

What if YSoA had a high School mentorship 1. Holmes, Ayusha Ariana & Rebecca Maamelo. <

The simple question that began this issue was: could we share some of YSoA's knowledge, resources and space with aspiring design students in local high schools? In early October we ran a pilot- a day of Workshops that Majdi, Rebecca, Ayusha and M. hosted with the youth design team for the underpass park project! It was a joyous and mmeasurably hopeful day of collective drawing, model making and scheming It built on the connections made just shy of a year ago by the Repository of Black Knowledge exhibition team, who worked hard to bring in a class of thirty students for an immersive design day. Together the events got us dreaming what if YSoA made a commitment to nurturing aspiring architects and designers in New Haven's public school system?

It's possible, but it won't happen without collective student action SO... we want to invite you to get involved. If you are interested in trying to make a mentorship program happen, reach out to us at loudhopes@gmail.com, find us around the school and say hi! It's not going to be easy, but if 180 R. Cook we can stomach the emails. the zooms, the inevitable confrontation with the schools shrinking budget, we think we







~~~~ ♠hat if we made "Throw-a-Fit Thursday" official?

Have you tried on an outfit and thought to yourself "no, not the right occasion" or "it's a little too much for school." There are too many "fits" that never make it out the closet because the daily situations simply don't call for them. I propose "Throw-a-fit Thursdays" as a weekly invitation to put on that weird and wonderful outfit, something that you'd put off for the occasion that will never come otherwise. Imagine walking down the studios of Rudolph lined with an ensemble of colorful and classy fits leaving people saying "waaait, sick beanie!" What could be better! Throwa-Fit Thursdays will not only spark serendipitous connections but also encourage personal expression, two things that bring hope for the future.



Jento Enip Pros **Caroline Tanbee Smith: I think that** I would say that the spine of my life is a love of place that's what fuels most what I do. I serve on City of New Haven of Alders, as an Ward 9. It's ward, it two neighborhoods rom each other.

New Haven when I was in 2010, to attend school t Yale as an undergrad, and t completely fell in love with nis city, and have now been living ere 16 vears. Hopefully I'll be here for a really long time, if not for the rest

Amazing, can you share a little about the I-91, this underpass project and how it came to be?

CTS: Totally. It started with Ben, he had this idea ten years ago, alongside some others, like hey, there's this large, beautiful space in the underpass and what if it was something. It's one of those ideas that's been kicked around for years in the city—it's almost like every city has ten good ideas that you just need a little bit of will to make happen this is one

So about a year and half ago, I texted Ben, to say let's actually make this happen. On a real emotional level, I felt the physical divide. It felt really important, given New Haven's history as the model city, a city that's really known to be deeply impacted by urban renewal, that it's now a moment where it can be a leader in dealing with the impact of highway construction. That can start by reimagining these spaces of neglect, into areas that are assets for the community. There are four underpasses in this ward alone, and many could be key routes for students who live in Fair Haven and attend Wilbur Cross High School [in East Rock] to travel to school. Yet they don't have access to them even though it's where the river goes through and they are such beautiful assets.

It's now beer a year and a half ment where we've surveys, had design had a lot of people involved to touch this space and imagine what it could look like. Now we're kind of at the moment in time to put pen to paper, and say, alright, let's take all these ideas and turn them into something real.

It's been a real privilege to work with the youth design team, a group of high school students who were especially engaged last year. It was really special because, our hope for this project is that, five years from now when it's actually built, some of these high school students who will be off being architects or being politicians or whatever they want tobe, can look back and say, hey I had a role in that, hey I own that project in some way shape or form.

Frankly, this is a project that makes me quite emotional, given the history of pain that highways have had on the city. It's future of promise in this kind of space.

MH: Why is it important to you that the design conversations you are having around it are intergenerational?

CTS: Yes, I mean, we wanted to bring a lot of different people to the table because the ideas are just better. In the first year, we had so many high school students who came, but then also, we got this grant from the AARP [American Association of Retired Persons]. It was the first grant to land for the program, the AARP is quite a visionary organization, and they're thinking about individ-

uals ages 50+. So I think it's been really great from the beginning to have young people involved, and also to be financially supported by an organization that is thinking so tenderly about older members of the community. On a practical level, the plan is better because more people are involved. And on an emotional level, I think it just makes us happy. I do believe means equal ends—a joyful process, has an impact on a joyful conclusion and a joyful plan. I can only imagine, and hope, this results in a plan that is as strong and as joyful as the process that went



Jean Pierre Crousse: We, as architects, normally have a lot of uncertainty in our practice. So that develops in us an inner optimism. You can't be a pessimist as an architect because what you are doing is improving things. It's not only solving problems with some program because that, for us, is construction.

LR: So, architecture is more than construction, it's-

JPC: Nobody cares about architecture. Everybody cares about construction, and you must give them architecture.

LR: This past week, you took a group of students to places in Peru where you have been working and thinking about. Did you feel any moments of shared connection petween people and place?

JPC: Yeah, you must be patient because real change takes a lot of time. So, whatever you do, in the best-case scenario, you are planting a seed. What you can do is trigger different mindsets. You plant a seed when you say, "no, it's possible." Maybe it isn't possible today, but there

and then read, no? Reading Le Corbusier himself, yes, but not the critics that write about Le Corbusier before going to see the work. And so, we developed this certain way of distrust. A good distrust, it's not cynical. It's kind of, "Okay, they're saying this—even if it's Ken Frampton that is saying this—I want to see it by myself." And, also to develop distrust of your own thoughts. So not taking for granted think

no? And we came back to Peru it was the same. Like, trying to see from a fresh viewpoint what you are seeing without any Preconceptions. And that is the thing that we are doing in the U.S. also. So it's a kind of effort to not be in the comfort zone, to take a step back to always see things. Trying, at least, to see things with a certain perspective, huh?

and that generates almost your entire practice: it seems

JPC: Yeah, that's exactly the thing, no? It's...yup. LR: It's incredible. It's incredible to watch and

Read the full interview at paprikamagazine.com

