

JANA
MARINOVIC

M. ARCH
of '26

"Media + Politics + Culture"

YA
NU
CH
KA

COLUMBIA
GSAPP

WORK EXAMINES THE
RELATIONSHIP BETWEEN MEDIA,
POLITICS, POP CULTURE AND
URBAN ENVIRONMENTS.

ИТ.

JANA MARINOVIC, M.ARCH '26
COLUMBIA UNIVERSITY GSAPP

YANUCHKA [янучка **RU** // јанучка **SRB**]

jana@yanuchka.com

S_26

ADV VI STUDIO // “SPECTACLE OF DISASTER”
DETOX USA // ARCH4106-14
INSTRUCTOR: MARK WASIUTA TA: KHLOE SWANSON

THE LONG HISTORY OF ARCH. TECH. // ARCH6678
INSTRUCTOR: LUCIA ALLAIS

PLANS AND SOVIETS: ARCH. HISTORY // ARCH6969
INSTRUCTOR: IRINA CHERNYAKOVA

GAP I: DESIGN AND TYPOGRAPHY // ARCH4716
INSTRUCTOR: YOONJAI CHOI

ADV V STUDIO // “BANK OF CONTENT”
BEACH INFRASTRUCTURES // ARCH4105-5
INSTRUCTOR: JOSEPH ZEAL-HENRY TA: KHLOE SWANSON

ARCHIVES OF TOXICITY // ARCH8640
INSTRUCTOR: MARK WASIUTA

ARCHITECTURAL ACOUSTICAL ECOLOGY // ARCH6941
INSTRUCTOR: ETHAN BOURDEAU

PROFESSIONAL PRACTICE // ARCH4560
INSTRUCTOR: ALESSANDRO ORSINI

TEACHING ASSISTANT // BARNARD + COLUMBIA ARCH. DEPT.

ADVANCED ARCHITECTURAL DESIGN 2 // S_26
INSTRUCTORS:IGNACIO G. GALAN, NICK ROSEBORO, LINDSAY HARKEMA

ADVANCED ARCHITECTURAL DESIGN 1 // F_25
INSTRUCTORS: LEAH MEISTERLIN, KAREN FAIRBANKS,
JOEB MOORE, MARINA CORREIA

ADJACENT // PROJECT LEAD / MODERATOR

FACULTY SPONSOR: GALIA SOLOMONOFF [S_26]
KEVIN HAI PHAM [F_25]

CU PLAYERS PRODUCTION OF HURRICANE DIANE

YEAR 03

YEAR 02

ADJACENT // PROJECT LEAD / MODERATOR

FACULTY SPONSOR: DARWIN ENG [S_25]

S_25

ADV IV STUDIO // “ART-A-RAMA”
PAVIA ART FOUNDATION // ARCH4104-7
INSTRUCTOR: ROBERT MARINO

ARCH: CONEMPORARY IDEAS AND
CONCEPTS FROM 1968 TO THE PRESENT // ARCH4618
INSTRUCTOR: BERNARD TSCHUMI TA: EMMA SUMROW

STORYTELLING THROUGH DESIGN // ARCH4312
INSTRUCTOR: HILARY SAMPLE

TECH V: CONSTRUCTION + SYSTEMS // ARCH4115
INSTRUCTOR: TOMMY SCHAPERKOTTER

F_24

CORE III STUDIO // “CELL-LESS HOUSING”
HEIRS TO AIR // ARCH4103-3
INSTRUCTOR: ERICA GOETZ

HISTORY OF ARCH. THEORY // ARCH4469
INSTRUCTOR: MARK WIGLEY TA: CARTER HORTON

TECH III: MATERIALS AND ASSEMBLIES // ARCH4113
INSTRUCTOR: KATHERINE CHAN

TECH IV: INTEGRATED BUILDING SYSTEMS // ARCH4114
INSTRUCTOR: BERARDO MATALUCCI

SUMMER

INTERNSHIP COURSE // KELLY WEARSTLER
DESIGN ASSISTANT
INSTRUCTOR: KAREN COVER

GSAPP SUMMER WORKSHOP // “ARCHIVING AS EXCERCISE”
INSTRUCTOR: KAREN WONG + SKY GELLATLY

S_24

CORE II STUDIO // “LITTLE MISS WHITE HOUSE”
DAMAGE CONTROL USA // ARCH4102-2
INSTRUCTOR: MARK WASIUTA TA: NORMAN KEYES

QUESTIONS IN ARCH. HISTORY II // ARCH4349-1
INSTRUCTOR: MARK WIGLEY TA: ELENA M'BOUROUKOUNDA

ARCH. DRAWING & REPRESENTATION II // ARCH4024-1
INSTRUCTOR: ZACHARY WHITE TA: CAMILLE MCGRIFF

TECH II: STRUCTURES IN ARCH. // ARCH4112
INSTRUCTOR: ZAK KOSTURA

F_23

CORE I STUDIO // “ART OF GENTRIFICATION”
AN—OTHER PUBLIC: QUEER INTERRO-
GATIONS, HETEROTOPIC INSTIGATIONS // ARCH4001-2
INSTRUCTOR: KEVIN HAI PHAM TA: SEONG HYUN LEEM

QUESTIONS IN ARCH. HISTORY I // ARCH4348-3
INSTRUCTOR: JONAH ROWEN TA: YARA SAQFALHAIT

ARCH. DRAWING & REPRESENTATION I // ARCH4023-1
INSTRUCTOR: ZACHARY WHITE TA: CAMILLE MCGRIFF

SUMMER

INTERNSHIP COURSE // DAVID ZWIRNER
PRODUCTION & EXHIBTION DESIGN ASSISTANT
INSTRUCTOR: KAREN COVER

YEAR 01

INVESTIGATES THE PALISADES FIRE AS A SPATIAL SYSTEM SHAPED BY ENVIRONMENTAL DAMAGE, INFRASTRUCTURAL COLLAPSE, AND MEDIA VISIBILITY. IT MAPS THE FAILURE OF EVACUATION ROUTES, COMMUNICATION SYSTEMS, EMERGENCY RESPONSE INFRASTRUCTURES, AND REMEDIATION METHODS, WHILE TRACING HOW THE DISASTER WAS CONSTRUCTED THROUGH BROADCAST MEDIA AND PUBLIC IMAGE CIRCULATION. IT USES THE FRAMEWORK OF THE LA 2028 OLYMPIC GAMES TO REIMAGINE THE CITY AS AN ECOLOGY OF "DAMAGE CONTROL," WHERE REMEDIATION, REBUILDING, AND REDISTRIBUTION ARE AT THE CENTER OF A GLOBAL SPECTACLE, TRACING HOW THE IMAGE OF DISASTER WAS CONSTRUCTED ACROSS GLOBAL INFORMATION CHANNELS.

LA 2028 TORCH RELAY

IN CASE OF EMERGENCY DIAL 9-1-1

JULY 14
DETOX USA
OLYMPIC TORCH RELAY

CAUTION
CONTAINS
PCBs
(POLYCHLORINATED BIPHENYLS)

CAUTION
HAZARDOUS
MATERIAL

CAUTION
ASBESTOS HAZARD
DO NOT DISTURB
WITHOUT PROPER
TRAINING AND EQUIPMENT

PAH
1-50kg
origin: smoldering
bleached wood tar
chicken, cigarette
solvent, engine
toxic: carcinogenic
deposition: soil,
ash, lung tissue

Cd
0.1-10kg
origin: electronics,
pigments, paint, roof
phase: gas
toxic: kidney / lung
carcinogenic

DXF
0.001-10kg
origin: PVC, treated
lumber, chlorine
phase: particle-
absorbed gas
toxic: endocrine
disruptors
(extreme)
thermal threshold

HCl
10-500kg
origin: PVC siding,
insulation foams
Also gases
toxic: corrosive
aerosol cloud, acid
deposition

VOC
50-500kg
ex: benzene,
toluene, xylene,
styrene
fragrant, paint,
plastic, lacquer, paint
toxic: neurotoxic,
carcinogenic
phase: gas
lives weeks after

AS
0.1-5kg
arsenic
origin: pressure-
treated wood
toxic: Carcinogenic
metalloid

CO
100-1000kg
origin: motor
exhaust, combustion
toxic: carbon
monoxide
toxic: respiratory
toxic: blood
toxic: vision
visibility: low during
visibility: low during

PM_{2.5}
100-1000kg
origin: cleared
wood, plastic, soil
toxic: respiratory
toxic: blood
toxic: vision
visibility: low during
visibility: low during

Pb
1-100kg
origin: old paint,
lead-acid batteries
toxic: blood
toxic: brain
toxic: kidney
toxic: liver
toxic: reproductive
toxic: nervous system
toxic: immune system
toxic: blood
toxic: vision
visibility: low during
visibility: low during

μPL
kg-tons
origin: synthetic
furnishing, siding
phase: aerosol +
ash residue
MICROPLASTICS
toxic: liver, soil, marine
runoff,
atmospheric

ONE FLAME. ONE CITY.

LA

NYC

D.C.

CHI

ATL

HOU

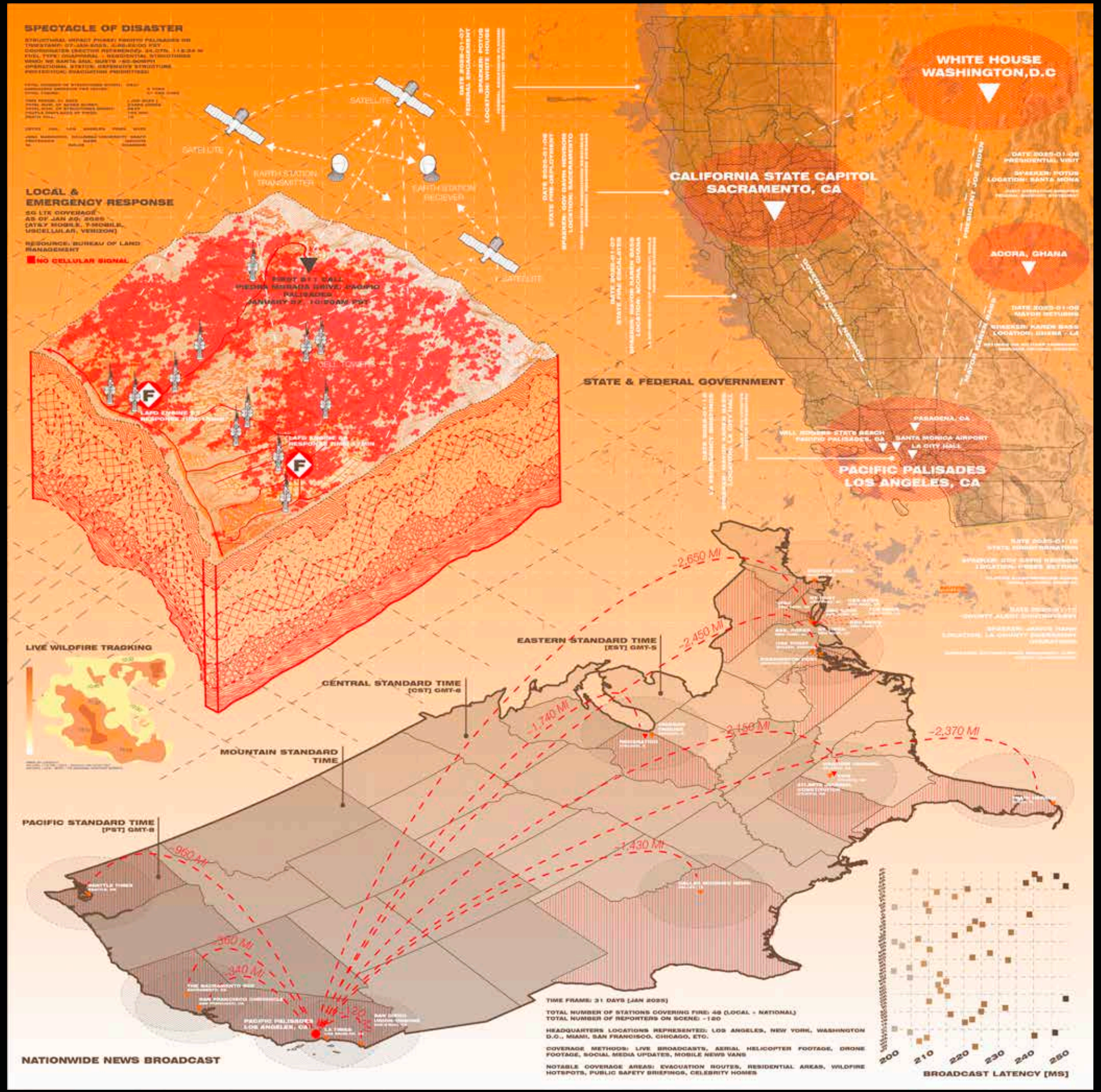
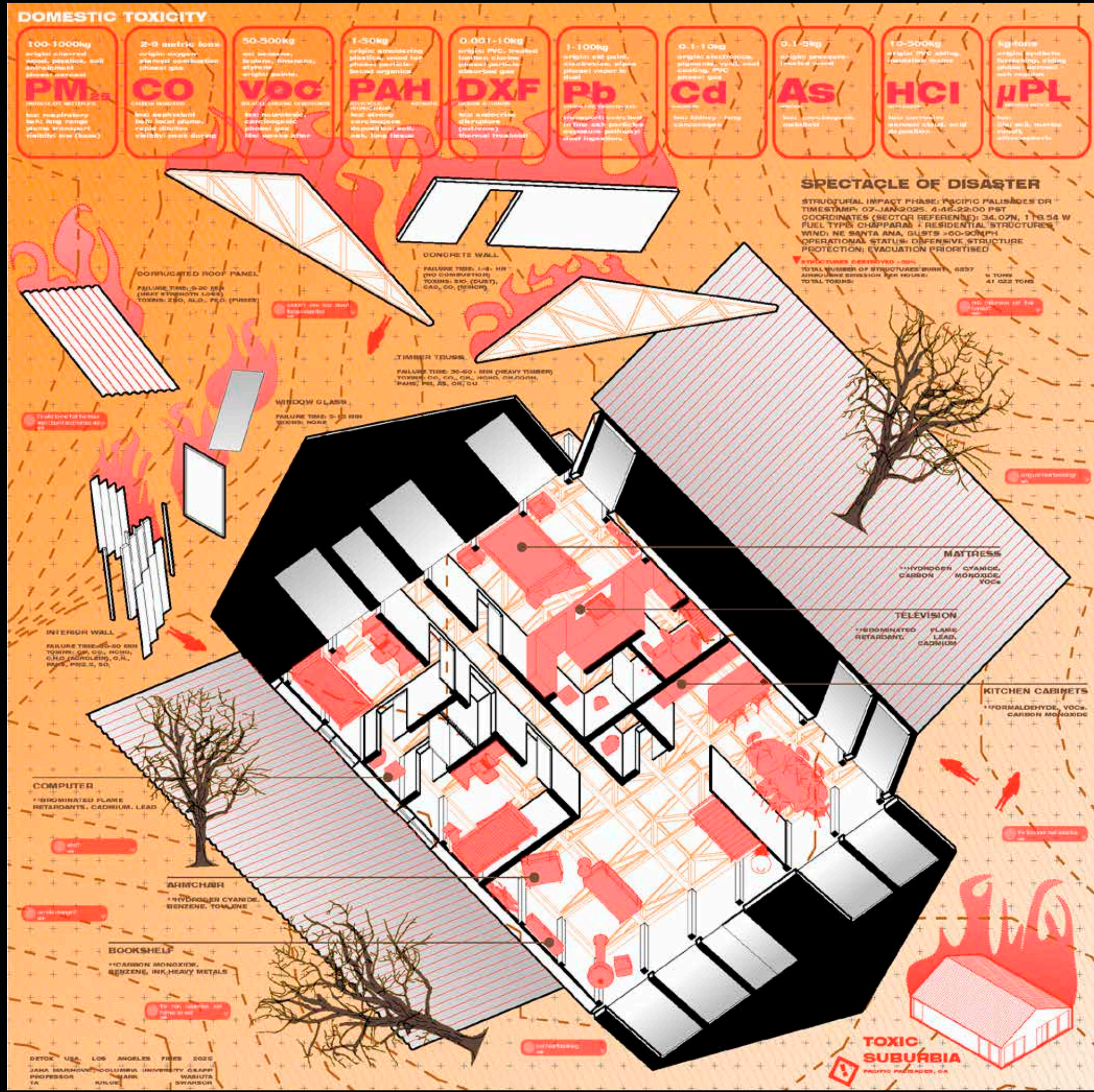
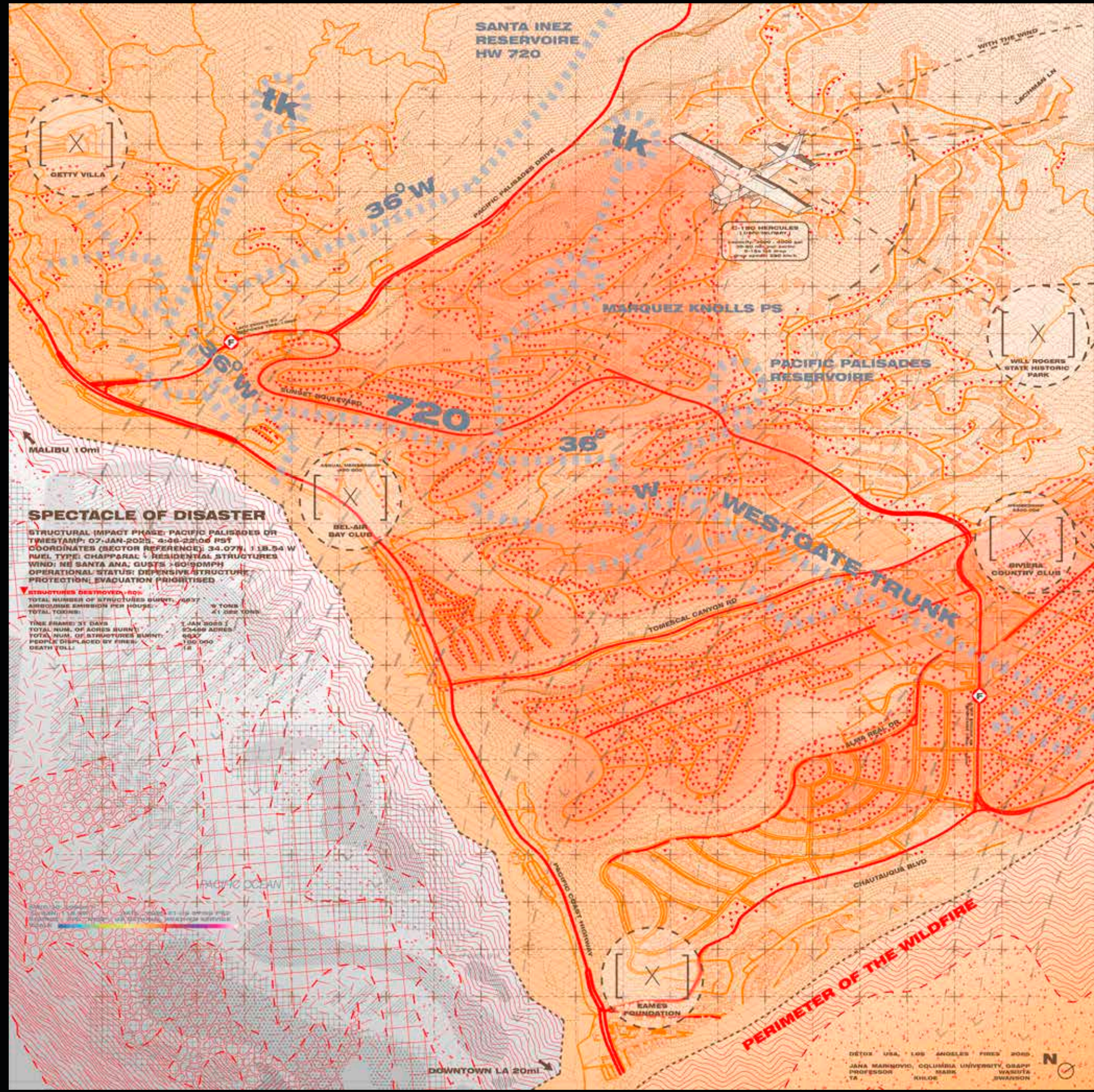
PHX

LAS

SF



ing-tons
origin: synthetic
furnishing, sliding
phases: seawater -
saw, residue
μPL
MICROPLASTICS
toxic
litter: soil, marine
runoff,
atmospheric



HC-130 WILDFIRE
HERCULES AIRTANKER

LOCKHEED MARTIN

EXTENDED-RANGE, SEARCH AND RESCUE [SAR]
/ COMBAT SEARCH AND RESCUE [CSAR]
***** VERSION OF C-130 HERCULES MILITARY TRANSPORT AIRCRAFT**

PERFORMANCE
MAXIMUM SPEED 366 MPH
CRUISE SPEED 333 MPH
RANGE 1500 MILES
SERVICE CEILING 23 000 FT

CREW
5 CREW TYPICAL
2 PILOTS
NAVIGATOR
FLIGHT ENGINEER
LOADMASTER

SPECIAL FEATURES [USFS]

LONG RANGE SEARCH RADAR
EXTENDED ENDURANCE FUEL CAP
REINFORCED LOW ALT HANDLING
HEAVY-DUTY LANDING GEAR
LARGE CARGO BAY FOR MOD SYS

4 ALLISON T56-A-15 TURBOPROP ENGINES 4300 SHP [3,200 KW]

WINGSPAN 132 FT 7 IN

4-BLADED PROPELLERS

FIRE RESPONSE PERFORMANCE
MAFFS REFILL 20MIN [TYPICAL OPS]
DESIGNED FOR RAPID RELOAD CYCLES
DISPATCHED WITHIN 500 NAUTICAL MILES

TYPICAL MISSION FLOW
LEAD PLANE MARKS DROP LINE
HC-130 LINES UP AT LOW ALTITUDE
RETARDANT RELEASED IN CONTINUOUS LINE
AIRCRAFT CLIMBS AND EXITS

LEAD PLANE REQUIRED FOR USFS OPS

DROP CHARACTERISTICS
LOW LEVEL PASS
LONG LINEAR COVERAGE

LENGTH 97 FT 9 IN

HEIGHT 38 FT 3 IN

FIRE RETARDANT TOXICITY FACTS

{ PHOS-CHEK MVP-F USED IN AIRLIAL FIREFIGHTING }

SERVING SIZE: 1 LITER OF DILUTED FIRE RETARDANT
SERVINGS PER EVENT: VARIABLE

AMOUNT PER SERVING	
COMPONENT	AMOUNT PER SERVING
Ammonium Phosphate / Sulfate	100-150 g
Thickeners / Gums (e.g., guar gum, clay)	10-30 g
Surfactants / Wetting Agents	5-15 g
Colorants / Dyes (red, pink, or green)	1-5 g
Corrosion Inhibitors	<1 g
Other Additives (foam stabilizers, dispersants)	1-5 g

EFFECTS / NOTES
Skin & eye irritation; ingestion harmful; can alter soil pH; promotes algal blooms in water; potential kidney & liver strain in humans.
Low toxicity; mild digestive upset if ingested; slows water runoff but can smother small plants or insects.
Respiratory irritation in humans; toxic to aquatic life; increases chemical absorption in soil and plants.
Non-toxic to humans; stains soil, water, and animal fur; some dyes bioaccumulate.
Minimal direct toxicity; persistent in soil/water; bioaccumulates in small wildlife.

POTENTIAL HUMAN EFFECTS

SKIN AND EYE IRRITATION ON CONTACT
RESPIRATORY IRRITATION IF INHALED AS MIST
NAUSEA, VOMITING, OR DIARRHEA IF INGESTED
LONG-TERM EXPOSURE: POTENTIAL KIDNEY, LIVER, & HORMONAL EFFECTS
POTENTIAL WILDLIFE / ENVIRONMENTAL EFFECTS
FISH, AMPHIBIANS, AND INVERTEBRATES HIGHLY SENSITIVE
SOIL PH ALTERED, AFFECTING PLANT REGROWTH
INSECTS AND SMALL MAMMALS BIOACCUMULATE CHEMICALS
COLORANTS AND ADDITIVES CAN DISRUPT FOOD CHAINS
DISPLACEMENT OF WILDLIFE DUE TO CHEMICAL EXPOSURE

ENVIRONMENTAL CAUTION

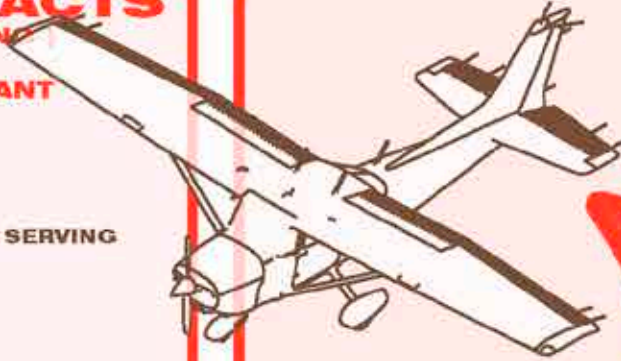
AVOID WATERWAYS; RUNOFF CAUSES ALGAL BLOOMS
BIODEGRADES SLOWLY; REPEATED USE STRESSES SOIL & VEGETATION
WASH PETS/LIVESTOCK PROMPTLY TO AVOID CHEMICAL ABSORPTION
FIRE RETARDANT RESIDUES CAN PERSIST WEEKS TO MONTHS

% DAILY TOXICITY VALUES [RELATIVE TO SINGLE FIRE EVENT]

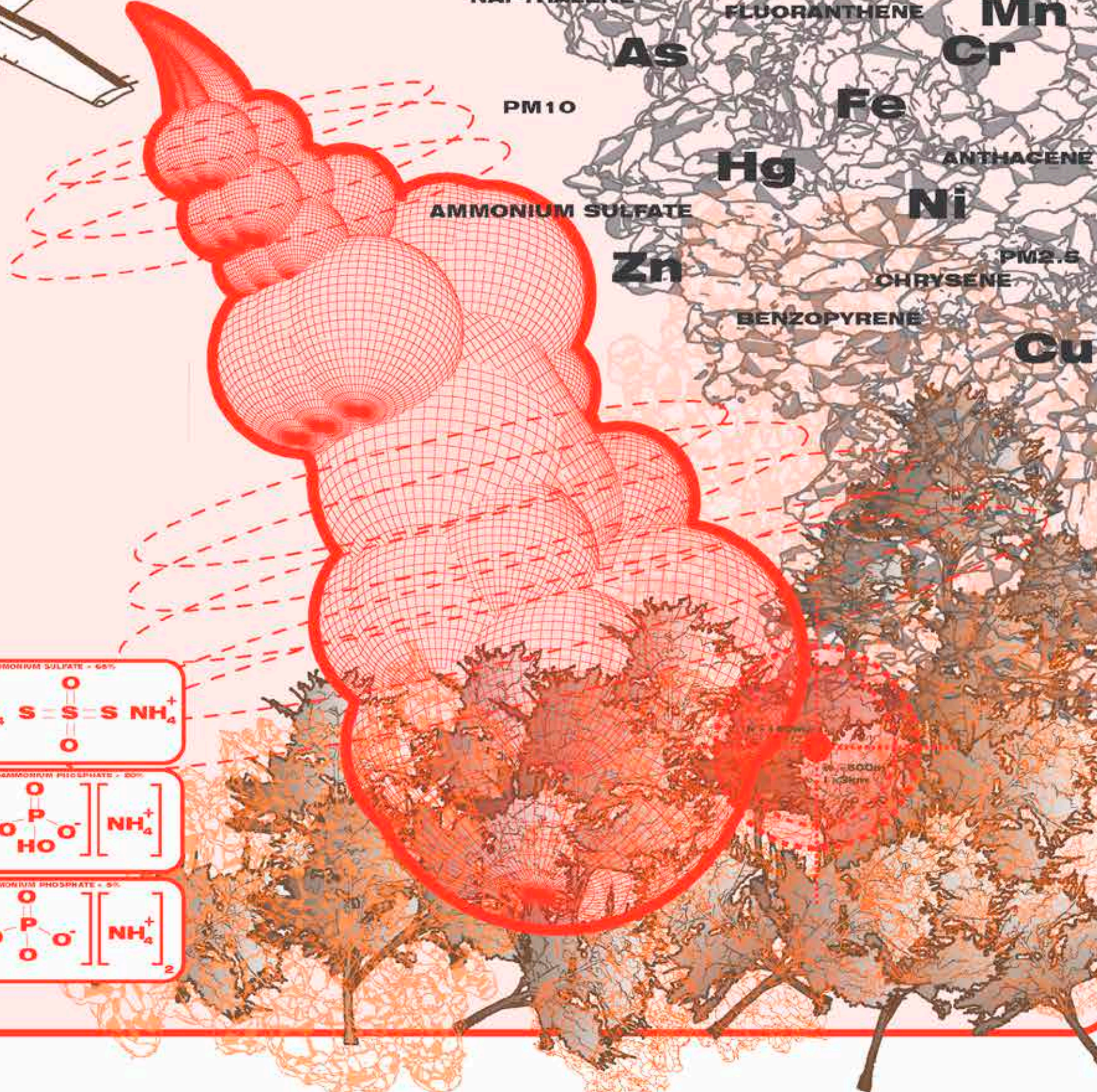
HUMAN EXPOSURE: 20-50% RISK OF MILD IRRITATION PER LITER
AQUATIC SPECIES EXPOSURE: 70-90% RISK OF ACUTE TOXICITY
PER LITER IN SMALL WATER BODIES
SOIL MICROBIAL HEALTH: 30-60% DISRUPTION PER LITER
WILDLIFE EXPOSURE: 40-80% CHANCE OF CHEMICAL ACCUMULATION PER LITER

INGREDIENTS: AMMONIUM PHOSPHATE, AMMONIUM SULFATE, WATER, THICKENING AGENTS (GUAR GUM, CLAY), SURFACTANTS/WETTING AGENTS, COLORANTS (RED/PINK/GREEN DYES), CORROSION INHIBITORS, FOAM STABILIZERS, DISPERSANTS

WARNING: NOT FOR HUMAN CONSUMPTION. AVOID DIRECT CONTACT. AVOID CONTAMINATION OF STREAMS, PONDS, OR LAKES. PROLONGED EXPOSURE MAY CAUSE IRRITATION, ORGAN STRESS, OR ENVIRONMENTAL DISRUPTION.

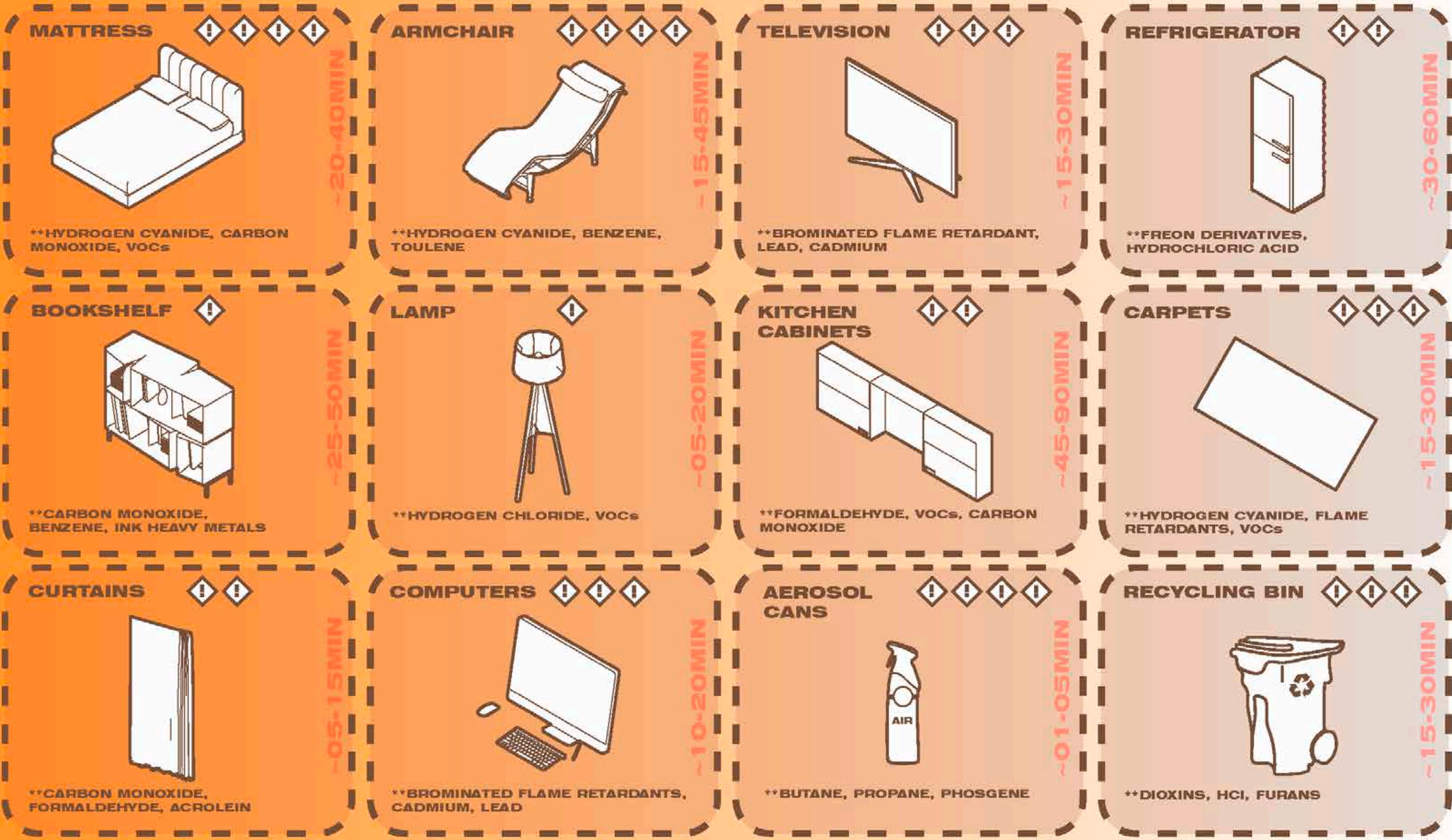


Ca
Pb
NAPHTHALENE
As
FLUORANTHENE
Mn
Cr
Fe
Hg
Ni
PM10
AMMONIUM SULFATE
Zn
PM2.5
CHRYSENE
BENZOPYRENE
Cu





DOMESTIC TOXICITY ITEMS



DETOX USA, PACIFIC PALISADES FIRE 2025	TIME FRAME: 31 DAYS	[JAN 2025]	TOTAL NUMBER OF STRUCTURES BURNT:	6837
JANA MARINOVIC, COLUMBIA UNIVERSITY GSAPP	TOTAL NUM. OF ACRES BURNT:	23488 ACRES	AIRBOURNE EMISSION PER HOUSE:	6 TONS
PROFESSOR MARK WASIUTA	TOTAL NUM. OF STRUCTURES BURNT:	6837	TOTAL TOXINS:	41 022 TONS
TA KHLOE SWANSON	PEOPLE DISPLACED BY FIRES:	100 000		

LIVE

GETTY FACILITIES DIRECTOR MIKE ROGERS SAYS THE GETTY VILLA IS SAFE ALONG WITH ITS COLLECTION AND PIECES. THE GETTY VILLA EXTENDED ITS CLOSURE TO NEXT WEEK AMID THE PALISADES FIRE.

