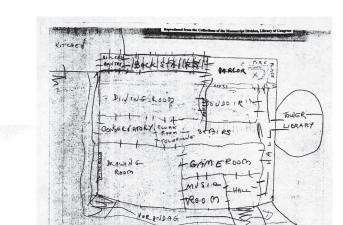


04 (SHJ) - 2



01 (DSK) - 1 Dear Stephen King,

possible.

inhabitation.

03 (ELP) - 1

Stephen, Stephen, Stephen,

01 (DSK) - 3

Still no answer. I send these letters - I pour my heart out to you, I tell you of our connection. I analyze your work, trying to exorcise the fears you've implanted, and you give me NOTHING, not a word of encouragement.

Do you think it's fair, Stephen, to send your dark missives out into the world, to send your books into our hands and our homes, forcing us to stay up late into the night, imbibing your words until they've entered our consciousnesses, neigh or souls, where they lay dormant, waiting for us to close our eyes so they can lurch into our dreams as ghouls and demons, horrifying us into a restless state of wakeful terror? Do you think that's fair, Stephen, to keep this communication, this haunting, so one-sided? Why can you take over my brain in its entirety, and when I ask for just a smidgen of your brain, just a little itty bitty peek inside your skull, you give me nothing but silence?

> LET ME IN STEPHEN. LET ME IN.

Because you owe me, Stephen. I've let you in over and over, and don't pretend you don't know EXACTLY what I'm talking about. You've said so yourself:

> "The good horror tale will dance its way to the center of your life and find the secret door you believed no

04 (SHJ) - 3

Halloween

Johann Wolfgang von Goethe begins his 1772 essay "On German Architecture" with an account of a failed attempt to find the grave of Erwin von Steinbach, the architect of the Strasbourg Cathedral, followed by the realization that the masterpiece was, in fact, the ultimate "memorial" to its architect. What follows must be one of the strangest (and certainly the spookiest) pieces of architectural writing, with a cameo appear-

Critics Converse with Ghosts

"So I shuddered, anticipating a misshapen, grotesque monster. But what unexpected emotions seized me when I finally stood before the edifice! My soul was suffused with a feeling of immense grandeur, which, because it consisted of thousands of harmonizing details, I was able to savor and enjoy, but by no means understand and explain. They say it is thus with the joys of heaven, and how often I returned to savor such joys on earth, to embrace the gigantic spirit expressed in the work of our brothers

In addition to pioneering a proto-phenomenal account of architectural experience, the essay gave birth to a new concept, Geist, to address the ineffable, non-material essence of architecture. In the English the word has been translated as "spirit," but the German original can also be translated as "ghost." To make sense of this strange term with its double meaning we need to come to terms with Goethe's epistemological project, which he paraphrased in the advice he gave to his Neoclassicist contemporaries: measure less and feel more. Goethe insists that Gothic architecture cannot thus be comprehended with reason alone. Instead, one needs to "feel" its brilliance by teasing out the spirit of the building with one's eyes and letting it flow through the body into a writable experience. With the ghost of the architect serving as his guide, all Goethe needs to do is to record his words:

you see them in all the older churches of my city? I have merely elevated the arbitrary vastness to harmonious proportions. Above the main portal dominating the two smaller ones on either side, see the broad circular window! Once there was only a small hole to let in light, and now it harmonizes the nave of the church. See the bell tower above – it demanded smaller windows. That was all necessary and lent it beauty. But oh, when I float through these dark and sublime side apertures, which appears to be empty and useless! In these bold, slender forms I have concealed the mysterious forces, which were to raise two towers high into the air.²

Here we must acknowledge the historical dimension of the Romantic imagination. Thinkers in this intellectual lineage believed that the present moment not only marked the advent of the future but allowed for the discovery of the past as well.

Stowing. UP IN thousehole with an interest in whites obscure and datmonic, it was not long some before I was introduced to H.P. Love cruft. From Love to H. I arrived one other possions that have hautited me to His day, of which architectule is but one.

Architecture plays no small tole in Lovectaifts work. From the counted walls and bizalte angles of the Witch House to the cyclopean masonry of the Mountains of Modness and non-Euclidean geometries of Rilvehi perverse buildings fill the decoded landscapes of Lavectorft's callous universe. He described with decodent viscoloulary the horrors of an unuttenable architecture occupied by captive behempths and surrounded by an impossible a busing darkness. Those immemorial constructions were sowned of coveract's terror-filled dreams, and in them I saw reflections of my own childhood night mates.

