paradigm generates architectural and urban form. Interview conducted on November 20, 2019.

This is an excerpt from a longer interview. See full text online.

PI: It seems there's an opportunity to think of this new energy paradigm as an architectural project that might also invoke historical grand projects. I'm wondering what are the differences between what we need now architecturally versus historical examples of utopian projects.

Elisa: I think it's a really important question. You know, I've mentioned in the class that I don't want to be accused of a Modernist hubris. Even as I say that, cities have to be totally reinvented. But I think that we have to recognize that there is a difference between architectural vision and ego. To say that architecture can have large ambitions does not necessarily mean the same thing that it meant in the modern period. It doesn't mean a tabula rasa, and it can mean that part of having architectural ambition now means looking past the typical boundaries of the practice towards a larger understanding of the social, political, and economic dynamics that affect specific communities. And I think that we also have to recognize that the way in which architecture is made right now is so subservient to the financial mechanisms of development that what normally happens is that you're given a parcel, you're told what it has to be on the parcel,

and you design without an ability to question what that thing could be. And to me, that is an enormous obstacle for architecture to take on its full capacity as a social good, as a social benefit.

Architecture has to redefine its terms of how it can be critical, because in every given current social conditions are slightly different. And so I think that now we have to take on right now is the neoliberal project—gentrification is a project. Those are projects that are having so much influence on the city. And they don't have one master thinker but they are societal projects that are completely turning over populations in cities. I would say that if we shy away from saying that architecture can't do more, then we obscure architecture, and it's further embedded into those processes. And that's what I'm afraid of. That's where I say that we should demand more.

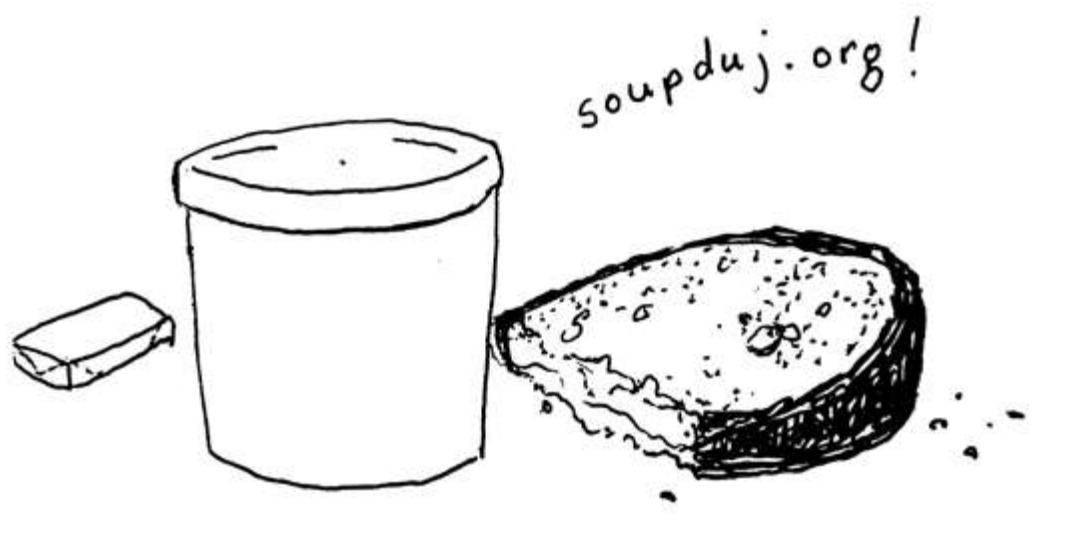
I talked about this with Rihaanna Gunn-Wright who is a policy lead on the Green New Deal. I interviewed her for *Log 47*. I asked her how she felt about having what we could call a grand vision at the federal level, and I explained to her that we as architects have some trauma around, you know, large scale Modernist vision. She said it was really hard but what she explained was that even though the policy aims as far as possible in terms of its ambition, its execution relies on going out to communities, talking to experts, talking to people in different sectors, talking to academics in order to hear all the voices that need to be heard. And so that's the ambition, too, right? I think ambition isn't just about how big of a project can I build. Ambition is finding the best version of architecture.