CBS9 NEWS, JAN 08 2025

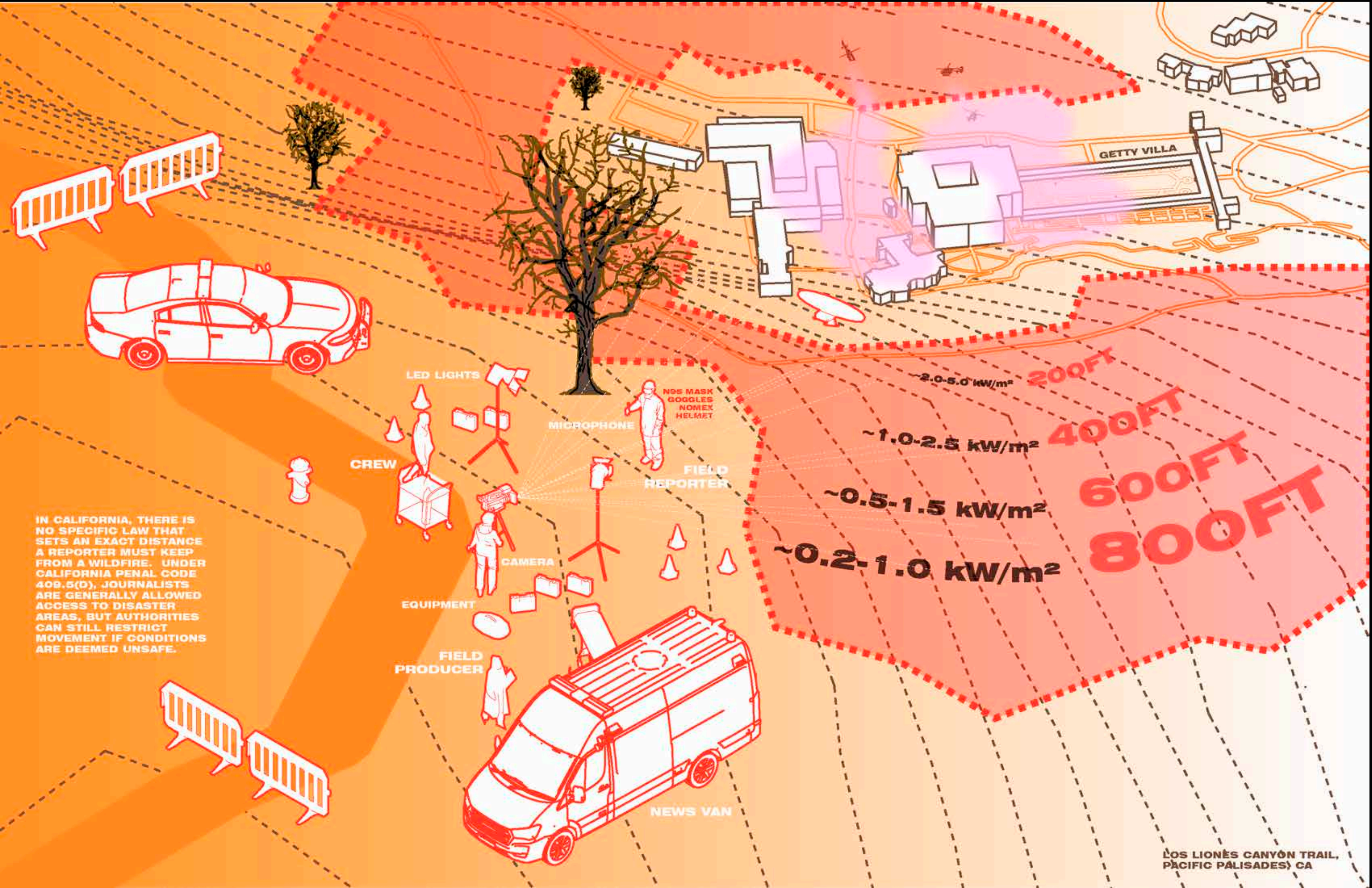


PALISADES FIRE 2025

LOS ANGELES

T+10h

T+12h



BREAKING NEWS

GETTY VILLA TREATENED BY PALISADES FIRE

7:11

PM

PST

PACIFIC

PALISADES,

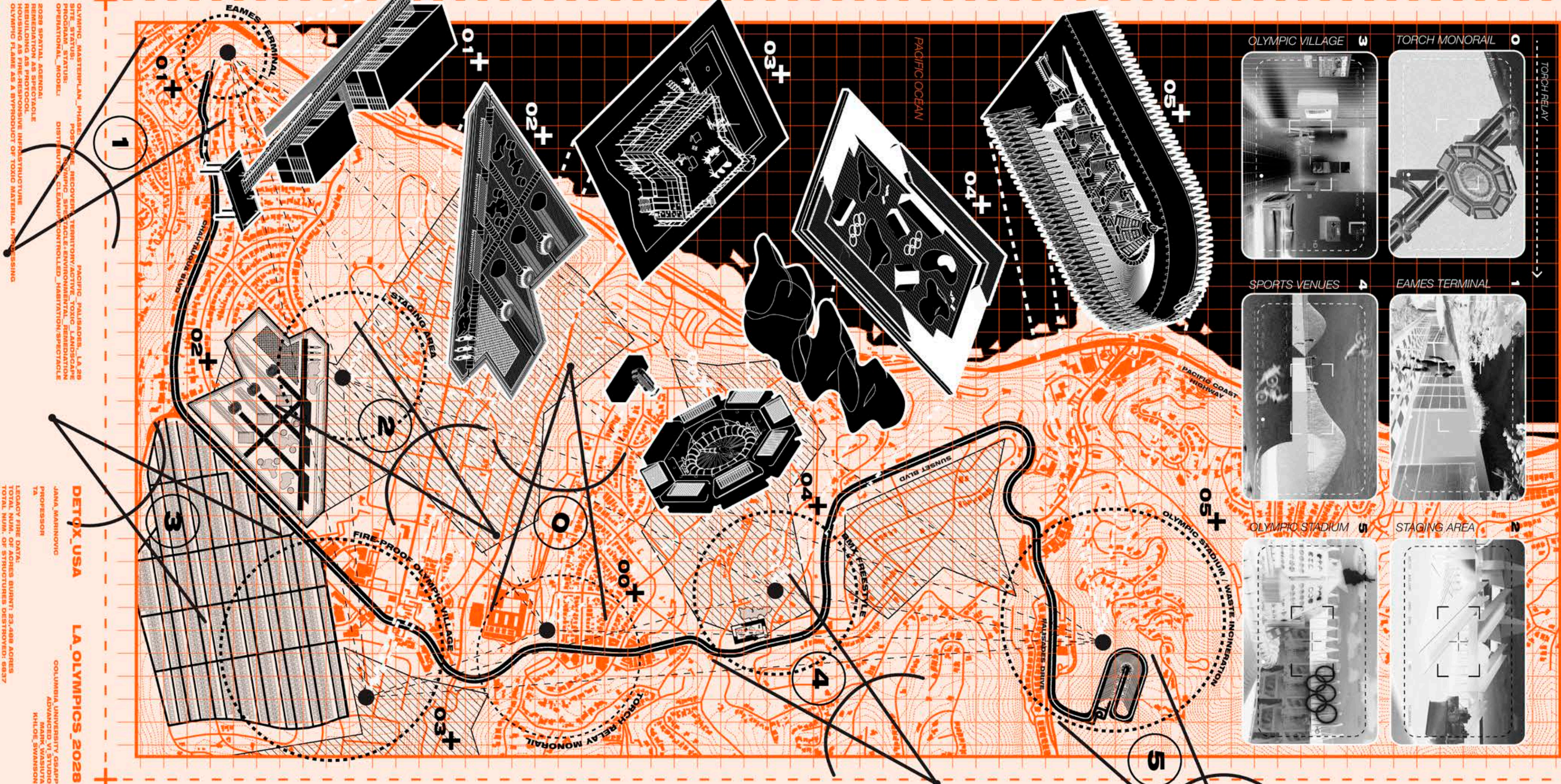
CALIFORNIA

SPECTACLE OF DISASTER

OLYMPIC MASTERPLAN, PHASE
 SITE STATUS:
 PROGRAM, STATUS:
 OPERATIONAL, MODEL:
 2028 SPATIAL, AGENDA:
 REBUILDING AS PROTOCOLO
 OLYMPIC PLANNING AS A SYMPOSIUM OF TOKYO MATERIAL, PROCESSING

DETTOX USA
 JANA MARINOVIC
 PROFESSOR
 LA OLYMPICS 2028
 COLUMBIA UNIVERSITY GSAPP
 ADVANCED VI
 MARK WASIUTA
 KHLOE SWANSON

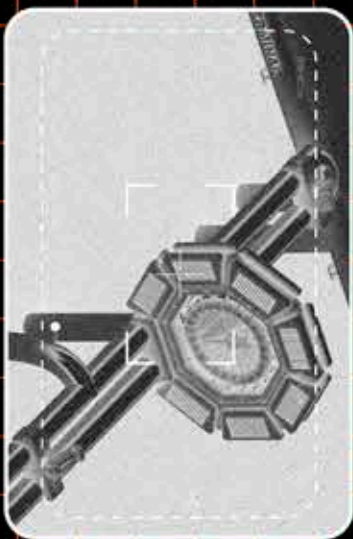
LEGACY FIRE DATA:
 TOTAL NUM. OF STRUCTURES DESTROYED: 9837
 TOTAL TOXINS RELEASED: 41,022 TONS
 PEOPLE DISPLACED: 100,000



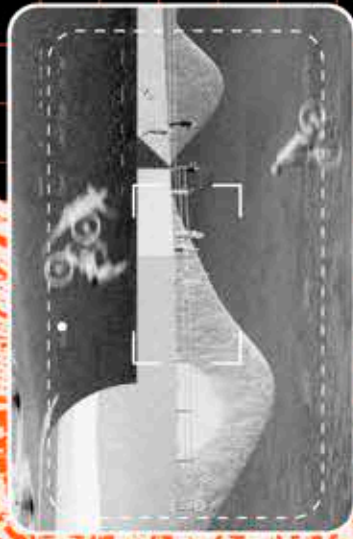
OLYMPIC VILLAGE 3



TORCH MONORAIL 0



SPORTS VENUES 4



EAMES TERMINAL 1



OLYMPIC STADIUM 5



STAGING AREA 2



Jana Marinovic
 Advanced VI Studio
 Professor Mark Wasiuta

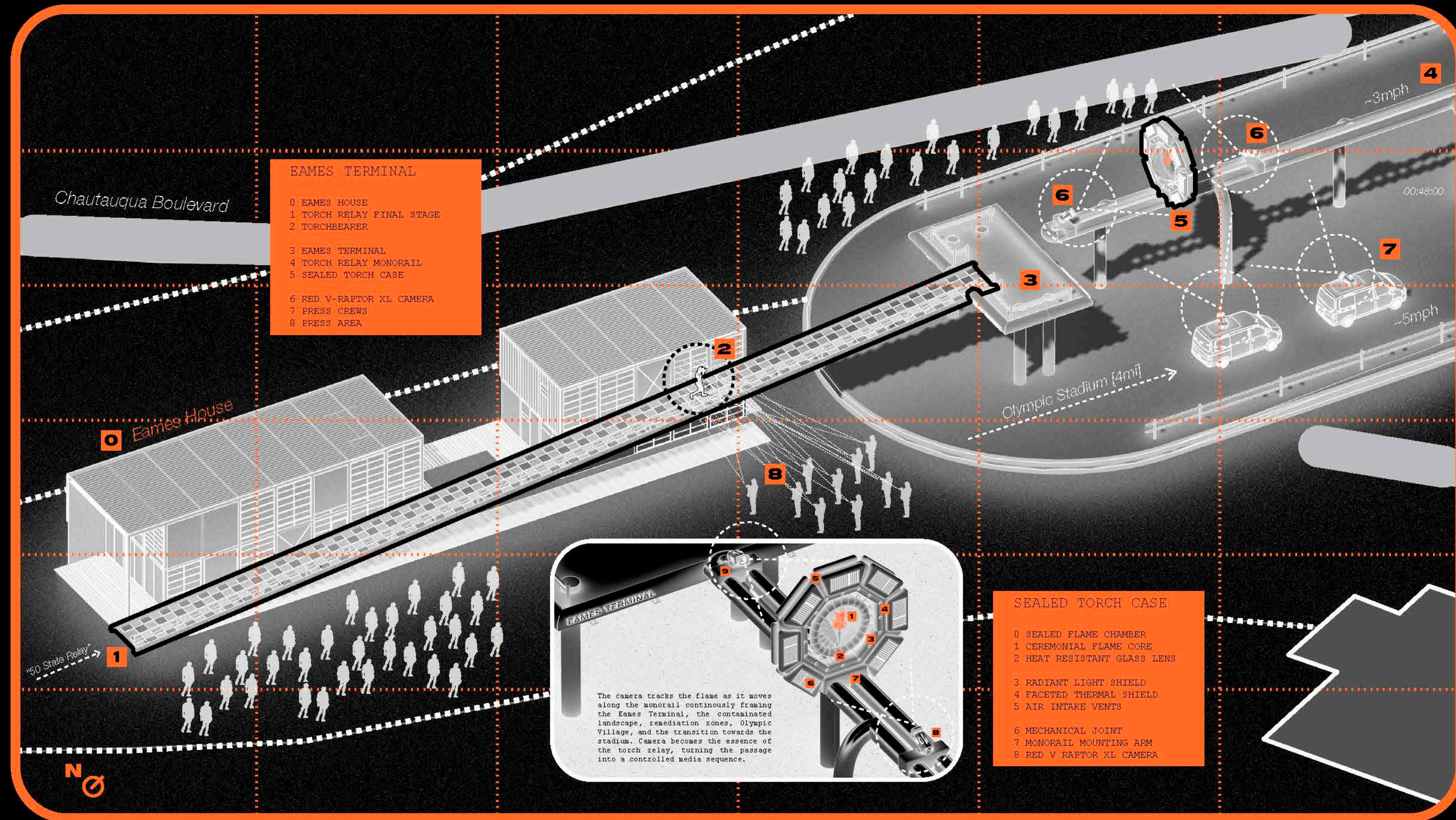
M.Arch; Columbia University GSAPP
 Detox USA
 TA Khloe Swanson

SPECTACLE OF DISASTER: SYSTEMS, MEDIA & REDISTRIBUTION

investigates the Palisades Fire (2025) as a spatial system shaped by environmental damage, infrastructural collapse, and media visibility. It maps the failure of evacuation routes, communication systems, emergency response infrastructures, and remediation methods, while also tracing how the disaster was constructed through broadcast media and public image circulation.

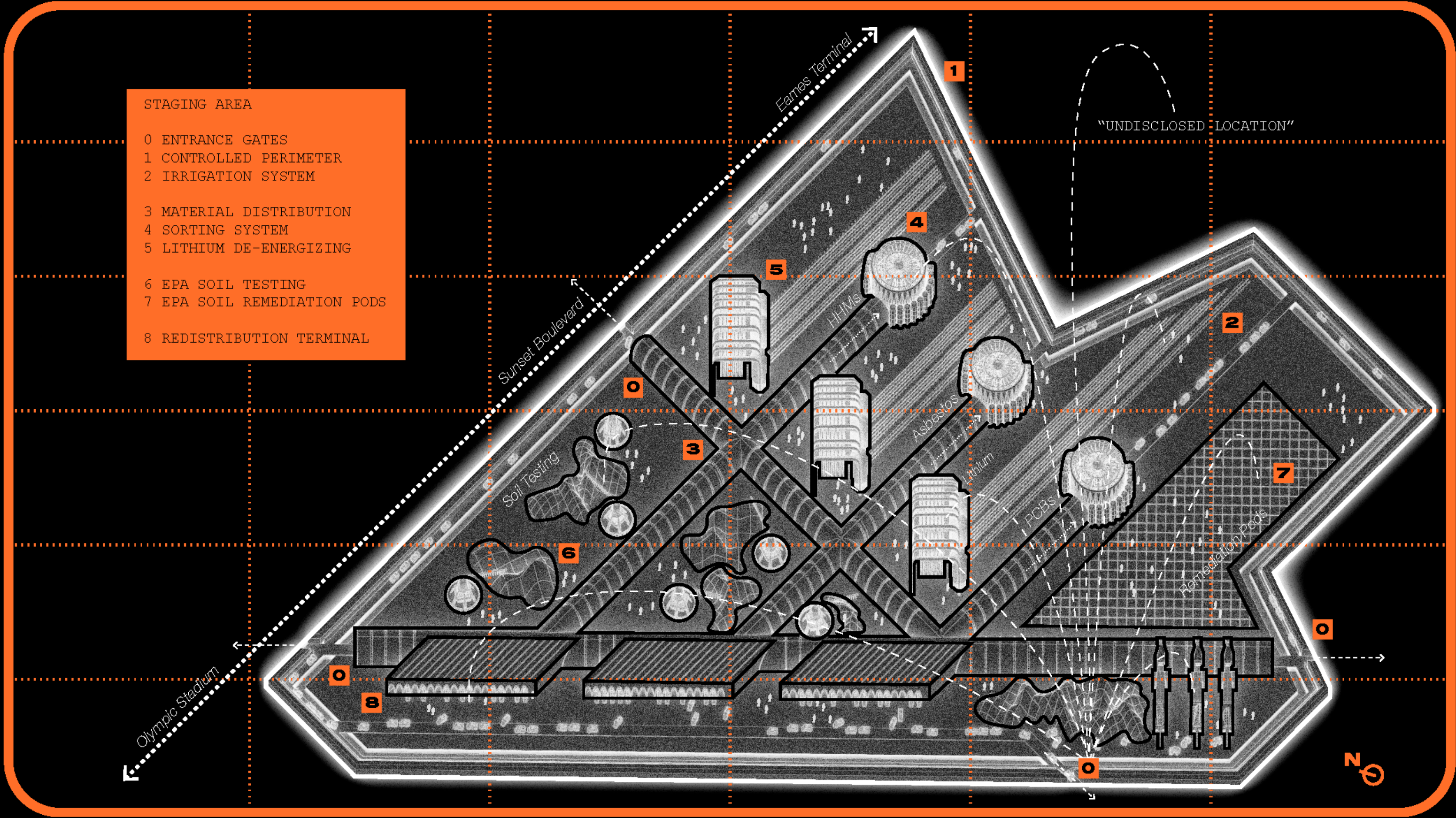
Beginning with the fire's material aftermath, the project breaks down the domestic interior as a toxic system in which chemical compounds are sorted, redistributed, and displaced through existing manual and inefficient cleanup methods to dedicated landfill networks across the California ecosystem.

In response, the project uses the framework of the upcoming Los Angeles 2028 Olympic Games to reimagine the Olympic apparatus as a system of "damage control," in which remediation, rebuilding, and redistribution are publicly staged at the center of a global spectacle. The masterplan transforms Pacific Palisades into the final segment of the torch relay: a corridor of remediation testing grounds, hazardous material redistribution, fire-responsive domestic units, and infrastructural display. The project culminates in a stadium/waste-incinerator where toxic residue is processed into fuel for the Olympic flame at the opening ceremony.

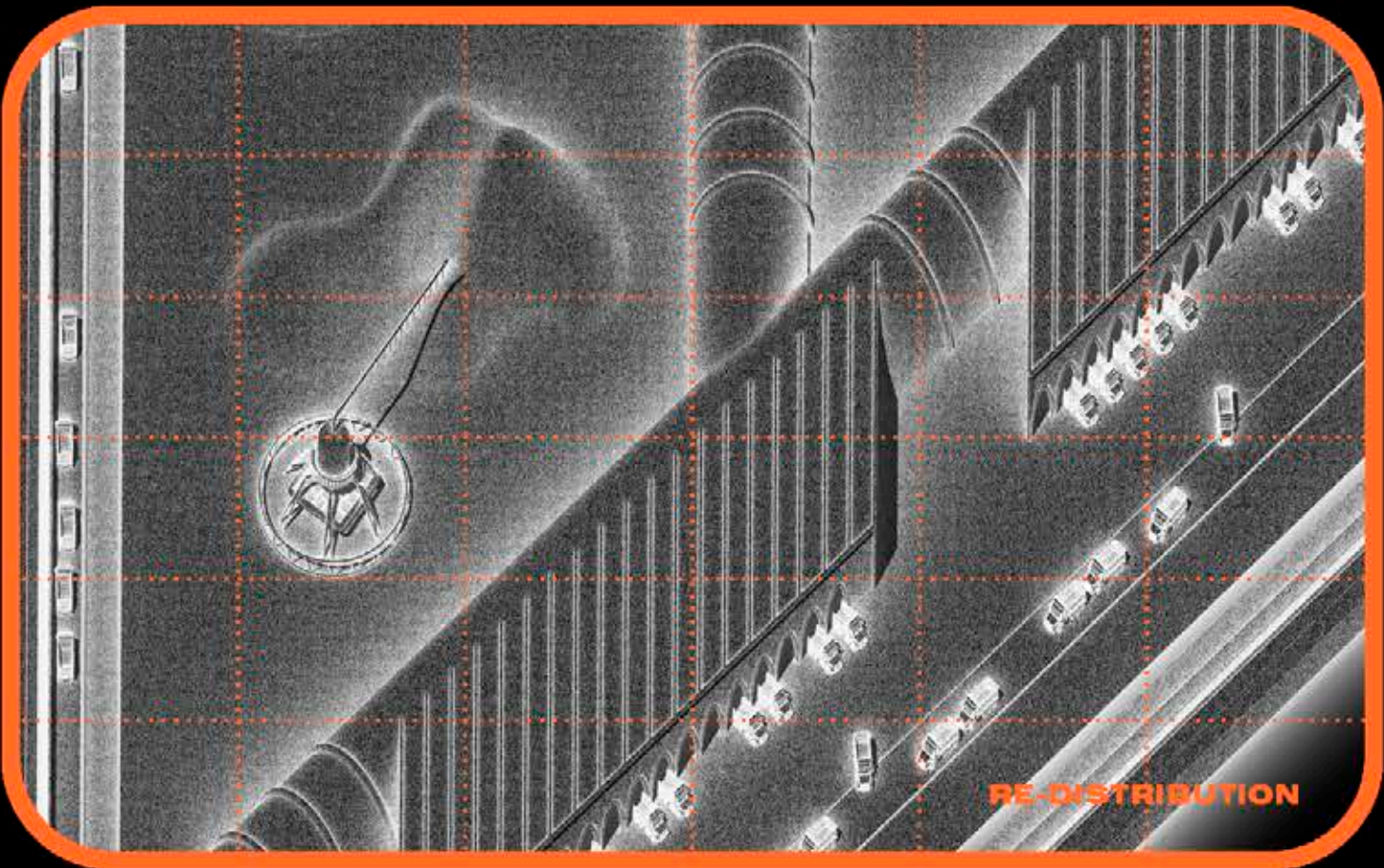
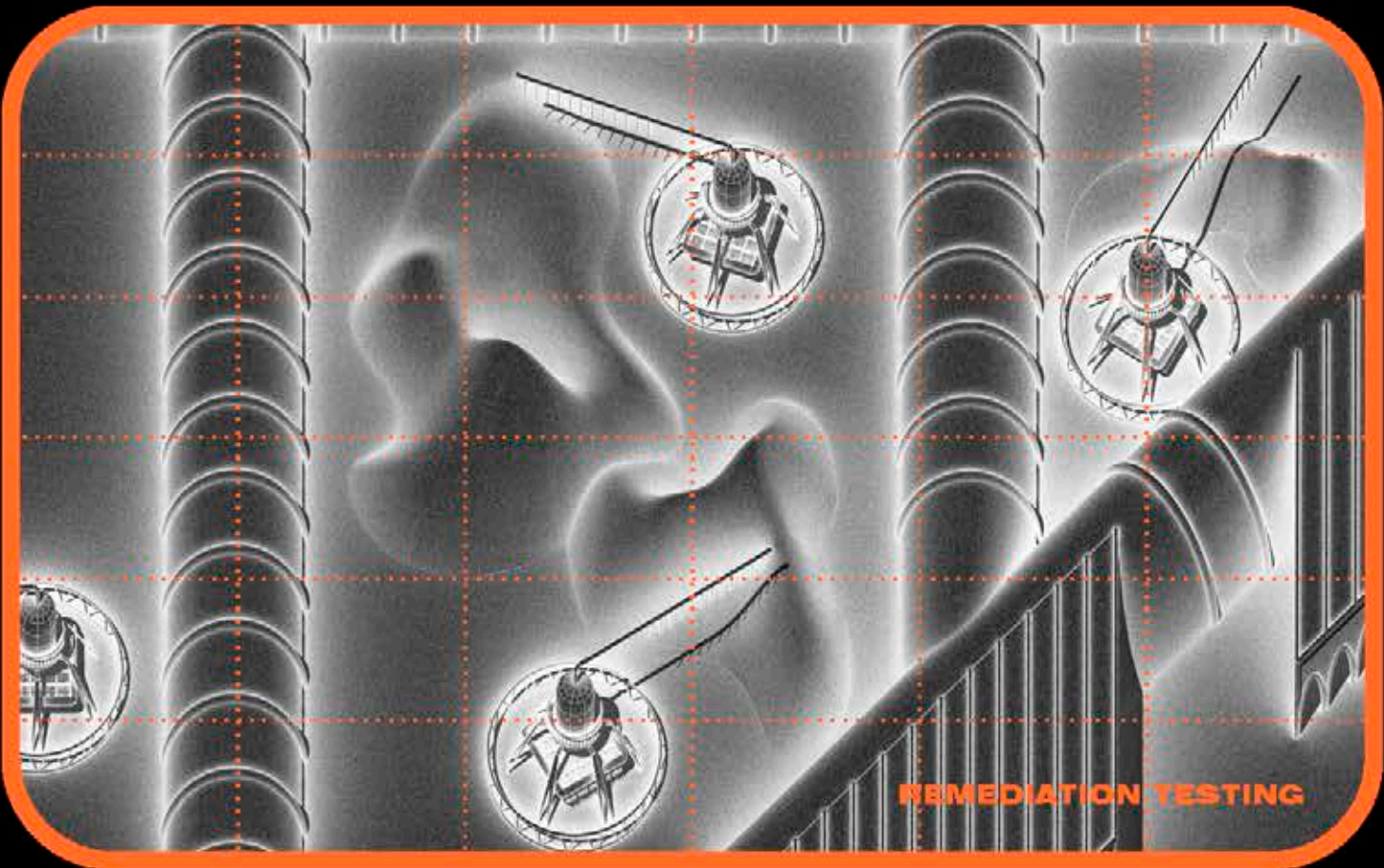
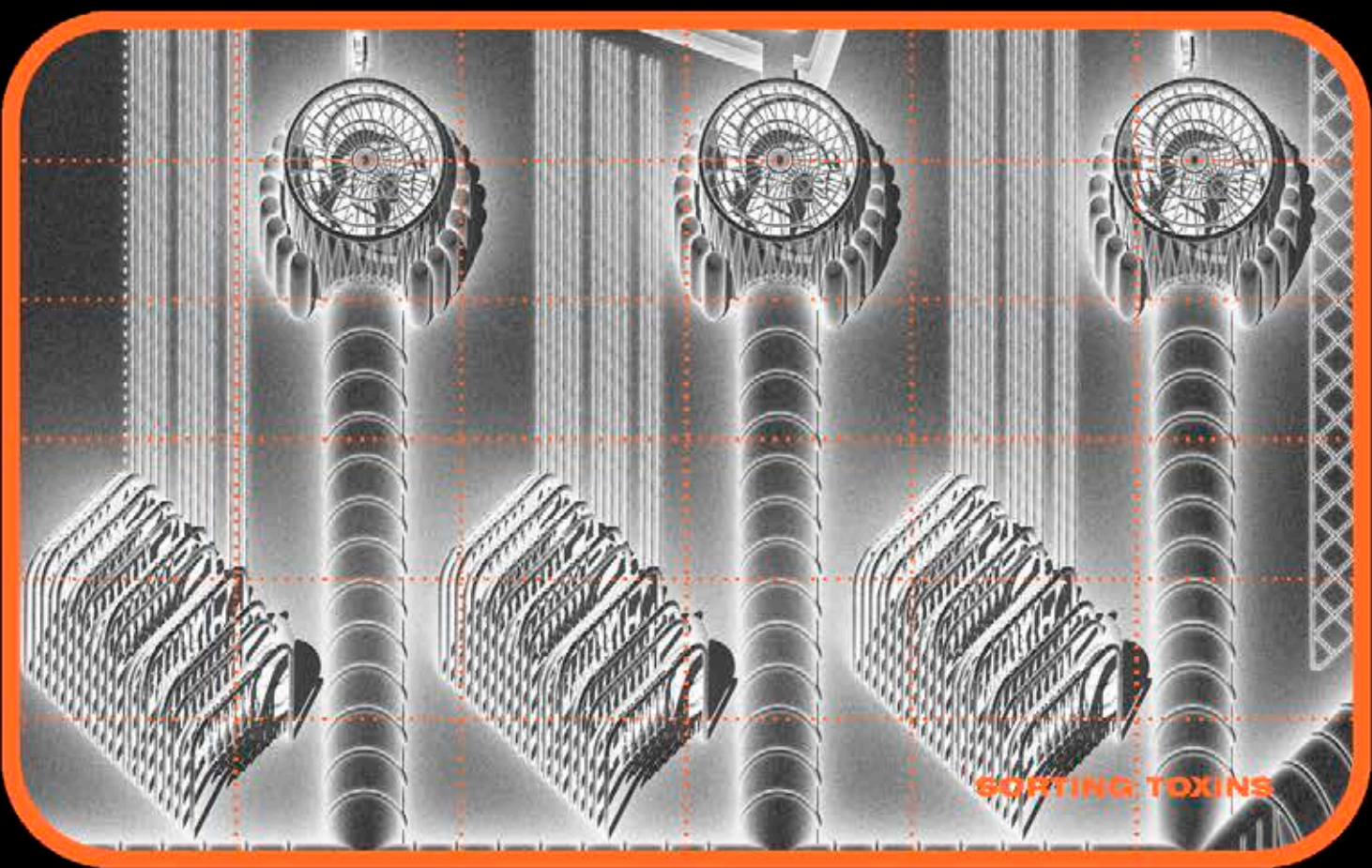
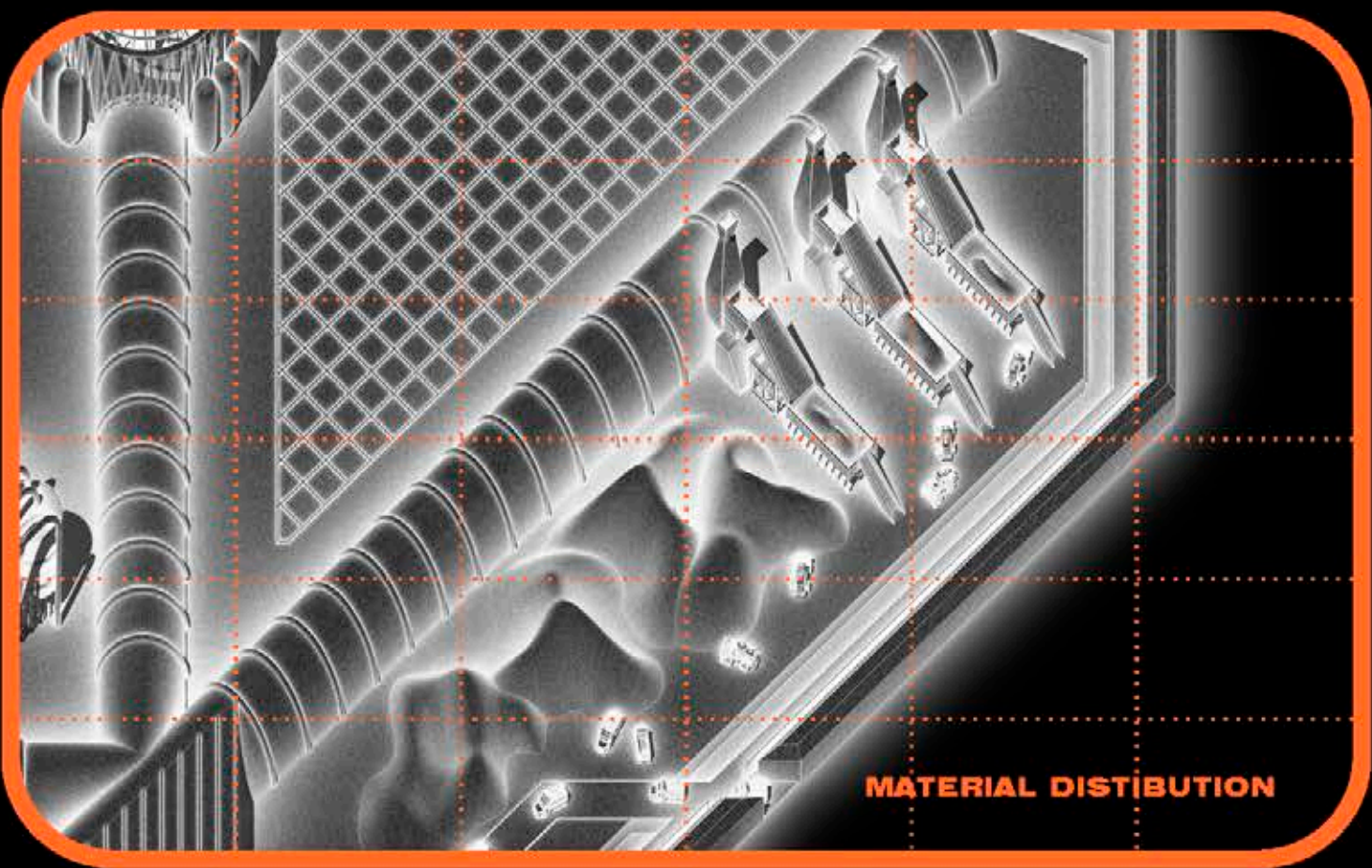


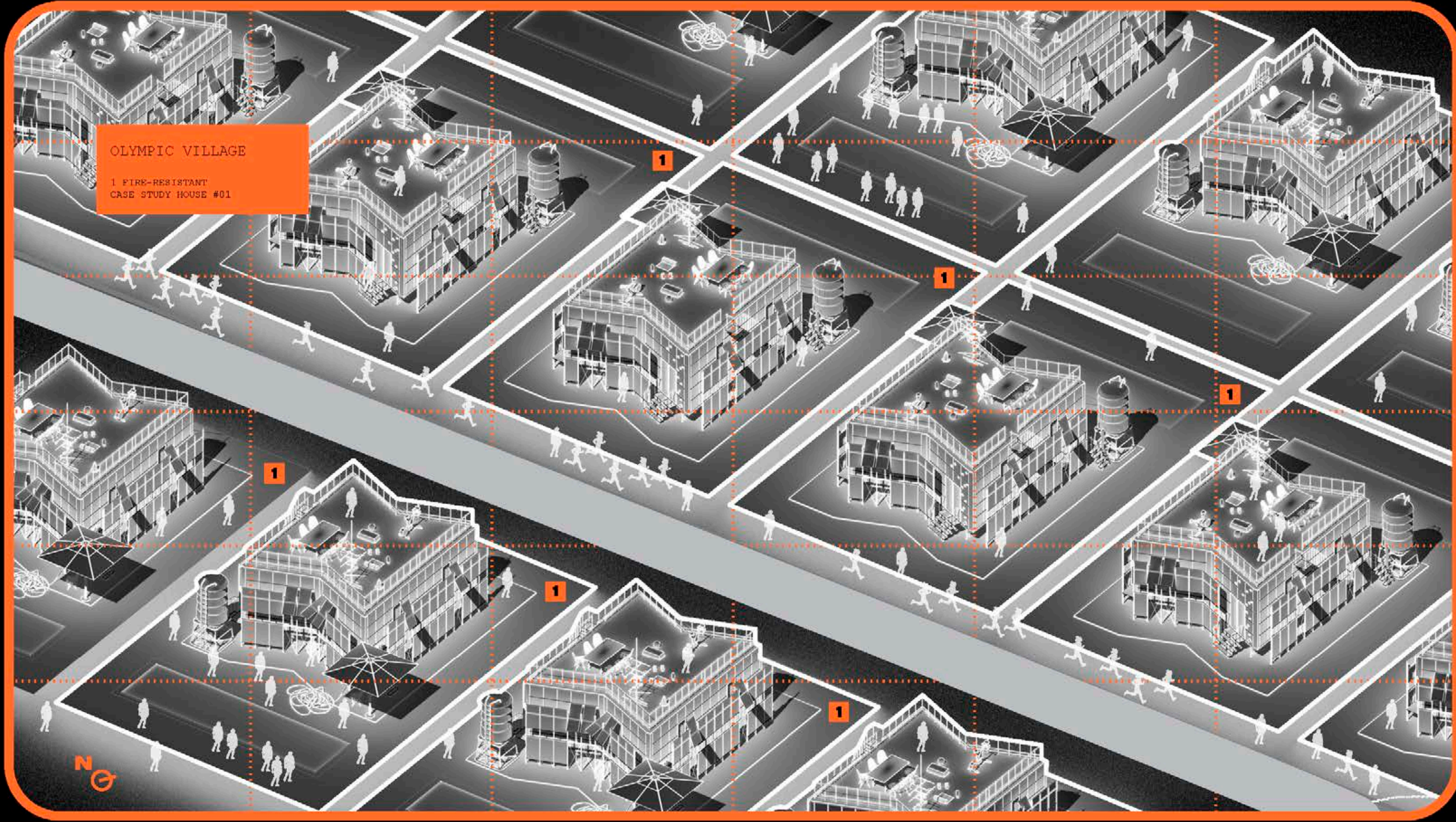
THE EAMES TERMINAL FRAMES OASE STUDY HOUSE #08 AS THE BACKDROP TO THE OPENING MOMENT OF THE FINAL STAGE OF THE TORCH RELAY, AND MARKS ITS GRAND ENTRANCE TO THE REMEDIATED LANDSCAPE OF THE PACIFIC PALISADES. IT USES THE EAMES HOUSE AS A VISUAL AND CONCEPTUAL REFERENCE POINT, REMAINING VISIBLE AS AN IMAGE OF THE POSTWAR DOMESTICITY, SURVIVAL AND MEDIA CULTURE, RATHER THAN BECOMING THE INFRASTRUCTURE ITSELF.