But it was not these lookinsome dreamscorpes that drew me to our discipline, and duly so, because as Michell Hovellebecq warms in his literaty of thicism of Lovecraft, Against the world, Against Life, the young man no enthusiastically attempts to translate the botibe's non-timensional, styrian works into the tealing of architecture will surely be met with disa, ppointment and deteat! Instead, it was the more earthly places of Lovecrost's tiction that brought MP, here - those places where lunking spectres are not seen but sensel, places that we recall, but bately. They are flaces that Lovecrafts protogonists find thamselves in before they begin their descent the unnamable; the places that beakon is towards Hideous undergrounds that wan was nevel meant to see. These sortals are familiar places, that in their stillness hide lives undeal and memories of generations lost-here the borders are thin and

EEVA-LIISA PELKONEN

Allow me to introduce myself: My name is Matthew Wagstaffe and I am a

I will never forget the moment early in your novel It when George Den-

This sequence is, among other things, a forensic analysis of an archi-

My fellow editors and I believe that this neglect does the field of

Luckily, where architects have ignorance, you have expertise: through-

The novel is a remarkable urban study, and, frankly, I find it ridicu-

Perhaps, this is because you never let haunting settle down into the

This neglect of the fear-inducing in architecture cannot continue. It

Matthew Wagstaffe .

Yale School of Architecture

02 (HPL) - 1

student at the Yale School of Architecture. Together with my colleagues Ethan Zisson and Nicholas Miller, I am editing an issue of our school's student-run architecture publication Paprika!. To be released near Halloween, our issue will focus on the relationship between architecture and horror, and I am hoping that you might find the time

borough has to retrieve a bottle of wax from his family's basement. You capture, in great detail, the terror this normal household space evokes: the view into darkness from the top of the stairs, the deep breath required to make that initial descent into the unknown, and the sheer horror of the basement itself, its unsettling un-finishedness, the exposed pipes and radiators, the house's insides all turned out. George runs back upstairs, to the familiarity of moulding and polished floors, as quickly as

tectural moment and its frightful qualities. That you would undertake such a study is not surprising: the careful consideration of built space and its terrors has almost exclusively been the province of the supposedly lower-brow artiste-the horror writer, the grind house auteur, the haunted house designer. Those within our profession turn

architecture a disservice. There is, we contend, an elective affinity between the

production of horror and the production of spatial experiences. Both require total control of light and darkness, of temperature and mood, of ambient noise and formal

language; both operate through objects that stir memories in their user; both play

out your career, you have considered the architecture of fear with great thorough-

about one scary basement, it is about the haunting of an entire town. The novel narrates hundred of years of Derry's history, showing how the historical traumas of the

town have concretized themselves in particularly spatial ways: the charred remains

of a racialized act of arson that now stands as a macabre monument, the defunct exur-

ble town planning that has resulted in a labyrinthine sewer network ripe for demonic

lous that while the Situationists' psychogeography of Kevin Lynch's notion of imageability have become mainstays in urban studies classes, your method of analysis the tracing of a town's history and planning dysfunctions through a partial to be faint-

neutered realm of allegory; in your work you hold out the possibility that there truly is another world, full of demons and ghouls, capable of exerting its strange influence.

on our own. Such a paranormal leaning doesn't sit well with us architects-we like to pretend that we're in total control of what gets into our spaces. No matter how hard we try to ignore the signs of this ghostly other world, however, we know it's there:

ness, and, most impressively, at a variety of scales. It, after all, is not just

ban manufacturing centers that endure as dangerous playgrounds, and the terri-

ing-has not managed to gain even a toehold in the hallowed halls of the academy.

for an interview. I think you would have a lot to say.

nary a theoretical eye to this important subject.

with symbolic tropes and invoke primordial narratives.

ance by the ghost of the architect. The piece begins with the young German polymath standing in front of the church,

recording his feelings:

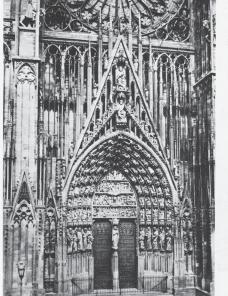
of yore!"1

"Why are you so amazed? He whispered, 'All these masses were necessary. Don't

GOTHIC IN FRANCE

A. West façade (1277-1439)

B. Nave looking E. (1230-75)



c. West doorway

D. North doorway Strasbourg Cathedral (c. 1230–1365; spire 1439). See p. 609



and Advanced Studio Faculty

Jim Vlock Building Project at 54

were invited to visit the 50th

Adeline St., after missing the

October 2nd reception during

Travel Week. Highlights of the

evening were Sunil Bald as

acting dean, catching up with

@yalebuildingproject2017!

Last Friday's 6/7, "Petting

two small children, and one

FC YSOA lost a well-fought

intramural soccer game to Yale

Medicine, 2-1. Our lone goal was scored by Blair Chang (M.

Uber-Worked and Underpaid

Trebor Scholz, author of

Adam Hopfner, and touring the

beautiful house. Congratulations

Therapy," yielded one cat, one dog,

Alternative Paths: Fellowships,

Research & Teaching talk with

graduates Ashley Bingham (M.

