No.	I'm:	Birthplace:	Passports:	Yale thinks I'm from:	My home:
1	HF	Mobile, AL	Belgium, USA	Dillwyn, VA	VA
2	AG	Parma, OH	USA	Parma, OH	OH
3	● MC	Changsha, China	Canada	Gaithersburg, MD	USA
4	● JK	Davis, CA	USA	Fort Atkinson, WI	It's constantly on the move, constantly building up new layers. Prosaically, it's New Orleans.
5	KS	Hagerman, ID	USA	Leadville, CO	Leadville, CO, Methow Valley, WA
6	KH	Washington, DC	USA	Washington, DC	Open to suggestions.
7	● AP	London, UK	Australia, UK/EU, USA	Alexandria, Australia	Australia
8	DB	Israel	Israel, USA	New Haven, CT	Israel
9	AN	Los Angeles	USA	Sugar Land, TX	Houston, TX
10	IS	Bethlehem, PA	USA	Philadelphia, PA	Philadelphia, PA
11	JM	China	China	Beijing, China	China
12	SS	Mumbai	USA	Tarrytown, NY	Rochester, NY
13	● DS	Nazareth, Israel	Israel, USA	New Haven, CT	Palestine
14	KN	Clarinda, IA	USA	Brooklyn, NY	Clarinda, IA
15	CK	Clover, SC	USA	Lake Wylie, SC	SC
16	JL	Raleigh, NC	USA	Raleigh, NC	New Haven, CT
17	● PK	Vero Beach, FL	USA	Vero Beach, FL	Vero Beach, FL
18	GC	Chicago, IL	USA	Elk Grove Village, IL	Chicago, IL
19	● CA	Melbourne, Australia	Australia	Hawthorn, Australia	Portsea, Berlin, Lugano, New Haven
20	JE	Sarasota, FL	USA	Casselberry, FL	The entire state of FL.
21	SH	Changsha, China	China	Changsha, China	China
22	LA	Nanjing, China	USA	College Park, MD	CT
23	CH	Seoul	USA	La Mirada, CA	Seoul, Los Angeles
24	PH	Hong Kong	UK	Hong Kong	Hong Kong
25	AM	Hong Kong	Canada	Toronto, Canada	Toronto, canada
26	● SK	Chicago, Illinois	USA	Crete, IL	Crete, IL
27	● KK	Lebanon	Lebanon, USA	Beirut, Lebanon	Lebanon
28	DF	Israel	Canada, Israel	North York, Canada	Israel
29	SJ	Cleveland, OH	USA	Newton, MA	Boston, MA
30	JA	Paris	France	Paris, France	Planet Earth
31	MM	USA	USA	Ambler, PA	USA
32	AN	Jeddah, Saudi Arabia	Saudi Arabia	Jeddah, Saudi Arabia	Jeddah!!!
33	AD	Toronto	Canada, UK	Oakville, Canada	Wherever I'm alone.
34	AS	Stamford, CT	U-S-A! U-S-A!	Norcross, GA	Increasingly I consider "home" to be something I bring with me wherever I go. However of all the places I've lived, I feel most at home in New Orleans.
35	MH	Detroit	USA	Gross Pointe Park, MI	MI
36	● JS	Palo Alto, CA	South Korea, USA	Chuncheon, South Korea	Where I belong.
37	HH	Grosse Pointe Farms, MI	USA	Gross Pointe, MI	Where ever I am with my family.
38	MM	New York, NY	UK, USA	Quogue, NY	Wherever my family is.
39	AZ	Elmhurst, IL	USA	Hollywood, FL	Hollywood, FL
40	JA	Portland, OR	USA	New Haven, CT	Portland, OR
41	AM	Armenia	Armenia	Glendale, CA	Where my heart is :)
42	EC	Seoul, Korea	USA	Louisville, KY	Nowhere
43	RG	Newcastle, UK	UK	Jarrow, UK	London
44	JF	Indonesia	USA	Brooklyn, NY	Indonesia
45	KH	TX	Taiwan, USA	Shanghai, China	Shanghai
46	AI	Albuquerque, NM	USA	Mclean, VA	Either New Mexico, DC Area, or Chicagoland, as my family has moved multiple times in the last five years.
47	JT	Hinsdale, IL	Belgium, USA	Hinsdale, IL	San Francisco
48	TC	Los Angeles	USA	Caneadea, NY	Los Angeles
49	JL	Winnipeg, Manitoba (Canada)	Canada	Winnipeg, Canada	Hong Kong
50	JE	New York, NY	Ireland, USA	Long Beach, NY	New York
51	MS	Chicago, IL	USA	Lewisburg, PA	PA
52	JB	Tianjin	Canada	Toronto, Canada	Toronto
53	LJ	Panama	Panama	Panama City, Panama	Canada, NYC, Guangzhou
54	GS	Lancaster, PA	USA	West Windsor, NJ	USA
55	AA	United Arab Emirates	Egypt	Sharjah, United Arab Emirates	United Arab Emirates
56	ID	USA	USA	Whitmore Lake, MI	USA
57	FR	Guayaquil Ecuador	Ecuador	Longwood, FL	FL
58	MG	Livingston, NJ	USA	West Orange, NJ	West Orange, NJ
59	KH	Iran	Iran	Karaj, Iran	"I am a citizen of the world."
60	AM	Colorado	USA	Boulder, CO	CO
61	● CP	Beijing,China	China	Beijing, China	China
62	AM	Karachi	India	Toronto, Canada	Toronto
63	CH	Beatrice, AL	USA	Beatrice, AL	Beatrice, AL
64	● CB	NJ	USA	Moorestown, NJ	New York City
65	AD	Santo Domingo, Dominican Republic	Dominican Republic	Santo Domingo, Dominican Republic	Dominican Republic
66	● XW	Qinhuangdao, China	China	Beijing, China	China
67	● SD	Colombo, Sri Lanka	Sri Lanka	Colombo, Sri Lanka	Sri Lanka
68	JM	Manhattan, NY	USA	Nyack, NY	House where I grew up.
69	ZH	Austin, TX	USA	Spicewood, TX	Austin, TX
70	EB	St. Petersburg, FL	USA	Seminole, FL	St. Petersburg, FL
71	RM	Andijan, Uzbekistan	Uzbekistan	New Haven, CT	USA
72	TM	New York City, NY	USA	New York, NY	New York City
73	RY	Kings Park, NY	USA	Kings Park, NY	Kings Park, NY
74	BO	Rochester, NY	USA	Castine, ME	Castine, Maine
75	WC	Georgia	USA	Lakeside, MT	Wherever I lay my head.
76	RC	Hamilton, New Zealand	New Zealand	Aukland, New Zealand	Where the Wi-Fi connects automatically.
77	MT	Washington, DC	USA	Bethesda, MD	My Parents' House.
78	● JK	Seoul, South Korea	USA		Seoul
79	EF	Brooklyn, NY	USA	Brooklyn, NY	New Haven
80	GT	Charlottesville, VA	USA	Charlottesville, VA	Wherever my family is...
81	WH	Columbus, OH	USA	Pickerington, OH	Columbus, OH
82	PL	Wauwatosa, WI	USA	Madison, WI	New Haven, CT
83	SK	St. Louis	USA	Saint Louis, MO	St. Louis
84	DM	Cincinnati	USA	Cincinnati, OH	Haven't lived in the same place for longer than a year. I'm a nomad.
85	AS	Cincinnati	USA	Cincinnati, OH	Cincinnati
86	EN	Princeton, NJ	USA	Essex, MA	Essex, MA
87	MS	St. Petersburg, FL	USA	Pinellas Park, FL	St. Petersburg, FL
88	MZ	New York, NY	USA	Mamaroneck, NY	Scarsdale, NY
89	JH	Beverly, MA	USA	Topsfield, MA	MA
90	CF	Tampa, FL	USA	Oviedo, FL	Wherever my family is.
91	BR	Evanston, IL	USA	Glencoe, IL	Chicago
92	GS	Asheville, NC	USA	Swannanoa, NC	Asheville, NC
93	KL	Indonesia	Australia	New South Wales, Australia	Indonesia
94	● DB	Storrs, CT	USA	Brooksville, ME	Storrs, CT
95	JH	Austin, TX	USA	Dallas, TX	Wherever my family is all together.
96	CL	Edmonton	Canada	Hong Kong	Hong Kong
97	AA	Kansas City, MO	Mexico, USA	Kansas City, MO	Kansas City, MO
98	● KG	Ghent			
99	● HK	Thuringia			
100	● TA	Singen, Hohentwiel, Germany	Germany	Vienna, Austria	Soundcloud
101	● FZ	Nazareth			Palestine
102	● KL	Plainfield, NJ	USA	New Haven, CT	New Haven, CT
103	● PA	Rome			
104	● SC	Seoul, Korea	Korea		Antarctica