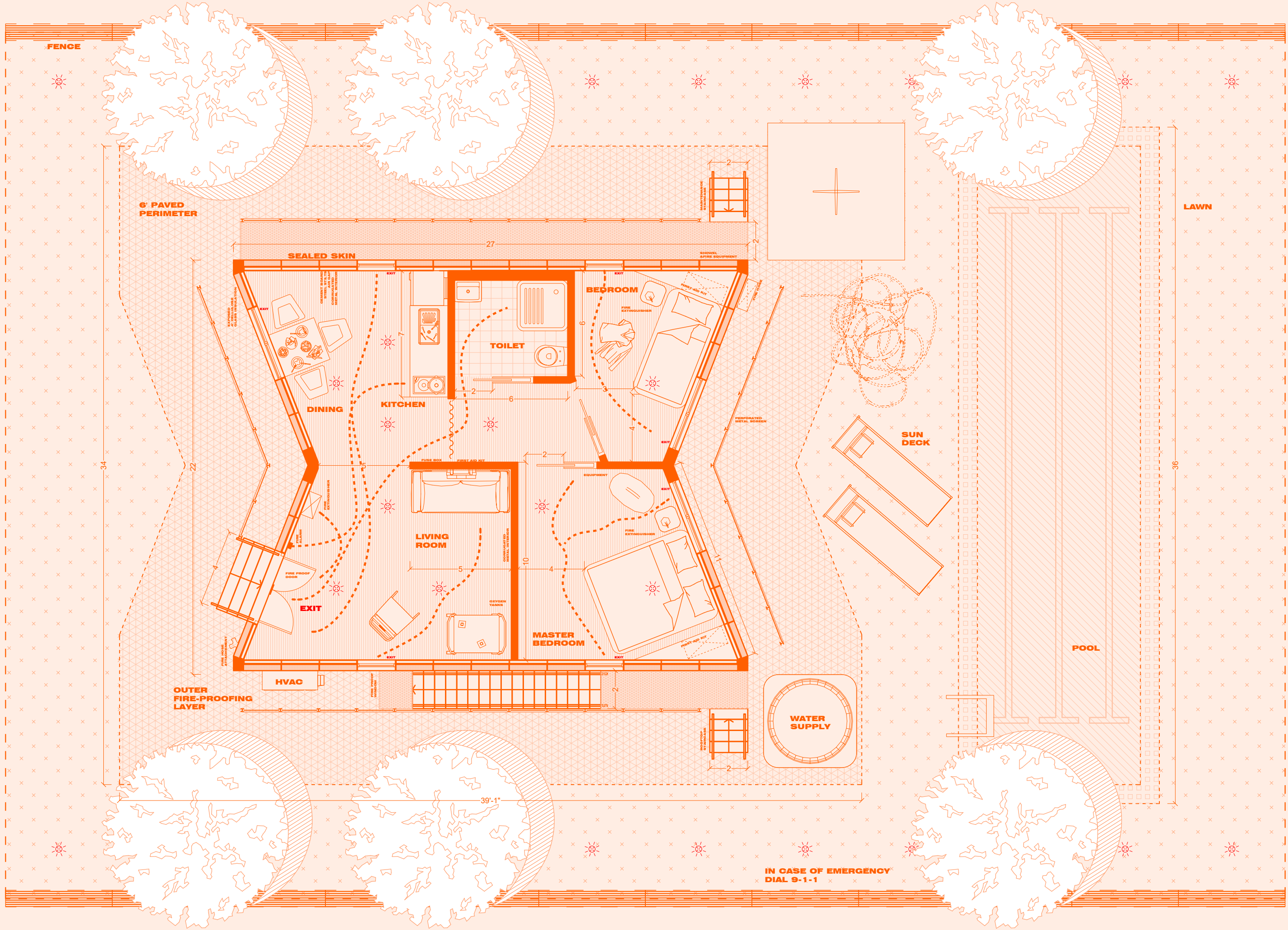
THE STAGING AREA IS THE PRIMARY ARCHITECTURAL LOGISTICAL FIELD OF THE COMPLEX. HERE, MATERIALS ARE DISTRIBUTED, SEPARATED INTO THREE HAZARDOUS CATEGORIES: HHMS, ASBESTOS AND PCBs, LITHIUM IS COLLECTED AND DE-ENERGIZED IN SALINE SOLUTIONS, AND NEW SOIL REMEDIATION TESTING METHODS ARE TESTED. ALL MATERIALS ARE PACKED IN CONTAINERS TO BE FURTHER "DISPLACED" TO AN "UNDISCLOSED FACILITY".

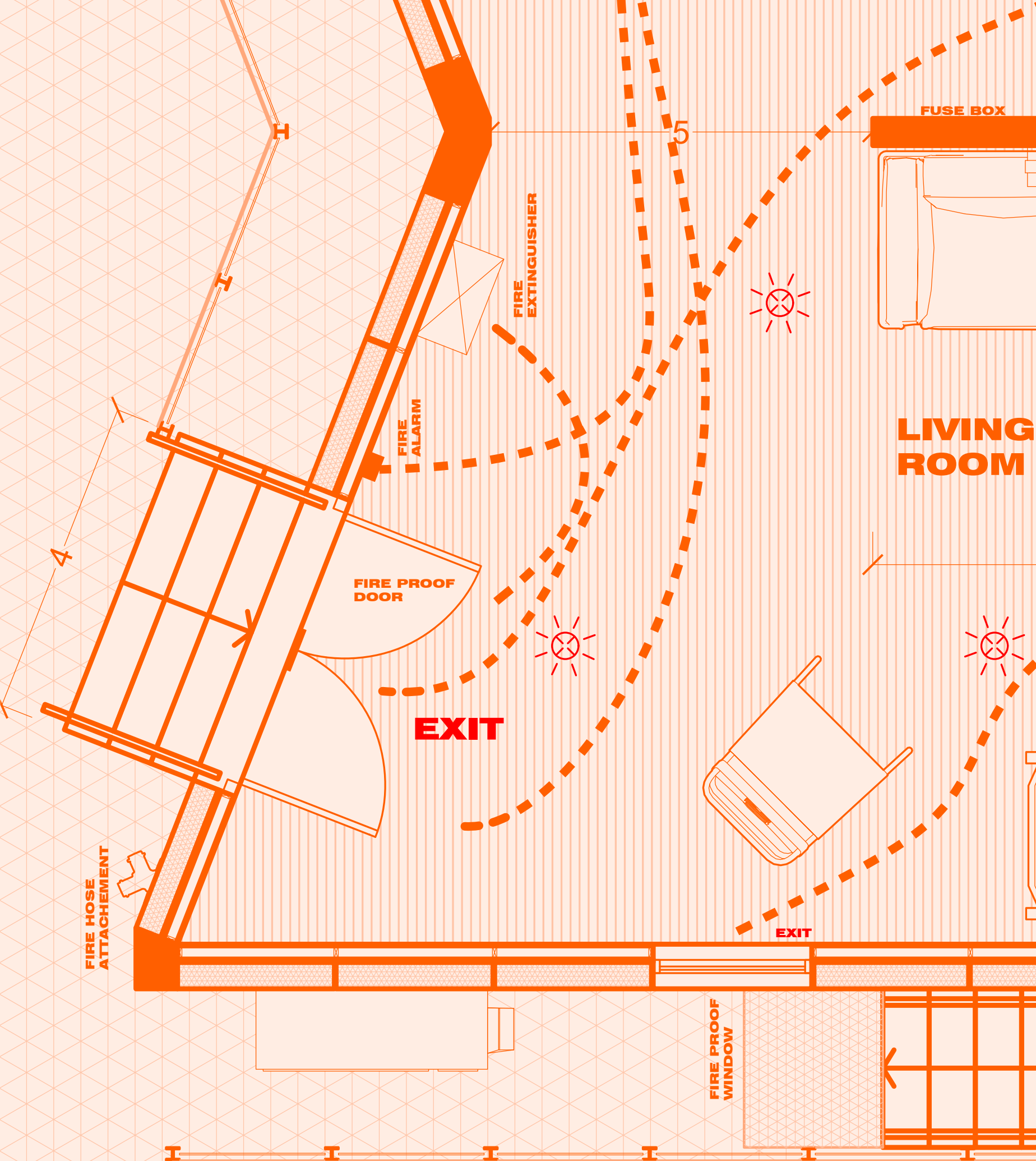




FIRE-RESISTANT CASE STUDY #01, A PROTOTYPE FOR THE OLYMPIC VILLAGE. THE UNIT IS NON-COMBUSTIBLE, PRODUCES NO TOXIC EMISSIONS, AND IS DESIGNED AS A RESPONSE TO CRISIS, PRIORITIZING SURVIVAL & CONTROL, OVER COMFORT AT A CONSTANT STATE OF SUSPENSE. IT OPERATES AS AN OLYMPIC VILLAGE UNIT DURING THE UMMER GAMES, AND IS LATER REPURPOSED AS A SINGLE-FAMILY DWELLING.

CASE STUDY 01
FIRE-PROOF HOUSING UNIT
PACIFIC PALISADES, CA





TOXIC LANDSCAPE MANUAL
CASE STUDY_01 OLYMPIC VILLAGE
LOS ANGELES 2028

CAL-FIRE
PACIFIC PALISADES,
STATE OF CALIFORNIA

ALERT THE AUTHORITIES
9-1-1
CAL FIRE
SINCE 1886

MAINTAIN DISTANCE
6' ZONE

SEAL ALL OPENINGS

EVACUATE

HAZMAT CAUTION!
AVOID CONTACT WITH DEBRIS, ASH, AND AIRBORNE PARTICULATES
EXPOSURE MAY OCCUR THROUGH INHALATION, SKIN CONTACT, OR CONTAMINATED SURFACES
USE PROTECTIVE MEASURES AT ALL TIMES

CAUTION
ASBESTOS HAZARD
DO NOT DISTURB WITHOUT PROPER TRAINING AND EQUIPMENT

CAUTION
CONTAINS PCBs
(POLYCHLORINATED BIPHENYLS)
IN CASE OF ACCIDENT OF SPILL, CALL THE U.S. COAST GUARD RESPONSE CENTER 800-424-8902 ALSO CONTACT TEL NUR.

CAUTION
HAZARDOUS MATERIAL

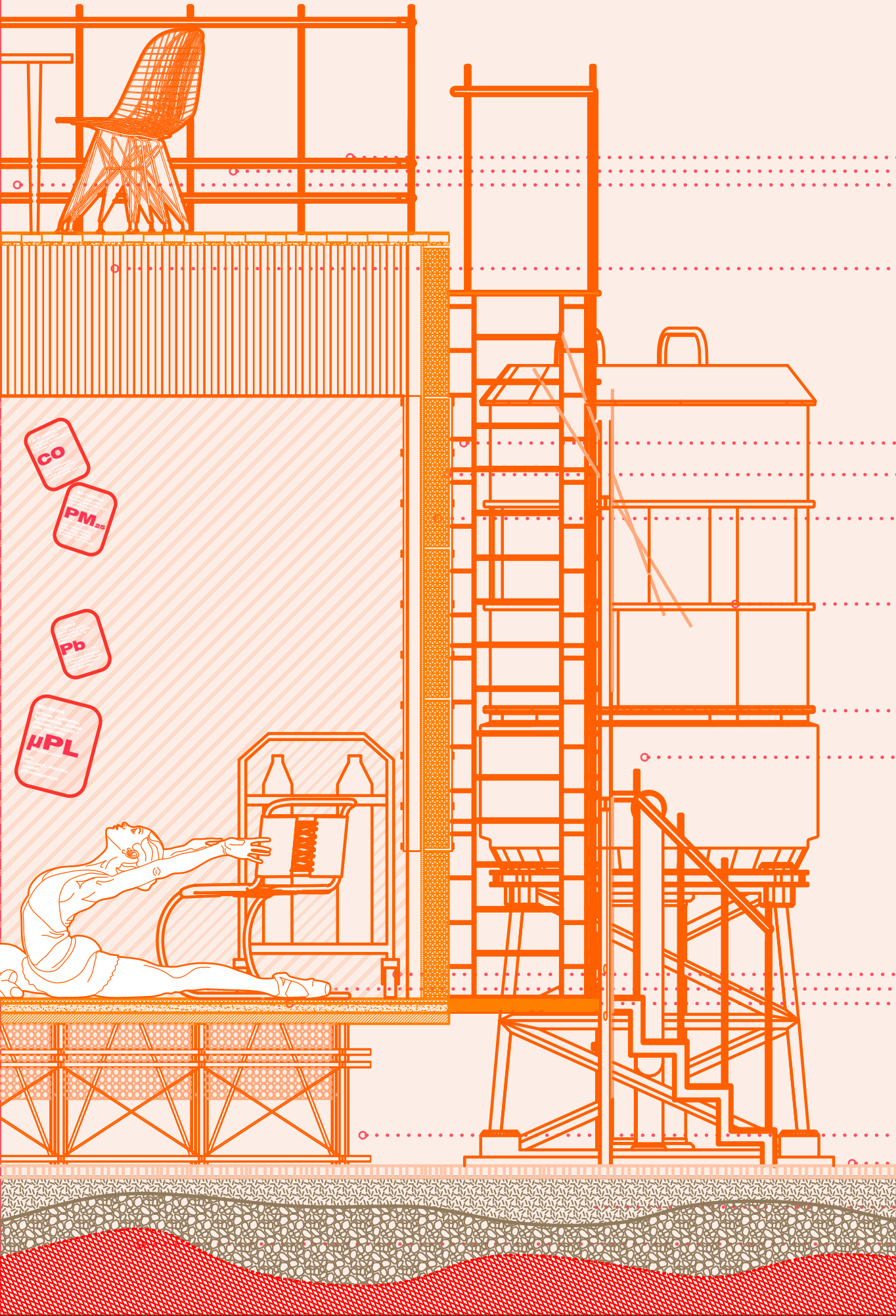
EMERGENCY PLAN

- EMERGENCY EXIT
- FIRST AID KIT
- FIRE ALARM
- EQUIPMENT
- ELECTRICAL FUSES

USE OF LITHIUM, AEROSOLS, FOAMS AND PLASTICS IS STRICTLY FORBIDDEN

IN CASE OF EMERGENCY DIAL 9-1-1





ROOF

1/8" STEEL PLATE
1-3/4" FOLDEED STEEL PLATE
1/4" METAL PANEL

CORRUGATED METAL INTERIOR

SEALED SKIN

4" CELLULOSE GLASS INSULATION EXP.
CEMENT BOARD

AIR GAP

EMERGENCY WATER TANK

DOUBLE SKIN

DOUBLE SKIN STEEL STRUCTURE
DOUBLE SKIN PERFORATED PANEL

FLOOR

1/2" METAL TILES
1/2" CEMENT BOARD
3" STEEL BEAM

SCAFFOLDING

2' STEEL SCAFFOLDING
6' PERFORATED PAVED PERIMETER

6" REMEDIATED SOIL
POTENTIALLY TOXIC

OLYMPIC VILLAGE

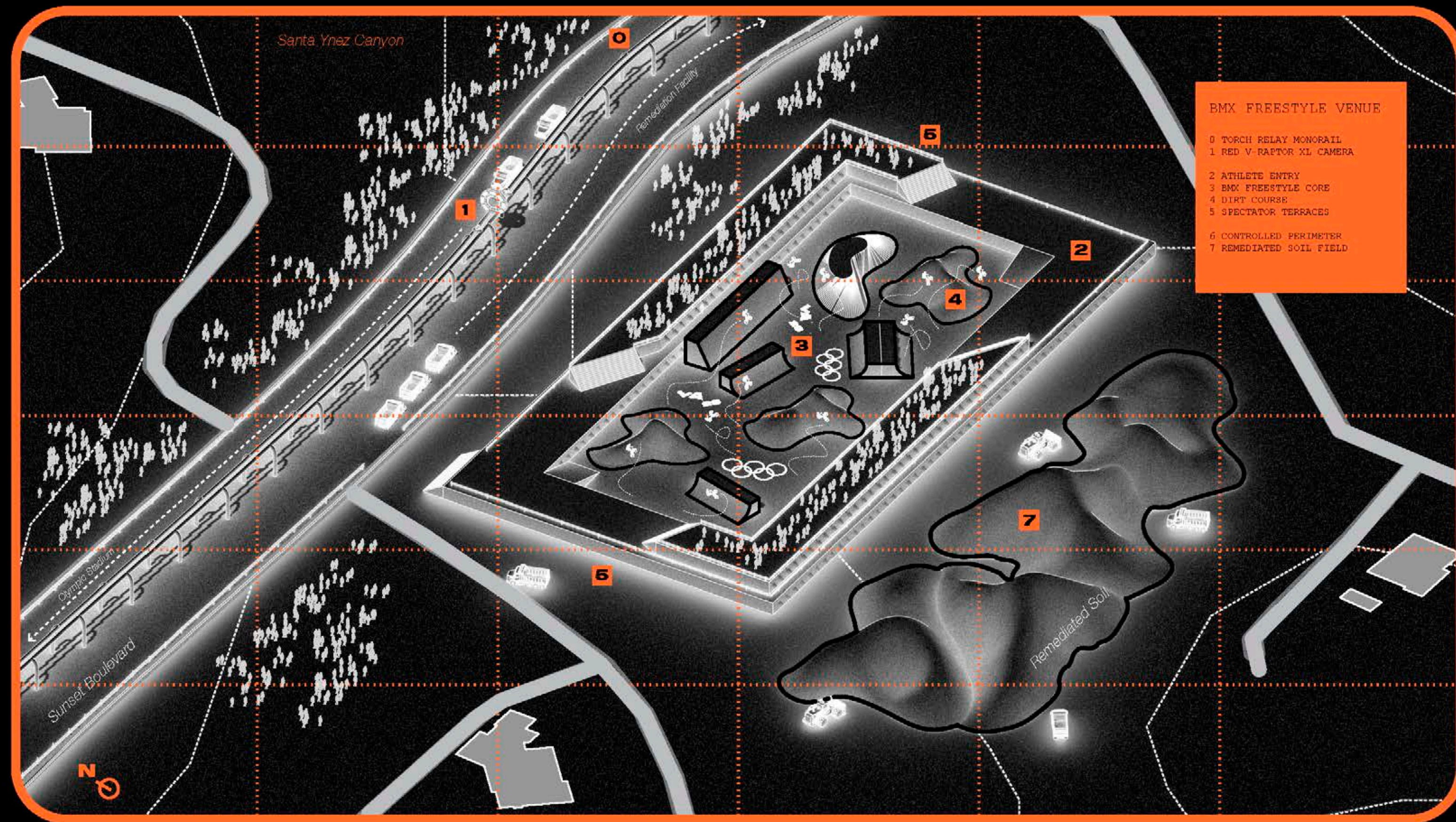


OLYMPIC VILLAGE

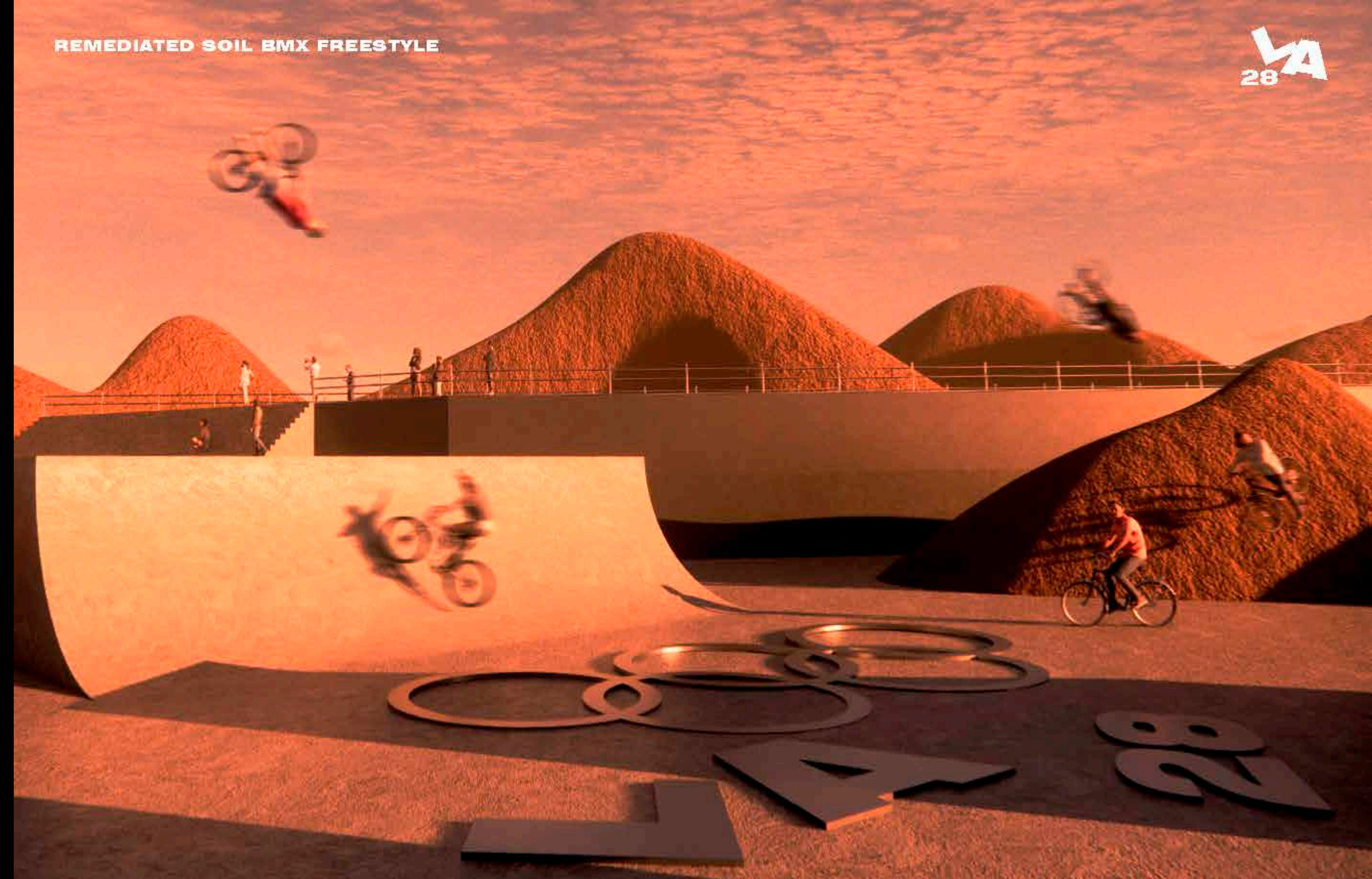


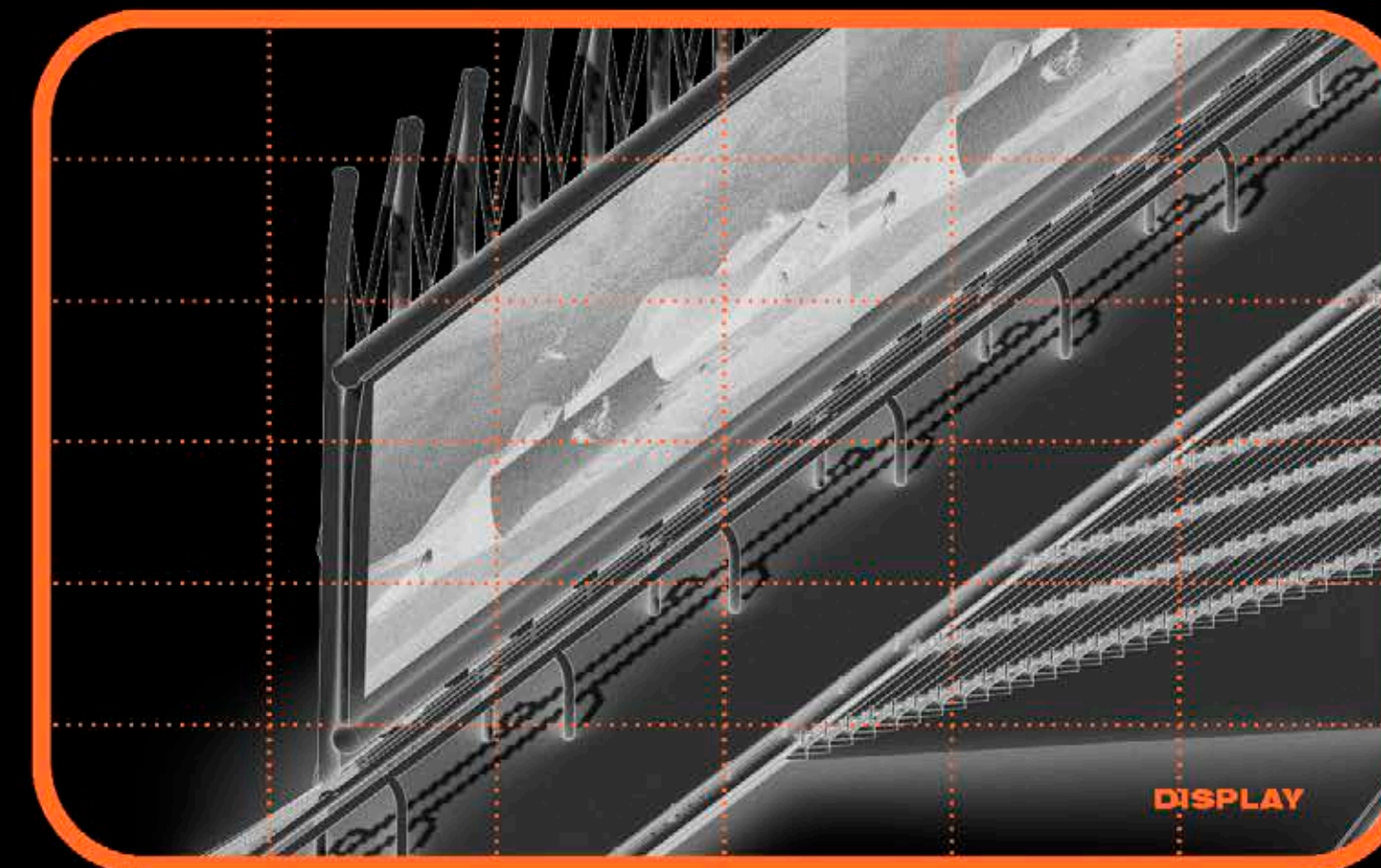
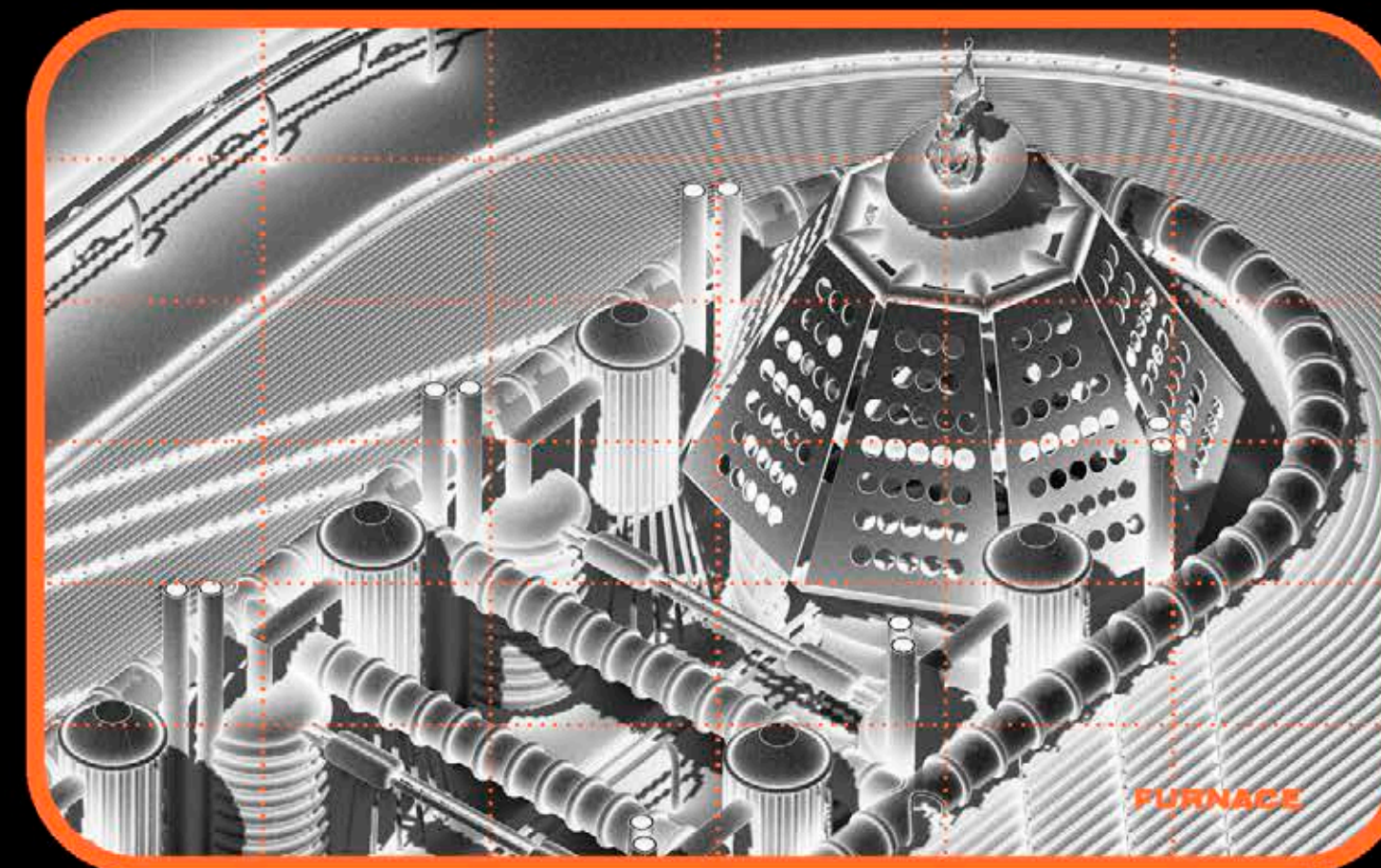
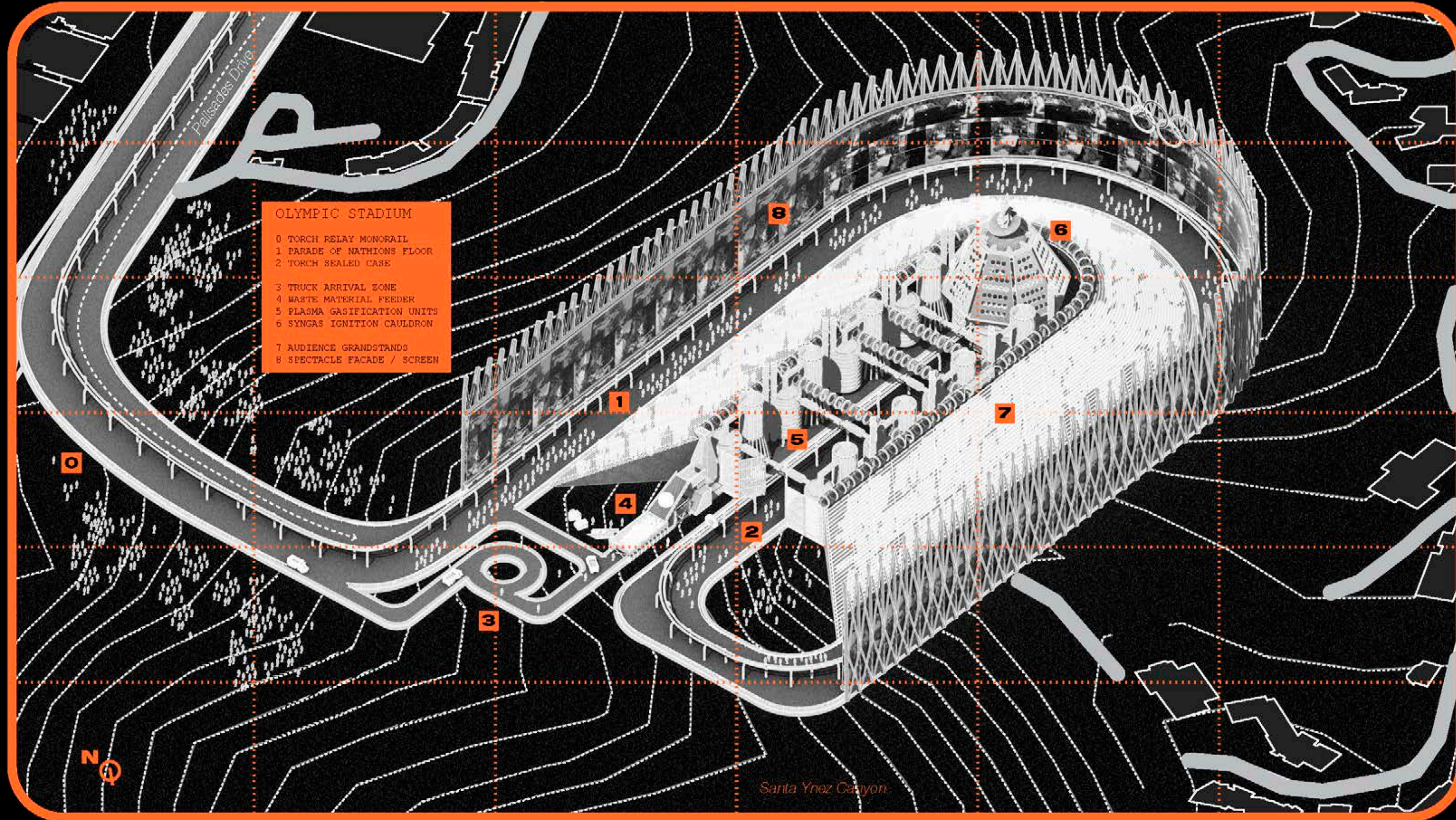
OLYMPIC VILLAGE



