26 BC I was totally taken back by what you said in your presentation Gabriel. I think you're completely correct.

SH Gabriel, I wanted to resonate with what Beatriz just said. I was really with the question of both proximity and distance, to the question of where kind of social change really needs to happen, The histories of environmental exploitation, capitalism, and not to mention neocolonialism and whiteness, are all entangled at the sites where the change needs to happen. I was curious, hearing your presentation, if you had any kind of sense of how mapping these supposedly distant factors translates to implementation in policy. Your visualization is stunning, and I'm wondering about their efficacy.

GC What everything that you all presented suggests is a kind of environmentality that architecture has not been so accustomed to dealing with. A kind of relationality that hasn't made its way into the categories through which we understand and practice. Of course, historians and theorists are very much attuned to this, but I would say more from a practice oriented side.

If we just delve into an academic environment for a moment, then the typical student, maybe some of the students who are joining us here and helped organize this will enter an architecture studio and be confronted with a certain site, a certain program, a certain scale, a certain client who they have to attune themselves with and produce a design. But somehow these terms, scale, site, program, they're all still based on the kind of environmentality and conception of architecture as one that has this discreteness that we can discreetly design something for this discrete thing, discrete actors. But actually we have to go beyond this discreteness. We need, like Aristide was mentioning, a new lexicon with new terms and concepts that allow us to not only visualize those things, conceptualize, observe them in the first place, and then interact with them, at least to think about them and then to interact with them.

22 VB 1% of global CO² emissions is produced by online video streaming. In 2016, YouTube only produced around 11.3 million tonnes of CO², a number that was increased in 2020 with the different lock downs around the planet. As our consumption of data drastically increases, we should become aware of its physical implications. Maybe cat videos aren't worth damaging the atmosphere?

JR From a 2016 paper in Resources, Conservation, and Recycling entitled 'The overlooked carbon footprint of increasing internet use' — videoconferencing with your video turned on has a carbon footprint 26 times higher than with your video turned off!

LH It is legitimately bananas, and also interesting, how [global master plans] are all proliferating off each other really solely — Half-Earth (and Ingels' Masterplanet) explicitly > Planet City etc etc. What a world.

JR I worry very much about these sorts of globalizing propositions. While the people putting it forward are obviously very clever, I think their program reifies the distinction between humans their environments. What I see it Gabriel's suggestion, which is very exciting to me, is that there might be merit in amplifying our entanglements, not in teasing them apart.

VB Agree. This number-oriented type of preservation often gets used for political agendas rather than preserving biodiversity. They rarely take into account biodiversity "hotspots" and often displace local and indigenous population that have a much deeper understanding of how specific contexts of biodiversity work. However, it is the strategy that was adopted by the UN with the 17% of preservation goal. I just found interesting that we are forced into an involuntary kind of half-earth project at the moment.

2017

Lyme disease

Jordan's idea of "living room" is a plea for public life and discourse that emanates from the home or homely spaces that locate power in creativity and organization based on the intersections of gender, race, class, sexual orientation, and kinship. It is in thinking with June Jordan, Gloria Anzaldúa, Victor Klemperer, and Denice Frohman but also with the actions of *Moms 4 Housing*, doctors, nurses, and activists such as the anonymous artist and poet who gave Philadelphia "Live Laugh Loot," that living room is emerging from the home to the public sphere. These actions also hold, partial and fragmentary, rather than universal, imaginaries of what the world could look like after the pandemic.

GABRIEL CUELLAR

I'm really excited to join this panel, I appreciate and admire the contributions that preceded here. I would like to discuss how we might see the home in the midst of the Covid-19 pandemic, in terms of territorial and environmental relations. In Diana's introduction, it was mentioned that the home is a site for new forms of life and indeed I think we see that so one of the main points I would like to suggest is architecture as we know it has readily taken on the symptoms of the pandemic; indoor air quality, the fabrication of 3D printed masks, schemes for physical separation of people, etc. However, while these measures are important and absolutely needed, they're ultimately palliative and deal only with the symptoms. Indeed, architecture as we know it, has been much less attentive to the conditions behind the viruses' emergence, which according to the news articles, shown here, along with much scientific research in the past decades, suggests that it actually lies in urbanization, the expansion of human infrastructure, urbanization, which generates risky contact points of settlement and industry with frontier habitats undergoing rapid change.

So one dilemma for architecture and the Covid-19 pandemic is that the symptoms of infection can be addressed at the scale that the profession and discipline typically work on, as I discussed, however, to deal with the causes of the pandemic, demands thinking and working on spatial processes that transcend any given room any given house any given building or any given site. To engage with the home in this light is to deal with contemporary environments, environmental relations, and externalities that involve non local or extralocal relations, the interactions among places and actors that occur at a distance. Taking on the contemporary construct of home means in part taking on those extralocal interactions. In turn, the idea of the home is complicated because it takes its place in vast territories, complex environmental realities. This is a chart by a Japanese ecologist, showing how zoonotic viruses find their home in different species and as urbanization unfolds, these interactivities increase. While interactions at a distance may seem abstract or rare they happen all the time and are quite significant, consider the carbon pollution emitted by US suburbs, greenhouses gases produced here, at least where I am, ultimately contribute to a suffocating atmosphere that impacts distant locations. At a smaller scale you can think about the interaction of two neighbors next to each other, what one neighbor does on their property ultimately spills over to affect the person next to them. The image that I am showing here shows another example which is how the habitat of the insect that transmits Lyme disease to humans has expanded as parts of the US undergo global heating. **21 22 23**

Consider also how our own domestic spaces are impacted by processes that are happening on the other side of the globe. Urbanization in Wuhan, central China believed to have caused the zoonotic spillover of SARS-CoV-2 to humans is perhaps more dominant today than any other local process. So, in a world characterized by these messy environmental relations and circulations, many places are as much non local as they are local. So for architecture, again, this is the dilemma because the profession and discipline has been shaped by an ideology of islands. We have been led to believe our work has boundaries. A great article by Michelle Addington titled No Building Is an Island takes on this myth, supposedly architects design, discreetly; discrete buildings on discrete patches of land for discrete clients. But this way of thinking is more or less what has caused the contemporary environmental predicaments we find ourselves in, refusing to see architecture as a relational, transboundary practice, we have as architects allowed the most important environmental dynamics to escape from our purview. **24**

One of the concepts I think that is important in this regard is what economists refer to as an externality. An externality is a consequence of some activity that impacts other parties without that consequence being accounted for in the market for that activity. Architects, like capitalism, are experts in externalizing environmental impact when we casually choose concrete, aluminum, glass, as the materials for our buildings, for example, we produce vast, sometimes unmappable, negative externalities that affect environments and many forms of life.

