

📀 Trevi Fountain, Rome

@Davis_Butner A comparison of the role of the facade as a billboard and the question of what is advertised, history or commerce?





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Paradise Holiday:

Tourism or Neocolonialism in the Caribbean?

@Benjamin Olse

St. Kitts and Nevis, the last of the Lesser Antilles to be decolonized received independence from the United Kingdom in 1983. Since then, the Caribbean isles have sustained themselves on the increasing commodification of sun and surf. Tourism in the islands is by far the biggest industry, accounting for 15% of the region's GDP, and eclipsing the manufacturing and agricultural exports for which the isles were known. This new industry in the West Indies is a pernicious reminder of an imperial past and evidence of a colonial legacy. While tourism buoys the economies of these island nations, holidaymakers have exacerbated acculturation. Have the islands truly entered a postcolonial era in which economic development and political governance is by and for the people, or are they mired in latent neocolonialism?

Cultural critic Ian Gregory Strachan provokes the question in his vehement assessment of tourism, Paradise and Plantation, arguing that "the Caribbean finds itself again coveted for its natural resources – this time, though, not for gold, silver, pearls, tobacco, cotton, or sugar, but for sun, sand, and sea."² The region has obtained political sovereignty, but it now faces the invisible and insidious instruments of neocolonialism:

No longer is the imagined Caribbear paradise a site where wealth can be attained in the money form (gold) or acquired via the export of commodities (sugar. tobacco. and cotton). The site is now a sight. Now the Caribbean paradise is wealth, it is the commodity for sale; and it is profit. The paradise is now both myth and material good. Like the plantation that gave birth to it, Caribbean tourism is rooted in export, the export of paradise to North America and Europe.³

Tourism, with its attendant service industry and dependence on foreign influence, bears glaring resemblance to colonial rule. All-inclusive resorts have replaced plantations, hotels supplanted great houses, and taxis outnumber private drivers. The promise of independence is limited by the growing service industry. Unsurprisingly, labor breaks down along historically-entrenched social and racial lines, and many local residents are pushed into service to foreigners without opportunities for advancement. Indeed, Jamaica Kincaid describes the Antiguan Hotel Training school as "a school that teaches Antiguans how to be good servants, how to be a good nobody, which is what a servant is." The islands promoted tourism after independence as the new lifeblood of their economies. By associating the industry with power and prosperity, the governments claimed it would bring "modernism" and development" to the isles and lift Caribbean peoples out of poverty. While it stimulated the economy, attracted money, and produced jobs for locals, local economies were never able to capture the promised profits. Anthropologist George Gmelch describes how tourism fails to have meaningful economic impact on the islands in his study of the working lives of Caribbean tourism, Behind The Smile. He explains how tourism's effects are measured in "leakage" describing how "the real economic benefits of tourism to a country are not revealed by gross foreign exchange earnings but by what is leftover after deducting the amount which stays or returns overseas."⁵ In the era of globalized, all-inclusive tourism, economic benefits for the local economy – profit for local residents, businesses, and governments – are insignificant. The money goes straight into the pockets of foreign-owned resorts, cruise lines, and

pre-booked tours. St. Lucian Poet Laureate Derek Walcott brings the conflict of foreign interest and local custom into focus in the late 20th century with his poem "Omeros" by revealing his distaste for the tourist industry, particularly the way visitors conceive of the island as a commodity. Walcott employs a "souvenir idiom," imagining tourists admiring "the gold sea flat as a credit card" and sitting on the beach in the shade of a thicket of "palm printed cloth."⁶ The "souvenir idiom" captures the attitude and outlook of those who see everything as merchandise to be purchased and consumed. Walcott is concerned about the consequences of commercializing the island: "I saw. . .that other life going in its 'change for the best,' its peace paralyzed in a postcard, a concrete future ahead of it all, in the cinder blocks of hotel development."⁷ For Walcott, a future characterized by the souvenir idiom" is untenable, and he condemns it as a future of paralysis rather than peace. Walcott saves his harshest words for tourists: "There was a lot in the island that Maud hated: insects of any kind, especially rain flies; small riddling termites that cored houses into shells; barefoot Americans strolling into the banks - there was a plague of them now, worse than the insects who, at least, were natives."8 His disparaging language about visitors to St. Lucia is consistent with attitudes toward tourists globally, from Lisbon to Honolulu. Variously described as a plague, wave, and invasion, tourism has come to represent the latest form of foreign domination in local areas. Given the history of imperialism and colonialism in these places, the analogies are apt. We must find new models of travel that do not rely on power entials or perpetuate neocolonial practices. Holiday vacation or holiday invasion? The choice is ours.

