histories and families and communities... it's very different if I think of a patient as someone who is there for a service.

When you asked that question I was thinking that "commons" would mean the good death. When there is no hope that a technological intervention can turn an ailment around, a highly medicalized dying process can often lead to a bad dying process and death. I would say that the good death is the commons toward which I strive both in my scholarship and especially in conversations with patients. Talking about the preparation for death is something I do with all my patients on Medicare, because Medicare asks that I at least start this conversation with them.

All of our disciplines need to be able to ask questions about why we are doing what we're doing and to what end. What are the goods that we are pursuing and are they good? Are the goods good? This might seem obvious, but we often don't ask that question. Because if we're just pursuing the next project to keep the lights on, if I'm just taking care of patients to generate revenue for an institution, that can actually be a bad good, or a good good for a less good end. In medicine, there's no shortage of suffering to try to alleviate, but the bigger challenge is how to alleviate suffering while not commodifying the interaction, to continue to see my patients as the human beings that they are. I think medicine does a poor job of asking questions about goods and ends. We're so busy on the hamster wheel of producing and generating revenue that we lose sight of why we're doing what we're doing.

Our communities are huge parts of not only helping us live well such that we die well but also helping us to respond to the voice that calls us to what we do. The word "vocation" implies that there's a calling on our lives; there's a purpose for us. So if I'm doing what I'm meant to be doing, then how do I do that with all of my heart and all of my strength? How do I do that to the best of my abilities? What is my community like that is encouraging me to run the good race? How do I take care of my patients well, my clients well, my community well, my self well? I think architects are as much victims of poor self-care as physicians are. [laughter] Those are the questions that we need to be asking and I think that the only way we can realize an ars moriendi in the 21st century is if we ask those questions. Because if it's just about "do I resuscitate or not resuscitate?", "do I die in the hospital or in hospice?", then we're on a life of its own and you get missing the point. We're not asking questions about goods and ends.

I think that there's a real tension between the institution and the home. The institution wasn't a possible location for death in the 1300's and 1400's. In fact, it's only become the location for dying within the last hundred years. Institutions, particularly huge medical complexes, quickly strip people of what makes them unique and members of a particular community or culture. People are assigned patient numbers and room numbers. They might even be identified by their disease. The efficiency [of] the large institution requires that everyone be made the same. One challenge for both doctors and architects is to rescue particularity from the sea of sameness, so as not to lose sight of the individual as person.

investors. Their biggest fear is that what we'll get in crowdfunding is a bunch of mini-Madoffs.

So far fraud rates have been

extremely low. Ethan Mollick at

Wharton—who's done a bit of

analysis—his estimates suggest that less than 1% of businesses are fraudulent, or—actually, that's even too strong a wordless than 1% fail to deliver on their promise. As it grows more and more and as people start investing, you can imagine that fraud would creep up. One of the difficulties is that unlike in public security—if you're investing a stock that's traded on a stock exchange—there's a lot of public information that's available. You're required to release audited reports and so forth. It's generally hard to engage in fraud in these public companies. But with these small companies, there's more opportunities and the SEC just doesn't have enough staff to investigate them individually. At least, the current expectation is that the platforms themselves are going to be the police: and if they don't do that as platforms. That's a little bit of what's at stake.

Part of the excitement about these platforms is that because they're virtual they seem to eliminate the spatial distribution of some investors. That's probably less true than what people believe. If you look at the dynamics of crowdfunding, successful campaigns almost always get their early money from investors from the same city or same kind of region as whoever's running the campaign. And so it seems like what's happening is that at first, it's important to get friends and family to sign on, then it takes much more distant investors. So you still need to have that kind of local element but it does eventually give you access to a larger base of investors.

There's a lot of crowdfunding platforms. You could imagine a world in which there is a handful of platforms for each country. The reason why each country would be the natural basis is because there's a lot of differences in the laws surrounding equities or debt from one country to the next. But it's also clear-if you look the kind of people investing regularly in crowdfunding campaigns that a lot of them are interested in investing in their community. Most of the things on Kickstarter or Indiegogo are products or even things of music or art which are easy to transport. But I think that we're likely to see an explosion in investments in things like coffee shops and restaurants and boutiques.

The physical components are pretty tightly linked with the social. Another paper that I've been working on recently: is venture capital more effective in integrated communities? And the way that we're looking at integration is basically residential segregations. To what extent does the city have different ethnics living in different areas versus intermingled? And we find strong evidence that venture capital is far more effective in more integrated cities. I think the reason why is that it starts to break down some of this homophily where you only get access to venture capital if you're from the same ethnic group or living in the same region. You're much likelier to see cross-ethnicity investments

in more integrated communities. And that's very much a physical thing. We use what we call "instrumental variables" which is a fancy statistical technique. But what we actually use for the instrumental variables is interesting: the extent to which the center city is broken up by railroads. It looks like places where there are railroads where the area is broken up into these smaller units that are bounded by railroad tracksyou're more likely to get a slum or isolated neighborhoods than in communities where the railroad tracks are running through the center and not creating such sharp boundaries.

of the dwelling they occupy. A century ago, the husband typically was the sole owner. I assert that the occupants of a household typically confer special control powers on owners, for example, over whether an occupant is entitled to bring in a dog as a pet. Similarly, a tenant whose name is not on the written lease may defer on some issues to a

Architects involved in the design of residential units should be keenly interested in the social dynamics of households. As most of us know from personal experience, household members treat different spaces differently. Some spaces, such as the living room, family room, dining room, and perhaps the kitchen, typically are open to communal use. But occupants also tend to "privatize" some spaces, such as a bedroom, a work space, and perhaps even rights to sit in a particular family-room chair. Household norms informally entitle an occupant with a privatized space to control some or all of its use, decoration,

A central-city developer may now seek to provide small groups of young adult singles an opportunity for greater communal engagement. The developer may ask the architect to design an apartment suite that includes a generously sized common room, and also to couple to each bedroom its own "private" bathroom. In a conventional family apartment, the master bedroom typically is much swankier that the others. That conventional design human thing. The problem is when people start to effectively, they lose their license is ill-suited for a group of adult singles. For singles, disassociate it from everyday life and problems, bedrooms of equal physical quality typically are more sensible. In this context, equality in bedroom is, to restore continuity between the everyday and designs tends to contribute to social cohesion.

and they own it? So, just that people would have this comfort level to try something that's a little bit new. For me, the thing that was so juicy about this series is that it had a feeling of a commons: this is a place people can come together across difference for a shared experience that's meaningful.

