home-building styles, especially among the and towards more traditional Chinese to be drifting away from faux-French villas 1990s. But residential design trends seem the housing boom that began in the early Chinese property developments throughout Western motifs have dominated luxury developments, and understandably soin China has focused on residential the critical attention paid to duplitecture Chinese firms for Chinese people, Much of in China, these are buildings produced by Like the vast majority of building projects mong the Chinese-language literati).<sup>5</sup> alternately referred to as "trash culture" Bosker in her opus on the subject (and have been dubbed "duplitecture" by Bianca capitalism. Products of the mimicking craze nothing to do with the logic of Western this phenomenon has both everything and But true to contemporary Chinese form, opportunity. Make China Europe again!

wrought-iron balustrades like crazy," Killer could also call it "time to start exporting for further growth"2 in global tourism; you You might call this a "staggering potential Chinese citizens currently hold a passport. turn of the millennium, and yet only 7% of tourism has shot up nearly 1400% since the you can build it instead? Outbound Chinese So, reframing a bit: Why visit Spain if research. Growing market segment.

systems than it does in the West. Fascinating traditional Chinese philosophy and value production, has a more nuanced history within act of copying itself, as a mode of cultural sites, including one in Macau). Even the UNESCO rankings (there are 53 Chinese only two other countries to top Spain in the civilizations; along with Italy, it's one of comes to its standing among the great has little to be insecure about when it decades. Consider, however, that China and...) have cropped up over the last three Italy, and France, and the Netherlands, cultural landmarks from Spain (and China. Hundreds of replicas of major culture. Totally agree. Can't get enough of it. decades. Thousands of years of history and the most visited countries in the world for World Heritage Sites. Spain has been among Spain, Breathtaking, Spain has 47 UNESCO

# HARVARD GSD: LOCATION, CYFEB NEGYZH' W'YBCH I 5055'

Nathan Masters, "How Disneyland's Main Street, U.S.A., Changed the Tom Vanderbilt, "It's a Mall World After All: Disney, Design, and Sharon Zukin, Landscapes of Power: from Detroit to Disney World (Univ. of California Press, 2011), 222. Essays on the Parks and Their Influence (McFarland & Co., 2011). Kathy Merlock Jackson, and Mark I. West, Disneyland and Culture: Inspired Disney Are Searching for a Little Magic of Their Own" (The New York Times, 15 Oct. 1998).

Postmodernity (Institut für Höhere Studien, 1996), 92. Julie V. Iovine, "A Tale Of Two Main Streets, The Towns That Zygmunt Bauman, Tourists and Vagabonds: Heroes and Victims of 2 Katharine Schwab, "The Clever Psychology of Disneyland's Design" Theme Parks (Abbeville Press, 1997), 55-79. I Karal A. Marling, Architecture of Reassurance: Designing Disney's

Yale School of Management.

Tuesday 1/15

called Second House!

damn inspiring?" Dream,"—"if it is so bad, why is it so After All: Disney, Design, and the American blyow lish a 2'11" sloitra eeel aid ni storw desired for so long.8 As Tom Vanderbilt of an "all-American" dream that many had in full for any patron, but was the glimmer glorified past that most likely never existed Disney gave America the luxury to miss a taken away. On the verge of urban renewal, American family would never be hurt or Rockwellian dream of the ideal (white) dangers and troubles, making sure the Main Street that would be cleansed of all omission, Disney was able to promise a speedway.7 Through a process of selective which divided the storefronts from the through towns, followed by parking lots way for four lane highways that ripped the sidewalk, were being torn down to ma narrow streets, inviting pedestrians in at of the automobile. Quaint stores lining tor the changes that came with the advent country were being uprooted to make way Disneyland, real main streets across the of the original "Main St., U.S.A." of In 1955, at the time of the construction

program in the positive elements."6 the negative, unwanted elements and where we carefully program out all realism,' sort of Utopian in nature, been like... what we create... is a 'Disney what the real Main Street should have invented collective memory, 'This is "Disney's fantasy both restored and

they had never experienced it themselves. ielt an attachment towards, even though America that the general public somehow was capable of evoking a nostalgia for an Additionally, Disney's "Main St., U.S.A." irrelevant in a world of make-believe.5 (Florida) daily. Population concerns are and 52,964 people attend Magic Kingdom people attend Disneyland (California) daily \$10,000. In comparison, on average 44,000 and a per capita income that barely breaks of 14.1%, a community that is 90% white, (down from 5,000 in 1905), a poverty rate Marceline has a current population of 2,000 constructed version omits the fact that his hometown of Marceline, Missouri, his Disney's "Main St., U.S.A." was based on and racism, to name a few.4 If Walt class divisions, poverty, unemployment economic and political strife, social and functioning society: population decline, worry about those issues that plague a of Disney's fantasy, there was no need to Disney's copyrighted set. Within the walls of America were never quite as lavish as Of course, the actual main streets and the all-American.

actual real, that is important to the tourist,

is the reference to the real, rather than the

Much of the appeal is from the escapism, It

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## HARVARD GSD: LOCATION, CALEB NEGASH, M.ARCH I 2022,

8 Nathan Masters, "How Disneyland's Main Street, U.S.A., Changed the American Dream" (Harvard Design Magazine: Post-Fass Communes in Germany, 1990).

Tom Vanderbilt, "It's a Mall World After All: Disney, Dengan and

Essays on the Parks and Their Influence (McFarland & Co. 2011) New York Times, 15 Oct. 1998). spired Disney Are Searching for a Little Magic of

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2 Katharine Schwab, "The Clover Psychology of Dis" Karal A. Marling, Architegrare of Reassurance: Seigning Theme Parks (Abbeville Press, 1997), 55-79.

technological advancement, and cultural innovation. Why West for millennia when it comes to empire-building, proportions. After all, China has been dunking on the desperate knockoffs and more like a flex of monumental reports, duplitecture in China seems less like a wave of Despite the pearl-clutching it elicits in most media

should architecture be any exception?

extremely Spain online. #Vibes Guanggu Spanish Street is decidedly not Spain, and yet is better be recognized as a distinct subcategory of duplitecture. like stage sets than faithful architectural replicas, and might 40-inch LED screens, a Burger King). They operate more a number of generic profanities (metal and plastic benches, step inside the towering cathedral on Spanish Street reveals youth). These sites are entirely superficial, architecturally-a enough for a burgeoning Chinese middle class (or at least its however, produce an aura of European-ness that might be fundamental truths of the urban European experience. It does, right term here; Guanggu doesn't exactly lay claim to any the essence of a place. "Essence" is probably not even the recreate specific sites and monuments, but rather to emulate nature and its utter genericity. These plazas don't pretend to suburbs for at least two reasons; its strictly commercial from the residential duplitecture found throughout China's

Places like Guanggu should be discussed differently try #guanggu. What's the difference, really? That is: image-making, Search #madrid on Instagram, Now purposes it seemed to serve for most people I observed there. Spanish Street as a non-place seems somewhat fitted to the architectural history; and yet, without reaching that far, plaza alludes in some way to Spain's uniquely heterogeneous One could argue the apparent non-specificity of this last to Don Quixote (with bilingual text in Mandarin and Spanish). to the plaza, accompanied, inexplicably, by a plaque dedicated to Spain as such is a bronze bull and matador at the entrance with a number of Roman-looking fountains. The only real nod scattered throughout, Palm trees dot the main square, along Gothic motifs, with some lovely, vaguely Mediterranean tiling plaza features an eye-popping mashup of Romanesque and absurd. Perhaps the most generic of the three, the Spanish On Spanish Street, however, things grow particularly

indeed! Haunting. times) leads only to an existentially empty chasm. No Exit a path to French Street (complete with departure and arrival a faux metro station in the German-Italian plaza, promising links between these nodes prove even more pointed somehow: an uncanny blend of German restraint and Italian brio. The merger a tribute to their shared Axis past, no doubt-boasts prevent mass demonstrations). German-Italian Street-the narrow, angular shape makes it difficult to traverse (as if to Street is lined with pristinely manicured hedges, but its each paying a sort of wry tribute to its namesake. French links three excruciatingly charming European-style plazas,

In Guanggu, a network of narrow cobblestone streets peculiar, somewhat novel logic. Walking Streets, where architectural mimicry takes on a Square, southeast of the city center, we found the Guanggu Chinese), Tucked behind the dubiously-named Optics Valley search of something a bit kitschier (though no less typically city's staggering-if a bit sterile-trove of heritage sites in at our host university, agave the students a break from the population of New ! City), On the advice of a colleague largest city (the metropolitan area is roughly the size and the ground transportation capital of China and its sixth-Singapore, I was lucky enough to spend a month in Wuhan, Last year, as a traching fellow at a polytechnic in

still re . ? And or whom? Der-Was 7,4 So, was a Schinese architectural min...cry

1 Bianca Bosker, Original Copies: Architectural Mimicry in China (Honolulu: University of Hawaii,

FOR COPYCATS

recall-the-homes-of-emperors/495959f.

2 Oliver Smith, "The unstoppable rise of the Chinese traveller," *The Telegraph*, April 11, 2018, https://www.telegraph.co.uk/travel/comment/rise-of-the-chinese-tourist 3 "Fangzao" (Copying), Chengshi zhonguo (Urban China) 4 (2005): 115. 4 Linda Poon, "China's Latest Hip Houses Recall the Homes of Emperors," CityLal

More poetically: "China's Theroughfare." Less sor "the Chicago of China."