Notes: 1. "Travel and Tourism Economic Impact 2018 Caribbean," World Travel and Tourism Council, https://www.wttc.org/-/media/files/ reports/economic-impact-research/regions-2018/caribbean2018.pdf. 2. Ian Gregory Strachan, Paradise and Plantation: Tourism

and Culture in the Anglophone Caribbean (Charlottesville, VA: University of Virginia Press, 2003),2.

3. Ibid., 112.

4. Jamaica Kincaid, A Small Place (New York City, NY: Farrar, Straus and Giroux, 2000), 55 5. George Gmelch, Behind the Smile: the Working Lives of Caribbean Tourism (Bloomington, Indiana: Indiana University Press,

2003), 10. 6. Derek Walcott, Omeros (New York City, NY: Farrar, Straus and

Giroux, 1990), 37, 229. 7. Ibid., 227.

8. Ibid., 62.

Chengdu Notes Summer 2018

ÐLIVAN ZHA

It was a little before midnight when our flight arrived in Chengdu. As we walked through the empty airport terminal, we were greeted by walls of smiling Photoshopped models posing with the latest luxury goods. Interspersed among the models were uniformed cartoon pandas guiding us toward Chinese customs and reminding us of the rules of the airport. The night air felt thick and sticky as we finally stepped outside with our bags to look for my uncle who was coming to pick us up in his new Buick.

August 6

Hometown of pandas. A few weeks into our stay, we decided to finally pay a visit to Chengdu's famous Panda Breeding Center. We chose to go on a rainy Monday morning, hoping to avoid the throngs of tourists that would surely be there on a weekend. A recent tourism campaign declared that Chengdu was a city "More Than Pandas." But upon arrival, we could see that no one had quite gotten that memo. The summer heat was too much for the pandas that day, which means the outdoor enclosures were all empty. We spent most of our time wading through crowds, looking instead at photos and cartoon drawings of the bears. One recurring cartoon starred a policewoman with a panda head and a human body reminding us to conduct ourselves in an orderly manner. We were there to watch the pandas, while the panda policewoman was there to watch us.

August 22

Chengdu is a city organized by a system of concentric ring roads. We were staying with my aunt in the outermost ring. Like everywhere else in the city, new construction was going up all around us. However, this part of Chengdu still felt close-knit and residential. During our stay, we hardly saw any laowai (foreigners) venture to this part of the city. My aunt told us that we were going outside to burn incense and paper money after dinner, but that we would have to be extra careful this year because of a recent ceremonial burn ban. She had done this every year of her life, and even this year, someone had to honor the ancestors. I couldn't help but wonder if the powers behind this new burn ban were the same ones who had erected the three giant figures of panda army men just around the corner.

Cropping

Summer seminar in Rome: Continuity and Change and research in Italy and Switzerland funded by the Ike Kligerman Barkley Traveling Fellowship.

Unlike images on a page, stops on an architectural tour are fixed in their sequence. Distance and the friction of soles and machines prohibit cutting from one place to another, cropping out the in-between or the unremarkable. The only curation is the choice of where, and for how long. Every destination, every church or palazzo, comes with a host of places for passing through. These are the bus stops and train stations, the shoulderless highways and roaring underpasses. They are hotels, cafes, podegas, smoke shops, subway mouths, and gathering places in the yellow coronas of streetlights. We treat them as accessory, leave them out of our reports and social media feeds. We are occupied enough rushing between Significant Works of Architecture,' making daily pilgrimages to places that we try hard to appreciate for reasons we cannot quite remember. We hav to limit our field of vision

After YSoA's Rome program, I spent time studying a handful of Italia architects from the 20th century. Their work shares formal rigor and rhetorical restraint though decades and ideological gulfs lie between them. Of the buildings on my itinerary, those built prewar were usually in city centers and easy to reach. One might not find them by following the signs marking the "tourist itinerary," but they perform roles within living neighborhoods, areas one might have visited anyway. The postwar buildings do not. This is because of sprawl - apart from tile roofs, some suburbs looked like they could have been in America – and because the later architects received few commissions for national institutions and turned to municipal projects like schools and housing. Reaching these meant changing trains and then baking in the sun as I wandered towns closed for siesta.