As Sophie was also mentioning, it's been documented how in the US people of color are disproportionately burdened by pollution caused by White populations. Interestingly, this suggests that the activities that might advance spatial justice might also happen at a distance rather than *in situ*. Nevertheless, architects tend to tether their imaginary to specific patches of land, fictionalized in a world where domestic life is co-located with the immediate space where it unfolds. I think that coming to terms with these contingencies, global heating, environmental racism, Covid-19, cannot be dealt with within boundaries, within real estate, within individual buildings. If architecture as we know it has been shaped by this mentality, perhaps a more generous conception is needed, one that is able to capture and instrumentalize these realities, these environmental conditions, that move across legal boundaries, scales, building envelopes. **25**

In short, the spatially continuous relation making earthly life that we're a part of, this is what ecologists refer to as telecoupling, which is a form of embedding local places in global processes, also known as the neighborhood effect. So beyond simply designing more buildings that are greener, more biosecure, more off the grid, more socially distant, perhaps what architecture can also do is gain a new appreciation for the dynamics of contemporary environments. Thank you. **26**

21 DS How do we counter this overarching concept of discreteness that dictates the architectural practice through models of ownership and development? This model taken to an extreme is illustrated in Superstudio's "Twelve Cautionary Tales for Christmas" in a rather dystopian way, however it touches upon a reality that has been practiced since the introduction of feudal land tenure. Thinking beyond discrete, interconnectivity and network on an urban scale is explored in Christopher Alexander's "The City is Not a Tree" — can such alternative methods work within a discrete model of land development?

Graphic Yasuo Suzuki et al.
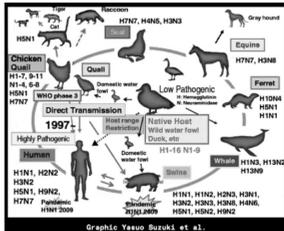
24 BC Yeah, I totally agree that we haven't come to terms yet and that we are living in completely outdated situations and making do. I mean, even with Zoom, we haven't figured it out quite yet, because it was imposed on us so suddenly, and likewise with the bed, I mean, you can go to the internet and find all kinds of contraptions, or even more elaborate beds like the ones you showed that demonstrate that actually architects have not taken seriously what is actually happening because we have a tendency to live in the past. Architects always think that they're thinking about the future, but they are not, I mean, sometimes the reality in front of their eyes totally escapes architects. This has been one of these cases, it is just astonishing that if it is true that so many people are living in a different way, how come we are not thinking seriously in our schools and in our designs.

I agree with you that it's very archaic and that's why I brought forward industrialization because in fact, people before industrialization were living mostly either in farms or ateliers on top of where they were working and I'm sure for the generation that had to split the place of work from the place of living must have been incredibly traumatic, to have to adjust to commuting and to long hours of transit, and all of this and it took a while It took a long time to get this in into place, and now we're in a completely different situation. I think this should be at the forefront of what we think about.

25 Tobler's First Law of Geography states that "everything is related to everything else, but near things are more related than distant things." It's a provocation, maybe, that space matters. The phrase would appear, at first, as a tautology. But the telecoupling that Gabriel mentions reveals the insufficiency of the formulation. For instance, the economy in a mountain village somewhere in the world might be more closely linked to the remittance economy in Abu Dhabi than the wealth in its surrounding area. Perhaps the idea of telecouplings, now relegated to academic geography literature, is useful in understanding the new adjacencies emerging in old domestic arrangements.

---

1 VN I think this statement has some truth to it but is also too symptomatic of individualist, independent, itinerant professionals. Instead another reaction to violence, or social injustice, is to not simply study but to make assertion. In response to this quote I thought of Angela Davis's MLK Day talk at Yale about a year ago, when she discussed the importance of art in activism, that "It is really art that shows us the way." Art-making is something both personal, requiring seclusion, but also relational and highly social. Zizek also is perhaps casual in his use of "we" which can only refer to people who can afford to withdraw and do not bear responsibilities to others, including children and impatient landlords. Zizek's statement as impetus for Antonas's position seems mostly personal to Antonas as well as to architecture students like us — I think we need to be carefully aware of this when we design or write.
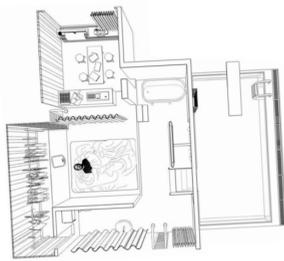
GC The first thing that comes to mind, and I apologize if I misheard, was Aristide's slippages between the contextless and the contactless. There is something between this and what Sophie described in terms of autarky. I think what we're seeing now is pushing up against the idea of autarky, and responses to Covid-19 and environmental racism are showing us that self-sufficiency becomes possible in collaboration, and that contactless contact is opening important avenues.

AA Self-sufficiency is the dream of the bed. What I was trying to say with contextless was something that arises through the difficulty of dealing with the exterior. It is very problematic to try to see what the exterior is and how it operates in this condition. I always try to understand that I have my back turned to this infrastructure.There is a level of abstraction here, I think, because the concept of the exterior doesn't depend on this perverse bed I described, this mobile world with all of its exteriorities.

GN The bed-box in medieval Europe was a room and a furniture piece in itself.

