GSAPP AAD 2024-2025

micro-clinic

Devyanshi Arya

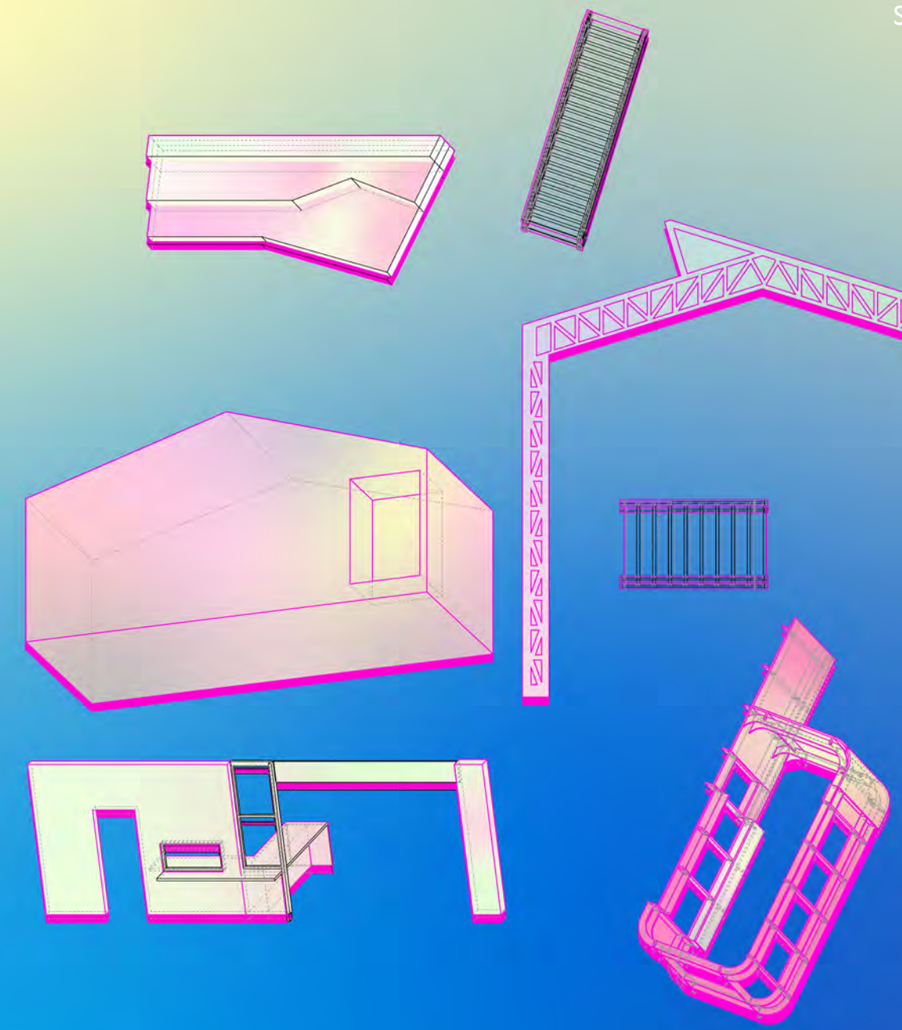
coffee microcosm

weaponization of ice

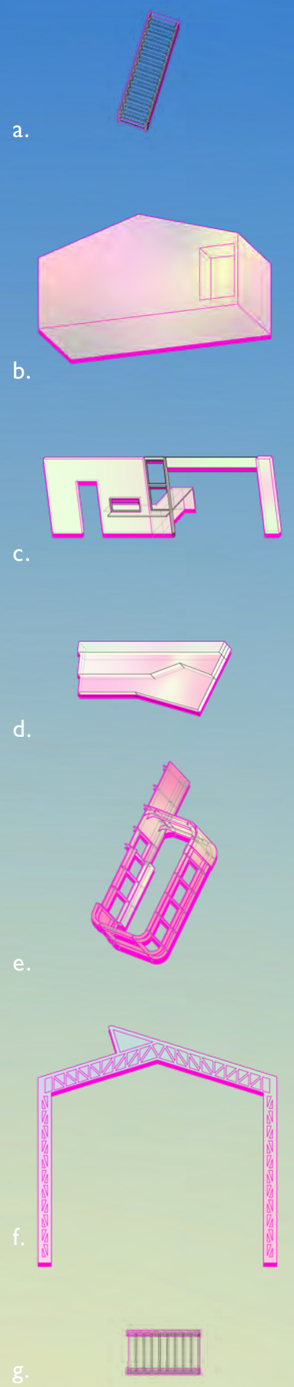
In a clinic's architecture - what is the act of care?

Clinics are a spatial embodiment of care.

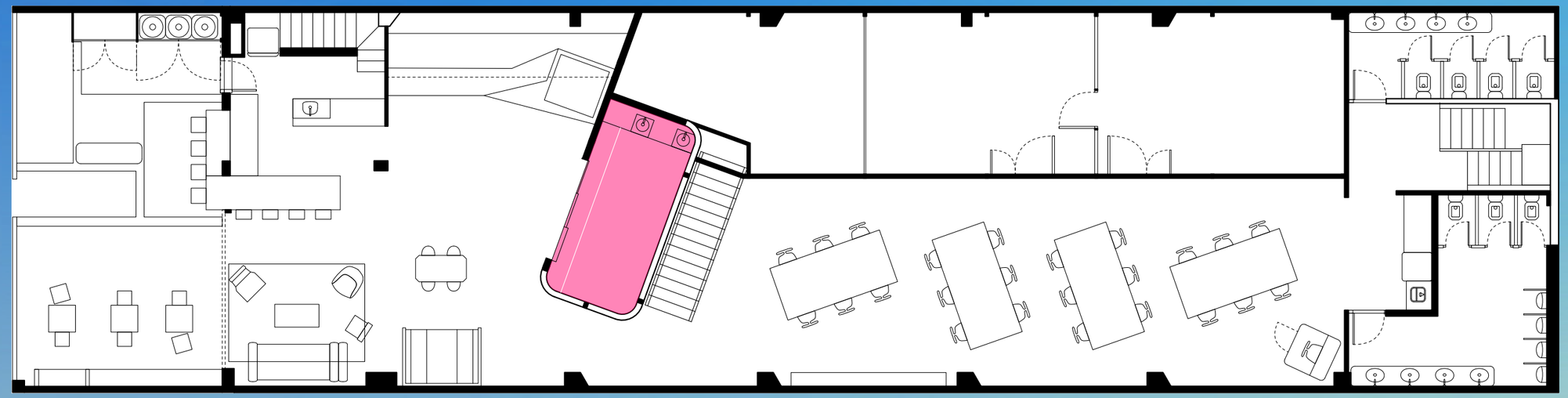
Care, in this space, is not merely administered—it is lived, breathed, and built into the very bones of its architecture. Within the hush of high ceilings and softened thresholds, every gesture speaks of gentleness. Walls don't just divide—they cradle. Openings do not simply permit light—they beckon it inward, coaxing warmth into every corner. The journey begins before a single footstep crosses the threshold, where a quiet forecourt blurs the harsh line of city and shelter, allowing breath to deepen, pace to slow, and spirits to meet in the margins. Inside, the rhythm of daily life is softened by surfaces that soothe, by rooms that listen. Even the utilitarian hum of work finds grace in textures that warm the eye and forms that ease the mind. Here, the choreography of space honors the quiet dignity of care—patient, precise, and deeply human.



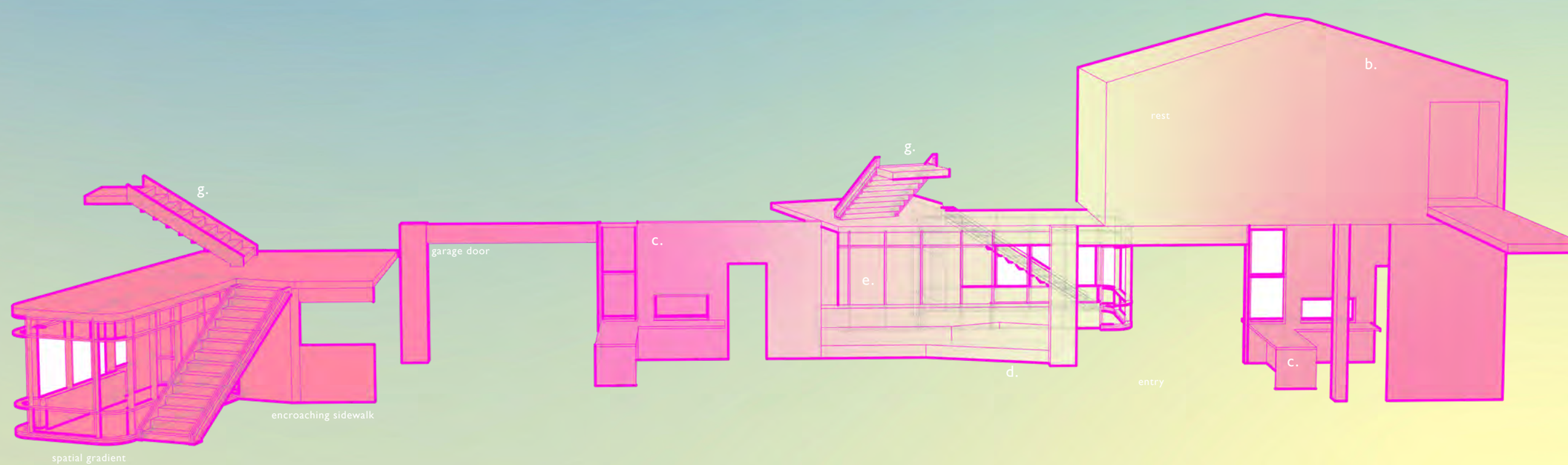
objects as STOREFRONT CLINICS



a. - g. | Design Objects

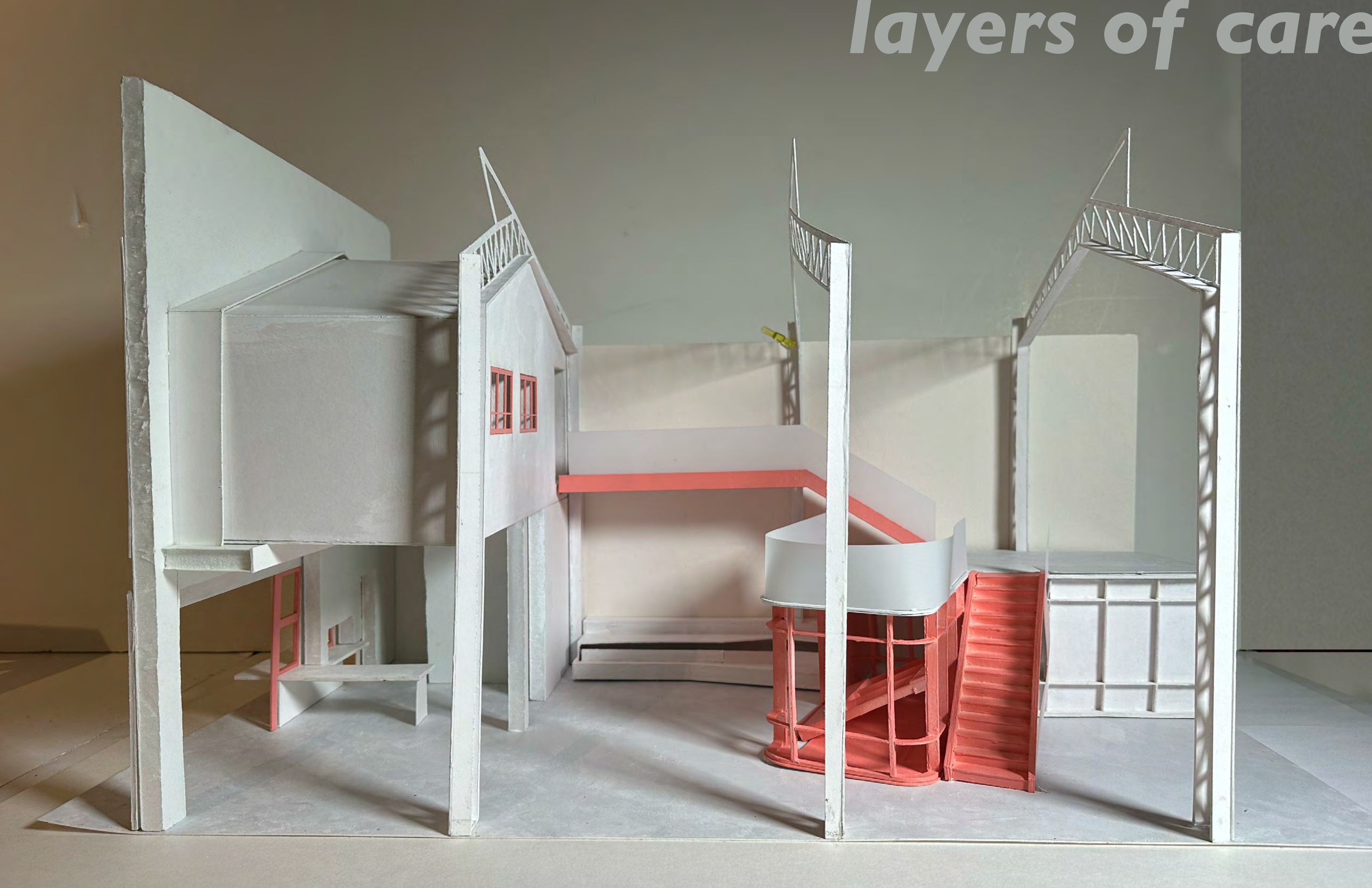


Ground Plan



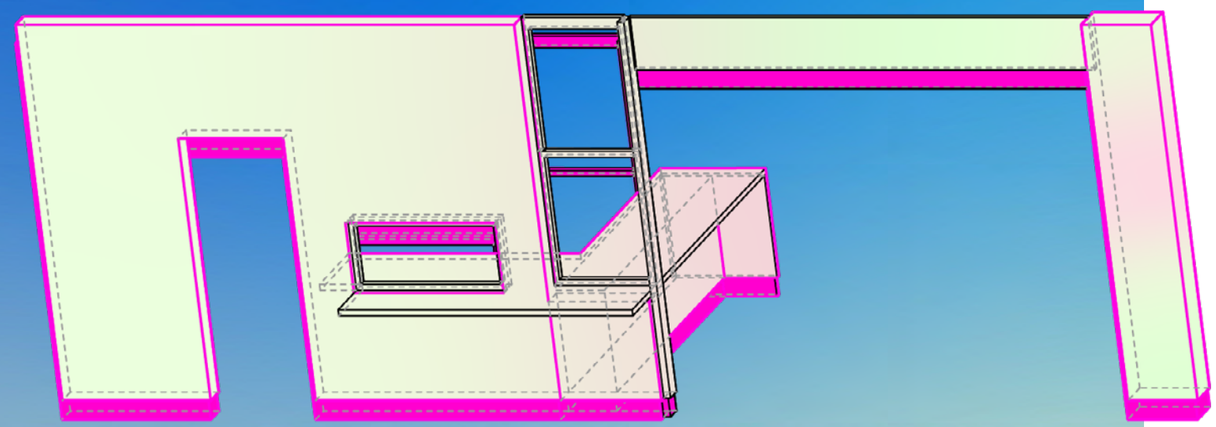
individual **Spatial Gradient** **collective**

layers of care



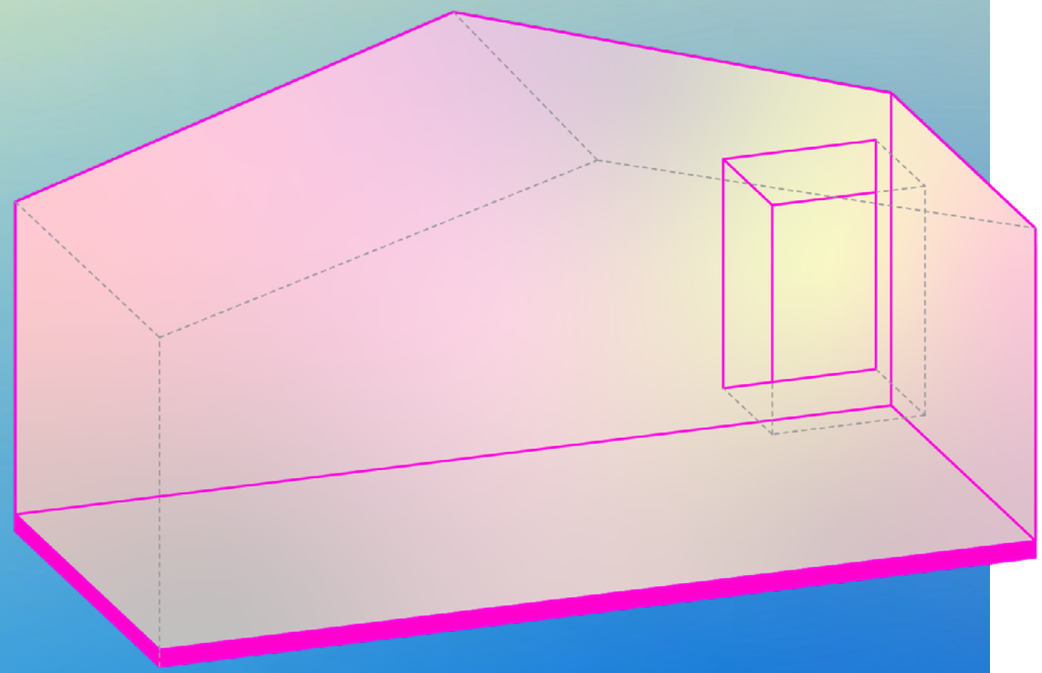
diagonal

EXAM ROOM



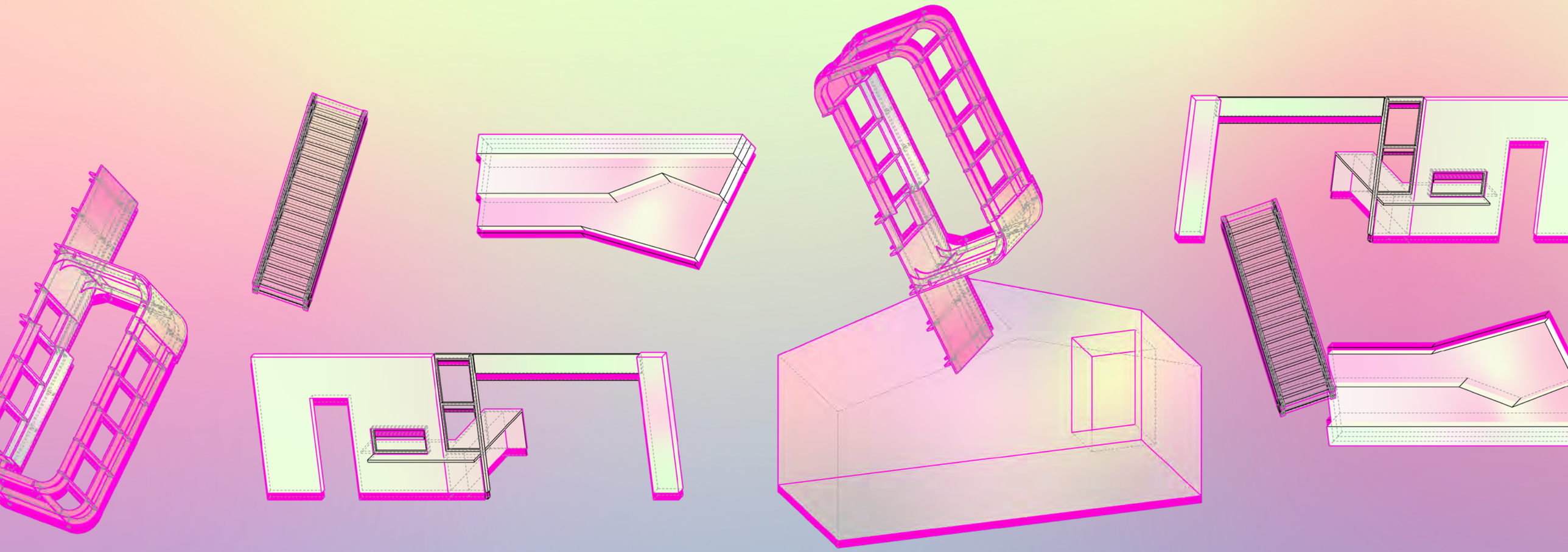
soft

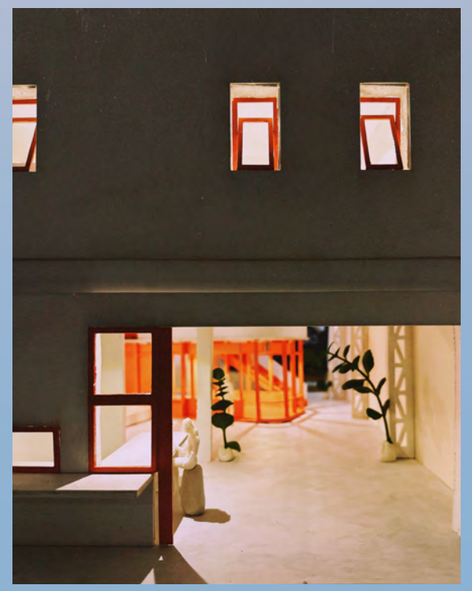
FACADES



urban

LIGHTHOUSE





the storefront as a portal; a transitional threshold

...gardens are a kind of a "Clinic" to New York.