Because I already knew many of the buildings I set out to find from mages, context provided most of the surprises. Not just in the way of lending "local color," but in revealing how much the images had been manicured. Too often, those I captured fell short of the ones already in culation. In such photographs, there were no weather stains, no weeds nd no signs of habitation but the most charming. Trying to replicate them from the same vantage points made more obvious all that separated the places from their best representations.

We arrive with lists of things to see, but we would be disappointed if they were all we found. What we remember has little to do with intention, and the scraps we retain of the in-betweens may be more vivid than anything from our destinations. We rarely anoint them as new destinations n to any lists. The exclusion is pragmatic, like the decision to nalds while in Italy. If the point of travel is to experience things r usual bounds, we need to ration our time. In retrospect real cropping occurs when we imagine our own projects, planned for natever tiny corner of the built environment, occupying an outsized place in a landscape too vast to see. We like to think that good architecture will be found and that the places we design will be destinations. More often, they draw no tourists. They become places for passing through, unnoticed unless they malfunction. But unexceptional is not insignificant. We often take the exceptional as consolation for the poor quality of most built space. We design, if not pilgrimage sites, stopping places for pilgrims we cannot know. The architecture still operates, affecting what surprises may come and what memories they seed, if in the shallowest sense it remains outside the frame.



Internal Memo is a new column introduced this semester to provide a space for the immediate.

to you like the lottery system?

Yes – 71.4% o – 28.6%

Were you entirely honest during the lottery? Yes – 100%

No – 0%

Lottery, etc.

"Can't confidently say whether I like or dislike the lottery system." "It is the best option of what could be many worse ways to pick classes. "It's just way too complicated!! I literally had to study the night before to understand how the whole thing worked, and even then I didn't fully. "

Advanced Critic Impressions

Julie Snow w/ Surry Schlabs

"It's crucial that critics are here to present. Her absence was a huge factor in not selecting her as a top choice." "Sounds interesting but slightly similar to our ferry terminal project; the critic seems to be experienced and good." First Assignment - Site Analysis.

Adam Yarinsky w/ Lexi Tsien-Shiang

"Cool prompt but too close to be exciting and too far to be personally relevant." "The critics presented their project really well. This is a studio that I think moved up in preference after the presentations. The brief is interesting, controlled in size and program and therefore perhaps one of the most appropriate briefs for a professional studio." First Assignment - Design an installation at the YUAG to hold two Rothko paintings.

Peter Eisenman w/ Anthony Gagliardi

"I heard Peter wanted to do a "critical tower" this semester, but I was pleasantly surprised this wasn't the case. The idea of employing failed urban strategies definitely piqued my interest. I mean, why not try it out in good ol' New Haven." "Presented an interesting topic/project, one of the cooler trips, and most focused study plans."

First Assignment - Site model.

Lyndon Neri & Rosanna Hu w/ Andrew Benner

I can't believe they will fly from Shanghai weekly, that is insane." "Sure, there won't be any saunas during travel week, but I'm always down for some good Shanghainese food." First Assignment - Choose a piece of fiction and create a space inspired by it.

Omar Candhi w/ Marta Caldeira

"I couldn't read past the first line of the description. Never considered this studio a serious option, especially at the advanced studio level at one of the "top schools" of architecture in the country. "First I was skeptical, but the more I thought about it, the more I liked it!" First Assignment - Use a tarp to control sun, rain, or wind in a New Haven site.

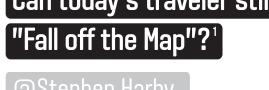
Michael Samuelian and Simon Hartman w/ Andrei Harwell "Interesting balance between the 'developer' and architect. The project is

ambiguous and I think that was off-putting. Especially considering the M.Arch 1 class has just come from a semester inventing their own projects." "Not really that exciting given its proximity to New Haven, and my familiarity with New York City. Seemed like a mundane project (although seemed a bit less mundane after the lecture).

