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FINAL

NO MORE

EDITING



Paprika! Volume 14 Front Matter

~~To be included in every print issue~~

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~~Description of Paprika!~~

Paprika! Magazine is a window into emerging discourse from the Yale School of Architecture. Every student-curated issue features diverse voices in the fields of architecture, art, and design and is uniquely designed by students from the Graphic Design program at the Yale School of Art. No two issues are alike.

Issue launch date May 2026

~~Example: September 18, 2025~~

~~If for any reason the exact launch date is uncertain (issues with printer timeline or delivery, for example), simply use the month and year: September 2025~~

Editing, re-editing, and final-editing are inevitable in any creative process, especially within architectural education, where studio culture is structured around critique, redline, and iteration. We ~~begin~~ start with a draft, a preliminary piece of writing that kicks off ~~to begin~~ the process of making. Yet we end with a neat polished final product that ultimately circulates ~~through-~~ in portfolio, publications, and institutional memory. This issue seeks ~~to take out~~ a space between the two, where thinking is still in motion, and where uncertainty, negotiation, and contradiction remain visible.

This extended issue unfolds across two volumes. Each focuses on a different mode of engagement ~~within~~ throughout the creative process and only together do they begin to articulate the complexity of it. Through this two-volume issue, we hope to ~~question/invite you to question/~~ ask— you and ourselves— ~~W~~ when can we finally say “okay!, ~~n~~o more editing”?!?

This volume, *final_no more editing (2)*, ~~turns to reveals the~~ collaboration. It lingers within the draft itself, extended, unresolved, in the process. Scattered across the page is a working surface, layered with edits, annotations, and crossing out, leaving thoughts ~~to remain~~ visible as it unfolds. These pieces are fragments and traces of communication and confrontation among the author, the editor, and even the reader.

Well... open up the other volume! Together, they show what it takes to create, and if we can ever say: no more editing!

~~final_no more editing (2)~~
~~final_no more editing (2)~~
final_no_more_editing (2)

Infrastructure shapes cities the way a skeleton and arteries shape the body: largely ~~invisible~~ **support** ~~systems~~ **unseen systems** that enable movement and exchange. This biological analogy, however, risks understating infrastructure's cultural and political power ~~impact~~. Beyond mere support, infrastructure is the **physical heart** DNA and soul of a city, shaping both its identity and its citizens' quality of life. While structuring our everyday experience, it remains at the edge of conscious perception— a system we “notice only when it breaks down.”

London and New York ~~see in~~ ~~see in~~ ~~see in~~ reveal a profound metabolic

shift currently underway. We are transitioning from nineteenth century conduits of water and waste to a twenty-first century scaffold of digital logistics and coastal resilience. As we move through 2026, cities are being redefined by ~~a series~~ of systemic “stress tests”² that transcends local boundaries ~~geography~~. Ultimately, the survival ~~and flourishing~~ of contemporary metropolises depend on our ability to trans-

[Revision Note 03.27: The ‘visible’ city is just a byproduct of a much deeper ‘invisible’ architecture. If the buildings are the skin, the infrastructure is the nervous system.]

[Addition 03.27: could one argue that the subterranean is where the most radical power of the city is exercised? Particularly underground systems that initially expressed collective ambitions regarding hygiene and efficiency?]

form these ~~old~~ hidden systems to meet the new demands of a changing climate and digital world.

Subterranean Bedrock: The Invisible Foundation

To understand the city above, we must first look at the vital hidden systems working in tandem below ground. Infrastructure operates across scales ranging from the bodily to the planetary. Beyond the immediate city, infrastructure can be defined as the portals ~~in~~ ~~of~~ ~~of~~ of nations – the airports, harbors, and train stations that welcome us and extend outwards as routes traversing land, sea, sky, and even ~~outer~~ space. Even at this global scale, with satellites and global positioning systems beaming down to guide us back to earth, infrastructure remains ~~an integrated~~ **a unified** system.

~~In London, this subterranean layer the~~ London's subterranean framework reaches back to ~~stems~~ from Victorian engineering. Nineteenth century cholera outbreaks, ~~for instance, became catalysts that forced a re-imagining of the urban fabric~~ prompted a reimagining of the urban fabric; Joseph Balzag-

Below the Navigating the System of London

Paola F

¹ Binyamin Appelbaum, “Why the Meaning of ‘Infrastructure’ Matters”, *The New York Times*, April 18, 2021.