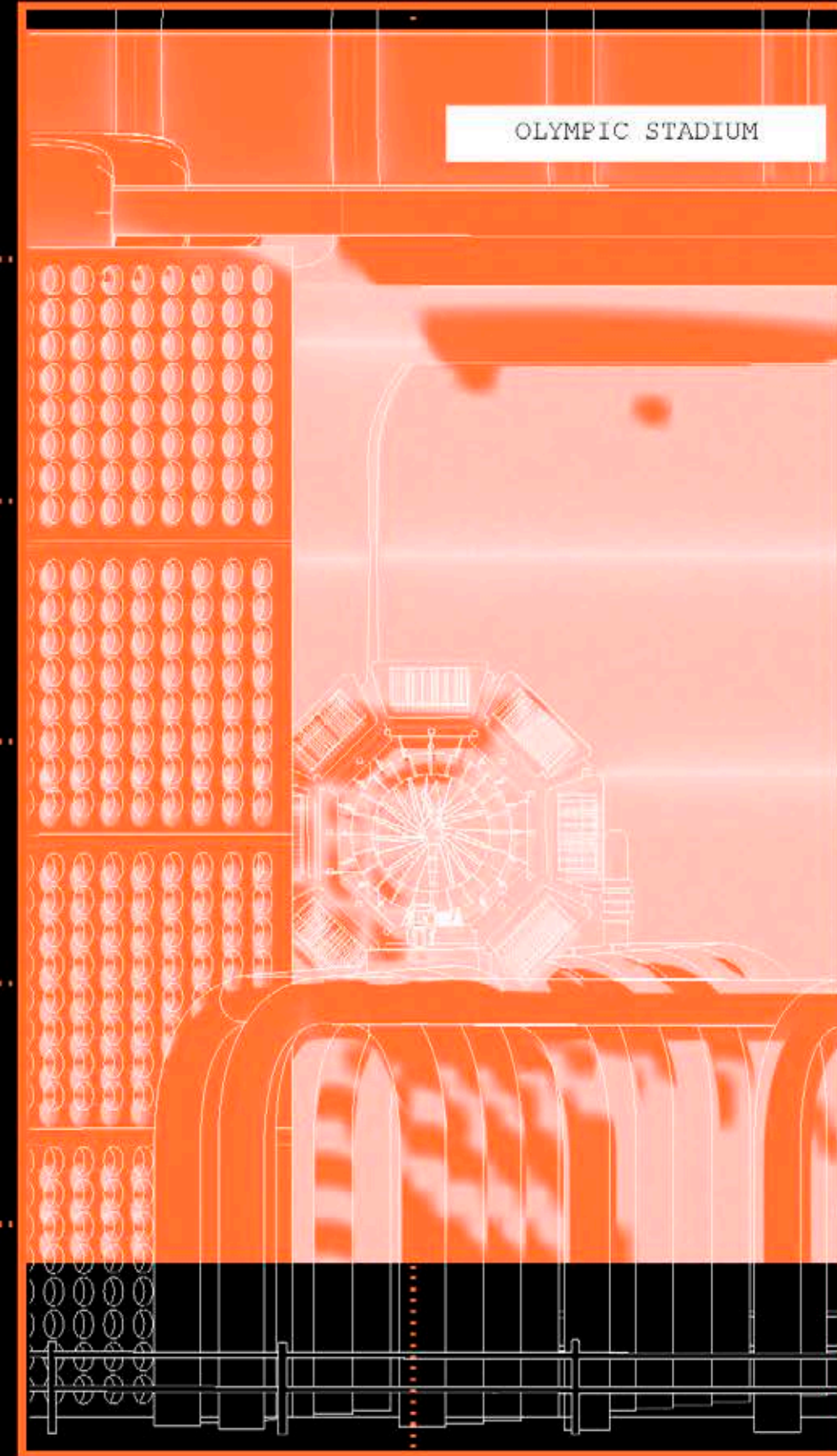
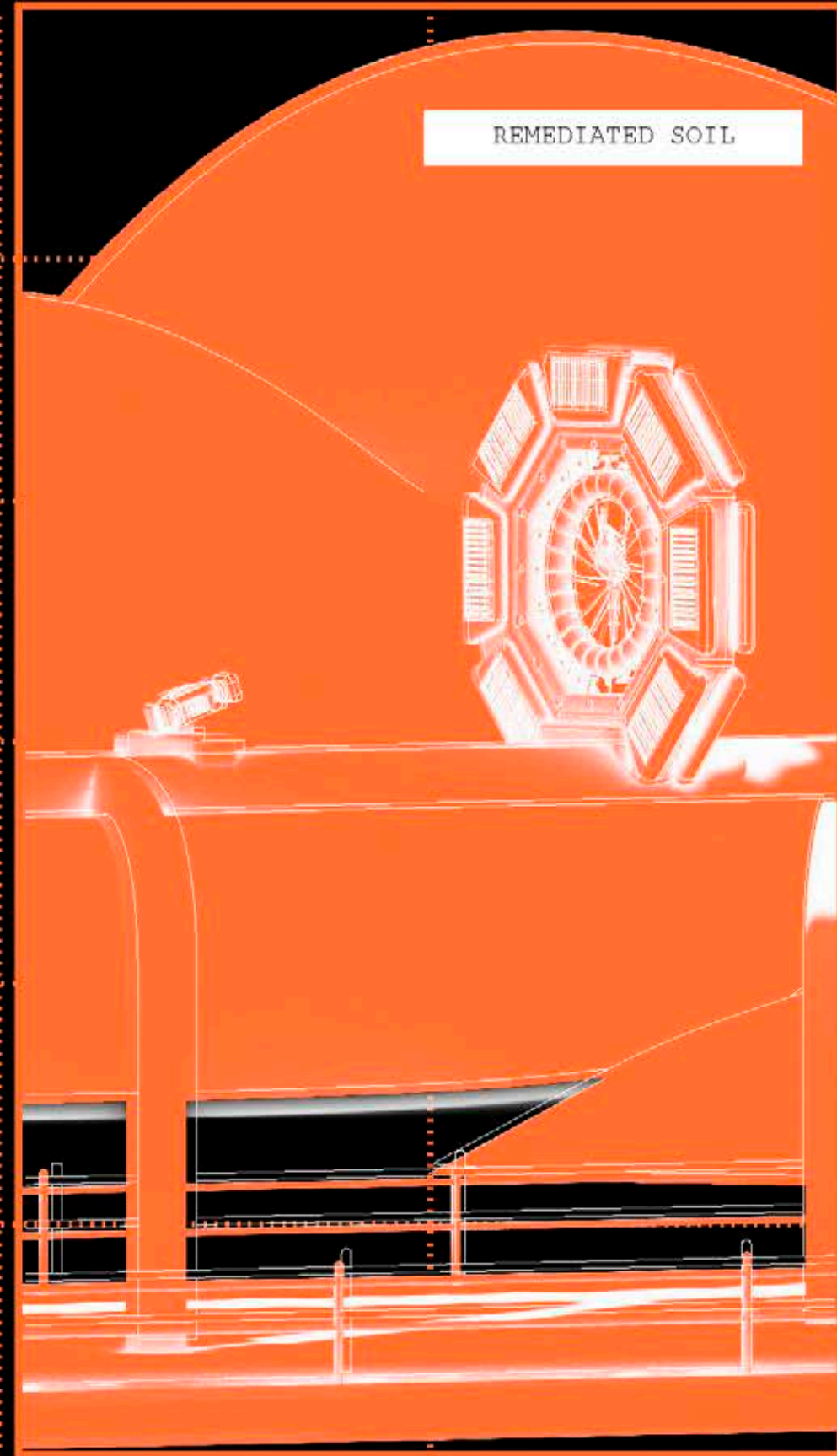
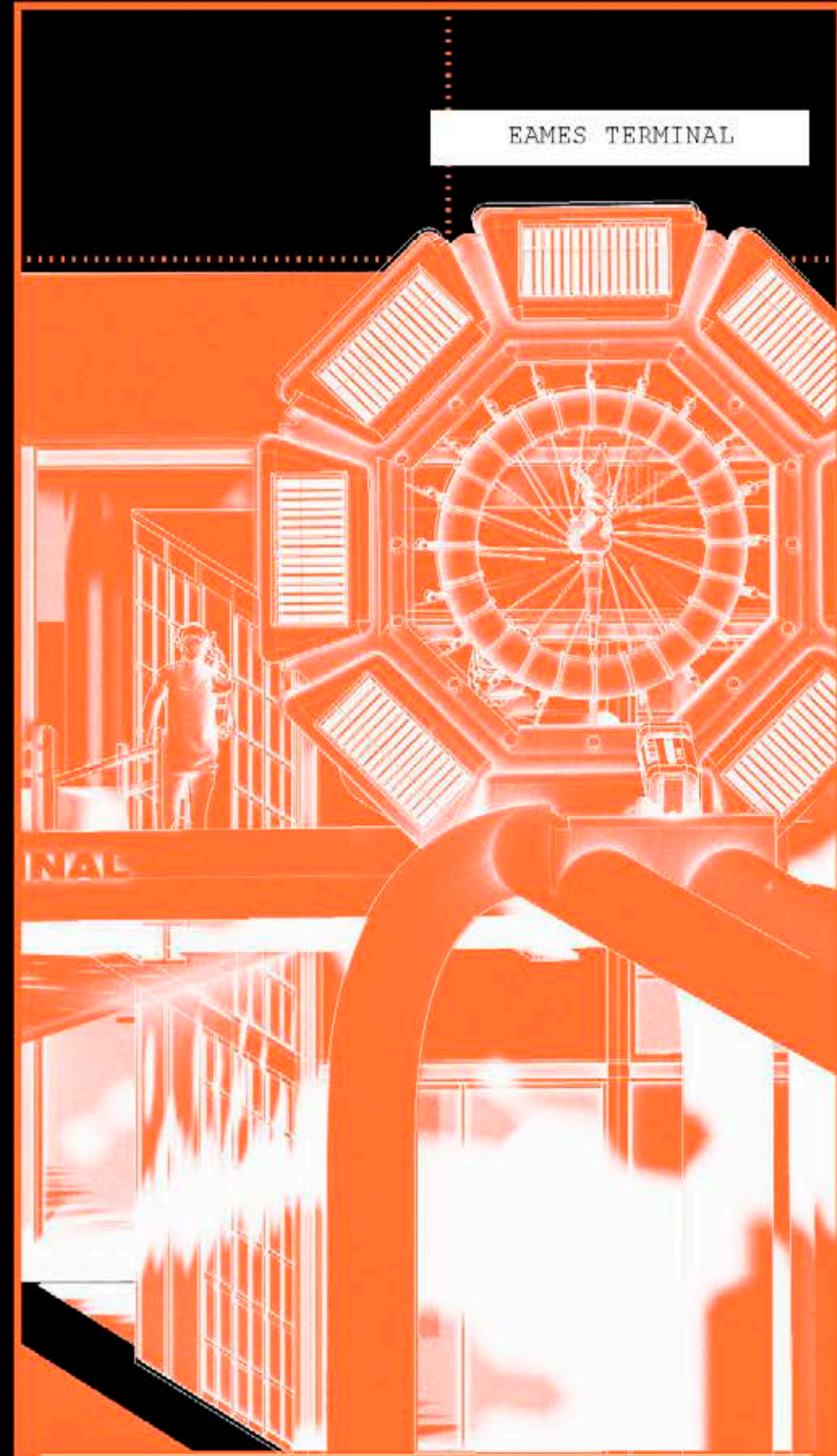


THESE VENUES INSERT DIFFERENT OLYMPIC SPORTS DIRECTLY INTO THE REMEDIATION CORRIDOR OF THE TORCH RELAY. LOCATED ALONG SUNSET BOULEVARD, THEY USE REMEDIATED GROUND AS BOTH ATHLETIC SURFACE AND PUBLIC EVIDENCE OF RECOVERY. THEY OPERATE AS A DISPLAY OF THE METHODS UTILIZED TO STAGE SPORT, MEDIA, AND ENVIRONMENTAL CLEANUP SIMULTANEOUSLY, TURNING RECENTLY STABILIZED EARTH INTO PERFORMATIVE LANDSCAPE OF REMEDIATION.





THE SYSTEM CULMINATES IN THE OLYMPIC STADIUM, LOCATED ON THE PALISADES DRIVE, AT THE CENTER OF THE WORLD WIDE SPECTACLE. A WASTE INCINERATION PROCESS, TURNING TOXIC RESIDUE FROM CONTAMINATED SITES AND TRANSFORMING THEM INTO SYNGAS FUEL, ULTIMATELY POWERING THE OLYMPIC FLAME AT THE OPENING CEREMONY. THE TOXIC LANDSCAPE AND THE SPORTING EVENTS ARE JUXTAPOSED, AND CONSTANTLY PUT ON DISPLAY AT THE STADIUM.



LITTLE MISS WHITE HOUSE



DAMAGE CONTROL USA
"CORE II STUDIO"

INSTRUCTOR: MARK WASIUTA

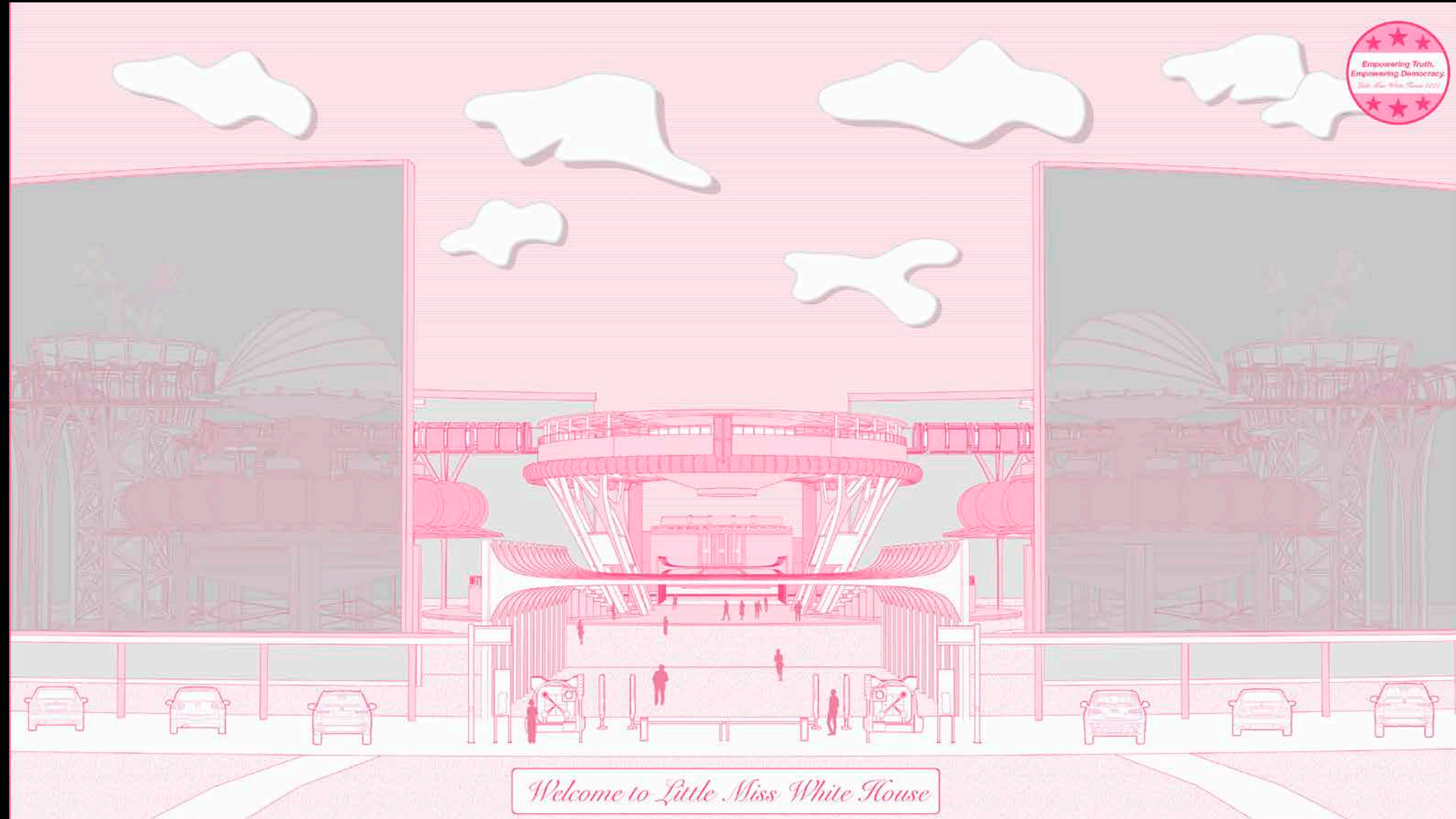
LOCATION: WASHINGTON DC
DATE: JAN - MAY 2024

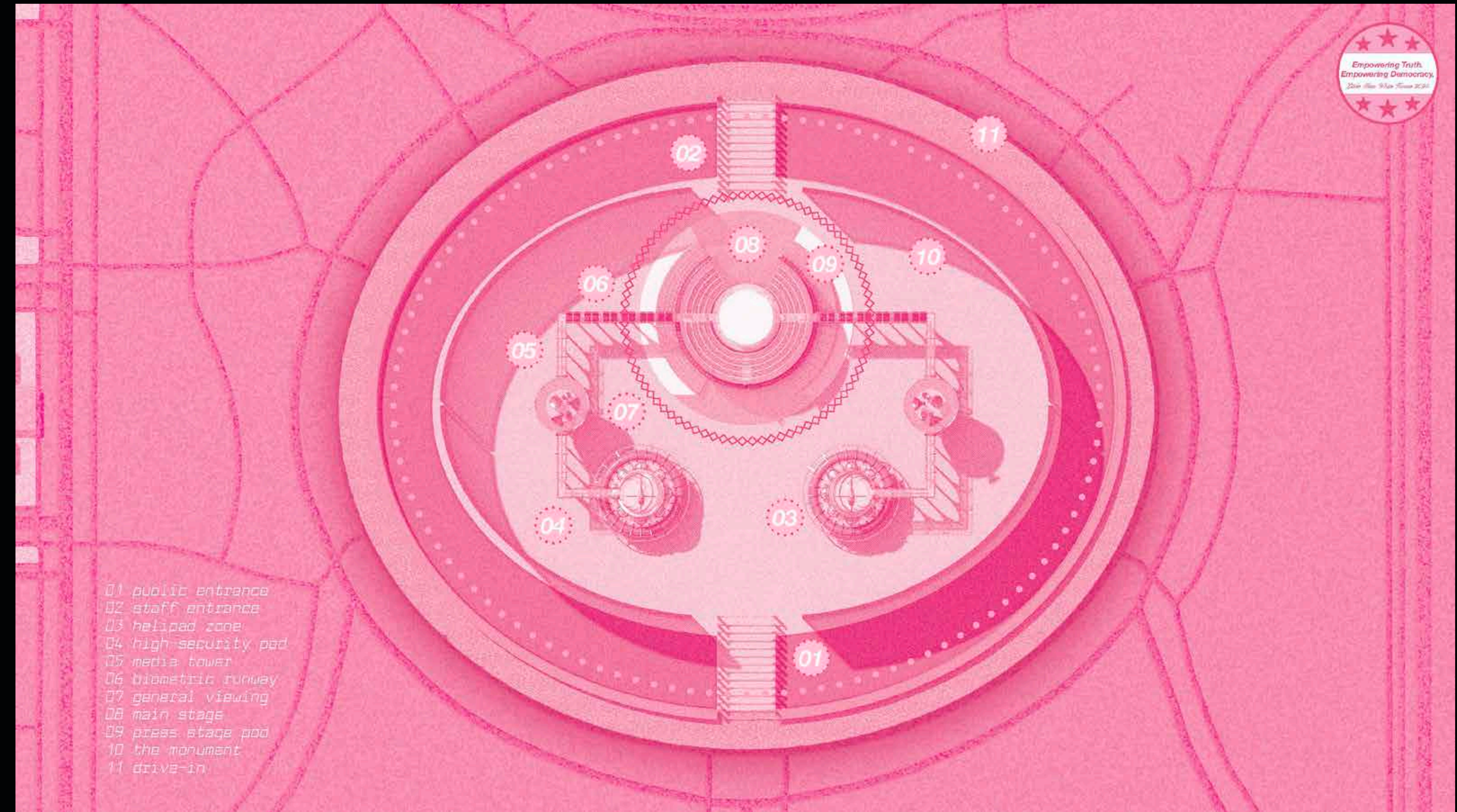
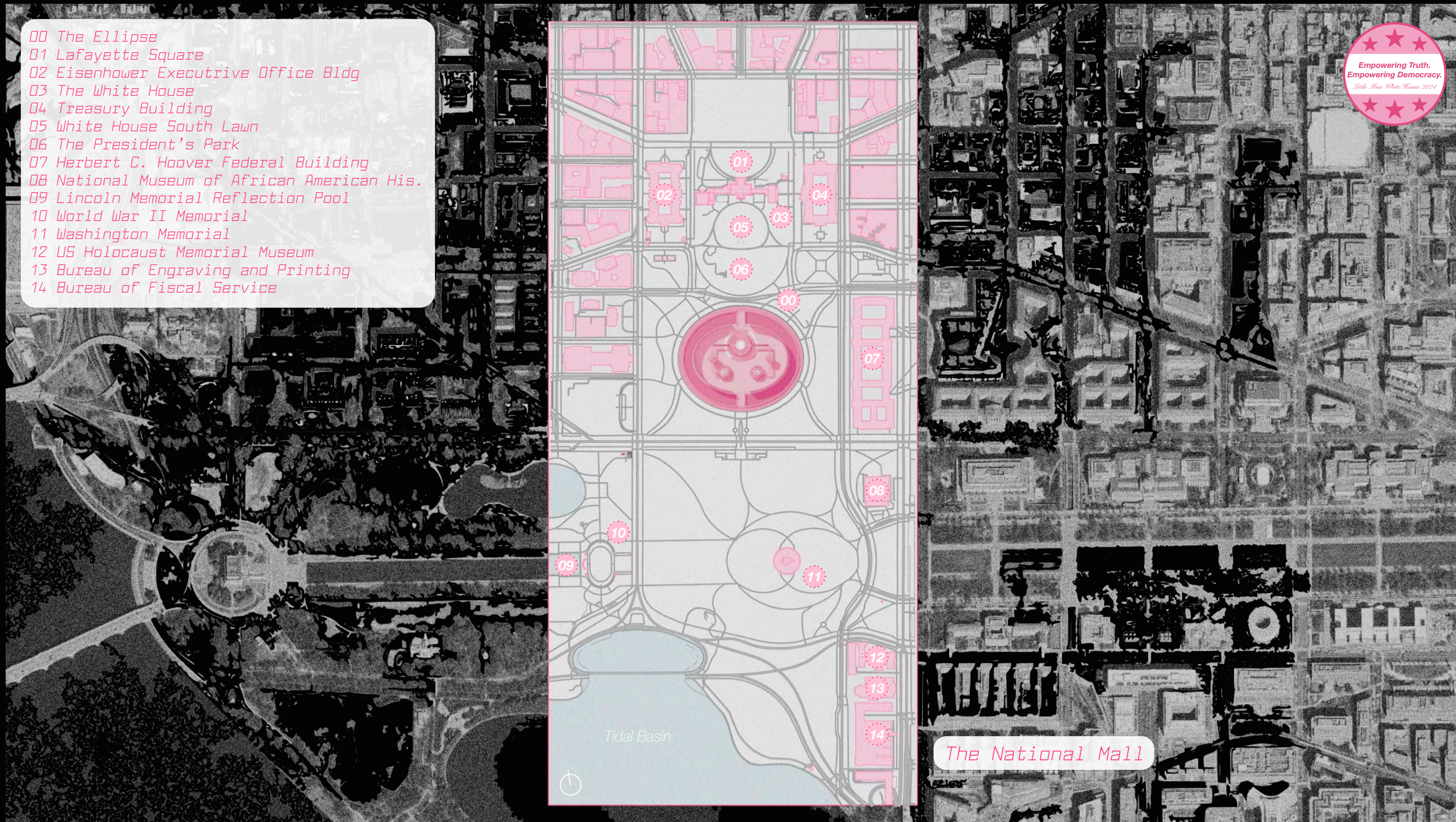
REFLECTS ON THE IMPORTANCE OF IMAGE PRODUCTION IN POLITICS, AND FRAMES THE DEBATE AS AN EARLY INSTANCE OF A MEDIATED PERFORMANCE IN WHICH THE CANDIDATE'S BODY, GESTURES, AND COMPOSURE BECAME DECISIVE POLITICAL TOOLS. AT THE CENTER OF THE SPATIAL SYSTEM, THE FIRST EVER TELEVISED PRESIDENTIAL DEBATE IN 1960, HELD BETWEEN JOHN F. KENNEDY AND, AS SOME WOULD ARGUE, "MEDIA-UNEDUCATED" RICHARD NIXON. THE PROJECT TAKES THIS MOMENT AS A TURNING POINT IN WHICH POLITICAL AUTHORITY BECAME INSEPARABLE FROM VISUAL APPEARANCE. A NEW POLITICAL CONDITION IN WHICH THE BODY OPERATES AS BOTH SUBJECT AND MEDIUM, CONTINUOUSLY SHAPED BY THE DEMANDS OF BROADCAST SYSTEM.

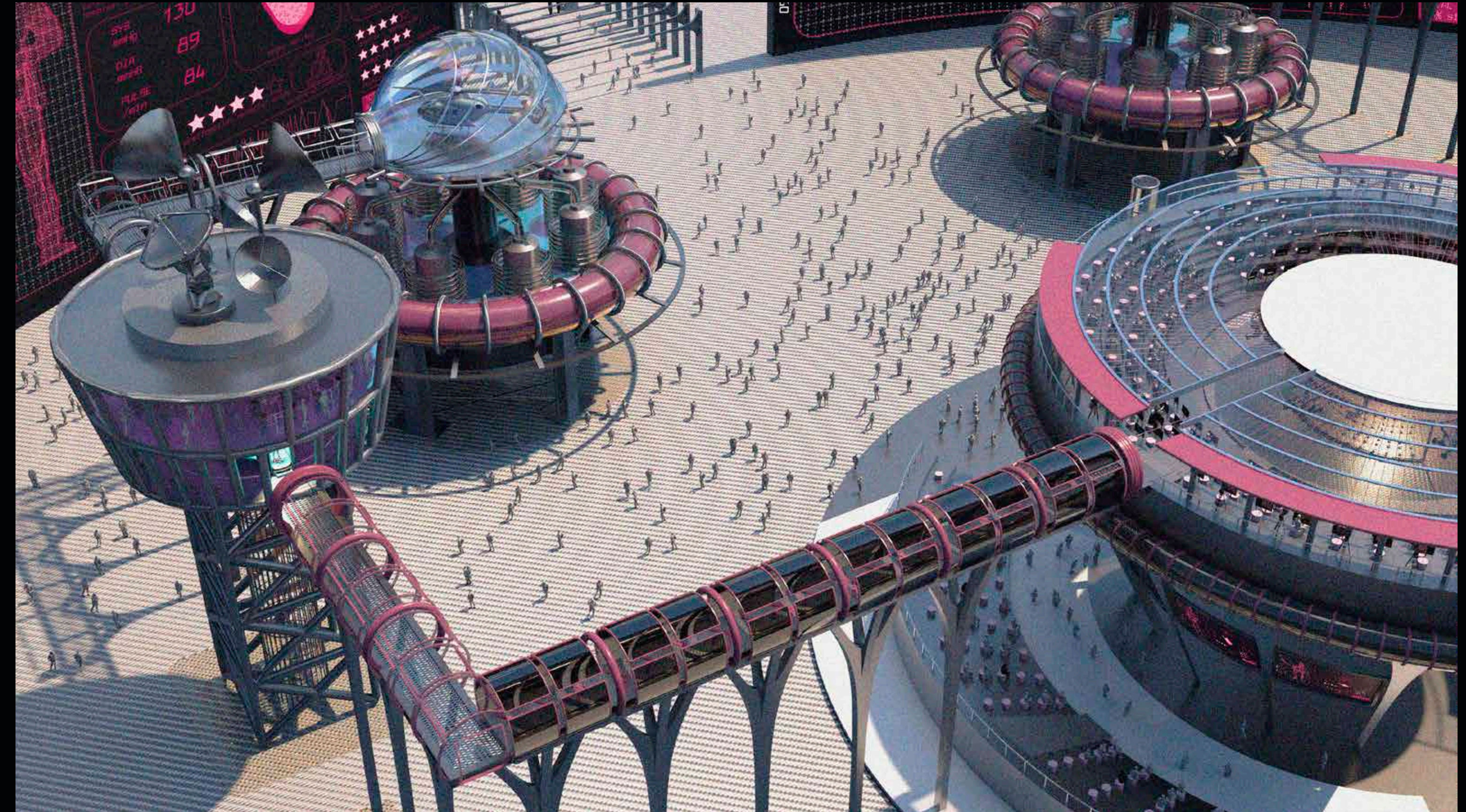
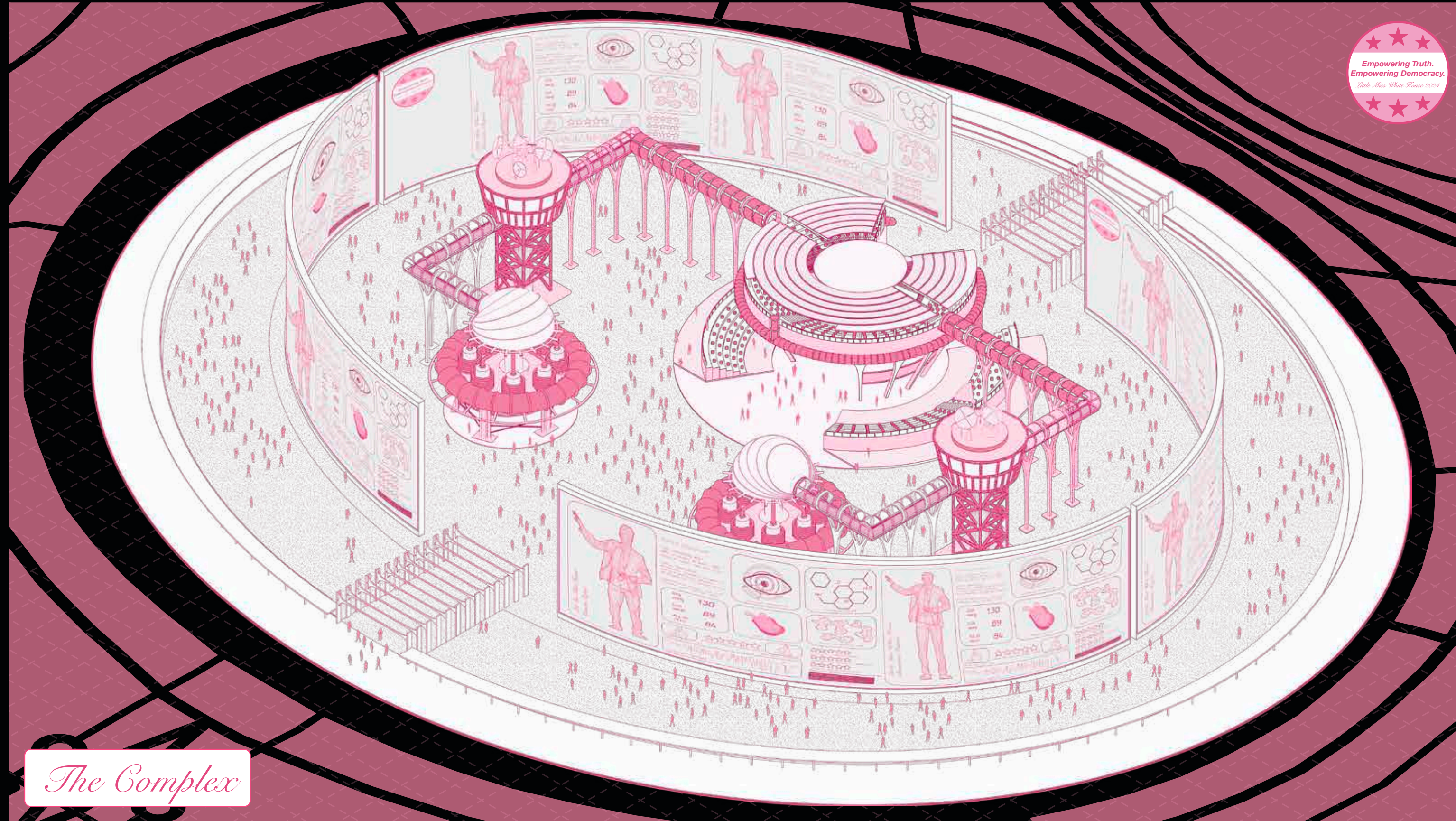