First Assignment - Clamping on Governor's Island.

Lisa Gray and Alan Organschi w/ Andrew Ruff

"I appreciated the different take on architecture for this studio; the systems thinking rather than the customary aesthetic project." First Assignment – Designing a household object using Circular Economic Principles.



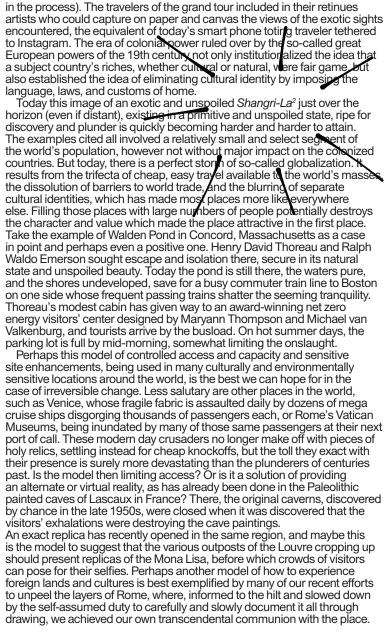
a)Stephen Harby



nderer above the Sea of Fog, spar David Friedrich ensions: 3' 1" x 2' 5" cation: Kunsthalle Hamburg ated: 1818

Wanderlust is a term from the early nineteenth century that describes our innate urge to step outside of our normal lives and habitats. Wander means to hike and lust is desire. Thus, we are talking about a shift in locus of a short distance, under our own locomotion, to reach places unfrequented and unfamiliar. These places are sought out to provide a respite, a contrast from daily routine and environment. The image of the hiker summons isolation and solitude in the mode of Henry David Thoreau at Walden Pond, and the setting that this proverbial "hiker" seeks is one of pristine beauty unspoiled by the trappings of daily life. Renowned travel writer and novelist Pico lyer's book Falling off the Map: Some Lonely Places of the World celebrates this desire to find the few places left that are not like everywhere else on the planet. Bhutan, Cuba, Paraguay, and North Korea are some of the destinations he wrote about in 1993

But the impetus of wanderlust – the desire or unavoidable duty to set off in quest of something different as a change of scene from the familiar has always been with us. In Homer's eighth century BCE epic, the Greek King of Ithaca, Odysseus, spends ten years journeying home from his plunders in the foreign lands of Troy, giving us the term, odyssey, which in modern language refers to an epic journey. The concept of an odyssey has motivated travelers from Alexander the Great and Columbus to Marco Polo as a desire to journey beyond that horizon, even at risk of falling off the edge, or the map, as those early travelers were sure would be their fate. Such epic journeys from antiquity on to the present day had the added objective of bringing back exotic treasure from across the seas. In this way, pasta came to Italy from China, and tomatoes from the New World. The holy grail of Arthurian legend was a trophy worth traveling far and wide for, as were the pieces of the true cross the crusades sought from the holy land. Napoleon's expeditions filled the Louvre with treasures from Egypt and Italy and gave the Place de la Concorde its obelisk taken from Luxor. The British Lord Elgin bought the friezes of the Parthenon from the Turks for a song, which remain the crown jewel of London's British Museum (and were most surely saved from destruction by explosion and later atmospheric pollution



Stephen Harby, Mt. Desert Island, Maine, September 7, 2018.

Notes:

1. See Pico Iyer, Falling off the Map: Some Lonely Places of The World (New York City: Vintage Books, 1993). 2. Shangri-La is the fictional place described in the 1933 novel, Lost Horizon, by British author James Hilton. It is a paradise far away, far removed from reality.