Music is not at risk of going away. People are going to sing, people are going to listen to their iPods. They are going to stream music. So that's embedded, at one level, as so fundamental to how people interact and how they go to music even as individuals. That's not going anywhere.

I guess that from where I sit in particular, because of my bias having done this organization for 20 years, I am very comfortable with the idea of death and reinvention. We don't need to preserve and protect the very institutions of music in order to protect the best qualities of it. So, if some of the large, storied institutions go away and they are replaced by different approaches to music making and concert music, then that's okay with me in

It's a little cavalier to say that I don't care if the big institution at the top of the pyramid goes away; I do care. At the same time, one of the people I'm reading a lot in the past years is John Dewey, who, in the 1930's, in his essays on the meaning of art, was bashing this idea that art gets to sit on its own, preserved and removed from the real world. Whereas art is this fundamentally and we have to constantly work, and his phrase the art experiences. So when people say, how do we reinvent the concert experience, and how do we think about making a meaningful music experience in a community of people? Well, that's a very vivid question. And the answer to that could be make an orchestra concert more of a broad, demographic experience so that people can really come together in a feeling of community around that orchestra, or it could be that people come together for concert music experience in a taqueria and in some sense, I'm equally comfortable with either answer.

Well, let me answer that in a way that's not exactly answering that, to raise a related question. We have done a lot of work over the last five or six years envisioning a future space for Community MusicWorks, and some of the dilemmas we face in that question have to do with "transparent" and "easily accessible" versus "sanctuary," "removed from the noise of the street." To me, they are both really powerful ideas. So in the transparent and accessible [model], we say the DNA of this organization is tied to our storefront, where for 15 years of our 20 years, we've had rehearsals at street level where young people and other passersby can just look in the window and see a group of musicians working. There's a constant implied invitation for someone to open the door. That levels the whole notion that the classical musician is somewhere cloistered away and not accessible or participating in normal life. And so there's something we celebrate about normalizing in a museum it with the space at street front with plate glass

And then there's this other concept, which is to say, yes, but the invitation to a young person who's walking down the street and seeing all these symbols of "you're not worth very much" or "you don't deserve very much" like the inner city streetscape phenomenon. And that's through no action of that young person. Instead, to communicate this message of, "come into this space for a musical experience, where we can open our imagination and be removed from the noise of the street." I think those are two powerful and contrasting views.

I don't think Dewey would reject the formal as being removed from everyday life, just because it's formal, as long as other factors are taken into account: who gets to walk [inside], who gets to have the invitation to use their imagination? Those are the essential questions.

booze!)

Jules and Jim

On the Ground Submit tips, musings, or alternative facts to otg.paprika@gmail.com

After an introduction by Peter Eisenman that included unsolicited tips on resume writing, Michael "Millennial" Young delivered an entertaining lecture extolling parafiction, doubt, and estrangement.

The trauma of shopping period ended on Friday. As of press time some are still in denial while others are bargaining, though by the weekend we hope all will have reached acceptance of not getting into Printmaking—Hybrid Form.

YSoA students fanned out along the East Coast on Saturday to join Women's Marches in Washington, D.C., New York, and here in New Haven.

Classy Affairs The junior class protested the disproportionately male makeup Conversations on Small-Great of their studio critics. Where have we heard this before?

A short group studio project signaled the end of the honeymoon for the first year Most third years seem to be keeping busy hanging new flags,

but the dual degree students returning to Rudolph Hall are grappling with the total lack of any spare time to hang out with their new forestry school buddies.

The Architecture Lobby has been

named a 2017 Game Changer by

Articles

Metropolis Magazine. Read the article to see how they advocate for the proper treatment of architects. (And get in touch with active member Peggy Deamer on any ways to get involved.) www.metropolismag.com/ January-2017/Game-Changers-2017-Architecture-Lobby

An Evening of Albers: **Objects** Thursday, February 2nd at 5:30 in the evening, the Yale **University Art Gallery** Reception following (free

Catch this classic French New

Wave film, screened by the

Yale Film Society, Saturday, January 28, 7 PM at the Whitney **Humanities Center**

Please answer the questions below with an audience outside of your specific field in mind.

Q1 Why is your work relevant to a broader audience outside of your specific discipline?

Q2 What are the "commons" that your specific research fights to preserve, protect, contest, or

O3 What is at stake in your work?

Has your research encountered physical spaces that potentially perpetuate or exacerbate the issues your works seeks to redress?

