

HOW WAS IT?

PAPRIKA!

VOLUME 13 ISSUE 06

2025
October 26

After being rescued from the streets behind Stop & Shop by Gabrielle Newman, a very sweet cat takes up permanent residence with Yanbo Li. TBD whether this will solve Rudolph Hall's mouse problems.

2025
October 31

Shout out to McKenna Sabon, Luryn Hendrickson, Hima Gobburu, Lucas Gille, Nur Nuri, Priscilla Barker, Linh Mai, Ange Long, Yiru Wu, Maria G. Camasmie, Mehmet Rizaoglu, Vicky Kizza, Nikhita Manu, Emma Bittner, Justin Levelle, Élise

Celestin, Ellen Zhu, Whitney O'Reardon, Tara Vasanth, and Melxi Xu for organizing, hosting, or otherwise helping with the annual Halloween house crawl. Undergrad infiltrators were kept to a minimum.

2025
November 1

Despite the absence of the FINALfinal.png brand, the much-anticipated annual Halloween party at the Sculpture Building proves a certified banger.

2025
November 4

Zohran Mamdani wins the New York City mayoral election, promising rent freezes on rent-stabilized apartments and voicing his support for three ballot

proposals designed to fast-track affordable housing through the city's review process. Time to email your Core 4 projects to the new mayor's office?

TONY SALEM MUSLEH / M.ARCH I '26
Be careful what you wish for

Halloween has passed, but something stayed with me. In the dark corners of Rudolph's lower floor, it overcame me – I saw my people and knew their thoughts, each pause, each echo of a word. It might be supernatural, or simply too human. After two years together, there is nothing left unknown. No argument unargued, no chat unchattd, no discussion undiscussed. We once wished for a school that would listen, that believed in us. Two years in, I'm not sure I still do. My thoughts feel thought out, my pages filled with the same sentences – ink turning pages dark, once again an empty book, thirsty for something new.

MAGGIE HOLM / M.ARCH I '28
Scared Straight Back Onto Sixth

On the whiplash that was midterm week followed by Halloweened:

"I died during midterms and Halloween raised me from the dead, only to now be haunted by the Sunday Scaries." – Logan Ali

"Perpetually hungover from alcohol and workohol." – Jess Kong

JAIME SOLARES CARMONA / PH.D
Untitled

Alberto Martínez García ('30) spent the last few days in the Canary Islands, not to escape the cold weather in New Haven, but to finish building his pavilion, which will be on display from October 30 to November 28 at Plaza de Stagno in Las Palmas de Gran Canaria. After countless hours moving rocks and plastics, the De Roca Madre pavilion, designed with Alejandro Hidalgo, Eduardo Terán, and Andrea Cuadro, was inaugurated on Thursday with a public ceremony and a full week of events. The building is a vertical cage that depicts the geological-anthropocene section of the island's soil.

SHRESHTHA GOYAL / M.ARCH II '27
Brief to Build

As different as the briefs were for advanced studios during lotteries, so are the ways we reach the final presentation. Some studios overflow with clay models and hill sections, others hum with 3D printers or crop models. Each path is its own adventure, trying to solve the unique challenges each project presents. As we move towards the next stage of refining our schemes, it makes me wonder: how will time shape our ideas, and which moments will leave the biggest mark on our final work?

MAJDI ALKARUTE / M.ARCH I '27
Chapel St FC Finishes Second

The co-ed intramural soccer season wrapped up on Halloween weekend with back to back playoff games. Chapel St beat its rival, Invisible Feet, with two incredible goals in the last five minutes from Justin Morande and Idris Young. It was a rough game. Someone ripped off a chunk of Moss' shirt. Still, we want to thank our rivals for having a girl present on their "co-ed" team for the first time in years. We came into the second and final game excited to win championship shirts – for Moss' decency if anything. Unfortunately, Chapel St was drained and unable to land a goal, losing 0-1.

ELI AERDEN, RIZEK BAHBAH, TOMAS ALTABELLO
Beyond Architectural Tourism: Geo-Diversity After Travel Week

As the School of Architecture approaches Travel Week, Rudolph Hall empties out. Students, faculty, and studios disperse into cities, landscapes, and communities across the globe. For a brief moment, the school dissolves its walls and reconstitutes itself elsewhere, through encounters with architecture in situ.