VB Yes, I also find it interesting as the box-bed being the epitome of privacy as a privilege. Maybe as well as the opposite of H.Hefner's "display" bed.

People also ask

When did humans start sleeping in beds?

What side did Prophet Muhammad sleep on?

Who invented sleeping?

What position are humans supposed to sleep?

How many hours did cavemen sleep?

Does Mark Zuckerberg sleep?

DIANA SMILJKOVIĆ Welcome everyone, and thank you for being here with us today! I am Diana Smiljković and together with Jack Rusk, Rachael Tsai and Gustav Kjær Vad Nielsen we are organizing the HMWRK research project which explores the re-convergence of the home and workplace. This initiative was born out of the experienced social, economic and political realities of the ongoing pandemic but wishes to address its implications within the framework of a much longer history of architectural discourse and practice.

Last fall, we designed and maintained a workspace in the Yale North Gallery which provided an additional resource to the school at a time when physical workspaces were limited, questioning the temporalities of workspaces. Currently we are opening an exhibition at the Yale School of Architecture that displays home office plan drawings that have been submitted by architects and students of architecture from around the world. The exhibition wishes to address the makeshift condition of the home and its changing narratives through a collective inquiry on its spatial organization and material experience.

As the home is, once again, becoming the locus of not only family life but also social and professional life, the pressure on the architecture of the home to perform in these many modes, at times simultaneously, is arguably challenging traditional formal divisions of space and the domestic rituals within them. This conversation is an attempt to reorient domesticity within and beyond the enclosure of the house.

JACK RUSK Welcome to the conversation. This event is one of a series of events and inquiries that make up HMWRK, a research project started in March 2020, investigating the contemporary condition of the home and its long prehistory. Today's conversation is a conversation we're very thankful to the guests who have joined us. As most of you know, this discussion will be central to an upcoming issue of Paprika!, where a transcription of this conversation annotated, expanded, and commented upon by a group of students, and these nested conversations published as an issue of Paprika!, Yale Architecture's student periodical.

The motivation for this conversation stems, in part, from a creeping feeling that the home/work binary is unworkable, and the new condition of their relationship is decidedly unhomely. In Anthony Vidler's essay "Unhomely Houses" (1992), the unhomely is the haunting at the center of our domestic lives, a haunting based on experiences of disorientation and misreading that open onto the aesthetic category of the uncanny. There's no doubt that the collapse of the conjunction of home and work has created uncanny situations, something we know because they are our present realities. Our aim here is to pull back the shroud, reveal the specters haunting them.

Toward this, we'll hear a ten minute introduction from each guest, followed by an open discussion. At the end, we'll do our best to fit in some questions from the audience. To stay within the bounds of our limited time, I'll do my best to be a gentle but active moderator, and might step in at moments to note the time or to open up new avenues in the conversation. With that, I'd like to turn it over to Aristide.

ARISTIDE ANTONAS

Thank you very much for the invitation, I'm really happy to be here with you. And even if it's late here in Berlin, I just will try to give a very brief introduction on my ideas regarding this subject.The best way to start is to talk about two projects that I've been working on for a long time.

The first project that I'd like to show you is best introduced by this fragment by the philosopher Slavoj Zizek. In it, from the *Book of Violence* (2008), he's asking himself what could be done in that moment. "'Do you mean we should do nothing? Just sit and wait?' One should gather the courage to answer: 'YES, precisely that!' There are situations when the only truly 'practical' thing to do is to resist the temptation to act immediately and 'wait and see.'" And at the end he says that the best would be to "withdraw to a secluded place and study." I tried to formulate a response to this, but through a kind of design. And I thought that maybe the best way to start would be to show what this withdrawal might mean. And I think that the equipment of withdrawal can already be found in the bed. **1**

I was trying to include the camera in this condition of the bed, which registers the one who is working and speaking and sitting in the bed. This work was presented in a blog, I 'built' the bed in a blog. But the point was that it was impossible to withdraw in a decisive way when we are meant to work within this condition. But inaction wasn't the target of doing nothing in Zizek's text. So I thought that questioning the *character* of inaction today could be interesting. Even if I was asked to think about the pandemic today, and the withdrawal that has come about as we try to avoid the disease, we can also identify a long tradition in the history of urbanism that organizes possible withdrawals. Because of this, urbanism was already ready to accept this new condition. **2**

If that first project was related to domestic space, the interior, and seclusion or withdrawal, then the second project is related to the "public sphere," in heavy quotation marks. It is a project I did with my friend and fellow worker, Thanos Zartaloudis, at Kent Law School. We tried to write juridical literature to explain what the city would be if we could project, perhaps via the internet, *law*. So the project is an idea of the city, with the domestic running in its blood. We used the domestic structure of the infrastructure to invent something like a legislation, one that could be circulated on the web in parallel to the old existing local ones. It would be a para-legislation that we propose could happen through voluntary subscription. **3**

We tried to do an application of this legislation to Athens, so this project is sometimes called Protocols of Athens. There were three free texts that we created, followed by five projects, all relating to the city. The script was integral to the project, playtesting the legislation to understand the social and common spheres differently. Without spending time on the projects, I want to introduce two concepts that are part of these projects, and part of my current work building from these projects.

The first concept is the bed. In my work, I don't understand bed as a piece of furniture, but as an intellectual condition. The bed, in this way, is blurred with what a desk may be. But it is from this infrastructure that we can understand whatever home and community might mean today. I am always interested in what it means to tear these situations away from the lived situations so, on the other side of the bed, we have to consider the contactless (or contextless). That is to say, to participate in a situation, I no longer need to immerse myself in it or merge with it — I can stay in bed. In this, our position in the infrastructure of the bed makes everything into the extension and continuation of the act of 'reading.' So the term that arises from the bed is witnessing. How can we trace a history of this witnessing from the bed? **3**

From this reading position, everything is fungible and replaceable. Peter Sloterdijk, citing Marshall McLuhan, identifies the past of this "reader's subjectivity" and identifies in it the banalization of the alphabet. He argues that the alphabet, which many people could read, rendered explicit and otherwise latent ability of the human intellect to imagine person, things, and constellations in their absence. This is important here, especially, because I think the domestic element is defined and structured by this revolt of the text against the context, the tearing away of meaning from the lived situations.