What if we taught through

Christina Chi Zhang

poised and ready to provoke. "It's interesting that you use bright colors and depict children playing, when your

A Note from a New Professor

I find your work interesting." A student came

to my office hours with this opening. Having graduated from architecture

school only two years ago myself, I could read that face—he didn't really

find my work "interesting." He came

work is about sites of violence and its

Why do you do it?" I don't get defensive

and solidarity, victimhood and survival the proper acknowledgment of the dead alongside care for the living. The messy

simple oppositions. My answer? This past summer, I facilitated a workshop

on Utøya, Norway—an island whose

aftermath." He paused. "It feels wrong.

at questions like these. I understand.

What he was really grappling with was the friction between hope and grief, joy

moral webs that cannot be reduced to

and Old Friend: Remember to Dance in a

radical hope?

name carries the weight of July 22, 2011, when a far-right terrorist killed sixty-nine young people attending a summer camp. The island has since

been transformed into a memorial and learning center. I was invited by the Waves to Home movement to gather with people navigating loss and resistance in different forms: Norwegian survivors returning to the island, young people who had traveled from Ukraine and Lebanon, those whose families remain in Gaza under siege, and allies who came to listen and learn.

Here's how we lived those five days: Every morning, before the heavy discussions, we danced. We danced ice-breaker games designed for child refugees. We joked and laughed. We ate fruit and cake and drank too much coffee. We walked barefoot and sat in circles and talked about loss, hope, anger, resistance, democracy. About the people no longer with us. We cried, and then we woke up the next morning dancing again.

Each evening, we added to a growing installation. Day one: I asked everyone to name what kept us tethered to life. We tied them to threads. Day two: we documented the connections forming between us, our threads binding across distance. Day three, we wrote to those no longer with us, refusing to let violence erase them from our future. By day four, we had grown so close that our existence felt collective. We wrote wishes—not for ourselves, but for each other—tied

practice.

## ~~~~

What if we all wrote a letter to our future selves?

Emilia Sands I invite you to write a letter to yourself. It does not have to be profound, nor an act of confession, nor even arrive at any resounding conclusion. What I invite is

less message than method. At a time when censorship, anxiety, cultural fractiousness, and social division are creating noise that is increasingly diminishing our ability to talk and listen openly risk, or feel threatened, to speak openly, and have lost our platform to engage, to hear other's minds, and in doing so know our own, I ask what might come from creating that space from within. How might a letter to oneself ensure that

dialogue is kept alive? So I invite you to write; to see what you think before you are able to say. I invite you to write your hopes, your beliefs, your doubts, your contradictions, not to assert but to participate. I invite you to a conversation with yourself, to anticipate the possibility of being changed by the encounter. To be the writer who gives form to feelings that

so often weaponized to divide, instead,

ment and solidarity. It might not hold

a space between us in which friction

and plurality can still exist. A letter to one-

self does not promise hope but performs

can still carry care forward, that conver-

sations begun in solitude might one day populate the silence with others.

See Ernesto Rogers "Letters to Himself, 1938".

to become a meeting place of disagree-

any hope of utopian harmony, but ensure

#### ooking Back to Look Forward: A Conversation with Tiffany Jow

Tiffany Jow is the editor-in-chief of Untapped an independent design publication that is quickly becoming an important voice in contemporary design media. Guided by Jow's thoughtful and understated editorial vision, Untapped examines how architecture and design shape everyday life, asking what knowledge from the past can help us build and live more

I spoke with Tiffany about her path into publishing, the craft of independent editing, and why she believes this is a hopeful moment or anyone interested in writing about design.

Tomas Altobello: Could you tell me about your path into publishing and what first drew you to editing and design journalism?

Tiffany Jow: I moved to New York from Seattle in 2006 for what I thought was my dream job, an unpaid internship at *Nylon* magazine. I quickly realized it wasn't for me. Six months later. I became an editorial assistant at *Surface*. design publichanged everything. It was the first time I

really encountered architecture and design and low they touch every part of our es. I wrote about fashion, culture, art, even science, from a design perspective, and I found that lens fascinating. Since then, I've a ways worked around design, whether in media, institutions, or architecture firms.

TA: How did that experience lead you to create Untapped?

TJ: I was approached by the design company Henrybuilt in 2023 to start a design publication and invited to take the lead. I agreed to do it only if it could operate independently, no products, no promotion, full editorial freedom. What connects Untapped to Henrybuilt is a shared way of thinking: they never design something entirely new, but continually iterate on existing ideas. That became Untapped's foundation, looking back to look forward. Each story tries to rediscover knowledge from the near past to improve how we live and build today.

# What if we transformed a highway underpass? The text mostless that a large way and the second secon

Undergraduate to bring some of that freedom back, to make space for stories that feel personal, With the spooky season right around the corner, I realized that being an archireflective, and honest. I also don't come from an architecture background, I tecture student puts me in the most studied journalism and art history, so I'm drawn to how design shapes lived experience rather than theory alone. How (prescriptive safety goggles). a desk, a room, or a layout changes the Paired with a high vis jacket? Construction worker. way we move, think, and feel. Architecture can sometimes feel closed off, but Lab coat? Mad scientist. Fake eye? Tim Newton. design touches everyone's life. Untapped tries to meet people where they are, to

TA: The independence and clarity of Untapped really stand out in today's design media landscape. How do you think about curating each issue and working with

on a human level.

show how architecture and design matter

TJ: We used to have themed issues, questions like Are we moving fast enough?, but they became limiting. Now we let each contributor approach that central question in their own way: what do we already know that could make the built environment better? Many of our writers aren't professional critics. Some are designers, artists, or people outside architecture who understand the spirit of the journal. For example, designer

## Interview by Tomas Altobello

How did you manage your midterm stress? A quiz. 1. Bring homemade baked goods to share 3. Break the Zund by not sparing the time to

on't Forget to Sleep

read simple instructions

materialize overnight

M.Arch I '27

Noise-cancelling headphones—lock the

Work from home to avoid studio vibes and

wow everyone with a model that seems to