E d i t o r s '   N o t e

"I once overheard the following conversation on a bus:

First woman: 'I can tell from your accent that you're from Home.'
Second: 'Yes, I left Home 30 years ago.'
Third: 'I've never been Home but one day I hope to go.'"

Invention and Tradition in the Making of American Place, 1986
Denise Scott Brown

Is "Home" a place of birth, an ancestral identity, a surrogate city for the nomad, or something altogether unattainable? In a field where globalization increasingly impacts our practice, architectural precedent is no longer limited to either the histories of the site or the designer, or, thanks to the vast world of Google, the library. Paprika XVIII coincides with the lecture given by the Louis I Kahn Visiting professor Kersten Geers. Geers prompted the students in his advanced studio to first study a set of "Ancestors"—Robert Venturi, Aldo Rossi, Vincenzo Scamozzi, and Kevin Roche. Through these ancestors, a reinterpretation of the American village will hopefully emerge. While our cultural identities are inevitably linked in some way to our place of birth and upbringing, a reappropriation of other origins, be they colonial, adopted, or invented, opens up a space for us to design with a newly defined lineage of freely associated Architectural Ancestors as precedent, from which we can borrow, reinvent, and blatantly steal. But how do our biological and geographic ancestors affect and impact our practice?

'Home' is frequently—perhaps bureaucratically, though also broadly self-referentially—derived through nationality. Attendant linguistic, and geographic boundaries in this sense, define homes as static in space not time. But 'Official' home—as nationality—is ever increasingly a vestige of historic idealizations of national self-rule, confronting total global homogeneity, ever increasing political unions, conglomerates and alliances. On the other hand, we face a world of increasing mass-migrations.

Some of us seek to give back to these manifold issues of home through a focus on the vernacular, or through efforts of social betterment, while others reject notions of subject and place to work towards an intentional estrangement. Do we revive our Homes through our practices or do we revolt?

Issue Editors:
Charlotte Algie, M.Arch '16 (No. 19)
Sarah Kasper, M.Arch '16 (No. 26)
Dima Srouji, M.Arch '16 (No. 13)

Coordinating Editors:
Tess McNamara, M.Arch '17 (No. 72)
Maggie Tsang, M.Arch '17 (No. 77)

Design: Seokhoon Choi, MFA '17 (No. 104)

O n   t h e   G r o u n d

1/20: STEVEN HARRIS tells us how not to make it—"If you build a black model, you really hate your project. It's like a funeral for yourself."

1/20: "Critic comes from the Greek word meaning to judge—I am here to judge you," reminds KYLE DUGDALE, after taking the reins of the undergraduate History of Architecture course. His first decree: "PDFs should be banned—especially in a school so concerned with materiality."

1/21: A PSA from the third floor: "A number of students have asked me [DEAN ROBERT STERN] who EUGENE KOHN, tonight's Gordon Smith Lecturer is. He's one of the three founding partners of KPF —he is the K and still in charge."

1/21: We were appalled when Mr. Kohn, during that night's Q&A, informed us that he has "all the partners and their wives over for the holiday party." If this ruffled your feathers, left a bad taste in your mouth, or plain bummed you out, consider coming to this semester's first meeting of Equality in Design this Friday at 11 a.m. in the 4th floor pit.

1/21: "To ask, 'How can one escape the market?' is one of those questions for most architects whose principal virtue is in one's pleasure in declaring it insoluble' ... here we will not relish our impotence" declared KELLER EASTERLING to the 50-odd students vying for spots in her 12-person Launch class.

1/25: A new typology emerges in CARTER

WEISMAN'S "Writing on Architecture"—citing FRANK GEHRY'S Weisman Art Museum in Minneapolis, the discussion identified what makes buildings successful over time: a "flashy front side for the donors and a cheap rump for the students." Are mullets finally making a comeback?

1/25: Addressing his advanced studio, HANS KOLLHOFF declares: 'Corbusier got it wrong, it's not a question of style; it's Architecture!'

1/26: The YSOA Christian Fellowship met for the first time today. The Tuesday morning gatherings involve muffins, coffee, and thoughtful conversation about what it means to weave faith into practice.

2/1: Word is, a meeting this Monday regarding harassment concerns at the School of Architecture will call the presence of all design faculty. We will not know the results of this meeting, because students are being kept out of the discussion.

Congratulations to our Fall 2015 Feldman Nominees: JUSTIN OH, SARAH KASPER & DIMA SROUJI, XINYI WANG, ANDREW DADDS, ANNE MA & JOHN WAN, LUKE ANDERSON, ANNE HOUSEHOLDER & CLARISSA LUWIA, HEATHER BIZON & PATRICK KONDZIOLA

CORRECTIONS:
Last week we said the GEHRY studio was making ¼" scale precedent models, we were wrong, they were ⅛".