Jessica Sack: Education

What is critical Jessica Sack is the today? The work Mayer Senior that we do at the Associate Curator of museum: we are Public Education at the Yale University free and open Art Gallery. She leads to the public. The institution does not charge family programs as well as resource for any of the for teachers and programs that it students. She runs runs, so anybody the Wurtele Gallery Teacher Program who wants to which trains Yale participate in graduate students to teach the K-12 what we are school groups, doing formally programs for vis is welcome with special needs, and professiona to do so. And those who wish teachers. Prior to to come, be coming to Yale, here, reflect, she was the senior think, look, museum educator draw, whatever are welcome to do so as Museum. She well. I think to publications that spaces like museums of Engagement are incredibly important at times like now, because they are to Teach" in the places where people can come

and coordinator of teacher services at the Brooklyn has contributed including The Caring Museum: New Models with the Ageing, to Learn, Learnin Yale University Art Gallery Bulletin and together. What we talk about American Art and Material Culture. Jessica received an now is different M.Phil. in Ethnology from what we Ethnography from talked about Oxford University in a museum a and an M.A. in hundred years from New York ago, is different University.

from what's going to be talked about in a museum in a hundred years. The art that we look at now is interpreted differently than it was in its original context. It was made for one use; we revere it or think about it differently now. It may change in the future. And so, we are places that are infinitely flexible. And yet, we're permanent. I think that that is a very special way in which museums can be places of coming together: the commons. And they are places where a diverse range of people: people with different beliefs, people with different experiences, can come and do something in common, leave with different perspectives of that thing in common, but have had a chance to have <u>dialogue</u>.

What's really important right now is that the arts remain available to kids, and to adults, the public—to all people. Also that students who work in the museum are learning how to teach, how to connect their own work to the arts. This awareness of the arts as part of cultural heritage is also important when we are thinking globally about the preservation of cultural heritage. Included in this is architecture and physical spaces, as well as the visual arts. We are living in an incredibly visual culture right now with technology. By teaching people how to think about looking and how to look critically, then hopefully they will be more aware and involved in the world around them. If one just takes in everything that's being pushed visually, one may not know how to discern that which is worthy of focus.

John Grim: Nature

As academics we have had a sense of the need for a field of study, but we also saw that on the ground there was a need for engagement—what we call a "force." Some might say: that's activism or that's advocacy—and, actually, I think they're right on target. Thinking about these distinctions are important issues today. These questions and insights regarding "field" and "force" could be said to be the driving thesis behind our work. Most Forum on Religion important, is the link of religion and ecology with Yale. He and Tucker story. All religions have many stories that transmit directed a threeontologies—ways of thinking about reality—and cosmologies—ways of talking about the observable on World Religions

universe. We're interested in what is our contemporary story about reality and ourselves. Consider the <u>connections</u>—evident to historians of religion-between religion and indigenous wrote Ecology and peoples, or, for example, cosmology and ecology within the Confucian tradition. Within these diverse traditions there are profound efforts to tell a story of reality and how we humans fit into it. For example, we get Confucian scholars from Confucius himself into the Neo-Confucian tradition in the 10th to 11th century focusing on the roles of heaven, earth, and human. The Confucian tradition locates the human in a microcosm of a much larger universe, or Heaven, T'ien. Within the human dimensions, there are a set of nested dimensions, like the Russian dolls: family, friendships, society, natural world, and cosmos. The Confucian tradition recommends cultivating an authentic self or personhood in the context of all of these relationships. You can find different but similar microcosm and macrocosm relationships in any other religious tradition; for example, in my office I have yarn paintings from the Huichol people of Northern Mexico. These yarn paintings are filled with stories about the beginnings of the world and all the spiritual beings involved in sustaining the world. Notice that the human being is not at the center of the story. Certainly the human

is there, but for the Huichol the human is placed in the context of a macrocosm of beings. Actually, that placement is typical of many could go on and on—that kind Thinking about this microcosm and macrocosm relationship, nurturing, and transforming the human family for millennia.

So the two wings of our work are a religion and ecology wing and a Journey of the Universe wing. In the religion and ecology project we can locate a "commons" in the sacred places or sacred spaces of humble and kind and loving and the religions, such as Jerusalem, Mecca, Benares, Kyoto, or Cuzco. compassionate. Also, be bold There are also sacred buildings, or architecture that is invested with in translating the things that

So what does it mean? Actually, about five years ago a visiting architect from Canada had a project that she brought to the School of Architecture and it was about a fish weir site of ancient indigenous peoples—probably Anisinabe—not far from Toronto. These wooden staves, or fish weirs, directed fish into shallow waters er. High-functioning commuwhere they could be caught for food. They had been discovered in the rivers and were dated at an incredibly early period. Two, three, four thousand years ago I'm not sure—but they're quite significant in the North American context as evidence of human activity. Local and federal Canadian governments joined with local indigenous peoples in initiating an architectural project honoring these ancient peoples and their technology. When this architect brought this project to Yale, she had a *most* difficult time raising the question of sacred space. Alex Felson invited me to come speak to how what we are learning to this student group, and I even came at the end of the year to observe the students' presentations of their designs. This was a very interesting exchange with students who, like yourselves, raise questions about the meaning of these fish weirs as something that It's easy to point at the ways it's could be quantified, managed, or designed. The words malleability, manipulation, and management all came to the students' mind as ways of understanding the sacred.

is an entryway into this question about a "commons." In religious traditions, quite often place or space is designated as sacred. The easy take is, as we have mentioned, church buildings such as synagogues or mosques. But the example that I gave of the fish weir inherited identity. There were is a more interesting and unusual example. It's a striking example of the religion and ecology dimension; namely, an example of how commons that were just a given.