² Igor Linkov et al., “Resilience Stress Testing for Critical Infrastructure,” *International Journal of Disaster Risk Reduction* 82 (November 2022)

³ “Joseph Balzagette: The Man Who Saved London from the Great Stink”, *History.com*, May 2019

ette's modern sewage system ~~was an architectural feat of space making~~ demonstrated how ~~proven~~ that the invisible drives the visible.³ By 2026, that legacy reaches a new threshold with the Thames Tideway Tunnel, - a 25-kilometer 'super-sewer' ~~that mirrors Balzacette's ambition~~. This £4.1 billion project ~~in the health of the Thames~~ the project recognizes that a city's growth ~~is inherently capped by~~ depends on its ability to process ~~its own~~ waste. The Tideway is more than an engineering project; it is a twenty-first century ~~recognition~~ investment in urban health and ecological resilience.

New York follows a ~~parallel~~ similar logic of centralized engineering through its focus focused on the vertical ~~resource~~ demands of the skyscraper. The city's water tunnels ~~represent~~ reflect a masterplan approach to resource management ~~that Brian Larkin defines as~~ "matter that enable[s] the movement of other matter."⁴ Since 1970, New York has used its bedrock to support its growth; City Water Tunnel No. 3., a sixty-mile labyrinth, represents a hidden architecture that keeps the city supplied with clean water from upstate reservoirs.

**American
Metropolis**

Together, these systems ~~re-~~ ~~inforce the importance~~ underscore the metropolis as a living organism, constantly expanding its guts to ~~support~~ sustain collective life.

II. Surface Patterns: The Grid, the Enclave, and the Automobile

The city's spatial logic springs from its infrastructural history. London's morphology grew organically from a pedestrian, horse-drawn past and the Leasehold System, which let aristocrats retain ownership while leasing land.⁵ The result: enclaves, squares, and streets that often serve as secondary, residual spaces - a high-friction morphology that encourages a slower, human-scale urban experience.

By contrast, ~~the identity~~ ~~ty of~~ the American metropolis ~~is defined~~ ~~by~~ took shape around the speculative grid, ~~best exemplified~~ epitomized by New York's 1811 masterplan. The grid ~~speaks to a logic~~ ~~ic of~~ favors legibility and rapid movement, treating every block with similar opportunity and creating a low-friction engine for development- a framework that "enabled the city to grow and evolve overtime."⁶

~~The arrival of the automobile in the 20th century~~

⁴ Brian Larkin, "The Politics and Poetics of Infrastructure", *The Annual Review of Anthropology* 42 (2013), p. 329

⁵ Rowan Moore, *Slow Burn City: London in the Twenty-First Century* (London: Picador, 2016), p. 45

⁶ "The Commissioner's Grid: New York's Blueprint", *Thirteen: WNET New York*, accessed January 2026

*e Pavement:
e Hidden Nervous
don and New York*

a Foster

marked a pivotal moment for the city. ~~■■■~~ Automobile culture transformed both urban models. Once hailed as a sanitary savior replacement for horses, the car reframed London's narrow nooks as bottlenecks, while New York's grid adapted more readily. Robert Moses ~~took~~ pushed this logic to its extremes, ~~layering massive highways on top of existing blocks. He did not simply add roads; he~~ layering highways over neighborhoods and reorienting the city's plumbing to prioritize the machine over the neighborhood. By 2026, planners are reversing the Moses era: reclaiming streets and restoring human-scale infrastructure that prioritizes community life over traffic and capital flows.

III. Circulatory Vitality: Mobility and the Energy of Proximity

The architecture of movement—mobility-functions as the primary driver of urban density. ~~It is about the social and economic networks they enable.~~

- 24-hour Cycle: The subway's 24-hour operation fuels New York's nighttime economy and constant urban activity.
- Commuter Habits: In 2025,

.....
: [Addition: ...and
: economic networks -
: setting the city's
: metabolic rate?]
:
.....

active modes (walk, bike, taxi) accounted for 53% of Manhattan commutes; London's sustainable-mode share reached 63.4% in 2024.