Can today's traveler still

Breaking Even:

Tourism in Cuba

Kassandra M. Leiva

Cuba is the largest island in the Antilles archipelago. It boasts incredible diversity in everything from its flora and fauna to music and dance (i.e. rumba cubana, guaguancó, son, mambo, cha cha cha, danzón, bolero, and of course, salsa). But what is often most intriguing to foreigners are the layers of political heritage marking colonial rule by the Spanish (and more short-live rule by the French and English), economic ties to capitalist America in th early 20th century, and Communist rule and dependency on the USS Many tourists describe Cuba as frozen in time. You hear about the cars, beautiful living ruins of colonial architecture, the beaches with their glistening turquoise waters, and the colorfully painted cityscapes. ears ago, when traveling to Cuba increased in popularity, Instagram Facebook accounts overflowed with images of this beautiful myste place. It seemed that the dusty curtains of politics would finally be pulled back for all to look inside. Ironically, Cuban locals have very limited access to the internet. The internet is managed by the government's telecommunications sector, ETECSA, and can only be accessed by going to Wi-Fi-enabled public parks. A recent article features a conversation in which the government admits that internet infrastructure requires a major revamping. As it stands, one hour of internet costs 1 CUC, which is a luxy for the vast majority of Cubans. There is an incredible chasm betw those who live on the island and those who visit. Yet, the Cuban econg desperately depends on tourists I recently visited Cuba to see my family – a vastly different experience from that of the regular tourist - but it did not take long to understand the

Cuban people's dependence on visiting foreigners. My grandfather has one of those classic 1950s Buicks. If you close your eyes and lay your hand on the car you can sense the endless stories that have washed over this hunk of metal over the last 70 years. Chauffeurs belong to a strong network of drivers and depend both on locals and foreigners for business. Any vehicle - that includes bike-taxis and horses— is a prized possession and driving tourists is seen as a privilege. We had the pleasure of driving to Trinidad, a city with all the qualities of

colonial rule: cobblestone streets, classical motifs on buildings, arcades, Spanish rejas (iron gates), and a central plaza with a beautiful Catholic church. Many of the houses surrounding the plaza used to be the residences of wealthy families, but the buildings have been transformed into museums. These vibrantly painted structures feature vernacular elements unique to Trinidad, like the large wooden doors and the ornamented joists of exposed rafter ceilings. Walking across the city's plaza, you may hear a dozen different languages. My cousin, who lived n the city for two years, admits it often feels as if tourists outnumber Cubans. But again, tourism presents incredible economic opportunities for locals. Walking down the street, we stopped by a recently painted and restored house which a relative rents out to tourists. Called a casa particular (an alternative to AirBnB), it is a common enterprise among many homeowners. Although outsiders criticize tourism for diluting the local culture, there is one very crucial benefit: tourism encourages the upkeep of cities because it provides the much needed monetary resources.

www.VisitMexico.com/en

aMiguel Sanchez-Enkerlin

Research Trip to Mexico funded by the George Nelson Travelling Scholarship & John Belle Travel Fellowship.

Seventeen years ago, the Secretariat of Tourism of Mexico established the Programa Pueblos Magicos, sponsoring rural towns and cities with unique historical, cultural, or natural value to rehabilitate their municipalities and make themselves amenable to tourists. In 2017, tourism in Mexico generated \$21bn¹ and the industry is one of the major employers in several states. This, of course, does not even include the gray economy that is prominent all over Mexico, especially in rural areas (cash only, no receipt). The Pueblos Magicos program signalled a diversification of tourism in Mexico by encouraging both foreigners and Mexican nationals to explore the rural parts of the country. While my initial research proposal placed significant weight on the role of architecture within the program in creating cultural and economic value, it slowly emerged that it was primarily a picturesque element used to attract visitors to the "authentic" towns.² In the worst of interpretations, the architecture served more as set dressing than designed space. The clearest example of this was in Izamal, Yucatán. Astoundingly, it is a completely yellow town, as though for hundreds of years it was agreed to be so and remained so. Hovewer beyond the yellow paint and well-kept facades were the skeletons of buildings and empty homes. Having visited a third of the towns on the Pueblos Magicos list (there are now 111 towns), I found that the program was little more than a very clever PR move. The Programa Pueblos Magicos was not intended to preserve culture or architecture; both were only used as tools of the tourism machine, yielding financial profit and visitors. The architecture provides the backdrop for the instagrammers and architectural researchers, and the "culture" gives you unique experiences that might make a good story. Snakes in Mezcal - is that "culture"?