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In we steyer refers to as the "contemporary hierarchy of images," there

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clad millennials nervously thumb through their xeroxed textbooks, returning

question. Descendants of Macaulay's Children, the first generation of natives

entire paragraph on Mughal rule in India because my exam is tomorrow

am!Har context, and watching the crowd go wild. If only architecture could

Altracks, Roy Orbison's "Oh, Pretty Woman" is joyously reprised in

s Eleven upgraded to the blockbuster hit Dhoom. Even in

- s of northern Mumbai, plots take unabashed inspiration

ed with a Florentine campanile. The balmy climes of Bombay

prove that they have successfully memorized the contents of the chapter in

Outside the exam hall the students are babbling like robots, attempting to

even tell to aifference). The moviemakers are good at the game: taking the

their K&D. Christopher Nolan's Memento finds a masterful translati. n in

nall, e (verb); to consider in a new setting

building a distinct Venetian flourish. The fancet arches landed gradefully on

library for Bombe the did so from a distance. Working from his ource in

When Sir George Gilbert Scott was commissioned to design the vir retait

Revive (werb): to breathe new life into; "tho, wrived the printive

to college students and office errand-boys. A cottage indust w of on-the #

afleys adjacent to campuses and workplaces, offering quick and cheap service

cities across India, photocopy stalls and their attendants line the pavements

xeroxing of entire textbooks and thus blatant violation of copyright laws. In

In 2016, Cambridge University Press along with two international publishers

Merox (verb): to make a photocopy of; "she xeroxed her friend's geograp.

sued a local photocopier working outside Delhi University for its rampant

ornate qualities of traditional Indian architecture. The PWD pattern book

Indian decorative forms. The employment of native copylats was part of

art of architectural drafting. The Indians under Jacob's command wa

under the scrutiny of individuals like Colonel Samuel Swinton Jacob, E

As the Empire grew, the bland initial designs of the PWD engineers of

original designs, only copied what they saw"

to produce portiolios of architectural details, paper facsimiles of transferor

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Copy (verb); to unthinkingly replicate; "the locals, incapable of authoring

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MAYA SORABJEE, M.ARCH I 2020: A DICTIONARY

Oliver Smith. "The unstoppable rise of the Chinese traveller," The Telegraph, April II, 2018. https://www.telegraph.co.ak/travel/commgni/rise-of-tha-chinese-tourist/.
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Linda Poon, "China's Latest Hip Houses Recall the Hones at Emperors," CityLab.
September 8, 2016, https://www.citylab.com/equity/2016/09/chinas-latest-hip-houses-recall-the-homes-of-emperors/438929.

Bianca Bosker, Original Copies: Architectural Mimiery in China (Honolulu: University of Hawa)

Standardize (verb): to assign consistency to; "the bureaucrat standardized

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from bollywood's western counterpart-you could say they outsource

London, he leard the city sat by the sea and so gave the arcaded uni-

Spread (verb); to expose to the world all at once; "the take video spread so

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5 More poetically: "China's Thoroughfare." Less so: "the Chicago of China.

MAYA SORABJEE, M.ARCH I 2020: A DICTIONARY FOR COPYCATS

Standardize (verb): to assign consistency to; "the bureaucrat standardized the length and layout of railway stations in order to induce more efficient navigation

At some point during the nineteenth century, the British Empire in India set up a bureaucratic arm known as the Public Works Department—a body of engineers tasked with constructing everything physically necessary for the running of the colonial enterprise. From army barracks to diplomatic bungalows, prisons to post offices, the bureaucrats of the PWD built it all. It was the job of these civil servants to tame the unknown landscape of the nent with a standard list of buildings, typologies that would allow for smooth governance via the replication of a familiar reality. Pattern books and standard plans were disseminated to all the districts, used to erect an indifferent and efficient set of architectures. But not long after the PWD was founded, its efforts became the subject of internal criticism-decried for their ti-aesthetic" tendencies, strict focus on utilitarianism, and complete disregard

Copy (verb): to unthinkingly replicate; "the locals, incapable of authoring original designs, only copied what they saw"
As the Empire grew, the bland initial designs of the PWD engineers came

under the scrutiny of individuals like Colonel Samuel Swinton Jacob, head of the department's Jaipur branch, who took it upon himself to train locals in the art of architectural drafting. The Indians under Jacob's command were made to produce portfolios of architectural details, paper facsimiles of traditional Indian decorative forms. The employment of native copyists was part of a larger scheme envisioned by Jacob-to combine modern functionalism with the ornate qualities of traditional Indian architecture. The PWD pattern book was updated to include an exotic cast of cornices.

Xerox (verb): to make a photocopy of; "she xeroxed her friend's geography

In 2016, Cambridge University Press along with two international publishers sued a local photocopier working outside Delhi University for its rampant xeroxing of entire textbooks and thus blatant violation of copyright laws. In cities across India, photocopy stalls and their attendants line the pavements of alleys adjacent to campuses and workplaces, offering quick and cheap services to college students and office errand-boys. A cottage industry of on-the-fly

cument replication, xerox keeps the bureaucratic heart beating.

Soon after the lawsuit was filed, the Delhi High Court swiftly dismissed the case, maintaining that the educational needs of students trumped privateinterest copyright laws. The co-eds themselves spoke in support of the accused shop, Rameshwari Photocopy Service, arguing that the actual textbooks were

*Revive* (verb): to breathe new life into; "they revived the primitive architecture of the place with a touch of modern rationalism When Sir George Gilbert Scott was commissioned to design the university library for Bombay, he did so from a distance. Working from his office in London, he heard the city sat by the sea and so gave the arcaded university building a distinct Venetian flourish. The lancet arches landed gracefully on the esplanade, finished with a Florentine campanile. The balmy climes of Bombay

Byheart (verb, transitive): to recite or write from memory; "I byhearted the Outside the exam hall the students are babbling like robots, attempting to prove that they have successfully memorized the contents of the chapter in that were educated in English by their reluctant colonial masters, these jeans to that questionable sentence about the Taj Mahal actually being a Hindu

fast that it quickly incited a lynch mob into vigilante action" In what Hito Steverl refers to as the "contemporary hierarchy of images," there is the class of the "poor image." This, she describes, is "a copy in motion... dragged around the globe as commodities or their effigies, as gifts or as

https://www.nytimes.com/2018/08/05/oplmion/india-higher-education-modi-ambani-rss-trouble.htm Hito Steyerl, "In Defense of the Poor Image," in The Wretched of the Screen. (Berlin: Sternberg Press

against-du-s-photocopy-shop/story-Vly8FJIanNif7Isall.8tpvO.html. Nandini Sundar, "India's Higher Education Troubles," The New York Times. August 5, 2018.

Publishers Lose Copyright Case against DU's Photocopy Shop." Https://www.hindustantimes.com

Details" in Colonial Modernicles: Building, Dwelling and Architecture in British India (London

Vikramaditya Prakash, "Between Copying and Creation: The Jeypore Portfolio of Architectural

Peter Scriver, "Institutional Agency" and architecture in the field of colonial empire building udgment is valueless. It is even as if, without the foreign chit, Indians can have utside India for approval. Fragmentation and dependence are complete, Local New Statesman. So Indians, the holy men included, have continually to look

back of the book. The journals of protest look, even for their typography, to the

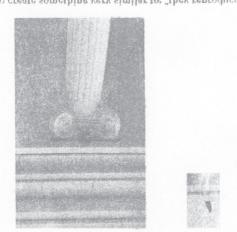
topy of something which is known to exist in its true form somewhere else. The

t of cabinet government looks to Westminster as to the answers at the

Every discipline, skill and proclaimed ideal of the modern Indian state is a principal - aments, stripping them of the material details, replacing them with Naipaul into the end of her document" ocation; "she copy-pasted the dated but incisive writing of the late V.S. Shah Rukh F. an's "Pretty Woman" (when the 8-bit ringtone chimes, you can't

enjoy the ironic fluidity of so fixed a form. inough it might confuse archaeologists a million years fience, we can, for now An allen yet familiar architecture bears witness to messy cultural shifts-and coconut trees, toga-touting Athenians turn into sweaty Indians playing squ shaped like the ears of baby monkeys. There is something fantastic about the or its new extension the Greek temple style, this time with Ionic capitals nbula cement. A colonial-era sports club in the southern tip of the city chos second Parthenon was erected in Bombay in 2018, made entirely out of

the same film with different actors and a catchief sitle



grand entrance steps. "In Bombay," he admitted, "it seems as luding the town hall, with its Doric colonnade, pristine white Mevertheless, the writer managed to find some pleasure in later 926 that "s aftecturally, Bombay is one of the most apparling cities of either mbinatic anay have been the reason why Aldous Huxley proclaimed in architectur lements snatched from other places. The jarring nuture of its The city o ombay is an amalgam of borrowed styles, a catalogue of

cornicss seemed just like the originals" Seem (verb): to appear as though; "everyone agreed that the plaster varding limit, only for India, to five people per message," so questionable that in August 2018, Whatsapp officials decided to lower the a massive game of hot potmo. The game got so heated and the information replicate blts and bytes and bobs, transferring data to the next recipient in mare than any other country in the world. With a flick of our fingers we 1910 - especially amongst its 200 million Indian users, who forward message: by the Whatsapp forward is perhaps greater than that of the radio in the arries, friends, and coworkers in a matter of instants. The ferver generated smile. It facilitates the transmission of take news and daily memes to mapp forwarding is the digital xerox-a beacon in the age of the digital

lid you see that meme I whatsapped you of Marendra Modi's face itsapp (verb), to send information via messaging platform WhatsApp