Interview: Faris Zaher, CEO of Yamsafer

Paprikal Issue Editors:
Can you introduce Yamsafer to us and describe the office space briefly?
Faris Zaher:
Yamsafer is essentially a Booking.com or Expedia clone. In terms of the source market, where the travelers come from, we're focused on the Middle East, and specifically the Gulf countries such as Saudi, Qatar, Kuwait, UAE. Our office is based in Ramallah, Palestine where we started at the end of 2011. Since then we've been growing by 50% each month. Some months we're doubling in size. We started out as a three-person company, today we're over 60.

In terms of the space, it's an indoor space on the 11th floor of a commercial building that has a panoramic view of Ramallah. On the interior it looks like a promenade, a main street with benches and sidewalk tiling. Plants, a bike, and couches line the promenade. In the distance is a café with a view to the city, and in the open space are a series of loosely organized desks and a ping-pong table. On either side of the promenade you have small spaces that are more private for meetings and a quieter working environment.

Given that in the past few decades there has been a shift in the definition of the place of work, it can no longer be limited to one place. People can do work from home, or on their phones from vacation. Why have you put so much energy on the design of your office space?
I think that the reason we invested so much in the space is because it makes even more sense for companies that are emerging out of places like Palestine to invest in space than it does for companies like Google. Space is a very powerful tool. Obviously all of these companies do it to attract top talent, because at the end of the day these are your assets as a technology company. If you're a Google employee at Palo Alto, and you're not at work, you're at Fisherman's Warf, or going hiking. You can do a million and one things outside of work there. Here, the lack of alternatives makes the workspace all the more important. Restrictions imposed on people—the Israeli occupation and mismanagement by Palestinian Authorities—require you to solve problems dealing with not only people's work, but also people's lifestyles in general. It's more challenging because you're stepping outside the scope of work and into personal space.

The occupation has then affected Ramallah physically and spatially, but given that borders and walls can't confine information flow, how are you affected by the occupation?

Individually, each and every one of us is affected by the occupation, and so the business is indirectly affected as well. People come into the office after going through three checkpoints and getting harassed and abused. The business itself could then be indirectly affected by the frustration of its employees. But it depends on which angle you choose to take. On the flipside, we reject the status quo. We are hungry for change and that makes for better fighters.

We could have been more directly affected if we decided to set up in another location like Dubai or Amman. It's very difficult for Palestinians with a Palestinian ID card to travel out of here. We knew that was the case. That's another reason we chose Ramallah; there was no other option. As hard as it was to get everyone here, we managed to do it because we knew that the alternative would have been even more difficult. The benefit of that is now paying off, because the internal flow of information that we have here within the confinement of these walls is much more efficient than any other organization that might be scattered across one or two or three countries.

That's what really matters in technology, because at the end of the day, as you scale, most of the communication between you and your customers or partners is going to happen online, but the internal flow of information is what you need to maximize on to be super efficient—that you can't do online. The point is to have a closely-knit group of people. You build this mesh that allows people to move faster and that propels the business forward.

Who works for you? Are they all from the West Bank? Do people return to Palestine because of Yamsafer?
We have some people who came back from abroad to visit and decided to stay here. It's sort of a reverse brain drain. Everyone here is highly intelligent and very skilled. They probably have the option to work for companies like Google, but they stay here out of choice and a desire to change things. Not everyone is from the West Bank. A fifth of our employees are Palestinians from Jerusalem.

Do they cross the border every time they come into work or do they live in Ramallah? (The 8-meter separation wall and check-point between Jerusalem and Ramallah blocks entry in and out of the area. You have to have the right ID card to be able to move with the permission of the Israeli government.)
Some do live in Ramallah, but most cross the checkpoints every day. It depends on people's preference. Obviously there's a problem with the Jerusalem ID living in Ramallah, but I won't get into that. I'm the only one from Nazareth, or "the

'48"—whatever you want to call it. ("The '48" refers to 1948, the year Nazareth was occupied. It is now considered an Arab Israeli city, and is fully under the control of the Israeli government.)

At the Google office in New York, you know you're at the Google office, and you know you're in NYC given the cultural references painted on the walls of the office. At Yamsafer do you feel like you're in Palestine?
Well, you know, we don't want to draw inspiration from what it feels like to be in Palestine because it's not such a great feeling today. What we try to do here is to make you live through what our future vision for Palestine is.

The reason why we decided to design the space as an outdoor promenade is specifically because in Palestine we don't have these outdoor spaces. This is what comes closest to a park or an exterior communal space here. If our company becomes successful we can make a significant impact on the Palestinian economy, but the real impact will come by many others that will follow the same path. Among other things, maybe that will change the way the streets look outside. That's our vision for what things should be like.

Paprikal features issues that are mostly very local. What would you like to portray about being an entrepreneur in Palestine, and in the Middle East in general?
The only reason we're successful is because we don't have American preconceptions of how things should work. If Americans could do it here, they would have done it already. Expedia could have been the leader here, but they didn't do it for a reason. You need to think about these regional problems differently, and you probably need to be from here to understand how to tackle these issues. That means that you come into the game with a lesser amount of experience. Tech entrepreneurship didn't exist 10 years ago in the Middle East. There was absolutely nothing. There is not a wave of successful entrepreneurship that you can draw experience and talent from. You need to figure things out on your own, and it forces you to move quicker, and to be more efficient than your Western counterparts. You need to be faster in terms of cost because you probably have less money. You're going to make as many mistakes if not more along the way, so you need to be practical with your attacks. While the guys in Silicon Valley drink soy milk and attend conferences, we go an extra mile or two. If you keep doing that systematically, eventually you will win, regardless of how disadvantaged you were to begin with.

It's a campus-like environment, it's like Yale. You're on campus pretty much all of the time for 4 years, I don't think that's unhealthy in any way.

How do people occupy the space in a way that you weren't expecting them to?
I was really surprised a couple of times in our previous and this office. When we were 10 people in the 200m², it didn't work well. It was counter intuitive because technically we had more square footage per person, but we ended with less density there was more noise. When there were 20 people it was ideal. People didn't talk that much, because they felt like they were sharing the space instead of owning the space. At that point, people were respecting the space and it felt more communal.

Another instance I noticed was the way designated areas were used for different purposes. We have a very big dining area where people are supposed to eat. When people eat in large groups they eat there, but when it's a small group they eat in random places on the picnic tables or couches. We designed these specific types of spaces that are designated for something, and people use them for something else. We can't tell people "you can't do work in the kitchen;" that's not going to happen. The next time we design a space, we have to keep in mind that we have to be able to change the designation of spaces quickly.

Telling Vero Beach at the Coconut Club

When we knew we were caught over there on 12th we had to give up. Floyd about ripped me out of the car by the freaking collar, "so boys, we go'n to have to call yo parents gan, huh?" We always try to sneak in that bar. Whose idea was it even? To steal the cops' siren! And where the f*ck is Lumbard! That bastard! He was the one who unscrewed it from the cop car anyway. They saw us hanging around that spot so many times—big white Chevy parked right under the front two palm trees. How could they miss us? I guess we shouldn't be surprised we got caught, but man we booked it when they saw us! I guess we finally one-upped those class-of-'66 boys with this prank. If only we hadn't gotten busted. We're gonna be the news at school, boy! I swear, if Officer Floyd calls my folks one more time I'm gonna have it! But yeah, there really wasn't much going on tonight with the football game away; obviously no good parties at the beach or even a fight to pick at the very least. If I'm not dead tomorrow, I guess next weekend we better just get some smokes and a dooby and kick it out back of Coconut. Okay, out back this time? We really never are gonna get in that bar, are we?