- Energy Expenditure: Compact cities use far less transport energy per capita—~~are significant~~ ~~by more efficient than~~ ~~sprawling ones.~~ Detroit consumes seven times more energy per capita on transport than Manhattan.

This is the Density Dividend: the closer we live to one another, the less energy we require to connect. As David Owen argues, “living in closer proximity to one another is the single most important thing we can do for the environment.”⁷ Density therefore goes beyond a metric—it shapes daily life and links transit access to property values. By 2025, neighborhoods with top multimodal transit access saw price growth about 15% above the market average.⁸

The Logistical Layer: Delivery, Data, and Phantom Infrastructure

~~As we move further into the 2020s, a third layer of infrastructure becomes as vital as the sewer or the subway. the expansion of digital systems.~~ A third layer now rivals sewers and subways: digital systems that move goods

⁷ David Owen, *Green Metropolis: Why Living Smaller, Living Closer, and Driving Less Are the Keys to Sustainability* (New York: Riverhead Books, 2009), p. 3

⁸ Yonah Freemark, Lydia Lo, and Yipeng Su, *The Financial Feasibility of Transit-Oriented Development: Barriers and Opportunities for Expanding Housing*

Supply (Washington, DC: Urban Institute, December 2025), p.6

⁹ Keller Easterling, *Extrastatecraft: The Power of Infrastructure Space* (London: Verso, 2014), p. 15

¹⁰ NYC Department of Transportation, *DOT Launches Smart Curb Program*, press release, November 2024, <https://www.nyc.gov/html/dot/html/pr2024/smart-curbs->

and data. ~~This is the~~ **We live in a** ‘Delivery City’— an infrastructural phenomenon that repurposes the street as a fulfillment corridor. Keller Easterling calls infrastructure “the secret medium through which we organize our lives and our space.”⁹ The COVID-19 pandemic accelerated our transition towards **digital life** ~~life into the digital~~, expanding last-mile logistics: markets that deliver to us, dark kitchens housed in London’s repurposed railway arches, and curbside parking lanes in New York that serve as logistical nodes.¹⁰

Data centers function as cathedrals of modern infrastructure, ~~linked inextricably~~ physically tethered to the ‘cloud’ **through** ~~by~~ cables and servers. This ~~high-intensity~~ energy-intensive ‘ingestion’ ~~by the city~~ creates an urgent need for urban ‘respiration’— ~~a way~~ ways to vent ~~the~~ heat and noise ~~of of~~ ~~the~~ digital machine.

IV. Urban Respiration: Nature as Negative Infrastructure

Urban parks ~~represent this~~ **often** act as ~~necessary~~ ‘negative infrastructure’: carved voids providing ecological, social, and psychological relief. Frederick Law Olmsted ~~viewed~~

.....
[Addition: the oysters
filter water and create a self-healing, biological reef that attenuates wave energy as a way to protect and restore ecological communities].
.....

~~these~~ saw parks as a way to reconnect urban populations with nature during the “scientific and commercial age.”¹¹

By 2026, this approach has evolved into Biophilic design. ~~A prime example of this transition~~ SCAPE’s Living Breakwaters project off the South Shore of Staten Island, **for instance**, uses ‘eco-concrete’ and oyster growth to strengthen coastal defense.¹² ~~Nature was once seen as separate to infrastructure~~ **Nature, long treated as separate from infrastructure, has become its most sophisticated form.**

V. Coastal Survival: From Defense to Absorption

Historically, ~~urban~~ major disasters have driven infrastructural innovation – The Great Fire of London (1666) ~~created fireproof architecture~~ gave us fireproofing; cholera gave us modern sewers. In 2026, we are witnessing the next great catalyst: rising sea levels. Coastal planning has shifted from building temporary barriers to designing systems that absorb and manage water. As urbanist Henk Ovink, the Netherlands’ Special Envoy for water, argues, “we cannot keep building walls: we must learn to live with water”.¹³

New York’s ‘Big U’— specifically the ‘East Side Coastal Resilience’ (ESCR) project, nearing completion in

program-launch.shtml

¹¹ Frederick Law Olmsted, *Public Parks and the Enlargement of Towns* (Cambridge: Riverside Press, 1870), p. 14

¹² “Living Breakwaters: Ecological Resilience on the South Shore”, *SCAPE Landscape Architecture*, accessed January 2026.