In Cancún, I was faced with Las Vegas-style advertising as I wove through the airport to pick up my bags. Guy Fieri has a restaurant somewhere nearby, as does Forrest Gump. These may seem like the evils of globalization, robbing a place of identity and authenticity, but I would posit that this is simply tourism at a larger scale. The commercial nature and dichotomy of our search for authenticity while travelling to these far off places is apparent at many scales. In the towns where Guy Fieri has yet to arrive, we find the same dolls and rugs over and over again. During my first few visits, I believed them to be uniquely regional; they're actually produced en masse in factories. Stands simply sell what sells, regardless of region. I felt a bit duped by this phenomenon when I found a carbon copy of a shirt I had been assured was handmade in Chiapas, nine hours away in Puebla. In the best of cases, we partake in tourism seeking new experiences, places, and people. However, the size of the industry suggests that we also participate in an economic engine that cares little for cultural enrichment

and value, let alone architecture, and preferences profit. An alternate conclusion can be drawn if we apply a "Kellerist"⁴ lens to Pueblos Magicos, or to the issue of tourism more broadly. Perhaps these municipalities are hacking into the sinister tourism industry to gain funding for street improvements, improved security, and proper access to healthcare facilities. By adding education funding, the program could be a more complete federal support package than what is currently provided by the state. Whether these funds are ultimately distributed in a fair or sensible way is left to the age-old issue of politics, but it's clear that something is working. Pueblos Magicos was meant to promote tourism and travel around Mexico. This summer, while focused on the "architectural" aspects of the program, I indeed traveled around the country and spent my money in the tourism industry. Regardless of my political leanings, opinions on distribution of profits, observations about corruption, or my academic intentions, the program worked on me too. I encourage you to visit http:// visitmexico.com/en and see for yourself.

Notes:

1. "Mexican Tourism Revenue," Bank of Mexico, SECTUR, https:// www.statista.com/statistics/814622/mexico-tourism-revenue

2. The issue of authenticity in Mexico is slippery at best. Pueblos Magicos largely draws the line of the "historical" at the colonial period, thereby making the Spanish Colonial urban for and architecture types the dominant "beauty" found in these t Mexico - or rather the varied regions of Mexico - of cours divergent histories and cultures with many overlaps, but ar number of stark differences. Mexicanness is far from homoge



. Keller Easterling is author of *Extrastatecraft* and teaches design studio and seminar courses covering issues of globalization, development, and entrepreneurialism at the Yale University.

A New Rural Tourism

I spent the past fall touring China, my first return to my family's home in six years. Every visit is like a game of catch-up to see what has changed. During these trips, I particularly enjoy flipping through the local TV channels to survey current trends in Chinese popular culture. On this visit, the proliferation of reality television shows stood out. State-sponsored stations have even hopped on the bandwagon with popular shows like Day Day Up, Happy Base Camp, and Road to Runway, taking a Big Brother approach by throwing numerous media personalities into one space and filming their interactions. Unique to the Chinese reality shows is the setting - "return to the rural." The shows are filmed in small villages throughout rural China. featuring the local inhabitants and their customs, crafts, and dav-to-day life This "return to the rural" theme had clearly influenced my family and friends. The trips they suggested no longer included the typical tourist hotspots; instead, they wanted to decamp to isolated villages. One memorable stay was in Nan Ping Chun, a village outside Huangshan in Anhui Province. We were hosted by a family friend who had opened a bed and breakfast in a renovated courtyard house dating from the Qing Dynasty The village resonated with a particular beauty I had only found in films like Ang Lee's Crouching Tiger, Hidden Dragon (it was filmed there). The allure of the village was not from a superficial sense of nostalgia, but from the truly complex intersection of new and old architectures. There is no taxidermied architecture posing for tourists in Nan Ping Chun - the village is rapidly changing and bustling with a life of its own. These changes can be attributed to a group of new residents, largely omposed of filmmakers, artists, designers, and other intellectuals. This roup of newcomers brought with them their architects, as the majority of omes for sale had been abandoned for decades. My host purchased a