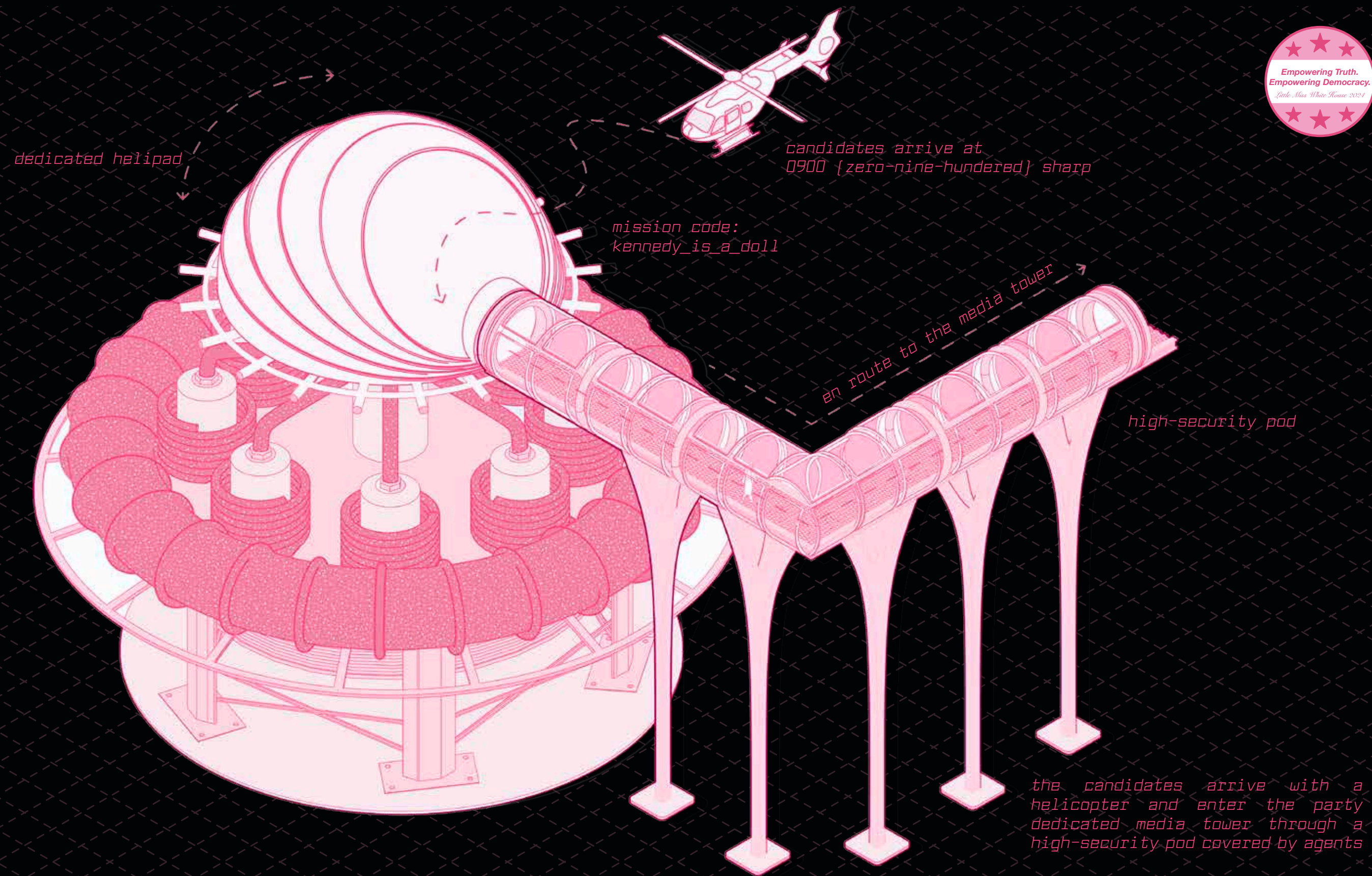
ONCE UPON A TIME IN USA...











dedicated helipad

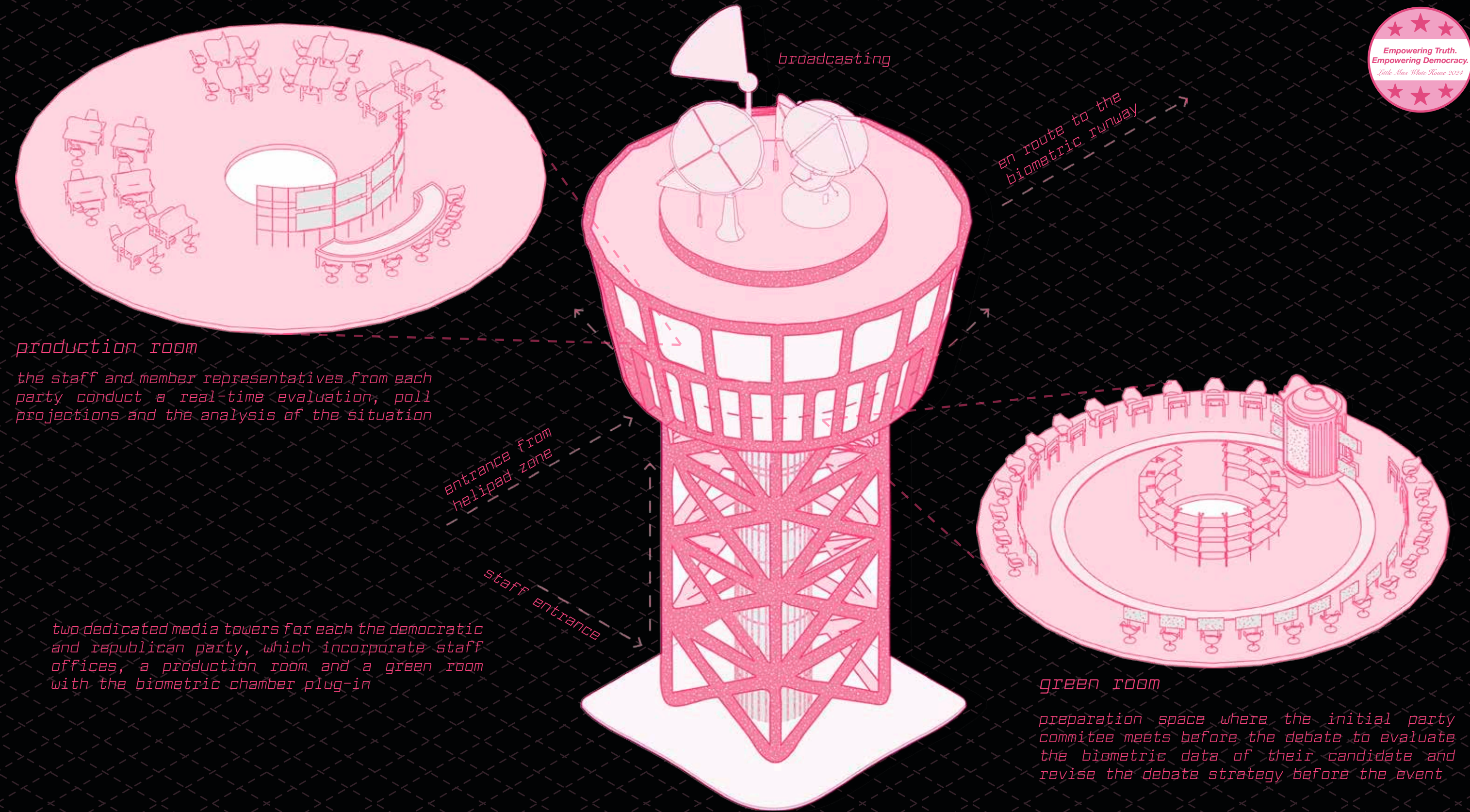
mission code:
kennedy_is_a_doll

candidates arrive at
0900 (zero-nine-hundred) sharp

en route to the media tower

high-security pod

the candidates arrive with a
helicopter and enter the party
dedicated media tower through a
high-security pod covered by agents



production room

the staff and member representatives from each
party conduct a real-time evaluation, poll
projections and the analysis of the situation

entrance from
helipad zone

staff entrance

two dedicated media towers for each the democratic
and republican party, which incorporate staff
offices, a production room and a green room
with the biometric chamber plug-in

broadcasting

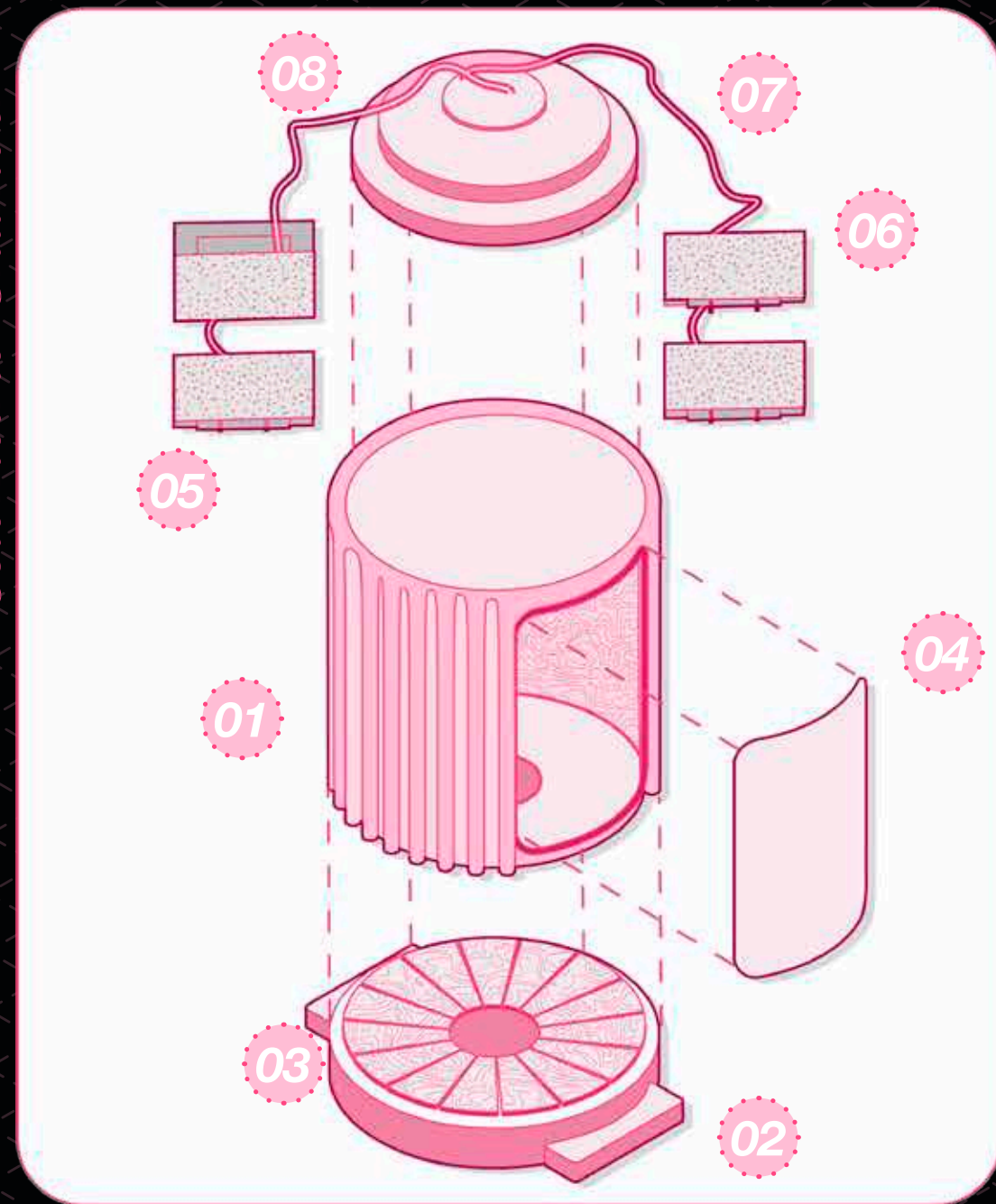
en route to the
biometric runway

green room

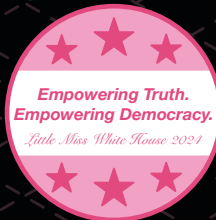
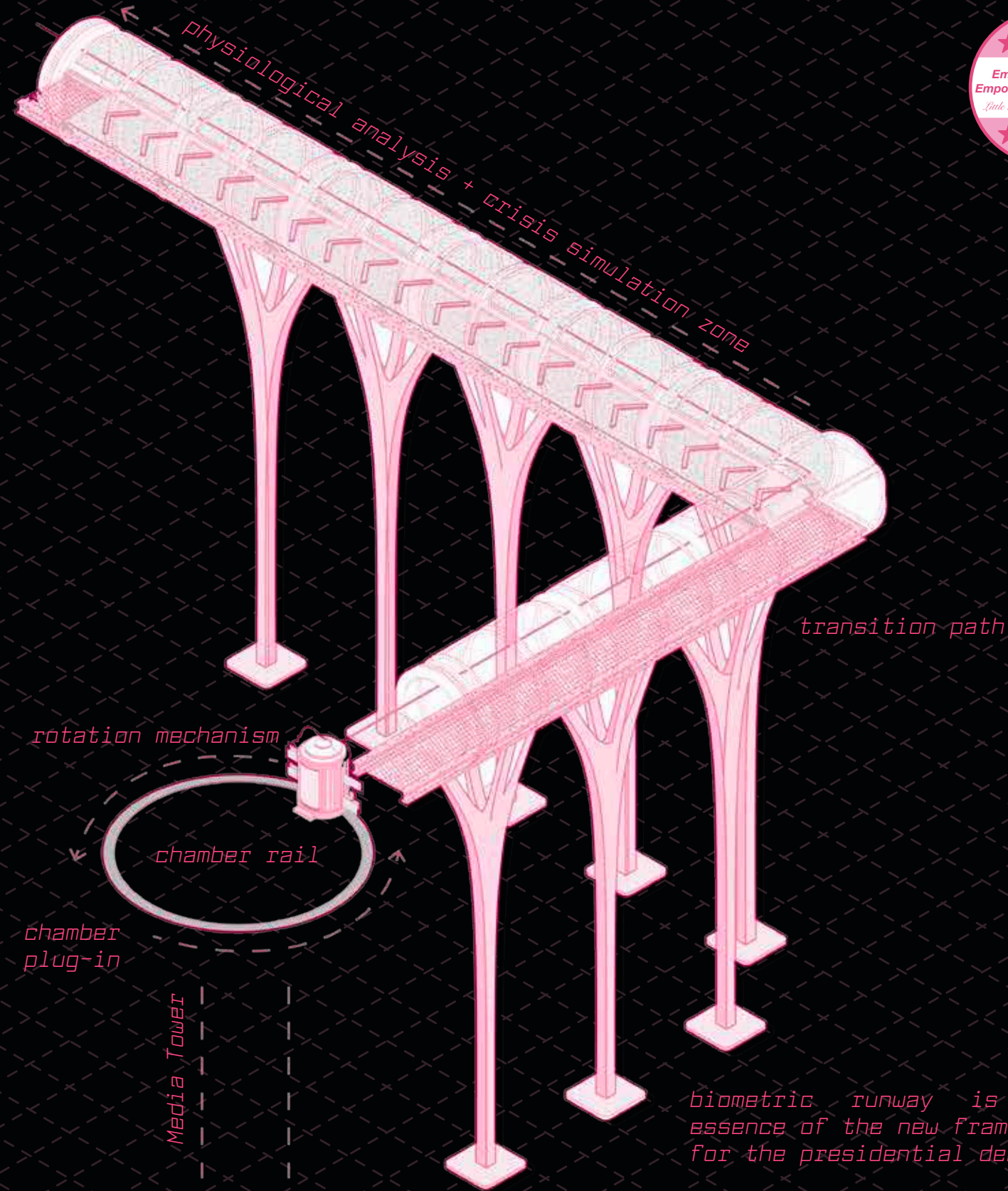
preparation space where the initial party
committee meets before the debate to evaluate
the biometric data of their candidate and
revise the debate strategy before the event



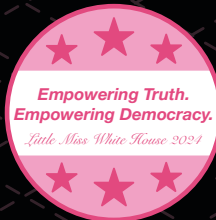
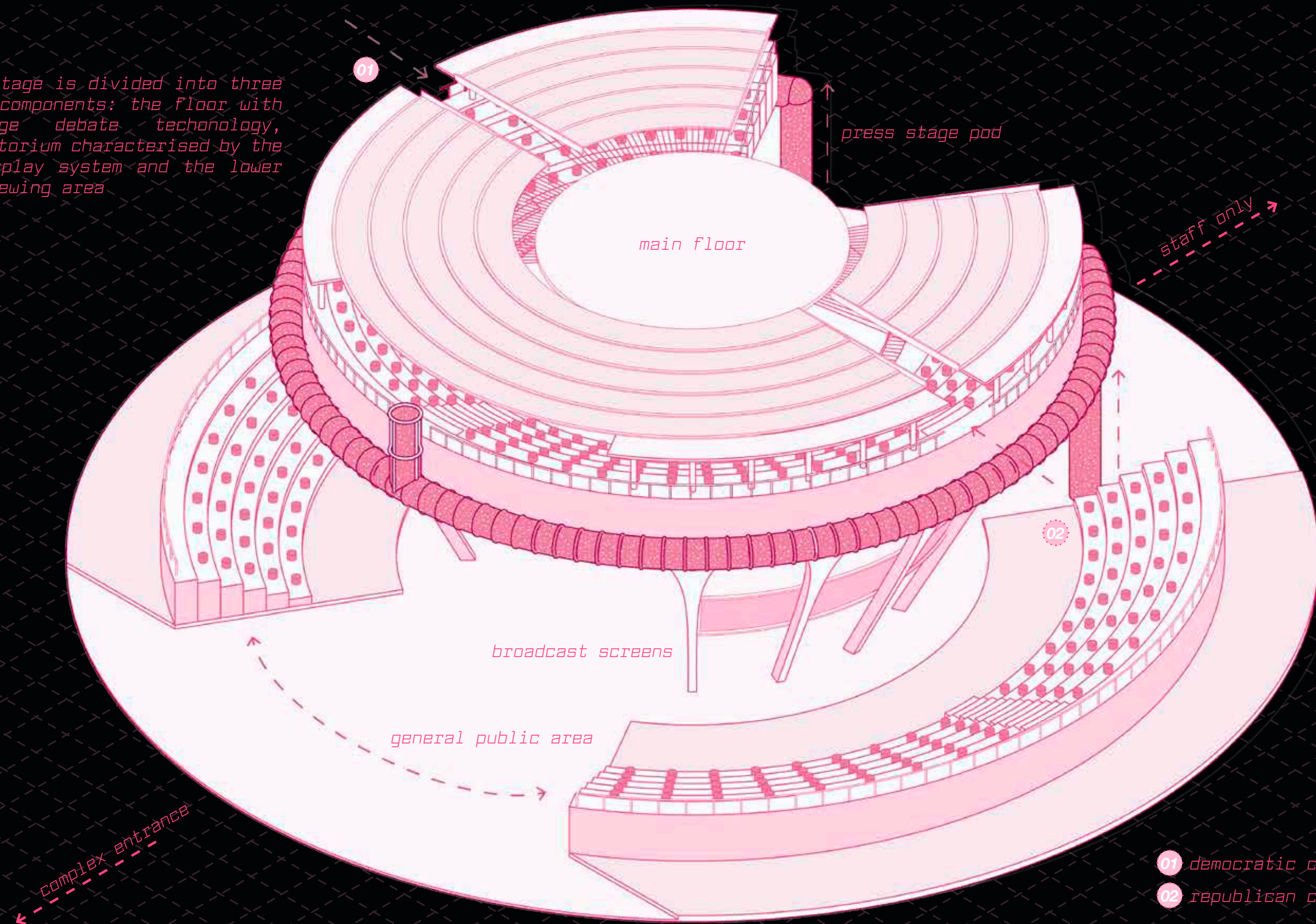
Biometric Chamber



- 01 biometric chamber
- 02 titanium base
- 03 panels
- 04 bullet-proof glass
- 05 profile data
- 06 biometric data
- 07 fiber optics
- 08 AC power supply



the main stage is divided into three different components: the floor with cutting-edge debate technology, press auditorium characterised by the voting display system and the lower general viewing area



09:30:30 a.m. EDT

Little Miss White House Biometric Report

CLASSIFIED
DOCUMENTS

Empowering Truth.
Empowering Democracy.
Little Miss White House Report



[profile information]

name: candidate #001
date of birth: 20 april 1980
place of birth: New York City

party: democratic
education: columbia university
current position: senator
achievements: fullbright scholar

relationship status: 3rd wife
hobbies: golf, bridge, polo

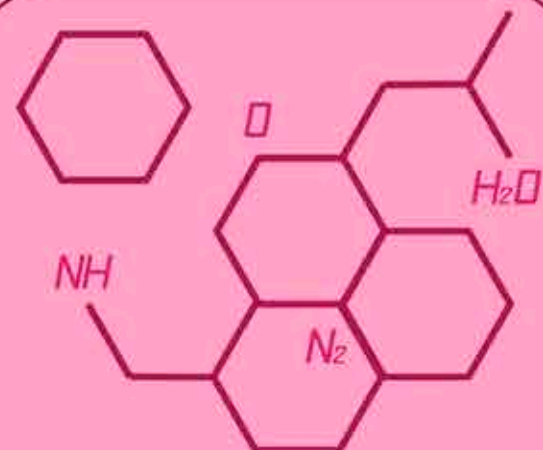
SYS
mmHg 130

DIA
mmHg 89

PULSE
/min 84



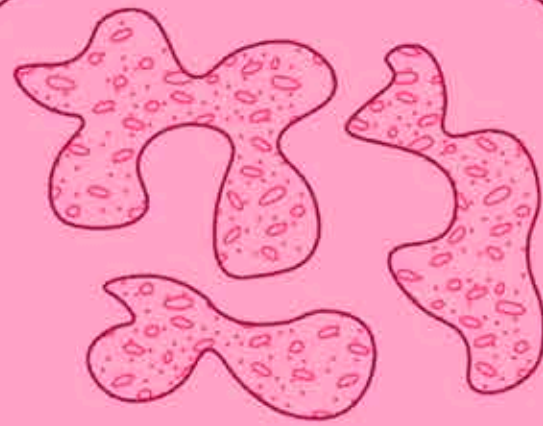
dilation threshold



hormone level



organ monitor



sweat intensity 78%



better luck next time



presidential material score



welcome mr. president



profile + background



integrity, ethics, demeanor

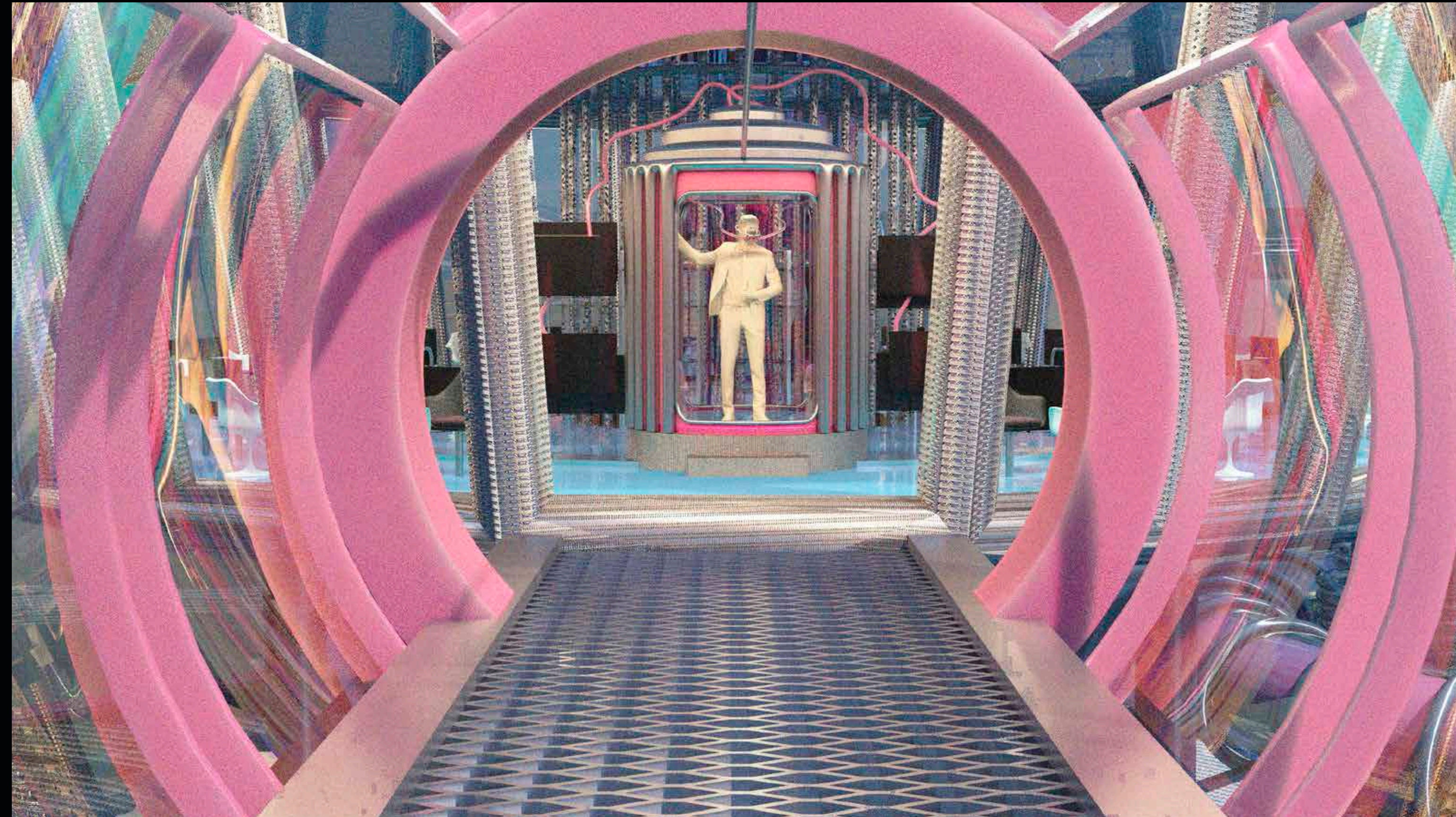


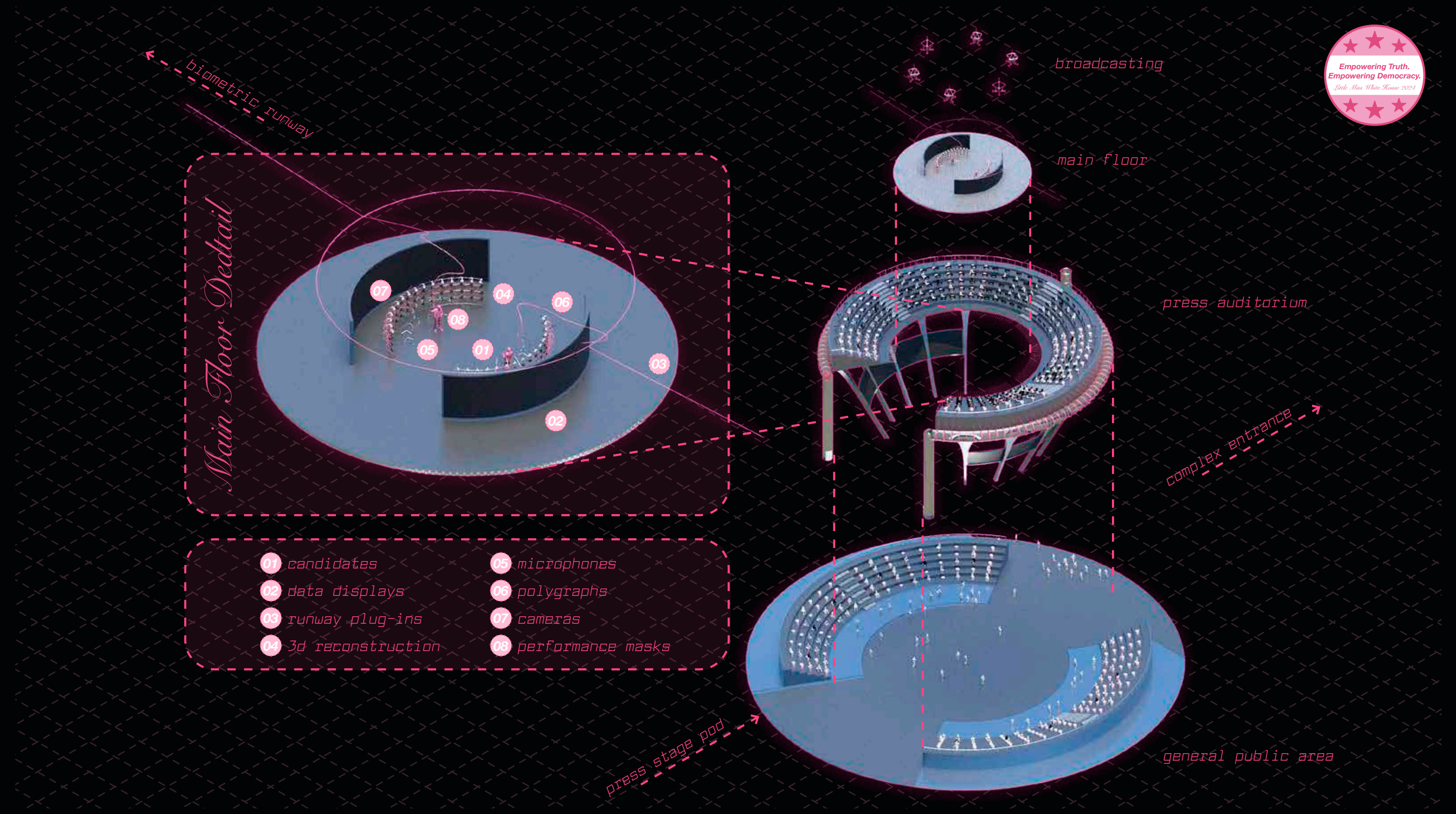
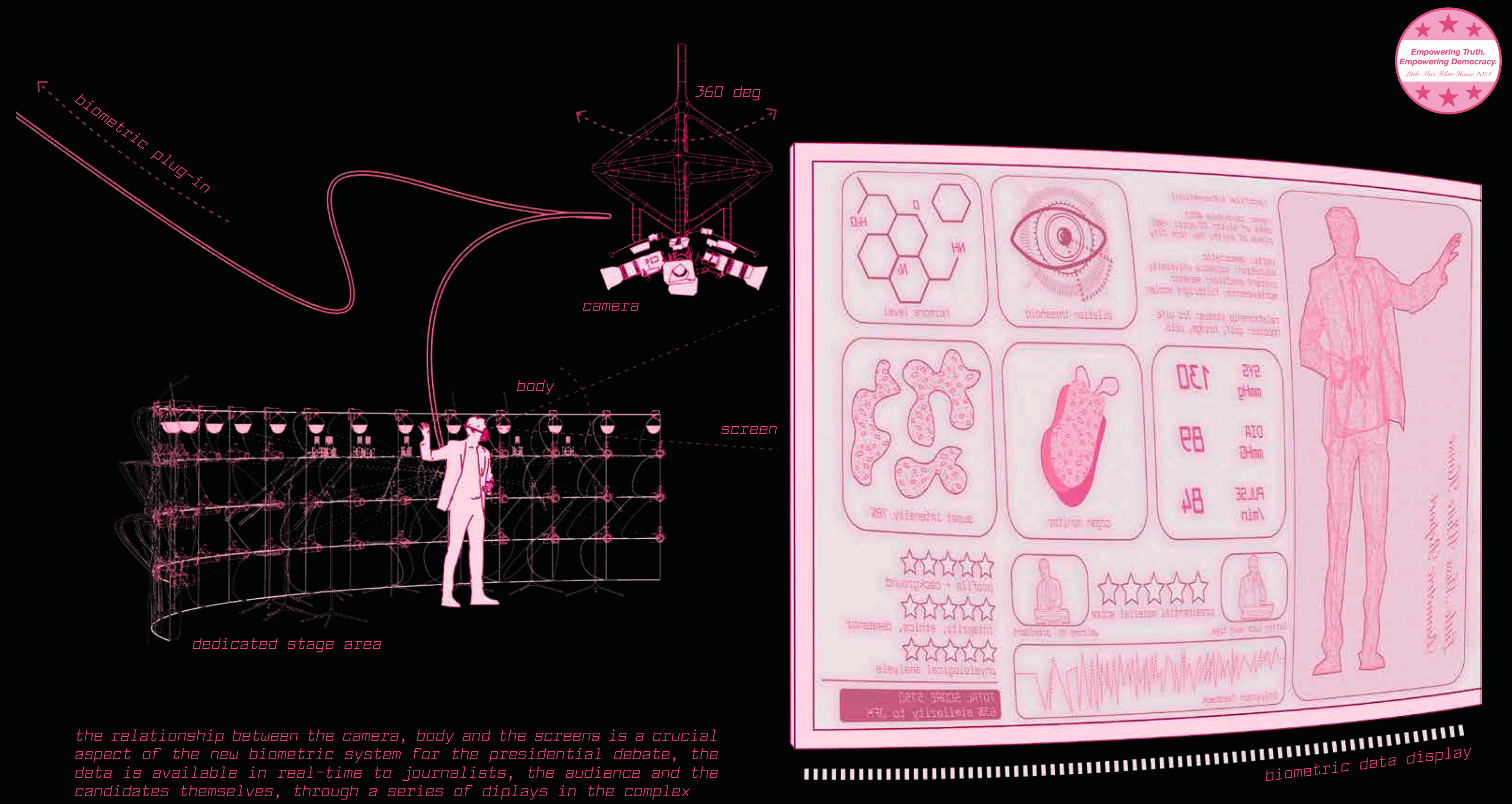
physiological analysis