ATTEMENT BUTTON Affiles decreases with each transfer, their contents, for better or worse mat, but on the transience of the copy," While the quality of these slippery appropriation and empowerment. The poor image, Steyer argues, has in paysical resolution (or both), allowing for mistranslation and deceit but

nd redistributing, an image begins to deteriorate in its original meaning ashes up on the digital economies' shores." In rampant cycles of copying sonvered territories, relatorcing popular notions of savage societ ble etchings that imposed an occidental paradigm onto newly images, reducing the incomprehensible richness of the scenes they confronted bounty," Colonial lithographs produced by imperial surveyors were poor

bounty." Colonial lithographs produced by imperial surveyors were poor images, reducing the incomprehensible richness of the scenes they confronted

September 8, 2016, https://www.citylab.com/equity/2016/09/chinas-latest-hip-houses-

for climate and context.1

book in the lane outside school"

expensive for them to buy.3

comed the Gothic implant, borrowed details spritzed by a fishy breeze.

Recontextualize (verb): to consider in a new setting In the film studios of northern Mumbai, plots take unabashed inspiration n Bollywood's western counterpart—you could say they outsourced their R&D. Christopher Nolan's *Memento* finds a masterful translation in Ghajini, Ocean's Eleven upgraded to the blockbuster hit Dhoom. Even in the soundtracks, Roy Orbison's "Oh, Pretty Woman" is joyously reprised in Shah Rukh Khan's "Pretty Woman" (when the 8-bit ringtone chimes, you can't even tell the difference). The moviemakers are good at the game: taking the principal elements, stripping them of the material details, replacing them with a familiar context, and watching the crowd go wild. If only architecture could be so sensitive.

entire paragraph on Mughal rule in India because my exam is tomorrow" question. Descendants of Macaulay's Children, the first generation of natives clad millennials nervously thumb through their xeroxed textbooks, returning temple. That doesn't sound quite right, but they byhearted it anyway. The oral tradition is still alive, transferring the knowledge of a civilization and all its deceptions from one generation to the next.

Spread (verb): to expose to the world all at once; "the fake video spread so

to consumable etchings that imposed an occidental paradigm onto newly scovered territories, reinforcing popular notions of savage societies. But the poor image still proliferates today, transformed into the "trash that washes up on the digital economies' shores." In rampant cycles of copying and redistributing, an image begins to deteriorate in its original meaning or physical resolution (or both), allowing for mistranslation and deceit bu also appropriation and empowerment. The poor image, Steverl argues, has a different kind of aura-one "no longer based on the permanence of the original, but on the transience of the copy."5 While the quality of these slippery digital files decreases with each transfer, their contents, for better or worse, gain astounding visibility. Whatsapp (verb): to send information via messaging platform WhatsApp;

"Did you see that meme I whatsapped you of Narendra Modi's face photoshopped into a waterfall?"

Whatsapp forwarding is the digital xerox—a beacon in the age of the digital facsimile. It facilitates the transmission of fake news and daily memes to relatives, friends, and coworkers in a matter of instants. The fervor generated by the Whatsapp forward is perhaps greater than that of the radio in the 1910s-especially amongst its 200 million Indian users, who forward messages more than any other country in the world. With a flick of our fingers we replicate bits and bytes and bobs, transferring data to the next recipient in a massive game of hot potato. The game got so heated and the information so questionable that in August 2018, Whatsapp officials decided to lower the forwarding limit, only for India, to five people per message.6

Seem (verb): to appear as though; "everyone agreed that the plaster cornices seemed just like the originals" The city of Bombay is an amalgam of borrowed styles, a catalogue of

architectural elements snatched from other places. The jarring nature of its combinations may have been the reason why Aldous Huxley proclaimed in 1926 that "architecturally, Bombay is one of the most appalling cities of either isphere." Nevertheless, the writer managed to find some pleasure in later buildings, including the town hall, with its Doric colonnade, pristine white pediment, and grand entrance steps. "In Bombay," he admitted, "it seems as good as the Parthenon."



Reproduce (verb): to create something very similar to; "they reproduced the same film with different actors and a catchier title" econd Parthenon was erected in Bombay in 2018, made entirely out of Ambuja cement. A colonial-era sports club in the southern tip of the city chose for its new extension the Greek temple style, this time with Ionic capitals shaped like the ears of baby monkeys. There is something fantastic about the reproduction of an icon in another context: The Acropolis becomes carpeted in coconut trees, toga-touting Athenians turn into sweaty Indians playing squash. An alien yet familiar architecture bears witness to messy cultural shifts-and though it might confuse archaeologists a million years hence, we can, for now, enjoy the ironic fluidity of so fixed a form.

Copy-paste (verb): to lift digital information and transfer it to another location; "she copy-pasted the dated but incisive writing of the late V.S.

Naipaul into the end of her document' "Every discipline, skill and proclaimed ideal of the modern Indian state is a copy of something which is known to exist in its true form somewhere else. The dent of cabinet government looks to Westminster as to the answers at the back of the book. The journals of protest look, even for their typography, to the New Statesman. So Indians, the holy men included, have continually to look outside India for approval. Fragmentation and dependence are complete. Local judgment is valueless. It is even as if, without the foreign chit, Indians can have no confirmation of their own reality."

Peter Scriver, "Institutional Agency" and architecture in the field of colonial empire building

2 Vikramaditya Prakash, "Between Copying and Creation: The leypore Portfolio of Architectural ails" in Colonial Modernities: Building, Dwelling and Architecture in British India (London:

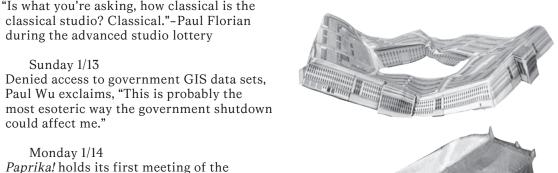
Routledge, 2007), 120. "Publishers Lose Copyright Case against DU's Photocopy Shop," Https://www.hindustantime  $September\ 16,\ 2016,\ https://www.hindustantimes.com/delhi-news/publishers-lose-copyright-case against-du-s-photocopy-shop/story-Yly8FJImNjf7lsnIL8tpvO.html.$ 

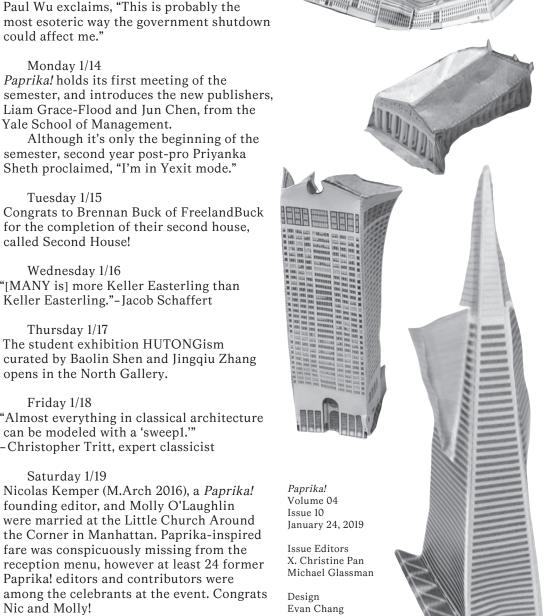
Nandini Sundar, "India's Higher Education Troubles," The New York Times, August 3, 2018,

https://www.nytimes.com/2018/08/03/opinion/india-higher-education-modi-ambani-rss-trouble.htm

5 Hito Steyerl, "In Defense of the Poor Image," in The Wretched of the Screen, (Berlin: Sternberg Press

### ON THE GROUND Ben Denzer is an artist and designer Thursday, 1/10 living in New York City





Wednesday 1/16 "[MANY is] more Keller Easterling than Keller Easterling."-Jacob Schaffert Thursday 1/17 The student exhibition HUTONGism curated by Baolin Shen and Jingqiu Zhang opens in the North Gallery. Friday 1/18 "Almost everything in classical architecture can be modeled with a 'sweep1." -Christopher Tritt, expert classicist Saturday 1/19 Nicolas Kemper (M.Arch 2016), a Paprika! founding editor, and Molly O'Laughlin were married at the Little Church Around the Corner in Manhattan. Paprika-inspired fare was conspicuously missing from the



among the celebrants at the event. Congrats Nic and Molly! Coordinating Editors Page Comeaux

Nicole Doan Alejandro Durán Publishers Jun Chen

Liam Grace-Flood Dina Taha Web Editor

Typeface

aggie by Nicholas Weltyk The views expressed in Paprika! do not represent those of the Yale School of Architecture. Please send comments and corrections to paprika.yosa@gmail.com To read Paprika! online, please visit our website: www.yalepaprika.com