PI: I'm wondering if you could speak about how we as architects

maintain criticality when also dealing with the more mundane concerns of architects, such as maintaining a practice. How those two can still work together?

Elisa: Yeah, I think that's an important question. And I mean, I can only speak to what I've been trying to do. I'm working with Stanley Cho who graduated with me from YSoA. We have a little practice called Outside Development. And one thing we started to talk about early on was precisely this, how do we make work that aligns with what we want for architecture. And I think in many cases, given the way commissions are awarded, you don't really have a choice as to what you get to build. And so we started to look for opportunities to consult with organizations that are looking to build. We're working with a nonprofit in San Diego that wants to start a community land trust. They have an empty lot that they know they want to build on. They hired us to put together a document that consults on what form the community land trust can take. And given the community land trust, what becomes possible for that site? We didn't make any drawings. We didn't make any renders. But we did start to say, OK, given this alternative land ownership model, this is the type of housing that becomes possible on this land. And given that kind of housing that you want to have on this land—let's say you want a solar project—these are the different options. With that project, we are trying to get to the table earlier on so that we can use architectural knowledge positively to shape what the project can be. And so hopefully, if all goes well, we'll continue working with them, and they'll hire us to actually design the building.

SEE YALEPAPRIKA.COM FOR THE FULL INTERVIEW



GUEST ILLUSTRATION: X. CHRISTINE PAN FOR SOUPDUJ.ORG

YOUR ISSUES

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CALL FOR EDITORS

Consider editing an issue for Spring 2020. Look out for the call for editors email from the next Coordinating Editors.

ZELIG FOK
M. ARCH I 2019

Notes on transparency in the new MoMA

With its opening date plastered on billboards and banners throughout the city, the new MoMA opened its doors to the art community, members, and the general public on the weekend of October 19, 2019. After three years, the newest iteration of MoMA is put to the test, this time by Diller Scofidio + Renfro and Gensler, supposedly unifying the experiences between Nouvel, Pelli, Taniguchi, Johnson, and Goodwin & Durell Stone's buildings. DS+R's transparent street-level facades finally fulfill the ambition of Taniguchi's 2004 expansion—to bring exterior transparency to the white cube and to democratize MoMA's collection by having the ability to view art through its curtain glass exterior from a public domain. Taniguchi's addition failed to do this, given that most of these curtain wall clad spaces were attached to offices and restaurants. Galleries which were actually connected to the curtain wall facade were turned into rest areas for visitors by partitioning galleries, as if the midtown skyline became a piece itself for visitors to gaze at. Exhibitions, then, were not viewable from the public sculpture garden, and a 17' wall blocked street views into the sculpture garden on 54th St.

The DS+R renovation however, both complicates and unifies the relationships between MoMA's iterations. The new additions to MoMA's 53rd St. facades over the past 80 years

now presents itself as a synecopation of transparent, high-end residential lobbies and storefront galleries akin to Macy's window displays. One gallery, adjacent to Jean Nouvel's 53WJ lobby, shows an animation of International Electrotechnical Commission's Power symbol on a giant LED display, where visitors can be seen using it as a backdrop, while the new lobby features a series of kinetic sculptures with mirrors that openly lend themselves to the Instagram gaze—emphasizing this new kind of museum/exhibit accessibility.