Arch II, '13) and Erik Herrmann (M.

Arch II, '12). They discussed their

and research trajectory, advising

students to aim for even unlikely

opportunities, keep abreast of

to use this academic setting to bolster interests especially

through elective courses.

the drizzling rain.

the many travel fellowships, and

A fire alarm briefly disrupted

reviews. Students and jury alike

were forced out Rudolph and into

ongoing first and second year

post-graduate travel, teaching,

founder: Robert A.M. Stern.

Outlines held a working meeting

to discuss funding, open house

paraphernalia, and a conference

called Radicalizing the Architec-

Golding (BA '18) as part of the

Eero Saarinen Visiting Professor

Elia Zenghelis began his lecture with a statement of faith:

'Architecture is a pixel of the city,

and the city is the epitome and

A post-reception dinner was held

at Shake Shack, so that Zenghelis

paradigm of our civilization."

could have all of his student

'buddies" with him at dinner.

Equality In Design has begun teaching at Conte West Hills Magnet School in New Haven.

This semester, YSoA students

larger upcoming IvyQ conference.

tural Discipline organized by Emily

ore sen

It's been two weeks now and you still have not written back. I hope there has not been a situation at the post office; sometimes I scribble addresses too sloppy. On this letter, I wrote them perfectly, to insure that the postman, our trusted civil servant, will have no trouble with its delivery.

I cannot stress enough how essential it is that you participate in this issue: Without your contributions, architecture discourse will continue to do the field a disservice, failing to explore the fear-inducing powers of our profession.

I'd be lying, though, if I said my interests were purely academic. I'll come out and say it: I am one of your biggest fans. I have read all your books, seen all the film adaptations, and even know by heart every line of Maxim Overdrive. Actually, fandom, that base concept, doesn't adequately describe my connection to your work. There's something more going on here, a true coincidence of souls. Your works were fated for me, and I was fated for them: Shirley Jackson, one of your greatest influences, hails from my hometown of Burlingame, CA. And the Winchester Mystery House, another of your obsessions, is but minutes away from my high school. I doubt, Stephen, that these overlaps of geography and interest are mere happenstance. Might there be something common to our psyches-some discontentment with the normal, some infernal drive towards the world's dark undersidethat is driving the two of us together? Sometimes, when I am reading your stories, my pulse quickened in fear, I feel deeply connected to you, Stephen-do you feel this connection too?

You must admit that scaring someone is an intimate act: the fright 11 (COL) $^{-1}$ ener exerts his power over the frightened, the frightened submits entirely. It is a game of power, the game of horror, not unlike an amorous relationship, and I've played it with you for a long time. Let's see what happens, Stephen, when I ask you questions; when my words influence you and not the other way around. I very much hope you write back, not just for the sake of our issue

of Paprika!, but because I believe that something truly powerful may happen where the two of us to meet.

Sincerely,

Matthew Wagstaffe Yale School of Architecture Class of 2019

08 (GHO) - 1 How did you get involved in the paranormal? Were you trained? When I was maybe 9 or 10 years old, I read a book on hauntings by a gentleman named Lloyd Auerbach, and ever since then, I've kept reading all about it-not ghost stories, but paranormal

investigation and the science On training, there used to be an accredited parapsychology course that you could take, but the last one closed in the eighties. It was at the JFK University in California. Now it's recommended that if someone is really interested in following this field of study that they get a degree in abnormal psychology and perhaps biology, with an understudy in some sort of energy science. Which I have none of. I just did a tremendous amount of reading. I then took an educational approach and went to the Rhine Research Center at Duke University where I did an energy study with Dr. William G. Roll. But there is no apprenticeship or anything like that. It's mostly field study, going out and doing it-that's really the best way to learn in this particular field. In your fieldwork, have you

type of building that is more We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more connected to the land and the energies associated with the land than the actual structure itself Overall, it seems to be trauma, turmoil, and those sorts of things

that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations?

The events-based route seems to be a little more accurate according to most of the research. But it is also attachment-based There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People could be emotionally attached to something and stick around for what ever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects... but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with that. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different

essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces-corners, attics, or basements-that ghosts tend to congregate in? It depends on the type of haunt ing. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space-more like a playbackit seems to be more local tion-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence-an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space-it will free-float throughout the structure and not be confined to a certain area. For instance, in the Winchester Mys tery House in California, they seem to think that one of the spirits there is mostly confined to the

bedroom, but she has some intel

ligence, so maybe that's where

she spent her final days.

fabrics from loved ones and make

ing this quilt for family members,

but she passed away before

she could finish it and it seems

like she is still attached to that. In

Do you ever encounter entities else entirely?