# Same Same, But Different

EDITOR'S NOTE: MARCEL PROUST, SWANN'S WAY (TRANS, LYDIA DAVIS) [COPIED X, CHRISTINE PAN, M, ARCH I 2020 & MICHAEL

Many years had elapsed during which nothing of Combray, save what was comprised in the theatre and the drama of my going to bed there, had any existence for me, when one day in winter, on my return home, my mother, seeing that I was cold, offered me some chocolate, a thing I did not ordinarily take. I declined at first, and then, for no particular reason, changed my mind. She sent for one of those rotund, plump little treats called a "chocolate orange," which look as though they had been moulded in the veiny image of a citrus fruit. And soon, mechanically, dispirited after a dreary day with the prospect of a depressing morrow, I raised to my lips a slice of the chocolate. No sooner had the velvety confection touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing that was happening to me. An exquisite pleasure had invaded my senses, something isolated, detached, with no suggestion of its origin. And at once the vicissitudes of life had become indifferent to me, its disasters innocuous, its brevity illusory—this new sensation having had on me the effect which love has of filling me with a precious essence; or rather this essence was not in me, it was facsimile. I had ceased now to feel mediocre, contingent, mortal. Whence could it have come to me, this all-powerful joy? I sensed that it was connected with the taste of the chocolate and the orange, but that it infinitely transcended those savours, could, no, indeed, be of the same nature. Whence did it come? What did it mean? How could I seize and apprehend it? I eat a second mouthful, in which I find nothing more than in the first, then a third, which gives me rather less than the second. It is time to stop; the potion is losing it magic. It is plain that the truth I am seeking lies not in the chocolate but in myself. The treat has called it into being, but does not know it, and can only repeat indefinitely, with a progressive diminution of strength, the same message which I cannot interpret, though I hope at least to be able to call it forth again and to find it there presently, intact and at my disposal, for my final enlightenment. I put down the orange and examine my own mind. It alone can discover the truth.

### ADAM FELDMAN, M.ARCH I 2020: MAIN STREET IS ALMOST ALRIGHT Main St., U.S.A., © Disney

Behind the spectacle of Disney's "Main St., U.S.A." is a highly calibrated illusion. Like any successful trompe l'oeil, "Main St., U.S.A." is meant to please the eye enough to fool, but remain distant enough to evade scrutiny. "Main St., U.S.A." is a literal facade. Draw back the curtain; one will find no glitz or glamour—only structural support and warehouse space. Each elevation of every unique building is constructed to feel both grandiose and comforting through a variety of tricks: forced perspective, scaling, manipulation of materiality, and the framing of particular views.

A breakdown of any given facade will reveal that the first floor of each building is built at full scale, the second floor at 5/8 scale, and, if there is a third floor, at 1/2 scale. Cladding, like brickwork or shingling, scales incrementally as it gradually moves from the base (larger) to the top (smaller). An example of this technique, employed to great effect, can be seen at the neighboring Cinderella's Castle, only 189 feet tall but assumed to be well over 500 feet by most viewers. The perimeter walls of each building on Main Street taper upwards, in an entasis of sorts (like the Parthenon), to accent the views from the street.1

Listen closely, can you hear the music? Speakers are placed in unassuming locations (under lamp posts, amidst flowers, or under gaily striped awnings) in order to play a consistent and constant soundtrack to life. If you take a deep breath near the ice cream parlor, you can expect to be greeted by the soft scent of vanilla continually wafting through the air, thanks to Disney's patented "Smellitzer"—a machine which pumps aromas into the air to connect guests to their taste buds. It is rumored that Disney even invented a paint color named "Go Away Green" which is utilized throughout the park to divert visual attention from certain architectural objects within the streetscape, laying a soft backdrop for a larger trick of the eye.<sup>2</sup> All one needs is the passing horse-drawn streetcar to make this picturesque landscape of pure Americana complete (available daily from 8:00am to 11:45am). It is the "Main St., U.S.A." of a simulated perfect replica (of something which never truly existed) that continues to consume participants in the ongoing acts of the play. And it is this "Main St., U.S.A." that acts as an escape from reality, rather than a truthful demonstration.

"Tourists become wanderers and put the bitter-sweet dreams of homesickness above the comforts of home-because they want to; either because they consider it the most reasonable life-strategy 'under the circumstances', or because they have been seduced by the true or imaginary pleasures of a sensations-gatherer's life."

uber-wealthy. So, where is Chinese architectural mimicry still relevant? And for whom?

Last year, as a teaching fellow at a polytechnic in Singapore, I was lucky enough to spend a month in Wuhan, the ground transportation capital of China<sup>5</sup> and its sixthlargest city (the metropolitan area is roughly the size and population of New York City). On the advice of a colleague at our host university, we gave the students a break from the city's staggering—if a bit sterile—trove of heritage sites in search of something a bit kitschier (though no less typically Chinese). Tucked behind the dubiously-named Optics Valley Square, southeast of the city center, we found the Guanggu Walking Streets, where architectural mimicry takes on a

peculiar, somewhat novel logic. In Guanggu, a network of narrow cobblestone streets links three excruciatingly charming European-style plazas, each paying a sort of wry tribute to its namesake. French Street is lined with pristinely manicured hedges, but its narrow, angular shape makes it difficult to traverse (as if to prevent mass demonstrations). German-Italian Street—the merger a tribute to their shared Axis past, no doubt—boasts an uncanny blend of German restraint and Italian brio. The links between these nodes prove even more pointed somehow: a faux metro station in the German-Italian plaza, promising a path to French Street (complete with departure and arrival times) leads only to an existentially empty chasm. No Exit

indeed! Haunting. On Spanish Street, however, things grow particularly absurd. Perhaps the most generic of the three, the Spanish plaza features an eye-popping mashup of Romanesque and Gothic motifs, with some lovely, vaguely Mediterranean tiling scattered throughout. Palm trees dot the main square, along with a number of Roman-looking fountains. The only real nod to Spain as such is a bronze bull and matador at the entrance to the plaza, accompanied, inexplicably, by a plaque dedicated to Don Quixote (with bilingual text in Mandarin and Spanish). One could argue the apparent non-specificity of this last plaza alludes in some way to Spain's uniquely heterogeneous architectural history; and yet, without reaching that far, Spanish Street as a non-place seems somewhat fitted to the purposes it seemed to serve for most people I observed there. That is: image-making. Search #madrid on Instagram. Now try #guanggu. What's the difference, really?

Places like Guanggu should be discussed differently from the residential duplitecture found throughout China's suburbs for at least two reasons: its strictly commercial nature and its utter genericity. These plazas don't pretend to recreate specific sites and monuments, but rather to emulate the essence of a place. "Essence" is probably not even the right term here; Guanggu doesn't exactly lay claim to any fundamental truths of the urban European experience. It does, however, produce an aura of European-ness that might be enough for a burgeoning Chinese middle class (or at least its youth). These sites are entirely superficial, architecturally—a step inside the towering cathedral on Spanish Street reveals a number of generic profanities (metal and plastic benches, 40-inch LED screens, a Burger King). They operate more like stage sets than faithful architectural replicas, and might better be recognized as a distinct subcategory of duplitecture. Guanggu Spanish Street is decidedly not Spain, and yet is extremely Spain online. #Vibes

Despite the pearl-clutching it elicits in most media reports, duplitecture in China seems less like a wave of desperate knockoffs and more like a flex of monumental proportions. After all, China has been dunking on the West for millennia when it comes to empire-building, technological advancement, and cultural innovation. Why should architecture be any exception?

are representative of how they use or intend to use the space? No, it's really a documentary approach, capturing moments. It's really being present in the place and seeing what happens there; usually, these storles start developing themselves. AEM You mentioned that you want to shoot places that are interesting and not just a generic office

building-how do you find places to shoot and people to work with? That develops both from my travels and curiosity guess. You meet new people everywhere and get introduced to places. It's hard to say-there can b. a very wide variety of projects. It doesn't always have to be a beautiful project or a nice project in .. way-there's another kind of meaningful story or interesting story-but sometimes it also can b a generic project when there is an interesting visual story to tell around it on the city or how it

came together. Many of your photographs document how people use a space, but you also use a lot of helicop your shoots. What is your attitude toward the birdseye view or overall view? How are those shots in dialogue with the more personal, up-close aspects of the narrative?