John Allen Grim i lecturer at Yale Law School, as well as a Senior Lecturer and Senior Research Scholar at the Yale nool of Forestry Studies. He is the coirector with Marv Evelyn Tucker of the and Ecology and were editors for the resulting ten volumes. Thev also

Press, 2013), and are executive producers of the Emmy ward-winning PBS film Journey of the (Yale, 2011) and * The joint program in religion and ecology is between Yale School of **Divinity and Yale** School of Forestry and Environmental Studies. Mary **Evelyn Tucker and** Studies departm religion, rather than as theologians.

religious traditions. it's fair to ask: do people in the street talk this way? We all know they don't. And yet, the cosmological values embedded in these stories have been transmitted over the years in these traditions. These values about relationships embedded in reality have been transmitted in everyday practices and in special ritual occasions. Cosmologies are stories within traditions, carrying values, and these stories have been very effective in orienting, grounding,

cosmological values.

because any virtue always remains an aspiration. These are disciplines and practices. We can start with just paying attention and imagining has relevance to public life at large. But the sense of the sacred is, for me, something different. Here maybe pay less attention to is

Krista Tippett: <u>Love</u>

I am very aware Krista Tippett when I use the is an acclaimed broadcaster, the word love, that it host and executive is not a word all producer of On that respectable Being, a Peabody Award-winning within academic public radio circles, and I understand why podcast, a Webby Award-winning that is. It's going website and online out on a limb, exploration. Krista is also the author of and insisting Speaking of Faith on this word— (2007), Einstein's generally used in God (2010), and, very private and most recently, The romanticized best-seller Becoming Wise: An Inquiry contexts—that into the Mystery we adapt it and and Art of Living apply it in places where she opens where it's been and challenges of antithetical to this century. In sound vocab-2014, she received the National ulary. In the **Humanities Meda** moment we have at the White House now, we inhabit for "thoughtfully a common life, mysteries of humar a political life, existence. and a public life in which we have acknowledged hate

as a legal category. We see the consequences of the worst of which we are capable, of the most extreme ways in which we can separate ourselves from each other. We see that that is destructive. That it is not a step forward, but a step backward. I think that the hatred, the bigotry, the retreat that marks a lot of our public life now is very much generated by pain and fear that we have to attend to. I think that the only thing robust enough, which points at the best of what human beings are capable of—for those of us who are safe enough, who are privileged enough really, to speak of rising to the best of ourselves, and creating conditions in which our fellow human beings rise to the best of themselves—love is the only word big enough. But as you said, there's a lot of work. If someone accepts my premise, then we still have to rehabilitate the word *love*. We have to get really practical and concrete about what the expressions of this are outside of intimate life. I think that's the exciting work. And I think it's happening whether people are calling it love or not.

I do find the language of virtues very interesting to new generations. I talk about these things as "spiritual technologies," and that's 21st century language to talk about tools that we need and have always needed that were developed and articulated for a reason. People in previous generations sometimes got these things crammed down their throats in terms of dogma or rules. The great <u>virtues</u> of love, compassion, patience, humility, you of conduct, both in terms of how other people treat us and how we move through the world, I think so many of us long for that kind of conduct. But again the words themselves and the ways they've been transmitted have gotten lost. [But] it is through our lives, including the things that don't go the way we wanted them to—and especially through those experiences that we learn to be patient and you learn in the course of your life to the public sphere. When I talk about love, and public love, that's a whole new skillset we need to work on togethnity is messy and irritating at

been fractured, and ways that those fractures have deepened in recent memory. But what we the natural, organic way people even just a few generations ago inherited community and forms and components to the

times. But it's also life-giving.

I think we should interrogate

these complicated aspirations

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Issue Editors Jeongyoon Song and Amanda Iglesia Designer Byungjo Kim

Louise Glück is

numerous books

and Virtuous Nigh

and Giroux, 2014),

2014 National Bool

which won the

Literary Award

for Poetry, and

a National Book

from the National Endowment for

the Arts. In 1999

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Consultant in

Poetry, She serve

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Series of Younger

was selected to receive the Wallaco

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art of poetry. Her

1962-2012, was

warded the 2013

Los Angeles Times

she was awarded

Poetry from the

Book Prize, In 2015

the Gold Medal for

American Academ

of Arts and Letters.

Poets from 2003 to

2010. In 2008, Glück

Glück was elected

Critics Circle Award

the author of

of poetry, most recently, Faithful

(Farrar, Straus,

Louise Glück: Solitude

I am curious to talk about something that I don't talk about all the time; like the question of space. How houses are built, how corporate offices are built. How you build to discourage feelings of estrangement.

I think the absence of restora tive beauty in physical surroundings is hugely damaging to the spirit. In our country there are tremendous imbalances in wealth and perceived imbalances in power. Actually, I think pretty much everybody feels powerless. Since the election all the people with money, position, some measure of fame, some institutional acclaim feel powerless. But everybody else feels powerless too. And I think that that's in part because the structures that affirm autonomy are getting fewer. There's a taste for large, undivided space, as a statement of unity or incentive to conversation or insistence on the non-hierarchical. My feeling is that if you have no private space that corresponds to an enlarged version of your bed-where you go, only you and

invited guests-I think that if you don't have those little nests, and warrens, and places to crawl into to be rebuilt, you have nothing to give. So I see these office buildings with these huge, huge rooms. I suppose visually they are very lovely. Just one expanse. But

where do you go to be alone? I think that solitude is less and less allowed for, because I think its function is misunderstood or deplored. I think that it prepares people for social interaction. But the feeling seems to be that it prioritizes solitude over community— I don't think so. So that's my disquisition on space. But I do think about it, and I go into these rooms and houses and they frighten me. I'm glad I don't live there. Dr. William Sledge talks passionately about a program in Alabama—its intent is to make beautiful places that cost next to nothing, and are also functional. Two crucial needs: beauty, and also privacy. Is that something that gets talked about in architecture? Does it

It does get talked about, but potentially in a more binary way: the individual versus the collective, and private space versus public space. But there isn't always the necessary nuance: a space that at once allows for serendipitous interaction but also

turn out to be a cliché, what I just said?

accommodates for solitude.

