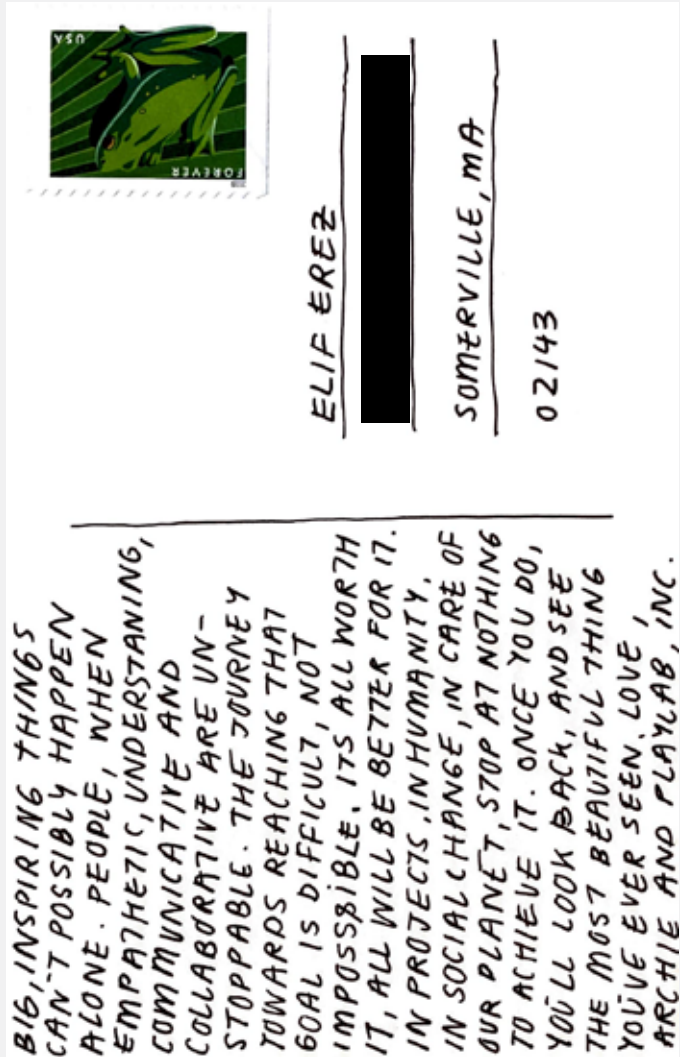


PROFESSIONALS NONPROFESSIONALS

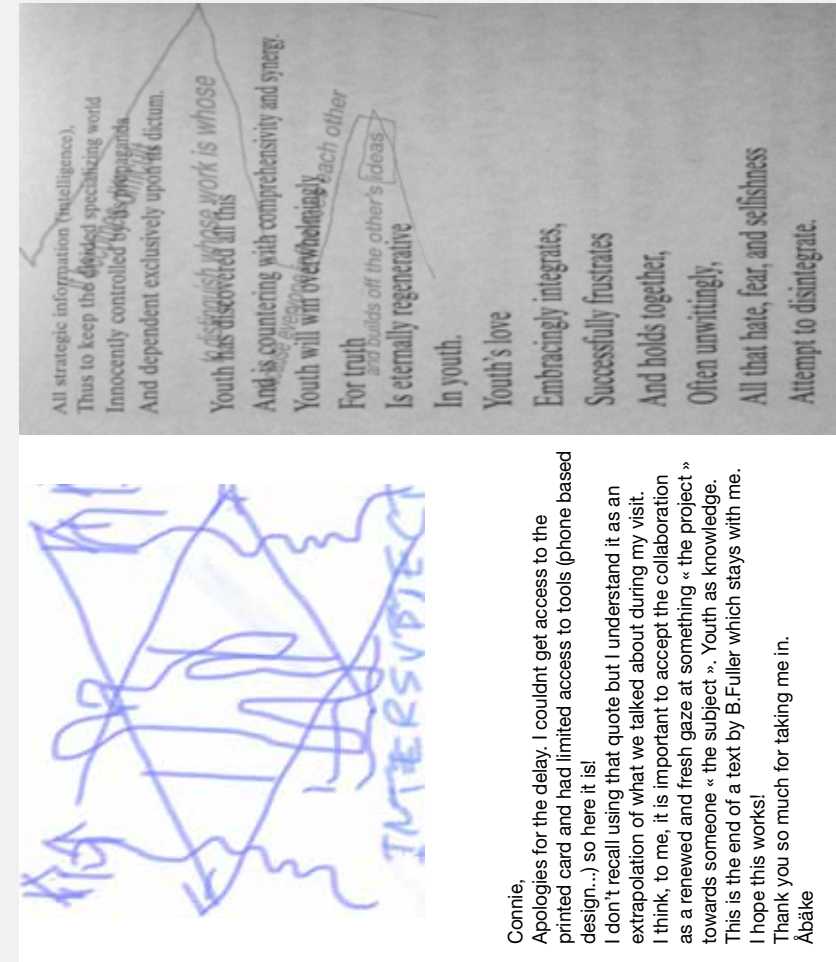
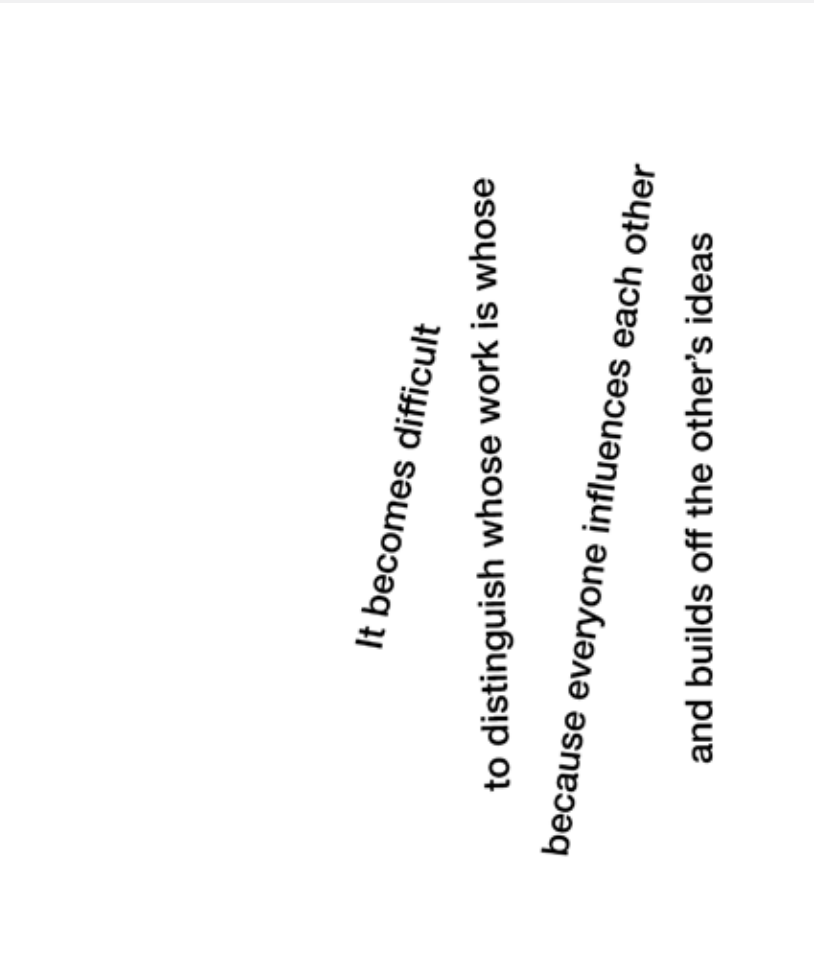
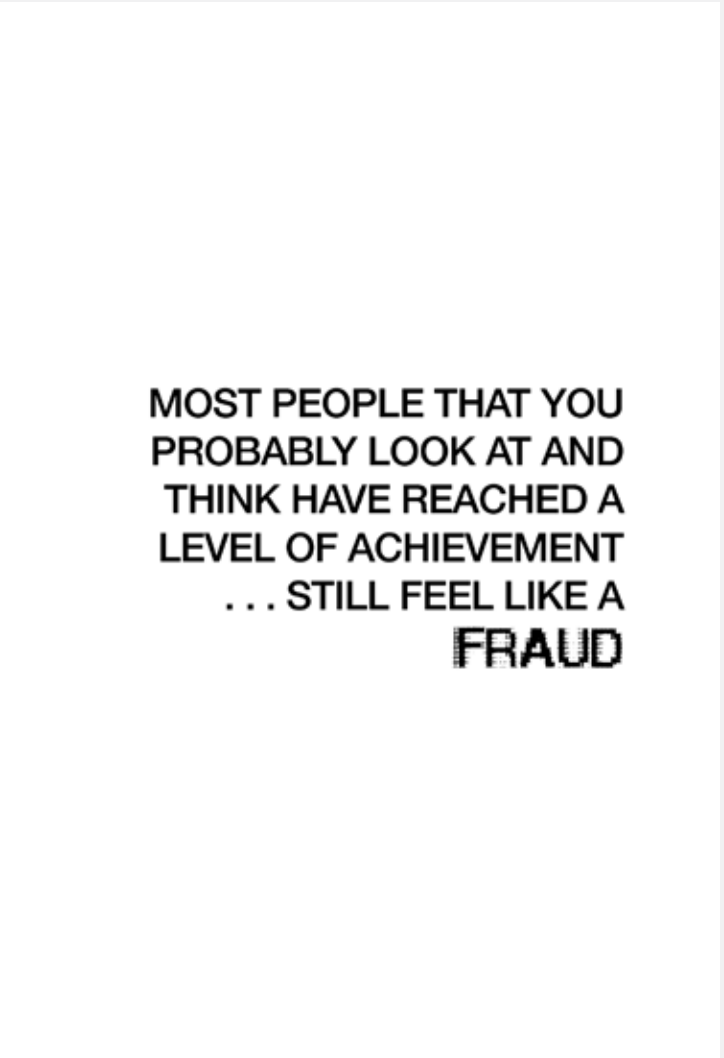
"Don't worry about cool, make your own uncool. Make your own, your own world [...] And stop worrying about big, deep things such as 'to decide on a purpose and way of life...' [...] but mainly relax and let everything go to hell – you are not responsible for the world – you are only responsible for your work – so DO IT." These were Sol Lewitt's words to Eva Hesse in a letter in 1965.