This issue is not only a collection of travel diaries. It seeks to go beyond the story of how it was. Travel Week is not just about where we went or what we saw, but about what travel does to us, what it reveals and what it conceals. How do students interpret the places they visit, and how are their perspectives reshaped? What do the people they meet have to say about our presence? Why these destinations – what pedagogical, political, or historical stakes underlie those choices?

At the same time, this issue will look to the places we do not visit, or cannot visit. We want to invite voices from those locations – voices that remain unacknowledged by our itineraries, or excluded by the politics of borders, cost, or conflict. Equally, we want to hear from those who cannot travel at all: what does it mean to learn architecture from a distance, to study without the possibility of mobility?

Through interviews with faculty, reflections from students, and contributions from outside our traveling body, the issue traces how these journeys and absences shape our collective imagination. Travel is recast as pedagogy, cultural encounter, and limitation – emphasizing not only the geodiversity of architectural study, but also the diversity of perspectives that extend beyond the act of travel itself. Forget the Lonely Planet or the Michelin Guide – this is an atlas of presence and absence, composed of the many voices that make up and surround the school

LAUNCH DATE
November 20, 2025

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.*

Contact us at editors@paprikamagazine.com

TIAN HSU
Practical, for Once

Response to Patrick Bellow: "Anthills to Labyrinths"

The Gordon H.Smith Lecture in Practical Architecture. Who knew we had a practical architecture lecture at this school?

Opening with a diagram connecting architecture, structural engineering, and environmental engineering, Patrick Bellow set the tone for the love triangle (or love-hate triangle?) between these disciplines.

Humbly stating that he did not have "the hand" for architecture nor "the smarts" for structural engineering, Bellow landed on environmental engineering. The University of Bath educates architects and engineers together – a system perhaps unfathomable to us at YSA where we live far from the Becton Center for Engineering, coincidentally the other brutalist building on this campus.

Amid a career of seminal climate change discoveries and work with Atelier 10, the main story of Bellow's lecture

SHRESHTHA GOYAL
Jury Duty?

A "jury" or "review" of 10 weeks of work for an audience in 10 minutes or less, tired but ready to receive feedback. With members of the jury to instantaneously produce thoughtful, constructive commentary on work they have never seen before, for students they have not necessarily followed through their academic careers. Would a prolonged, more continuous culture enhance learning outcomes?

A review, when seen as an open dialogue, can include voices of other students in the studio, along with participants from other disciplines and the public, helping contribute to the project's relevance. Is it possible to transform the culture around "Crit" to make them more engaging, inclusive, and participatory in nature?

Being able to see pin-ups around the building for longer than just mid-review would be a great learning experience, as these processes look so different for everyone. Shouldn't enabling the sharing of processes be a big part of education?

It is surprising that while the world is changing at lightning speed, this method of evaluation in architecture school has remained the same since the 19th century, which is ironic for a profession smitten with critique, yet has not evolved the methods by which it teaches and molds new practitioners.

MARUSYA BAKHRAMEEVA
Full Circle to Barcelona

emerged: from zero-tech to high-tech, from anthills to labyrinths. The labyrinth is the network of ducts, vents, and pipes so crucial to the building's function. Hidden behind walls, seeing these systems reminded us how dependent architecture has become on engineering to breathe.

That dependency surfaced in Bellow's repeated slandering of Moshe Safdie's Marina Bay Sands, or "the building with a surfboard," whose tall, cantilevered form consumes energy in pursuit of spectacle.

It brought to mind a line from my final structures class: "Engineering can exist without architects, but architecture cannot exist without engineers." Perhaps that, after all, was the "practical" lesson Gordon Smith hoped would knock some sense into us.

TONY SALEM MUSLEH
The Unbearable Temporality of Crit

Time folds while we are stuck in one space, at one time. What is a crit, if not the folding of time into one space? Three months of accelerated speed come to a halt – compressed into a 91-inch by 54-inch white board, unable to project itself beyond the order it is written to be judged. Smile: three months in thirty minutes. Make your time worth it.

I propose we intervene in this space-time dilemma – an instruction of unfolding, so to speak. Humankind has found many solutions to its confinement in space. Shall I record the cave painting – or, if not so archaic, what a wall? Maybe a concrete wall. Maybe even a staircase completely empty.