There are circumstances in which people are thrown together—that's not the ideal term. You don't always choose to live together. Let's say a freshman dorm. People who make a success of it—some of that is temperamental, some of it is luck who you get placed with—find their places that they, little of clusters of them, go to gather. I don't think it works out to dictate those places. Because to find them is almost an act of rebellion against existing space. You find within the anonymous existing space, you find your secret place. There you build your temple. Something has to be bold in how people devise their communal spaces, or surreptitious. They're not allowing themselves to be herded into the spaces consecrated to this purpose. Still, there are not likely to be spaces that are not set up to be bedrooms, and not set up to be auditoriums.

Sometimes the most creative or fruitful work comes out of the act of reclaiming a space from its function that an architect would overly prescribe.

My own life doesn't exactly work that way. If I'm writing well, I can write anywhere. I can write in elevators, airplanes, beaches, if I'm writing. If I'm

of my patients as human beings with stories and their patients. I know my care is different if I think how that language is affecting the way doctors see for so long is that the Security provide that service; I am your provider. I wonder that of "provider." You come to me for a service, I that is used in medicine to describe clinicians is and his or her community. Increasingly, the word how a particular treatment will affect the patient physician has the patient's back and cares about Greece and Hippocrates: its essence is that the doctor-patient relationship goes back to ancient deals and exchanges. In medicine, this idea of the from being real relationships to being negotiated in many cases human relationships have gone think it's really important to recognize that

> begin to think about death and dying person, even children can circulated widely by being present at the bedside of this hand <u>.ole</u> to play—including children. nember of the community has a in a great drama in which every ueed by issuing dying person as the central actor dead. The church of the ars moriendi is that of the and to bury the community. One of the images care tor the dying scripts for each member of the to know how to ueeg tor laypeopl original ars moriendi offered swerded a genune about preparing for death. The ayıng or dead, there attending to the the beginning of life. All of life is or not properly ars moriendi is that it starts at eternal implicatior Part of what I love about the church—potential according to the who live in denial of <u>finitude</u>.

> : греке меке different sort of death than those church. Because very different sort of life and a very was the Catholic social authority of medical technology, will have a mortality and aware of the finitude the plague struck, their lives cognizant of their own prepare. At the time leaving little time to prepare for death. Those who live a novel way to anticipate and that the ars moriendi seemed outting together the book was Part of the reason I ended up thirds of Europe's .evile atneited

> can facilitate while trying to keep 1350's. The plague the best-intentioned physicians amount of suffering that even machines. I was struck by the the aftermath of geveloped during by an overwhelming number of of literature that ntensive care units, surrounded reters to a genre dying highly medicalized deaths in* Ars moriendi horrifying stories of loved ones MIT Press in 2015 have had many patients tell me was bapiished by

a New Ethical

medical ethics.

faculty bioethic

and teaches

they had never been resuscitated. Art of Dying Well later told me that they wished esuscitating dead patients who people die. I recall successfully was struck by how poorly When I was in medical training t was very popular until about

eligious society more broadly. by Jews, and eventually by nonwas adopted by Protestants, ther ars moriendi genre of literature what it means to live well. The to be able to ask questions about of the Program fo if you want to die well, you have to $ilde{\mathsf{M}}_{\Theta}$

s that one dies the way one lives. Internal Medicine central thesis of the ars moriendi* Department of and means "art of dying." The The phrase ars moriendi is Latin

Lydia Dugdale: Death

ownership interest in a dwelling a "fee simple." Exchange Commission's operoccupying owners. We lawyers call an out-and-out commonly provide some control rights to nona household govern the use of spaces. These through which the occupants and owners of nature of the informal norms Much of my book addresses the serve. that they collectively prepare and community

> that kind of startup going, based roommates who co-rent a

> > investments, even places that years to get venture capital more likely in subsequent crowdfunding campaigns are regions that had success with capital because we found that extending access to venture general but it also seems to be only does it expand access in happening everywhere. Not and Indiegogo data, is really at least, on the Kickstarter interesting is that crowdfunding, are. One of the things that's past where their headquarters than sixty to a hundred miles capitalists won't invest more local business. Most venture Venture capital is a very the geographic distributions. struck me that we could look at those funding decisions. It also and gender distribution of really like to look at the ethnic people. And so eventually I'd good jobs to a broader set of capital, creates lots of pretty from the research of venture

it potentially opens access to about in crowdfunding is that things that people get excited white men. So one of the trom venture capital are also the people getting money funding decisions: most of is tremendous homophily in research showing that there and there has been recent venture capitalists are white, are men, more than 90% of 97% of venture capitalists been—if you look—96% or issues of venture capital has But, of course, one of the actually, on average. quite a few jobs but good jobs,

\$80-100,000 a year. So not only associated with those jobs are 300 jobs and an average income would create on an average of venture capital-backed company magnitude of our estimates: one To give you the sense of the few jobs and economic growth. capital seems to create quite a strong results that venture economic growth. I found pretty seems to be creating jobs and whether funding venture capital on venture capital is looking at One of the early papers that I did

exbeuses conjq have costs; its Those subsidies regions within to asenevitited for society? growth and comdoing something question is: is it nocusing on now The important

stream of research design. His primary and organization strategy, innovation as modules on capital, as well finance and venture where he teaches Yale University, and Professor

'54 and Mary C. Frederick Frank is currently the

Olav Sorenson

interest in a potentially profitable anyone that might have an a set of institutions that enable opportunity. So we'd like to have you're located. That's not equal or starting a startup based on to spital is organized—most of world—the way that venture that in the current state of the equality of opportunity. The fact I think the central issue is investments in the past. haven't had venture capital