In a city like New York, the garden-clinic becomes a healer. Here, amidst the vertical horizon, the act of planting is an act of resistance, and care takes root not only in bodies, but in the soil itself. Imagine a clinic not as an enclosed vessel of medical order, but as a porous sanctuary, blooming at the intersection of health and habitat. A place where recovery is not isolated from the world, but deeply meshed in daily routine.

The garden - alive, unpredictable, cyclical and seasonal, offers an architecture of slowness. Organic paths replace linear corridors. The patient becomes a participant in an ecosystem of healing, where touch, scent, sound, and time are part of the prescription.

Urbanistically, these garden-clinics could be seeded across the city as nodes of both wellness and ecological repair, stitched into rooftops, slipped within NY blocks. Each one reclaims a fragment of urban life for the body and the planet - human and non-human alike. They become places to reconnect with cycles larger than them.

policy driven proposal

Spring 2025 Studio titled "*Small Foorprints - Clinics*"
led by Hilary Sample, MOS Architects.

elizabeth street garden

When health is cultivated in the open, can the community become the clinic?

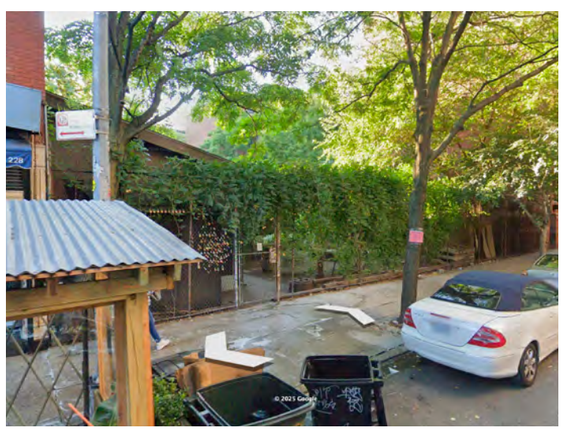
The Clinic-Garden Hybrid Condition.
Elizabeth Street Garden represents a unique urban condition: an informal yet highly valued patch of green in the dense, privatized fabric of Lower Manhattan. As a civic space, it operates at the intersection of landscape, heritage, and community making functioning as a rare communal space in a neighborhood otherwise dominated by commodified land uses. From an urban planning perspective, it exemplifies a form of tactical urbanism: a grassroots reclamation of underutilized land for public benefit, sustained by local stewardship and embedded cultural meaning.

Introducing a storefront clinic into a small portion of this garden proposes a hybrid typology - one that merges healthcare infrastructure with ecological and social space. This project invites a reconsideration of how typologies intersect in the city. The clinic-garden hybrid resists the zoning logic that separates health, recreation, and culture, and instead proposes a porous, multifunctional civic node. As cities seek more resilient and adaptable public spaces, such blended typologies represent a scalable and contextually humble model.

underutilized connectivity

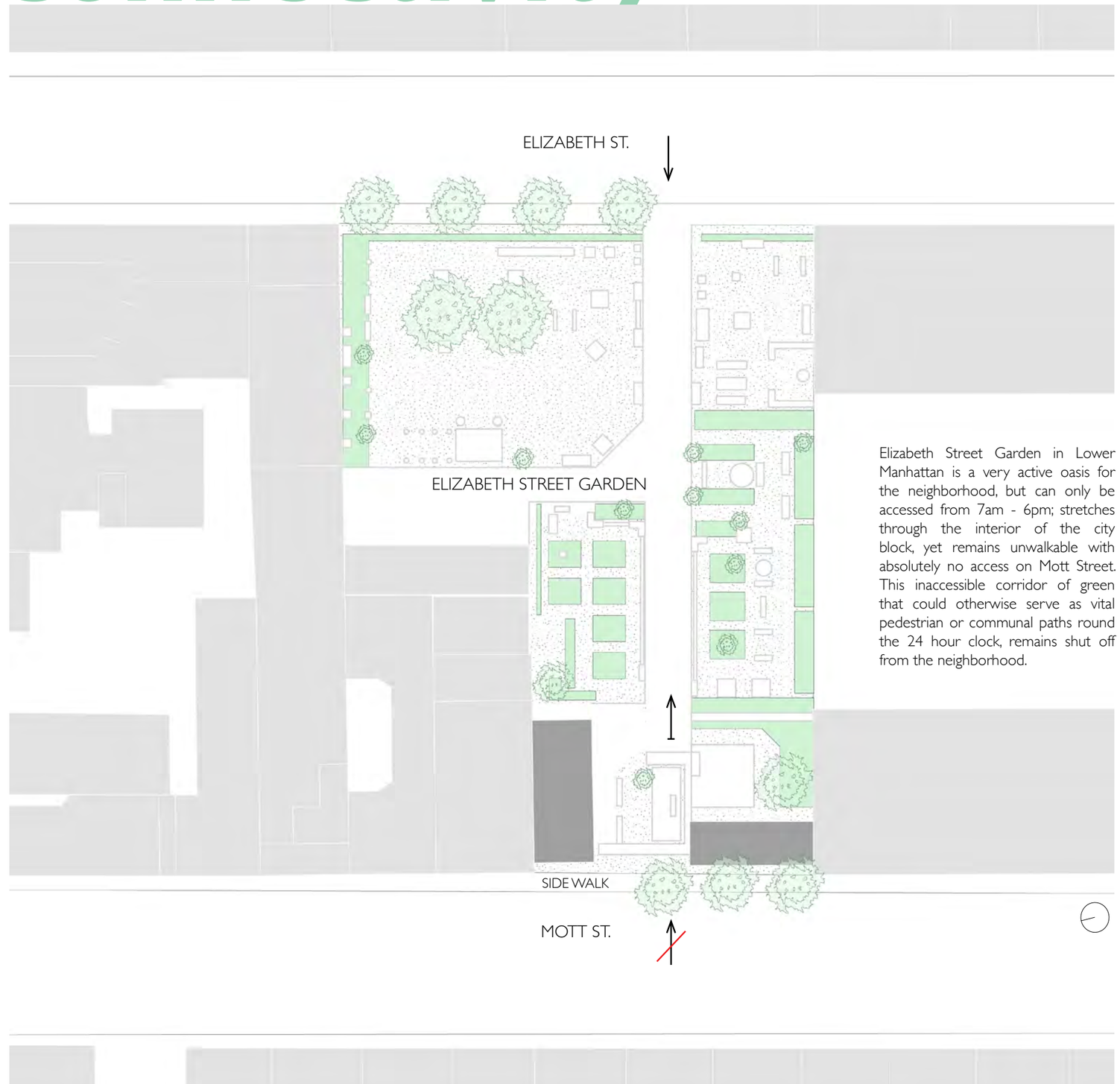
ELIZABETH STREET ENTRANCE AND PATH

Public plaza and seasonal community garden.



MOTT STREET CONDITION

No access, completely fenced; underutilized connectivity through the city block.



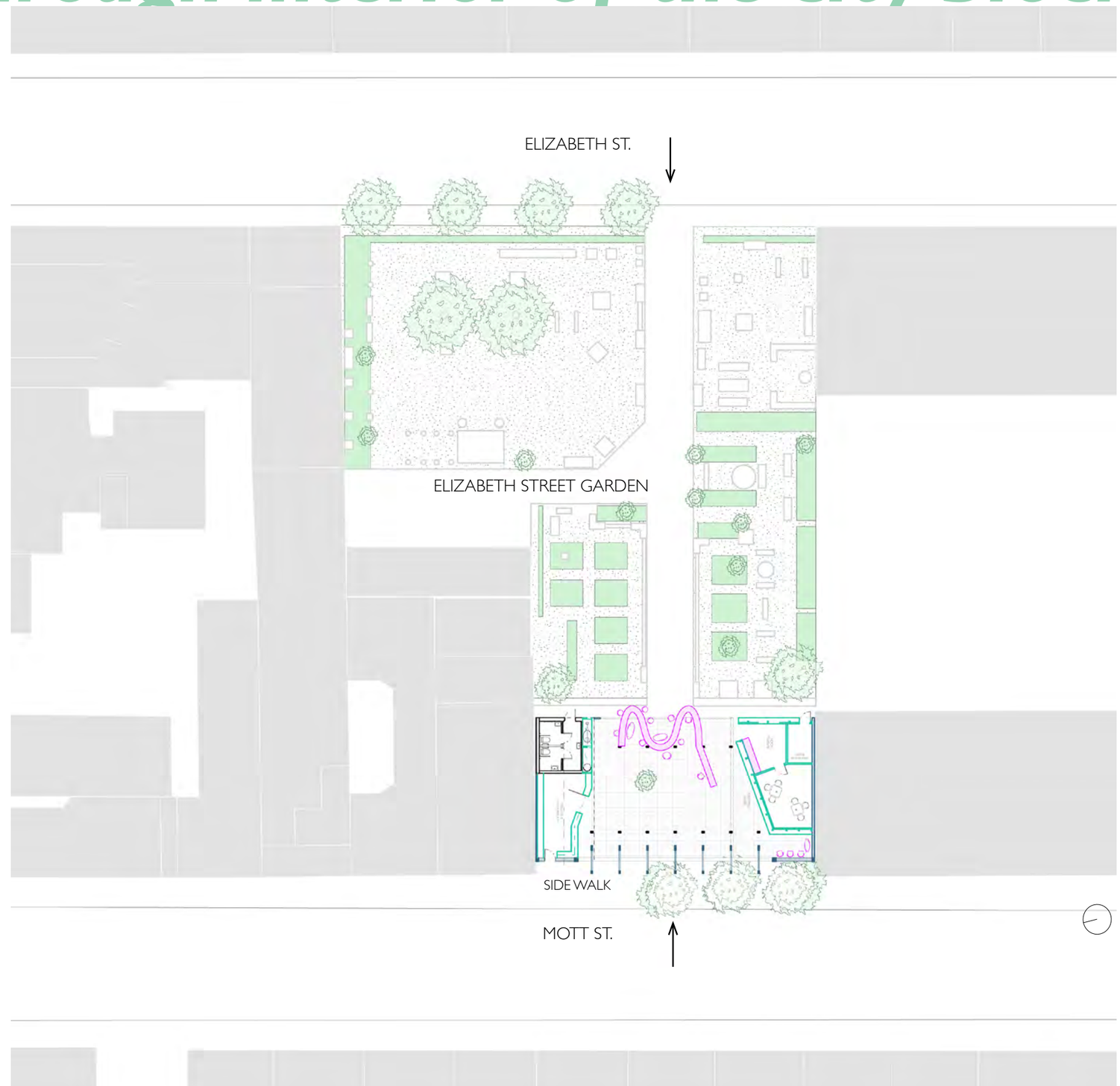
Elizabeth Street Garden in Lower Manhattan is a very active oasis for the neighborhood, but can only be accessed from 7am - 6pm; stretches through the interior of the city block, yet remains unwalkable with absolutely no access on Mott Street. This inaccessible corridor of green that could otherwise serve as vital pedestrian or communal paths round the 24 hour clock, remains shut off from the neighborhood.

limited or no access

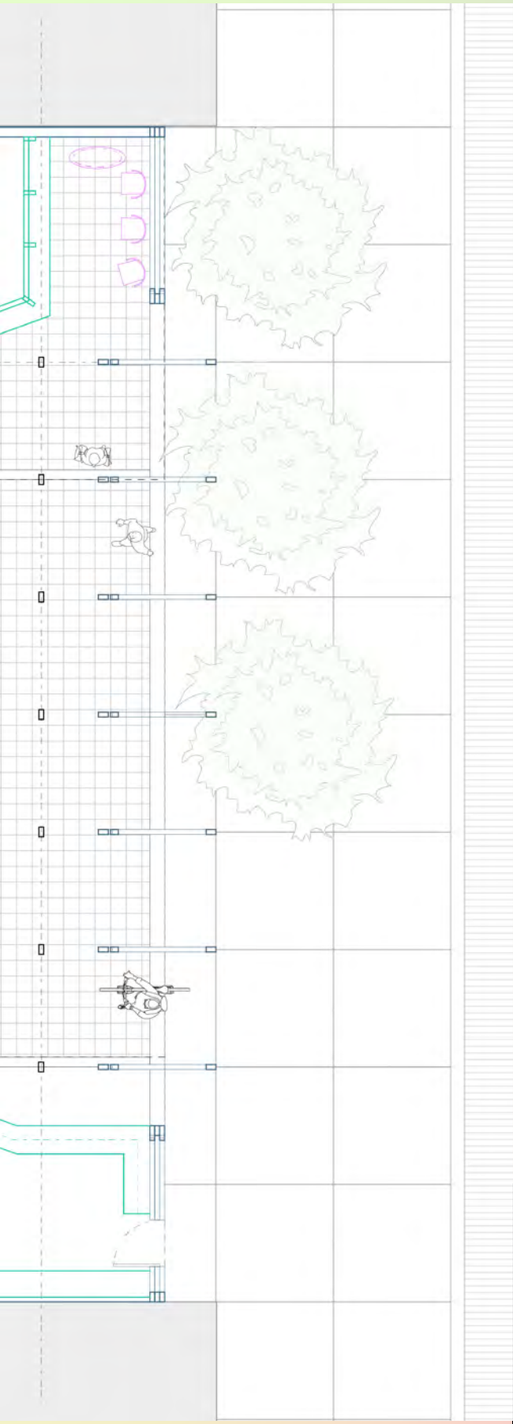
connectivity through interior of the city block

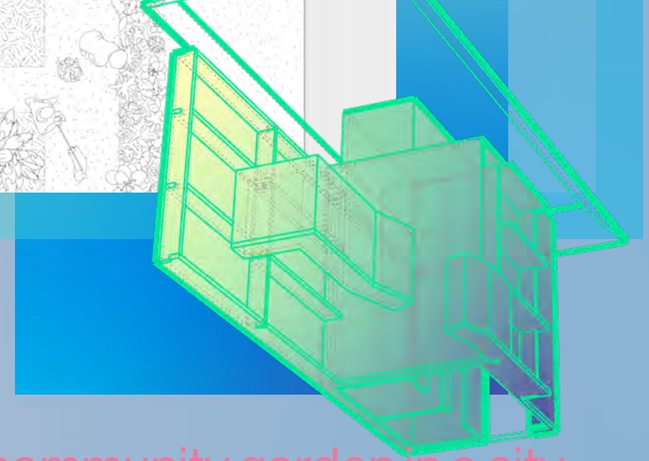
SITE STRATEGY

The design opportunity was to explore the potential of these gardens as true public spaces, not just visual sanctuaries, but functional ones. The question was: What if a clinic took the form of a garden, both in function and accessibility? The first architectural strategy was rethinking the fence - as doors, portals and as a storefront - this creation of a new storefront became the heart of the project.



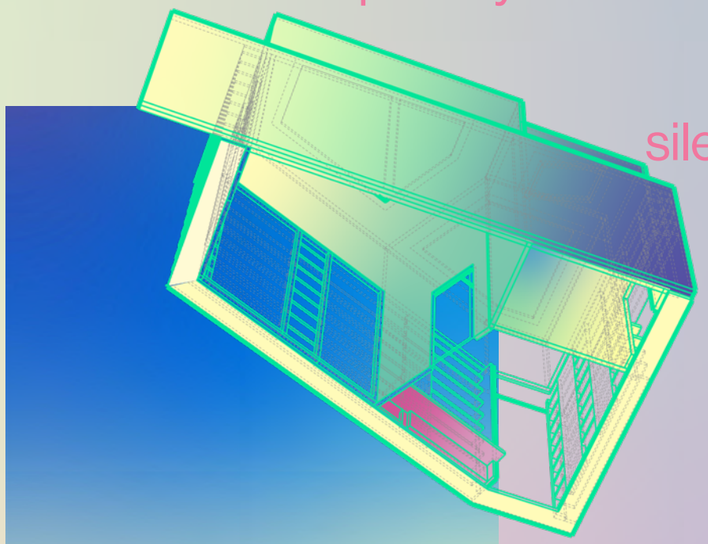
new public space





architecturalEMPATHY

privacy without isolation



silent library

new

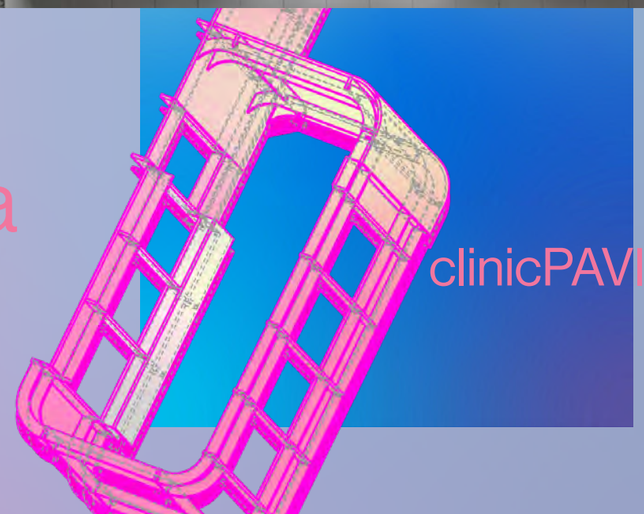
pedestrianCORRIDOR

community garden in a city

infillSANCTURY

6am-7pm 7pm-12am 12am-6am

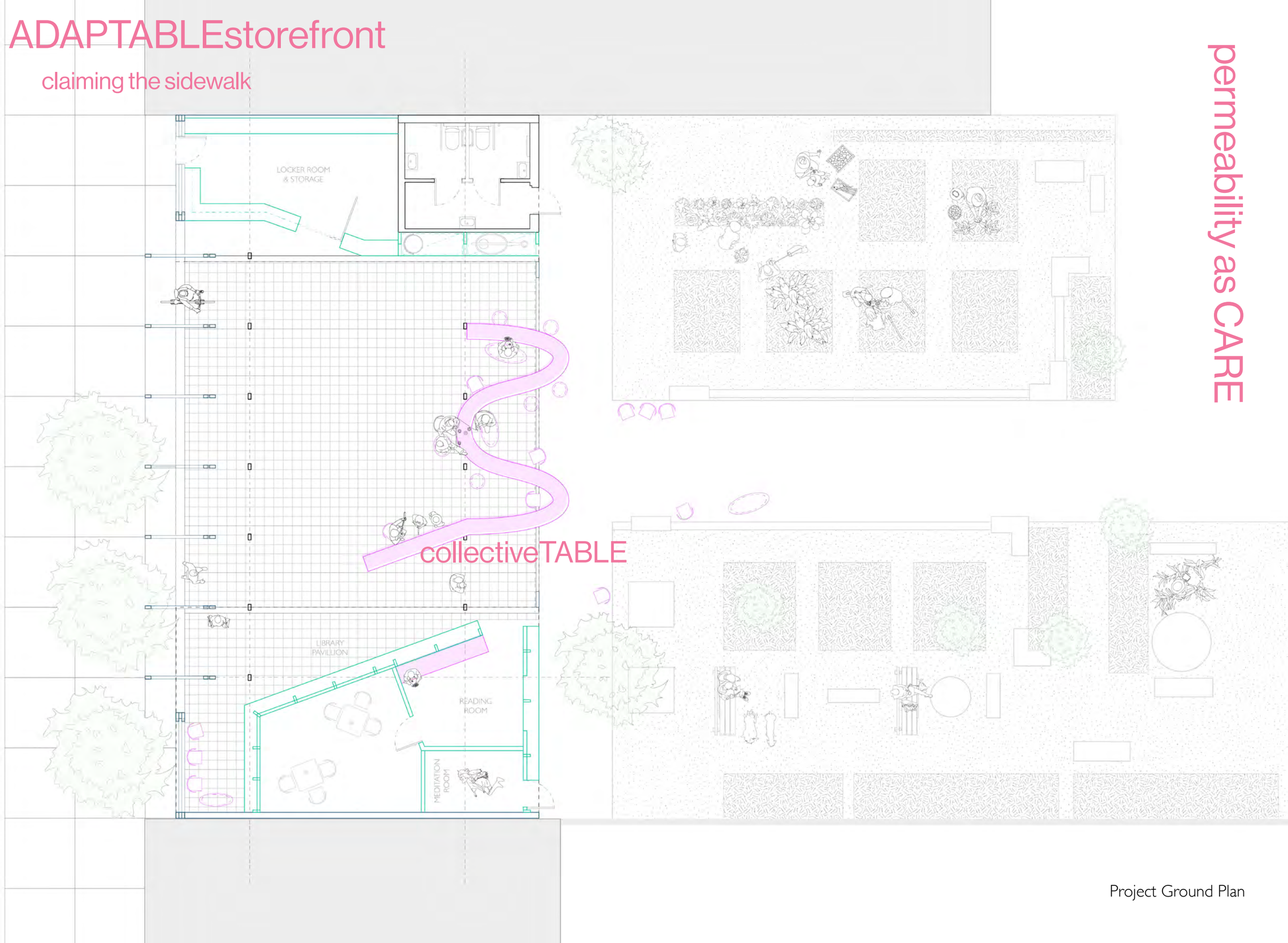
24h plaza



clinicPAVILION

ADAPTABLEstorefront

claiming the sidewalk



permeability as CARE

Project Ground Plan

NEW "INFILL" STOREFRONT - CONDITION (CLOSED)

NEW "INFILL" STOREFRONT - OPEN 24 HOUR PLAZA

24 HOUR PLAZA BY NIGHT

Implementation Strategy
Phase 1: Feasibility and Partnership Development
A partnership with local stakeholders (Elizabeth Street Garden nonprofit, NYC Department of Health, local FQHCs, landscape designers).