Of course, the paper-thin blade staircase floating in its glass display box, and the sunken flagship museum store are the stars of the new facade. Shoppers and museum-goers are as much of a spectacle as the architecture, books, and knick-knacks for sale. The volumetric qualities of these additions turn the spaces as a whole into objects of spectacle, amplifying the voyeuristic quality of the museum, without requiring physical engagement with the museum interior. Yet, despite the variety of volumetric forms, the transparent ground-level facades unify MoMA's iterations, while acting as an index of the Museum's timeline. 2019 MoMA has turned 53rd St. into a modernist La Strada Novissima—a series of slick boxes disassociated from the ground plane, unified by the modernist datum. Synecopation of visual permeability continues to be a spatial negotiation tool for MoMA's interior galleries and the street space on both two-dimensional and three-dimensional levels, directly affecting the spectatorship of art. In many ways, DS+R's expansion is subverting the isolated, internalized, timeless white cube type. Unlike the previous iteration of MoMA, where the museum pulled down blinds over apartments to shut out the exterior, DS+R's

BULLETIN BOARD

BUILDING WITH GRUDGE HAIR

BY HELEN FARLEY



DIGITAL GHOST

HAIR-BASED FROM PAGE 1

theme made quite apparent in my own recent experiences with the architectural afterlife.

Fortunately—and unlike the antagonists of *Ju-On*—my revenants are not a murdered mother and child, but a set of buildings, cut down in their prime; just as present as the film's two onryo, but slightly less capable of half-breed murder. Of all the time-honored techniques ghosts have for hauntings, I suppose my pottergelets haven't been so cruel. If the spectrum ranges from the "stained carpet" to the "car crash caused by a ghost baby," my problems are still only banging on the wall. The buildings were, until about a year ago, what previously occupied my studio site, since torn down to make way for new development. While their physical bodies have long been carried from the

city and entombed in a trash necropolis, their digital presence remains.

These buildings are not ghosts in white sheets with clean edges. Like *Ju-On*'s Kayako and Toshio, they were entangled so deeply into the specific place they haunt as to be inseparable. Despite the cliché of the totalizing clarity of the top-down view, the digital emergence of my ghost buildings subverts expectations. While on-site, the scarred party walls mark the absence of the buildings in stark lines, the outdated satellite view allows them to fill the site like thick, black hair, growing into every fold. The misalignment of the digital and physical experiences of the space highlights just how much material has been removed from the site, a weight carried not in a ceremonial hearse but quickly carted

out of our perceptions. And even if the architectural corpse is mostly inactive, appearing only as a flicker between media, it may still contain a meaningful potential that society seems loathe to seriously engage with. Whether the refuse of demolition, a stain on the tatami, or a rhythmic banging on your apartment wall every night at 12:27am, our unacknowledged architectural residues have histories and weight with the power to either bury us or hang our boyfriends to death by their hair.

Addendum: As I wrote this, I noticed that in the past few hours the digital priests have marched through the streets with their iron drums; my ghosts have been exorcised. The view that haunted me with its foggy stemporality is now only a patch of dirt neatly cohering to the grid of real estate.

MORE MOMA

MOMA FROM PAGE 2

galleries acknowledge the exterior by turning these windows into stall-like spaces. Painted in a darker gray to contrast with the white gallery walls, these small spaces can be used by museum-goers to gaze out onto the street, for a brief respite from the consumption of art and perhaps as an alternative to the museum bench.