With time dealt, what then of space – or even spacetime? While space needs needles to brace it, spacetime needs code to trick it, to unfold into no space and no time. The digital realm will serve as our archival memory, reminding us of something we didn't know we already knew.

If school folds time, code breaks time. Shall we – so that three months may shine into eternity, observing everything at any given time, or continue to ask for forgiveness for missing one's thirty minutes.



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Utopia in the Expanded Field

In the spirit of a multi-voice, utopian methodology, the following piece was written by the three authors in alternating sentences, in the style of an "exquisite corpse" drawing.

One needed not be an expert on Asia to notice that Foster's lecture on "utopia or extinction" – with "global" as a heavily implied epithet to both – made scant reference to the continent that makes up over half the world's population. Nor did it even try to unpack when and how utopian thought emerges in the West¹. While Foster's regurgitation of the Western canon fell flat on non-Western ears, his concluding call to produce utopias anew indicates the latent potential of bringing insight from past failures into the contemporary world.

The question is exactly what pasts [and presents] are worthy of consideration. The call for a global "Ministry of the Future" opens up that problem – yes, we need accountability and action, but global standardization has always referenced the West as the blueprint that everyone else must follow. Utopia and its methodologies cannot be standardized because *every context is different*. In order to act on a planetary scale, we need a multitude of approaches to and definitions of utopia. In other words, utopia not as a unitary global project but as an heterogenous amalgamation of diverse utopian actions.

At what scale, then, can these multitudinous utopias exist? And what is the method of their representation? Are they

for cancer patients. Each project features detailed models, securely packed for their journey to the land that inspired them. If you're in Barcelona over Thanksgiving, don't miss the chance to witness this exciting continuation of the studio's journey!

Response to Hal Foster: "Utopia or Extinction"

static moments or open to interpretation? While Foster proposes a "multinational federation of socialist states" to replace Trumpian nativism, Mamdani's mayoral candidacy in New York counterposes that the metropolitical may once more become the space for utopia. More than the image of his candidacy, his defiant disposition and collaborative methodology embodies Antonio Gramsci's ethos of "pessimism of intellect, optimism of will."⁴ We can't *not* talk about the image and use of media in his campaign though – the virality of his form of politics⁵. The new political landscape requires its own social medium.

Foster's utopian references – constructivism, Corbusian modernism, Superstudio and Archigram, multinational treaty organizations – are forms already extinct or appropriated by capital. But while his forms and references seemed outdated and insufficient, his linking of utopian ideals to protest sites⁶ was inspiring. Those protests reinforce that a utopian vision can [must?] be temporal, and that it doesn't require a *tabula rasa*. They call to mind Gramsci once again: "The old world is dying, and the new world struggles to be born; now is the time of monsters." Trump as Ubu Roi⁷. Dick Cheney dies the day before Zohran Mamdani gets elected as mayor of New York; the old world is dying indeed.

End?
End!
End!!

¹ Also in the spirit of Foster starting the lecture with Surrealism.

² Graeber and Wengrow have written about the compelling cultural context in Europe when Thomas More wrote Utopia in 1516: contact with Latin American cultures, new urban forms, and new techniques of governance.

³ Foster concluded a long, slide-less segment with a photo of Kim Stanley Robinson's climate fiction novel by the same name.

⁴ This quotation was prominent in Foster's lecture.

⁵ Mamdani's social media posts are littered with comments saying "I'm from Dhaka/Kairabi/Sao Paulo, and that's my mayor." People don't mean that he could be mayor of any city in the world, but that they wished they had such a locally embedded politician who would take the charge to listen to and respond to the unique challenges of their contexts.

⁶ The spring 2024 pro-Saiza encampment at Beinecke Plaza, and recent protests again ICE.