Yes. There seem to be some that are just energy. We can't say that it's a person. You seen some thing move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demonsomething that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psycho logical counseling, and some of the time they find that when they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once on earth living as a human. On the theme of slamming doors, are there other parts of interact with?

will interact with just about any-

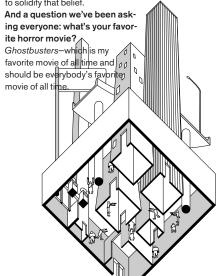
thing. I saw a clock fall over

in slow motion, which was crazy to me. I never thought that I would see anything like that. I've seen spontaneous fires, where all of the sudden a fire just erupts on a table. I've seen holy water start to bubble. Paranormal activity is not confined to just the opening and slamming of doors, but maybe something like opening a door or a window is a little easier and more forthright for a spirit. Why do you think that spirits are confined to structures like this and not free-roaming throughout the landscape To be completely honest, that is something that nobody in this field has an answer to. This is a field that has not one fact. Architecture is just like that. Then we have something in comnon! There is speculation though. The spirit may have a different understanding of time and space than we do-fifty or sixty years to us may only be a few seconds for it, the mechanics of why a spirit would decide to remain in a place, whether they are bound by some sort of etherea tether that we don't know about, that's one of the answers that we are trying to find.

You have encountered all of these spirits. Have this experiences helped you to answer the question of what happens after we die? Our research seems to indicate that there is some sort of afterlife

We find what we believe to be spirits-we use spirit as an umbrella term that has been traditionally a religious term, but we use it to generally refer to what you may call ghosts. We have found that there appears to be something after this life, and that your consciousness travels with you in some respect. Personally, I am Roman Catholic and I believe that there is an afterlife, and the work that I have done has helped to solidify that belie And a question we've been asking everyone: what's your favorite horror movie?

11 (COL) - 3



illusions of time begin to dissolver-

M. 1923, Lovectout travered to solem to visit one such place. He arrived on an autumn afternoon to find the sprowling, tree-snowled old fortmhouse of Rebekah Notice, who was homed for witchcraft in 1692. What follows is his account of that tip...

Il the armosphere of witchcott days broods heavily upon that low hillow.

top at the ancient door brought the caretaker's wife, auth electly unimaginative petson. with no appreciation and of the durk glamour of the ancient scene. This family live in a lean-to west of the main structure—an addition probably one hundred years less ancient than parentecifice. I was the first visitor of the the parentee tice. I has the tirst us to the the season, and took pride in Signing My name at the top of the tegister. Entering, I found myself in a low dark passial whose massive become almost towards My head; and passing on, I travers'd the two inmense rooms on the abound floor - somble, borren, panelly aparlaments with colossal fiteplaces. in the last central chimney, with occasional pieces of the plain, heavy futnitute and primitive farm, and someofick atensils of the ancient yearanty. In these wide, low-pich's rooms a spectral menace brooks - for my imagin ation of the seven teenth century is as Itall of macabre my stery, when textession and aboutsh adumbioutions as the eighteenth century is toll of toole, genery, aroue and beauty. This was a typical Putition aboole, where amisst the bare, usin recessities of life, and without learning, beauty, culture, treedom, or ornament, terrible. Stern-fac'd folk in account conical holds of poke-bonness duelt two hundred fifty and more years ago - close to the soil and all its

Dracula tours to Transylvania, and through in fear; they'd be in and

ghost tours to Europe. But I always out in fifteen minutes. We want

to engage them.

What are some of the strate-

The best scare is a startle scare,

where the actor is hidden in the

room or in an unexpected loca-

also the longer, more interactive

with you, actors who will invite

or clowns who won't let you

you into the kitchen to eat brains

escape the room. We try to jug-

gle the two in order to give the

people the best of both worlds.

We combine these strategies

with things like a Vortex, which

are those turning tunnels of ter

ror you walk through that make

you think the whole thing is spin

actors scaring, it's also illusions

ning around. So it's not just

The next question is about

balancing audience needs.

not too scary, or do you not

consider that when you are

possible while knowing that

the country that are fully immer

sive and fully interactive - that

hands-on: there is no touching.

However, the week after Hallov

een, we do something called

Blind Rage. For one weekend

have to sign waivers that they

are going to be touched and

thrown around. We put bags

over their heads. We can take

off their shoes and socks and

they can walk around barefoot

We put rats on them... Anything

loween season, it's pretty much

a traditional haunted house, but

that's extreme. During the Hal-

it's a waiver show, where people

are hands-on. We are not

How do you make it scary bu

and special effects.

designing?

gies for elongating the

elt the desire to put together a

world-class haunted house. Abou

vent out of business and I had an

open building in West Haven. We

perfect assemblage of consultants,

actors, electricians, and engineers.