That's something I've always been doing, also before my architectural work, to complete a story. You try to really give an overall view, zoom from the smallest details to the widest overviews. When I started working with architects, two things really struck me-you see all their renderings or all their models and they're always full of people, and then you see the final picture and it's like there was no one present. And that struck me-why would you go there? In the end, you're designing a project for its ises. So for me, that life needs to be incorporated, but also, if you're looking at site plans or models, the aerial perspective for me is very fascinating. To look at the site gives an incredible understanding of how the city around it grew or how a project fits into a specific place. Often in their designs, architects' models talk about these specific connectors that can't be seen when you're on site on the ground, but that kind of understanding comes through in aerial photographs. Also because I travel so much, when I'm in a new place the aerial view

helps me understand where I am really, and what the context is, and what makes a specific project fit in that place or maybe not fit in that place. It completes that story. AEM A lot of your work is most peoples' only introduction to the project that you're photographing. You're creating the complete picture of the architecture for them because perhaps they'll never be there. How do you see your work n relation to the architectural project as a mode of completing it for most people who experience it? Or maybe as the sole form of representation or sole experience that they'll have with the building. n the end, photography is of course also a subjective medium. It's also a kind of story or carrative idea or a feeling I have of a place that ! want to bring out and share with people. I think all these elements together tell a story of how I experience a place and try to bring the viewer into hat story. It's often a very person way how I see that place. Some of the architects I work with invite different photographers. Like Zaha Hadid, who invited Hélène Binet and me. We both photograp? her projects with a totally different approach In your work, you're traveling all over the world and engaging with all these different cultures, and sometimes the work you're photographing in a particular location was done by an architect who's not from that location, but then other time you're photographing more local work and more ernacular work. How do you define vernacular in your work? Are you interested in vernacular when ou're working in these different locations? Yeah, whenever I go to places I try to look at historical examples of how they built in their different environments and try to get an understanding of a place-like what natural materials can be found there and what people

could build there in other time periods. These days everything has become so similar, everywhere you look building materials are becoming uniform. Technology has made a much more even playing field, and sometimes it becomes only about the design to make a project stand out. Whereas I think before, with these vernacular methods, there was an incredible ingenuity and variety of building just based on local materials, climates, needs, technologies, craft, etc. I think understanding those specific histories of places helps me to be understand these different locations. Al i'd like to talk about the way your images are put out into the world and the specific platforms that ou use. Most of your work is published on the architects' websites but there is also the work that you have on your own Instagram. The quality of work is almost exactly the same between those platforms, but do you have specific feelings about hese different media, or how you use them? Yes, of course. What gets published directly by the architects is often more their specific view, he things that they want to highlight. When I'm walking around and I'm in those different places there's a lot of different interesting things that I want to show. Instagram is a nice additional platform to put these things out and show little snippets of where I am, my interests, experiences, and what makes these places unique and different. l also very much like to work on books. It's another thing that I often collaborate with architects on. You have much more space to tell the story of a building and a place; a story that is not so purely focused on architecture but also the environment and the people and all these other things. I think it's a medium where I try to bring different worlds together, but, ultimately, I photograph all of that in

exactly the same way. This interview is going to be published at the school on the morning of your lecture. We were wondering if you wanted to say a little bit about "Two Sides of the Border." You'll speak in depth about the show in your lecture, but you could give an introduction or a ew thoughts on the show. Sure, when Tatiana approached me-that was almost a year ago-and said that she was working on this project with a number of different universities, I was immediately fascinated by the subject. It eally brings together these worlds of environment

architecture, people. It explores how people live in these very different places, but also how close these places actually are, in thinking, in environments, and in how people live and work. So it actually went back more to my early documentary photography. You'll see in the exhibition and in the lecture that "Il be giving that there's hardly any architecture in my photographs. I got a minimal briefing of each place where the students did research, and explored each of these places during a number days and show my encountere in the second the project, I visited about 13 officered after a over America and Mexico, an court life end how close together they are, how become s lives and aspirations are so similar, and how incredible connected these two countries actual! ....

Iwan Baan will be giving his lecture, "Two Sides of the Border" at 6:30 pm on Thursda January 24 at the Yale School of Architecture

The exhibition, "Two Sides of the Border," will be on display in the Yale School of

Architecture gallery unit Tebruary 9, 2019

ed on who you're talking about, or who makes of certain things. XCP I've been thinking a lot about Chinatowns lately, as homegrown facsimiles of China or Chineseness-something that immigrants and their ome something totally different and alien

descendants have made as a replacement for the famili : components of their homeland-but it's om the original. There are Chinatowns almost everywhere there are Chinese emigrants, and often their aesthetic markers are remarkably similar to one another. I'd love to hear your thoughts re; Chinatowns, immigration, second-generation cultural identity, and practicing Chinese-ness. Well, we're both Chinese immigrants, second-

generation, but different upbringing-you grew up

in Jersey right... XCP Lots of white people. AW Lots of white people, right, but that's a pretty common experience of being second-gen Asian American growing up in a white suburb. Am. I guess growing up in a place where I was in a lot of ways a majority, maybe not quite a minority-I mean, New York is so complicated in terms of demographics-I always held some sort of pride in knowing that I could return to a place with its own ecosystem. In terms of how its economy is run, Chinatown has its own cash economy that's very well known, but it has ts values about education and other things that are built in to those neighborhoods. I also lived around

rbs for a couple of years so I can use action to compare. But in chinking about Chinat as, I've bean trying to do a tle more resear .. ato how these places emerge. Also, there are a many generations of Chinacovas the ones out Wast have a totally different bistor on the East Coast, and the New Yor is so particular. Because it's not fer people, it's where in China they across from and the waves of immigration that caused these collectent changing landscapes. Cantonese pole and they were here for a while, and establisme their businesses and created the original idea of Chinatown in New Yor's and then in the '80s Fujianese immigrants came. And that's where my family is from, but just sease I have that information doesn't mean that I know what that's like because that's also not any family a particular nistory. There's all these bastories the cou inherit as a Chinese American, and you're expected to know about it and talk spout it, but I only know about this because I read about it-I didn't hear about it from primary sources or anything. So I guess when you talk about performing Chinese-ness think it's always feeling like you need to have the language in order to feel like you have some ties o some ownership over this identity, but there's the other aspect that you can't really verbalize - which



is just what's it's like day-to-day.

INTERNAL MEMO: INTERVIEW WITH IWAN BAAN BY KATIE LAU, M.ARCH I 2020 AND ANDREW ECONOMOS MILLER, M.ARCH I 2020. IAMUARY 21, 2019

KL We're interested in your work that follows a building from ground-breaking, through construction, and into completion and occupancy. Is there a difference in how you photograph a completed project and how you photograph a project in which you are documenting the entire

Documenting the entire process is how I had my first encounters with architecture. When I started with the subject matter in 2005, it was a little bit by accident. I met Rem Koolhaas and started to document the construction of CCTV in China. After I finished art school, for many years I worked more in a general field of documentary photography, so when I met Rem, I proposed to follow the construction process. I thought it could be a very deresting story to see how a complex building like TV was built, almost by hand really. At times, re 10,000 construction workers on site, in

most a small city that was being built i the construction site for the workers. roject that was interesting to follow by through was the Olympic Stadium in Benjing, White that kind of architecture, you see the very hegan angerine bones of the building coming up, you see how the structure affects the space. It's not just about a final building, but it's really how the building comes together, especially under those

AEM Is there a different method to how you move through the building when you're shooting an unfinished building versus a finished product? Not so much. When I started documenting architecture thera wasn't wally a difference from how I photographe ore I was looking at architecture, places, and people. In the end, it's ve. much about the people, the environment, relling a story of a specific place, and what kind of impact that place made. It's also how I was photographing before I was photographing architecture, the background, the subject matter change a little, but in the end, I was still photographing the same way. It's the same way I'm documenting a finished building, or a building under construction, or an informal city and how a city grows. It's very much

about trying to bring these stories out around those spaces, what people do there, and how you present them so they are understandable for people that haven't been there. When you construct a narrative for a work

of architecture, do you discuss that with the architect? How do you develop your intention for the narrative? It's always a very incentive way of working. I feel that when I have too much information in the beginning... or like the architect's office has been with the project for five years, for 10 years and knows every little corner, but can sometimes overlook things that someone with a layman's eye, who is at the project for the first time can see. It can be refreshing and give a different point of view For me ' develop the narrative on site by looking

aroun ding are nd, and being present there The impact things always tand out to me; it intuitively develops there on site. KL So when you're shooting an informal project like Torre David or a more formal work of architecture, our process is the same. Yes, I approach these projects in the same way, but in the end, I think that's also related to how

I decide what projects I want to work on and the collaborations that I want to be a part of. Before I start working on a project I want how I can bring out a specific aspect of it, why it there in that plac how people use it, what does it do there, etc. It's very much centered on what the project means for its neighborhood, its environment, its city; for the people. Those are the things you try to visualize AEM You mentioned telling the story of the city or the place that you're in. How do people factor into the photographs? You have a lot of photographs of buildings post-occupancy. How are people a part of

IB I don't have a background in architecture, so for me, I need to make meaning of the place. Why is he building, the project, the site there? What does it do? I think that is something that you can only tell through stories of people. What do the people do there? How do they enjoy a place? Naturally, the stories start developing. What makes the project specific in that place is that it isn't something that can be anywhere, there's specific meaning for it through the users.

When you're photographing people, do you capture them candidly or do you speak with them and try to nose them in ways that

of their filling in each field with port or gment to copy the image onto a lanvas. But marquetry makes its reproductions in wood, and wood veneer, unlike paint or digital color, retains the undeniable dimension of its thickness. This transforms Silas' work. A narqueter not only has to be a master of the image, but also of its facsimile into wood by way of material practice. Manipulating material beyond mere color and tone, Silas takes his designs from image to object, and

On the other side of the shop, Silas quickly drew a picture of a few falling leaves to demonstrate the process. Watching him work, I recognized the care that each cut demanded. The veneers were dry and brittle and the shapes in the image were compl-After tracing a portion of the partial and a sheet of veneer. Silas cut it out tha hairwidth saw blade. He held up a fragment of a leaf. It was paper-thin, but it was .. ect, no longer a drawing.