The second term, which I'll mention briefly, is the hypnotic element. Because, in Greek, *hypnos* is sleep. And the hypnotic element is an element that needs its own history, as it organizes the domestic space in an infrastructural way.

BEATRIZ COLOMINA

My remarks concern the bed in the age of Covid-19. This photograph of a Covid ward shows a grid of empty beds in a cavernous space waiting for bodies. In a sense, this is one architecture inside another. This is a hospital that was set up in Madrid to accommodate 5,500 patients in what used to be a convention hall. Buildings that were designed for temporary events or exhibitions in this case now host an emergency medical architecture, a space for disease. Beds, this piece of equipment which we normally hide from public view, have suddenly been everywhere in the times of Covid-19, from the front pages of newspapers to zoom meetings. Beds have become the face of Covid-19. First, it was the urgent call in early days for hospital beds, then beds overflowing every possible space in hospitals, corridors, former

---

DS In the introduction of The Architectural Uncanny, Vidler presents the notion of the "unhomely" with reference to the short stories of E.T.A. Hoffmann and Edgar Allen Poe: "Its favorite motif was precisely the contrast between a secure and homely interior and the fearful invasion of an alien presence; on a psychological level, its play was one of doubling, where the other is, strangely enough, experienced as a replica of the self, all the more fearsome because apparently the same." (Vidler, 1992, Introduction, p.3)

I'm intrigued with the notions of 'ghost-like' and 'haunting'. While we are becoming ever more acquainted with our interior, how does the screen create that disconnect? The topic of surveillance in regards to the screen is repeated in this issue, yet the screen goes beyond by introducing an inversion of interior and exterior that brings forward the horrific and the paranormal. Is it the foreign entity (the screen) acting as a vessel of exposure, doubling the self, to the digital self, the ghost self, where one's replica is the staged version that is exported outward to replace their role in social, professional and personal matters.

2 VB Home is the place where one can withdraw from the public sphere. In 1967, Alan Westin describes privacy as the claim of individuals to determine for themselves when, how, and to what extent information about them is communicated. However, the amount of information constantly collected and stored has blurred such persistent values. In a society addicted to smartphones, even our home is not a haven for privacy anymore. Being connected does not only mean the possibility of reaching outside, but the possibility for the outside of reaching you too.

3 VN I personally relate to this statement, and perhaps I am mis-reading but it also reminds me of surrealist painters deriving content from their dreams, from the mental state just before one falls asleep. There is a different thought process when working in bed. I take a lot of short naps and sometimes it actually helps me come up with new ideas shortly after I wake. For the past year working from home, I also feel that my work has maybe become dreamier in that it's site-less, essentially client-less, more about imagination and image-making.
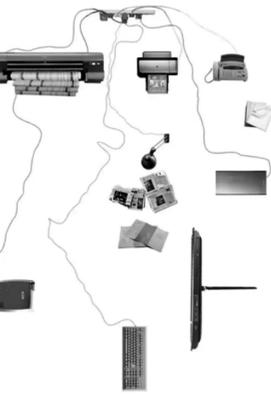
MK A general thought after reading this (also ties to Beatriz): Maybe the question is more about how sleep fits within the domestic landscape and not about the bed itself. The bed as a occupier of space is interesting when you think about how it is situated in a room/ space. ex: if you live in a studio it may be a large part of your day-to-day physical interaction. If you live in a place that allows you to remove yourself from the physical presence of a bed then maybe it's an after thought. I think about Graham Harman's book *Immaterialism* and the idea of symbiosis, that there are people, places, things, events that irreversibly change people's lives, so-called hinge points. Is the bed a hinge point in domestic space. In other words, without the insertion of a bed, does domestic space still function the same, or how would we adapt to domestic space without its presence. What would domestic space be if a bed looked, or functioned in ways it does not (in a stereotypical ikea catalog sense).

CF: Re: domestic lamps, I took this screenshot at the beginning of the pandemic, of the emergency hospital set up at the Javits Center by the National Guard. At first, it struck me as incredibly tender, intimate — the lamp, the plant, the lemon-yellow blanket — but then my eyes found the flag.

4 DS The question of privacy and collectivity goes beyond a binary of inside and outside. Perhaps we need to address the blurring of privacy, a condition that doesn't necessarily call for displacing privacy elsewhere, but is a matter of becoming accustomed to a degree of exposure. Intimacy therefore might not correlate with the private.

8 LH Interesting that this is such a mutable refrain — not specifically an inversion of bed-intimacy, but a rethinking of what is or might be sought in the street. Hilariously, even the inimitable James Kunstler, in The American Conservative, riffing on this: "More than anything, the riot has emerged as the social and sporting space du jour for the young and restless — what be-ins were to the hippies. The cafes, concerts, bars, and raves have been shuttered and the street riot is now the new meet-up space." There was also a Hannah Black piece to this effect over the summer but I can't find it.

COLLABORATE IN BED

10 LH "The bed is now a site of work" is this thing people say, but even given the nuance necessarily lost in statements like that, something that I think was kind of danced around here is that the bed was always a site of work — beyond the more discrete examples cited, both in terms of reproductive labor and in terms of people who work from bed because they're sick, or gig workers, or whatever. So it works as a shorthand of an observation, but in digging deeper into this idea, it's more useful to specify that the bed is now a legible site of productive labor. A lot of Italian autonomist feminism is about exactly this.

VN I absolutely agree with this — but I also wonder what is reproductive labor and Italian autonomist feminism and how their definitions and frameworks can help us understand domestic labor?