⁷ Dada-esque character from late-19th century Parisian surrealist theater

MAX BENITEZ-BRAVO
São Paulo, October 3–9, 2025

São Paulo:
A shifting composition.
Its skyline towers above relentless streets,
Layered with histories –
Some celebrated,
Others quietly fading.
The city wears a new mask,
But beneath it,
Fragments of forgotten time
Press through cracks in facades
That refuse to disappear.
Each day blurs into the next.
Modernist towers rise above colonial ruins.
Construction sites lean against public housing.
Murals fade behind billboards,
Slowly,
As if erasing themselves.
The pace dissolves boundaries,
And suddenly,
You stop trying to grasp every moment.
You absorb fragments –
Stacking unevenly in memory.
A palimpsest:
Modernism overwriting colonialism,
Informality layering protest,
The past lingering,
Like faint,
Erased text,
Still bearing meaning.
The city itself is a palimpsest –
And in a way,
So are you.
Marked by layers of experience:
Some vivid,
Others ghostly.
The city has already made plans for you.
It claims its wanderers,
Leads them into the unknown –
To forgotten architecture hiding in rubble,
Where faded signs whisper stories,
Of lives long passed.
The city decides
What is noticed,
What is missed,
What remains misunderstood.
The Biennial unfolds,
Like a careful composition –
Its spaces calm,
Deliberate,
Curated.
One of the world's most influential exhibitions,
It speaks in bold tones:
Justice,
Land,
Belonging.
But outside its walls,
The city speaks louder.
Questions echo through traffic,
Through street vendors,
Broken sidewalks,
Soft voices,
Under concrete overpasses.
Who gets to ask these questions?
Who gets to answer them?
São Paulo wasn't a backdrop –
it was a force.
The city taught without permission.
It resisted capture.
Modernism and formality
sit side by side,
Arguing in silence.
Here,
Architecture is not a product –
It is a condition.
Sometimes defiant,
Sometimes undone.
We crossed no visible borders-
But many remained:
Political,
Economic,
Unspoken.
Some voices we missed entirely.
Others we misheard.
Still others,
refused to translate themselves
For us.
Home:
Back to uniformity,
Precision,
Repetition.
São Paulo already feels distant –
Like a dream fading too fast.
Within 36 hours,
Fluorescent light hums overhead
Photos scroll by,
Barely unrecognizable.
A new layer presses,
over the vibrant chaos carried back –
A palimpsest of memory:
Vivid,
Fading,
Lingering,
Like a quiet ache,
Beneath the surface.
Had I studied architecture?
Or just passed through it?

BENJAMIN LUEBKEMANN
First, Foremost, and Finally

Drive drive drive until we get to Ken's house no his studio its the one next door here is that it yes I believe it is. He built this place himself you know worked construction two three years maybe more until the guy said sorry buddy work's drying up but the skills stayed with him poured the concrete framed some walls of course he needed a hand raising those walls you can't raise a wall on your own after all but a former student now a friend came out and another did some dry wall I mean it's two stories over there in the main house in the entryway that's two too many for one fellow but now the taxidermy fills the space really nicely in there. That's a black bear in a cinnamon phase could have thought it was a grizzly for a moment but sure enough it's a black bear and he's got a tag for that. It was rolling hills all the way as soon as we got off the interstate I couldn't help but imagine that big blimp gliding dumbly across until it buried its nose in the hollow. What a dumb thing to do. But I suppose it made for good television and it brought me out here ten years late but the story is still good. You never know where things are going to take you Ken never imagined he'd be in the White House but sure enough Barbara Bush put his painting on the wall and he brought a knife in with him I think he gifted it to her and the Secret Service was real unhappy. Took him to Loch Ness too but he doesn't believe that shit he taught history after all. He had a natural knack for painting ever since a teacher put chalk in his hand and said draw me something wow that's pretty good that's better than I can do and I'm teaching art you've got to stay with this Ken. Oak free birch tree maple tree they all have different barks and he knows that he knows how to paint each one and he can make these scenes up on the spot I mean he's seen them himself countless times he'll find a spot while he's out hunting or fishing or having coffee at the Dunkin' Donuts down the road here where he meets his buddies and he'll think I ought to paint that and sometimes he paints it just the way it is but most of the time it's a world of his own he can put a raccoon and a black bear in the same painting if he wants to but how many times have you seen a raccoon and a black bear with your own eyes at the same time I sure haven't seen that I rarely see two animals at once other than a squirrel and a bird but even then it's hard to get them in my focus at the same time they're quick like that. On the easel she's got an eagle maybe we'll see it on the Gme News cover some day though I think they discontinued that publication but four or five guys are pretty good at this and competed for those covers. He wrote a newspaper column nature and wildlife stories did one about a woman scalped by a black bear told her you can wear the wig but she said no I want them to see what it did to me. TV too he hosted his own show on PBS or something like that it's really grown his market and now those paintings sell for a whole lot I mean they are in the White House after all that's pretty significant. He frames them now as soon as we are done here he'll be downstairs cutting frames awhile back he went to the frame shop and said he wanted to start doing it himself they said sure no problem we'll sell you the material wholesale but here's the catch you're going to buy a whole lot more and Ken said he wasn't sure but sure enough he's been buying a whole lot more now that it's whole sale and the paintings are looking great and better yet they are flying off the walls. Back in 1972 when the flood came through he was stuck sitting on the neighbors roof with his dog he made a raft from his garage door his wife was already up on the hill but he had money in the house and guns and everything but when the water came up over the TV and it was still playing and he started feeling some tingles that's when he grabbed the dog and the garage door and paddled on over to the neighbor who said Ken get up here and he sat on top of that roof for a few days until the water came down but now he's on top of the world I think at least it seems that way and I'm really happy for him.