Phase 2: Design and Approvals
Conduct participatory design process with local residents and garden stewards. Design aligned with historic preservation, green space protection, and ADA standards.

Phase 3: Construction and Activation
Construct modular, low-impact structure with minimal site disruption. Develop a joint programming calendar linking garden events and clinic offerings.

Funding Sources
NYC Department of City Planning

Projected Outcomes
Increased year-round use of Elizabeth Street Garden.
Measurable improvements in neighborhood health access.
Strengthened social cohesion and mental wellbeing.
Creation of a prototype for other underutilized urban green spaces citywide.

From 6am - 7pm the garden storefront remains open. After 12am, the garden storefront overhang door close keeping a visual connection to the garden - creating a new public plaza till the garden ones again the next morning.
A 24 hour Plaza.

By integrating a modest health clinic into Elizabeth Street Garden, this proposal offers more than an architectural gesture - it reimagines the role of public space as a healing commons. In doing so, it foregrounds a new kind of urban infrastructure: one that centers care, nature, and access for all.

...from hydridized public space
to the participatory commons...

In the solitary choreography of grinding, planting, fermenting, and stirring, small-scale and native food production spaces have the potential to unfold as living public rituals.

In a world of increasingly privatized and digitized public life, these spaces offer something radical: the right to gather, to make, and to belong - all at once.

These production spaces are not "public" in the legal or municipal sense, but they carry many of the characteristics of informal publicness. They are porous, allowing for spontaneous gathering, storytelling, exchange, and ritual. They act as sites of cultural performance, where knowledge is transmitted, and communal identity is reaffirmed.

They are economically public in the sense that they serve as local economic engines, linking producers with buyers, tourists, and traders in both formal and informal markets. In this sense, it can be considered a "civic-industrial" space where production is inseparable from social life, and where architecture functions not as a closed system, but as a facilitator of interaction, continuity, and belonging.

lowtech food typology

			TYPE	MECHANICAL			THERMAL				WATER-CONTROLLING			BIOLOGICAL		CHEMICAL	
			METHOD	MILL GRIND	BLEND MIX	JUICE CHURN	BOIL FRY BAKE STEAM	SMOKE	CAN	PASTEURIZE	SOAK WASH	FREEZE COOL	DRY	FERMENT BREW	AGE	ARTIFICIAL	NATURAL
A	MILK TO SOLID	1	BUTTER		1	3				2	4	5				6	
		2	CHEESE			4	3			1	5	7		6	8	2	
B	FERMENTED ALCOHOL	1	RICE WINE	1			3			7	2	4		5/6			
		2	MEZCAL	2			1	4						3	5		
		3	VINEGAR		1		2			5				3	4		
C	BRINED-FERMENTED PRODUCE	1	SALTED SHRIMP								1			3			2
		2	SALTED POLLACK ROE								1			3			2
		3	RAKKYO				2				1						3
		4	KIMCHI		2									3			1
D	PARTICLE TO PHYSICAL FORM	1	SOYBEAN PASTE(KOR)	3			2				1		4/6	5			7
		2	SOYBEAN PASTE(JPN)	3	4		2				1						5
		3	TOFU	2		4	3				1		6				5
		4	FISH CAKE	1	3		4								2		
E	DRIED PRO-DUCE	1	DRIED PERSIMMONS									2	1				

NUMBER Order of the steps

TIME: 1 - 24 Hours; 2 - 7 Days; 2 - 4 Weeks; 2 - 12 Months

SEASON: Spring; Summer; Fall; Winter

food

			TYPE	MECHANICAL			THERMAL				WATER-CONTROLLING			BIOLOGICAL		CHEMICAL	
			METHOD	MILL GRIND	BLEND MIX	JUICE CHURN	BOIL FRY BAKE STEAM	SMOKE	CAN	PASTEURIZE	SOAK WASH	FREEZE COOL	DRY	FERMENT BREW	AGE	ARTIFICIAL	NATURAL
A	MILK TO SOLID	1	BUTTER														
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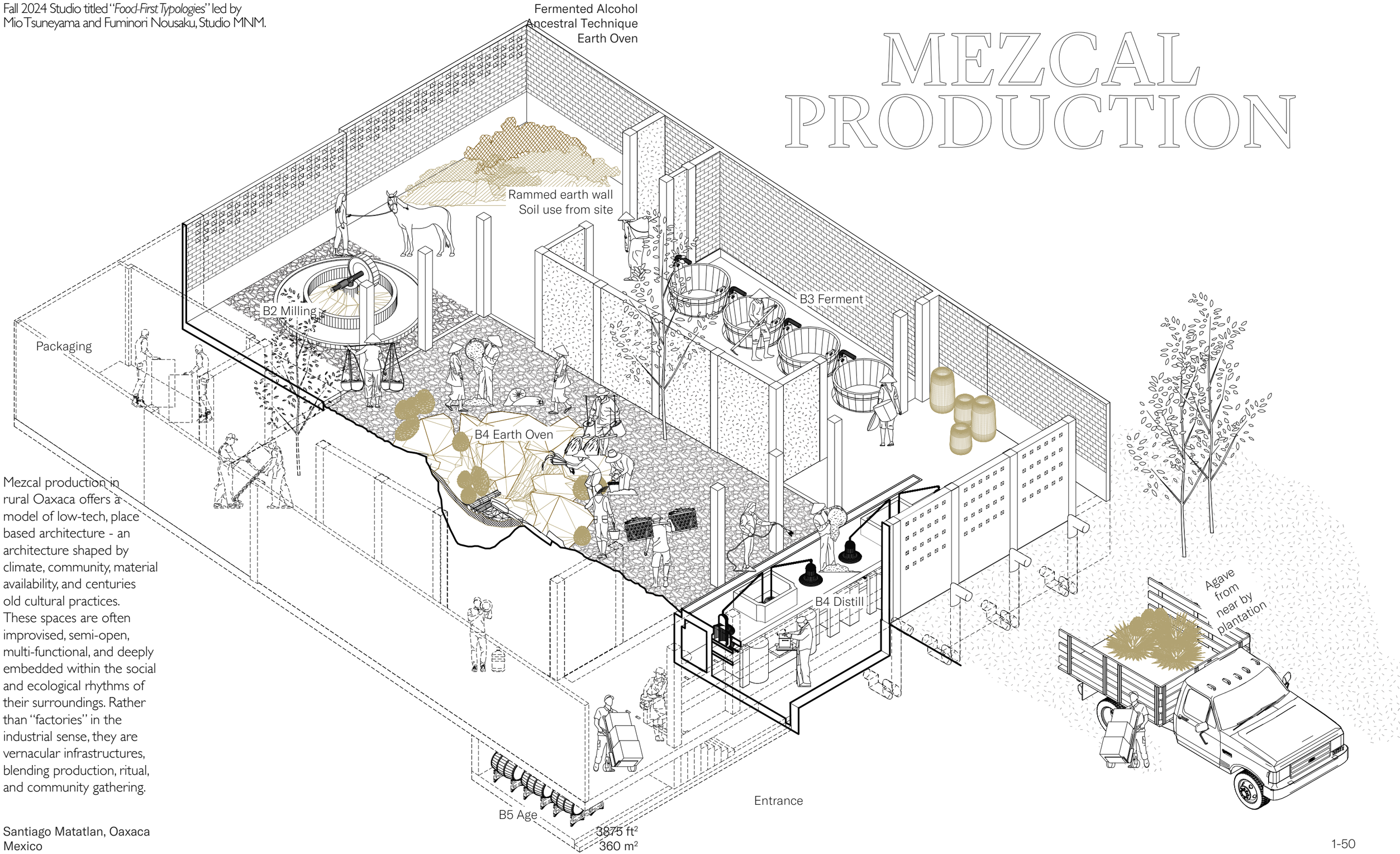
		3	TOFU														
		4	FISH CAKE														
E	DRIED PRO-DUCE	1	DRIED PERSIMMONS														

VENTILATION / DRYING	DRYING IN SUN	USING ENERGY	COMMUNAL SPACE	WATER FACILITY	USING FIRE	FERMENTING ROOM
DARK / DRY / TEMPERATURE CONTROLLED STORAGE	DIRECT / INDIRECT, SOURCE OF SUNLIGHT, NATURAL WIND	MOTORIZED EQUIPMENTS, TOOLS	LARGE OPEN SPACE TO WORK TOGETHER	WATER ACCESS	VENTILATED SPACE WITH FURNACE	CONTROLLED CLIMATE FOR FERMENTATION

typology

Fall 2024 Studio titled "*Food-First Typologies*" led by
Mio Tsuneyama and Fuminori Nousaku, Studio MNM.

MEZCAL PRODUCTION

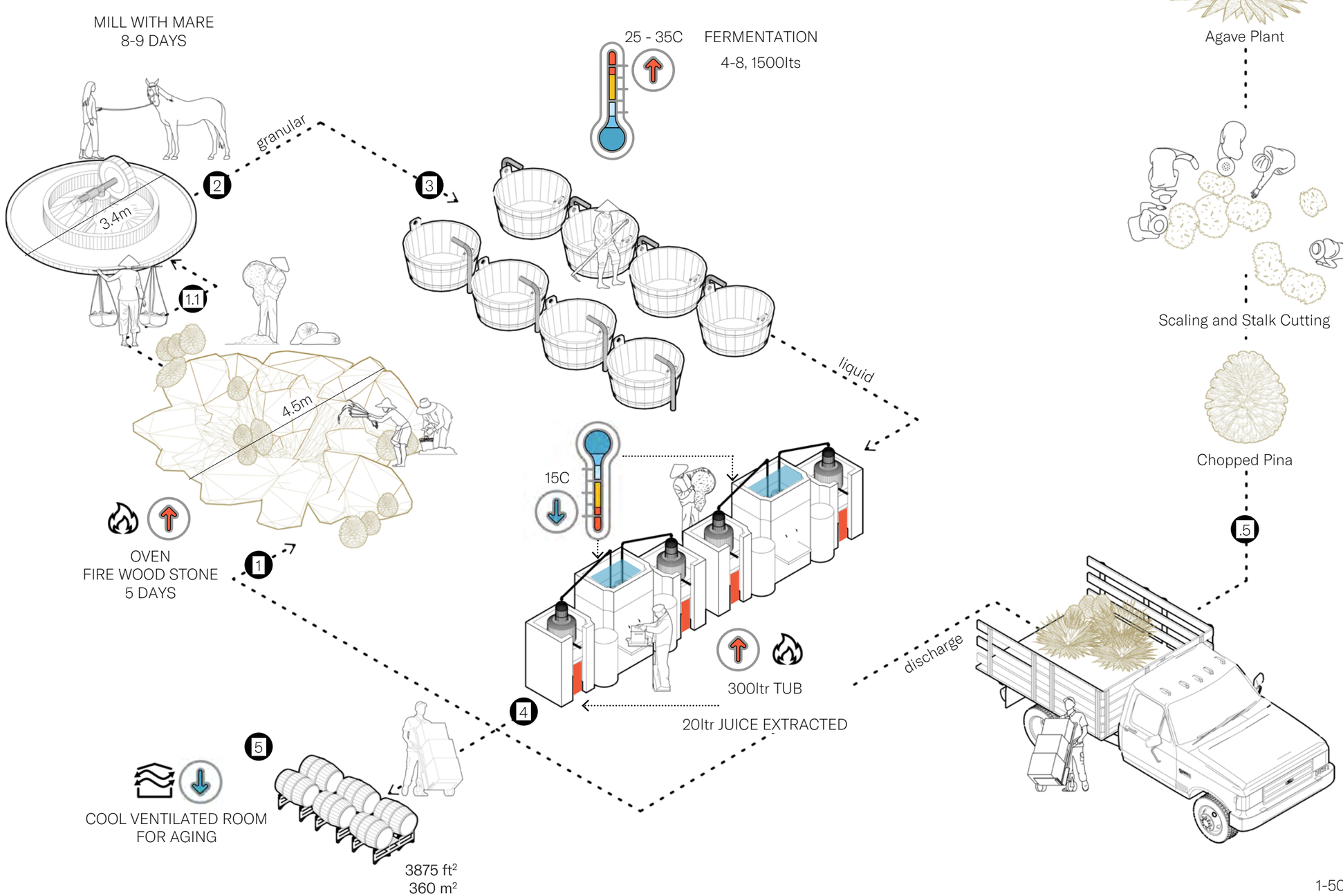


Mezcal production in rural Oaxaca offers a model of low-tech, place based architecture - an architecture shaped by climate, community, material availability, and centuries old cultural practices. These spaces are often improvised, semi-open, multi-functional, and deeply embedded within the social and ecological rhythms of their surroundings. Rather than "factories" in the industrial sense, they are vernacular infrastructures, blending production, ritual, and community gathering.

Santiago Matatlan, Oaxaca
Mexico

1-50

Fermented Alcohol
Ancestral Technique
Earth Oven



.5 Scaling and Stalk Cutting
1 Baking Earth Oven
1.1 Scaling and Weighing
2 Milling
3 Fermentation
4 Distillation - Heat
4.5 Distillation - Cool
5 Aging