LH The brass tacks of it is that reproductive labor is unwaged/gendered labor, counter to productive labor, which produces surplus value like a thing you can sell and make a profit off of, but I wonder what the coolest way would be to include more about this — to tack on something paraphrased (gender itself and the mechanisms of the ongoing gendering of capitalism are constituted in unwaged work is domestic work, labor that is reproductive biologically but also in terms of labor power etc. so in particular when we're thinking about class/employment here, we can see how important it is to identify the home/bed as a site of work unspecific but absolutely responsive to the pandemic because that is how capitalism gets made! also central to the Italians' thesis is the question of (in)visibility as a removal from the wage relation, which makes it even more pertinent here) — or like a passage from The Power of Women and the Subversion of the Community or WFH lit or something?

JR The phenomenon that cuts across this, I think, is the rise of paid domestic labor and 'outsourcing' of activities that often fit under the rubric of domestic work. The most obvious example, maybe, is cooking. The streets of NYC are full of underpaid precarious delivery drivers who are connecting kitchens (which no longer require, or are allowed, seating) with people in their apartments. To mirror the short distance between the kitchen and the bed and replicate the invisibility of domestic work, then, requires a collapsing of the space of the city. The rise of the kitchenless apartments might now be possible on a large scale, but what was once thought to be a condition of a communal life is now the face of late capitalist precarity and the perversity of the 'sharing economy.' (As an aside, it's intriguing to see WFH as an acronym for "wages for Housework" since I've become so accustomed to it standing for "Work from Home." Productive misprision, I suppose.)

---

waiting rooms, any room of any size became a room for beds. The whole space of the hospital was taken over. Then the beds started to make new spaces, in tents, in parks, in convention centers — cavernous spaces with hundreds of empty beds in a grid. It's not just Madrid but Belgrade, the Javits center in New York.

Even beds in the street transporting the sick are like portable rooms encased in plastic bubbles, reminiscent of 1960's science fiction architecture. This kind of bed became a common and frightening site in the streets of New York City, with medical professionals sometimes completely wrapped in protective gear, playing the part of terrestrial astronauts complete with oxygen tanks. These portable beds act as the link between the domestic bed and the hospital bed. We are talking about a vast ecology of beds; a landscape of beds. 5

This is an old story. The history of pandemics is the object of a collective amnesia. Until recently, few people remembered the 1918 flu. The great book on the subject was written by John Barry. In the preface, he expresses surprise that no one has written this book before. There is a similarity between the recent images engraved in our cerebrum recently and images from then. These beds are not just in the media. Let's remember that this is not the first time, look at the similarity between these two images — this is Palermo during the cholera of 1835 and the contemporary situation, we have been here many times before but we have decided not to remember until another one strikes and one says "oh, is that possible?" 6

These beds are not just in the media as the real facade of this new city but also in themselves media platforms, tuning, broadcasting, FaceTime — all of these new forms of bed-to-bed communication! Think of all of those connecting with friends and colleagues from their beds. Think of all of those whose last communication with their loved ones was on an iPhone, cellphone, or tablet held by a nurse. Think of those whose last goodbye was said on a tablet.

Also think about all of those whose beds appear in the backgrounds of meetings, socialising, or working. No bed is a secret anymore. The architecture of the pervasive bed is not a side effect of this pandemic but a longstanding condition exposed by it. Once exposed, it may mutate again. Already in 2012 I read in the Wall Street Journal that 80% of young professionals in New York were working from their beds. What?! If 80% of young professionals are working from bed, then we are living in outdated cities with these office towers, and architecture is not addressing the issue. The bed in fact had already become a new kind of office; the virus has only taken this to a whole new level. There is no reason to think that we will leave the bed once all of this is over. We have become so much better working, zooming, teaching, shopping in bed, socializing with people miles away from our beds. The bed used to be the site of intimate physical contact and perhaps now it will be reversed, perhaps now we will go out into the street in search of such contact. 7 8

Networked electronic technologies have removed any limit of what can be done in bed. This is the latest transformation in the "The Century of the Bed" which I've explored through multiple exhibitions at the Serpentine Gallery, the Venice Biennale, and so on. As a historian, I look back to Walter Benjamin's description in "Louis-Phillipe, or the Interior," where he marks the separation between the places of home and work. The former is constituted in the domestic interior, and its complement is the office. 9

Of course industrialisation brought with it the eight hour shift and the radical separation between place of home and the place of work where there is the office or the factory between rest and work, night and day. What is happening now is that post-industrialization is actually collapsing again work back into the home and taking it further into the bedroom and into the bed itself. The whole universe now is concentrated in this small screen with the bed floating in an infinite sea of information. To lie down is not to rest anymore but to move. The bed is now a site of work, a site of action. Its user has no need for their legs. This advertisement for Bluebeam that I found from that time is symptomatic of the bed as the ultimate prosthetic. A whole new industry is now dedicated to providing contraptions to facilitate work while lying down. Such as this bed that Aristide showed that is available on Alibaba. Reading, writing, testing, recording, broadcasting, listening, talking and of course eating, drinking, sleeping, making love, activities that also seem to have been turned into work lately. 10 11 12

This philosophy as you go back historically already embedded in the figure of Hugh Hefner who famously never left his bed, let alone his house when we moved his office precisely to his bed in 1960 in the Playboy Mansion of Chicago and turned this bed into the epicenter of a global empire and his silk pyjamas and dressing gown address a new business attire. "I don't go out of the house at all, I am a contemporary recluse" he told Tom Wolfe who had come to interview him and of course the interview takes place in bed and in the same interview guesses that the last time he had been out of the house had been three and a half months before and perhaps in the last two years he had been out of the house only nine times. So Playboy already turned the bed into a workplace. From the mid 1950s on the bed became increasingly sophisticated and outfitted with all kinds of entertainment and communication devices as a kind of control room, I mean you could control the entire lights of the Playboy Mansion from this bed, you could open doors and look at what was happening in any room. This is interesting because Hefner was not alone, the bed was the ultimate mid-20th century American office. 13

Truman Capote, who in the Paris Review of 1957 was asked "what are some of your writing habits? Do you use a desk? Do you write on a typewriter?" said "I am a completely horizontal author. I cannot even think unless I am lying down either on bed or stretched on the couch with a cigarette and a coffee handy." I wanted to also remind you of Yoko Ono and John Lennon who did their Bed-in for Peace in Amsterdam in the Hilton Hotel during their honeymoon in March of 1969 and invited journalists to come between 9am and 9pm so they were definitely working from bed, they were activists, they were protesting the Vietnam War from their beds. Why from their beds? Because as celebrities protesting on the street would not be possible, you would have all kinds of consequences, in bed on the other hand they managed to get enormous attention. It was in one of these beds in Montreal where they actually recorded 'give peace a chance.'