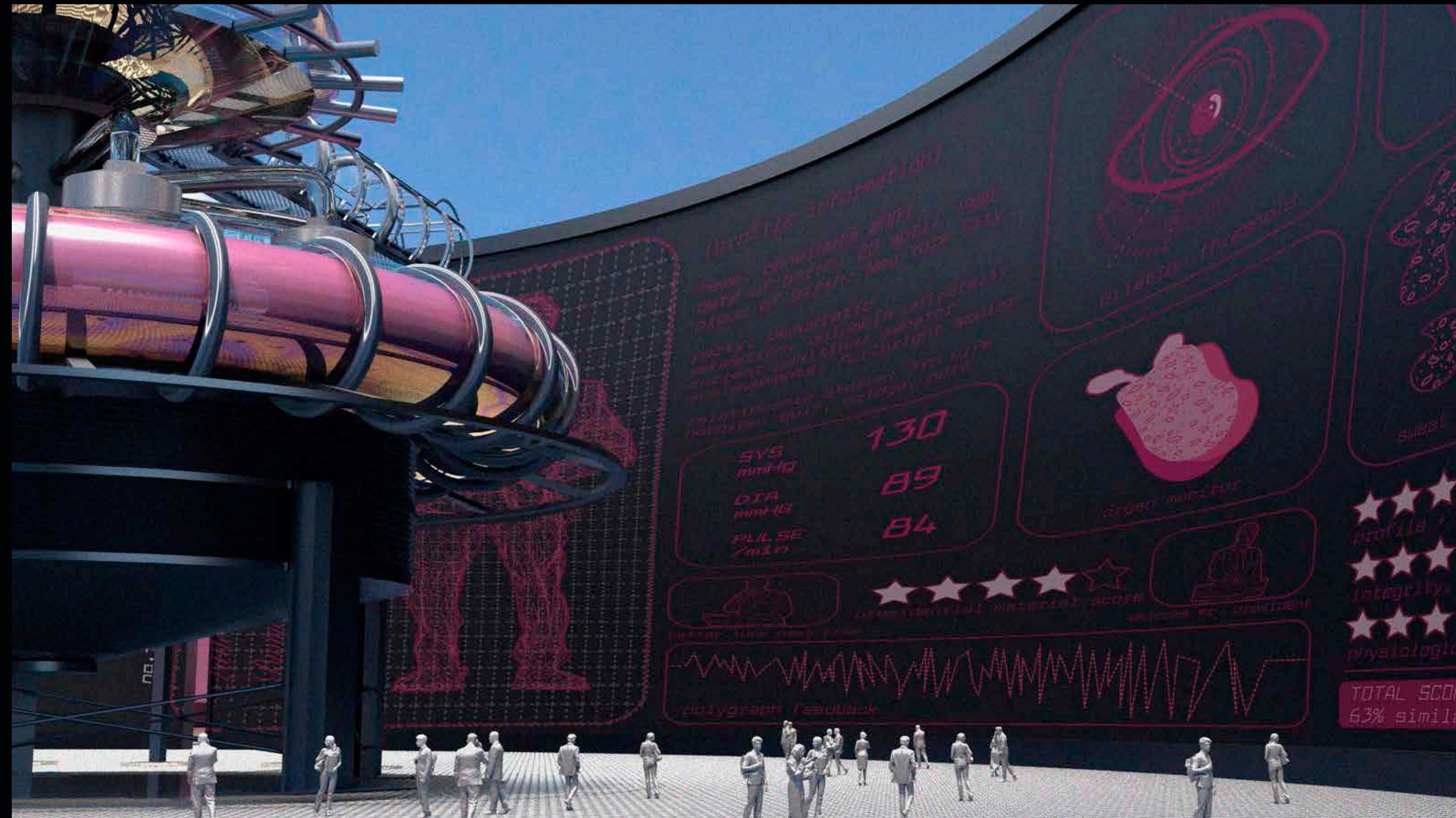
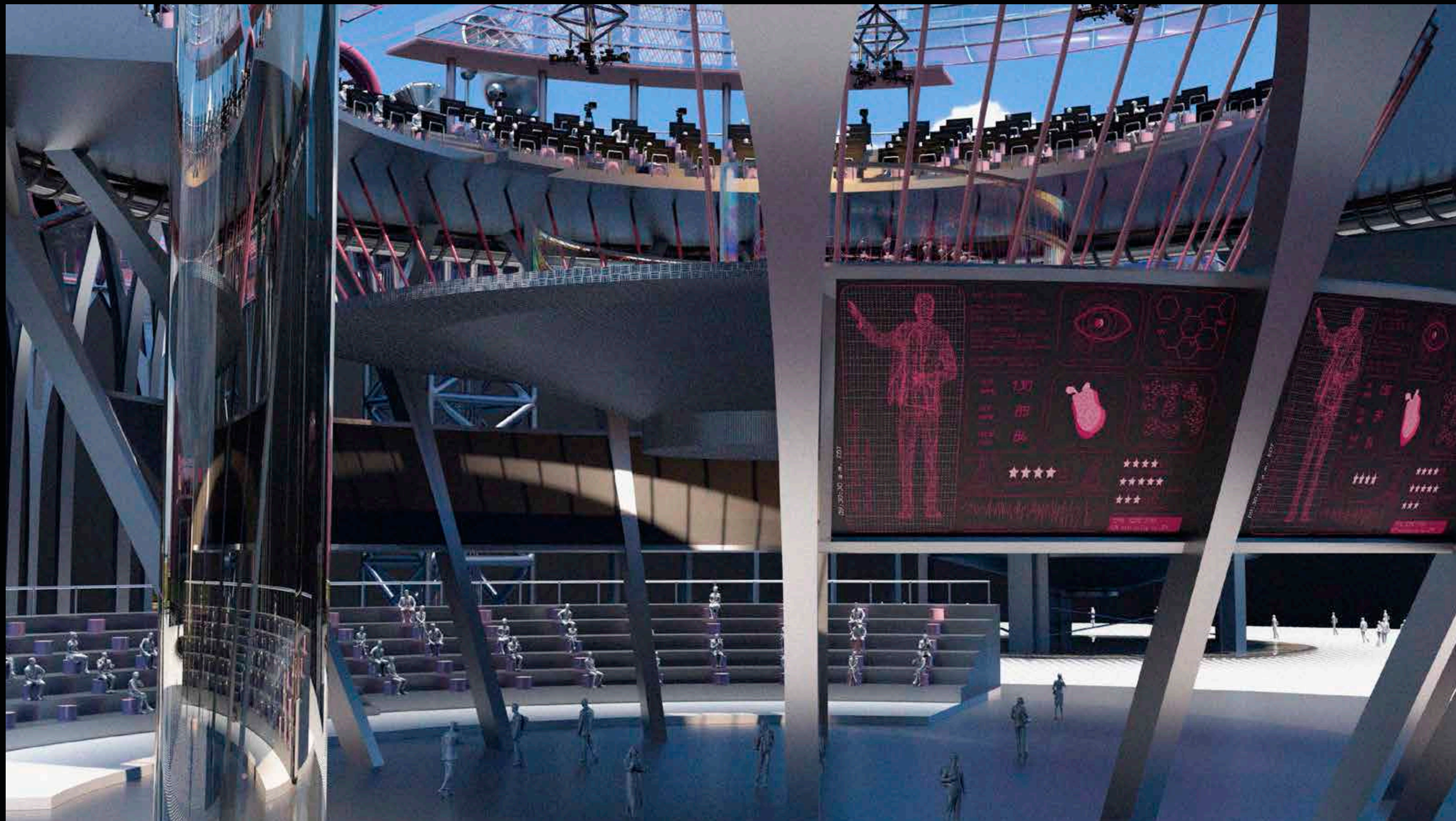
TOTAL SCORE 5750
63% similarity to JFK



polygraph feedback







STORYTELLING

SCENIC DESIGN WORKSHOP "STORYTELLING THROUGH DESIGN"

INSTRUCTOR: HILARY SAMPLE

LOCATION: PARK AVE ARMORY, NY
DATE: JAN - APR 2025



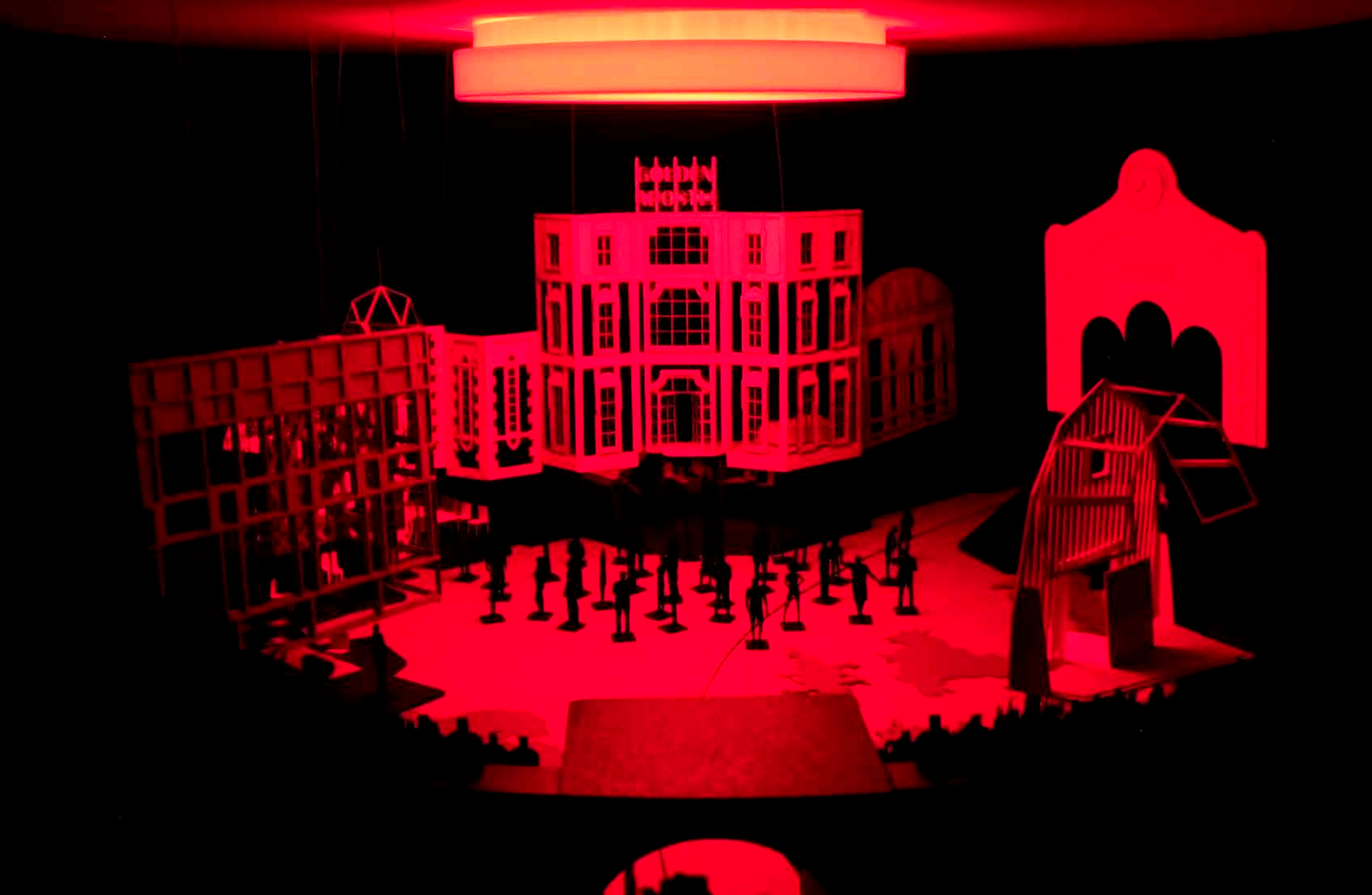
COLLABORATORS:

DENIZ MAHIR DAGTEKIN
CONRAD HILLER
JACKSON KEY

POSITIONS THE AUDIENCE AS AN ACTIVE COMPONENT OF THE SCENIC SYSTEM, COLLAPSING THE BOUNDARY BETWEEN STAGE AND SEATING. AT THE CENTER OF THE SPATIAL SYSTEM, DÜRRENMATT'S THE VISIT IS FRAMED AS A MEDIATED ENVIRONMENT IN WHICH COLLECTIVE JUDGMENT UNFOLDS THROUGH CONTROLLED VISIBILITY. THE PROJECT CONSTRUCTS A SERIES OF FRAGMENTED ARCHITECTURAL ELEMENTS THAT ORGANIZE PERCEPTION AND DIRECT ATTENTION. IT ESTABLISHES A CONDITION IN WHICH THE AUDIENCE IS EMBEDDED WITHIN THE SCENE, AND THE PLAY BETWEEN LIGHT AND SHADOW BECOMES THE PRIMARY DEVICE THROUGH WHICH TENSION, EXPOSURE, AND CONCEALMENT ARE PRODUCED.







ART OF GEN-TRIFICATION



POLITICS OF EVOLVING ARTSCAPES “CORE I STUDIO”

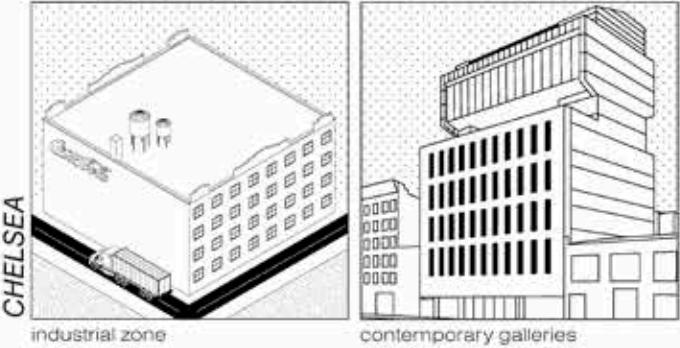
INSTRUCTOR: KEVIN HAI PHAM

LOCATION: WEST VILLAGE, NY
DATE: NOV - DEC 2023

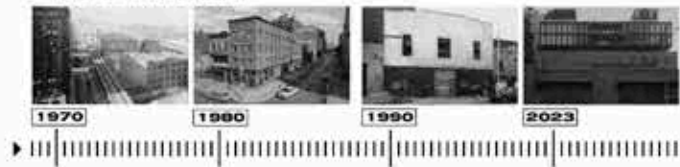
EVOLVING ARTSCAPES REFLECTS ON THE POLITICS OF CULTURAL PRODUCTION, FOCUSING ON HOW PUBLIC ART, MEDIA VISIBILITY, AND URBAN REDEVELOPMENT SHAPE THE IDENTITY OF THE WEST VILLAGE. AT THE CENTER OF THE SPATIAL SYSTEM, CHRISTOPHER STREET PIER BECOMES A PLATFORM WHERE EMERGING ARTISTS, AUDIENCES, AND CULTURAL ACTORS PARTICIPATE IN THE PRODUCTION AND CIRCULATION OF ART. THE PROJECT RESPONDS TO GENTRIFICATION BY CONSTRUCTING AN OPEN FRAMEWORK OF STUDIOS, SCAFFOLDING, STREET ART WALLS, AND PERFORMANCE SPACES. IT ESTABLISHES A CONDITION IN WHICH ART BECOMES A PUBLIC MEDIUM, TRANSFORMING THE PIER INTO A SITE WHERE CULTURE IS PRODUCED, DISPLAYED, CONSUMED, AND CONTESTED.

“ART OF GENTRIFICATION: THE JUXTAPOSITION: CHELSEA // WEST VILLAGE

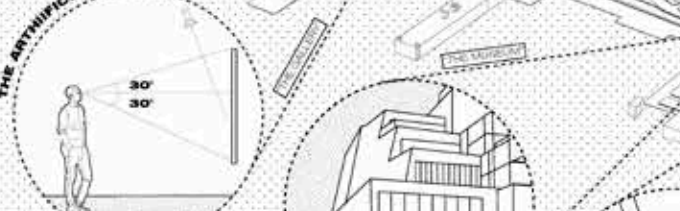
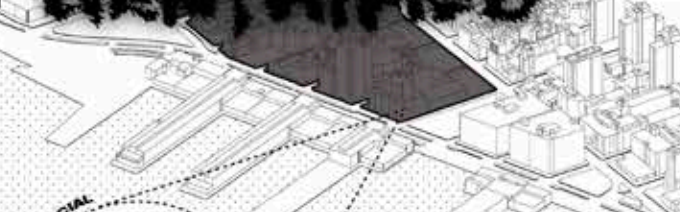
“THE ARCHITYPES”



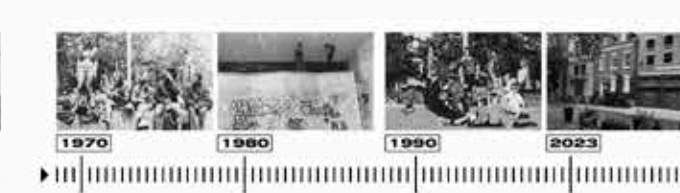
“THE TIMELINE”



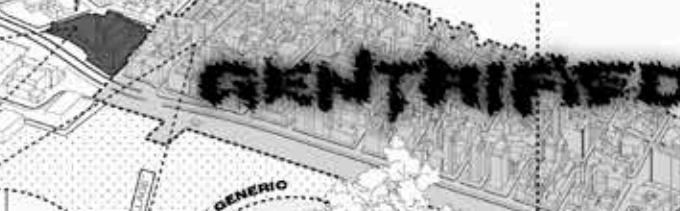
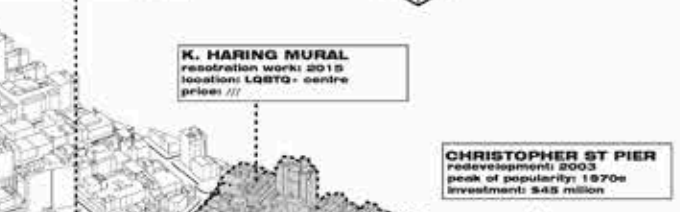
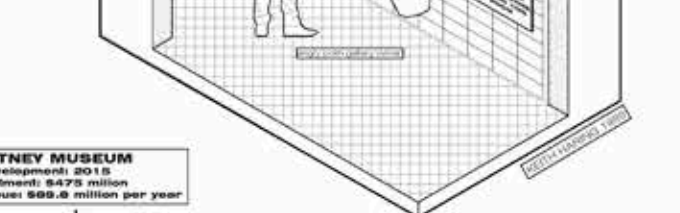
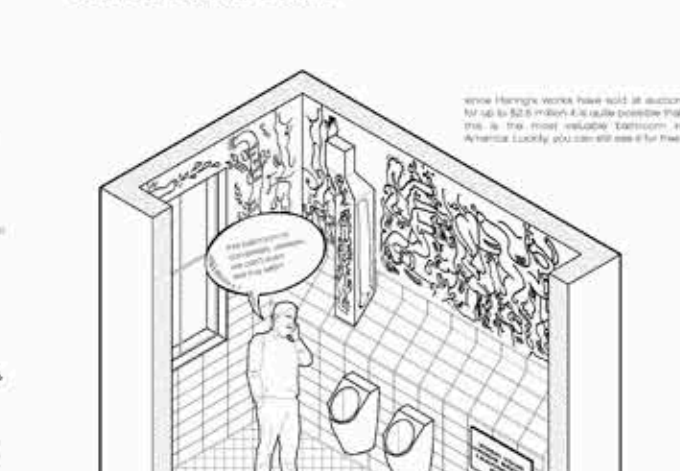
“THE COMMERCIAL”



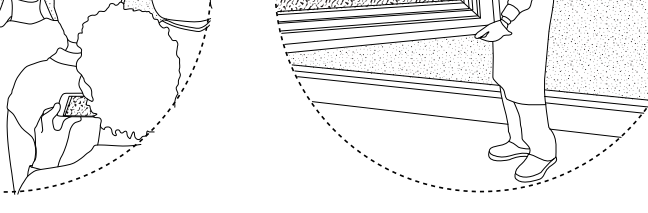
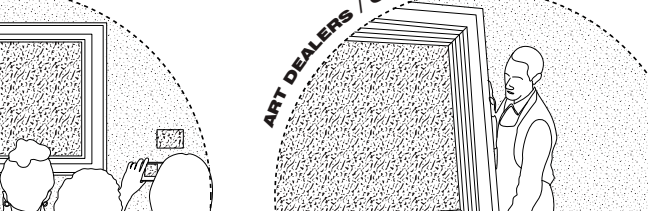
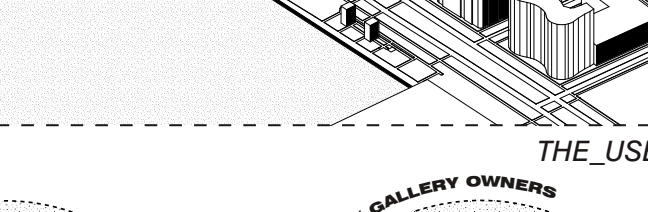
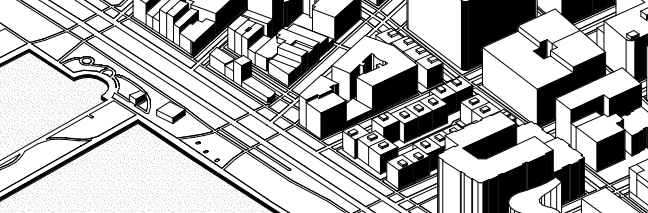
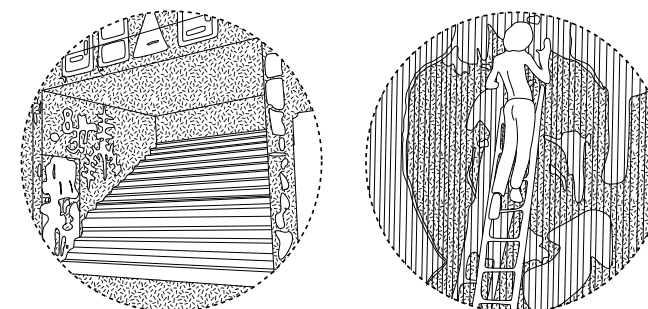
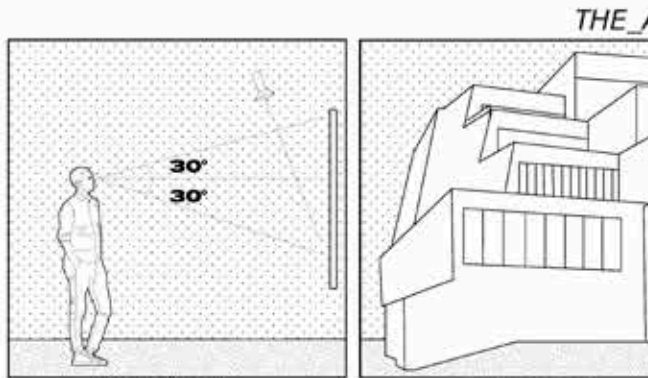
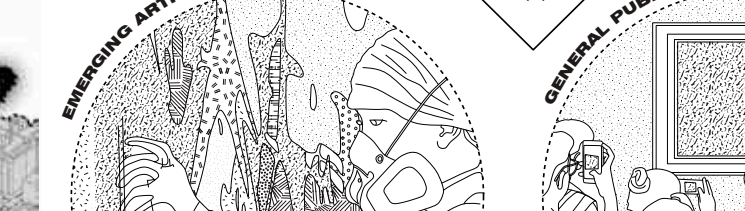
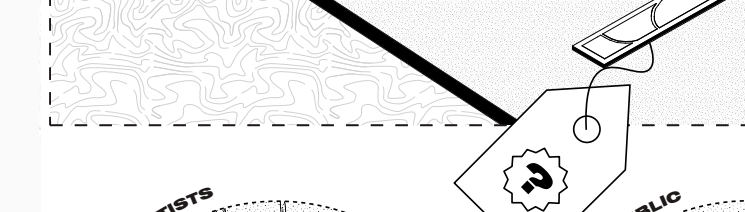
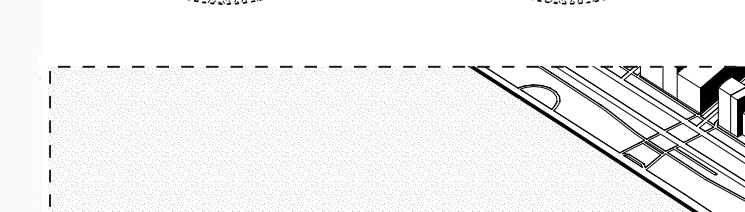
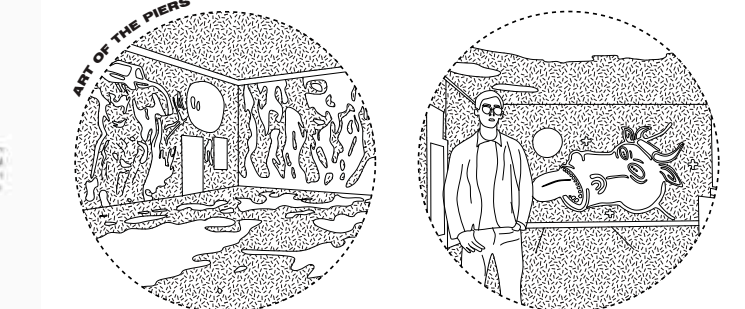
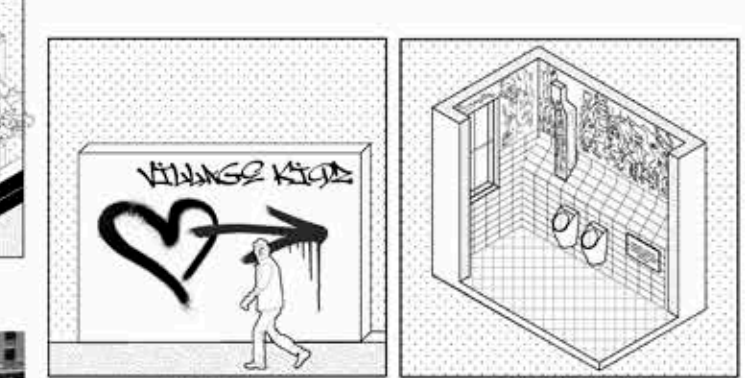
the arts and culture play a significant role in the process, by attracting more affluent individuals, which often result in the rapid increase of property values. In addition, the impact of capitalism becomes an increased risk for the transformation of art and culture into commodities used solely as an attraction, leading to the homogenization of neighborhood's identity. In the research, the two case studies, Chelsea and West Village, are compared in order to analyze the disparity between the art and capital, and the process of loss of the unique character and authenticity that attracted people in the first place.



“THE SPONTANEOUS”



ART OF GENTRIFICATION: EVOLVING ARTSCAPES



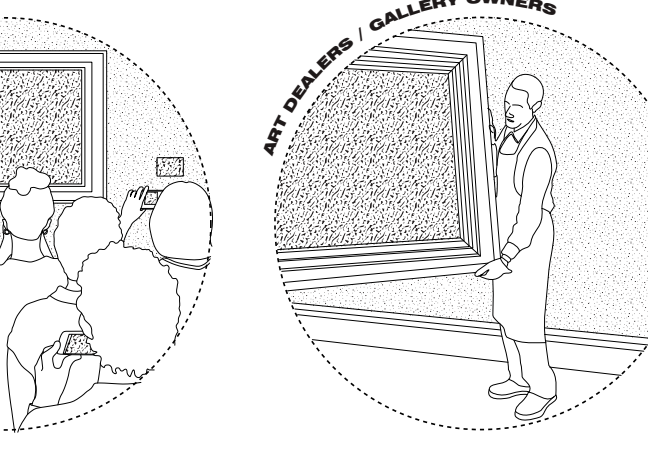
THE ART

THE HISTORY

THE URBAN PLANNING

THE USERS

HOW MUCH FOR THE PIER?



inclusive and collaborative space, fostering cross-disciplinary innovation and platform to actively engage in the community

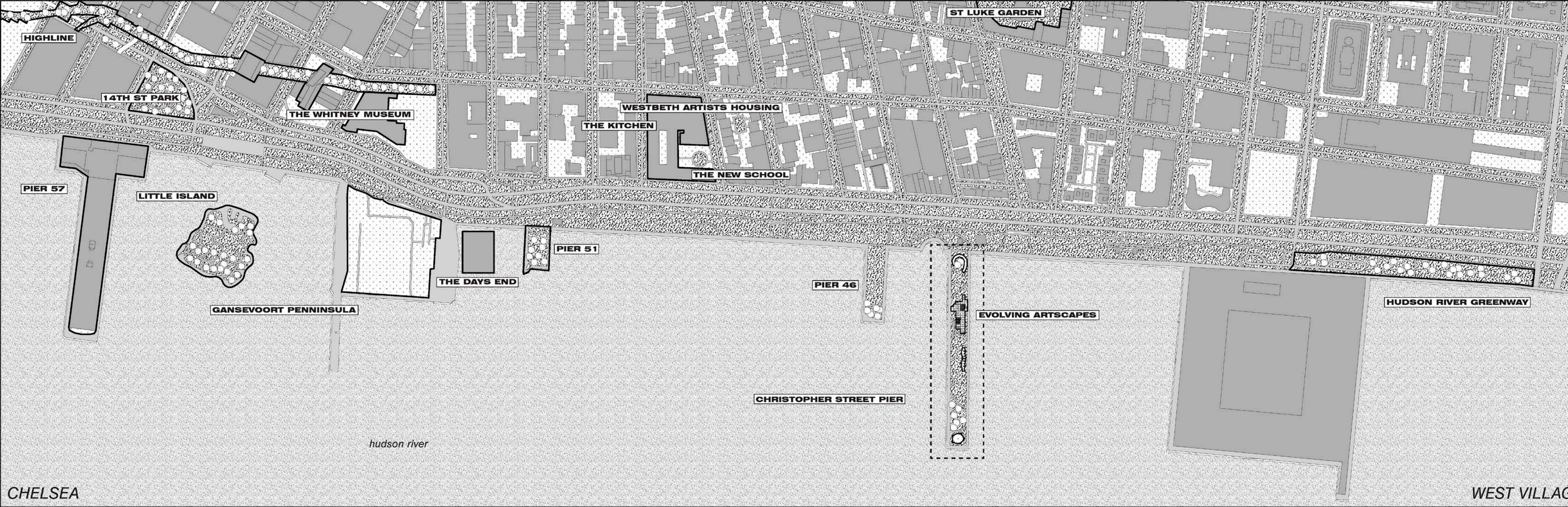
accessible and vibrant cultural hub, inviting everyone to explore, engage and be inspired by the diverse artistic expression

unique platform for discovering emerging artists, and showcasing the innovative cross-disciplinary artwork

“THE CONDITION”