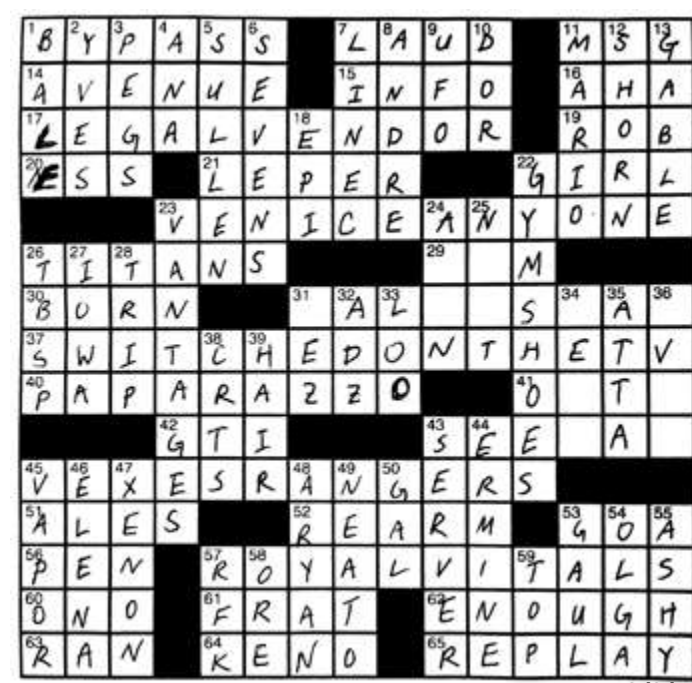
These stalls are particularly present in the David Geffen Wing, embedded within Nouvel's tower, with massive diagonal members passing through the floor and ceiling. These small spaces also act as a wayfinding mechanism, allowing the navigation of enfilade galleries to be much more comprehensible. Combined with the more efficient circulation on each floor, a visitor can place themselves on 53rd or 54th St and understand their location inside the museum—unlike previous experiences rife with dead-ends. MoMA's new gallery spaces and facade represent an evolution of the white cube typology and also raise questions in regards to exterior and contextual engagement for contemporary museum design. For now, DS+R's renewal seems like a step in the right direction for flexibility in contemporary exhibition space and the spectatorship of art, especially for an institution with such an expansive and diverse collection.



TODAY'S FORECAST
A 100 percent chance of rain with a high near 54.



TOMORROW
High of 58, low of 37.



Nearly solved by X. Christine Pan

12/6/19

Thursday's Puzzle Solved



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- All of the original Danish texts were translated into English by Henry Weikel, a Mst. Candidate in English Literature at the University of Oxford. "And so Copenhagen Got a Gate Again." Kristeligt Dagblad, May 7, 1986.
- Lohse, Ernst. "Our Construction Must Be Based in the Irrational." Kristeligt Dagblad, July 26, 1986.
- See Mats Tormod, "Venturi in Manhattan," *Arkitektur*, No. , pp. 30-31 1980
- "Gate to Conflict." Kristeligt Dagblad, July 17, 1986.
- Mattsson, Helena. "Revisiting Swedish Postmodernism: Gendered Architecture and

Other Stories:"
Konsistorisk Dagblad, July 26, 1986.
8. Isov, Marco. "The Archive Is Burning." *UCLA Urban Humanities Salon Exhibition and Symposium*, June 2019, 46.

Dagblad, July 26, 1986.
"The Archive Is Burning." *UCLA Urban Humanities Salon Exhibition and Symposium*, June 2019, 46.