~~~~~~

was the Weekend Before Midterms

When all through the pit, not a

acquet was swinging, not even

Zeid's. As I passed by Justin

lorande's desk, his thriving plant

Majdi Alkarute

caught my attention. "If the plant is

Bittersweet Company
Maggie Holm

Nathan Nguyen unofficially joined the M.Arch

I '28 cohort for the midterm week.

During his time, he gleefully camped

out in the southwest corner of the sixth

his. His term came to a close in the ear-

ly morning hours of review day when

he announced, "Your suffering brings

me suffering." À la Charlie Brown Sad

Walk, he retreated back to the fifth floor.

rom Distant Coordinates to New

The schedules of the M.E.Ds finally aligned to

the Roth Symonds lecture.

Zoe went as the M.E.D representative to the

Student Advisory

Estella got back from a research trip in

allow an active brainstorm of ideas for

California. Layna accidentally found

gave a tour of the program to a pro-

herself participating in a conservation conference in New York. Iskander

spective student. First years stayed in

Coordinations

Layna Chen M.E.D

floor working on any project that wasn't

M.Arch I '28

M.Arch I '26

with the class

5. Cigarettes

iving, you're living," he reminded us. Marissa Crandall looked up, "The plant is NOT under the same duress as me."

TA: You've said the publishing landscape has

school will be shaving off 10–15% from every department and they will NOT be letting us know where the cuts will be made.

optimal position to dress for Halloween The MVP accessory being my Stoggles

Yale's undergraduate Halloween scene is a whole week-long affair with one of our

music concert by the Yale Symphony Orchestra, and by contrast the other being Toad's. With high probabilities of being hit by falling frat cups, spilled liquids, and god-knows-what at all these occasions, those who wear Stoggles (or any form of safety goggles) are guaranteed to be protected at all time

ON THE GROUND 9/19

TARA VASANTH, aka DJ Cold Bru, eyes a non-architecture career eyes a non-architecture Hour of eyes a non-architecture career as the host of The Smiling Hour on WYBCx Yale Student Radio, with ADIMCHI ATISELE as her first onair guest. Tune in Fridays at 10 am and decide for yourself whether you think she is more, by her own words, a "deconstructivist disaster" or a "brutalist beautiful mess."