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GRANT DOKKEN
Caveat emptor

On the outskirts of the small town in Montana where I grew up is an abandoned complex of industrial buildings; ten silos roughly seven stories in height, a mottled grain elevator clad in steel panels of varying patina, and a shorter brick factory of about five floors. Stretching away from the architectural assembly is a low three-level structure whose parapet steps down in a rhythmic legato along the building's length.

I could never quite put my finger on the quality that drew me in, though its genius loci was undeniable: a steep hillside with scrubby sage and tall grasses, faded tarmac flowing smoothly around the silos' bases, and across the road a dusty spur of dirt where a livestock auction house stood. The silence of dead August heat. Perhaps I was drawn to a thing forgotten in plain sight; the area was well camouflaged by mundanity. Rusted out jalopies crouched between the silos with grass sprigs pushing through holes in their wheel wells; a chainlink fence installed as an afterthought, lazily sagging around the lot's perimeter; piles of railway ties soaked in cressote waiting patiently for some unknown use. It only took a few simple accoutrements to make the obvious invisible.

Nevertheless, the arrangement is one of my favorite architectural essays. Functional, concise, and organized. There's no intellectual or academic firewall. No convoluted explanation. No rhetoric. It is a building designed with a clear purpose constructed using recognizable materials for workers with a tangible profession. It is a sculptural receptacle derived from head pressures, flow rates, and yield limits. Grain elevators exude a comforting familiarity in their humanely industrial scale and sophisticated simplicity. Big, but not too big. Complex, but discernibly so.

Despite my earlier assertion that the grain elevator requires no academic pedigree to appreciate, its trajectory within the canon of modern architectural discourse should not be overlooked. Le Corbusier places them as the backdrop for an entire chapter describing the importance of mass and geometric simplicity in *Towards a New Architecture*¹. Decades later, John Hejduk would combine twin effigies of the grain elevator in his proposal for a botanical garden in Compostela, and a decade after that Peter Eisenman would revive this idea to be included as a folly within the City of Culture in Galicia. In more recent years, Peter Zumthor's "Meelfabrick" development uses a flour factory as a focal point for urban renewal in Leiden.

There were multiple speeches given behind a temporary podium. They were a celebratory, in-person version of everything said on Yale Daily News, local news, and even the NYT the year before. And of course, we were happy to be here and believed in everything that was being said. *It did* feel great to be building a home for somebody, even more so, to be part of something larger in this political climate.

However, a little paradox lingers in the back of your mind when something you've done gains so much publicity. Seeing Yale on its soapbox about building *one* house reminds us of that one rich friend who is unable to give a dollar to a homeless person without bragging about how generous they are.

The Building Project began in response to student unrest in the 1960s as a way to "commit to social action by building for the poor." Currently, it seems like a feel-good band-aid to a nationwide vt at best, promoting an unreplicable housing model. Could it be reproduced with paid construction workers and without donated materials? At worst, it is merely an optics-promoter or reputation-strengthenner. The circus then becomes a megaphone to project Yale's benevolence rather than the necessary financial investment generator to keep this Building Project train rolling.

We should be as critical as the students who founded it. In studio, we must talk about the politics of the things we build, and the projects we can't. Asking what it means to provide rent-free, non-employment-dependent housing and why that might be the best lever we have now. Why is New Haven not affordable? What more can the big, blue, bulldog-shaped elephant in the room do? How can we turn a good thing into a great thing?

We should celebrate the Lantern without being moths to a flame.

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