¹³ Henry Ovink and Jerome Aerts, *Too*

Big: Rebuild by Design’s Transformative Response to Climate Change (Rotterdam, NAi010 Publishers, 2018), p. 92

¹⁴ “Thames Estuary 2100 Plan: Five-Year Monitoring Review”, UK Environment Agency, January 2026

¹⁵ Lewis Mumford, *The City in History: Its Origins, Its Transformations,*

2026- has begun to transform Manhattan's shoreline into a series of architectural interventions. Combining with flood barriers that double as public space, turning hidden protection into visible civic assets. Simultaneously, London has adopted sponge-city measures-permeable pavements and bioswales-across the Thames Estuary. Each rain garden and permeable alley contributes to a resilient whole.¹⁴

This shift toward turn to resilience is also a shift to ward the local **is also a turn toward the local**. The 15-minute city moves from social ideal to infrastructural necessity in an era of coastal influx. With AI and automation, mobility will occupy less surface area; resilience in 2026 rests on redundancy and local capacity so neighborhoods endure when networks fail.

VI. The Final Conduit: Tending to the Collective Organism

Lewis Mumford called the city "the point of maximum concentration for the power and culture of a community."¹⁵ Infrastructure carries that power. **Reading** London and New York can help us, we can apply the lessons of history to ready our cities for new challenges of - climate change, disease, and ecosystem decline.

Infrastructure is, ultimately, our most consequential form of architecture it is the medium through which we choose to live together and a collective response to the bigger threats to our civilization: climate change, disease, and the preservation of our habitat. In an era defined by of **unpredictable** flux, it is these deep, invisible arteries below the pavement that will be vital determinants on determine whether our cities can remain vibrant **or, at the** in the future or **become** relics of an over-extended past. The city is a living organism; its future hinges on how boldly we tend to the systems beneath our feet.



Informal Infrastructure, what does it intend to allude to? How does it control movement and systems? Infrastructure instructs and behaves in a quiet yet active manner. I envision infrastructure as a means of inspection. People pass between them, rely on them, and at times, they are everywhere to the point that it seems ~~where they seem~~ to disappear.

The infrastructure of Liberia, my birth country, is largely informal, but ~~Liberia, my birth country, has most of its infra-~~ ~~structure informal, yet~~ there's a language within that very condition ~~exact~~ act of ingenuity. This language is embedded in the social and political fabric of Liberia as a whole and is the quiet agent of individual power. *Making do* isn't just a necessity for Liberians, but a way in which things are sorted, considered, constructed, handled, and repaired. Routines in these spaces become shy symbols and loud messages.

I view these ~~that~~ as moments of investment ~~for me~~, particularly in ~~their~~ ~~its~~ process, forms, and my artistic alteration.

IX the Cre- vice of Thoughts and Making 2025–2026

Bendy Sohn

Furthermore, I am invested in Liberia's material culture and in how objects interact with space and viewership when placed far from ~~its given~~ ~~their original~~ context. Questions such as: What does it even mean to transport a place elsewhere? What details does it make visible? What detail is stripped along the journey? What becomes identifiable and familiar to me then speaks another language. It then behaves uncontrollably and questions the environment in which it inhabits, curating, and ~~evoking~~ questions and commentary. ~~Architecture vernacular~~ Vernacular architecture is a sym-bol of my connection to place-making—a gateway ~~for me~~. Objects such as informal communal light posts, used and broken generators, informal rusted cor-rugated roofs, and ephemeral environmental

sound are all starting points. They are all fragmented memory journeys that I follow.

Being home, I realized there ~~is~~ is a constant gesture of repair, care, and attentiveness to objects. Things are not fixed completely; they are put together just enough. This gesture made me reflect on other aspects of life, ~~which made~~ prompting me to turn the questions back on myself. How does it mirror my

yearning for Liberia—a relationship I am also constantly repairing and devoting care and attention to, even as it is always shifting and reconfiguring itself? It isn't something fixed ~~is something that isn't fixed,~~ but rather always ~~is always~~ changing and moving around. As I wrestle with this, I find.