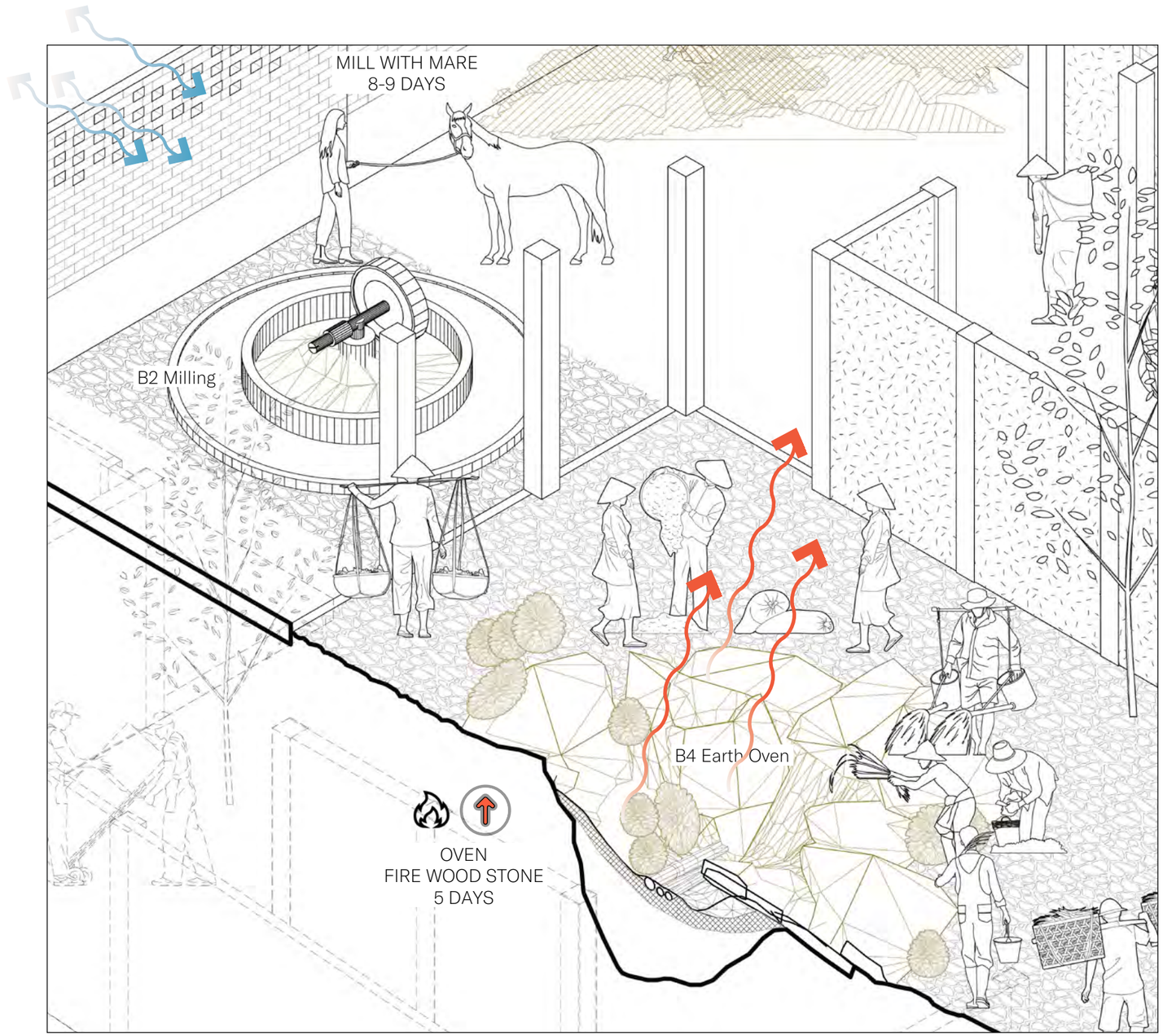
Santiago Matatlan, Oaxaca
Mexico

1-50

Production

B2 Mezcal

Fermented Alcohol
Ancestral Technique
Earth Oven



Santiago Matatlan, Oaxaca
Mexico

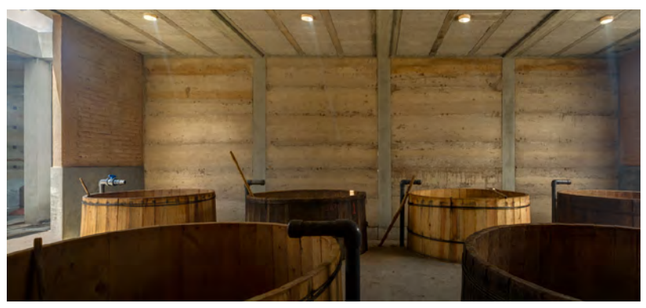
3875 ft²
360 m²

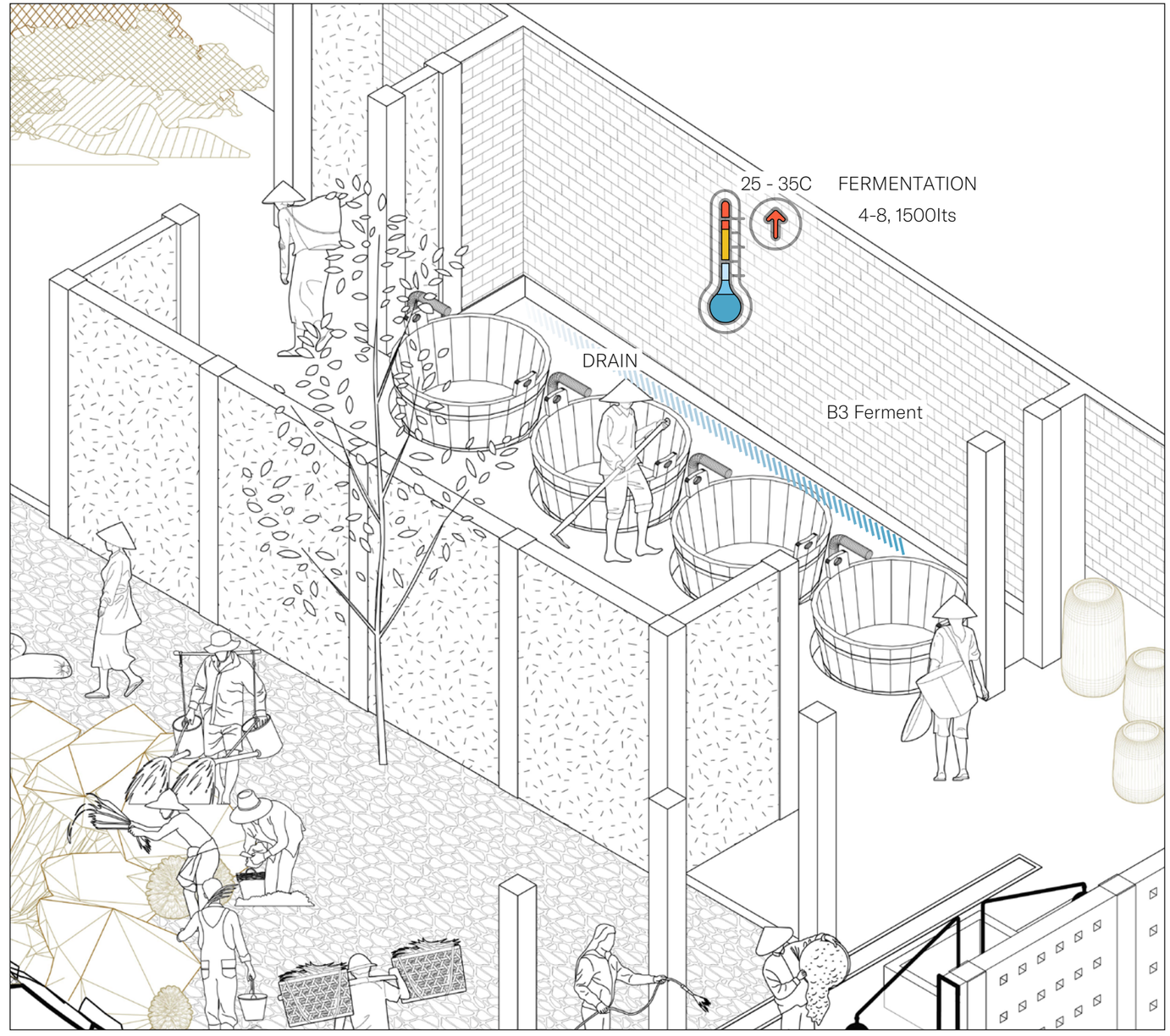
1-25

Production

B2 Mezcal

Fermented Alcohol
Ancestral Technique
Earth Oven

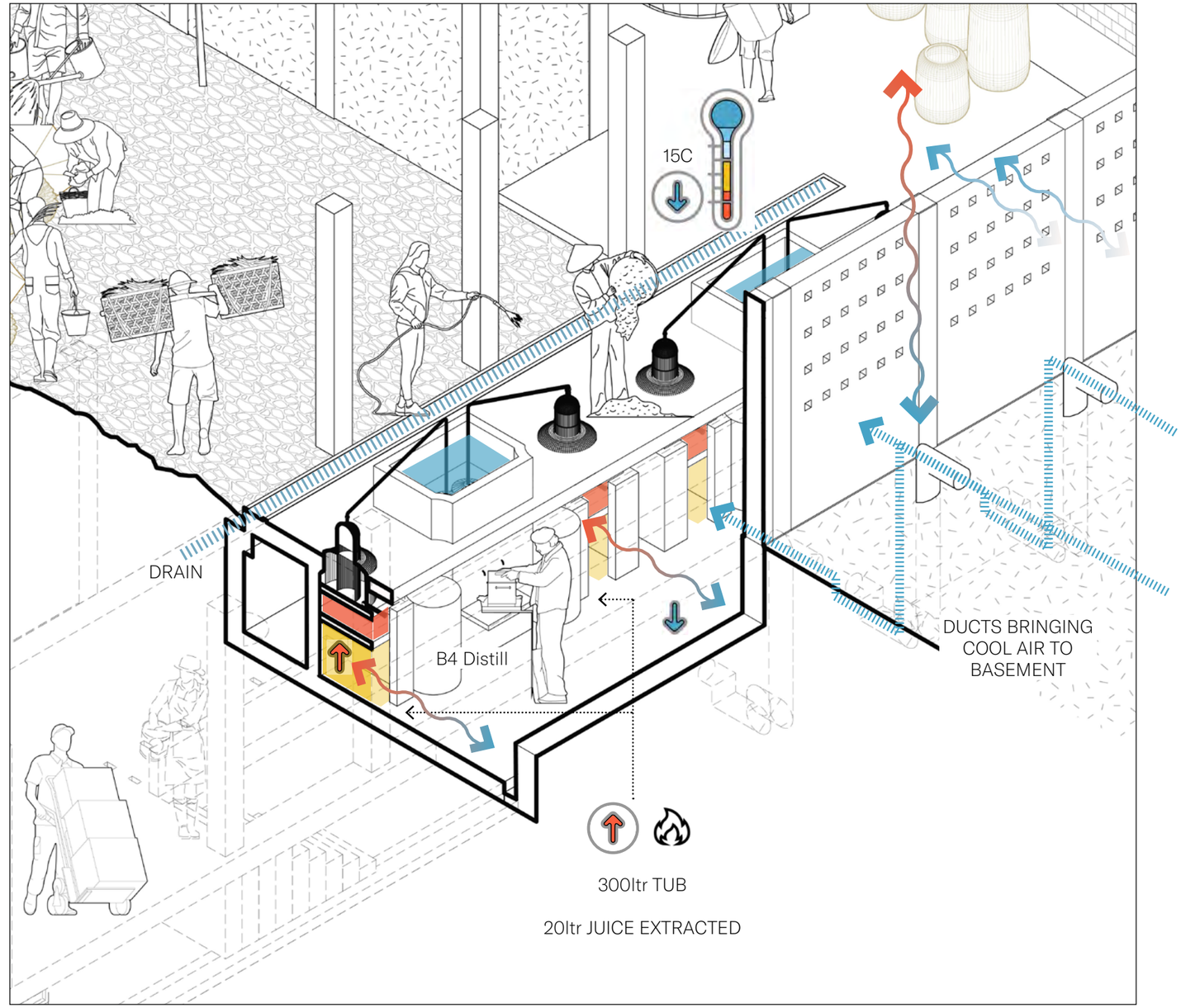




Santiago Matatlan, Oaxaca
Mexico

3875 ft²
360 m²

1-25



Santiago Matatlan, Oaxaca
Mexico

3875 ft²
360 m²

1-25

...from lowtech typology of food production

to food, cycles of waste, and the small civic-industrial commons

Coffee - is not only brewed - it is grown, ground, consumed, and discarded. The café, then, is not merely a site of consumption, but a threshold in a longer, richer process: a global metabolic network from equatorial farms to local compost sites. At its core, it is a typology of transformation, of heat, of material and time, and nowhere is this more profound than in its waste: the used coffee grounds.

These grounds, rich in nitrogen and memory, become the overlooked residue of daily life. Millions of cups distilled into dark, fragrant sediment. But this waste is far from "waste". It holds potential: to fertilize, to grow mushrooms, to bind into bricks or inks, to deodorize air and enrich soil. Architecture that acknowledges this does not discard, but diverts; it harvests waste as resource, integrating it into the cycles of design.

The café typology evolves. It is no longer only a space for sipping and lingering, but also a site for collecting, drying, storing - an infrastructure for waste-to-resource loops. The back room becomes a drying shed. Café chains link into networks not only of commerce, but of urban soil production, micro-ecologies, localized economies. Architecture as a digestive system.

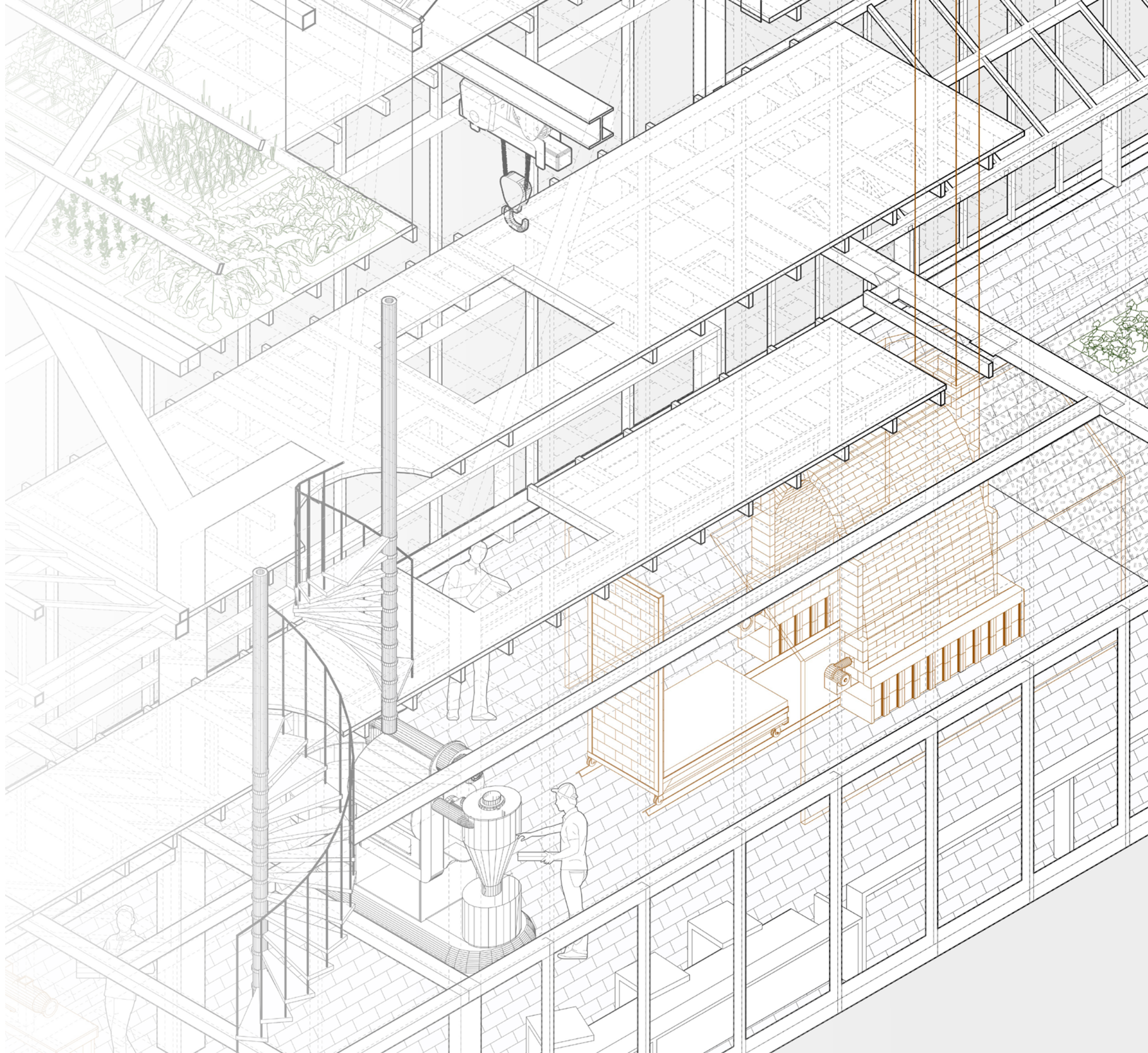
coffee microcosm

Fall 2024 Studio titled "*Food-First Typologies*" led by
Mio Tsuneyama and Fuminori Nousaku, Studio MNM.

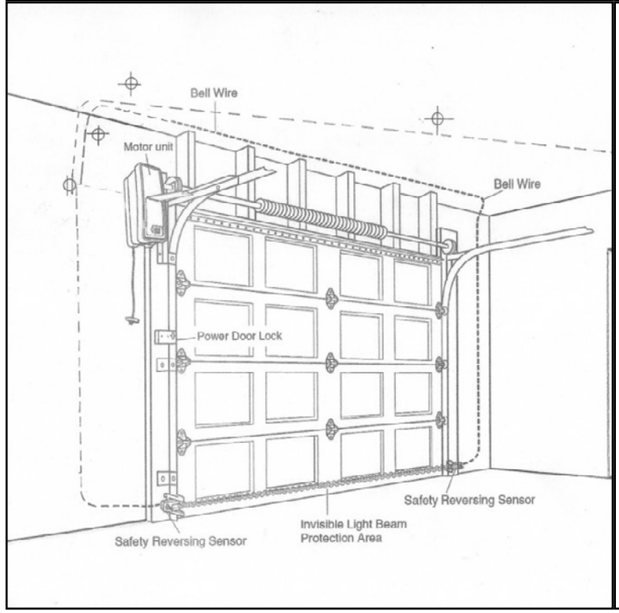
What if the waste from your morning coffee could build the very walls around you — and feed your neighborhood, too?

Bushwick, NY, Light-Manufacturing District, Warehouse.
Bushwick's inherent typology—a grid of heavy timber warehouses, punctuated by loading docks and service alleys—becomes an armature for this new program. Alleyways double as ground drop corridors: cafés mount contiguous banks of collection bins; e-cargo bikes shuttle grounds from Michelin style roasteries to centralized bioreactors. Even the Great Hall–like spaces of former factories find new life as public "barter cafés," where patrons exchange beans for compost vouchers, or trade handmade coffee ground bricks for discounted espresso.

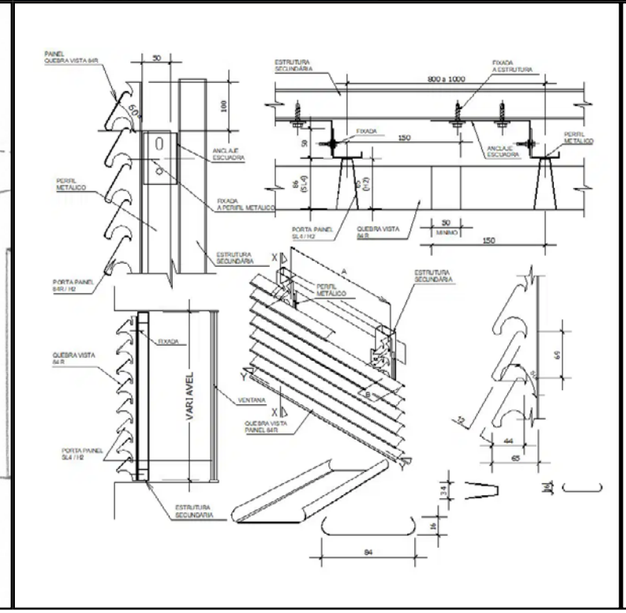
This network process is not merely logistical but poetic: the very bones of Bushwick—its vast spans, its high ceilings, its structural grit—embrace the cycles of use and return. The warehouses' lofty volumes host the drying and fermenting of waste; their sturdy loading docks channel materials in and out, just as they once did for looms and presses. And the neighborhood's street life, already woven through coffee bars and studios, deepens its roots as every curbside café becomes a node in an urban metabolism.



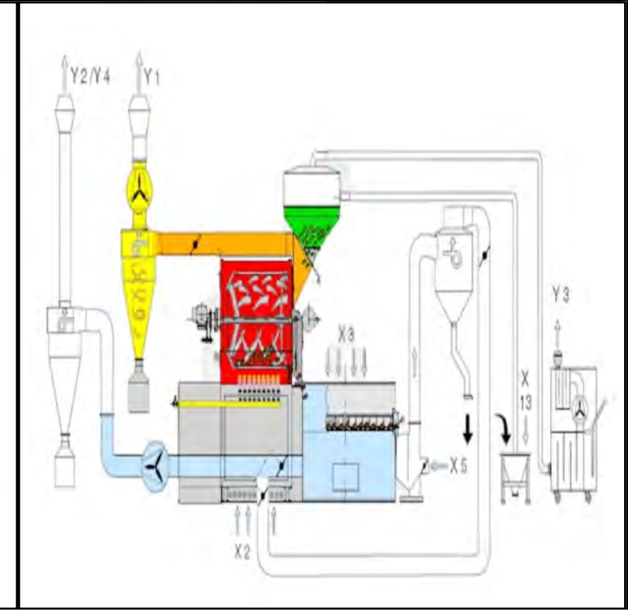
Garage Door
loading dock, transport



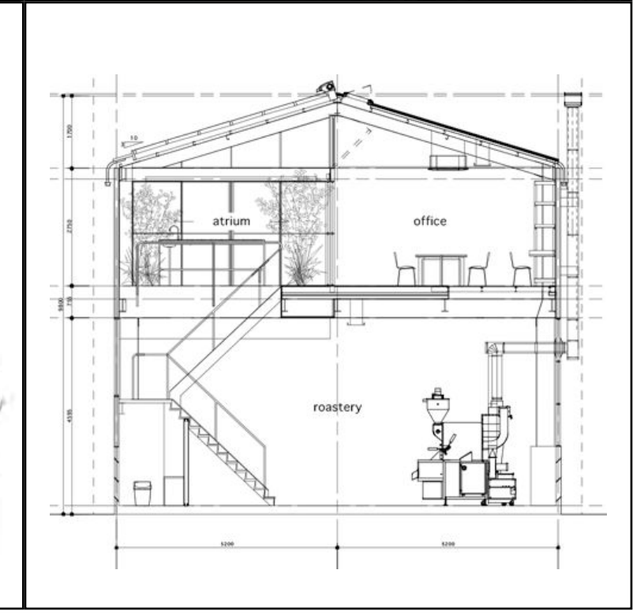
Window
ventilation



Roastery Duct
smoke ducts



Skylight
light, microclimates



food-first typology

Reality of the Coffee Production and Consumption System

Coffee Plantations | Impact - Deforestation, Soil Erosion
- Primary source of income to large number of small scale farming communities