BY JANA MARINOVIC



HIGHLINE

14TH ST PARK

THE WHITNEY MUSEUM

THE KITCHEN

WESTBETH ARTISTS HOUSING

THE NEW SCHOOL

ST LUKE GARDEN

PIER 57

LITTLE ISLAND

GANSEVOORT PENNINSULA

THE DAYS END

PIER 51

PIER 46

CHRISTOPHER STREET PIER

EVOLVING ARTSCAPES

HUDSON RIVER GREENWAY

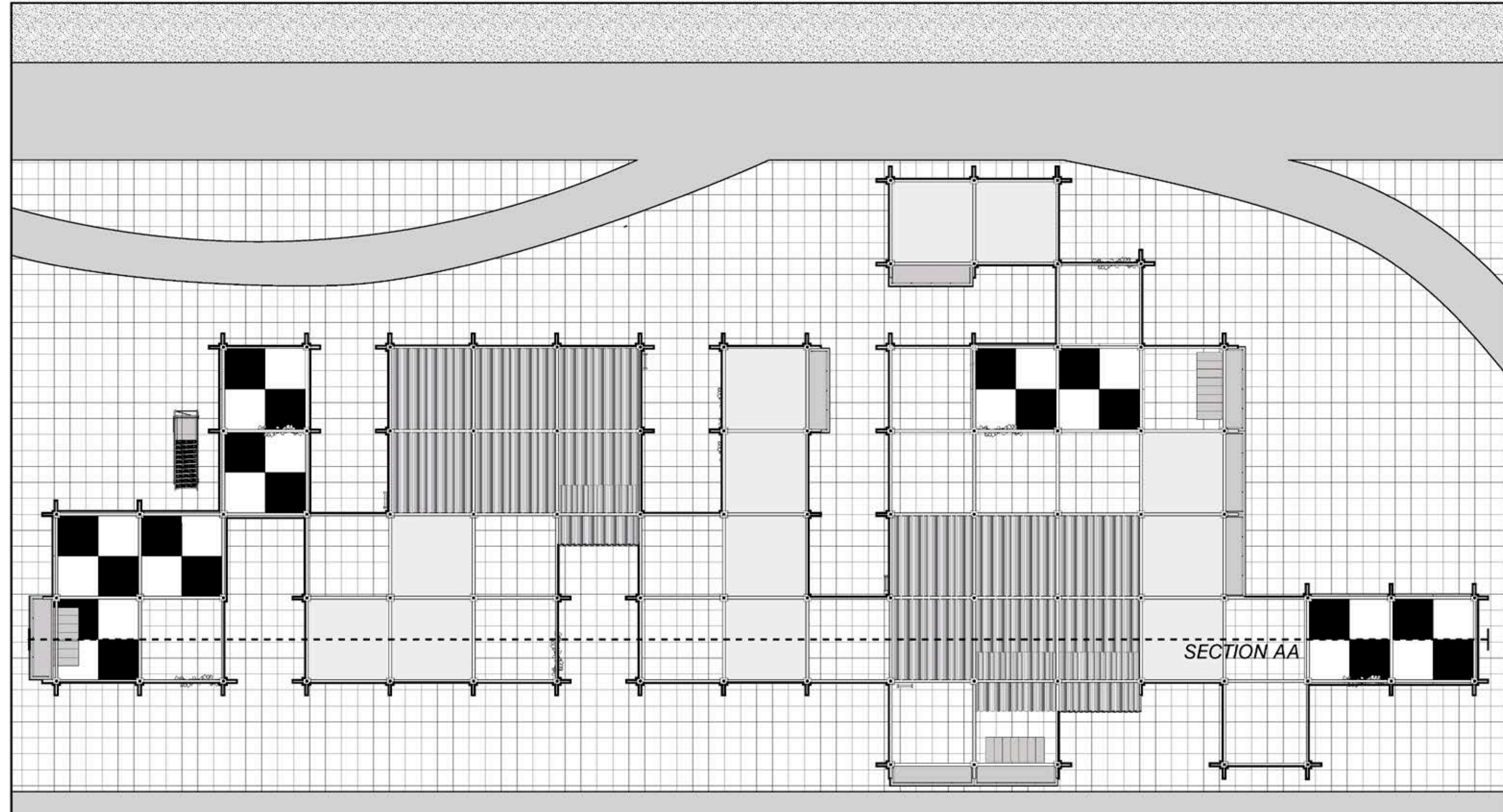
hudson river

CHELSEA

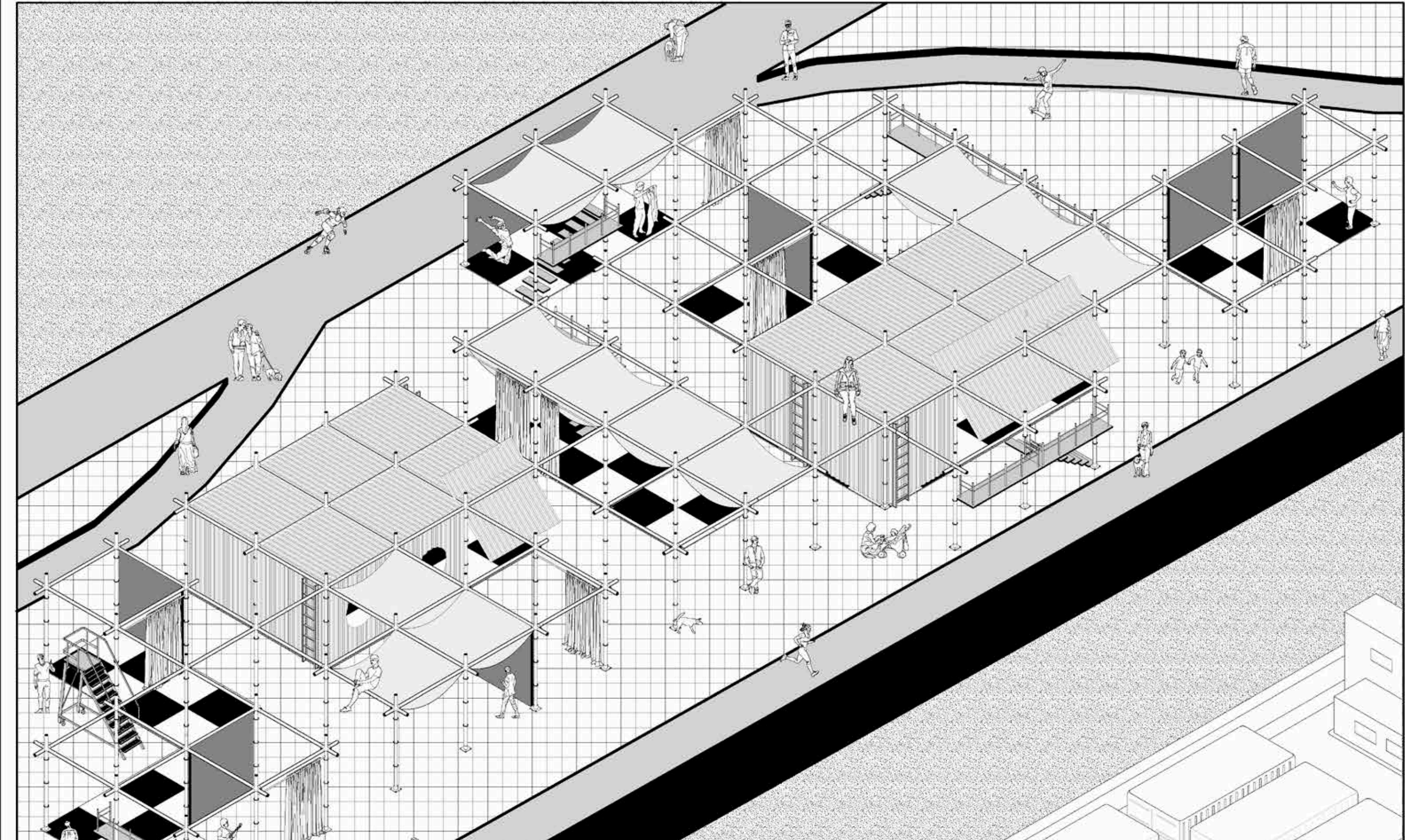
WEST VILLAGE

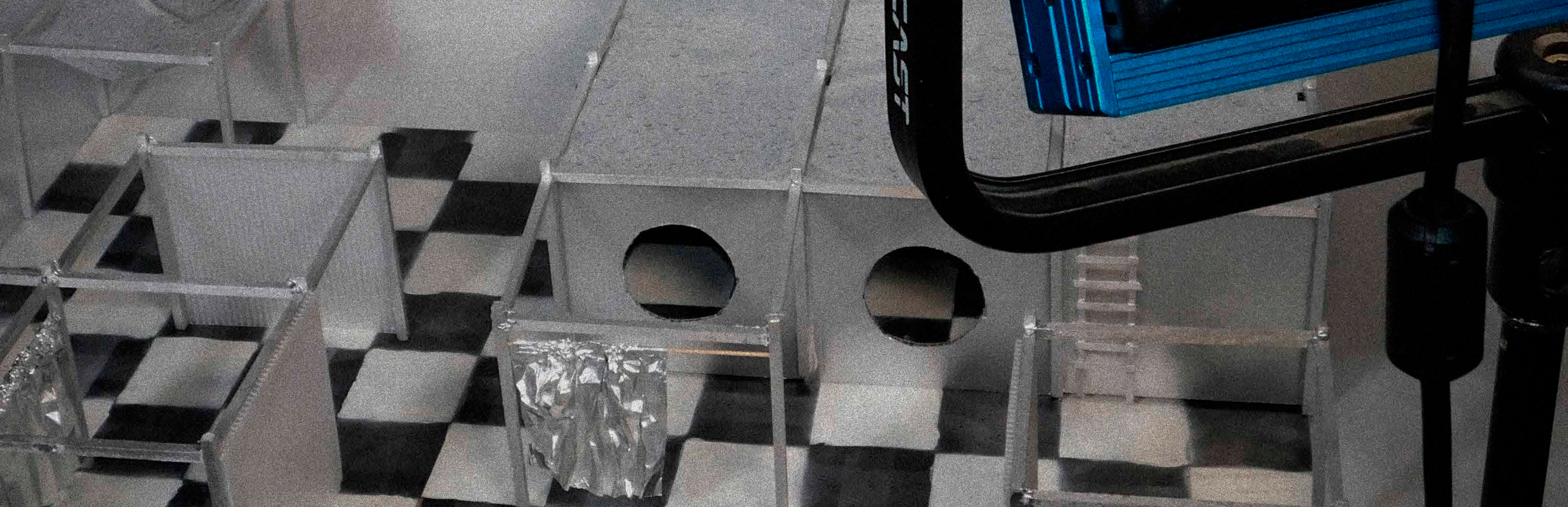
THE_MANIFESTO

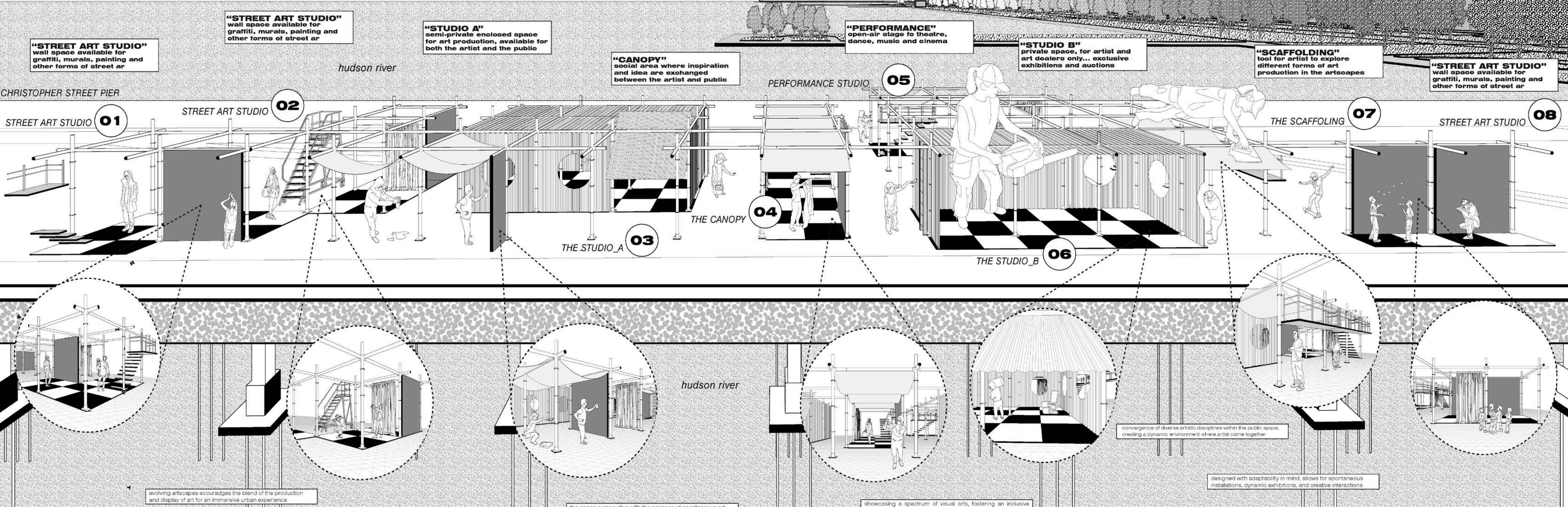
the project provides people with a vibrant and inclusive public space dedicated to fostering creativity, expression, and community engagement. the mission is to provide a platform that celebrates various forms of art, encouraging collaboration, exploration and appreciation for diverse forms of human expression. the space strives to resurrect and invigorate the artistic spirit that once thrived in this historic neighborhood. Rooted in the belief that art is a universal language, Evolving Artscapes champions inclusivity, encouraging individuals of all backgrounds to actively participate in the creative process. this is not just a venue; it's a celebration of diversitythe project provides people with a vibrant and inclusive public space dedicated to fostering creativity, expression, and community engagement. the mission is to provide a platform that celebrates various forms of art, encouraging collaboration, exploration and appreciation for diverse forms of human expression. the space strives to resurrect and invigorate the artistic spirit that once thrived in this historic neighborhood. Rooted in the belief that art is a universal language, Evolving Artscapes champions inclusivity and diversity, encouraging individuals of all backgrounds to participate in the creative process and community engagement.



THE_INTERACTION







AIR OF MOJAVE

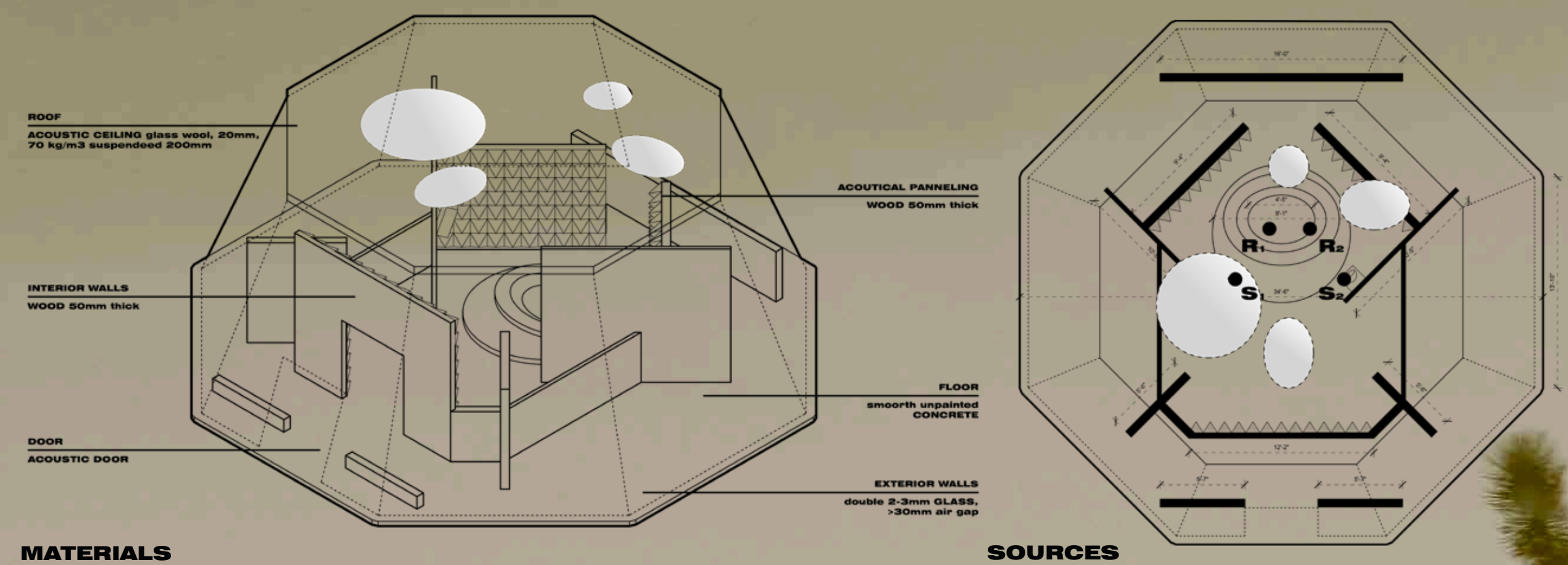


CREATE, COMPOSE, CORRECT
“ARCHITECTURAL ACOUSTICAL ECOLOGIES”

INSTRUCTOR: ETHAN BOURDEAU

LOCATION: MOJAVE DESERT, CA
DATE: SEP - DEC 2025

AIR OF MOJAVE INVESTIGATES SOUND AS A CULTURAL AND ENVIRONMENTAL MEDIUM, TRANSLATING THE ACOUSTICAL FEATURES OF THE MOJAVE DESERT INTO AN ARCHITECTURAL SOUND BATH. THE PAVILION ALLOWS THE LISTENER TO EXPERIENCE THE VASTNESS, DRYNESS, AND SPATIAL INTENSITY OF THE AMERICAN WEST THROUGH CONTROLLED ACOUSTIC CONDITIONS. AT THE CENTER OF THE PROJECT, THE REVERBERATION TIME IS KEPT EXTREMELY LOW, CAUSING THE ROOM TO BECOME ALMOST IMMEDIATELY SILENT AFTER AN INITIAL REACTION. THIS CREATES A “DEAD” ACOUSTIC SPACE, WHERE SOUND IS ABSORBED, ISOLATED, AND MADE PHYSICALLY PERCEPTIBLE THROUGH ITS RAPID DECAY, TURNING SILENCE INTO THE PRIMARY ARCHITECTURAL EXPERIENCE.



MATERIALS

SOURCES

“DESERT”

THE DESERT IS CRARACTERISED BY EXTREMELY LOW AMBIENT NOISE, WITH ALMOST NO “BACKGROUND SOUNDS” EXCEPT OCASIONAL WINDS. THE GRAVEL IS A HIGHLY ABSORPTIVE MATERIAL, REFLECTING ON ITS VERY LOW REVERBERATION TIME OUTDOORS. SOUNDS DIE QUICKLY, EMULATING THE FEELING OF DRYNESS, SINCE THERE IS NOTHING THAT COULD REFLECT THE SOUND. THE EFFECT OF WHICH IS LACK OF ECHO.

“SOUND BATH”

REVERBIRATION TIME IN THE OCTAGONAL PAVILION IS VERY LOW, MEANING THE SOUND ENERGY DECAYS ALMOST INSTANTLY. ROOM BECOMES ALMOST IMMEDIATELY SILENT AFTER THE INITIAL REACTION. THIS CREATES A SPACE THAT FEELS “DEAD”, WHERE NOISE VANISHES AS SOON AS IT’S MADE. THE RAPID DECAY IS VERY POWERFUL IN THE DESERT CONCEPT AS THE PAVILION MIRRORS THE SENSE OF EMPTINESS IN THE VAST LANDSCAPE OF THE MOJAVE DESERT.

IMAGE BY J. MARINOVIC, 2025

[illegible]

ARCH: CONEMPORARY IDEAS AND
CONCEPTS FROM 1968 TO THE PRESENT // ARCH4618
INSTRUCTOR: BERNARD TSCHUMI TA: EMMA SUMROWMROW

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]

ARCHITECTURE

THE CONTEMPORARY IDEAS

Electronic University Library

THURSDAY

THE CONTEMPORARY

Electronic University Library

THURSDAY

Fig. 10. Architect of complex in Moscow.
 1970-1975. Architect: Levko G. Gerasimov.
 Architect's office: Levko G. Gerasimov.

Fig. 10. Architect of complex in Moscow.
 1970-1975. Architect: Levko G. Gerasimov.
 Architect's office: Levko G. Gerasimov.

YOU PRELIE A MOMENT IN YOUR ARCHITECTURE. DO THAT YOU CARRYING

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ARCHITECTURE

THE CONTEMPORARY IDEAS FROM 1988 TO THE PRESENT

ARCHITECTURE

• SUNDAY REVIEW • by JAMES MARSHMONG

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"ARCHITECTURE - THE CONTEMPORARY IDEAS AND CONCEPTS FROM 1968 TO THE PRESENT" "SUNDAY"

Columbus University Library PROFESSOR: Reinhold Thomann

"SUNDAY REVIEW" by JANA MARINOVIĆ

Fig. 1: A photograph of a building facade, showing a grid of windows and balconies. [805]

Fig. 2: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 3: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 4: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 5: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 6: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 7: A photograph of a building facade, showing a grid of windows and balconies.

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Fig. 9: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 10: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 11: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 12: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 13: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 14: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 15: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 16: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 17: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 18: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 19: A photograph of a building facade, showing a grid of windows and balconies.

Fig. 20: A photograph of a building facade, showing a grid of windows and balconies.

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WHAT IF THE WORLD TURNS INTO
A GIANT DATA CLUTTER?

**BEACH INFRASTRUCTURES
“ADVANCED V STUDIO”**

INSTRUCTOR: JOSEPH ZEAL-HENRY

**LOCATION: MIAMI BEACH, FL
DATE: SEP - DEC 2025**

POP CULTURE EXPLICATES THE UNCONTROLLABLE REACH OF MASS MEDIA, COMMODITY DRIVEN BEHAVIOR, AND CONSUMERIST DESIRE, PRODUCING A COLLECTIVE FETISHIZATION OF FIGURES, EVENTS, AND PLACES. IT CHALLENGES THE NOTION OF CONTEMPORARY ARCHIVES, MODERN DAY VALUE SYSTEMS, URBAN ECOLOGIES, AND THE CULTURAL ECONOMY OF ATTENTION. MEDIA FRAGMENTS ARE TREATED AS DEPOSITS OF CULTURAL CURRENCY, WHERE IMAGES ARE COLLECTED, INDEXED, AND RECIRCULATED. THE PROJECT REFRAMES THE ARCHIVE NOT AS A STATIC INSTITUTION, BUT AS A REAL TIME SPATIAL SYSTEM SHAPED BY PUBLIC PARTICIPATION, EXPOSING HOW MEDIA CONSTRUCTS COLLECTIVE MEMORY AND TRANSFORMS CULTURE INTO VALUE.

11:27

39%

Intro

Collective Memory

Documentation

Account

Infrastructure

Catalogue

WHAT IF THE WORLD TURNS
INTO A GIANT DATA CLUTTER?

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BANK OF CONTENT



pop culture

archive



exploring

value systems, collective

memory, influence of media

and the architecture of

digital archives.

The research project Bank of Content emerged within the Joseph Zeal-Henry Advanced V Architectural Design Studio at Columbia University School of Architecture. As an exploration of the influence of pop culture on urban environments, it resonates with the 1980s phenomenon of Urban Visions, and is tied to its exploration how the image of urban ecologies are shaped through media. The time became a puzzle piece, a glimpse prototype of the city, even as Miami was simultaneously grappling with immigration concerns, the highest possible rates in the country, drug wars, and broader social instability.

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1:03

92%

special thanks to Joseph Zeal-Henry and Khloe Swanson

+ [Industry Insights](#) interview series contributors +

Michael Connor,
Director of Rhizome
Nick Dangerfield,
Founder of Oda
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Shelley Hayreh,
Curator of Drawings & Archives at Avery Archives
Luka Jovanovic,
ML Researcher at Columbia University

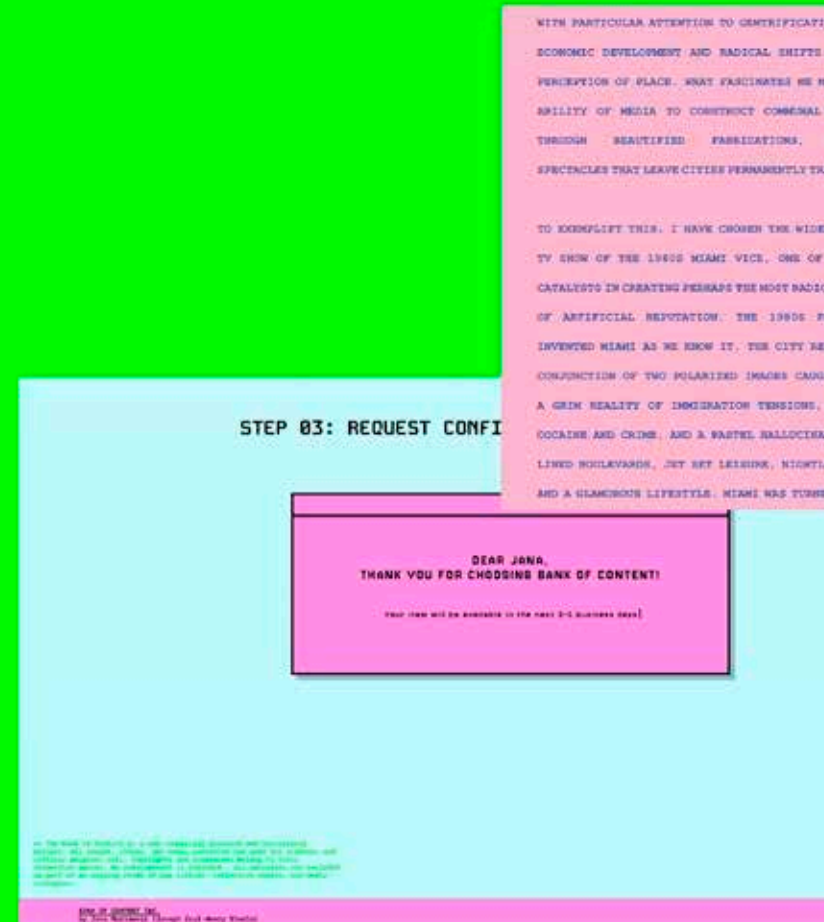
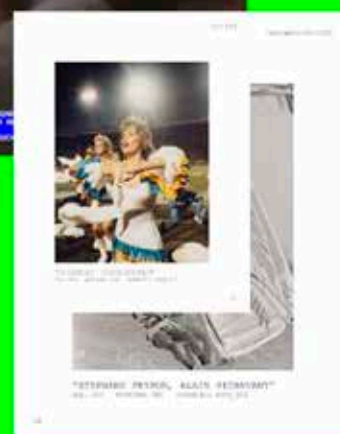
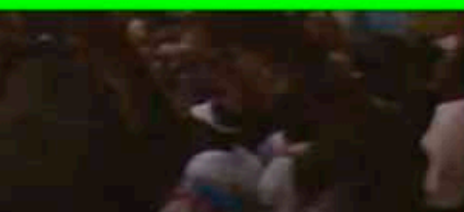
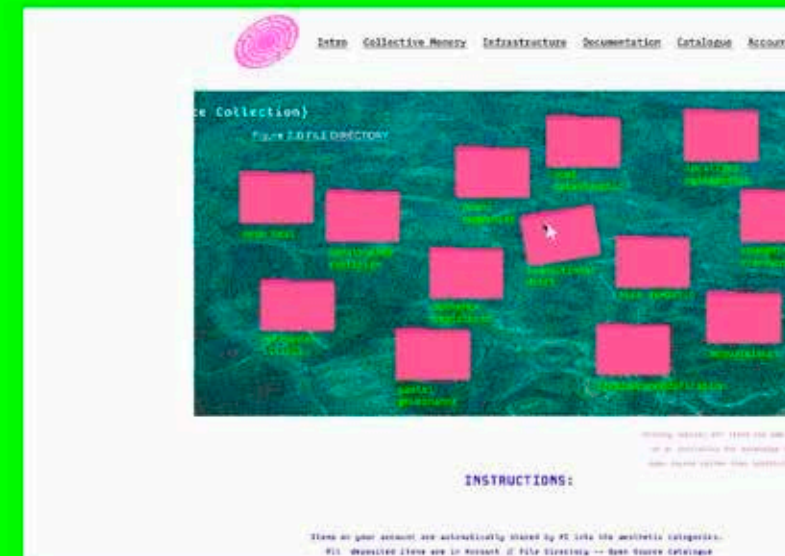
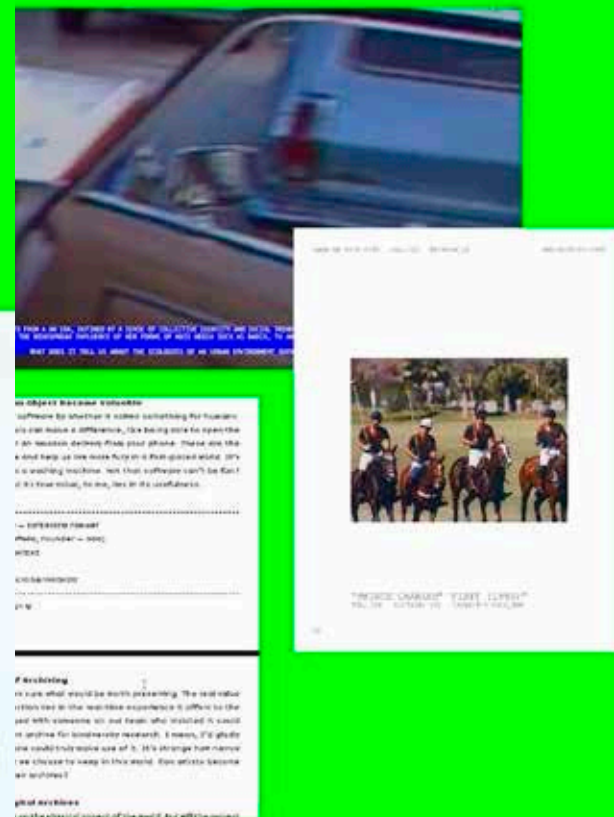
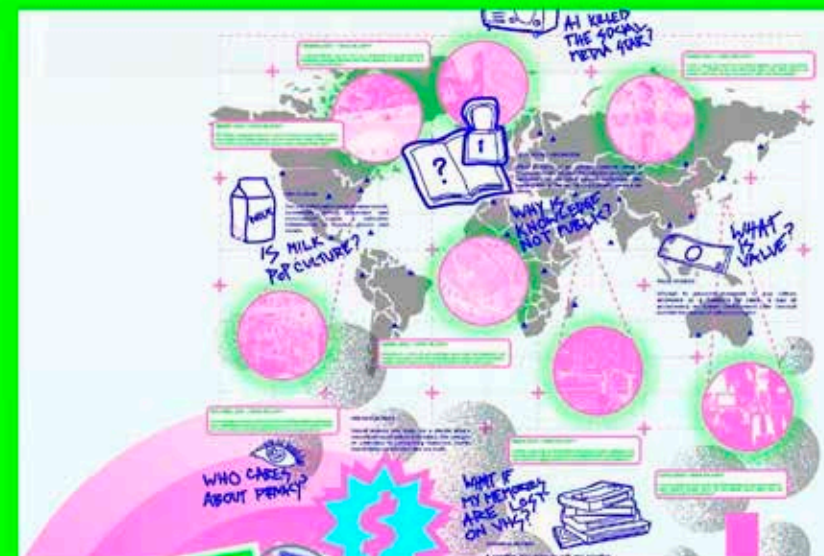
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BANK OF CONTENT INC.
by Jana Marinovic {Joseph Zeal-Henry Studio}

DECEMBER 2025

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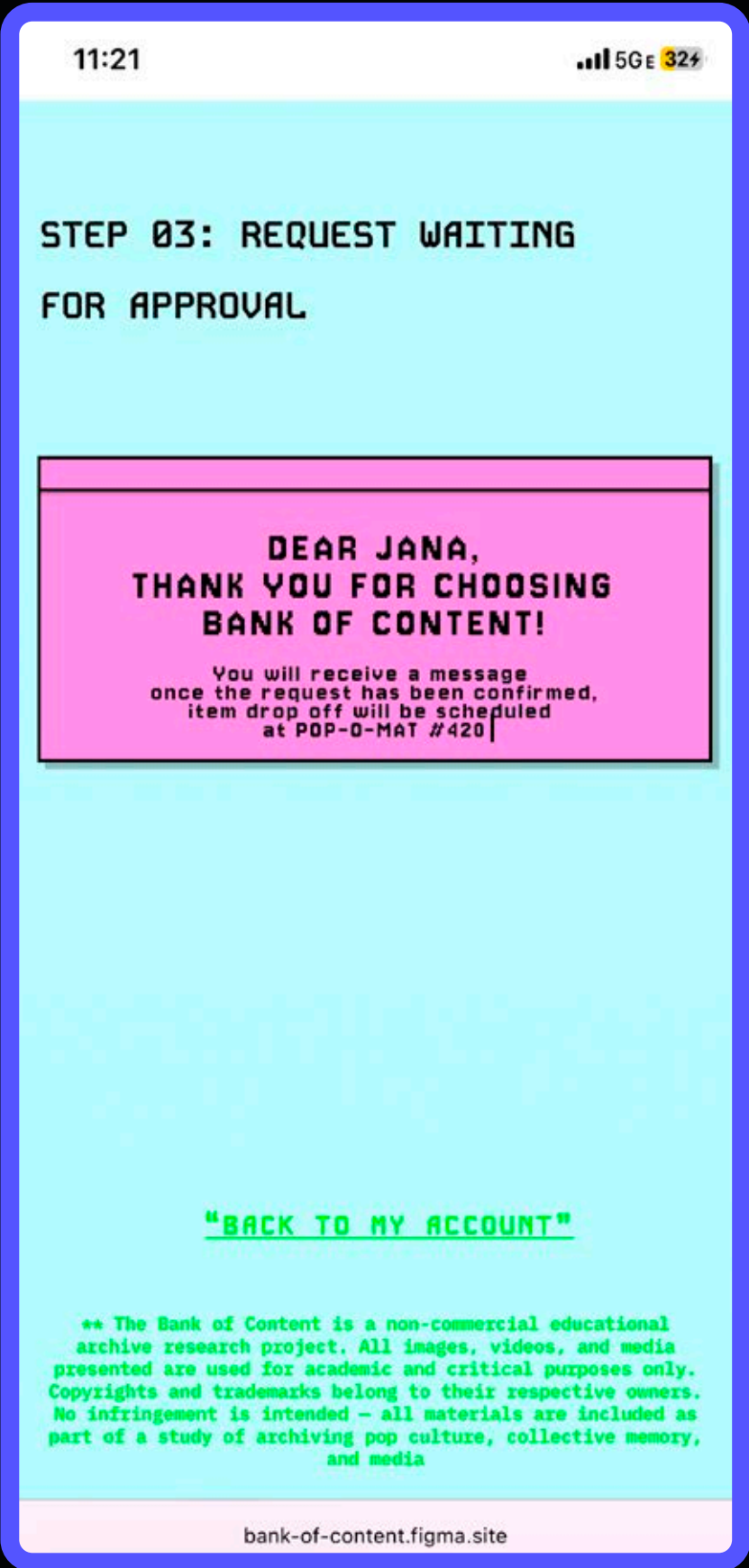
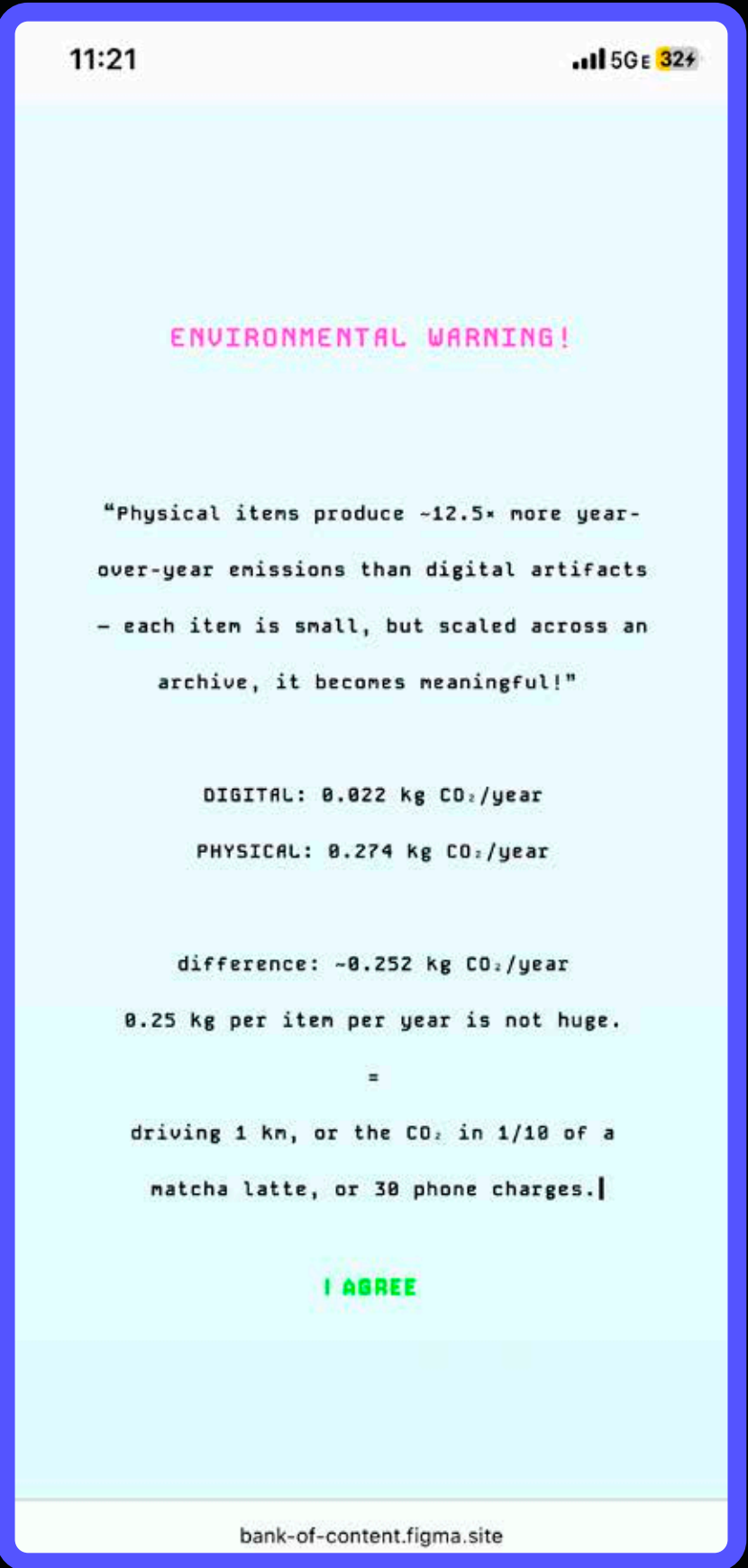
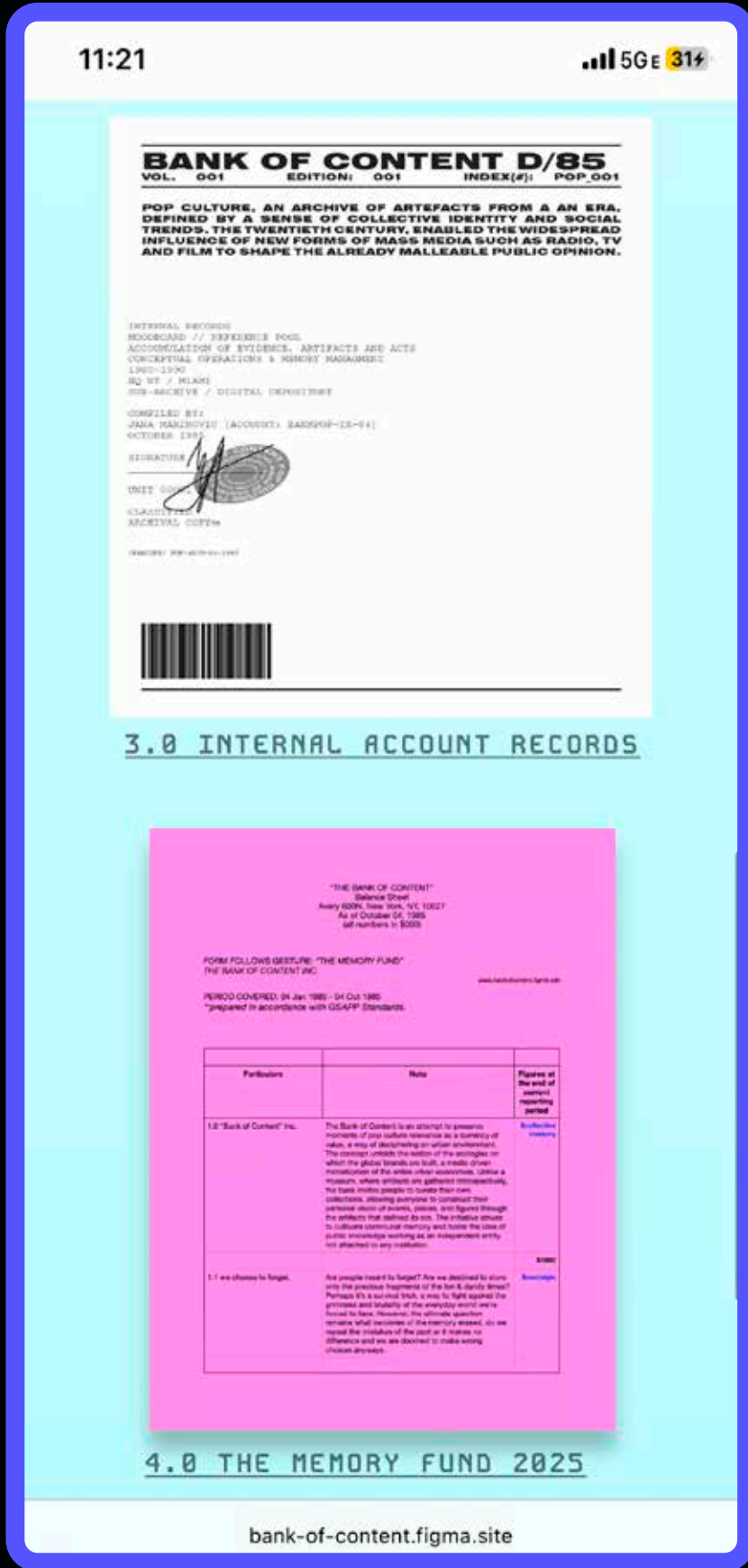
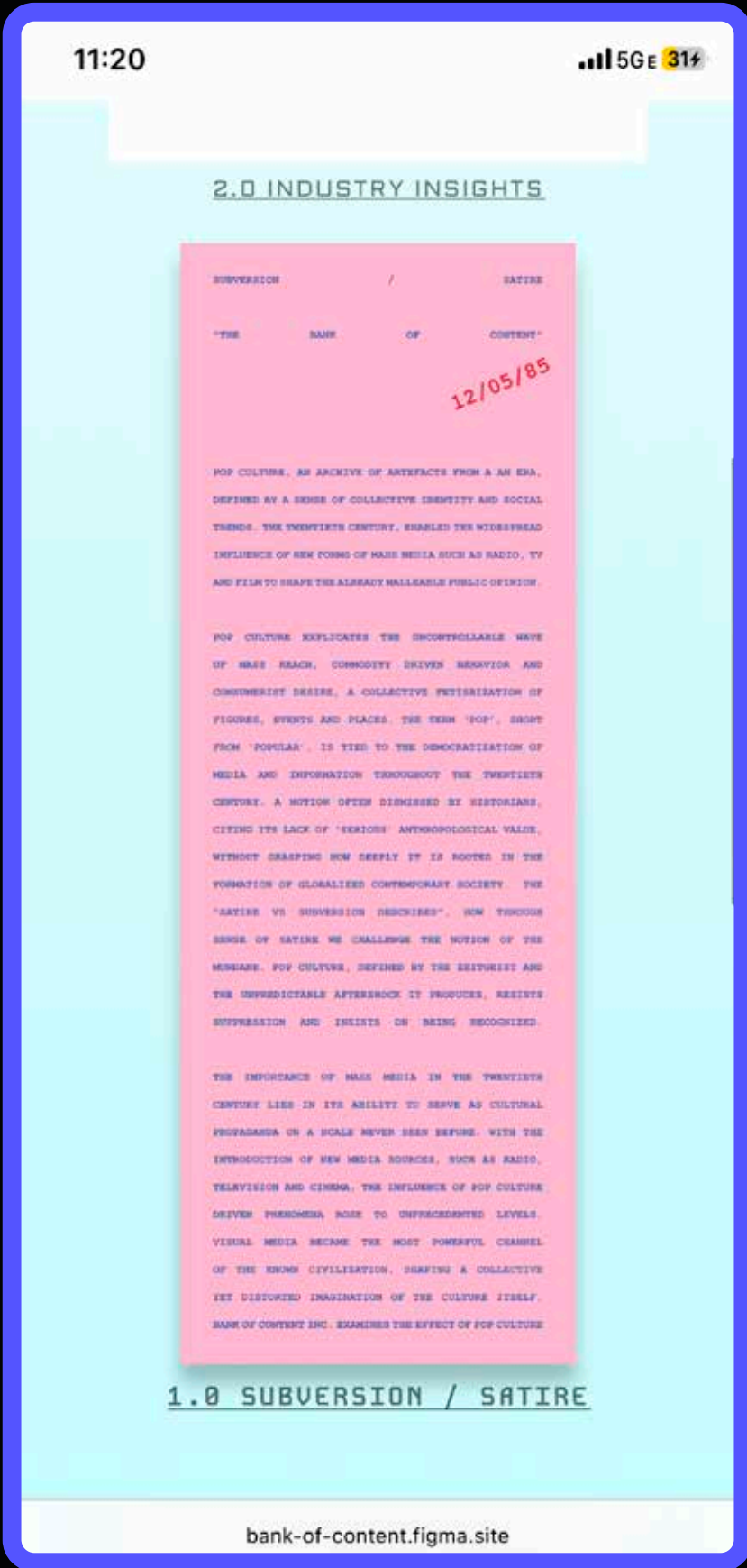
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WELCOME, JANA!