According to Jonathan Crary in his book 24/7 he argues that late capitalism is the end of sleep colonising every minute of our lives, then the actions of this voluntary recluse are not so voluntary in the end. What Crary doesn't talk about that I think is significant in our times is that the 19th century division between the city of rest and the city of work may soon become obsolete. Not only our habits and habitats have changed with the internet and social media but predictions of the end of human labor in the wake of new technologies and robotization are no longer treated as futuristic. We think of Vassily Leontief, who 40 years ago said "the human world will go the way of the horse." Nobody paid attention but in 2016 the New York Times stated that horses have been in the labor force for quite some time, but humans as workhorse might be on the way out. Of course, this reality will lead to growing inequalities, vast amounts of people unemployed. This could require large-scale redistributions in the form of Universal Basic Income which is considered in a referendum in Switzerland and rejected. This question is actually quite contemporary in the United States, the last place I imagined something like this happening.

If we go to architecture we realise that the end of paid labor and its replacement with creative leisure was envisioned precisely in the utopian projects of the 60s like Superstudio and Archizoom. They all include this super-equipped bed. Now that this question is upon us, but it's as if we have fallen asleep! Architects are not thinking about this question anymore but the city has started to redesign itself. There are companies providing these things called metronaps that are very similar to Archigram's self-enclosed bed designed for offices These kinds of spaceships designed for naps, and now here is Ariana Huffington telling us that "recharging rooms" will be soon as common as boardrooms.

---

6 VB It seems that in a collective attempt to forget the trauma of such events, the means and efforts that humanity had to face to eradicate pandemics have been discarded in collective memory. Images that appear as unprecedented in the current "extraordinary" situation are only a new iteration of patterns observed in previous outbreaks of diseases having hospital beds, masks, quarantines and respirators as the main protagonists.

5 VN The way we sleep and design a bedroom is highly constructed, and perhaps relates to her later statement mentioning the division of work and home in the 19th century. During her talk I couldn't help but think of Bernard Rudofsky's Now I Lay Me Down to Eat, a little book that showed ancient romans reclining while eating and illuminated manuscripts of European nobility eating together partially nude in bathtubs, among other mixtures that would be unthinkable in the way most of us design. I also think of Moby Dick, when Ishmael at an inn sleeps in a bed with strangers, or of Eduardo Kohn's How Forests Think and co-sleeping practices of indigenous communities in Peru. This is perhaps a random collection of texts but all were running through my mind when thinking of other kinds of normal for humans through space and time.

7 CF This makes me reflect on my own pre-COVID experience working from home in a new way. From 2014 to 2019, as a full-time freelancer collaborating with people almost exclusively in remote capacities, no one ever asked me to have a video call. Not once! I indeed worked and took calls from bed all the time, but never had to share, obfuscate, or arrange my private space for an employer's gaze. Now, though, an omnipresent camera in my home waits to be turned on, off, on, off, on...

LYSISTRATA

By the two Goddesses, now can't you see
All we have to do is idly sit indoors
With smooth roses powdered on our cheeks,
Our bodies burning naked through the folds
Of shining Amorgos' silk, and meet the men
With our dear Venus-plats placed trim and neat.
Their stirring love will rise up furiously,
They'll beg our arms to open. That's our time!
We'll disregard their knocking, beat them off—
And they will soon be rabid for a Peace.
I'm sure of it.

13 MK The bed as branding: tapping into the mental imprint of sex... water beds, vibrating beds, beds with mirrors overlaround them vs. maybe john and yoko: the brand of peacemaking, care, nurturing, protest.

BED PEACE

---

18 MC Moms 4 Housing was founded on November 18, 2019 when two homeless/marginally housed women, Dominique Walker and Sameerah Karim squatted on an empty home in West Oakland that was owned by Wedgewood Properties LLC. After living in the space for three months, and starting a movement for housing justice from their front lawn, the Moms were evicted on January 14, 2020 by a SWAT team armed with AR-15s. On Martin Luther King Day of 2020, Moms 4 Housing won the battle for the home when Wedgewood Properties agreed to sell the property to the Oakland Community Land Trust. The house is currently undergoing renovations. It will be a collective home for mothers and children, including those individuals who were living there prior to the January 2020 eviction.

SHELTER THE STORM
#ReclaimLA

15 CF This brings to mind the home care industry in particular, which was not mentioned in the discussion; so, too, has it gone largely unmentioned in media narratives of essential work during the pandemic, even though these workers literally have to go in and out of peoples' homes. Our healthcare system is entirely dependent on this ~4 million worker sector — which will grow by 34% in the next decade, thanks to the aging of the boomers — but home care workers, historically and still today primarily women of color, make a paltry median wage of $12.15 an hour. The Bureau of Labor Statistics sums up this grim relationship of demand, devaluation, and disposability in the Occupational Outlook Handbook: "Job prospects for home health aides and personal care aides are excellent. These occupations are large and are projected to add many jobs. In addition, the low pay and high emotional demands may cause many workers to leave this occupation, and they will have to be replaced." What will it take for this labor to become legible and valued in our society?

LH For sure — also a question of, when we publicly appreciate healthcare workers, who we're talking about or thinking of, how we delineate "healthcare" from "care," and from this, how much more of the geography becomes a healthcare facility, or almost some abstracted extension of a hospital?