Patrick Kondziola, M.Arch '17 (No. 17)

Humidness

Home became a very vague term after leaving. It was almost already impossible to go back to the generic idea of home. Where the previous trail left you, you started building 'home' on your own. Consciousness took over the nostalgic moments. Home is no longer where you are positioned, but the places that haunt you by the tiniest trigger from the skin. Yes, it was the humidness after the rain last week.

I was walking on Park Street, just outside of my apartment. I felt my movement stirring the wet air around me, and it was warm. At that moment, I was at two different places outside of Park Street. At the fish market downhill from the apartment that I was born, clouds rendered air from the sea. The smell was as salty as its blueness. People were spinning around to make a living. They live a life we might call 'local.' Somewhere else teacups lie quietly under a huge Osmanthus tree; steam rose with a shape and a strong scent. Water in the air came from the splash of a waterfall in a deep mountain. I stayed for only two weeks, but the people there never left the place they call home. Their roots are deep into the ground and they are proud. Thus, I formed the illusion that I too have a home.

Xinyi Wang, M.Arch '16 (No. 66)

Who are your people?

Alabama is like family. You only have license to criticize if you're from there. Any person that grew up in the South is burdened by pride and shame of our history. You both apologize for its faults and defend its heritage. The baggage of being classified as 'Southern' is something that any Southerner who has lived outside the South faces. From a literary perspective, 'Southern'-ness is lumped either into comical Southern—Fannie Flagg, Roy Blount—or gothic Southern—Capote, McCullers, Faulkner. Similarly, it is difficult to develop a Southern voice in architecture, because the romanticism of the Greek Revival plantation façade or the equally glorified poverty, made fashionable by Rural Studio, has so imprinted. The setting itself overcomes any intent of the author. Architects have a responsibility to convey Southern intimacy while recognizing the heightened awareness of social boundaries and lingering vestiges of segregation.

"Who are your people?" is a question often asked in Alabama after introducing oneself. This question is based in the past. So much of the architectural and urban voice of the South is invested in what occurred in the 19th through mid-20th century. I feel an obligation to return to understand what the opportunities are for a modern Southern regionalism, while reconciling my own 'Southern' values that are often at odds with each other.

Garrett Hardee, M.Arch '17 (No. 64)

Interview: Kersten Geers, Office KGDvS

Paprikal Issue Editors:
Many Belgian offices seem to be coming together right now, producing interesting work, asking similar questions not necessarily all about Belgium. Something seems to be coming out of this place. Would you agree? Is there a Belgian scene?
Kersten Geers:
If I try to understand it, I probably do the same as you. I look around and see that there are a couple of offices coming from Belgium that seem to be doing a lot of things, relatively. Does that make a scene? I don't know. I don't know much about the rest of the world, but about Europe I know a little bit, because I was working in Rotterdam in the early 2000s, and studying in Spain in the mid 90s. There are absolutely nothing. There was absolutely nothing. There is not a successful entrepreneurship that you can draw experience and talent from. You need to figure things out on your own, and it forces you to tackle his or her childhood, in some sense. I think that's currently our problem. It's not Levittown, or the democratization of the house, or homes for America. It is really the fact that places like New York, which are very beautiful of course, are becoming rendered more and more similar. This café is an example. I realized the other day that there are quite a lot of them. It's confusing, and that's absolutely what we are after. I am reluctant to close the thesis. I am reluctant to say 'this is the argument.' It's too early.

Does the continued expansion of the EU play an economic role for Brussels?
No, no. It's always a combination of many factors, really. And of course you always simplify it when you try to explain. The Barcelona Olympics, at least, participated in a certain regionalist ideology. Maybe the Dutch boom would have never happened if there was not already someone like Koolhaas—who had nothing to do with it—but somehow inspired a generation of people. There are plenty of elements coming together in a small period of time.

Is it harder in Europe to have a national expression?
I don't know if it's at stake really.

If you translate that to Belgium over the last five or ten years, I think you see things coming together. On the one hand Flanders tries to define itself as a cultural entity. The Flemish in general, looking for cultural expression, were rebuilding cultural amenities which were either very old or simply not there. There was never an architectural boom in the 60s and 70s. If, before the Second World War, people invested in public infrastructure, it was with French-speaking money. So you had a coming to terms with a Dutch-speaking elite using federal Flemish money instead of French speaking money

to build many buildings, from schools to theatres. We came in at the tail end of that. After being in Holland, or Spain, or anywhere else during that boom, we came back and all of a sudden there was this infrastructure.

Now you even see it filling out because it became more politicized. Because it is more politicized, it is also less ambiguous. Hence, there's less to be done. Its intermediary phase, culturally very interesting, became, in a way, self-destructive. Then again, you have to connect to another dynamic.

In Belgium, architects never quite acquired a position as part of the engineers of society. Architecture remained always something closer to cultural production—something relatively marginal, which private clients are interested in. In Belgium, Flanders specifically, you have a very big group of private clients, something that in Holland doesn't exist.

That's what you see in our production, a lot of private houses. You see that offices always started from private clients and then gradually got, here or there, a public commission. And that defines a certain idea of an architecture, where often self-expression is allowed.

What about globally? Belgium had the Congo as its colony. Does that history of empire persist in the Belgian idea?
Well again, not entirely. I mean, of course the Congo built Brussels. One has to say it as simple as that. In simplified form, the story is that the Belgian King Leopold II owned the Congo, not as a state colony, but as his own colony. The King had a very different position. He was something of an invention, remade by a bourgeoisie trying to cut loose from Holland. It was a very bizarre thing. In the 1880s and 1890s, that King built gigantic buildings in Brussels with Congo money. With the wealth came pressure from the state who took the colony around 1895, using the human rights abuse as an argument to control it. But of course they were as much interested in the resources right? Afterwards, the state continued just the same. So Brussels, as a City, is absolutely a result of that. That kind of neo-classicism is totally related. It is beautiful neoclassicism, but it has a dark side.

Up to the 1930s and 1940s, this was French-speaking, bourgeoisie-dominated nation building. The recent architectural upheaval has little, if nothing, to do with that, because it's mainly Dutch speaking. It was a Flemish identity that fueled the new kind of cultural dynamic. At the same time, none of these current architects feel particularly related to the former discourse. I mean, we don't. I live in Brussels, and our office is in Brussels. 51% live in Brussels, their office also in Brussels. The older generation of architects lean mostly towards the left, so the quite darkish right wing nationalism of the turned parties has very

little to do with that.