It was an amazing haunted house,

out unfortunately it only lasted two

years because the building was no

longer available. It was very

depressing for a while because

wasn't able to find another ideal

location until last year. We finally

ound a building in Stratford that

unlimited parking, is 20,000 sq ft,

and is just affordable. Unlike past

places, we are able to occupy the

pay a lot of money for three

for the rest of the year, so we

can always get in there to recon

All in all, it usually takes three to

house is never finished. As we go,

we continue to tweak and improve

through it, they come out bending

down, which is really not a plus,

room, which requires them to be

standing up perfectly. And we

keep adding stuff. We added a

motion simulator ride called "Bur-

ied Alive." It's as if you are in a cof-

is to always keep making it scarier,

more professional. And also to

make it a longer attraction: we

don't want visitors to just run

fin, and it's pretty special. Our goal

pecause when they are bending

down it ruins their scare in the next

it. We'll realize that there is a cer

tain room, that as people walk

struct it and improve it for the Hal

ouilding throughout the year: we

months, and then just storage rent

fits all of our specifications - it's

visible from the highway, has

put the right team together - the

ten years ago the opportunity

arose. A haunt in the Midwes

hideots whispetings; warp'd in wentality by isolation and shillering in feat of the devilor autumn nights when the wint hould through the twisted orchard trees or tistled the hideous colorse-nourished rines in the graveyard at the foot of the hill. There is elaritan. fascing from horrible bury's evil—in these archaick farmhoises. After seeing them, and smelling the adout of conducties in their malls, one hesitables to lead ceracin passages in Cotion Mather's strange old. Maghalia after dollk.

After exploring the ground floor I crept up the block crooked stairs and examin'd the block chambers above. The furniture was as uply as that below, and includes a small trundle-bed in which intant Puritions were lived to sleep by with meaningless players and morbid hints of daemons riding the night-winds outside the small-paned latice windows...

I saw old Robekah's favorite chair, where she used to sit and spin before the salem magistates to dropped her to the gallows. And the sunset wind whisted in the colossal chimney, and the ghouls rattled ghostly skeletons from unseen many affic to Ffers overhead. Though it was not open to the publick, I persuaced the correlater to let me oscene to that hideous garret of century's secrets. Thick dust cover's every thing, and unnatural shapes bom's on every hand as the evening twilight cozed through the little blear'd panes of the ancient windows. I saw something hanging from the wormy ridge-pole-something that subject of it in unison with the vesper breeze outside, though that breeze had no access to this Funeral and forgotten place shadows... shadows... shadows... And I descended from that accursed garret of palacopean arcana, and left that portentous

we still try to make it as scary as

possible while understanding that

our audience is wide - anywhere

from 12-year-olds up to 70-year

olds. Also, on the Sunday before

Halloween, we do one lights-on,

friendly show. It's an educational

through and teach them that this

is where we would scare you, this

is where the monster would hide,

this is where the special effects

go. It's really smart, because in

the long-run we're grooming an

when they are older and ready to

Do you think inhabitable space

is always scarier than, say, a

No, I think a book is scarier than

anything else because it's all in

in places that you can't be put

your imagination, you put yourself

into. Movies, though, you watch a

horror movie and maybe there are

those three scenes where some-

thing pops out and the music gets

could be that around every corner

I'm going to give you two answers

here. The movie that scared me

most as a child was Wait Until

Dark, with Audrey Hepburn. I ju

remember that it was the only

time that I had nightmares from a

movie. But if you were to ask me

what the greatest horror movie of

all time is, it's The Exorcist. Hands

down. Movies have been scarier

since, but that was revolutionary

Good luck and SCARE YOU

SOON! HAHHAHAHAHAH!!!!!

Any last words?

ridiculously loud. A haunted

house is that times fifty - there

And our last question: What's

your favorite scary movie?

audience that will come back

be scared.

movie or a book?

music-off, actors-gone, kid-

matinée. We walk the kids

TOWN & MONSTER Jacob Schaffert, M.Arch '19

In 2012 the Ontario suburb of Brampton—a rapidly growing, diverse community of Canadians living in a contrastingly homogenous housing stock—had a problem: a construction permit, for what the neighbors spitefully dubbed "the Brampton Monster," had been granted for a 6,600 square foot. house in a neighborhood of identical "bungalows" (to put it generously). Unlike its neighbors, the Brampton Monster eschewed the standard gable form and zoning-mandated setbacks, choosing to sit in the site like an engorged tick, with a high flat façade that tapered like an abused Amazon package arriving uninvited and neglected on the doorstep of the neighborhood. The community was indignant and shouty. The villagers gathered their digital torches and pitchforks in a clamor of heated online flaming and self-righteous blogging. Local "news service," Brampton Focus even produced an hour-long, spittle-filled YouTube special denouncing the house. Was it a hideous eyesore? Did it have architectural merit? It didn't matter: the neighbors were incensed and airing their grievances, from the truly outrageous to the unbelievably petty, to the city. The resulting legal melee was predictably ugly and protracted, culminating in the partially-built home's forced demolition last