The moment the image came together struck me immediately. One part of the leaf fit against its neighbor with a tight joint; complementary beveled edges created by the saw allowed a seamless fit. The full image appeared as Silas inserted the leaf into a background veneer, dropping it into a perfectly matched hole to make a single sheet to as an individual object disappeared into an uncanny wooden replica of the image with which we'd agan.

I visit Silas' show sking to witness a seldome craft in accon. I thought I might see enous o eventually try it out for myself. And I kne that there was something to be investigated about the inevitable challenges Beyond confirming that the process of

of taking a drawing and replicating it into wood making marquetry is just as enchanting as the finished objects, the visit highlighted these acts of replication as a materially contingent practice. The seamlessness of the wooden image, critical to the magic of a marquetry surface, depends on careful attention to the individual object of each piece. This stention is not like the hidden processes of thin the technological black box of a stocopier, nor is it like the blind action

programmed CNC laser. The result depend the tacit skill of the craftsman, deployed as he makes each element of the whole The hallmarks of Silas Kopf's craft are skilled drafting, steady cutting, and careful assembly. They are also his choice of tools, designed to minimize orror and guarantee accuracy. When report ting an image from his design drawings into marquetry, this sensitivity to material enriches him of of facsimile across media. His varied works esonate with exceptional reasssm for having neen grasped as object before snapping back nto focus as image.

INTERVIEW WITH ANT OUTERA 2020 BY X. CHR - NET M.ARCH I 2020, JANUARI 23, 30



ame, maaks for talking to maall us a little about your background, your work, and we a you're interested in? originally from Oceens, NY, from Flushing, ich is one of New York's Chinatowns. [New rk] actually has almost four now, there's the one n Manhattan, one in Brooklyn, in Flu . . . e. and another one starting in Elmhurst. A lot of my work leals with that aspect of my life and my experience growing up in that kind of neighborhood and the etting. I was born in the US but lived in Fujian China until I was six, and then moved here-and grew up in a place that's not so different in a ense. So a lot of the work that I've been doing is ooking at the environment around me, the urbaarchitecture that defines this kind of setting, and creating objects that reflect on those places, Morrecently, I've been looking into more personal photos and archives and memories, to bring a ifferent sense of narrative to the work. XCP You use casting/mold-making in your work-what is your attitude towards these as a means of making? I actually haven't been doing much casting up until very recently, until I came here [to New Haven]. I vould say it entered my work a year ago. Up until then I was making a lot more referential work. I would take a lot of photos-photography plays a really big part in how I make things and how I think through things. I think of photography as notetaking, or a way of sketching-and then I would nake objects or structures that pull from aspects of things that I see in the environment around me, ike structural elements or formal elements. Once started thinking about my personal relationship to these places, then casting and recreating sertain objects that are more recognizable or amiliar started to come into play, rather thar he more abstract, or more of an abstraction of structures. Maybe part of it is because I work so much with photography that there is always a level of translation-between the real object, and then t becomes an image, and then you create a new object that's based on that. I think those levels of translation are important and very much tied to how I just think through these ideas. How do

you translate an experience into an art objectomething that's separate from the real world? XCP Do you think of casting as replicating the object or is it more of making a facsimile, where it's just almost there-and that space between the reality and the facsimile is what's important? I think that "slippage," as a common term, can be a catch-all, but I think it does hold a lot of the energy of what happens when something is at first familia nd then becomes unfamiliar. And I am interested in the asymptotic effect of casting—how close you in get, but you never actually get there. Although think in how I work, the slow read is important to me, in terms of when someone approaches something and they're not quite sure if it's real or not. But I'm not really interested in trickery-I don't want the duration to be so long that it's like-hal got you, I feeled you into it. I think it's just a way of slowing down people's experiences looking at

in... nat's very expensive.

ture-how value is

anything around them. What was the first part of he question? XCP About easting and distalling I run, to answer my question -it's not ready, and a the way that rintmaking can 🏎 Yeah, it's not a mode of production to generate as much as possible. (f anything, a lot of the objects I choose to replicate are sort of low on the value and I end up casting or system in terms of aking it out of :. im remaking a fo.... slipper that to its \$1.99 out of silicone rubber, that actually turns it into something more valuable. And maybe there's a onversation about what holds value for certain

That app Fo. varded has age Limit in India Is Now Fiv tere's What It Means, who Indian Express, August 10, 2018, (i) ...lianexpress.com article/technology/social/whatsapp-has Addison bastey, "Arriving in Bombay," in Bombay, Meri Jaan: vitings on Mumbai (Bombay: Penguin Books, 2003), 147. London: Picador, 2002), 32.

OM MARKHA A PARTHENON m Markham is nville, Tenness ...

s raining like hell, and she and I were on our second al date. They technically do not allow umbrellas the Replica Parthenon, so trucked in the line of my and under my jacket to kee in hidden. Ma was damp. I paid being a control of the women . E lad the tota there , rould be a convenience vo tickets, plus convenience fee, his tax-memorized

my mind I had the idea that the Originbenon, the Greek one, was a place where this w ake sacrifices to Athena. I assumed this be true I did not look it up. I had not been to me Replica con, in Nashville, my hometown, for many years, then on a school field trip. They may have told k then what sort of sacrifices the Greeks made to Athena in the Original Parthenon-goats, sheep, maybe just son ice incense-but I could not remember, and I that up either. I wondered if the Greeks had onvenience sacrifice on top of their incense of at to gain entry.

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ANDREW KIM, M.ARCA I 2020: "1 FER AND BACK AGAIM:" SILAE KOPE D MARQUETRY SHOP

it is syember, I visited Silas Kopf at his a ampton, Mass chusetts shop and stu. ) bilas is an American master of the ar are craft of marquetry, the application or meet to the surfaces of furniture ... 1. and structure at a seek, patterns, and or policeil illusions. Marquerry translator a dress a design into a carrie of and mysterious version of itself, made of differen woods that coalesce in a polished surface. These treatments are like one-of-a-kind ele: Marquetry offer, a form of jigsa

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6 "WhatsApp Forwarded Message Limit in India Is Now Five Chats: Here's What It Means," *The Indian Express*, August 10, 2018, fficially-rolled-out-forward-message-limit-for-india-users-5298706 Aldous Huxley, "Arriving in Bombay," in *Bombay, Meri Jaan:* Writings on Mumbai (Bombay: Penguin Books, 2003), 147. 8 V. S. Naipaul, *The Writer and the World: Essays* (London: Picador, 2002), 32.

TOM MARKHAM: PARTHENON Tom Markham is a writer living in Nashville, Tennessee.

It was raining like hell, and she and I were on our second official date. They technically do not allow umbrellas inside the Replica Parthenon, so I tucked mine into my waistband under my jacket to keep it hidden. My lower back was damp. I paid using a card, and the woman told me there would be a convenience fee. She had the totalwo tickets, plus convenience fee, plus tax-memorized by heart. I kept the receipt.

In my mind I had the idea that the Original Parthenon, the Greek one, was a place where Greeks wen to make sacrifices to Athena. I assumed this to be true, hough I did not look it up. I had not been to the Replica Parthenon, in Nashville, my hometown, for many years, likely then on a school field trip. They may have told us back then what sort of sacrifices the Greeks made to Athena in the Original Parthenon-goats, sheep, maybe just some nice incense-but I could not remember, and I did not look that up either. I wondered if the Greeks had o offer a convenience sacrifice on top of their incense or sheep or goat to gain entry.

Later, in the main viewing area, in the colonnaded room underneath the gleaming immensity of Replica Athena, she, my date, commented that the rites of worship that happened in the Original Parthenon were often performed as a measure of social status. I asked, Like the kinds of sacrifices you would give to Athena showed off your social class? Sacrificing a goat meant you could afford to sacrifice more than, like, incense

She said, Maybe. Something like that. said, That's interesting. I guess that still happens today. You roll into church in a nice car, wearing a nice suit, as if to say, Look how much the Lord has blessed me I grew up in Nashville and went to a church where that sort of sacrifice-measuring was liable to happen. I go to a different church now. I am not sure what kind of sacrifice I would bring to Original Athena, if I were a Greek.

My friend from college asked me around Christmas if I had been to the Replica Parthenon in Nashville. I told hir I had, though it had been some time. He asked me if I had een to the Original Parthenon, the one in Athens. I said l had not made it to that one.

As it turned out, she, my date, had been to the Original Parthenon. In the great foyer of the Replica Parthenon—is that the correct architectural term? Viewing area? Promenade? Mezzanine?-beneath the still, gilded greatness of Replica Athena, she showed me on her phone a picture of her standing in front of the Original Parthenon. She looked beautiful, sun-struck and smiling and Mediterranean. Putting her phone away, she said, It's closed now, to

repair the facade. It's so beautiful there. But that part of the world has a big problem with human trafficking. I looked up and saw people posing for pictures in front of Replica Athena, their friends and family squatting and leaning at odd angles to capture the right mise-en scène. I thought of the term *structural integrity*. The Replica Parthenon was built, the museum exhibition space underneath Replica Athena's domain told

us, in Nashville as the main attraction at the Tennessee Centennial Exposition, an event not unlike the World's Fair. to showcase the promise Nashville had as a growing city after the Civil War. Nashville had already earned the nickname "the Athens of the South" due to the many colleges and universities in the area. The Parthenon was therefore the appropriate centerpiece of choice for I thought to myself, But wasn't the Original

Parthenon a religious building? Like a temple?