As we sit now in New York City, and having read your office's described influences—Ungers, early Rem Koolhaas, among others, I find a distinction between them and your office which is that they have a quite explicit metropolitan thesis. Do you have such a thesis about the city? Would you formulate one, or do you think it is there?
Well, I would say our group of people, people related to the magazine San Rocco, what keeps us very busy is the conviction that today the non-stop city is realized—the distinction between the city and the countryside. I also share the nostalgic love for the city, and I love to be in New York City. But I think, in most cases, a nostalgic reconstruction of it is part of a dated argument. While we were initially fascinated with the radical utopian Avant-garde from the 1960s, we gradually realized that where we are operating today is in non-stop city. In Flanders we are in non-stop city—in Switzerland and everywhere else. Functioning in a field without any single hierarchy over everything is, I mean, a total mess to a certain extent. What we actually need are new strategies towards a certain hierarchy. If there is an urban interest—an urban thesis—then I think it is that one. It's trying to, but not already knowing necessarily how to. The teaching is, for us, much more about figuring that out. All of the incarnations of 'Architecture without content', though perhaps never intentionally in the beginning, increasingly became an investigation into what could be our answer to that context, our urban thesis.

Now this semester, embracing the village and not knowing what it is, I think it's the same. I was very happy about what we were discussing in studio. We started with the village, but gradually I realized we were talking about endless fields of suburbia and nothingness—strange places where somehow density is never very high because people always want to live far away from each other. And then, oddly enough, we realized every single student in our group, save from one, came from that kind of town, or suburbia, or village, or whatever it was. Not a single one liked it, and everyone saw it as highly problematic. You realize that sometimes you can force a topic, you can invent one—a problem nobody has. Here I would say the inverse is true.

Returning to Brussels, Molenbeek has gained new global attention. How has it changed lately for you given recent events?
Well it is definitely related to what I said before. Molenbeek is just as much a part of New York or New Haven as it is part of Brussels in the sense that, when it was decided to report on it quite

extensively, it became part of everybody's world. But does it that have any impact on me when, for example, I am in San Gilles? No. It doesn't even have impact on me when I drive, or ride my bike, or walk in Molenbeek. The Molenbeek we talk about doesn't exist, in some strange way. The physical reality of that 'Molenbeek,' apart from the one or two streets they closed for a little bit, is not there.

About Bruggenhout, your project in Suburban Brussels: This project is obviously a house, but it's also a home. Do you think there is a distinction? Is the home you are creating ever a consideration in your work?
You mean is a house a home?

Can we ever do a home?
As an architect you mean? I doubt that. I don't know. It's a good question. I doubt whether as an architect you can make a home. I doubt even if, as an architect, you can make a house.

You can create a place, which could become a house, in some sense. If it is a house, it might become your home. But it's not necessary even that it's a house before it becomes a home. Some places can be home without being a house. One can have many Ersatz homes—places that at least for a while you feel at home. I think that's increasingly what we are dealing with. And I'm very fascinated with that.

I guess, in the 1960s, there was a possibility that certain parts of the world were either unreachable or unknown—in the 80s, perhaps increasingly known though not necessarily reachable. Today we are dealing with this condition, which is totally confusing. Everything is, all the time, accessible. Everything is possibly a home or a house. Everything is reachable. Everything is known. In some way, the world has totally imploded. On another occasion, this is something I have been lamenting a little bit—this lost idea of wilderness. I feel that the role of the architect, if there is one, is increasingly to counterbalance that.

You described the USA-Mexico border crossing, one of your earliest projects, as a "no man's land." Can you elaborate about that description?
Probably we did call it that, yes. But that is what it is. When you go past the security checkpoint, you enter a particular zone, neither the USA, not yet Europe. What the project did was formalize the this in-between area separating the two countries.

Not more than that. It was not to solve any of the issues at stake, but rather to formalize this place, to realize its function. Wanting to cross the border—a dynamic of looking for a better life, to a certain extent—is very much a part of it. We wanted to counter that temporary with an image of an almost Eden-like condition, although you've crossed it, you might, or you might not, think you had just left that promised land rather than just reached it.

Both this, and Buggenhout, were similar exercises in the sense that they attempted to accept architecture as being unable to solve very heavy political issues but, instead, as able to do something that goes beyond simply providing infrastructure. It is able to reference images. It's able to reference the culture of ideas to a certain extent, and that is its power. I still think today that when you think of these buildings—shared buildings, the collective—that is its power. It is the one thing the architect can do next to providing space.

Restrictions imposed on people by the Israeli occupation and mismanagement by the Palestinian Authority, require you to solve problems dealing with people's work as well as their lifestyles.

Home Away From Home

Did you ever notice when you go to somebody else's house, you never quite feel a hundred percent at home? You know why? No room for your stuff. Somebody else's stuff is all over the goddamn place!

A Place For My Stuff
George Carlin, 1981

Arriving at my parents' house in Wisconsin after time away, the first few seconds are the best. Nostrils flared, I suck in the air, greedy to savor its otherness before it dissipates into familiarity. For a moment, it's a new smell, not mine. Home is most vivid when you can compare There with Here, Then with Now. As George Carlin suggests, home isn't where you live; it's the stuff—objects and memories—you bring along to measure the distance between familiar and new. The farther you go, the more careful your selection—only your best stuff will do. It's the reason I slipped a harmonica in my bag on a trip to Beijing—a compact unit of my identity for testing out in a new place. Late at night, I played along with Little Walter while sitting in a hot bath watching a Chinese variety show called "Happy Camp," relishing my new surroundings and delighting in my new perspective.

John Kleinschmidt, M.Arch '16 (No. 4)

Sensations of Place

When traveling to foreign places, we may have found ourselves enamored by architecture that is not our own. We find ourselves experiencing a sensation of 'place,' of belonging, and even of love for a space despite the fact that we may not be from that culture, speak that language, or have spent much time there. The sudden capacity to feel a sense of belonging in the foreign points to the fact that 'home' or 'place' can contradict the typical claim to 'having roots.' As someone who grew up in several different countries, my experience of home is not and cannot be shaped by a specific geography, a singular cultural inheritance, or an idea of nationality. In our increasingly globalizing world with a growing population that is on the move, it is worth thinking about architecture and its capacity to cross cultural lines of empathy. Place is not just the perpetuation of cultural heritage in systems of architecture, but more fundamentally, the ability for a space to draw empathy from its constituents—local and foreign. To believe in essentialist principles of space by way of objective rationality, by metaphorical connections between morality and form, is a gross misunderstanding of the very human natures we design for. In a world fraught with identity politics, perhaps creating 'place' demands an architecture that engages our senses and our inherent perceptual faculties, not our constructed identities. Only as we dare to think about affect and see value in the subjective, can we begin to create space that is universal and sensitive to all.