PRODUCTION
1

PULP REMOVAL FROM CHERRY FRUIT
2

PARTIAL DRYING
3

DRY MILLING
4

FERMENTATION **(ANEROBIC)**

FERMENTATION **(WASHED)**
5

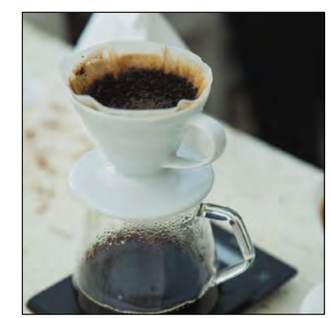
FINAL DRYING
6

STORAGE upto 6-8 MONTHS
7

TRANSPORTED
8

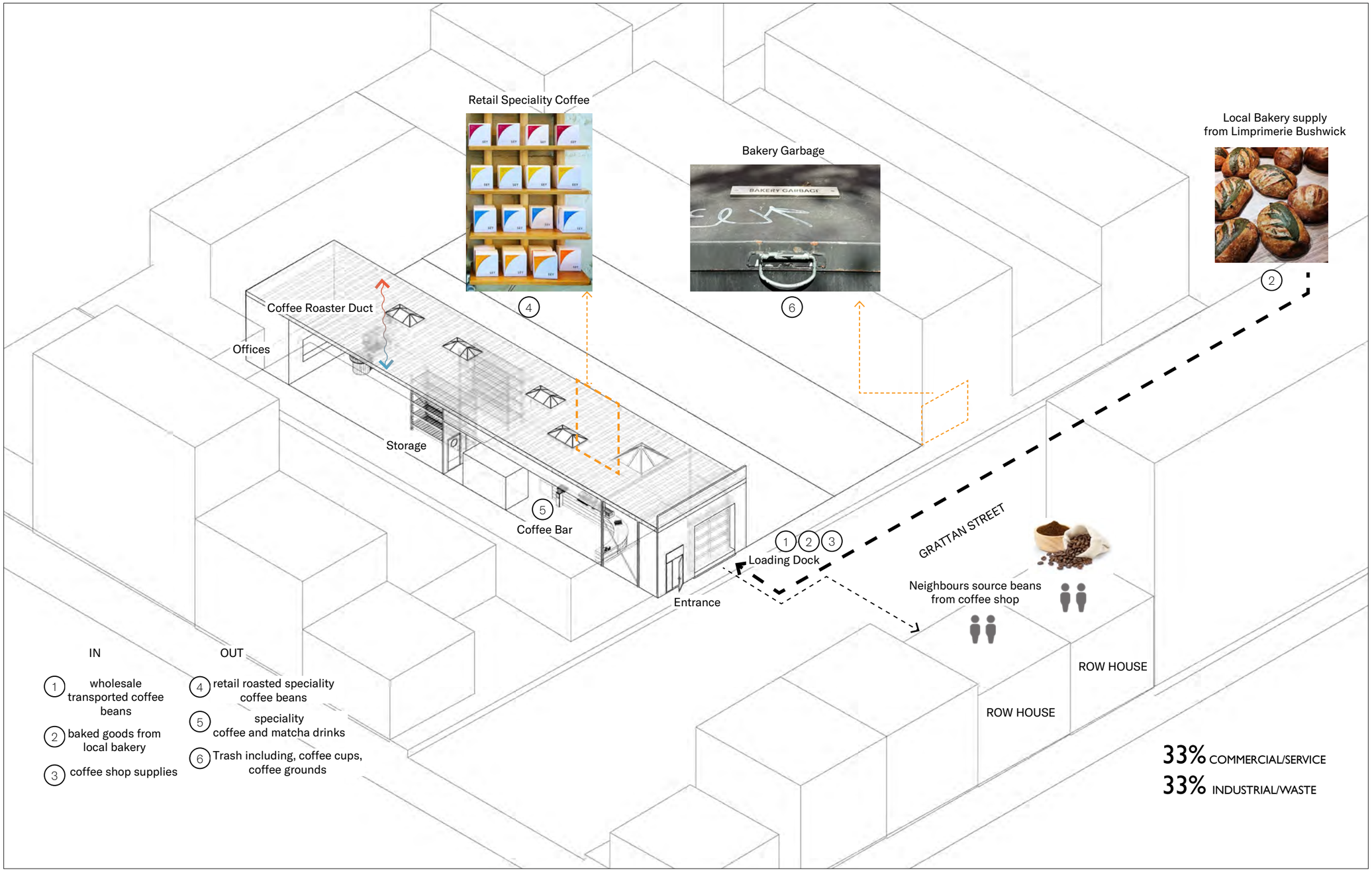
Impact - **15%** of total energy used in coffee lifecycle is in transportation from farm to consumer.

ROASTING
9



COFFEE SHOP
10

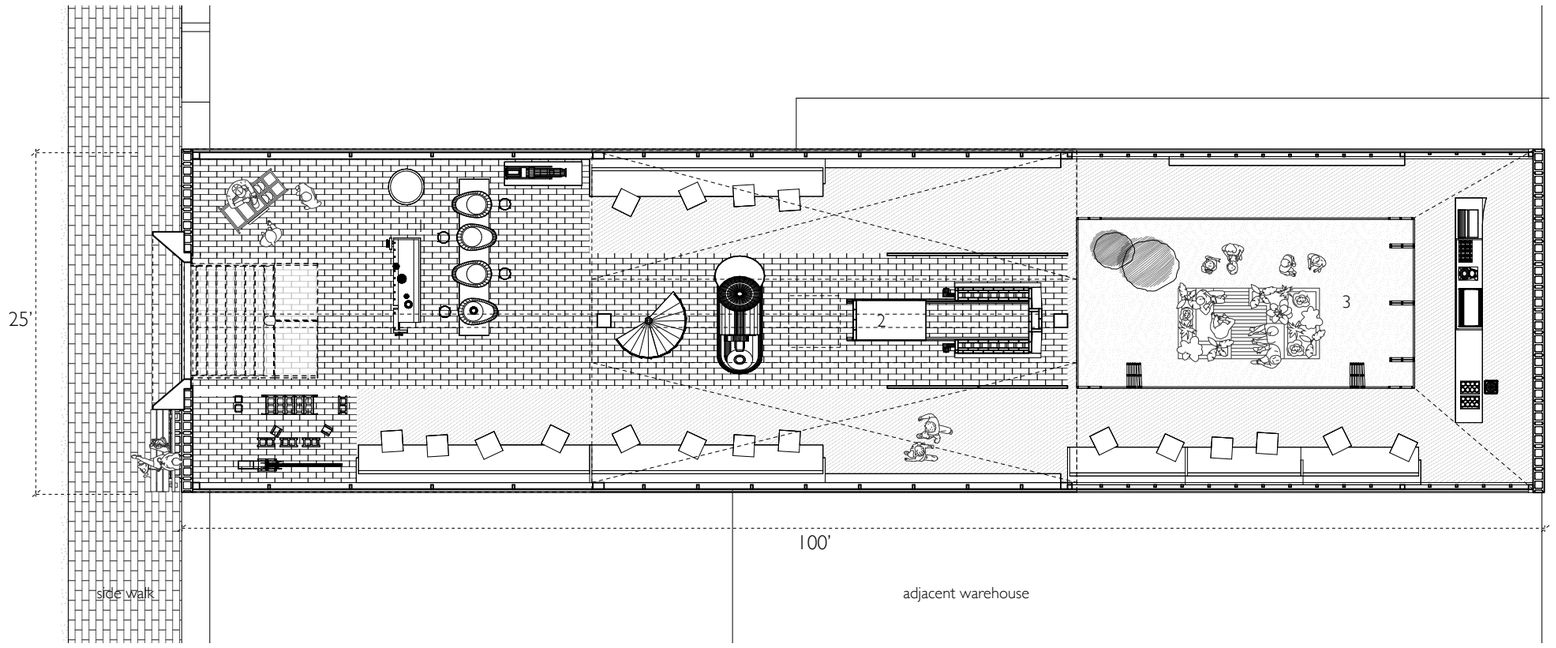
neighborhood



existing network

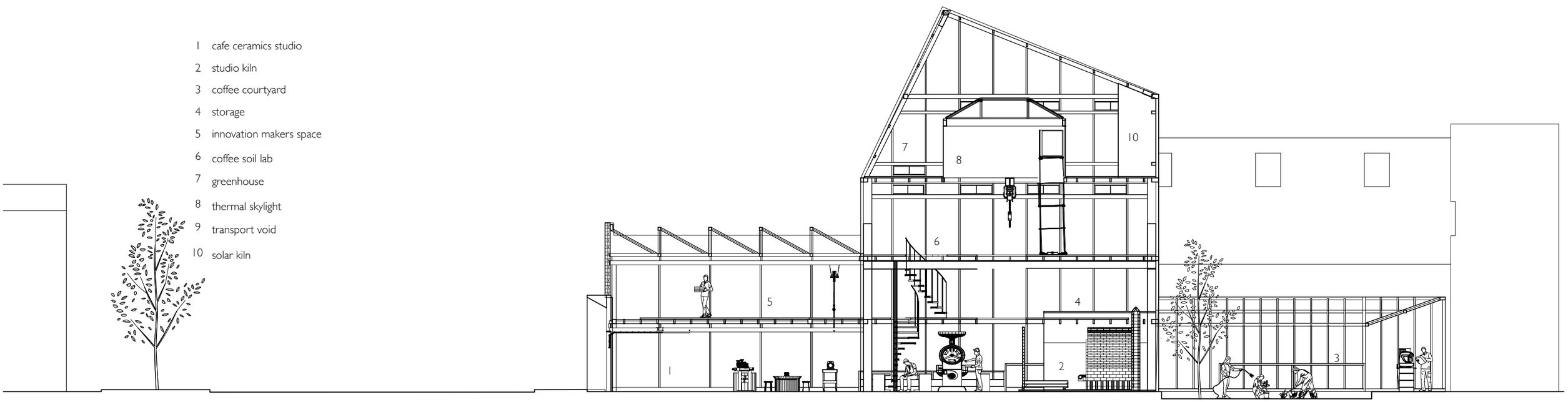
bushwick, M2

industrial typology

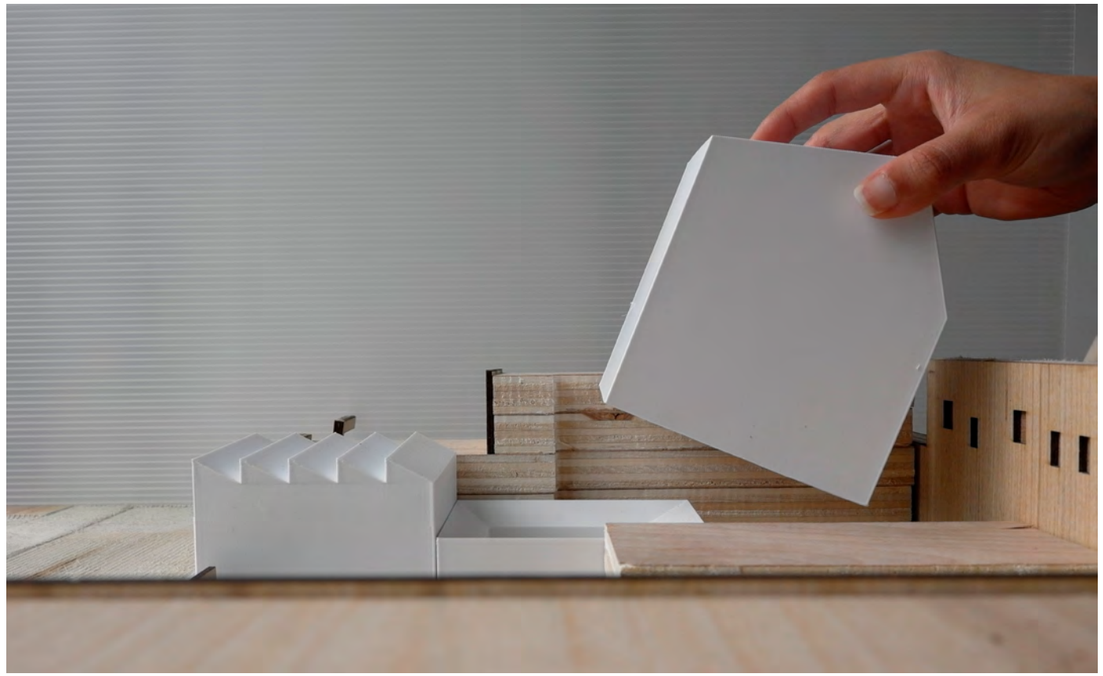


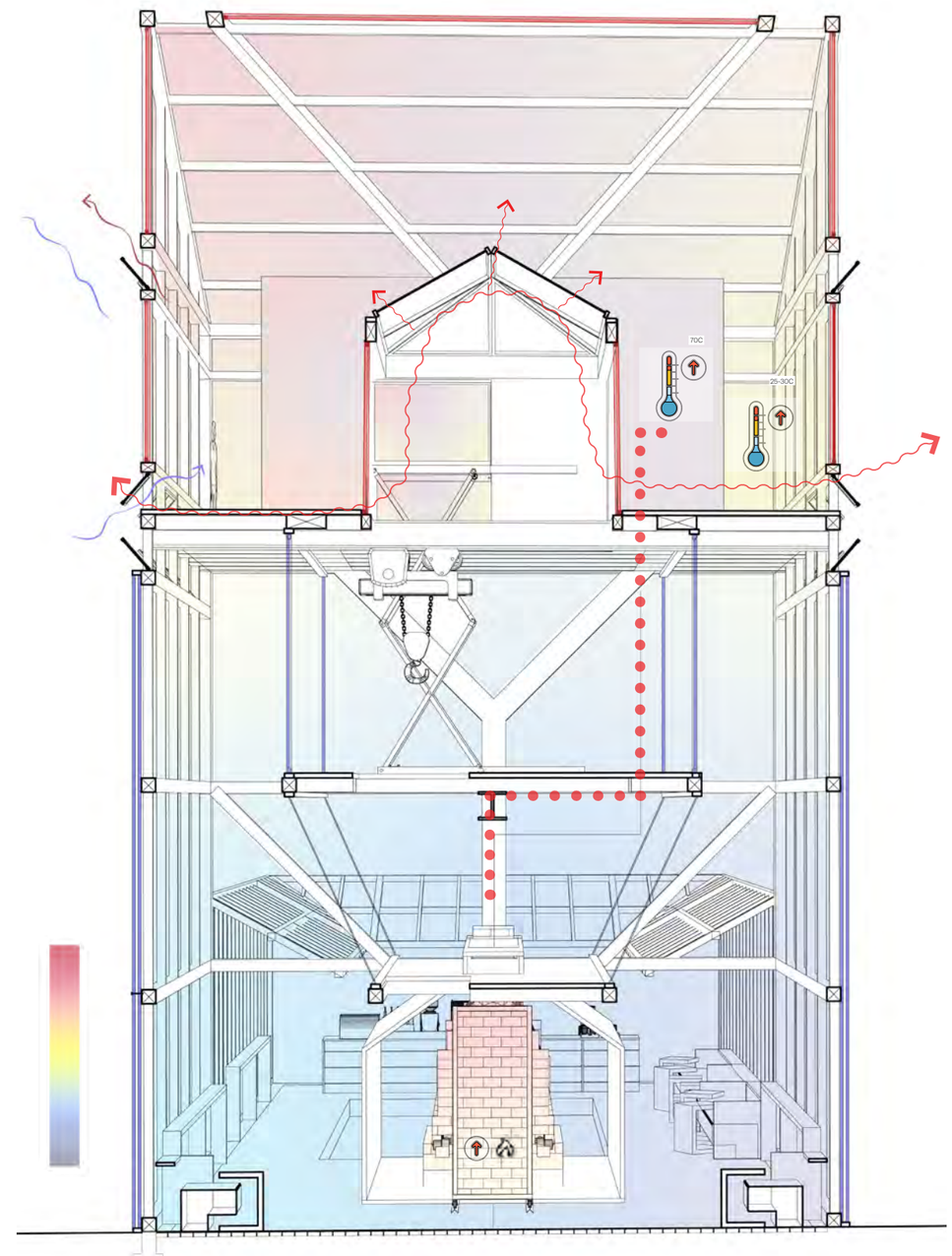
1' = 1/4" Ground Plan

1 cafe ceramics studio
2 studio kiln
3 coffee courtyard
4 storage
5 innovation makers space
6 coffee soil lab
7 greenhouse
8 thermal skylight
9 transport void
10 solar kiln

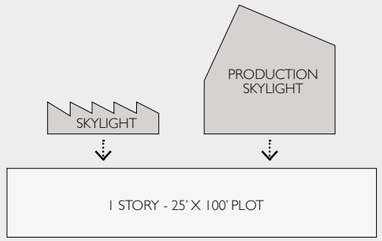


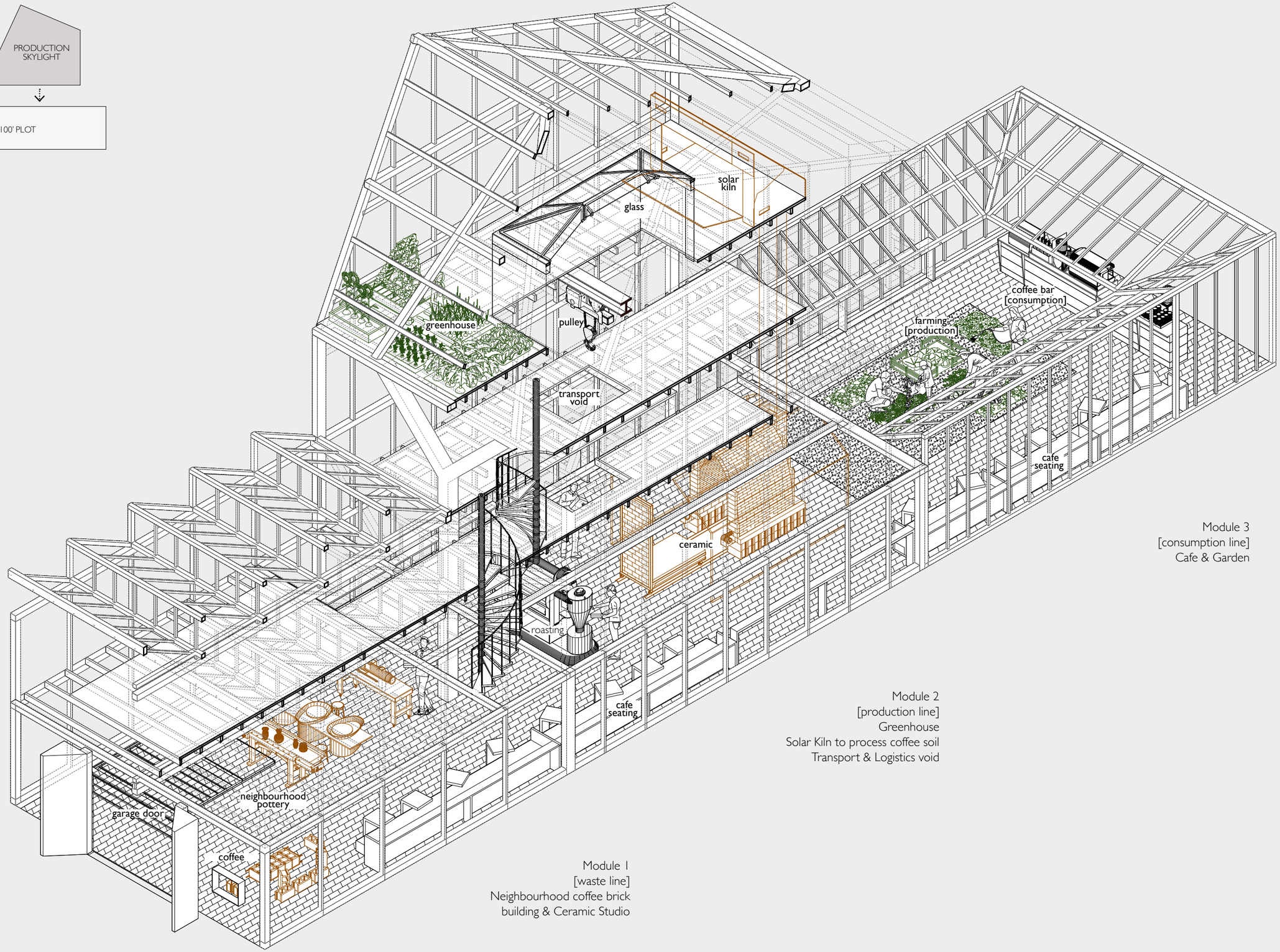
1' = 1/4" Section





1' = 1/2" Thermal Distribution Section showing thermal sharing between programs housed in passive architectures.