20 MC Feminist theorist bell hooks once called the margin "a space of radical openness."

18 GAN The 'ballroom,' 'state room,' 'parlor,' 'hall,' 'salon,' and many others, simultaneously address notions of power and social status. Is showcasing one's wealth an act of freedom? As these also act as spatial 'thresholds,' can its transitional nature overcome the paterfamilias dominion over the house?

17 JR To 'protest safely' is a really fascinating phrase since, perhaps, there is always some element of risk in a street demonstration. In Minneapolis, when the third precinct burned, it would be difficult to describe the situation as 'safe' in any neutral way. Still, people wore masks for the duel purpose of defeating state surveillance and lessening the risk of that Covid-19 was transmitted between demonstrators. Rather than 'protesting safety,' perhaps we can think what practices of care allow demonstrators to be dangerous to oppressive institutions while minimizing risks (of prosecution, etc.) to themselves.

LH To the first half of this point: this phrase actually reads as really unremarkable to me, because at this point, "safety" only ever refers to Covid, right? Unless otherwise specified, when we say something is "safe," that's what we mean. Which actually makes it kind of cute/inconsequential that "safety" in the street, to whatever extent that's significant, just sort of happens to entail the same thing re masks to conceal identity, mitigate tear gas, &c. What was unsafe about the third precinct besides a bunch of fire?

SOPHIE HOCHHÄUSL

Homes are gendered spaces, but housing calamities too emerge along intersecting frameworks of marginalization. One year into the pandemic the immense burdens of healthcare and labor have intensified. These struggles lay bare structural inequality both in the realm of the domestic and public space. For example, amongst women in the United States aged forty to fifty, alcoholism has dramatically increased in the last months because of the overlapping burdens of household labor, childcare, and the loss of social contact. Rent moratoriums provide urgent support to families struggling to make ends meet, yet those most in need have to seek informal ways to find shelter and overcrowded living arrangements. For "home" itself cannot be considered a safe space of retreat, trans teenagers, particularly trans womxn of color, have been at risk of exposure to violence at home during the pandemic, further aggravating an already alarming pattern of abuse and murder. People who live in shelters are most vulnerable as congregate settings make them particularly prone to contract COVID-19. Statistically, indigenous people become severely ill with COVID-19 at a rate five times higher than white people, and hospitalization rates among non-Hispanic Black Americans and Latinx people are 4.7 times that of white people. The undue burden on womxn of color working in health care settings has also been reported by the press. 14 15

The health catastrophe of the pandemic is not only a calamity of shelter, housing, and the home — but a crisis of the relationship between domestic and public life. This crisis reveals the fraught inequities between the most intimate scale of the individual body and its relationship to the nation, the state, and the world. Yet, because vulnerabilities are so deeply felt, homes have become places of resistance, where people mobilize with the production of signs, slogans, and organizational work to fight back against racism and the bigoted structures that underpin domestic institutions. The months of the pandemic have also not stifled public discourse. Indeed, organizing, planning and theorizing about structural inequality has had an encompassing effect in cities around the United States and elsewhere.

I thus want to offer a few reflections about the relationship between home and public life from two fields of inquiry in my work; resistance studies and feminist and queer theory that take up these calls and that move between linguistics, art, and spatial production. Thinking with these scholarly fields, I want to engage with you focusing on public discourse one year into the pandemic is critical, and why it is key not to conceive of home as a site for contemplation or withdrawal, but rather as a site for creative engagement. Indeed, creative production has been heightened from the home, including in an intense exchange with others. I also believe that there has been immense imagination and true political efficacy in organizing from these spaces, spaces that Jamaican Black activist, educator, and Professor June Jordan once theorized as "living room." 16

From the couch in a living room, poet Denice Frohman records a video under the hashtag #FueraTrump in late October 2020. In another video dated November 2 with the hashtag #45lies, she sings Trump's lies into evidence. A queer Latinx poet, the daughter of Puerto Rican and Jewish parents, Frohman is also a tireless activist. In 45 lies she illuminates, from an attic, the intrinsic tenets of resistant speech, to "UNnormalize the president's dangerous and persistent assault on the truth before the national election," as she writes. In the video she speaks about withholding aid for Puerto Rico and exploitation of political institutions for personal gain. She untangles, word by word, the lies that Trump told about Puerto Rico and turns then back on the perpetrator. "Disinformation is a key to fascism, and we, the makers and children of hip hop culture, just aint' haven it," Frohman further writes. The works of critique and visualizing become a practice of liberation.

In the foundational 1947 book The Language of the Third Reich, philologist Victor Klemperer illuminated and theorized the intrinsically oppressive nature of fascist language, which knew no question marks, only commands. In her poetry, Frohman builds verse against the authoritarian use of language by utilizing translanguaging and code switching as fundamentally anti-oppressive forms of communication that invites those who can navigate similar language worlds in spaces of critique and empowerment. Following Chicana studies scholar, queer theorist and activist Gloria Anzaldúa, in-betweenness in Frohman's poetry is the key to unsettle, visualize, and fight back. To reveal the long roots of continued settler colonial violence in Puerto Rico and to imagine alternatives that already exist, Frohman draws on linguistic tools, portmanteaus, and homology among them. Repetition, too, Frohman argues, can serve the work of undoing or "UNnormalizing," to revise, refute, and incantate in resisting dominant narratives and power structures. If the efficacy of the internet as public space was ever in question, the force of the pandemic has shown that such political value can be produced from the home and go out to the domestic as nation.