Michelle Chen, M.Arch '16 (No. 3)

A Garbage Crisis

A garbage crisis, a missing president, an economy that's dwindling into chaos, social disparity and some repercussions from the current geopolitical situation: The Lebanon. Herzog & De Meuron, Zaha Hadid, Jean Nouvel, and Norman Foster all have a building currently under construction there. Some friends are skiing just a forty minute drive away from the city, others are by the beach drinking a beer, while others are giving out Christmas gifts to some of the 1,200,000 Syrian refugees that have been welcomed into the country. The bell rings for lunch recess in a Francophone school; a suicide explosion rocks the city. A firework goes off to celebrate a wedding, an unnoticed citizen burns the pile of garbage that has now almost blocked his doorway. A new waterfront art space designed by David Adjaye and curated by Massimiliano Gioni opens its doors to the public, while construction stops on the tallest tower some two kilometers away. These are a few of the accounts that occur. Beirut has all the time, and no time at all. At Home, everyone lives that multiplicity. Realities separated by extremes but connected in people. Wake up; catch a plane; land in New Haven.

Karl Karam, M.Arch '16 (No. 27)

Molenbeek is just as much a part of New York or New Haven as it is part of Brussels in the sense that, when it was decided to report on it quite extensively, it became part of everybody's world.

Tension/Intention: A Meditation on William Eggleston's Ocular Indifference

Four black children stand before a field of cotton, a broad vista behind shows a placid sky that is punctuated here and there by soft clouds: William Eggleston, 'Untitled' 1980, a dye transfer print photograph from the Troubled Waters series. The children are barefoot, three in yellow, one in a little blue sailor dress looking directly at us, foregrounded—which would seem to bring them closer. But there is an odd distancing in the way the landscape beyond is pictured. It is off center, and slanted. Eggleston's black bodies are not typically shown in interiors; rather, he pictures the black figure outside, always blending in and, indeed, becoming part of the landscape. The artist's understanding of his home, 'blackness' and the outdoors.

Eggleston was raised in Sumner, Mississippi, in relative wealth on a Delta cotton plantation. Despite this, many critics desire to claim that his work has no political investment, postulating that he views these four children in a field in the same way he viewed his most iconic subject 'The Red Ceiling'—a picture of sprawled halogen bulbs, spider-like across an interior. In my mind this latter claim is an impossibility, as 'Untitled', Troubled Water reveals. There is also an intimacy in the size of the print itself, which is 11"×17". Conceiving the image's own display, within a frame on the wall, the artist deliberately imparted a smallness which beckons. Eggleston's tension is between depth of field of the photograph itself, and the physicality defined by requiring us to move in

closer to see it in a gallery setting. Could it, even now, be something somebody could hold in their hand? This again imparts a completely different experience.

Eggleston is, and was, a polarizing figure in the world of photography. Some critics saw his work as revolutionary: by shifting a lens, he supposedly rendered it neutral, but not necessarily documentary. Others felt his work not studied enough, the images too common, too vernacular, and denied credence to the notion that Eggleston might actually be composing things or making photographs that were in any way purposeful. I have always pulled against the notion, particularly for the depictions of his own home region in the Mississippi Delta, that Eggleston's eye is neutral. This word, neutral. It declares that the lens sees what it sees and 'that's it.' It suggests the artist's eye can itself be neutralized through the camera lens.

For the 'Los Alamos' Series, William Eggleston pictured an entire place. As often acknowledged, the series elevates the ordinary to the extraordinary. But I argue to look closely at how they are displayed. I saw the show, funnily enough, in Dallas, in 2005. The way that it was hung was distinctive—photographs at eye line 10 inches to a foot apart from each other in the rarefied white box. The impact of the images derived from the tension between standing back surrounded by these images that you can only just make out—then by moving in and

being able to recognize, for example, the back of a woman's head in a diner, or a fragment of a street sign from a past moment in time. In some ways the series is a space out of time.

Shot between 1966 and 1974, but shown in 2005, there is an unmooring quality of seeing 'Los Alamos' in our own moment. A new reminiscence for the print is, in its own way, a return to home for some younger people who have perhaps only rarely interacted with the photographic print itself—sometimes only actually in grandparents or parent's houses. Even though, at the moment of view of the photograph Eggleston was not necessarily picturing the modern, the photographs of 'Los Alamos' were already, at the time of making, invested with the nostalgia of a distinct moment.

Through both composition and method, the artist William Eggleston remains seemingly invested in a de-skilling of photography. In a way, it is a performance of humility—maybe of the photographer himself, but perhaps even the medium of photography. Throughout his diverse subjects, from images of black children, discarded toys, doorways, bulbs in a red ceiling—there are constant intimacies. But if Eggleston is about a psychology of reception, perhaps we should no longer desire so strongly to make that reception neutral.

Key Jo Lee, PhD History of Art (No. 102)

At a Glance: Two Art Venues in Seoul

When looking at photos of Seoul taken shortly after the end of the Korean War (1950–1953), it is hard to imagine that the gleaming and bustling metropolis that stands today was once a completely bombed out, bleak landscape filled with scorched, dilapidated buildings. It is even harder to imagine that within 60 years, the arts in Seoul would bloom to a scale beyond anyone's expectations. In 2013 and 2014, two new major exhibition spaces opened to the public.

MMCA Seoul (National Museum of Modern and Contemporary Art, Seoul) and DDP (Dongdaemun Design Plaza) both opened with mixed receptions. MMCA Seoul is one of three branches of MMCA, with the main branch located in the city of Gwacheon, about an hour ride away from Seoul. The MMCA was established in 1969 as the main museum in South Korea for modern and contemporary art. The three branches feature a variety of exhibitions year round and show a mix of international and domestic artists. DDP, designed by Zaha Hadid, also shows contemporary art, but with a focus on design and collaborations with brands (a recent exhibit featuring the history of

Dior comes to mind). DDP is massive; it occupies a major plot of land where a soccer stadium and a street market once stood. While both the MMCA Seoul and the DDP are new, one is much more idiosyncratic and flamboyant than the other. DDP opened with mixed reviews from the public, with comments that ranged from it not blending into the surrounding neighborhood, to a lack of respect for the former residents and merchants who lived and worked there. Some protested the construction based on the claim that it would be too difficult to clean and maintain the hundreds of curved metal plates that form the massive walls of the building.

Both spaces follow a trend in creating extremely large, high ceiling spaces for showing art. It's difficult to imagine the small, intimate paintings of Tomma Abts or Park Soo Keun being given the main stage in either space. The MMCA Seoul and DDP both demand large installations, but most of them fall short of the high expectations placed on them. There seems to be a pressure to fill the space rather than activate its potential. Although nothing presented seems haphazard, there are moments when the excess of space seems underutilized or poorly activated. In the case of a recent show at DDP showing different artistic interpretations of the Korean flag, placing gigantic inflatable balloons in the center of the exhibition space seemed lazy rather than impressive.