Module 3
[consumption line]
Cafe & Garden

Module 2
[production line]
Greenhouse
Solar Kiln to process coffee soil
Transport & Logistics void

Module 1
[waste line]
Neighbourhood coffee brick
building & Ceramic Studio

...small scale food environments

future of urban food infrastructure

If the United Nations were to establish a Ministry of Food Sovereignty in the future of food, it would be both a governing body and a cultural institution, simultaneously diplomatic, ecological, and deeply architectural. It would not resemble a traditional ministry of bureaucracy and policy alone - but a networked, adaptive, and multisensory infrastructure that embodies the entangled politics of land, climate, identity, and nourishment.

The Ministry would not be housed in a singular monumental building but in a distributed campus of hubs. Each hub would reflect local materials and food systems, serving as a node of exchange and localized sovereignty. The vision is to see architecture that is semi-permeable, incorporating public kitchens, edible landscapes, fermentation labs, seed banks, culinary libraries, policy forums, and dining commons.

ministry of food sovereighty

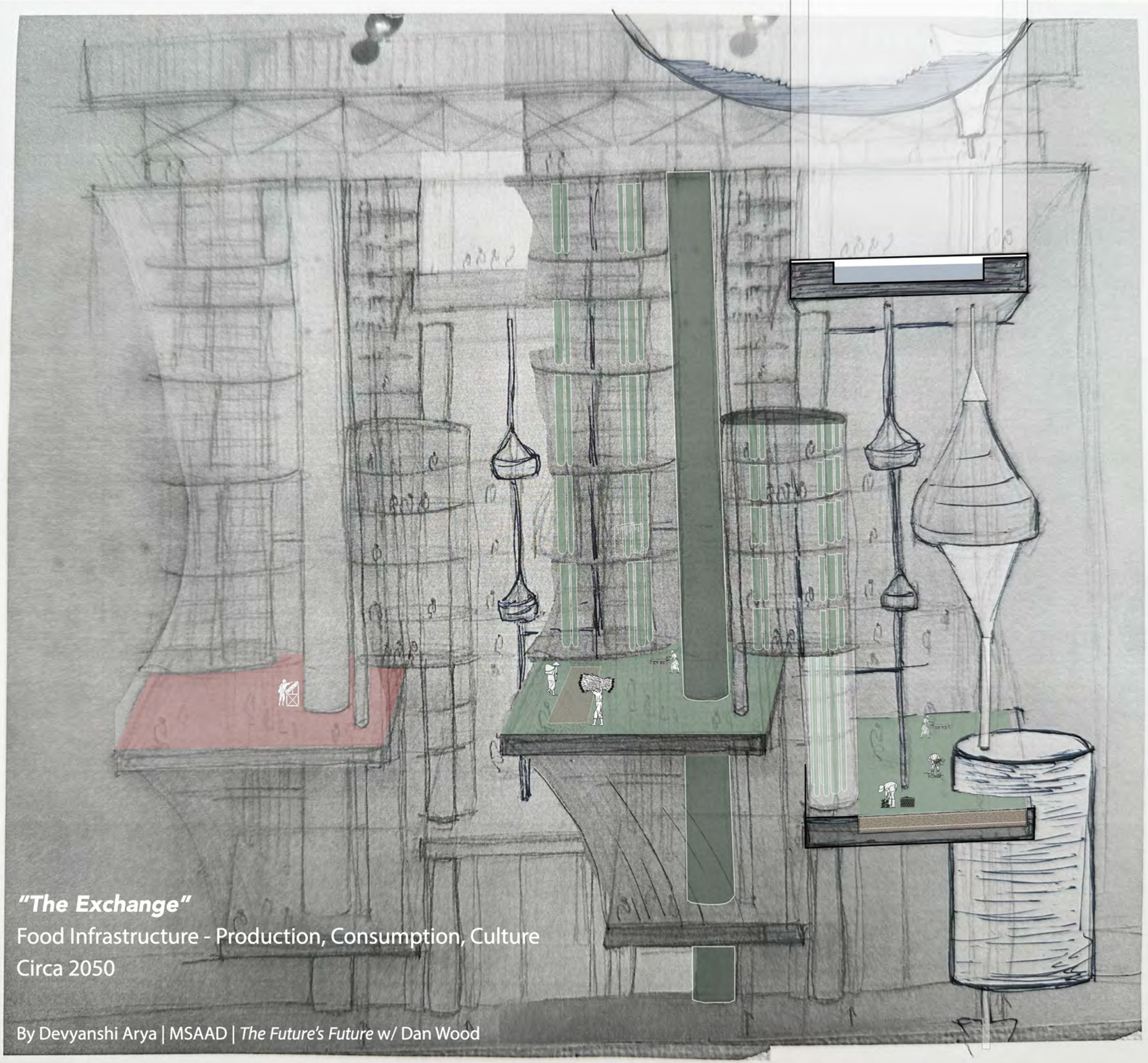
What is the future of food infrastructure?

In the Future's Future: Architecture for Food Sovereignty and Innovation.
In the future's future, the boundaries between sites of food production and consumption will dissolve. These once separate realms will become programmatically unified and culturally enriched. As global dietary shifts move away from traditional animal proteins toward plant-based alternatives, food innovation will increasingly define urban and architectural agendas. Lab-generated proteins, seaweed, kelp, and algae-based food sources will become common supported not only by technological advancement but also by institutional frameworks such as the *Ministry of Urban Agriculture and Food Sovereignty.*

Globally and Nationally, it promotes food diversity through policy and representation, ensuring that cultural diversity and traditional foodways are woven into future food systems.

At the City Scale, equality and accessibility - ensuring that food technologies and innovations are transparent, shareable, and publicly legible. Urban stakeholders like schools, restaurants, urban farms, and civic institutions are invited to participate in and benefit from a distributed network of food knowledge and production.

On the Neighborhood and Human Scale, the Ministry becomes a catalyst for cultural exchange and participatory innovation. Chefs, scientists, farmers, and citizens come together to prototype new modes of living, cooking, and sharing food. It is a space for storytelling and sensory experience, as much as for research and production.

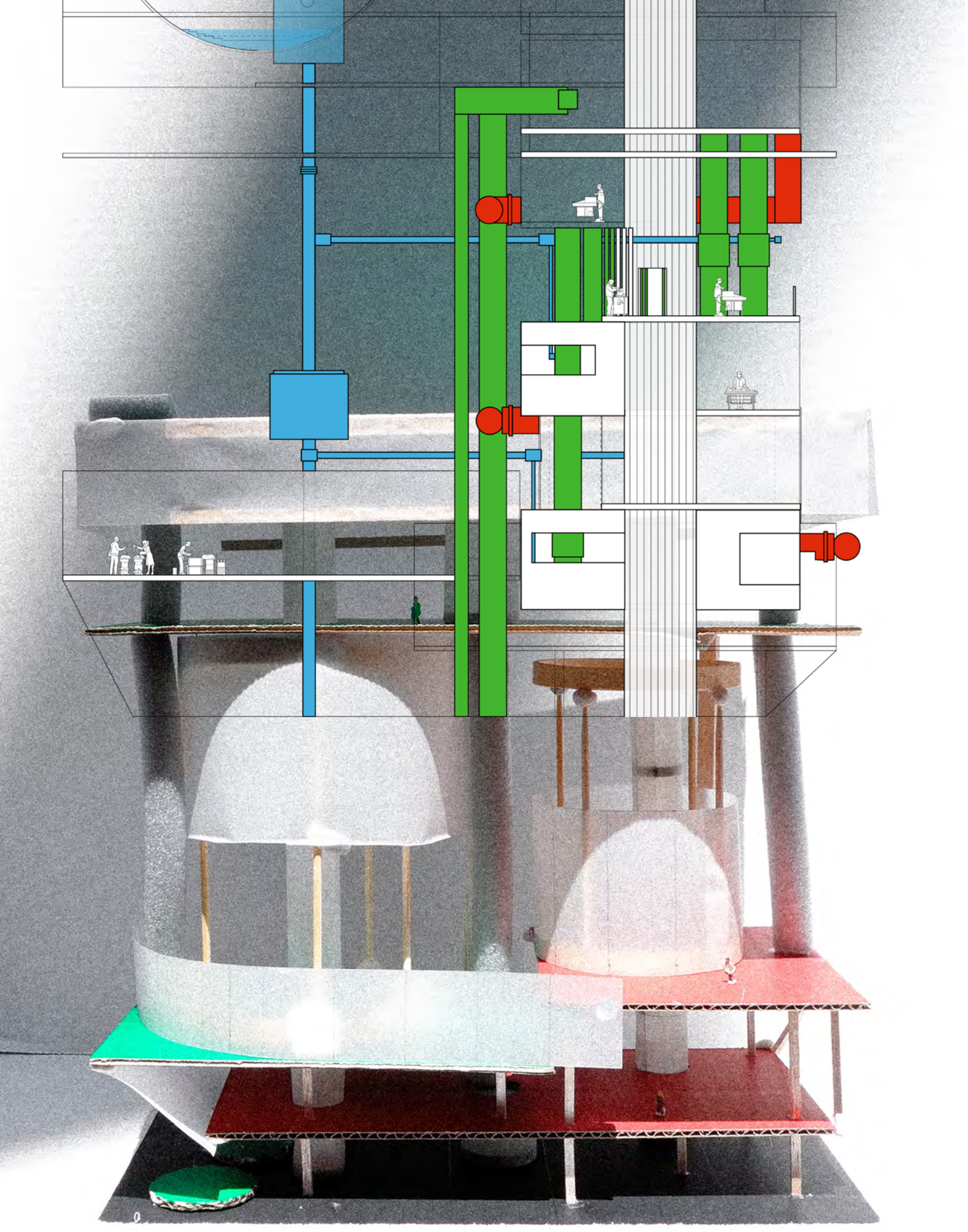


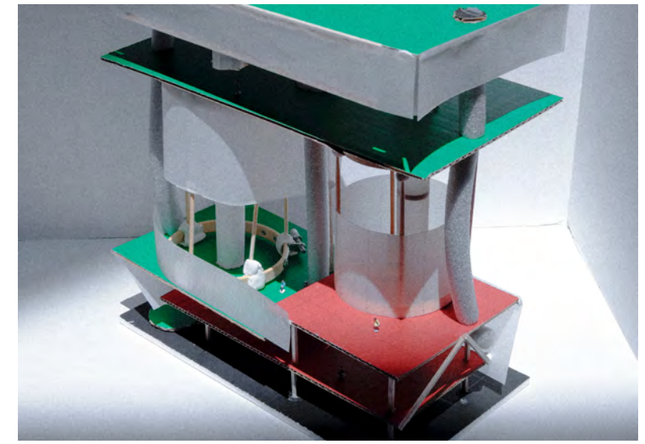
"The Exchange"

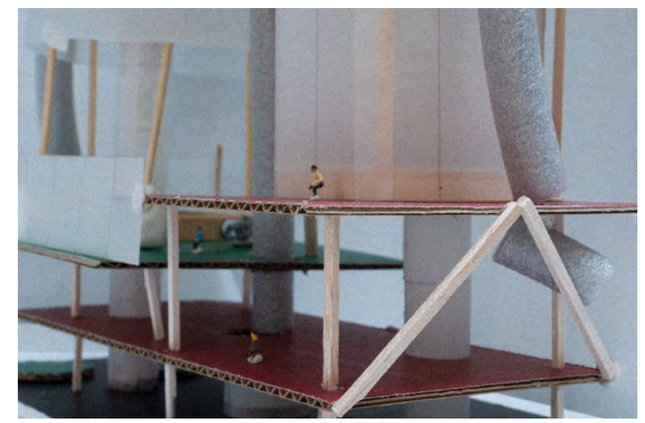
Food Infrastructure - Production, Consumption, Culture

Circa 2050

By Devyanshi Arya | MSAAD | *The Future's Future* w/ Dan Wood

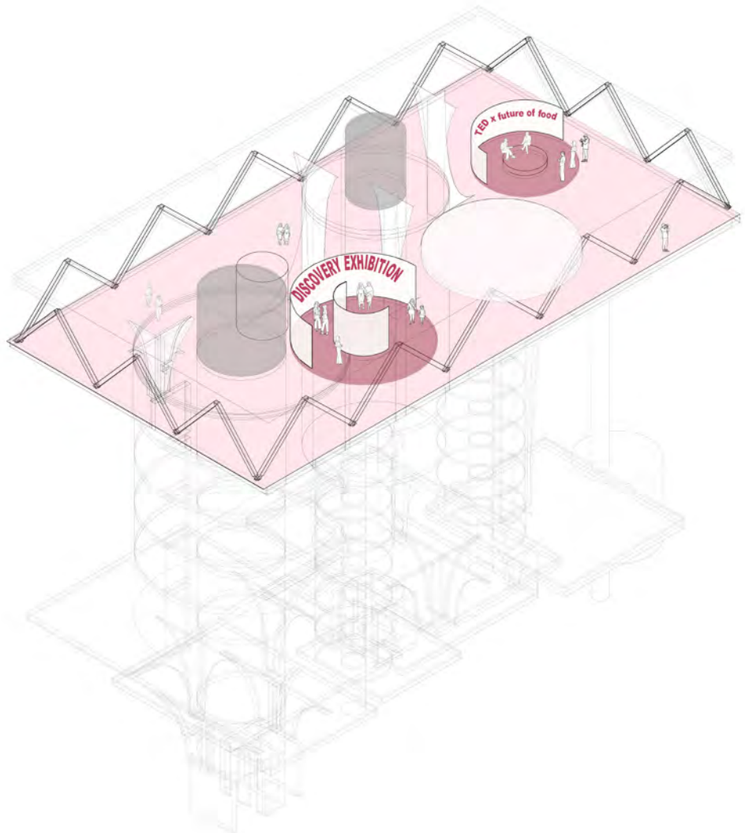


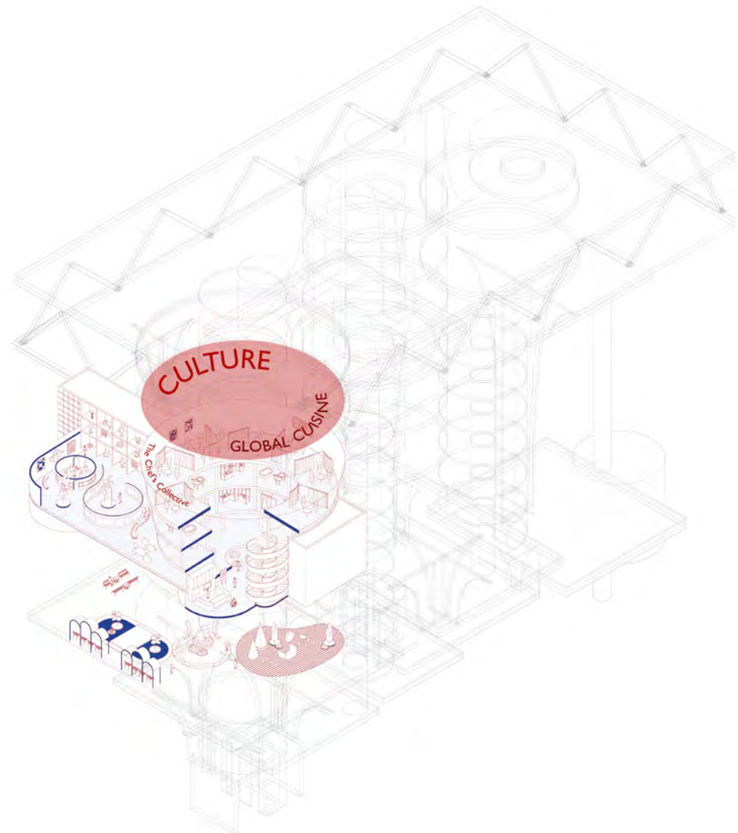


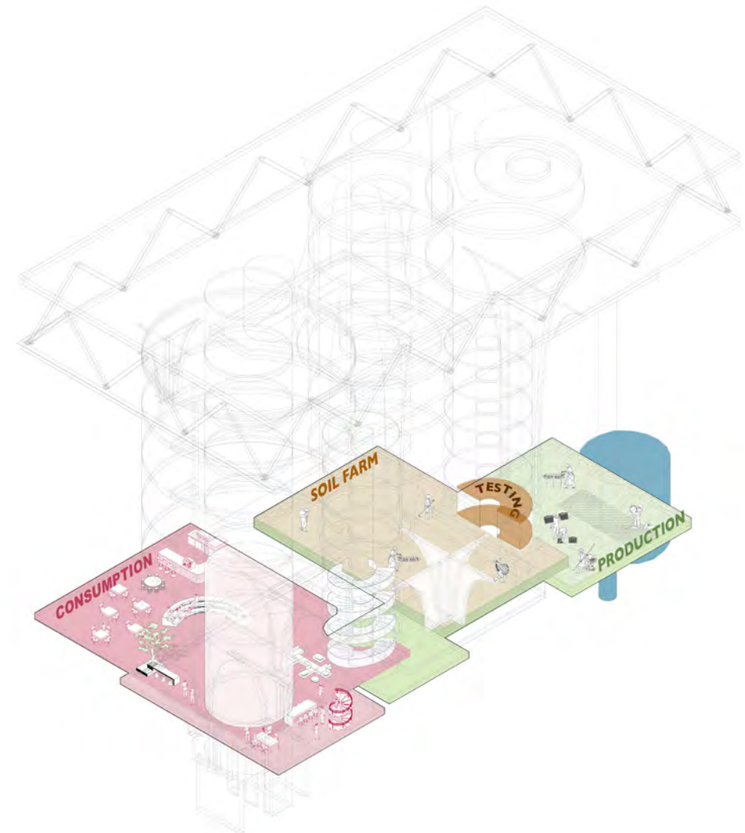


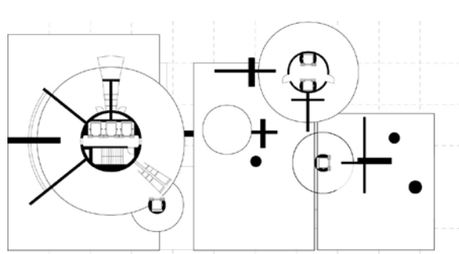
The architecture expresses its systems rather than concealing them. Structural, mechanical, and hydrological infrastructures are exposed, becoming legible elements of the building's identity. These systems serve not only functional roles but also pedagogical ones, making visible the flows of water, energy, and nutrients - mirroring the Ministry's mission of transparency and ecological awareness.

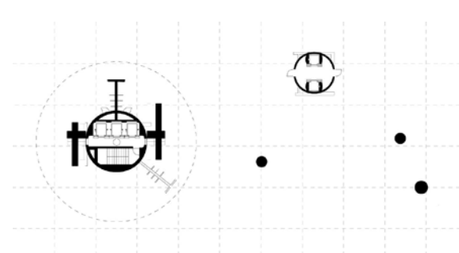
In this way, the Ministry of Urban Agriculture and Food Sovereignty becomes more than an institution: it is a platform, a scaffold, and a cultural engine. By spatially integrating food production, policy-making, and communal dining, it redefines food as a shared civic resource. It invites citizens into a collective project - where food is not only consumed but co-created, where innovation is not isolated in labs but woven into everyday life, and where sovereignty is not abstract policy.