9

*[Editors' Addition 04.06:
These objects do not simply
represent place, they act as
informal systems, structuring
attention, movement and
experience.]*



myself asking: what is repair? then ponder what is even to be repaired? How do I understand it to be? What does it mean for me to see something as repaired? Or what is my definition of how to see it, at least now?

Repair, as I come to realize for my own definition, isn't about fixing an object to its original state of being or ending its status of brokenness. What interests me instead is persistence: I am interested in persistence, an act of re-visiting or returning to a moment that has already slipped away. Each attempt becomes less about functionality and more about feeling—the desire or hope to relive an experience I'm very distanced from. So in this sense, repair is not a resolution but a ritualistic rehearsal, perhaps a way to chase a memory of connection through material remains or a fractured skeleton.

In my studio, I have been thinking about Keller Easterling's writing and her concepts of *active form and disposition*. Even though Although used she uses them in her own vein to describe architectural systems, they also make me wonder about their connection I am interested in how they

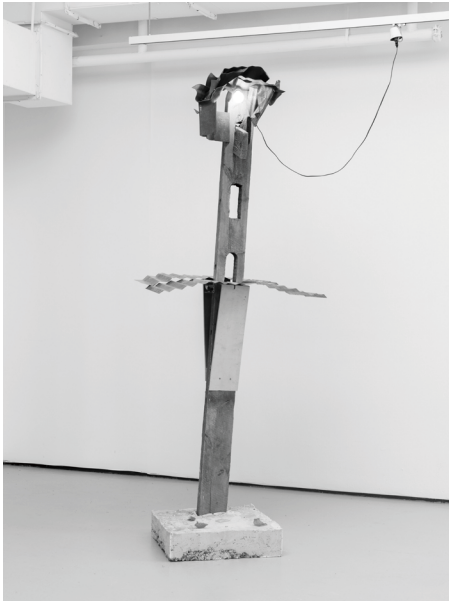


pertain to art in its simplest sense and the ways they converse how they are in dialogue with the infrastructural sculptures I create. Her idea of disposition reveals how an object influences its surroundings—how it affects I come to understand this as a way an object behaves, affecting others things indirectly without direct communication. For example, The light post sculpture created in this exhibition, for example, flickers. Its pacing shifts The pacing is different, and its the rhythms mimic a heart-beat. Within it there is an unregulated system in which the lights communicate with something or someone, perhaps a mes-

sage something not meant to be fully understood, leaving a space for us to wonder.

In the same way that my process of making creates a language a language is being created from me making the work, another is concealed from us within the light. What does it mean? What does it entail when objects are created to do something on their own after some time? What sovereignty does it produce? What disposition does it embody?

Ideas take a long time to be born, and when they are, they take one year to walk on their own before they can think and speak learning how to think and speak volume. Nevertheless, creativity is not about making creating something brand new, but about forming just creating a fresh combination of familiar elements around the studio. That may be when amazing things begin to grow and blossom.



I have been thinking about sound. *Sound* is an ambiguous medium: it moves through ~~spreads across a~~ *space*, creating an unpredicted encounter between the audience and the work. I ~~stumble across~~ *encounter* certain sounds through secondary sources, which, for me, creates a distance between the material and myself. Additionally, once ~~the way~~ the sound is altered after my engagement, ~~pushes~~ that distance extends even further before meeting the audience. ~~Within~~ *During* that ~~their~~ encounter, they engage differently; some become further confused, others excited. Either way ~~is~~, just because they feel anything makes the work work.

Sound cannot be possessed and owned, and so it blurs the ~~leading to blurred~~ lines of authorship. The audience's entry into the space changes the artwork; each person's experience makes it different, adding another layer to the overall piece. I think of sound ~~I believe sound serves~~ as a form of



informal architecture, similar to how buildings guide movement, shape interactions, and influence concepts of proximity and distance. For instance, when the sound is quiet, we tend to move closer; when it grows ~~is~~ loud, we instinctively retreat or cover our ears. In any case ~~Never-~~ *theless*, we can agree that it alters our movement, gestures, or mood.