econd home nearby and employed a young architect to design the project hile a friend in the neighborhood had hired architect Zhang Ke to renovate heir home. These types of building projects employ local craftsmen, and he bed and breakfasts employ village elders to share vernacular culinary raditions. Nan Ping Chun today is far from a museum- rather, it is an evolving community building on memories of the past. This shift in the Chinese tourism zeitgeist did not emerge from a vacuum. It coincides with the roll-out of the Chinese government's twelfth Five-Year Plan in 2013, which focused on rural development in China, Some key highlights of the initiative are an attempt to grow township enterprises, develop platforms for farm tourism, reignite interest in cultural traditions through media, and stimulate growth of the rural service industry - hence the emergence of a cornucopia of shows featuring the rural sublime. Heavy subsidies were doled out to spur investment in rural infrastructure for water supply, electric and gas lines, highways, housing renovations, and the building of schools, cultural centers, and hospitals This investment in rural infrastructure is part of a larger ongoing directive by the government to counter the immense strain put on cities by continual urbanization. This directive has opened the countryside to vast funds from public and private ventures, accelerating the development of physical and the infrastructure. The result of this investment is a boom in rural tourism and the re-

centering of Chinese popular media on cultural heritage and tradition something that has been long neglected since the 1966 Cultural Revolution It has drawn creatives and intellectuals to come not only as tourists but as new residents, injecting life into these previously dwindling towns. This rural resurgence has thus created a space for young Chinese architectural talent to sharpen their teeth on projects ranging from renovations to new builds to rural planning, and provides previously-rare opportunities to work in a context rich in history, culture, and now wealth. Talents such as Xu Tiantian, Zhang Lei, Yang Guiqing, Fan Beilei, and Kong Rui have sta rted to gain both disciplinary and popular recognition due to their a nment with the larger narrative put forward by the media and the Politburo. As tourism and hospitality in the late 1970s flooded China with foreign ideas of Internationa Style modernism, tourism and hospitality today instead provide Chil

architects a platform to test and export Chinese architectural ideas

ON THE GROUND

AUGUST 30

'How was your summer!?" "Oh yes I saw that on your instagran story" – Everyone Maya Sorabjee scouts the fifth floor during presentations for

desirable work desk locations. Many students follow suit. "Anthony Gagliardi . . . the new Elisa" – Peter Eisenman

Edward P. Bass Distinguished Visiting Fellow, Michael Samuelian delivers the opening lecture "Civic Engagement in New York City." Garvin was more excitable than usual.

The 6th floor babies stayed in studio late into the night as they prepare for their first review. Sympathetic third years surprise them with some treats.

Ruchi Duttani was nowhere to be found when called out bu Dean Berke at the returning students meeting. She was later seen frantically asking peers if she was in trouble.

Anna Dyson emphatically discourages students from waiving Environmental Design unless they have completed a PhD on the topic. She protecc, She attacc, but most importantly, She knows HVAC.

Richard confiscates the \$100+ ice luge and all hard liquor at the first Six on Seven of the year. Students resort to "shotgunning" their beers

lica Gallegos, Angela Lufkin, and Ben Thompson.

SEPTEMBER 04

The first Paprika! meeting of the year included lots of pizza and drinks, but no first uears.

SEPTEMBER 05

EiD holds it's introductory meeting as they detail their plans and direction for the year.

September 06

er of Eisenman introduces himself to new Formal Analysis udents. tells an anecdote about himself in the third person, b promises good students one piece of cake, bad students two pieces of cake, and mediocre students no cake.

Anab Jain delivers the Eero Saarinen lecture titled "Other Worlds Are Possible." For the first time, lemonade was also served at the reception.

SEPTEMBER 07

Priyanka \$heth and Tanvi Jain discuss their exhibition "Stepwells of Ahmedabad" in the gallery, detailing their research and measuring processes.

EiD's Brown Bag Lunch series begins with Kishwar Rizvi's talk on the Louvre Abu Dhabi and the ethics of writing architectural histo

'New students turn 1 week old" themed Six on Seven included birthday balloons, cake and lots of "natty light."

SEPTEMBER 08

"Apparently the third semester assignment for the GSD is to design a hotel in New Haven, with Yale as a client. Site? On top of Paul Rudolph's parking garage." – Nicholas Kemper

SEPTEMBER 09

Second year studio groups venture to Bridgeport and Middletown to study their future community center sites, with side trips to a meat buffet and a vintage erotica store.