On the opposite end of the spectacle is MMCA's artist residency program. Two residencies (one in Goyang and the other in Changdong) offer a combination of live/work space for local and international artists. One can find more intimate and less slickly produced work here. The program is generous; in addition to a live/work space, artists also receive financial support through an allowance. Once accepted, the artists have the option of taking Korean language classes, as well as other programs that introduce them to Korean culture. These initiatives seem geared toward improving Korea's image internationally. It is interesting to see how a country that appears so conservative and homogenous at times can also be very open and experimental.

Simon Ko, MFA '17 (No. 78)

Introduction to *Kommunen in der Neuen Welt*

"We are so fervently occupied here with countless projects of social reform. There is hardly an intellectual who would not have a concept for a new community in his waistcoat pocket."

This is not a description of the scene today in Berlin, Paris or San Francisco, but a report by the American poet R.W. Emerson in a 1840 letter to Thomas Carlyle.

Through magazines, books and television today, we are informed about the experimentation which is currently undertaken both in the 'old' and 'new' worlds by groups of mostly young people exploring new ways of living together.

In contrast, it is hardly known that already in the past century, America was a paradise for the founding of [so-called] *Kommunen,* which were called utopian because "their goals were not within the realm of what is, but, rather, in the realm of what could be."

Overall, during the period from 1800–1900 in America, there were more than 100 utopian communities with around 100,000 members. Some existed for a short time, others—exclusively religious—existed for more than 100 years. In this book, Liselotte and Oswald Matthias Ungers (presently Chairman of the Department of Architecture at Cornell University) write about the most important of these communities—the religions of Abana, Hutterite, Perfectionists, Shakers, Rappists, Moravians and the Socialist of Owenites, Fourierites and Icarians—collecting and comparing their intentions, structures and ideologies across the (at least) 2,000 new municipalities they founded. Since the late 1860s, these groups formed a mass movement of migration toward the United States, from New England to California.

Despite their differences, all *Kommunen* share essential principles of an alternative concept to the existing society: the rejection of all violence and aggression, particularly of wars; the abolition or limitation of private property; the rejection of competition, profit taking, consumerism, inhuman mechanization and exploitation. In this regard, both the old and new *Kommunen* leave the door open for the notion of a social utopia, one which is attractive and reasonable, providing an experiment for the future through a constantly revived realization.

Translation by Tim Altenhof, PhD Architecture (No. 100) and Charlotte Algie

• Book Review: *Kommunen in der Neuen Welt*—Liselotte and Oswald Matthias Ungers 1972

It seems opportune to reflect on a publication which, much before others, began to talk about the American condition of the small town. When Oswald Matthias Ungers came to the states his time in Berlin was somehow over. Because the student revolt was against any traditional idea of architecture, the architects of the *Technische Universtität* were thrown out. The architecture students themselves were, in fact, one of the most furious groups in the student revolt. Ungers had to go, so he took up Colin Rowe's offer of an opportunity at Cornell.

Ungers started out in the USA very naïve. *Kommunen in der Neuen Welt,* and the trip Oswald Matthias, Liselotte and their children made, happened in a trailer... one of those silver Airstream Caravans. For Ungers this was America. He had to go and find out what the country was and he made this book. Though Ungers was already a faculty member, perhaps he had, when this book was produced, not yet started teaching. The book happened before he had ever taught.

So why this topic? Because of the student movement and the word *Kommune.* In German, this word described the groups of students gathering in one large apartment and finding out a new way of life. Sexual freedom and drugs, that was what a *Kommune* was. Even though in Germany that movement had already turned darker, it had not yet become criminal—that came a bit later. It was furiously against bourgeois society, and was for provoking society and doing away with everything.

Ungers wanted to turn the book into serious research in order to discover this idea of *Kommune*—of a society for new ideas of living together. So Matthias and Liselotte fixed on these people who left Germany and England, a story which is, in the end, the American history. The groups described in the book are usually united by common religious beliefs. Many had already established communes in Europe, which often didn't work out in the long run, so they had

to move. One commune in Hessen, a German state, left for religious and existential reasons. At home they didn't have enough to make their living. *Heimat* and sequel *Neue Heimat,* films by Edgar Reitz, show very well and in great detail the economic situations which lead to this move.

When Matthias came over, there was suddenly a country where you could trace back the development of every city very easily. US cities were 200 years old at the most. In the 70s, Los Angeles was 50 years old. Looking at this urban development in America, you understood what a city was much more than you did in Europe.

Though the architectural implications of the book are not immediate, things like Fourier and the *Fourierische* commune are still important issues. The principle of 'common ground,' however, which they brought over, is still fundamental. Perhaps an American society today has nothing at all in common except consuming, or the fear that the consumption could stop.

Though a highly objective work, which simply presents highly distinctive information while withholding direct claims, the book is nonetheless an optimistic thesis. It is optimistic, in the sense that they made the book. Both Matthias and Liselotte took the subject very seriously without making assumptions. However, *Kommunen* perhaps expresses the beginning of Ungers' own understanding of his actual naivety. Transposing great hopes for worthwhile projects, he faced a confrontation with what existed in America—like the perfection of the balloon frame. The foreign intention faced a local thing with much more experience, only to discover it could never be done better.

Hans Kolhoff (No. 99) in conversation with Tim Altenhof and Charlotte Algie

'Straya

Days after submitting a paper exploring the "Suburban Dreams and Realities in Sydney," news from home revealed that the first Australian Minister for Cities and the Built Environment, Jamie Briggs, resigned after only three months in the federal cabinet over an inappropriate drunken gaffe in China involving a young female public servant. I was amused and dismayed at how perfectly this incident summed up the Australian laissez-faire attitude to both the politics and planning that is breaking down our cities. My paper speculated on the glimmer of hope that the new Ministry, along with new State regional planning policy, would provide for Sydney and its housing affordability crisis. Housing costs have hit historic highs against the average household income to house price ratio. Australia's nation building ideology of homeownership is under threat, while Sydney's predominant suburban life is struggling with traffic congestion, hopeless public transport, inflated living costs, and growing pockets of disadvantage. Jamie Briggs didn't act like it was too much of a problem, and thankfully he's out. Our new PM Malcolm Turnbull, with his flashy business background, understands that our GDP is reliant on functioning livable cities, not rocks in the ground. His wife Lucy (former Lord Mayor of Sydney), also just got a new job leading the Greater Sydney Commission, the first state legislated body tasked with implementing a metropolitan plan for Sydney. Let's hope Malcolm and his wife Lucy, Australia's first neo-liberal power couple, are ready to start fixing our cities.