Framework for the Century: Toward the Twenty-First Her book, Dying in cares for patients ournal club. She and director of th Ethics Committee New Haven Hospital entrepreneurial finance, which, at Yale School of m.D., is an Assistant Lydia S. Dugdale,

be allocated to other things. other countries. States and in betinU edt ni

bertains to ecocapital, both for venture səibisdus fioilqmi both explicit and entrepreneurial angle. There are electives on the public policy interested me is of Sociology, at has always

the big questions is: is the risk equity for crowdfunding. One of kind of framework for allowing passed in 2012, provided the year. The Jobs Act, which was the 1920's until the May of last ni .2.U ədt to əbis ədt no lagəlli side of crowdfunding has been heavily regulated. The equity new thing because it's been (Crowdfunding) is a relatively on that idea.

ating principle is to protect

the funding they'd need to get idea anywhere to get access to your gender, ethnicity, and where an idea depends potentially on the opportunities for capitalizing

capital. What earlier work of some of the is an offshoot crowdfunding The work on

at the Yale School nd Director of the Olav Sorenson: Money

separate dwelling unit to several housing, which I think has been co-housing development. Coare the Israeli kibbutz and a in communal living. Examples more ambitious experiments city apartment. I also discuss example, four twenty-something on non-family households, for children. My book focuses more solely of two parents and their a conventional one that consists are entirely family-based, such as relationships. Many households not necessarily involve kinship analyzed households, which do jedaj scholars have seldom law is a well-established field,

My specialty is property law.

eutrepreneurship nomic geography,

The reason why it was illegal worth the reward? There is a risk. to gather periodically for a dinner designed to enable the residents but also a "Common Room"

the organization cenure systems, nousing policy, land dozen conventional households, ge land use and ou topics such somewhat overhyped, provides a policy journals u legal and public peqsiland seq Law (2013). He on Property and Perspectives asU bns1,(1991) How Meighbors Order Around the Ellickson's books norms.Protessor history, and social nse; yonsıng; nrbar are property, land research interests 1988. His major Law School since Urban Law at Yale of Property and housing issues. Although family Meyer Professor I have long been interested in has been Walter E.

Robert C. Ellickson

Spouses today typically jointly own the fee simple

Robert Ellickson: Order

to have private moments. town, but I felt really welcome and comfortable public institution but we want when people say "I've never been to this part of space? Because, yes, we're a and what it can be. We celebrate the unusualness project, so that it's a private years, that really build a sense of what the city is make it so that sound doesn't come together in a moment of good. And it's those performance? Or how do you experiences the musical parts of the city, different class, and different race

project sound so that everyone How does this gallery space community gathering, food, and a kind of collision a place for universal access? you to say, "I want to create you leave here that will allow design. What will you do when like it. I'll give you an anecdote as an answer. Over halls, theaters, schools that you think about museums, concert it, and know what's what? I do you feel your way through chought to architecture. How

"Amazing Grace" at a funeral. There's different sunlight? It's an experiential the President stands up and decides to sing to walk across that, plus the bumpy. What does it feel like century musici to terrazzo and stone that's the twenty-firstlike to go from a wood floor conversation about what it feels orging a new, multiand also the space. We have a a descriptive tour of the art often-forgotten Iney come and participate in experiences for .ewarding musica program through the VA. or "creating are a part of a rehabilitation dation Fellowsh group, the Blind Veterans, who VlacArthur Fountor the prestigious the environments. We have a

highly specialized violin player. things can happen without a work toward in music, and those remember and to recall and to the thing I feel is so important to had been selected works, how groups experience It's a communal activity. And that's learned that he in 2010, Sebastiar how sound works, how sight everyone just participated in that. MusicWorks. Also designed and laid out affects is human communication. And Obama on behalf say that each way the space is audience. That is human. That -ady Michelle grown into what it is now. I will between the performer and the Award from First students to teach in it, as it's things in the past, and it happens Youth Program and Humanities current, and touches on some the National Arts taught in it, and trained people on feeling, touches on something the expansion of the building. I that touches on memory, touches visited the White 2010, Sebastian here since 2004, so I've seen of emotion and sound and people

different groups are coming and feeling welcome

say: what else is a cultural event where so many

that would prevent you from being welcome in a

of knowledge or class or education or something

going to make this an experience that anyone

concert music at every comfort level too. We are

good too. So we said, well, maybe it's authentic

authentic tripe, and if you want a burrito, that's

"Authentic Mexican cuisine for every comfort

it's not a corporate tagline, just their tagline:

mom and pop sort of place—by way of saying

appeal. They have this great tagline—it's a very

neighborhood. So they already had this broad

all the way to the white person seeking a good

not-so-gringo food, like real Mexican cuisine,

had a pretty diverse clientele: from Mexican

people who knew the food and would order the

partnered with this taqueria was that it already

It happened over four months and the reason we

we did a series at a taqueria as a monthly event.

After having done these concerts over the

this city, and having that feeling, and the other way

from an affluent person going to a poorer part of

here." Well, that's pretty profound. And that goes

moments that we try to chain together over the

of demographics, where people from different

us to the sweet spot of musical performance,

done a series of events that have tried to bring

It's not a word I use in my work very much, but I

moments when music happens and it's deeply

communicative.

happen in a church, or when

atmosphere changes. Or it can

singing together and the whole

and banners change into people

at a rally where suddenly words

of people singing a protest song

That can happen with a group

there's some deep communion

in that moment of playing music,

when you are playing a concert,

music are ones that don't require

the most special experiences in

memud yllatnəmabnut si naisizum

and available to everyone and

highly specialized in it. Being a

activity for only those who are

music as a highly specialized

to keep our focus on, rather than

musicians and educators need

impulse and activity that we as

Sebastian Ruth: Art

Music is a fundamentally <u>human</u>

a huge skill acquisition. Like,

the years, with Community MusicWorks, we have

years in gyms and community centers, last fall

burrito who doesn't live anywhere at all near this

level." In other words, if you want to eat tripe, it's

could walk into and not feel like there's this barrier

There was some trial and error to get this right,

best was the diversity of folks in the room. To

classical music concert.