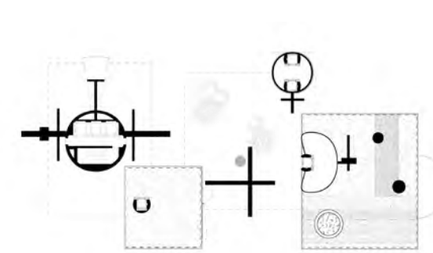






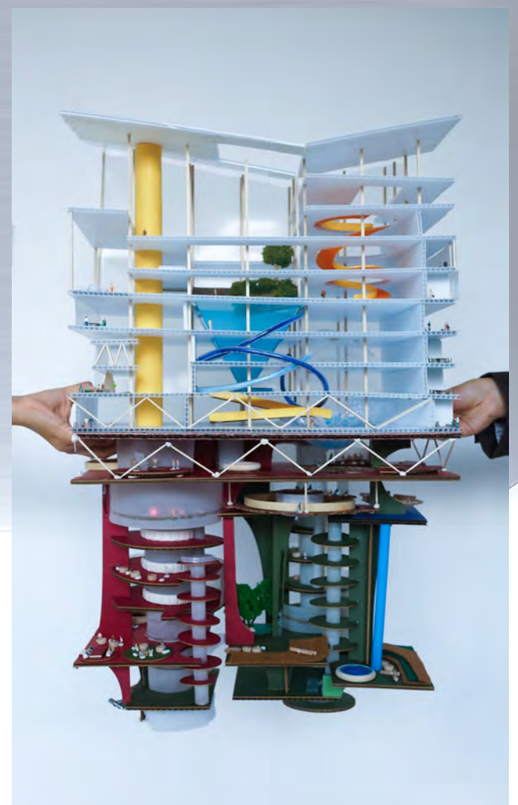






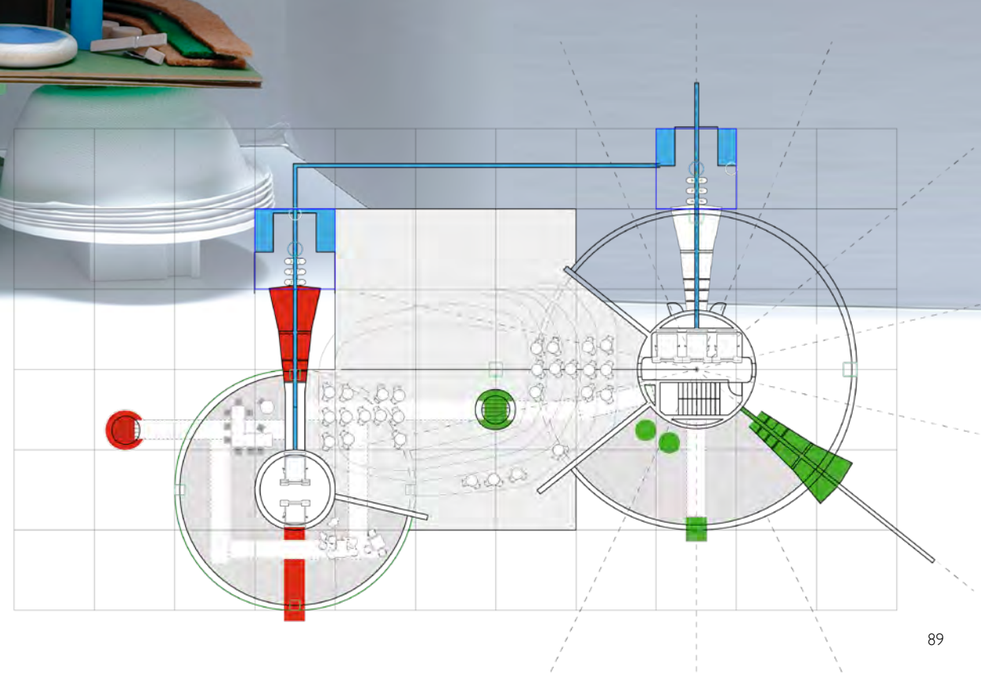
The architecture of the Ministry is organized around three interlinked vertical cores: The Primary Core serves as the main circulation axis, leading to the Event Center - a large, flexible gathering space that functions as the Ministry's public forum.

Two Secondary Cores branch outward, connecting a diverse range of programmatic spaces: test kitchens, fermentation labs, plant-based bioreactors, policy offices, edible archives, and community dining halls.



Food as Infrastructure, Not Commodity

Food would be managed as a commons - a right, not a product. The Ministry would oversee decentralized systems of production and redistribution: bioregional grain cooperatives, decentralized protein labs, mobile fermentation units.

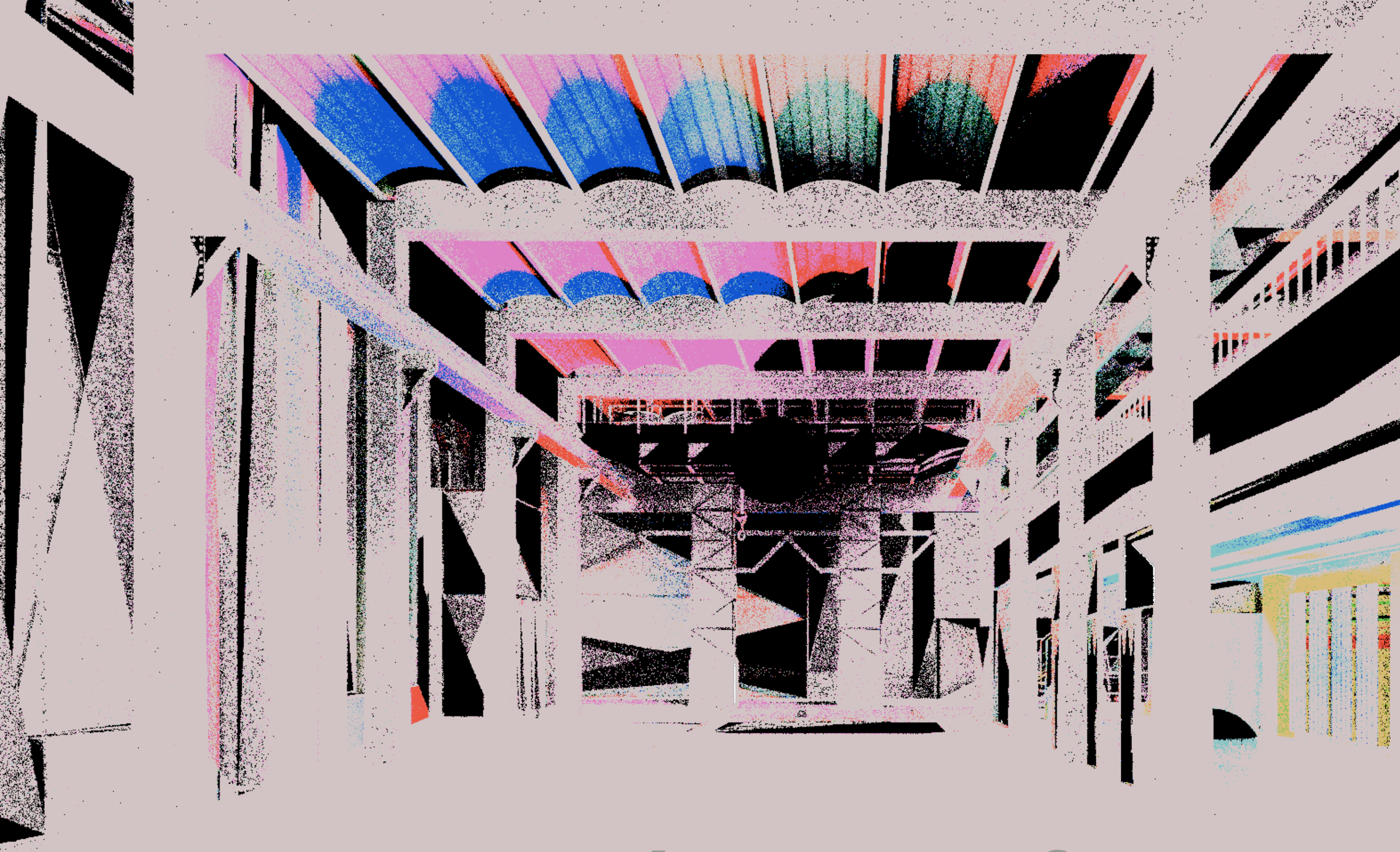


warehouse, memory and performative architectural typology

The warehouse, a typology of industrial labor and logistical storage, has in recent decades undergone a radical revaluation in architectural discourse and urban reuse. As a spatial typology, the warehouse can be defined by its formal ambiguity - large floor plates, generous ceiling heights, minimal partitioning, and robust structural grids. These features produce a "flexible" architecture that aligns with Cedric Price's advocacy for buildings as adaptable frameworks rather than fixed objects" anticipating change rather than prescribing function" (Price, The Fun Palace, 1960s).

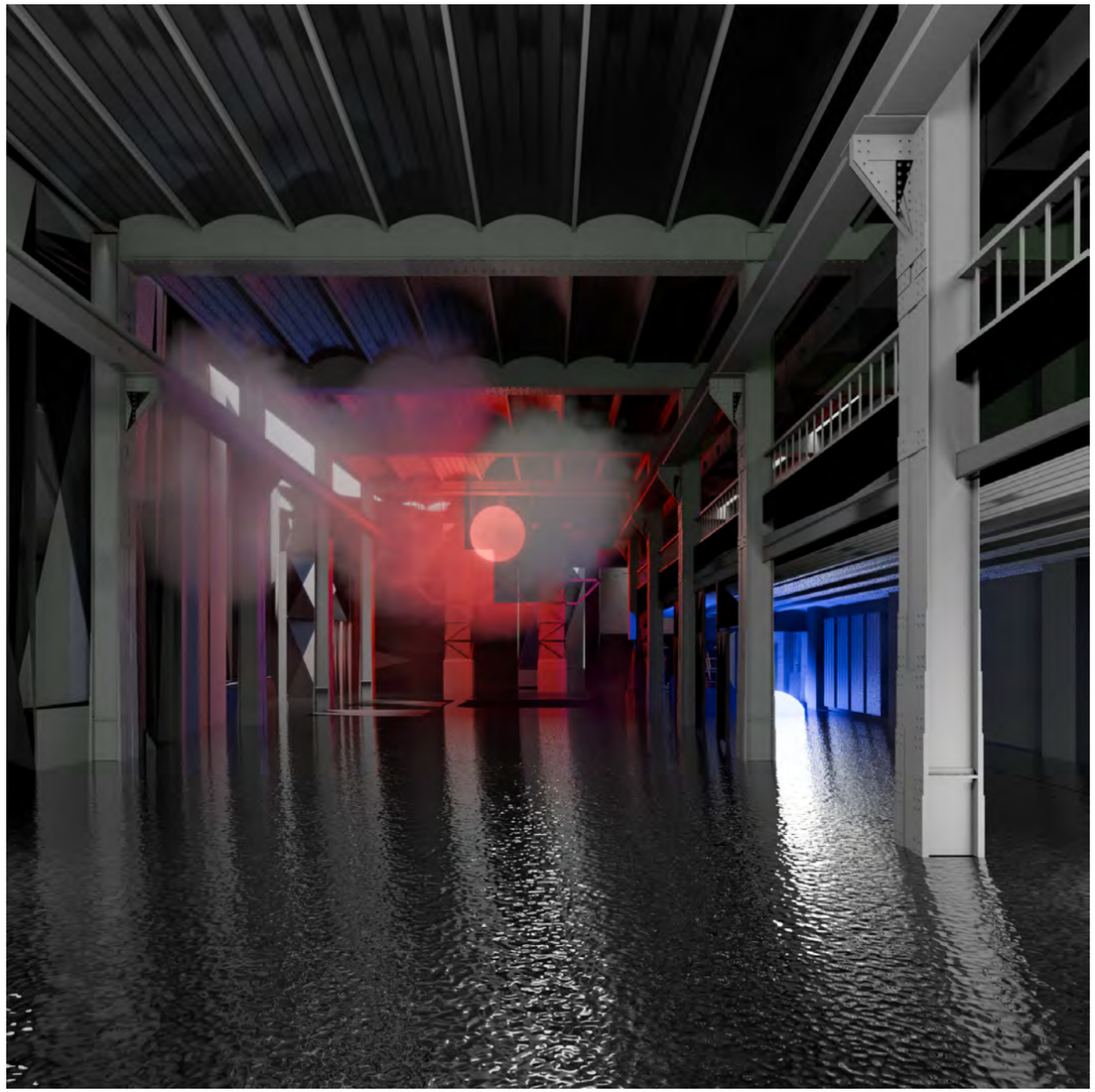
In post-industrial urban environments like Bushwick, Brooklyn, the warehouse typology facilitates what we might call architectural theatricality - a performative openness that allows new programs (galleries, cafes, studios, community labs) to stage themselves within a ghosted infrastructure of production. Bernard Tschumi's theory of event-space (Tschumi, Architecture and Disjunction, 1994) is appropriate here - the warehouse is not a neutral container but a field of unrevealed narratives are reactivated through diverse use. Similarly, Caruso St John's Nottingham Contemporary (2009) references the warehouse not by reuse, but through formal analogy.

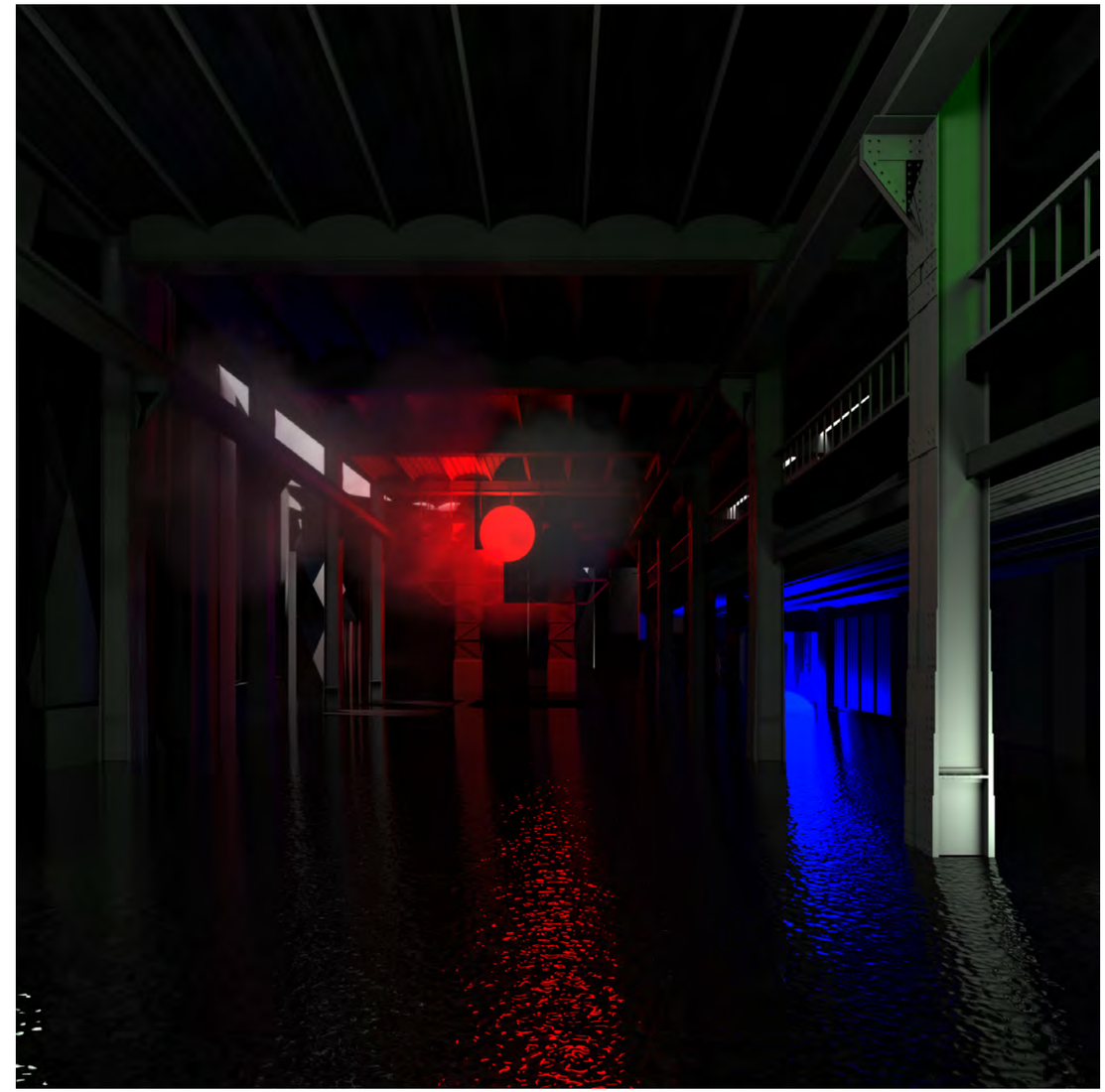
In conclusion, the warehouse is not merely a building type to be repurposed - it is a spatial ideology. It affirms the theatricality of reuse, the poetics of it and potential of adaptability.



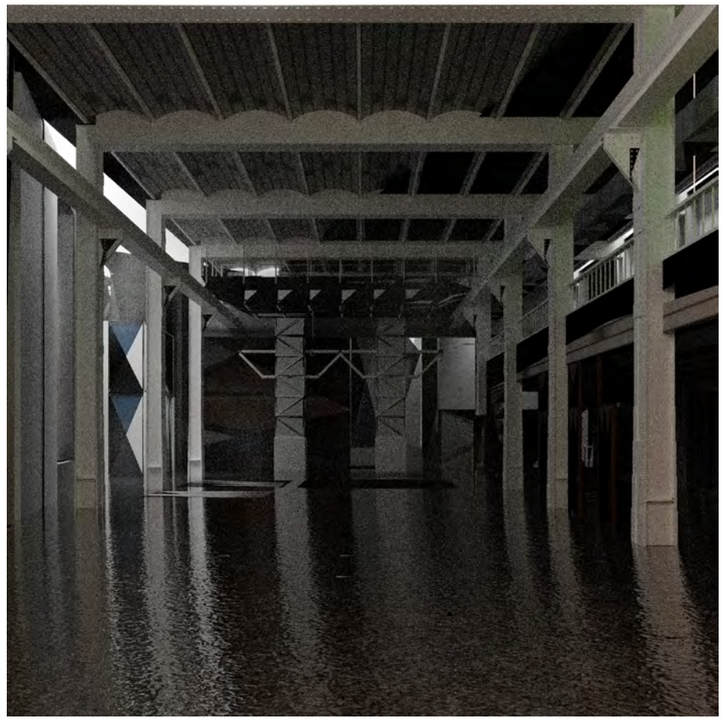
warehouse performance

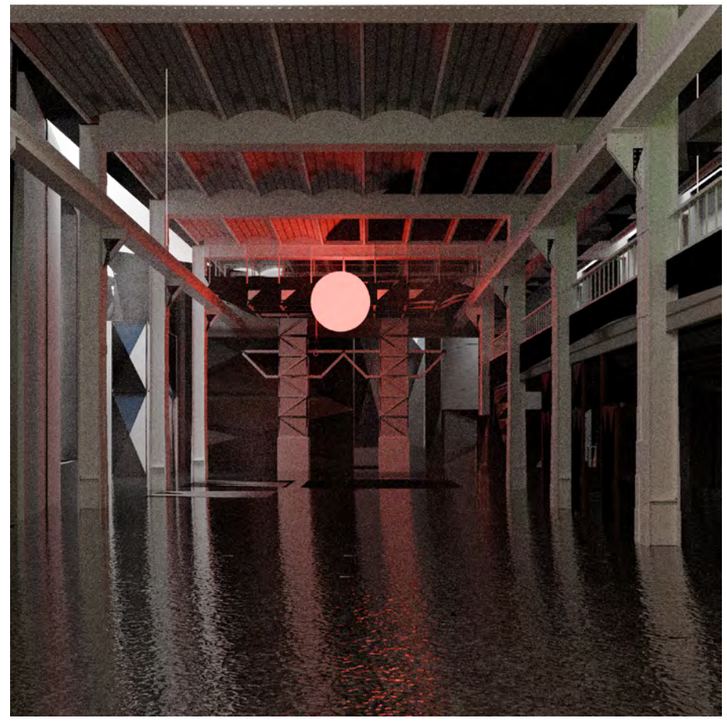
structural theatrics

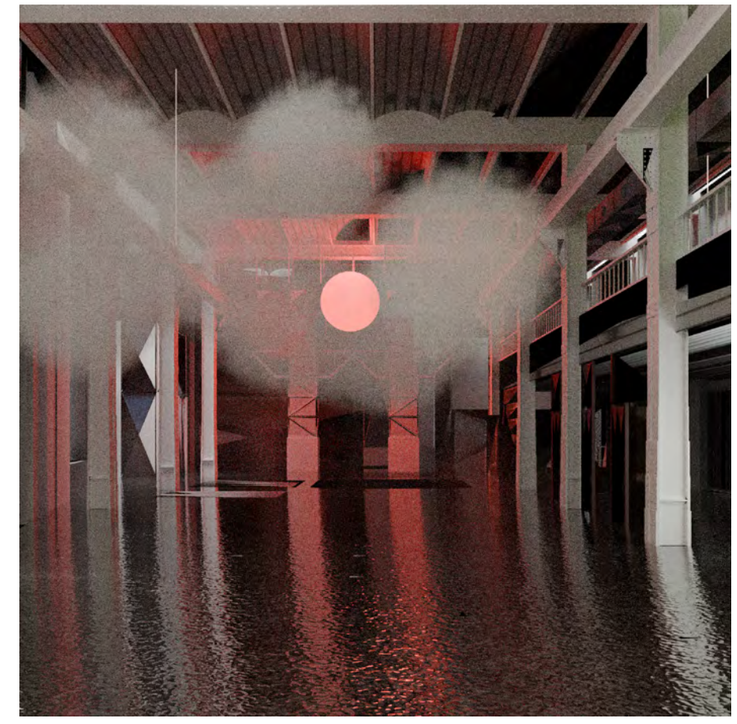




lumens as space







The final image is inspired by a current exhibition at SculptureCenter in LIC. The SculptureCenter similar to my chosen building (E-Werk, Berlin) is a warehouse converted into a space of performance and exhibition spatially, and structurally uses its capabilities to suspend large installations and artworks from the truss system ceiling. With this flux of activity and activation of space the exposed structure of the *warehouse turns secondary* with simple but effective alterations to the space i.e theatrical lighting with objects that don't necessarily fit in the intended space - creating a programmatically separate yet structurally connected space of *performance*.