The Replica Parthenon is, we learned, designed to be as close a copy of the Original Parthenon as is scholarly possible, including the statue of Athena Parthenos, erected nearly a century after the Replica Parthenon was first constructed. The key difference, we learned, is that the Replica Parthenon used technology in its construction that would not have been available to the Greeks who built the Original Parthenon-molding and metals and composites and the like.

She and I wandered among the columns and looked up at Replica Athena and her great big replica shield with the replica head of Replica Medusa as its centerpiece leaning against one side of her, while in her outstretched replica hand stood a gilded Replica Nike, wings thrown back in a dramatic victory pose. Words like fresco and

in my head From a distance, the Replica Parthenon does not nake tons of sense, accurately reproduced though it is It looks a little funny in the middle of a park just west of downtown Nashville, a place not markedly known for classical architecture. Our "Athens of the South" moniker, meant to showcase our educational prowess, doesn't exactly jive with the Original Parthenon's religious purposes. Nashville is not known for its vast Greek population—I know only of the Greek Festival put on each year by the Greek Orthodox Church out on Franklin Road. And so I wonder now what exactly we're supposed to be replicating here in Nashville in 2019 with our great big Replica Parthenon. Symbolic meaning meant to connect

ddle Tennessee with Classical Greece? I am not convinced But what does stand out to me is the very standoutedness of the Replica Parthenon, Precisely because it doesn't fit in, it works. The Original Parthenon, atop a great big hill, was also made to stand out. These acts of bigness exist precisely as such-to make us do less sophizing and questioning and scrutinizing and to stand in wonder, to osmose the glory of bigness

And in late December of 2018, with my date next to me, the bigness of Replica Athena inside the Replica Parthenon made me feel small, and made me want to stand closer to her, to feel connected in my smallness, to recognize my smallness within a different kind of bign something more immense and important than the world's biggest bronze doors or a shield the size of a crashlanded UFO or a Replica Greek goddess towering over me,

ANDREW KIM, M.ARCH I 2020: "THERE AND BACK AGAIN:" SILAS KOPF'S MARQUETRY SHOP

In November, I visited Silas Kopf at his Easthampton, Massachusetts shop and studio. Silas is an American master of the art and craft of marquetry, the application of veneer to the surfaces of furniture and objects to create images, patterns, and trompe l'oeil illusions. Marquetry translates a drawn design into a curious and mysterious version of itself, made of morsels of different woods that coalesce in a polished surface. These treatments are like one-of-a-kind jigsaw puzzles. Marquetry offers a form of decoration that is at once applied to a surface but mysteriously appears to be integral to the wood of the cabinet's construction.

Silas showed me three curved cabinet doors laying across his work bench. Laminated onto each door were single frames from a longer scene of a fox creeping menacingly closer toward a mother goose and her goslings, all laid in richly figured woods. The muddy ground of the clearing was a streaked Macassar ebony; the fox's fur, a shimmering red-orange gum tree veneer; the goslings' down, a silvery blonde maple. The entire surface of each door was covered in a neatly flat image of wood, but it was impossible to tell how deep the wood of that

image extended. Seemingly two-dimensional, marquetry appears to be an easy color-by-numbers game. You might compare it to tracing an image, breaking it down into simple fields of tone,

and then filling in each field with paint or pigment to copy the image onto a canvas. But marquetry makes its reproductions in wood, and wood veneer, unlike paint or digital color, retains the undeniable dimension of its thickness. This transforms Silas' work. A marqueter not only has to be a master of the image, but also of its facsimile into wood by way of material practice. Manipulating material beyond mere color and tone, Silas takes his designs from image to object, and back again.

On the other side of the shop, Silas quickly drew a picture of a few falling leaves to demonstrate the process. Watching him work, I recognized the care that each cut demanded. The veneers were dry and brittle, and the shapes in the image were complex. After tracing a portion of the picture onto a sheet of veneer, Silas cut it out with a hairwidth saw blade. He held up a tiny fragment of a leaf. It was paper-thin, but it was an object, no longer a drawing.

The moment the image came together struck me immediately. One part of the leaf fit against its neighbor with a tight joint; complementary beveled edges created by the saw allowed a seamless fit. The full image appeared as Silas inserted the leaf into a background veneer, dropping it into a perfectly matched hole to make a single sheet of marquetry. Each piece that he'd attended to as an individual object disappeared into an uncanny wooden replica of the image with which we'd began.

I visited Silas' shop seeking to witness a seldom-seen craft in action. I thought I might see enough to eventually try it out for myself. And I knew that there was something to be investigated about the inevitable challenges of taking a drawing and replicating it into wood.

Beyond confirming that the process of making marquetry is just as enchanting as the finished objects, the visit highlighted these acts of replication as a materially contingent practice. The seamlessness of the wooden image, critical to the magic of a marquetry surface, depends on careful attention to the individual object of each piece. This attention is not like the hidden processes within the technological black box of a photocopier, nor is it like the blind action of a programmed CNC laser. The result depends on the tacit skill of the craftsman, deployed as he makes each element of the whole.

The hallmarks of Silas Kopf's craft are skilled drafting, steady cutting, and careful assembly. They are also his choice of tools, designed to minimize error and guarantee accuracy. When replicating an image from his design drawings into marquetry, this sensitivity to material enriches his act of facsimile across media. His varied works resonate with exceptional realism for having been grasped as object before snapping back into focus as image.

INTERVIEW WITH ANNE WU, MFA 2020 BY X. CHRISTINE PAN, M.ARCH I 2020, JANUARY 21, 2019



XCP Anne, thanks for talking to me! Can you tell us a little about your background, your work, and what you're interested in?

I'm originally from Queens, NY, from Flushing, which is one of New York's Chinatowns. [New York] actually has almost four now, there's the one in Manhattan, one in Brooklyn, in Flushing, and another one starting in Elmhurst. A lot of my work deals with that aspect of my life and my experience growing up in that kind of neighborhood and that etting. I was born in the US but lived in Fujian, China until I was six, and then moved here—and grew up in a place that's not so different in a sense. So a lot of the work that I've been doing is looking at the environment around me, the urban architecture that defines this kind of setting, and creating objects that reflect on those places. More recently, I've been looking into more personal photos and archives and memories, to bring a different sense of narrative to the work. XCP You use casting/mold-making in your work-what is

your attitude towards these as a means of making? I actually haven't been doing much casting up until very recently, until I came here [to New Haven]. I would say it entered my work a year ago. Up until then I was making a lot more referential work. I would take a lot of photos—photography plays a really big part in how I make things and how I think through things. I think of photography as notetaking, or a way of sketching—and then I would make objects or structures that pull from aspects of things that I see in the environment around me like structural elements or formal elements. Once I started thinking about my personal relationship to these places, then casting and recreating certain objects that are more recognizable o familiar started to come into play, rather than the more abstract, or more of an abstraction of structures. Maybe part of it is because I work so much with photography that there is always a level of translation-between the real object, and then t becomes an image, and then you create a new object that's based on that. I think those levels of translation are important and very much tied to how I just think through these ideas. How do you translate an experience into an art objectomething that's separate from the real world? XCP Do you think of casting as replicating the object or is it more of making a facsimile, where it's just almost there—and that space between the reality and the facsimile is what's important? I think that "slippage," as a common term, can be a

catch-all, but I think it does hold a lot of the energy of what happens when something is at first familia and then becomes unfamiliar. And I am interested in the asymptotic effect of casting-how close you can get, but you never actually get there. Although I think in how I work, the slow read is important to me, in terms of when someone approaches something and they're not quite sure if it's real or not. But I'm not really interested in trickery—I don't want the duration to be so long that it's like—ha I got you, I fooled you into it. I think it's just a way of slowing down people's experiences looking at anything around them. What was the first part of the question

XCP About casting as replication? I guess to answer my question—it's not really, not in the way that rintmaking can be... Yeah, it's not a mode of production to generate as

much as possible. If anything, a lot of the objects I choose to replicate are sort of low on the value system in terms of cost, and I end up casting or making it out of something that's very expensive If I'm remaking a foam slipper that costs \$1.99 out of silicone rubber, that actually turns it into something more valuable. And maybe there's a conversation about what holds value for certain people or in a certain culture-how value is shifted

based on who you're talking about, or who makes I've been thinking a lot about Chinatowns lately, as homegrown facsimiles of China or Chinese ness—something that immigrants and their descendants have made as a replacement for the

familiar components of their homeland—but it's become something totally different and alien from the original. There are Chinatowns almost everywhere there are Chinese emigrants, and often their aesthetic markers are remarkably similar to one another. I'd love to hear your thoughts re: Chinatowns, immigration, second-generation cultural identity, and practicing Chinese-ness. Well, we're both Chinese immigrants, secondgeneration, but different upbringing-you grew up

in Iersev right... XCP Lots of white people Lots of white people, right, but that's a pretty AW

common experience of being second-gen Asian American growing up in a white suburb. And I guess growing up in a place where I was in a lot of ways a najority, maybe not quite a minority—I mean, New York is so complicated in terms of demographics—I always held some sort of pride in knowing that I could return to a place with its own ecosystem. In terms of how its economy is run. Chinatown has its own cash economy that's very well known, but it has its values about education and other things that are built in to those neighborhoods. I also lived around white suburbs for a couple of years so I can use that information to compare. But in thinking about Chinatowns, I've been trying to do a little more research into how these places emerge. Also, there are so many generations of Chinatowns; the ones out West have a totally different history than here on the East Coast, and the New York Chinatown is so particular. Because it's not just "Chinese people, it's where in China they come from, and the waves of immigration that caused these different changing landscapes. Cantonese people came first, and they were here for a while, and established their businesses and created the original identity of Chinatown in New York, and then in the '80s Fujianese immigrants came. And that's where my family is from, but just because I have that information doesn't mean that I know what that's like because that's also not my family's particular history. There's all these histories that you inherit as a Chinese American, and you're expected to know about it and talk about it, but I only know about this because I read about it—I didn't hea about it from primary sources or anything. So I guess when you talk about performing Chinese-ness I think it's always feeling like you need to have the language in order to feel like you have some ties or some ownership over this identity, but there's the other aspect that you can't really verbalize—which is just what's it's like day-to-day