This type of suburban NIMBY savagery is of critical concern to us architects. Brampton's angered mob presents a case study of a community's psychological response to the architecturally monstrous. One's opinions of the home's appearance here are irrelevant; it is classified as a monster in the taxonomic sense of the word. It is monstrous not 07 (TWN) - 1

abode of antiquity; left it and went down the hill to the graveyard under shocking pines, where twilight show'd sinister slabs and rusty bits of iton fence, and where something squatted in shadow on shadow on a monument—something that made me climb the hill again, hurry shuderingly post the vehetable house, and descend the opposite slope to salem as hight came..."

> because of any positive qualities, like a penchant for brains or a thirst for blood, but because of exclusively negative characteristics; that is, its deviation from a contextually established archetype of housing. This is due partially to its extraordinary size, but equally to its confounding of the local and societal definitions of suburban, gabled-roof domesticity. Monstrosity, both of the wood-framed and wooden-stake-in-the-heart varieties, is always a contextually dependent construct.

11 (COL) - 2

In classic monster tales, the village establishes a mode of domesticity; the monsters in their castles live outside of that norm, metaphorically and literally. If Dracula lived within the small Romanian village, instead of outside in his exurban castle, he likely. would have been considered a troubled man with a skin condition who got bitey at times, and not a terrible creature of the night. It is architectural deviance that contextualizes the monster—Nosferatu's castle represents an alternative model of living, establishing him as a perpetual outsider and externalized existential threat to the villagers below. The sense of moral threat prompts the villagers, our narrative proxy, to raise their torches in morally unambiguous fury. Because the monster threatens us as outsider, we are not forced to confront the sticky questions that the burning of even a bitey neighbor's home would prompt. This theme of architecture as beast-defin-

ing device recurs in popular monster narratives. Hitchcock's titular psycho would be more of a Freudian oddity than a terrifying murderer without the seclusion of his motel and the mysterious silhouette in the window. In Kubrick's THE SHINING, the hotel itself antagonizes Nicholson's already creepy "Jack," driving him into a homicidal frenzy. Even in the most recent adaptation of Stephen King's IT, an abandoned home mediates the connection between the human realm of the village and the subterranean realm of the monstrous. This trope is by no means an accident: we feel a need to contextualize aberrations in our constructions of

10 (SPR) – 1 [Electronic church bells chime

store?

ominously as Matt Wagstaffe

Let's begin with some logistical

questions: when do you start

We typically begin in August,

What are the spatial require

probably towards the end of the

ments that Spirit looks for in a

It depends on the size of the loca-

begins the conversation...]

setting up the store?

tain our sense of ordered reality. This can be seen in the dichotomy of the woodsman, a rugged individualist who derives his livelihood from nature, and the man-who-lives-in-

the-woods, a deranged hermit who survives off of acorns and pine-needles. Although the actual day-to-day life of each may be strikingly similar, the lens through which we accept one and shun the other is architectural. We see ourselves reflected in the woodsman, because he lives in a house. while the man-of-the-woods is alien because of his forest vagrancy. The three act monster narrative plays out

identically in the village of Brampton and the village of Frankenstein—the birth of the monster, its rejection by the village, and its ultimate destruction at the hands of a figurative torch-wielding town mob-because of the ease with which we collectively slip into this trope. We prefer the moral clarity this narrative grants us villagers to the ambiguity inherent to recognizing the monstrous as a constituent within the body of the community. As architects, we must be cognizant of, if not actively in opposition to, dominant models of domesticity and their archetypal architectural forms these monstrous narratives engender. We need to understand our role as the Dr. Frankenstein (Frank-en-STEEN) of this story, creating our own monsters that we then release into the world. Our obligation is to counter the torch-wielding, knee-jerk response of society and expand the metaphorical village walls to include the monstrous castle lair.

CRITICS CONVERSE WITH GHOSTS 03 (ELP) - 2 608

02 (HPL) - 2

I barely have a voice but I'm doing

great. It's one of the drawbacks of

being a scarer-your voice doesn't

get back to normal until around

From screaming and scaring,

how did you get involved in

use it a few more days

Is it from screaming?

haunted houses?