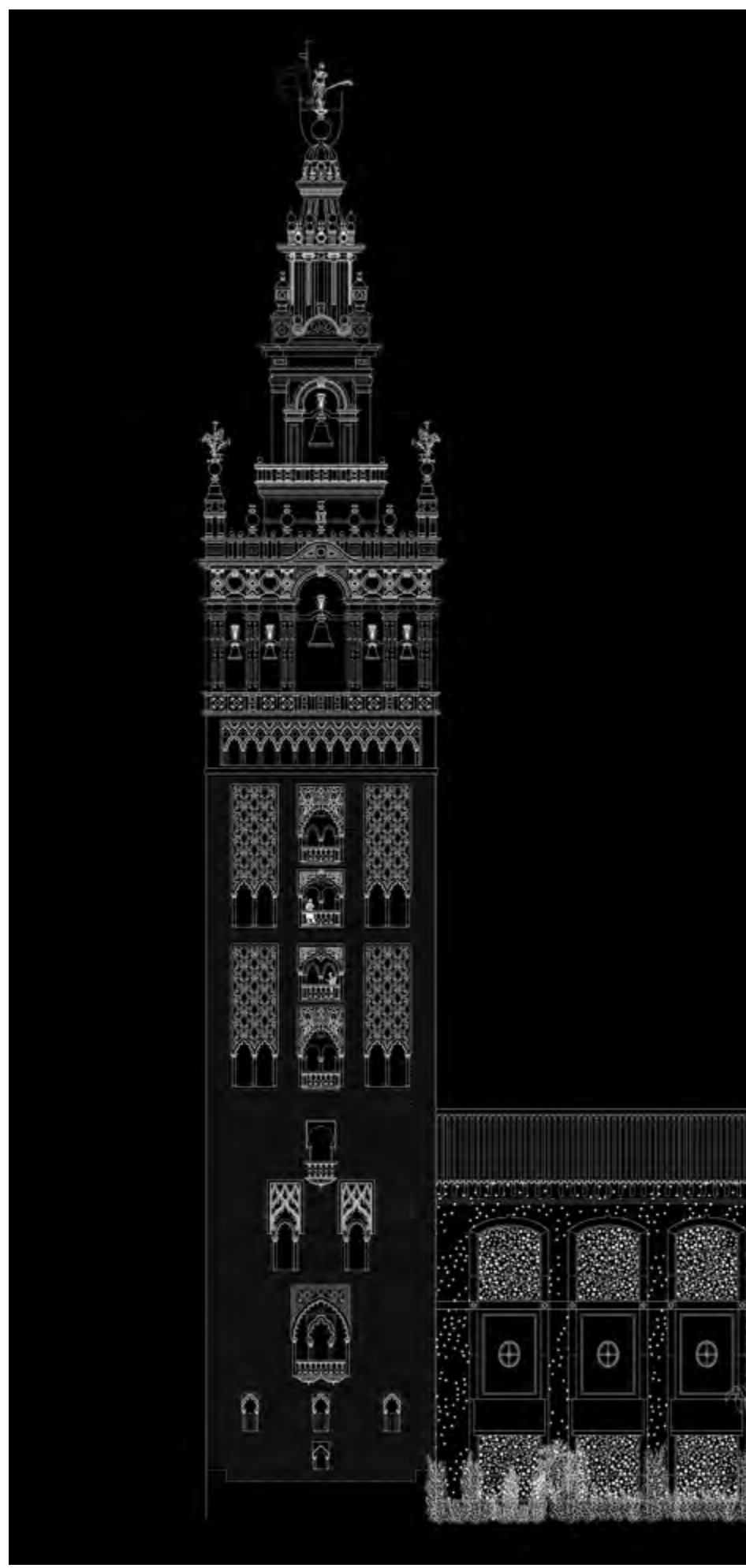
SEQUELS IN SISTERHOOD

The Giralda is the much-cherished 12th-century landmark of Seville, Spain. The tower was originally built as the minaret to the Great Mosque under Moorish rule. After the Catholics took over, the tower received a series of renovations and became the version we know today: the belltower of the Seville Cathedral.

When Kansas City developer, Jesse Clyde Nichols, visited Seville in the 1920s, he was so impressed by the Giralda that he decided to include a half-scale replica in his development plan for the Country Club Plaza back home. The American facsimile as-built is a faithful imitation in a very different context, the beacon of the world's first car-centric shopping center. While the 84 meter original announces a house of worship, the 42 meter replica has become the belltower to a Cheesecake Factory restaurant.

In 1967, Kansas City and Seville became Sister Cities, and for the occasion the Mayor of Seville came over to officially christen the Giralda replica. Since then, Kansas City has found another 13 sisters. The concept of towns pairing up dates back to the year 836, when Paderborn of Germany twinned with Le Mans of France. The rate of coupling accelerated after WWII with the establishment of the European Commission's Town Twinning Committee. Under the new institution's administration the practice received official paperwork and elaborate rituals, in the name of peace and reconciliation. Similarly, the practice spiked in the post-war United States with the formation of the Sister Cities International (SCI) in 1957, officiating unions between newfound trans-continental sisters (the first pairing Toledo, Ohio, with Toledo, Spain).

What's appealing for this program about the 'sister' designation is that it doesn't imply a hierarchy. Sometimes sisters look similar, dress the same, or even share clothes. With the Giralda, Kansas City borrows her older sister's dress and alters it to fit.



ANDREA NG
GUEST
ILLUSTRATOR