Alicia Pozniak, M.Arch '16 (No. 7)

Nostalgia

The word "nostalgia," which in contemporary usage denotes a longing for the past, was originally used to suggest homesickness. Two weeks ago, as I boarded the plane from Colombo with that sinking feeling I always get when it's time to leave home, despite doing it for seven years now, I asked myself, how is it possible to be homesick in this age of FaceTime and iMessage? I speak to my family and friends at home as often now as I do when I am actually in Sri Lanka. Being from a tropical island means when I am away, I always miss the sunshine, the beach and the ubiquitous greenery. But Sri Lanka is also a poor, politically tumultuous and rapidly changing country, and this means going home often also feels like going back in time as well. Maybe this is why I love studying Architecture, the Janus of all disciplines, with its obsessions with the past and its never-ending dreams for the future. The palpable inadequacies of Sri Lanka at present have created a slew of initiatives, including a massive plan for transforming Colombo into a 'megapolis' by 2030. Studying the history of these types of projects at Yale makes going home to be a part of these endeavors, in real time, sound awfully appealing.

Shayari De Silva, M.Arch '16 (No. 67)

Our Land

Home is inseparable from property. This ideology stems from my family's relationship to our land. Our lives were shaped not only by the house that we lived in, but also the surrounding field that my grandparents cultivated. How we used the land defined and changed our family's narrative: the harvest took our family from a remote region in South Korea all the way to Yale. Though I only visit this place once a year, and a few days at that, there is a sense of belonging and attachment that pulls me back—homeward—by virtue of its role in shaping the story and identity of my family and myself.

Now, ownership of land is considered either a luxury or an outdated agrarian practice. Individuals, families, and communities are more transient than ever, gravitating toward a location for the short-term provisions they offer rather than seeking a place to grow deep roots. For me, this separation of the 'home' from 'land' makes us 'homeless'— *our lives are filled with points of departure but never a place of return.* But I would hope that the yearning for home still exists in all of us as it does in me.

Jeongyoon Isabelle Song, M.Arch '18 (No. 36)

Response to Faris

The Yamsafer office is very similar to case studies I've been researching myself. The only difference is, of course, the location—namely, the mobility of people is very limited in Palestine, as well as within this specific company. In other economies outside of Palestine, people are relatively free to move, or are at least given that impression.

I found most interesting Faris Zaher's argument that at Yamsafer, like everywhere in the world, people are increasingly confusing what is— and is not—work. This is a crucial, and recent, subjective transformation. Some people do not know anymore when they are and are not working. Seemingly everywhere, the difference between life and work has completely disappeared. It is a very ambiguous situation. I found it most interesting where Zaher described the outside-of-work alternative of 'just watching Netflix' as a very alienating activity. Well, he's right. It is true. This is a most interesting point.

Once you realise this problem, the question is: what is the response? At the moment you don't know when you work and when you don't work, it is very easy to exploit people. This is a problem. Offices look more and more like houses. There is a lot of social bondage between the worker and the employee. In our office we try to have lunches together, to create a nice atmosphere. But this constant work condition results in paternalistic, almost family-like relationships, which are often very problematic. Work is no longer this impenetrable abstract activity that you do for someone you don't know or don't care about; work happens in domestic environments.

Another response would be the opposite from this negative situation, to say 'I want to have a fixed job.' My parents, for example, had fixed jobs and good wages. You have your pension and your holidays. You can get

married and have a family. The stable examples like my parents are totally horrified with the idea that I don't know where I am going to live, or work, or have a family. They now realize that this life-work of total distribution might be permanent—not just a transition.

I think something is often forgotten in these kinds of discussions about the transformations we see in Yamsafar and many tech industries. These transformations were not top-down projects, led by the state. This way of working was introduced in the late 70s by young people who were horrified at this kind of fixed job, fixed contracts, family life.

In Europe we call this the '77 generation'—the year of punk, of no future, of no longer being institutionalized by society. People were trying to live life by traveling a lot, and were totally reluctant to work in a wage system. At the time, this was possible. They were coming out of the golden age of the welfare state. Things like gentrification didn't exist, so they could make the choice to be precarious. They could risk failure, because time allowed for it.

When capitalism understood that this way of working was desirable, it was co-opted. It became what is now called "flexible work." It became the main way in which the younger generations live and work. From my side, this kind of condition puts an enormous pressure on people. Perhaps, in the case of Yale students, this is particularly apparent. But the problem comes in when you grow and realize that this is not

a transition, but rather an endless process.

What was also very interesting in the interview was his honesty. Whether we condemn or support his methods of working, I think the honesty is, across the board, incredibly helpful to understand the situation.

We don't have that honesty. In architecture, I know for certain that there is a lot of frustration, depression and fatigue—physical and existential. Schools are just full of frustrated people, because they cannot bear this pressure. Competition is everywhere. What we do is just a way to accomplish it all under pressure, while at the same time appear as winners. *For architects, as soon as you give the impression that it is all too much, you are a loser. You lose the aura that you need to have in our field to get work. In this sense, I found Zaher's interview a great invitation for us all to be more honest.* I don't think that, globally, all those who work are yet at the stage where we can organize or resist the eroding distinctions between work and non-work. I don't think it's possible right now. What we should all do is search for new ways of living and working that are not stressful, which don't make life unbearable. This is a really important issue.

Pier Vittorio Aureli (No. 103) in conversation with Paprikal Issue Editors

For architects, as soon as you give the impression that it is all too much, you are a loser. You lose the aura that you need to have in our field to get work. In this sense, I found Zaher's interview a great invitation for us all to be more honest.

• Architecture +

Political involvement, or at least its availability, delineates childhood from adulthood, and gives us the right to affect change. At 18 we come of age as citizens and can presumably, societal factors aside, choose our home. It is an Anabaptist as opposed to a Catholic version of citizenship. In speech we often define where we are from, our home, by municipal and national, rather than cultural borders. To someone from a neighboring town, you are from your town. To someone from a neighboring state, you are from your state. To someone from a neighboring nation, you are from your nation. Yet, you'd be hard pressed to find someone who would initially offer up his or her continent or transnational geographic region as a place of origin. In fact, describing someone as from his or her continent is often seen as an act of cultural insensitivity; to be respectful is to know the national borders in which someone belongs. Saying "you know Africa is a continent not a country" is seen as an act of cultural validation, an expression of the speaker's knowledge that non-western continents are also diverse locations. But why is it more valid for a person to be from a nation rather than a continent? It certainly isn't an issue of population, as China has about 200 million more people than Africa. Also, let us not forget that many nations borders are the result of colonial cartography. If our insistence that a continent cannot be a home proves our belief that politics can be equated with home, the absentee ballot is its codification. The absentee ballot is a system of being simultaneously away from home, yet still a member of it. Crew members of the International Space Station are able, while in orbit, can vote in elections via absentee ballots (interestingly the labs and quarters on the international space station are separated by space agency, and by extension nation; even in the vacuum of space, voting and national borders are maintained).

Home has always been political. The modern era's most notable border conflicts were, and still are, argued in terms of which cultures have the right to call a place home. But home, as defined in post enlightenment thought, is not only political but politics itself. Through this lens we should consider what is taken from someone when we restrict his or her right to vote. We are not only restricting their statistically insignificant voice as one in potentially hundreds of millions, or committing a crime against our concept of ethics, but we are making that person homeless.

Dimitri Brand, M.Arch '18 (No. 94)