but by the end of the series, the thing we liked

building complex. I've been eeilimst bns dtuo/ cians with urban noitezinegro bəzin ationally-recog-MusicWorks, a Artistic Director s the Founder and change. Mr. Ruth sug sug social ions between the exbloring connec-

dream vision. and that the education systems that teachers are supported, career choice is a valued choice school, or university level, their committed to education is highly valued, and educator is a professional Sebastian Ruth

[where] people who want to be restated. In my dream world, being critiqued, re-envisioned, education especially—is always education in general-public able to do? At the same time, the world now? What are they they making in response to allows them to think: what are valued, cast-off over time. This travel-what has been created, in and get to see—like time These public students come many art spaces on campus. Musical Instruments. We have Peabody, or the Collection of Yale Center for British Art, the come to a place like this, the real, but they have not all seen visual artists are creating the they are creating the real. The their instruments or dance, to compose or perform, play

mentary schools, there is art

ways I have not seen in other

district supports the arts in

place for the arts. The school

places I've worked. In ele-

of art. As students are learning actually seeing the original work at images in a book, you're museum, you are not looking the real. When you come to the teachers. We are able to offer arts coordinator and the arts We work very closely with the creative writing, and dance. education in every school:

a religion interacts with the natural world. Sometimes a church,

because we are all a little bit rather than simply ourselves? earth community? and how can we flourish all of this community story of the human? What is the relationship of the human to the of religion and ecology seeks to engage the questions: what is the steelmaking, building materials, design. In all these areas this field also understanding that if the several links and we can include your architectural field:

> that are based on ancient values embedded in the quality of our So, yes, obstacles stand in our way; namely, ways of thinking life on planet Earth. needed for the human to flourish simultaneously with flourishing to explore new sources of human energy to make the transitions as the Journey of the Universe project can be described as ways new human energy also. Our work in religion and ecology as well shorter that transformation, that period of change. This requires a quickly within fifty, hundred years but the longer the wait, the well to the large public is that this transition needs to happen it's not successful anymore. So what has not been communicated to-their long life in terms of atmospheric heat trapping of gases realize the energy put into acquiring fossil fuels and what they lead toward alternative energy, away from fossil fuels because we We now have this incredible attention around the planet to turn find a way out of it by focusing on new ways of sourcing energy. so. We're caught in a fossil fuel bubble right now. We're trying to exacerbate our environmental and climate problems? I think

that fossil fuel of a range of supportive activities. We considered

extraction of fossil fuels, industrial processes, and transforming

accustomed life. That quality of life is seen as dependent upon the

Can we say that these ways of extracting and using fossil fuels dominate the human condition today. of it is fossil fuel plastics. In these fields and others, fossil fuels example, the lines for delivering medicine into our bodies—much including School of Architecture you think about the importance of fossil fuels in medicine, for grow our food, make our clothing, enable transportation. When infrastructure that is heavily committed to fossil fuel: we use it to In our contemporary American society, we obviously have an

I've loved working in this three- structures that exacerbate or continue the problems addressed interview questions: namely, what are the physical spaces and this sense we can take up another inquiry that you raise in your are seen as important. That's my communities interact with the world that sustains them. In humanities": namely, the search to understand how human cultures. We can think of this as an expression of "environment Environmental ethics, then, will be different among different

elementary, middle school, high the beings with whom they live in <u>relationships</u>. teachers, whether they are at the amidst real challenges to their place, their people, their culture, they are groping towards a new understanding of themselves namely, water. To me, that's a participatory environmental ethics of protecting a member of their community that gives to them, activity and insist that prayer and ceremonial attend this activity tradition to find the Lakota values that support their nonviolent the pipeline. I think that is very interesting. They went into their did not use the words resistors, or protestors in their resistance to they use the word protectors: specifically, Water Protectors. They Missouri River, the source of their drinking water. In this activity Americans have reacted to a proposed pipeline going under the Reservation, Standing Rock in North Dakota. Here Lakota Native

Consider the recent activities at the Lakota People's changing his or her activities, but a need for the larger community phrase suggests that it is not simply the work of one individual we're beginning to hear [the phrase] "ecological civilization." The be different in different locations. For example, in East Asia now but a call to a participatory ethics. Moreover, these ethics will environmental ethics. This call is not simply abstract or academic original works of art unless they with their ecological past. Most importantly, we are called to an choose to reconstruct themselves based on these encounters a student can retrieve, reevaluate; perhaps these traditions local bioregions. That is, there are historical case studies that we attend to these traditions as having something to say about "commons." Within the religion and ecology wing of our work You can also sense a participatory ethics in these places or

but in summary "commons" are a kind of place-based thinking by commons in the religion and ecology project takes many forms, and historically remembered as culturally significant. So the why a particular location is meaningful, emotionally charged, perspectives tell clearly why this place, why these animals, or that are meaningful for people. These often hidden or suppressed there's music, and there's drama, say that religions are filled with ecological values and perspectives with the natural world becomes very interesting. Generally, we can these kinds of connections between individuals and communities values begin to be apparent. In all of these religious traditions, or the cosmological thought behind that building, suddenly the ygoloaht and the ragisab aht hith with the design and the theology ecological dimension as closely to the surface for discussion. Yet, if New Haven itself is an incredible a synagogue, or a mosque as a sacred building doesn't bring the

soulless spaces that just sucked such terrible, functional, in our progress, and we created progress and a great confidence 1960, there was that era of great space. When I was born in importance of space, physical life of conversation about the have come across to me in my architect. But a few things in which you think as an give an answer at the caliber I don't feel I'm so qualified to of being freaked out. freaked out. And it's an upside

lot of new things possible.