The first test of Serlio's system leaves many without a class. "I want something about how they keep locking us out of more and more rooms, but funny and also mad." - The Editors.

EDITORIAL STATEMENT

In only a few weeks, YSoA advanced studios will scatter across the globe on architectural tours. This past summer, many students travelled for design courses, fellowships, summer seminars and personal adventures. We commit time and resources to these journeys with the confidence that the real experience of a place gives us an understanding that books and blogs can not. If architecture demands the direct and personal knowledge of places, then is travel a professional imperative?

Whether for personal or professional reasons, the YSoA community constantly engages in the act of travel. We travel to New Haven each semester, take weekend trips, and escape for winter, spring and summer break. However, we are not alone in this endeavor. Travel and tourism make up 10.4% of the global CDP.¹ The sector accounts for 313 million jobs worldwide,² and the number of travellers has skyrocketed since 2010, with over 1.2 billion international flight arrivals in 2016.³

Our world is in the throes of a Tourism Revolution, powered by new services, technologies, and psychologies. We can fly Ryanair for cheap, pretend to live like a local at an Airbnb rental while following TripAdvisor recommendations, move seamlessly through foreign cities in a private Uber, and coordinate our itineraries via ever-better communication networks like WhatsApp.

While many communities thrive and survive because of tourism, others suffocate. Venice receives over 20 million visitors each year but has only 55,000 permanent residents.⁴ In July and August of last year, 2,000 Venetians took to the streets to voice their anger and concern with the increasing negative effects of tourism. Antitourism marches spread across Europe in the past year, especially in popular destinations such as Barcelona, Ibiza, Amsterdam, Dubrovnik, and Rome. The Old City of Dubrovnik is under threat of losing its UNESCO heritage listing if it cannot control the number of visitors it receives. Even the smart strategy of the "High Cost, Low Impact" model adopted by Bhutan seems insufficient to limit the number of visitors to its tiny country. Many cities have begun to regulate AirBnBs in an attempt to control this overwhelming market. The issue of sustainable tourism is increasingly a pressing concern for many municipalities and NCOs. As designers, makers, thinkers, and advocates for better built environments, it is more important than ever for us to reflect, investigate, and promote more ethical and sustainable ways of travel.

Have our motives for travelling changed? Facebook launched in 2008, followed by Instagram in 2010. Suddenly, our travels could be beamed to our friends and families around the world in real time, and we could enter hashtag communities in an instant. This altered the way we live, move, see, and interact. How often do we ask ourselves truthfully, why must we travel? And how? What are the more and less obvious effects of our trips? How does travel help or disadvantage the places we visit?

This issue seeks to examine the impact of travel and tourism on cities. The articles are personal, each written as a review of a pressing issue related to tourism, drawing on the contributor's individual knowledge, experience, and expertise. We challenge you to read, compreand determine year own stance on the topic. Feel free to review, edit, and think in the way you deem right we would love it if you shared your thoughts ut this issue using #PAPRIKATOURISM. This issue oesn't seek to answer questions or find solutions. The goal is to start conversations around travelling l tourism in our shared world.

1. "Travel and Tourism Economic Impact 2018 World," World Travel and Tourism Council, accessed September 1, 2018, https://www.wttc. org/-/media/files/reports/economic-impact-research/regions-2018/ world2018.pdf.

2. Ibid.

Notes:

3. "International tourism, number of arrivals," The World Bank Data, accessed September 3, 2018, https://data.worldbank.org/ indicator/ST.INT.ARVL Max Roser, "Tourism," Our World in Data, accessed September 3, 2018, https://ourworldindata.org/tourism

4. Will Coldwell, "First Venice and Barcelona: now anti-tourism marches spread across Europe," The Guardian, last modified August 10, 2017, https://www.theguardian.com/travel/2017/aug/10/anticourism-marches-spread-across-europe-venice-barcelona.

5. To protect the natural resources in the small country of Bhutan, the government implements a "High Cost, Low Impact" strategy to limit the number of visitors. During the spring season, each isitor is charged with a \$250 tariff per night. "Tourism Policy," Bhutan Majestic Travel, accessed September 4, 2018, https://www bhutanmajestictravel.com/travel-information/tourism-policy/

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, Ruchi and Nathan hand over their social chair duties to