What does it mean for something informal as sound to have ~~when a~~ *sound is informal yet* has the power to control us or even compel us to pause ~~freeze~~ and give of ourselves? Does that make it mean sound is manipulative and controlling? ~~Is it~~ Assertive and demanding? What kind of agency exists when sound spills out and overflows? Sound is never neutral; it can capture ~~is a medium capable of capturing~~ a moment or ~~constructing~~ *constructing* a new space from within another. It raises questions about legitimacy and ownership that ~~which~~, for me, parallels my existence as a diaspora individual. Does it feel ~~sound~~ closer because it is near, or because clarity itself creates intimacy ~~is it because we hear it clearly?~~

*[Editors' Addition:
Sound holds a moment,
then lets it go. How do
we locate something
that is always shifting?]*

Notes on images:

A collection of images that have pushed me in directions of creation, leaving me ~~the with~~ room to reflect on why they mean more than images, but more so as sources of hope that keeps me making ~~hope for me to continue making work~~. They were ~~the~~ jumping-off ~~point~~ *point* for the works you all are writing in the exhibition space— ~~works that reflect my interests and my lifelong effort~~ *journey* to bridge the gap between my host and home countries. Art is a collaborative journey; like a rock rolling down the street, it gathers traces of its surroundings, which in turn shape its path.

Crossing Lines

Yanbo Li

Several years ago, on my first visit to Los Angeles, I heard a story from my friend Connor, who introduced himself as a new comer to the city. Connor introduced himself as a new comer to the city. One morning, at a streetlight where a dozen or so office workers were waiting to cross, Connor looked at the traffic and decided to jaywalk. With hardly a car in sight, the small-town Michigander did what any animal aiming to traverse from one point to another would do: he surveyed the gap for danger, and, seeing no fast-moving two-wheeled metal objects in the way, crossed the road. Rather than follow him across the empty pavement, the crowd booed. Literally, audibly—loudly, even. By the time he realized what was happening, Connor was Macbeth in the river of blood—he had waded so far into this social trespass that even if he stopped now, it would be as long and unpleasant to go back as to continue forward. Even worse, turning back would mean meeting his jeering critics eye to eye. So he held his breath and pressed on, drenched in red traffic light, pretending not to hear, and reached the far bank of Santa Monica Boulevard having been struck by no vehicles, only shame.

How one behaves at a traffic intersection reveals a lot about their personality and background. There are the rigid signal-followers, who await their turn even when the road remains empty for many minutes. There are the rebellious striders, who lean forward with eyes darting from side to side before boldly and confidently crossing one foot already off the curb, ready to march forward as soon as the last car speeds by. And then there are the hive-minders, face half in phone, who pay little mind to neither signal nor traffic and simply walk when they feel the crowd and its associated safety surge forward into the street. Some accept inconvenience as a necessary constraint, while others are loath to give up their right to take up space. These archetypes all reveal themselves most clearly when they walk together in a group: half the people think nothing of crossing at a red, only to turn and find that they have to wait for their more timid companions to cross at the properly signaled moment.

Different cities have different standards for jay-walking. In Manhattan, everyone walks and does it but the tourists who can usually

Comments from
Prof. K Shirkhani

1 I think you don't need this?

2 Haha

3 Awesome

4 Is this an additional thing? Or does it just restate the previous sentence?

Yanbo: It is an additional thing.

8 Nice--form of the sentence seeming to recap the content.

9 WC?

5 !!!
6 Hahaha
7 Necessary?

become affable to blow you for to¹⁰; you are, indeed, walkin' hyah. In Shanghai, it's grudgingly expected; you can stop traffic ~~double~~ +mid-block with a confident wave of your hand. In LA, it was ~~double~~ +criminal until 2023 +— even on an empty street— and remains socially reprehensible. In Berlin, it's unthinkable. Context also matters. If I am walking with someone I want to impress or someone I don't know well, I'm more likely to wait, to demonstrate concern for their safety +and responsible citizenship. If I'm with someone who I know to be capable and impatient, I'm more likely to jaywalk. If I'm really in a serious hurry, I might even jaywalk when there are cars around, with a little perfunctory jog for the last ten feet and an apologetic wave. As with any part of culture, there is a decorum to these things. +As a pedestrian, failure to follow proper intersection etiquette can result in embarrassment, public disgrace, harassment by an angry driver, or even physical injury.