Wednesday. And then you gotta

To start off with a basic question,

I'll tell you how I got started loving

horror. I was about five years old,

living in the Bronx. My mom loved

monster movies. There was no

such thing as a horror movie in

those days, there were monster

e Frankensteins, the

Million Sollar Movie: every night at

seven o'clock, the same movie on

Channel Nine. So Monday, Tues-

day, Wednesday, Thursday, Friday,

Saturday it's Bride of Frankenstein,

this with me-I don't want towatch

it alone." And I go, "Sure," until the

music starts and I scream and say,

going to watch it tonight?" And

eyes the whole movie and I tuck

night I watch it through my fingers

- I watch it a little. And on Thursday

night I can't wait to see the whole

movie. On Friday I'm reciting lines

from it. From there I was buying

monster models, watching every

possible monster movie, and get-

My other great passion was rock n'

entertainment field - DJing, MCing,

and producing music events. So

rock n' roll and horror. From those

passions spawned tours - I orga-

did Beatles tours to Liverpool,

nized niche travel adventures. We

roll. I've always worked in the

ting monster magazines.

my head into her shoulder and I

don't watch it. On Wednesday

No way and I go to bed alone. The

you know, I sit there and I close my

next right she asked me, "Are you long does it take to get it fully

and Mom said "You gotta watch

the Mummies and all of

hen we didn't have

etflix, but there was the

09 (FRT) - 1 How are you today?

Friedrich Nietzsche's essay on the "Advantage and Disadvantage of History for Life," written in 1874, made an important point that only animals live in the present tense; human beings, whether they want it or not, are always haunted by the past. Following on Goethe's footsteps Nietzsche invests the built environment with ghosts from the

"The history of the city becomes for him the history of his self; he understands the wall, the turreted gate, the ordinance of the town council... he looks beyond the ephemeral, curious, individual life and feels like the spirit of the house, the generation, and the city. Occasionally he will greet the soul of his people as his own soul even across the wide, obscuring and confusing centuries; and power of empathy and divination, of scenting an almost cold trail, of instinctively reading aright the past however much it be written over, a quick understanding of the palimpsests, even polypsest these are his gifts and virtues."3

Nietzsche used Goethe's experience of standing on the grave of Erwin von Steinbach to exemplify a moment when the temporal barrier between present and past erodes: Nietzsche observes how, as the author let the "tempest of his emotions" activate his soul, the "historical cloudcover spread between them tore." For him, this communion between a living person and a ghost from the past acted as an ultimate manifestation of how historical memory can nourish life.

It is important to acknowledge that Nietzsche wrote this essay during the century that invented historical thinking, including architectural historicism. In that model, the present was considered a summation of historical moments leading to that point. In contrast, Nietzsche did not consider history as belonging to the past; instead, like Goethe's ghost, history had to be woken up and activated by the "plastic powers of life" of a living person. In such a ghostly encounter, the past and the present fold into a seamless topology that helps life propel towards the future.

It is for this reason that Gothic architecture became catnip during the early years of the tormented 20th century. Among the most lucid, yet forgotten architectural writers from this period was Karl Scheffler, best known as the editor-in-chief of the influential magazine Kunst und Künstler. His 1908 book, Der Geist der Gotik (Spirit of the Gothic) turns the Gothic into a symbol of the eternal strife between man and the world. On occasion, his prose reads like a Gothic novel where the spirit impregnates matter to the point of unhinging: "The stone became immaterial, the weight became lifted, as it were, the wall became erased, the spatial boundaries became invisible, and everything resolves into a atmospheric synthesis [Stimmungssynthese]."4

Importantly, Scheffler did not treat the Gothic as a historical style but saw it rather as a manifestation of an eternal striving embodied in art and architecture of all ages, visible in the Cathedral of Riga, Auguste Rodin sculptures, as well as in the buildings of his time. He observes a "restless force towards power, which governs the whole world, find[ing] its fulfillment in storage buildings [Speicherbauten], department stores, and skyscrapers, the industrial buildings, railway stations, and bridges." In this "rough functional form," he argues, "lies the pathos of suffering, the Gothic spirit."5

CRITICS CONVERSE WITH GHOSTS

His 1920 article "Das Grosse Schauspielhaus" culminates the intellectua that began with Goethe conversing with the ghost in the Strasbourg Cathe discussing architect Hans Poelzig's colossal theatre, which was destroyed World War II. The author explains that the theatre's greatness can be traced to creative genius of the architect. What is new here is that the architect is seen as being possessed by the Gothic spirit. As Scheffler writes, "through the 'Gothic' in him, [Poelzig] strives for the pathos of expression and hugeness, breaking all stylistic imitation and leads towards the new..."6 Like his predecessors, Scheffler used language to capture the tender moment when the restless, striving spirit was at the cusp of making its presence become palpable. These lovers of the Gothic remind us that—like no other art—architecture can embody destinies of whole civilizations, and, in so doing, insert some magic into our daily existence

11 (COL) - 4

tion, but we generally go with something that has enough room for different sections-whether they be kids or adults-as well as dressing rooms and sufficient space for a stockroom. How big is the stockroom? Off the top of my head, I'm not really sure. But at least one-sixth of the space. So you start setting up the store. Then when does inventory begin to arrive? It fluctuates, but they give us enough time to build out the store We don't use the actual wall-walls. splashed in intermittently. Scary is We bring in our own walls. We build the walls ourselves and set them up according to the planograms that Spirit provides. Then, not too soon after, we are sent an initial shipment of products so that we can get an idea of how things will be pegged up. [Church bell rings again... And when you say "us," who... It is all of the associates that we are hiring at that time, as well as returning associates who are typ cally district managers. So the same people that sell items in the stores build them? Yes. I myself set up three or four stores this year Do you work at a number of different locations? No, this is my store. have different sizes and styles How many days does it take to move it all in? They gave us an initial set up time of eleven days this year.