Chances are the first half of 2020 made you too (re)consider what it is you are doing and how you are doing it. For some, that line of questioning is not so much the forced exception, as it is the rule. Throughout the magazine, you will find correspondence from artists, curators, writers, architects, designers, and students speaking to practice as a form of constant interrogation of the self, of failure and experimentation, of leaps and stumbles, of adaptation and restlessness. Never constant, often unknown.

Under the title of Non-Professional Practice, this series was sparked by 3 years of conversations at Harvard GSD, and by Sol's advice to "learn to say "Fuck you" to the world once in a while".



If you're stuck,
it's probably *not*
because of the idea,
it's probably because
of a relationship
or a conversation
that you've had,
or *haven't* had



6/20/2020

Dear Eva,
Thank you very much for the heartening letter and rave.

You have asked what motivated me early on in my career and led me practice design the way I do.

First of all, life is wonderfully complex and many different things contribute to shaping us and our decisions.

One moment I can share in the limited space this note paper may offer is when I learned that spatial design, architecture and urban planning are complicit in violently engaging with power, sustaining power structures and empowering unjust cognates and racist political ideologies.

I decided then to develop another way to practice design and bring to it my truth and sense of ethics by merging curiosity, social justice and activism.

I must confess, it was not easy to operate in this field as ~~it's~~ its ethical flaws resonate so deeply, also in personal opinion.

It perpetuates, very creatively, power and patriarchy.
It was not easy to attempt challenging this profession as a young woman.
I had to continually struggle with the assumption that I may not be the right person to do it. I had to know lots of bigotry and chauvinism along the way.

That said, I have also been generously supported by many great souls, who recognized, appreciated and empowered this kind of engagement with design and with the world.

Thank you Eva
Thank you Oana

In solidarity and love,
Yours,
Malkit

I ended up having a very weird title that I would never have thought of myself

Take time to figure out your voice

LUNCHTIME THOUGHTS ON 07/20:

- + I AGREE WITH STATEMENT ON FRONT OF CARD. SOUNDS LIKE SOMETHING I WOULD SAY.
- + ... BECAUSE SOMETIMES WE GET SWEPT AWAY WITH "BUSY WORK" + IT'S IMPORTANT TO REFLECT.
- + ... BECAUSE IT SOMETIMES TAKES YEARS OF WORK TO FIND YOUR VOICE.
- + MBE IS IMPORTANT!!



ELIF EREZ

SOMERVILLE, MA
02143



CONNIE TRINH

APT 3

SOMERVILLE MA

02143

buildings
friends
goals
laughs
lives
loves
marathons
pets
poems
make
them
count
K.W.

123
456
789

I want my professional life to have
NINE LIVES

Who is this I?

Am I entitled to her?

Is she my voice or is she the voice expected of me?

How can an "I" contain all of my many fragments and contradictions and more so, all of me that is undiscovered?

Is this "I" actually mine to own?



ARTA PEREZIC

SOMERVILLE, MA

02143, USA

ARTA —
I soignant, merci
I am HERE → AWARE OF WHAT
BASEBALL
HATS
A PHOTO OF
SACRAMENT
FRANK
O'HARA
A painting,
A pile of clothes
A xerox box.