+Questions of acceptable conduct in the public right-of-way were the very thing that gave rise to the term “jay walking” ~~origin~~ from ~~exact~~ ~~use~~ ~~concern~~ ~~about~~ ~~social~~ ~~opportunity~~ in a rapidly urbanizing, rapidly automobilizing early-20th century America.¹¹ In the nineteen-aughts, the word “jay” was a commonly understood slang term for country bumpkins, rude and uneducated in the ways of urbane and civilized regulations of city transportation. Before jay walking, there was even a “jay driving” to refer to those who, unfamiliar with the city's traffic rules, drove recklessly or on the wrong side of the street.¹² +But “jaywalking” was the term that stuck, in part thanks to the efforts of the nascent automobile lobby, which was ~~so~~ ~~was~~ ~~eager~~ to shift blame ~~to~~ ~~pedestrians~~ for ~~country bumpkins~~ +the growing problem of deadly collisions onto pedestrians. The implication became that, in a contest between a motor coach going one way and ~~educate~~ a pair of feet going perpendicular,¹³ the feet are in the ~~ways~~ ~~of~~ ~~urban~~ ~~and~~ ~~civilized~~ ~~multitude~~ ~~of~~ ~~city~~ ~~transportation~~. Before jaywalking, there was even jay driving to refer to those who, unfamiliar with the city's traffic rules, drove recklessly or on the wrong side of the street. In part thanks to the efforts of the nascent automobile lobby, the term “jaywalking” stuck long past the expiration of every logical road and cornerp +wrong unless expressly given permission to be right, as by an officially +marked crossing or a “walk” signal.

If one is studious about these regulations, ~~double~~ +a bit of rebellious fun can be ~~fit~~ ~~of~~ ~~rebellious~~ ~~to~~ ~~had~~ at the expense of drivers. I get an ~~double~~ +inordinate amount of satisfaction from stepping out onto an ~~sign~~ +unsignaled crosswalk as a car ~~approach~~ +approaches and turning to make eye contact with the driver. As if to say: “Look, these zebra stripes clearly indicate that I have the right of way, but you almost weren't going to yield, were you? Who's the country bumpkin now?” I would not recommend this to inexperienced jaywalkers, however. Playing a game of traffic chicken against someone behind the wheel of a deadly weapon