> 1 0/18 V
> JAIME SOLARES hosts the CICA Conference in Rudolph 706; ANIRUDDH SHARAN (M.Arch II '25) gets a chance to speak with Anne Lacator post-graduation.

1 0/19 LAYNA CHEN and JULIUS BRONOLA (M.Env.Sc. '26) plan a belated Halloween- themed event for the Tropical Studies Working Group after much procrastination. The Theme: Tropical Horror ("black magic" and a short film screening) The Date: November 3 (woops)

10/21 After completing their first ever Action Core I students contemplate how they can better coordinate their diagram colors to _ the paprika carpet for finals.

oundscapes Vol.2 - Chains of Love

Andrea Montejano

light, still move forward.

mes of uncertainty, music becomes a

bridge — a reminder that we're never

alone in our dreaming. This playlist is

about connection, joy, and movement. It's

an invitation to come together, to dance

through the noise, and to feel hope pulse

through the body. Each track carries a

spark of optimism — proof that even in

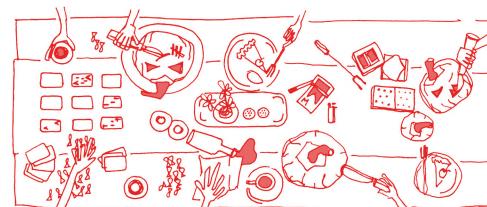
chaos, we can still find rhythm, still find

and cigs. At the same family table, others played blackjack using goldfish crackers as their gambling currency and poured wine into glasses-more generously so when a victim fell into goldfish-bankruptcy.

This is not a scene that could ever be found People of completely different disciplines, absorbed in their small entertainments, momentarily relieved of share the same space and time.

you are inside the woodshop—cranking out a model before the clock strikes 11 pm—as when you are outside. As the season Friendsgiving rolls around, I think about those who have known me since my first days at Yale, before my eyes lit up at the mention of Breuer's cantilever chairs or I could ramble on about Le Corbusier's modular man. Sometimes, all you need is a no-crit pumpkin

carve with non-architecture friends. Let any studio drive dissolve for a moment and enjoy the unpredictable rhythm of sculpting something organic, unplanned. Maybe there isn't an answer to whether architecture makes me a better pumpkin carver—and maybe say where the line is between architect and pumpkin carver anyway? In the end, we are all thinkers and creatives at the same table. For it is the mindless nature of making at the table shared with people you love that is the true



No-Crit Non-Architectural Pumpkin The architect inside of me is curious—does

Charing The Table

studying architecture make me a better pumpkin carver? Do the hours spent wielding a yellow Olfa knife against Bristol paper and stubborn chipboard somehow translate to a superior ability to sculpt a jack-o'-lantern than those who seldom venture into Rudolph Hall? This is a question I sought to answer during fall break, amidst the reds and oranges

T-blow 1

of autumnal New Hampshire, with friends I had known since first year, none of whom study architecture. After picking up pumpkins fresh from the patch, the carving commenced. An

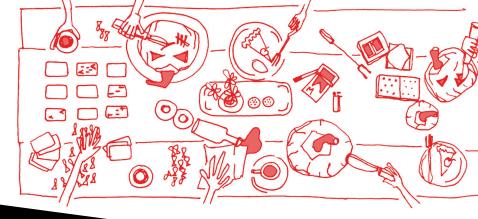
intended scary jack-o'-lantern face became a winking pout; lightning bolts were serendipitously added on the back of its head. Sure, the heavy-handled kitchen knives, blunt and tapered on a curve, made the task awkward, but the unfamiliarity also made it human. With no logic and no pressure of an impend ing critique, the process was what all making should be-mindless, messy, occasionally frustrating, and quietly

The pumpkin carving started at midnight and finished at 1 am, as part of an evening interspersed with s'mores, ciders,

in the concrete walls of Rudolph Hall: their assignments, simply content to

Time is fleeting. Time flies just as fast when

spirit of pumpkin carving.



What if we made 'Throw-a-Fit-Thursday' official? whelming, and the reader who makes the uncertainty more legible, and perhaps even hopeful. what might happen if we all wrote to ourselves? To use language that today is

a Louis Kahn house for the first time and reflected on what it revealed about how we live and how homes endure. I love that kind of perspective, personal, emotional, yet precise.

it. It opens the possibility that language TA: The format of the publication is also quite striking. How did it come about?

> TJ: That's all thanks to our designer, Yeliz Secerli. We met years ago at *Surface* and she's now worked with museums and galleries, so she really understands books and exhibitions. Every detail carries meaning: the table of contents on the back, so you literally "look back to look forward"; the fold-out images that make readers slow down; and the

think.

The old in that open fill that ve fill that ve for design, or it. Don't to write.

Or Novembers

We had an agenda think.

The old in that open fill that ve for design, or it. Don't to write.

Or Novembers

We had an agenda think.

traditional, but it's deeply needed now

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