The spatial arrangement within

the store... Is there a hot-spot

to put high-priced items, or are

there any sort of rules for that?

People's eyes go up towards the

top-that's the strike zone. That's

where we put the hot items. There

are also focal walls that are above

the lower walls. These focals

walls go up higher so that they

can be seen as one goes through

the store. For example, from right

here you can see Stranger Things,

a few other things that are our

as I know, we are the only store in the area that sells animatronics. I know Halloween City mostly does costumes because they are the off-shoot of Party City. Spooky Town also mostly does costumes. We do a little bit of everything. Obviously, because the walls are lined with costumes, we too deal mainly in costumes. [Church bell rings.] But because we are the only ones that sell decor... I'd say we have 50% costumes, 40% décor, and 10% miscellaneous. What's the breakdown between scary and non-scary products?

What's the split between cos-

That's a very good question. As far

tumes, decorations...

Honestly, it's half-and-half. As you can tell, our inventory is broken down into licensed and unlicensed merchandise. Most licensed products are faced towards the door so that something familiar catches customers' eyes, whereas the unlicensedour products specifically-are mostly left up to our animatronics, which you can't find anywhere Do you have a special licensing

agreement with the animatron ics producers? I'm not entirely sure. I know that they come from the Spirit/Spen cer's company, so we don't need licensing from anyone else. It's just ours. [Church bell rings.] If anything, we did get some Nightmare Before Christmas ani matronics this year, which we probably had to license from Disney. Other than that, most of our products are originals How many boxes of the fake spiderwebs do you sell? Spiderwebs? It depends. We

Probably ten boxes at least, depending on how well packed they are. Where does Spirit keep all of the inventory for the rest of the year? I'm assuming that it goes back to a warehouse. At the end of the season we do the inventory our selves, pack everything up, and send it back. Pause for customers [Adams Family theme song plays.] Do you know what happens

to the space during the rest of the year? I believe it is typically closed. Nightmare Before Christmas, and Most people know that this is where Spirit is in Ansonia. This year there was a bidding war with

get one playlist. I'm here everyda Hailev is here most days, and we all have that one song that we [Laughs] I have I really like "What Does the Fox Say?" It's so good. It doesn't make sense, it's not even a Hal loween song. [Laughter] Other than that, you get used to it. Eh And one last question: What is your favorite scarv movie? That's a very good question... like gore porn, so I am a big fan of the Saw series. I really enjoyed the recent IT remake [All: Yeah. yeah, it's great]. I thought Skars gård was great and Pennywise was very funny. I like thinking about him waving the kid's arm while eating it in the bushes. That was pretty cool. I also like his

Halloween Town. They were prob-

because they know that locals are

ably trying to take our spot

familiar with the location.

of the year?

part-time gig

And what about employees

what do they do during the rest

Lwork at a Spencer's so Lgo back

jobs, or they just pick this up as a

How frequently do employees

return for another season?

That also fluctuates, It depends

on how they felt the experience

was. Some people don't cut it

towards the end. just because it's

a high pressure situation. We are

demand, and because we special-

We are-not to boast-better than

most Halloween stores because

we sell costumes, décor, and a

multitude of other things, as well

as exclusives. [Church bell rings.]

We get a fair amount of business

much for some people to handle.

Does working here ruin Hallow

and sometimes it's a little too

een for employees, or is it

something that you still love

Whenever I hold interviews, typ

cally the first question I ask is if

vou like Halloween. Ito associate

standing next to him behind the

Absolutely

You get used to it. If anything, the

worst part is the music. We only

I love Halloween

counter! Hailey! Is that what I

Do you like Halloween?

and look forward to?

asked you?

a seasonal store with a certain

ize in specifically Halloween..

there. Everyone else has other

(New York: Suhrkamp Verlag, 1986), 7.

4 Karl Scheffler, Geist der Gotik (Insel Berlag, 1917), 92.

5 Ibid., 107. Translation my own 6 Karl Scheffler, "Das Grosse Schauspielhaus

I Johann Wolfgang von Goethe, "On German Architecture" from Goethe: Essays on Art and Literature, John Gearev ed

2 Ibid., 6.

Translation my own.

in Kunst und Künstler (1920): 232. Translation my own.