10 Is there also something to the satisfaction of not looking like a tourist?

11 I love this historical background.

12 Haha - and so interesting

13 Ha

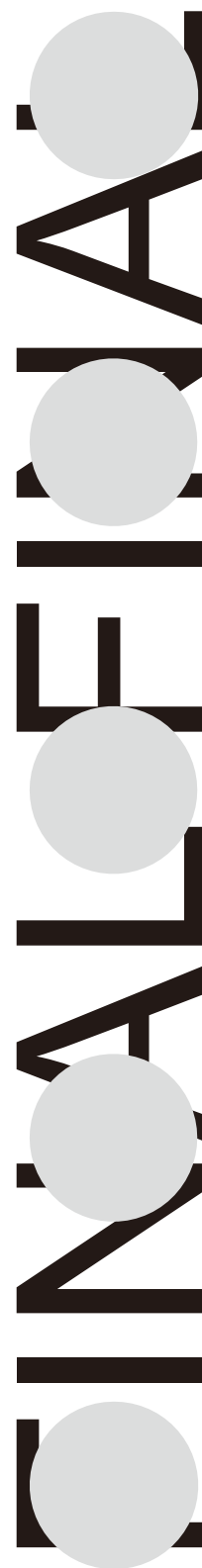
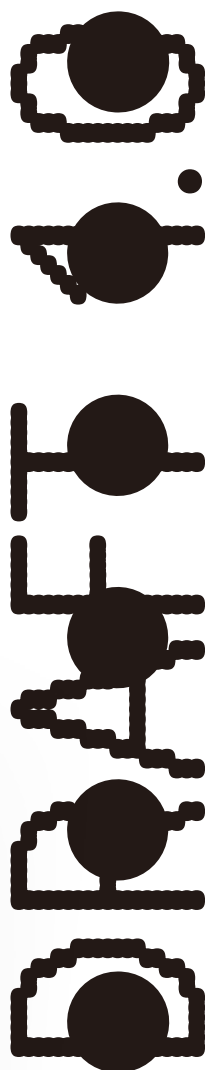
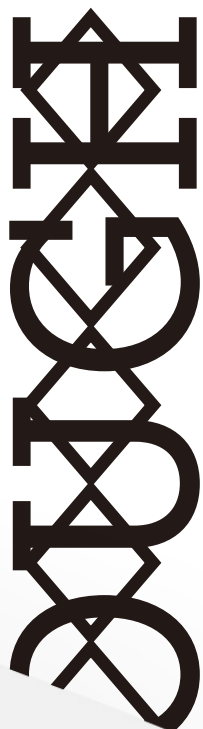
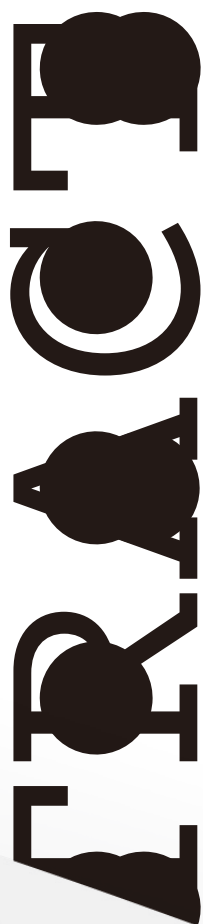
ing against a far-right rally in **Little Rock** **car** **stalled** **through** **port** **on** **of** **the** **and** **but** **should** **do** +Charlottesville, Virginia. Rather than identify automobile violence as the structural issue, authorities responded by shifting responsibility onto the people—the “jays,” in a sense—who dared trespass on spaces reserved for **black** **lives** **matter** **the** **police** **reaction** **following** **the** **incident** **you** ¹⁸ +those piloting gasoline-powered battering rams. According to the International Center for Not-for-Profit Law, twelve states have enacted new restrictions on traffic obstruction since January 2017, and there are nineteen federal and state bills currently being considered that **would** **threaten** **the** **acts** **protest** **of** **the** **high** **traffic** **blocking** **protesters** **with** **est.** **three** **years** **prison** **while** **sup** **on** **ad** **Jan** **Al** **kills** **kill** **one** **person** **and** **inured** **in** **addition** **thirteen** **five** **driving** **through** **road** **core** **ing** **ins** **far** **right** **by** **in** **Charlottesville** **Virginia** **Around** **the** **increased** **fin** **es** **jail** **time** **any** **res** **used** **laws** **increase** **protections** **for** **driv** **to** **increase** **protections** **and** **tra** **dition** **on** **feet** **protections** **lawsuits** **and** **even** **deportation** **tion** **+** Suddenly getting booed doesn't seem so bad.

Who **is** **allowed** **to** **take** **up** **space**—specifically, the long, paved spaces between buildings that make up so much of our cities? As with all customs, this is something we decide collectively as a society, whether by habit or by law. It seems to me that public streets ought to belong equally to the people, regardless of whether their means of conveyance is biological or mechanical. After all, there is no such thing as drivers or pedestrians, only humans—some who,

at a given moment, are operating **kin** **use** a large mechanized mobility device **a** **gun** **in** **m**, and some **do** **not**. The use of a car does come with peculiar benefits—speed, convenience, mass, durability. Is **it** **not** **reasonable**, **then** **make** **+**to associate getting behind a wheel with proportionate responsibility to maintain **the** **roads** **as** **ult** **safety** **and** **freedom** **of** **those** **sharing** **the** **space** **once** **a** **pedestrian** **same** **space** **who** **happen** **to** **be** **less** **equipped**?

+A few mornings ago in New Haven, I decided to drive. There I was **try** **was** **running** **late**, on a busy four-lane street, **with** **the** **light** **having** **just** **turned** **green**. And in front of me were two teenagers still ambling diagonally across the middle of the intersection—an egregious level of shameless disregard, even to an avid jaywalker like myself. As they finally reached the curb, one of them looked at me in the eyes and made a heart with his hands. What could I do but smile and shake my head? There were no jays in that moment—just two people walking in the street, and one person in a car waiting to cross.

18 Clarify that would have been to prevent future deaths? (Which would expose that they couldn't think of any other possible solution.)



... Maybe diversify your
protest groups? I think that
would ease the sense that
the piece shifts tone (i.e.,
is ultimately advocating for
specific political interests)?

... driving a car
... person and inju