Yet the last year has also made clear that political action necessitates a reclamation of the public sphere. Most powerfully, this has been articulated through the Black Lives Matter movement and its political, artistic and spatial production to protest police brutality and the racially motivated killing of and violence against Black people and people of color. While millions took to organizing in their homes, buildings, streets and entire districts have also been reclaimed in dissent in transformative ways. The efficacy of artistic and political work has moved beyond the discourse of a "right to the city"— the universal "demand...[for] a transformed and renewed access to urban life," as Henry Lefebvre saw it. Indeed, spatial production in the BLM movement makes blatantly clear, that this "universal" call to collectively shape processes of urbanization has to be revised to be led by BIPOC groups who have been historically disenfranchised from having access to these processes in cities. Activist production from the domestic to the city, moreover, has had a double effect. It has been both openly resistant and liberatory. It is a critique of the oppressive conditions that structure current forms of urbanization, but they are also a revision of that world that point to what is possible as forms of urban life and living in the city. 17

One such vision of what could become imaginable in terms of access to housing is the effort of Moms 4 Housing, a collective of Black mothers in Oakland. In 2020, Moms 4 Housing successfully organized around the ability to occupy abandoned homes for unhoused and marginally housed mothers after months of push-back from the city. Articulating housing as a human right, Moms 4 Housing seeks out vacant homes to fight back against homelessness and housing instability while maintaining basic rights of reproductive justice. Organizing from a house at 2928 Magnolia Street in West Oakland, a long term goal of Moms 4 Housing, is aligned with the land-back movement; to remove land from an entirely speculative economy and to put it, as well as the right to housing, back into the stewardship of BIPOC communities. Jordan once called such spaces living room. Living room is both a theoretical framework and an actual spatial vision for a radical sheltering interiority as a site of organizing. For Jordan, a thinker at the forefront of black feminism, queer and postcolonial theory, living room was a place for which to speak with others and also illuminate ways of being together beyond white patriarchal and binary norms. Living room was both intimate and public, but always imbued with creativity and political efficacy. 18 19 20

The pandemic has created the real risk that widespread unemployment will push more people into poverty in the long term, and that it will lead to a lasting housing crisis. But there are also growing calls for rent forgiveness and mortgage forbearance programs. For the first time in decades, there is a possibility to fundamentally question rent in the United States at all.

It is hard to remain hopeful some days, especially in the poorest large city in the United States, Philadelphia where hospitals and their staff have been stretched beyond any imaginable limit. Where there is still no possibility to get tested for COVID-19 with less than two symptoms. As vaccinations have become available, the suburbs that have relied on hospital staff from the urban centers have now pledged vaccines to citizens only in suburban neighborhoods. This total abandonment of the cities by the suburbs is galling. Latinx, black, and LGBTQ+ doctors continue to advocate for their constituencies to be included in priority vaccination programs, but no state has adopted these recommendations. On the other hand, churches, the Black Doctors COVID Consortium, Casa San Jose, and Mazzoni Center in Philadelphia have mobilized to open spaces to protect and vaccinate their constituents.

WE STAND

12 VB From the 8 hour shift to the 24 hour 'connectedness.' The internet and the democratization of its access have accelerated the blur between home and work. From teleworking to unconsciously being connected to our profession, we are constantly available to produce behind screens. The 8H shift is boosted into an 8H+ of mobile phone availability, email checks, corporate promotion on Linkedin, etc... Lockdown restrictions and isolation have now closed the gap between places of work and rest.

---

okay but was there any way to construe what i said as being against the provision of housing?

maybe a little? yes

not entirely, but I think the probe was sort of lost

okay great

more gas in the wood chipper

19 JR This has come up a couple times in this discussion that might be worth zeroing in on. There's been this call historically, that we can see in things like mom's for housing that Sophie mentioned, and other social struggles like that, around this sort of truism that housing is a human right. But perhaps a couple of things are at issue in this current moment, one is like what we've identified is sort of like the multivalence of the space of the home and perhaps how that's distinguished from housing. And the way that projects of housing are often tied into the spatial and economic analogues, like spaces of work, all of which are being revised in this moment we're living through. I'm curious if we see any sort of insufficiency in the call for housing as a human right. And what in this sort of new paradigm of the home, we're living and working within, what might another call be?

BC Still for me housing as a human right is very valid. I don't know how we can talk about housing as a human right as a thing in history, it is very much present, particularly in a place like the United States where there are so many homeless people everywhere. It is very valid. Clean air is also a human right I suppose. Gabriel could come up with a whole list of things.

AA It's true that I think that the question is becoming too generic, but there is something that may be one can say that in every condition, when you go a bit closer, I think that you find ways to be, let's say practical, about this statement. While there was no work in Greece at all, I had to do exercise myself with this condition of kind of a derelict city that was totally abandoned and I think what is very important for me is that all the things that we say about the bed and the scenography of the bed are very quickly related to all of this lack of space to live. They can become very interestingly included in housing projects, but also at the same time they can become ways to create even smaller houses for people. I think that what Sophie is saying about the living room, I don't know how you mean it Sophie because you didn't have so much time to explain to us, maybe you can do it a bit.
I think that maybe with the concept of bed we could also deal with different topology of housing totally different, I mean, with having a kind of extended bed that will have, what was apartment in the past and also deal with living room, that would be something like a shared space. So I think that this could also go to a kind of change of the logic of housing. And again, it has to be tested not in people who are in need of you know, housing, but to exercise this possibility with people as we are in the privilege zone. How could we also deal with big changes in the way we understand functionality after this break of house, internal break. In my personal mythology, I call it the destruction of the table from the bed, I think that it was something like a fight and the table lost.

Line Laugh Loot

LH Everybody hates discourse about "rights," society has progressed past the need for discourse about "rights," but beyond a more broad critique of this kind of liberalism maybe cooler to imagine why housing as a right (or not) is a different question from food or healthcare or other things couched in the same terms.

DENICE FROHMAN

16 MC I was listening to some of Denice Frohman's spoken word performances when I came across one titled "Dear Straight People." In her reflections on queer love and collectivity, she alludes to the violence of making the "living room an un-shared space." I am reminded of Sophie's comments during the discussion about womxn bearing the brunt of job losses in December 2020, and the freshly reinforced separation of private and public spheres. So much is lost in this violent untangling of private and public space, including the opportunity for intimate life, political organizing, and rebellious dreaming to commingle.