imit the experience or make a

the experience it holds. It can

separate. The understanding

to be together and not just

and how it's designed for us

natural beauty. There's a new

to be elaborate, and it can be

that we need beauty. That

but really understanding is

beauty enlivens. It doesn't have

people not merely rediscovering

have inherited that. What I see

the life out of people. You all

of physical space—for aesthetics

appreciation for the importance

that this can absolutely change

circles. This is partly happening have this conversation in wider of yours, that you reach out and all the impulses in this project ask these questions together accompany each other, that we need each other. That we have to stakes are this high, that we deciding to live by that. And asking what's at stake and you said—it's about people of possibility. It's precisely what that this has opened up worlds world right now, but I also feel

is a lot that's terrifying in the about tumult and threat. There There is something galvanizing human beings about hard times. is something mobilizing for unlikely a few years ago. There connected might have seemed like this, every dot that gets τηις. Ενετ<u>γ conversation</u> you want to talk to me about people up. I am thrilled that learned, and also connecting these voices, for what is being Being a place where these alive of this generative change.

of the things I care about in my in this for the long haul. One things for generations. We are and to realize we are planting to have a long view of time, So it sounds grand, and it is throw our drop into the ocean. is at stake in that now. We all

things you are getting at. Who huge. It drives back to all the actually think as a species. That's are connected so that we can tools and the perspective and very first time, we have the this moment in which, for the the human race. We live at our species. It's about becoming democracy, but it is also about inside out. This is about our disciplines are being turned of architecture, and all of our describing is the reformation

with precisely the questions you First, I would say that it starts globally. are now, both nationally and stress that's fuelling where we That's a big piece of the human create our identity out of cloth.

are asking. This project you are

natural for human beings, just I don't think it's completely anew. And, it's also stressful. actually crafting the commons that we are called to exercise in great possibility and creativity reason. So here we are. There's and they went away for good were restrictive and narrowing, those forms that give an identity not romanticize that. Some of what's also really important is to that nobody had to create. But these elements of the commons communities. There were all of people were born into religious

stability, for decades. And also same job, which is a form of way anymore. People had the houses. It doesn't work that the neighborhood to live in the and kids [who] come back to in their houses for thirty years [with] people [who] had lived old-fashioned neighborhoods families and in the shape of It was in the shape of extended

building than a house. buildings. I might be better at a large public not be good at building houses or large public I think we've now demonstrated that I would human beings wanting contradictory things. Well, And also, it doesn't allow for ambivalence:

convictions. It's very hard to do. and fixed. So you have to have corresponding You're working with materials that are obdurate siding and marble and say, "Well, let's start again." with materials you can't just erase, the timber and misjudged. It's very hard because you are dealing one thing is misjudged, then the whole thing is interrogated positions are arrived at. But, if even is a discipline in which strong, logically, carefully don't think these questions are answerable. Yours different. This is a long-winded way of saying I better than what I had. But the reality was very work. And why it was going to be so infinitely like and what would be where and how it would and I-this idea for space: what it would look refining and refining and refining—the architect which it was very exhilarating, because we were was a kind of mudroom. There was a period in space to do, it no longer did as well as when it use of small space. But the things I was asking beautiful, the design was shrewd—a really smart stories are being told, a place for love it. Even though the quality of the work was a long time to get used to it. But I never came to the word: estranging. It was horrible. It took me vocation is keeping the narrative translated into space, it was traumatizing. That's point of view about the cardboard. But when it the variables were. And it was very easy to have a that you can pick up and move to show me what dimensional model with little cardboard walls And the architect built this wonderful, three grand. But it's also so important not being used efficiently, nor was it beautiful. I had a room redesigned. I felt the space was that. The first year I taught here in California such anxiety in me, decause I don't think like we are to each other-everything Good luck to you. [laughter] That would breed

architect is to enforce commonality. There are is also tricky. We don't think the role of the "snommos", brow 5th the word, "commons" it's a word within our lexicon that we have a homogenous, numbing landscapes. So We understand this word as a reaction to been fruitful or productive or enlightening. me very scary. My experiences of that have not some small security, is taken away—this seems to recognizable or familiar, everything that gave be abandoned in a place where everything think of estrangement as being energizing. To

shine that leaves more unsaid than said?

what can you say to this, given that poetry is a

tike clean resolutions and resolved proposals;

has happened. Given that as architects, we

sint nonw etlusor gnignarteo and euorognab

broadly true it is, I have no idea. But I don't who feels it. That's how I understand it. How think of it as extremely damaging to the person to them. It's a kind of insurance policy. But I shells: certain things are not going to happen the animal sides of us, to have to do this. They build around themselves enclosing and frightening. And you detach. Some animals danger. So that your world seems alien to you withdrawal, a sense of unspecified but pervasive again. What I mean by the word is a sense of for being shaken up, awakened, made to see sounds as though in architecture it is a synonym I don't think of estrangement as a good thing. It

reawaken and disturb a perceived sense of Perhaps then architecture can be used to ubiquitous, we don't necessarily see it anymore. discourse. The built world can be so obvious or it being a word used within architectural gairobizao gaitzorotai zi Azidw ",taomogabatzo" Let's go back a word you said earlier,

someone. There's a battle over it first. But if you are part of a couple, you've got to evict the bed stands for the most private, private life. of work in bed. But then, I think that's because for writers. There are a lot of writers who do a lot anywhere. Actually, bed is a famously good place gift of reentering your head. Then you can be matter where you are, if you have been given the retreat into your own head. In general it doesn't happens is there are these moments where you not writing, it doesn't matter where I am. What