On June 4, the NBA approved a plan to move to Disney World near Orlando, Florida in order to resume the season. Players, coaches, officials, select members of the media, and a myriad of other support staff moved to Disney World to live, full-time. The conditions of their stay are spelled out in a 100+ page manual, which describes protocols on entering and exiting the NBA bubble, situations in which a mask must be worn, and how often individuals will be tested. Disney MagicBands were reprogrammed to serve as both passport and contact tracer within the bubble. Players are notified if they fail to log their temperature in their health charts, and can expect to be denied access to facilities if the info is not properly kept up to date. The NBA Bubble is proving to be an effective way to keep the league continuously pursuing its season. The low rate of Covid-19 transmission within the bubble stands in stark contrast to the much higher rate evident outside the bubble in Florida in the same time period.

The Covid–19 Pandemic has forced reconsideration and redesign of spaces for living, work, and play. Many people now work in the same rooms where they sleep, others are modifying the backyard to include a purpose-built home office shed, or setting up school “pods” in what used to be a living room.

The surface of the city has become one grand surface for improvised inscriptions, variously made of chalk, tape, string, sticker dots, orange cones, dabs of pink spray paint, and yellow and black striped caution tape. As individuals, we have each developed an inner GPS which helps us recalibrate our own carefully perimetrered pathways; skirting the sidewalks in order to maintain the semblance of a 6’ distance. Following familiar paths is now like a complex drawing exercise enacted by the body throughout the spaces of the city. It is an adaptive and algorithmic overlaying process and requires that the other urban drawers have a similar sensibility for 6’. An imperfect negotiation, one wherein the boundaries of public and private spaces, previously delineated by territory or utility, have been perforated, eradicated, or replaced to accommodate an invisible spatial protagonist that flows between us: the essential commodity of distance. We use what we can, including our bodies.

Living in a Bubble studio will explore future forms of live–work–play in a post-pandemic future.

While early stages of the pandemic were characterized by a world created extemporaneously; an adhocracy born out of benign paranoia and anxious hope. The emerging future might also be impulsively decided – sketched on the world by chalk–wielding drones and supermarket clerks with tape guns. But how many more versions could there be? How might we draft change on a world so willing to begin again?

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