INTERNAL MEMO: INTERVIEW WITH IWAN BAAN BY KATIE LAU, M.ARCH I 2020 AND ANDREW ECONOMOS MILLER, M.ARCH I 2020, JANUARY 21, 2019

We're interested in your work that follows a building from ground-breaking, through struction, and into completion and occupancy. Is there a difference in how you photograph a completed project and how you photograph a project in which you are documenting the entire Documenting the entire process is how I had my

first encounters with architecture. When I started with the subject matter in 2005, it was a little bit by accident. I met Rem Koolhaas and started to document the construction of CCTV in China. After I finished art school, for many years I worked more in a general field of documentary photography, so when I met Rem, I proposed to follow the construction process. I thought it could be a very interesting story to see how a complex building like CCTV was built, almost by hand really. At times, there were 10,000 construction workers on site, in front of almost a small city that was being built up around the construction site for the workers. Another project that was all the way through was the Olympic Stadium ir Beijing. With that kind of architecture, you see the very beginning-the bones of the building coming up, you see how the structure affects the space. It's not just about a final building, but it's really how the building comes together, especially under those extreme conditions.

AEM Is there a different method to how you move through the building when you're shooting an

unfinished building versus a finished product? Not so much. When I started documenting architecture there wasn't really a difference from how I photographed before I was looking at architecture, places, and people. In the end, it's very much about the people, the environment, telling a story of a specific place, and what kind of impact that place made. It's also how I was photographing before I was photographing architecture, the background, the subject matter change a little, but in the end, I was still photographing the same way. It's the same way I'm documenting a finished building, or a building under construction, or an informal city and how a city grows. It's very much about trying to bring these stories out around those spaces, what people do there, and how you presen them so they are understandable for people that haven't been there

When you construct a narrative for a work of architecture, do you discuss that with the architect? How do you develop your intention

for the narrative? It's always a very intuitive way of working. I feel that when I have too much information in the beginning... or like the architect's office has been with the project for five years, for 10 years and knows every little corner, but can sometimes overlook things that someone with a layman's eye, who is at the project for the first time can see. It can be refreshing and give a different point of view. For me, I develop the narrative on site by looking around, walking around, and being present there The important things always stand out to me; it intuitively develops there on site. So when you're shooting an informal project like

Torre David or a more formal work of architecture, our process is the same.

Yes, I approach these projects in the same way, but in the end, I think that's also related to how I decide what projects I want to work on and the collaborations that I want to be a part of. Before start working on a project I want how I can bring out a specific aspect of it, why it there in that place, how people use it, what does it do there, etc. It's very much centered on what the project means for its neighborhood, its environment, its city; for the people. Those are the things you try to visualize. You mentioned telling the story of the city or the place that you're in. How do people factor into those otographs? You have a lot of photographs of buildings post-occupancy. How are people a part of

the narrative? I don't have a background in architecture, so for me, I need to make meaning of the place. Why is the building, the project, the site there? What does it do? I think that is something that you can only tell through stories of people. What do the people do there? How do they enjoy a place? Naturally, the stories start developing. What makes the project specific in that place is that it isn't something that can be anywhere, there's specific meaning for it

When you're photographing people, do you capture them candidly or do you speak with them beforehand, and try to pose them in ways that are representative of how they use or intend to

use the space? No, it's really a documentary approach, capturing moments. It's really being present in the place, and seeing what happens there; usually, these stories

start developing themselves. AEM You mentioned that you want to shoot places that are interesting and not just a generic office building-how do you find places to shoot and

people to work with? That develops both from my travels and curiosity I guess. You meet new people everywhere and get introduced to places. It's hard to say-there can be a very wide variety of projects. It doesn't always have to be a beautiful project or a nice project in a way-there's another kind of meaningful story or interesting story-but sometimes it also can be

> came together Many of your photographs document how people use a space, but you also use a lot of helicopters i your shoots. What is your attitude toward the birds eye view or overall view? How are those shots in dialogue with the more personal, up-close aspects of the narrative?

a generic project when there is an interesting

visual story to tell around it on the city or how i

That's something I've always been doing, also before my architectural work, to complete a story. You try to really give an overall view, zoom from the smallest details to the widest overviews. When started working with architects, two things really struck me-you see all their renderings or all their models and they're always full of people, and then you see the final picture and it's like there was no one present. And that struck me-why would you go there? In the end, you're designing a project for its uses. So for me, that life needs to be incorporated but also, if you're looking at site plans or models, the aerial perspective for me is very fascinating. To look at the site gives an incredible understanding of how the city around it grew or how a project fits into a specific place. Often in their designs, architects' models talk about these specific connectors that can't be seen when you're on site or the ground, but that kind of understanding comes through in aerial photographs. Also because I travel so much, when I'm in a new place the aerial view helps me understand where I am really, and what the context is, and what makes a specific project fit in that place or maybe not fit in that place. It completes that story.

A lot of your work is most peoples' only introduction to the project that you're photographing. You're creating the complete picture of the architecture for them because perhaps they'll never be there. How do you see your work in relation to the architectural project as a mode of completing it for most people who experience it? Or maybe as the sole form of representation or sole experience that they'll have with the building.

In the end, photography is of course also a subjective medium. It's also a kind of story or narrative idea or a feeling I have of a place that want to bring out and share with people. I think all these elements together tell a story of how I experience a place and try to bring the viewer into that story. It's often a very person way how I see that place. Some of the architects I work with invite different photographers. Like Zaha Hadid, who invited Hélène Binet and me. We both photograph her projects with a totally different approach In your work, you're traveling all over the world and engaging with all these different cultures, and sometimes the work you're photographing in a particular location was done by an architect

you're photographing more local work and more vernacular work. How do you define vernacular in your work? Are you interested in vernacular when you're working in these different locations? Yeah, whenever I go to places I try to look at historical examples of how they built in their different environments and try to get an understanding of a place-like what natural materials can be found there and what people could build there in other time periods. These days everything has become so similar, everywhere you look building materials are becoming uniform. Technology has made a much more even playing

who's not from that location, but then other times

field, and sometimes it becomes only about the design to make a project stand out. Whereas I think before, with these vernacular methods, there was an incredible ingenuity and variety of building just based on local materials, climates, needs, technologies, craft, etc. I think understanding those specific histories of places helps me to better understand these different locations. AEM I'd like to talk about the way your images are pu

out into the world and the specific platforms that you use. Most of your work is published on the architects' websites but there is also the work that you have on your own Instagram. The quality of work is almost exactly the same between those platforms, but do you have specific feelings about these different media, or how you use them? Yes, of course. What gets published directly by the architects is often more their specific view,

the things that they want to highlight. When I'm walking around and I'm in those different places, there's a lot of different interesting things that I want to show. Instagram is a nice additional platform to put these things out and show little snippets of where I am, my interests, experiences, and what makes these places unique and different I also very much like to work on books. It's another thing that I often collaborate with architects on You have much more space to tell the story of a building and a place; a story that is not so purely focused on architecture but also the environme and the people and all these other things. I think it's a medium where I try to bring different worlds together, but, ultimately, I photograph all of that in exactly the same way.

This interview is going to be published at the school on the morning of your lecture. We were wondering if you wanted to say a little bit about "Two Sides of the Border." You'll speak in depth about the show in your lecture, but you could give an introduction or a few thoughts on the show. Sure, when Tatiana approached me-that was almost

a year ago-and said that she was working on this project with a number of different universities, I was immediately fascinated by the subject. It really brings together these worlds of environment architecture, people. It explores how people live in these very different places, but also how close these places actually are, in thinking, in environments, and in how people live and work. So it actually went back more to my early documentary photography. You'll see in the exhibition and in the lecture that I'll be giving that there's hardly any architecture in my photographs. I got a minimal briefing of each place where the students did research, and l explored each of these places during a number of days and show my encounters in these places. For the project, I visited about 13 different sites all over America and Mexico, and you see in the end how close together they are, how people's lives and aspirations are so similar, and how incredibly connected these two countries actually are.

Iwan Baan will be giving his lecture, "Two Sides of the Border" at 6:30 pm on Thursday, January 24 at the Yale School of Architecture.

The exhibition, "Two Sides of the Border," will be on display in the Yale School of Architecture gallery until February 9, 2019