With the triptych, I wanted to show the existing warehouse as a starting point and comparing it to the starkly different emotion a simple red light (also inspired by Olafur Eliasson's Tate Modern installation titled 'Little Sun) brings to the space, finally transforming the space into an exhibit in the final rendering where the *structure appears yet disappears* and yet creates this space of wonder and art!

...cycles of food, origins, trade... and global weaponization of nature.

Geopolitics, Ice-Core Research and Human Rights
Susan Schuppli - Border Environments & Ice-Core Media

How does the "Weaponization of Nature" (Susan Schuppli, Border Environments) intersect with geopolitics particularly in the context of border regions, and what implications does this relationship have for understanding and addressing issues of migration, environmental violence, and geopolitical power dynamics? If it's considered unethical for countries to leverage nature for economic gain, can we achieve a balance to ensure environmental stewardship?

Susan Schuppli's lecture, ***"The Right to be Cold,"*** is a multifaceted exploration of ice, human rights, and geopolitics and its integration with one another. Central to this discussion is the role of Forensic Architecture in addressing the implications of ice as a geopolitical tool with impact on forced migration of indigenous communities. This paper synthesizes key themes from Schuppli's lecture, including the "weaponization of nature", forced migration, and the integration of Indigenous knowledge in ice-core research - to uncover what is, a -

global interconnected political phenomenon.

the "weaponization" of ice

environmental stewardship and indigenous knowledge

By looking at the historical and contemporary aspects of ice, Schuppli emphasizes how ice shapes and reflects global power relations. How ice has been used as a weapon, most notably border surroundings, strategically used to inflict control like in "ice box" detention facilities located near the Mexico-U.S. border. This practice is an example of weaponization and manipulation of ***natural forces*** in order to establish power and control. The weaponization of ice is not confined to border politics but extends to global politics of trade. Ice - a strategic asset and a commodity throughout history - in the 19th-century American Ice Trade and its ***colonial undertones*** show how ice was exploited at the expense of labor and Indigenous practices – a ***geopolitical tool*** to control trade routes and imperial expansion. Schuppli underscored the concealed politics that constrain activity in harsh environmental regions that go beyond just the weather, temperature and the usual enviro mental regulations - ***Antarctica!*** In Antarctica, overlapping territorial claims from several nations makes it difficult to access important research locations, especially sites with prospective resources like freshwater or mineral deposits. With its abundant mineral and energy resources, countries see it as strategically significant or economically viable - resources are deeply weaponized for financial and political advantage, further,

feeding geopolitical rivalry.

A significant part of Schuppli's discussion is the tactile, ephemeral, material and physical role of ice as a repository of environmental and atmospheric data. Ice cores, which contain tiny bubbles of ***ancient atmospheres***, serve as valuable records of historical climate conditions. This data is crucial for understanding past climate patterns and informing current climate modeling, but also gives invaluable insight into environmental violence with temporal and material data. This data, once studied, examined and made accessible, is powerful to understand the ***migration*** of people through several decades, and potentially holding colonial, capitalist and industrial entities accountable. Ice as a Data Archive and Indigenous Knowledge – The analogy to ***Ice-Archive libraries*** underscores the communal nature of ice-core science, stressing its role as a shared environmental ***heritage***.

With efforts to preserve ice as a 'planetary inheritance' (Schuppli, Border Environments) in a scientific way, is this data - i.e material data a form of ***tangible memory*** to aid the recovery of indigenous movement and migration of civilizations? The enormity of the need to integrate Indigenous knowledge with scientific research is the most crucial to enhance our understanding of ice. Indigenous communities possess traditional knowledge about ice and climate that can complement scientific data and improve environmental stewardship. The absence of Indigenous perspectives in ice-core studies speaks volumes on the silent injustices surrounding the demographic.

geopolitics

migration, memory, ancient archives

This compelling analysis of the "weaponization" of ice underscores the need for a nuanced understanding of the relationship between nature and power. The concept of ***"slow violence,"*** introduced by Rob Nixon, refers to a gradual, invisible damage inflicted by environmental degradation and climate change (Nixon, 2011). This perspective aligns with Schuppli's analysis of the weaponization of ice and highlights the need for a more equitable approach to environmental ***justice***. By addressing the root causes of environmental violence, in this case Ice, although may seem completely disconnected but is so enormously and deeply intertwined in global politics - makes our ***negligence*** monumental where the repercussion is concerned. By integrating Indigenous knowledge and addressing the ethical dimensions of environmental management, we can work towards a more just and sustainable approach to handling natural resources. The preservation of ice as a ***planetary inheritance*** and the recognition of its role in environmental and human rights issues are crucial steps towards achieving a more equitable global society.

Data-Driven Architecture for Environmental and Social Justice

Forensic Architecture, an independent non-profit research agency, operates as a socio-political entity, uninterested in diplomacy, rather, motivated by 'truth' and *systemic transformation*. This article will discuss Forensic Architecture's role in pushing for environmental and social justice while also critically analyzing, scrutinizing, and reassuring credibility where needed. It will explore its controversies in the media, evaluate their partners and allies, and estimate the credibility of the *investigation methods* used to back their allegations.

Forensic Architecture's primary way of demonstrating evidence is to reproduce scenes from cases utilizing digital technology and architectural modeling. They evaluate data and visualize the potential environmental and societal consequences, creating persuasive and compelling arguments for the cases they represent. Their comprehensive and ***interrogative approach*** not only challenged the authenticity of digital evidence presented by Israel's legal team but also demonstrated that it was inaccurate and deceptive before the International Court of Justice in the Gaza War case (Ellis, 2024). However, their work has drawn criticism for being perceived as highly biased, notably for their strong political stance and provocative descriptions of Israeli airstrikes. Founder Eyal Weizman says, "Our work is indicative of the advent of a new kind of ***political art:*** one that is less interested in commenting on rather intervening in political ***realities***" (Weizman, 2021).

Unlike news organizations, which serve as passive observers and spectators of geopolitical events, Forensic Architecture wants to go beyond being a ***participant and contributor***. Their approach seems to be less persuasive in efforts to advance legal proceedings, as the rigid structure of the judicial system may not be compatible with the unconventional visual data presented by them. Furthermore, their reliance on digital technology and data visualization tools, raises concerns about the findings' accessibility, reliability, and potential biases (Wattington, 2023). Although they may be exposing *"truth"* and help reveal concealed facts, their approach seems more conclusive than evidential, which might be interpreted as extremely prejudiced and politically motivated.

Forensic Architecture is motivated by ***"Telling the Right Story"*** (Barca, 2014), but falls short on being ***conclusive rather than evidential.*** However they do demonstrate that architectural technology can play such a groundbreaking role in the future of litigation and justice. While some of these investigative efforts may not lead to typical court proceedings, the evidence demonstrated can aid in reevaluating legislative procedures and policies of human rights violations. Their work has the potential to disrupt current power structures, challenge impunity, and advance justice and accountability in a variety of political settings. Forensic Architecture may benefit from ***political diplomacy***. This will pave the way for conflict resolution and peacebuilding by emphasizing accountability for societal progress.

...small scale constructed environments

the inflated space of the "cloud"

Inflatable pavilions represent a unique architectural typology defined not by mass or rigidity, but by temporality, lightness, and air as a constructive element. The act of constructing an inflatable pavilion, therefore, is less an assembly of static components and more an orchestration of pressure, tension, and responsive systems.

Inflatable pavilions ask us to reconsider the value of lightness, temporality, and softness in architecture. They propose the idea of minimal footprint, maximum flexibility. Constructing them is not merely technical but very much conceptual - to make architecture not static, but alive.

The inflatable, as a typology, evokes precedents from Ant Farm and Archigram to more recent experiments by Raumlabor and Diller Scofidio + Renfro, where the architectural object becomes temporal, event-based, and participatory. Yet Cloud also functions as a form of atmospheric pedagogy: it reveals the invisible systems (air pressure, energy, circulation) that condition space, normally hidden behind walls or ceilings, and positions them as aesthetic and spatial content. The visibility of infrastructure becomes integral to the project's narrative of transparency and interdependence of hidden systems.

Fall 2024 Studio titled "*Outside In Project II*"
led by Laurie Hawkinson & Galia Solomonoff.

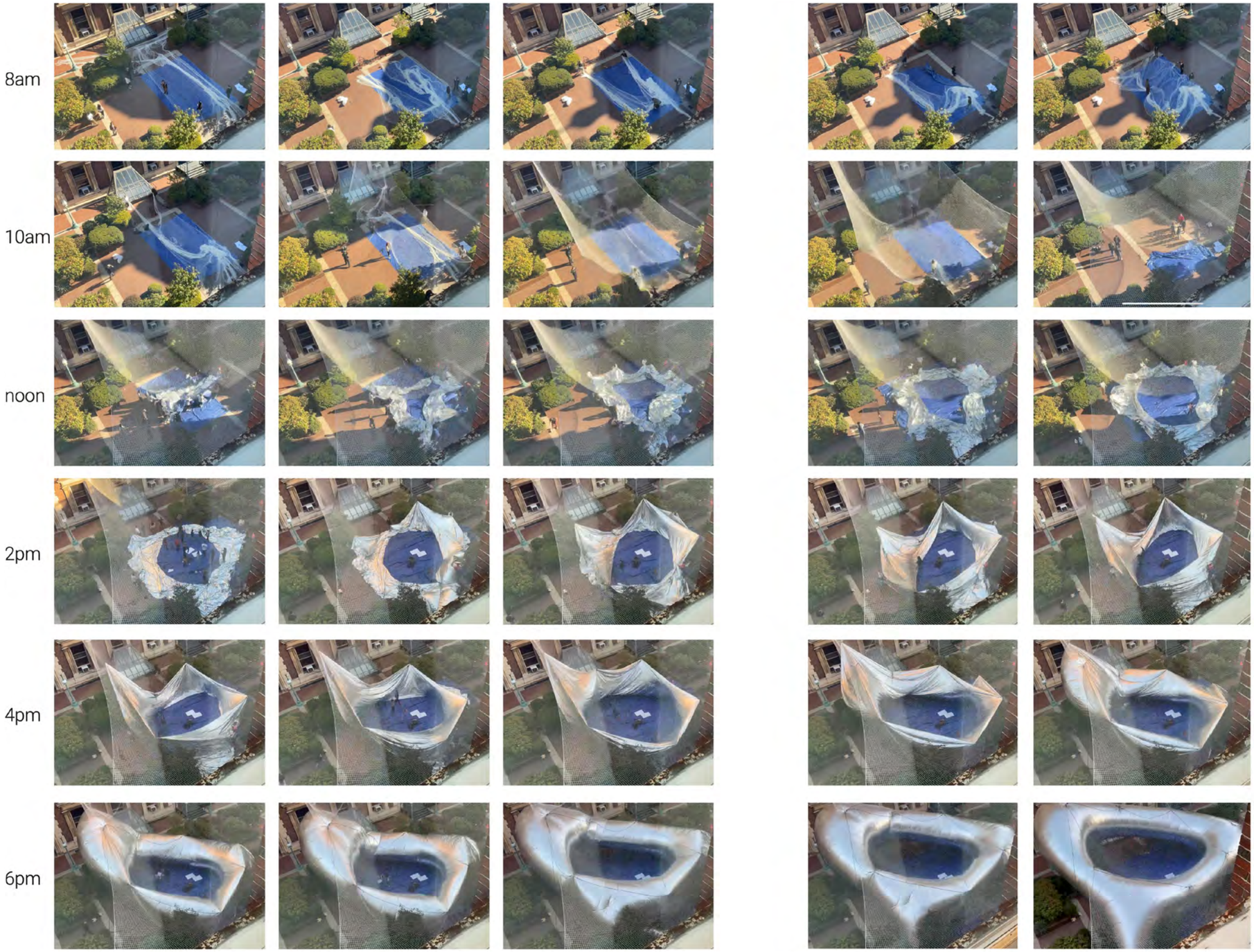
The** Act **of Constructing the Cloud, with Air...

Cloud as the Construction of Air: Atmospheric Architecture and Ephemeral Boundaries

The Outside In Project: Cloud represents a materially and conceptually significant intervention in the language of architecture, operating at the threshold between enclosure and atmosphere. As a large-scale inflatable pavilion, Cloud is not constructed with traditional tectonic elements, but rather with pressure, membrane, and air, making it a literal and performative act of constructing with air.

Unlike architecture based on mass, gravity, or permanence, Cloud embraces buoyancy, impermanence, and porosity. Air becomes the primary structuring agent - contained, pressurized, and choreographed through a precisely engineered membrane system by a technical consultant. The form is maintained not by static structure but by dynamic equilibrium, reflecting an architecture that is as much about containment as it is about release.

"...pressure, membrane, and air, making it a literal and performative act of constructing with air."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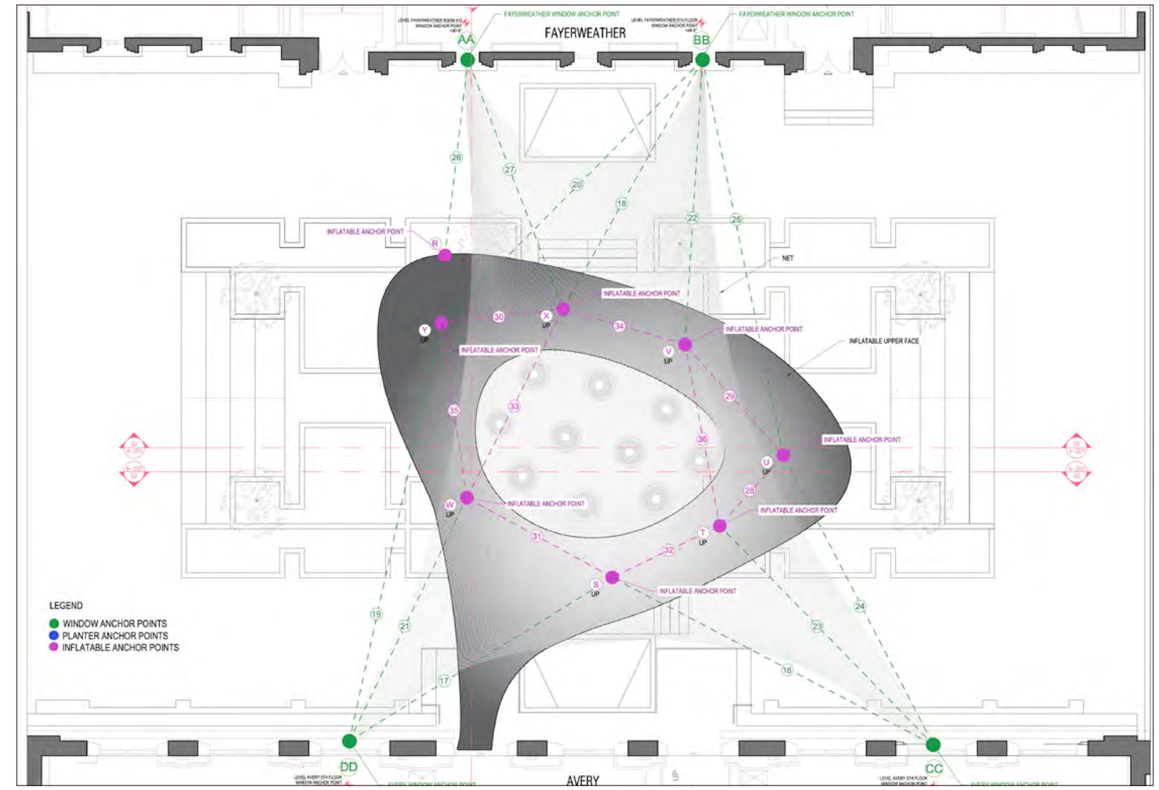
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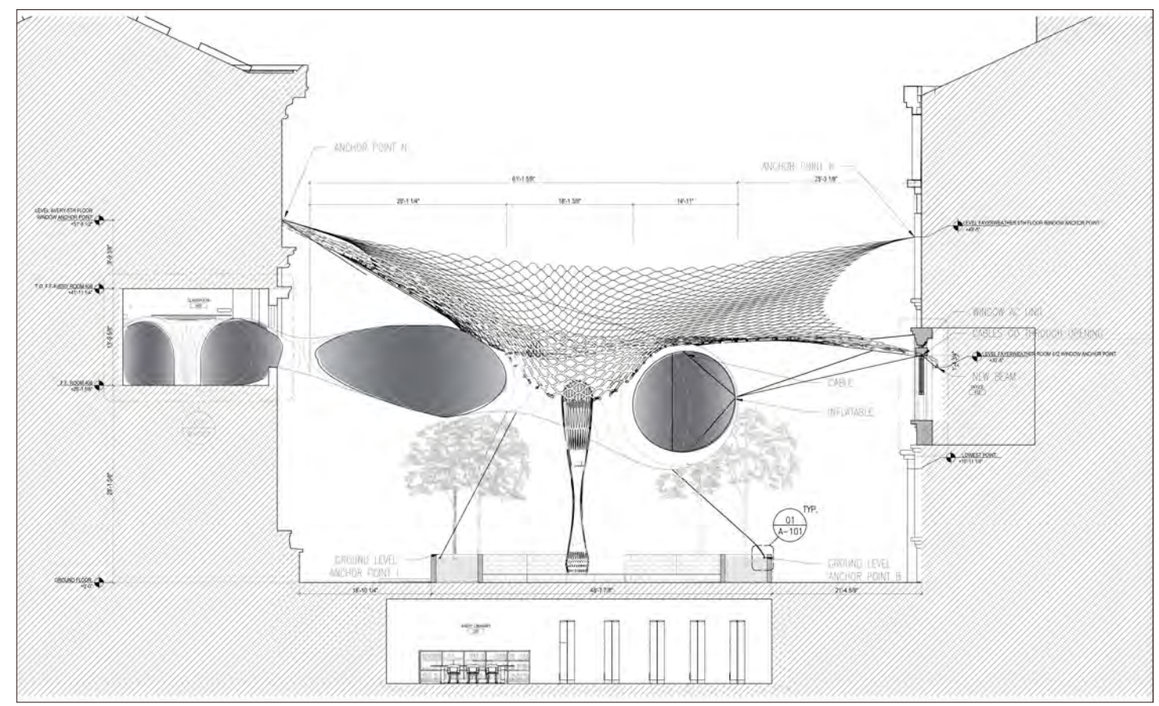
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