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WELCOME TO THE BANK OF CONTENT CLUB! YOU
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*** THE VALUE CARD SERVES AS AN OPERATIONAL
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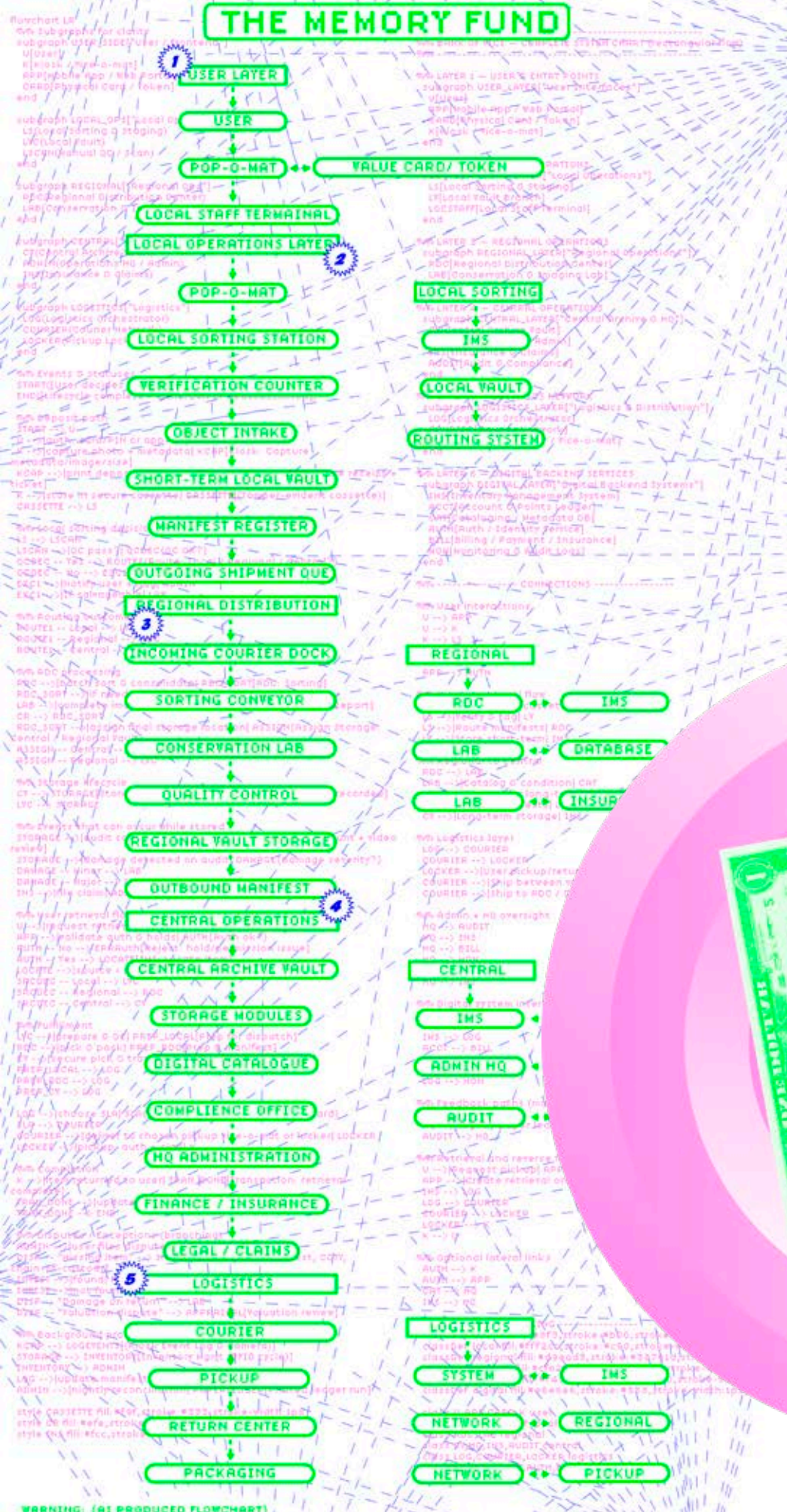
VALUE CARD

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JANA MARINOVIC 12/06/86

MIAMI-DADE

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HURRICANE DIANE

**STUDENT THEATRE PRODUCTION
"COLUMBIA UNIVERSITY PLAYERS"**

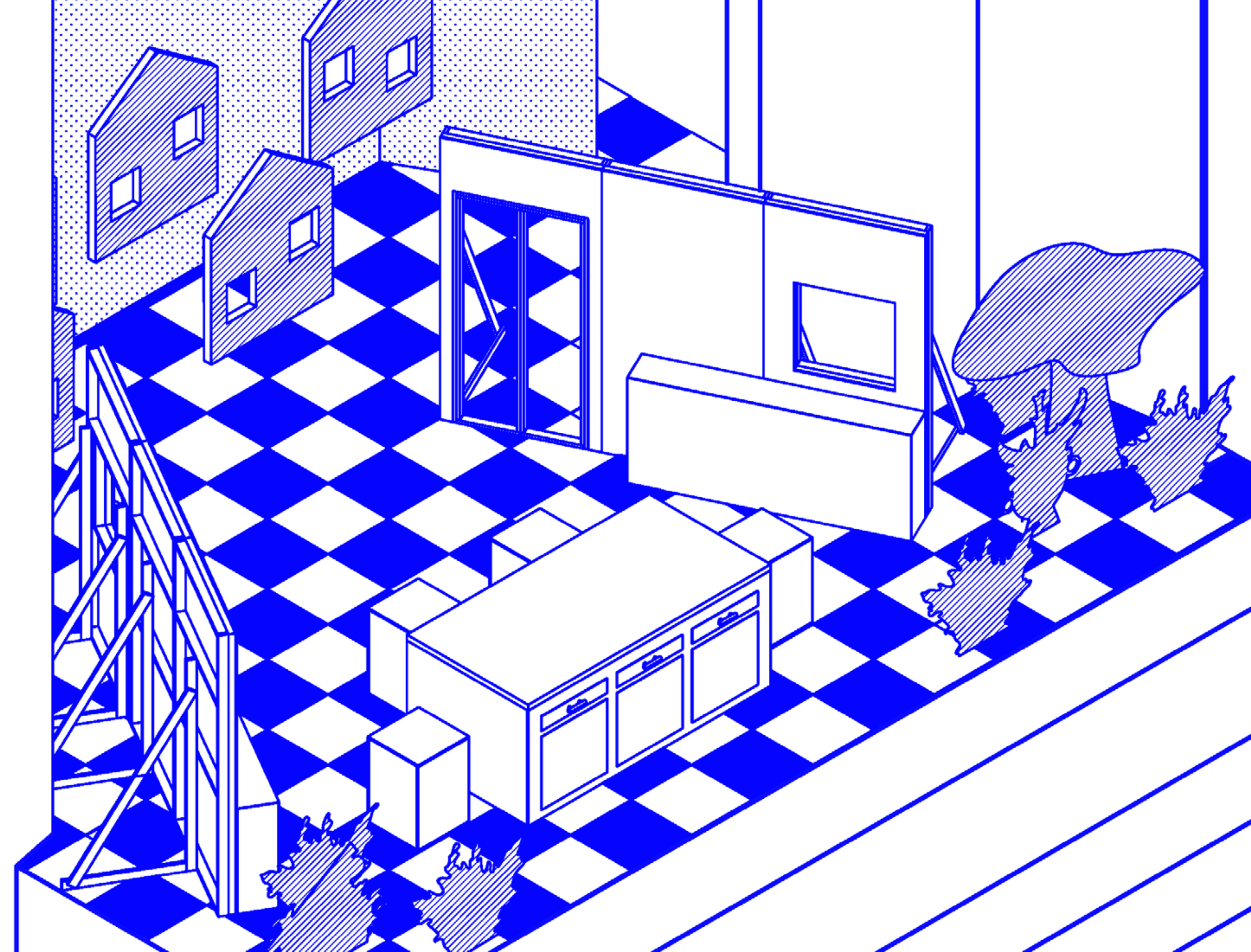
DIRECTOR: NOEL ULLOM

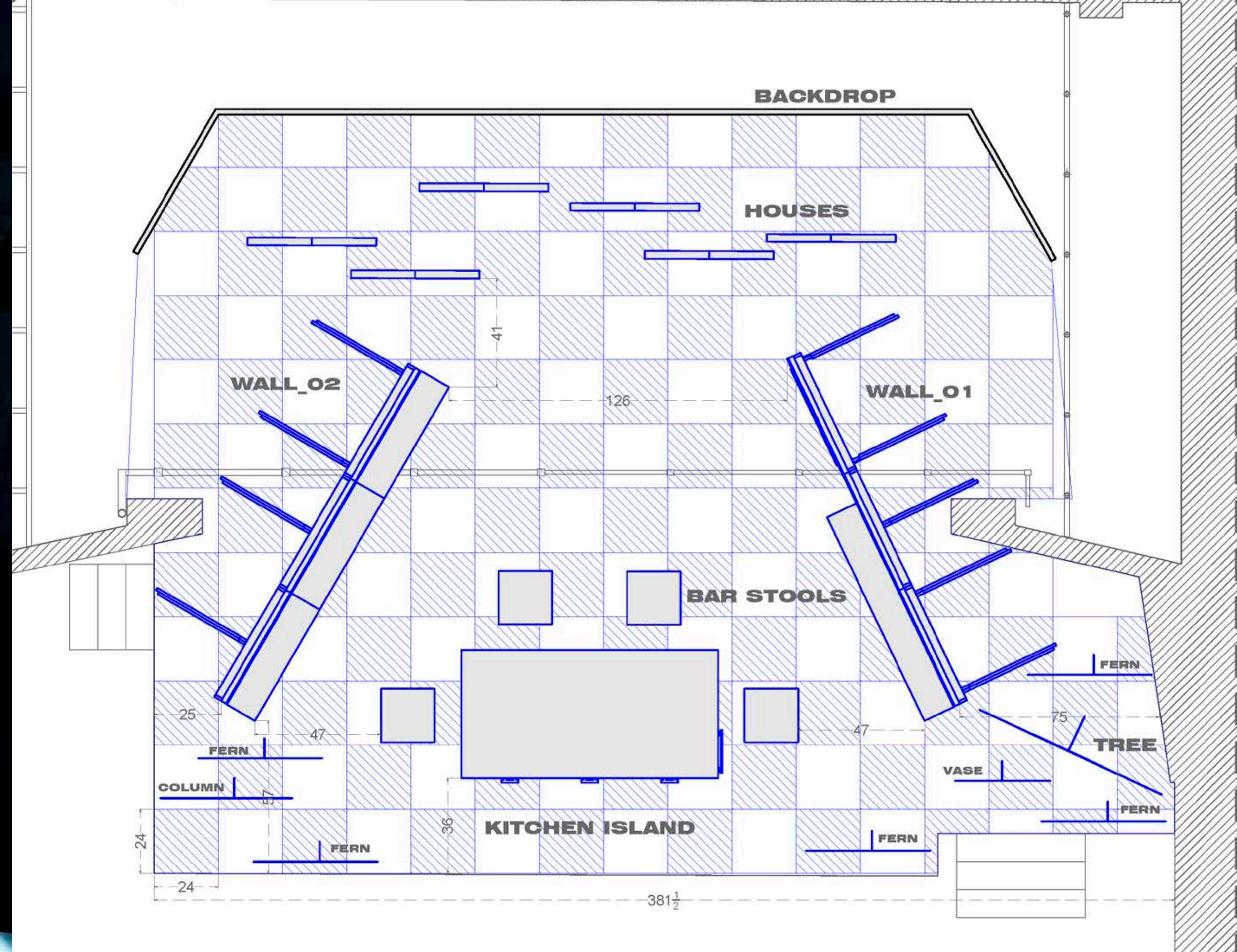
**LOCATION: MLP THEATRE, COLUMBIA
DATE: SEP - NOV 2025**

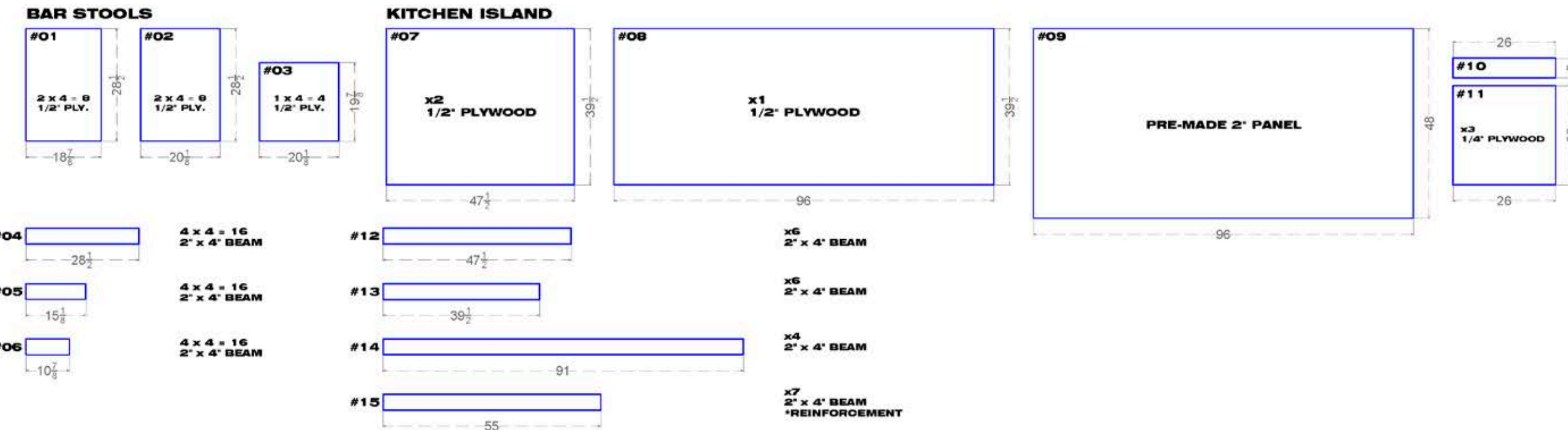
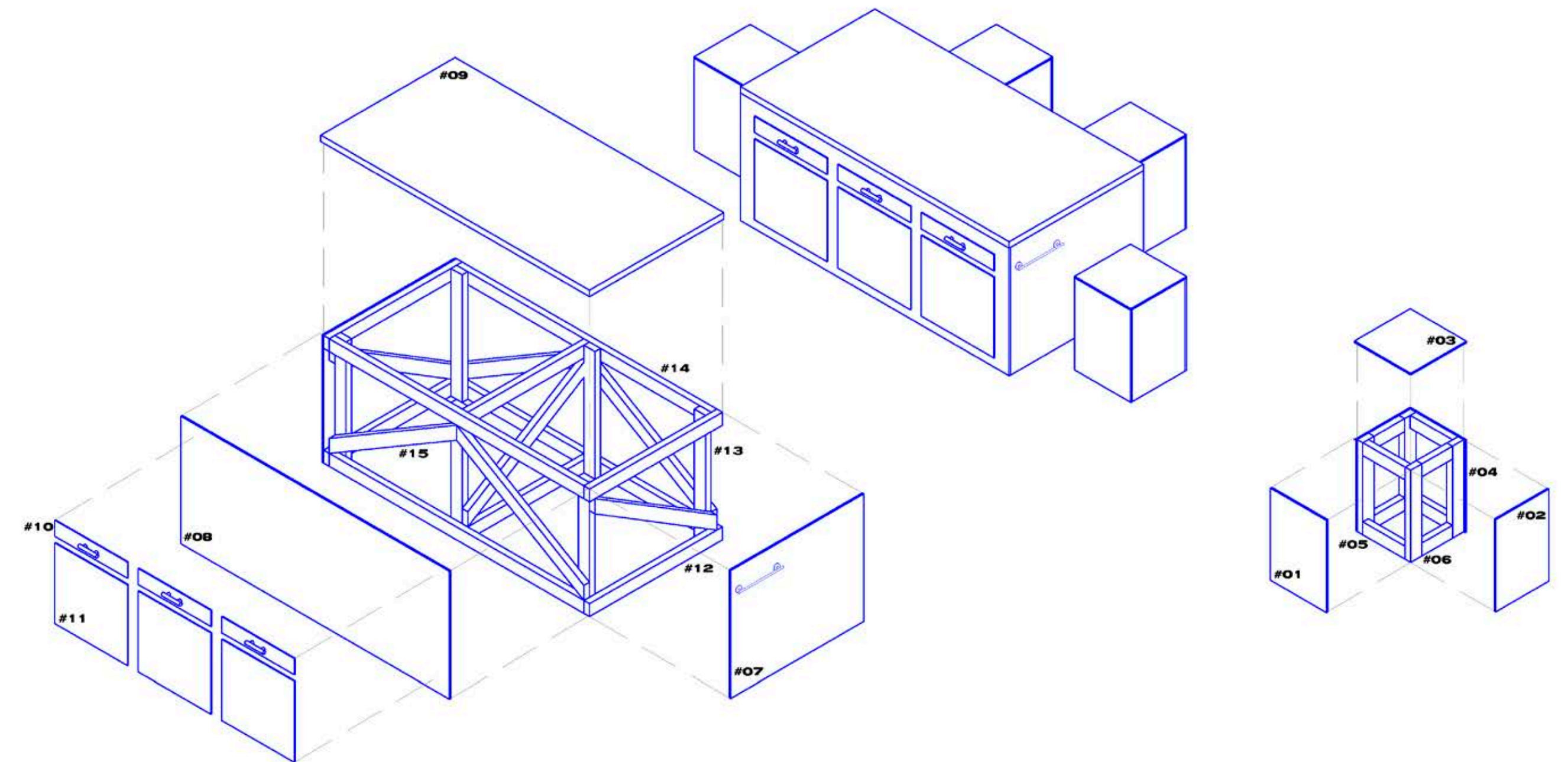
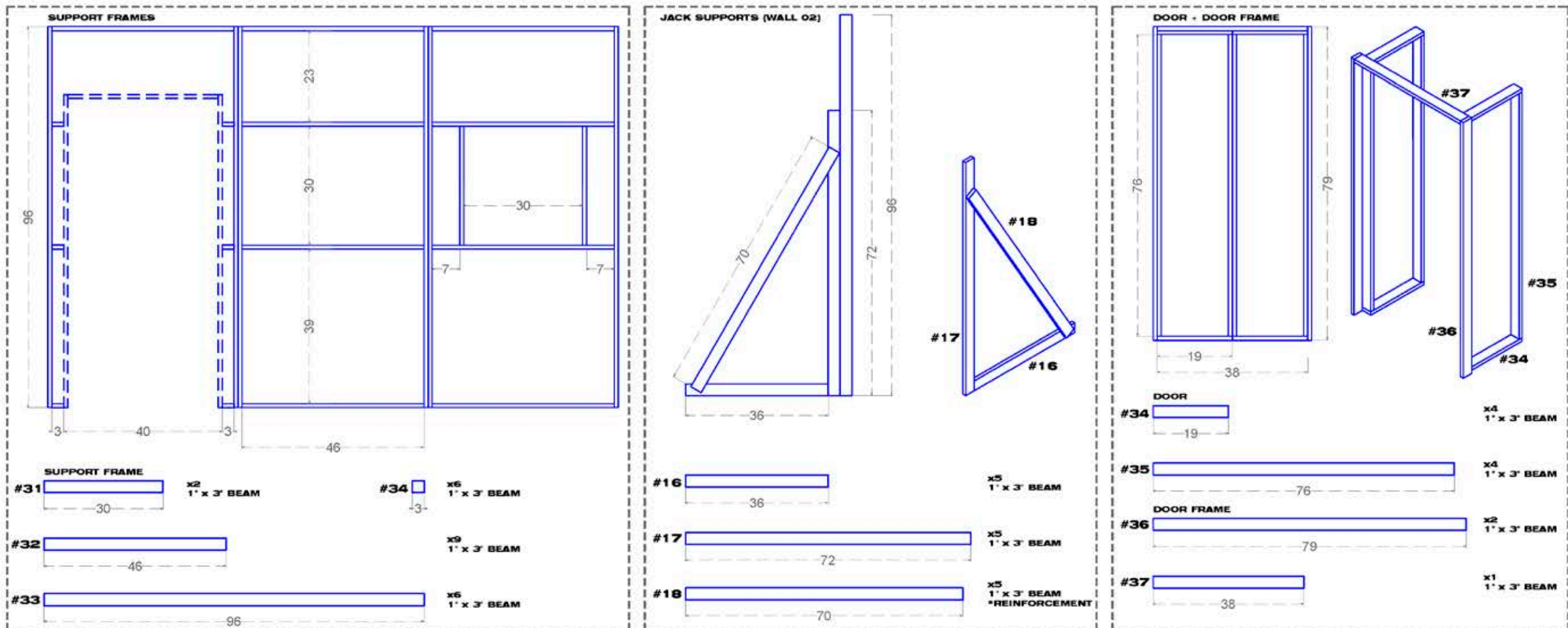
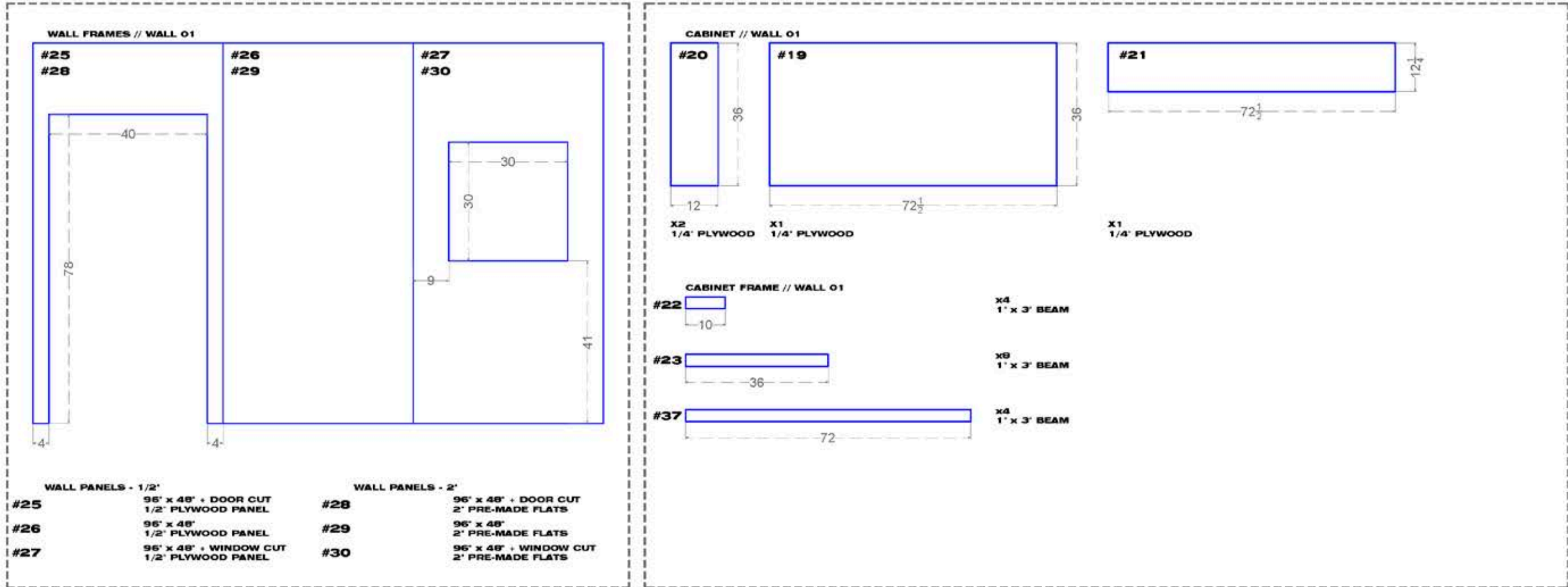
INVITED TO DESIGN AND CONSTRUCT THE SET FOR THE FALL 2025 CU PLAYERS (EST. 1906) PRODUCTION OF HURRICANE DIANE BY MADELEINE GEORGE, DIRECTED BY NOEL ULLOM. THE SCENIC DESIGN EXPLORES THE COLLISION OF MYTHOLOGY AND SUBURBAN MONOTONY, TRANSLATING THE PLAY'S SOCIO-POLITICAL THEMES INTO A SURREALIST REPRESENTATION OF THE AMERICAN SUBURBAN KITCHEN. THROUGH THIS EXAGGERATED DOMESTIC ENVIRONMENT, THE SET EXAMINES THE POWER DYNAMICS OF AMERICAN DOMESTIC LIFE AND THE PATRIARCHAL STRUCTURES EMBEDDED WITHIN CONTEMPORARY CULTURE. THE KITCHEN BECOMES BOTH A FAMILIAR INTERIOR AND A SYMBOLIC STAGE, EXPOSING THE TENSION BETWEEN CONTROL, GENDER, AND ECOLOGICAL COLLAPSE.

COLLABORATORS:
ASSISTANT SET DESIGNER
MAIA ZASLAR
MASTER CARPENTER
OSCAR LANDA SAMANO
CHARGE ARTIST
MATTHIAS PRIDGEON
TECH DIRECTOR
JOSHUA HALEVI









COLUMBIA UNIVERSITY GSAPP
HISTORY OF ARCHITECTURE THEORY
PROFESSOR MARK WIGLEY

Denise

“VIVA LAS VEGAS”

LEARNING FROM LAS VEGAS: FORGOTTEN SYMBOLISM OF ARCHITECTURAL FORM

book review
by Jana Marinovic

DENISE SCOTT BROWN
ROBERT VENTURI
STEVEN IZENOUR

THE SEXUAL REVOLUTION

Lately, with the essay and all, I've been thinking a lot about Denise. Reading "Learning from Las Vegas" as a young woman in architecture school is definitely a religious experience. It's also a consolation of some sort, knowing that we have come "a long way" since her struggles began half a century ago. At least now, I get to sit in the same classroom as the "bright future" of the whole obviously male "starchitect" archetype. Denise taught me that the answer isn't to just deal with it, but to own it. It's kind of wild, given how much time has passed, that we haven't progressed further, and that the notion of feminism is still viewed as somewhat of a taboo topic, reserved for radicals and still oppressed by many. Denise's writing resonates with young women entering this cruel world of—not architecture—but architects. No matter how successful or educated a woman might be, people will always find a way to justify it: "Oh, well, she came from a wealthy background," or "Her husband taught at Yale for six years before she joined." Being obsessed with this topic for a while now, I woke up this morning thinking about Denise Scott Brown, Joni Mitchell, Joan Didion, Elaine May...women who defined their fields but were so often defined by others and critiqued in as many ways as possible, until the system was finally able to deconstruct them. It is important to embrace the spirit of revolutionary figures, that paved the way for many generations of intellectual and creative women to come.

Denise was an extraordinary woman in the world of architecture, often overlooked by critics and dismissed by many. What stands out most about her is her resilience and her ability to challenge the field even to this day. That said, I think it is only "fair" to acknowledge how progressive Venturi was also. I've often wondered why he accepted the Pritzker Prize even though Denise was overlooked for it—something that seems obvious in retrospect. Apparently, the studio was struggling financially, and the prize's money and the reputation of being a Pritzker laureate seemed like a necessary boost. I read an article in *The New Yorker* about the situation.

When Venturi was informed that he was to receive the prize, his response was, "What about Denise?" I wonder how the conversation continued after that. After all, she was his other half, and I would argue, even more than that. It was Denise who first proposed the studio's prompt, and it was her obsession with Las Vegas that sparked the rich, revolutionary commentary on architectural history in "Learning from Las Vegas". It takes immense courage for a man, especially at the time, to be such a strong support for a brilliant and powerful woman. That's something many people overlook in feminist discussions: the role of men who, rather than turning a blind eye, support women and the causes they champion.

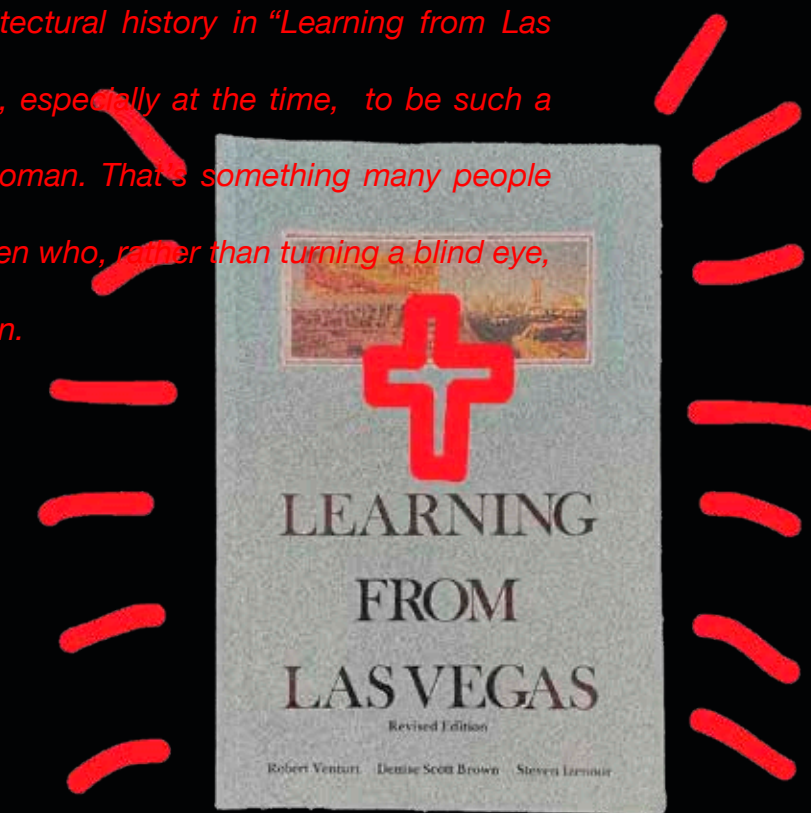


Figure 3 Denise Scott Brown in Las Vegas in 1966. © Robert Venturi/Venturi, Scott Brown and Associates, Inc.

“WHAT ABOUT DENISE?”

Last year, in Professor Wigley's lecture series, he would refer to Lina Bo Bardi simply as "Lina Bo," justifying it by saying that she should not be defined by her husband. A point that struck me as a remarkable. We are often defined by our fathers and husbands, which is, of course, not a role to be diminished in any way, but why is it that society often uses these relationships to define who we are as people and professional? I believe it would be equally fitting to refer to Denise Scott Brown simply as "Denise"—an homage to the revolutionary figure she was.

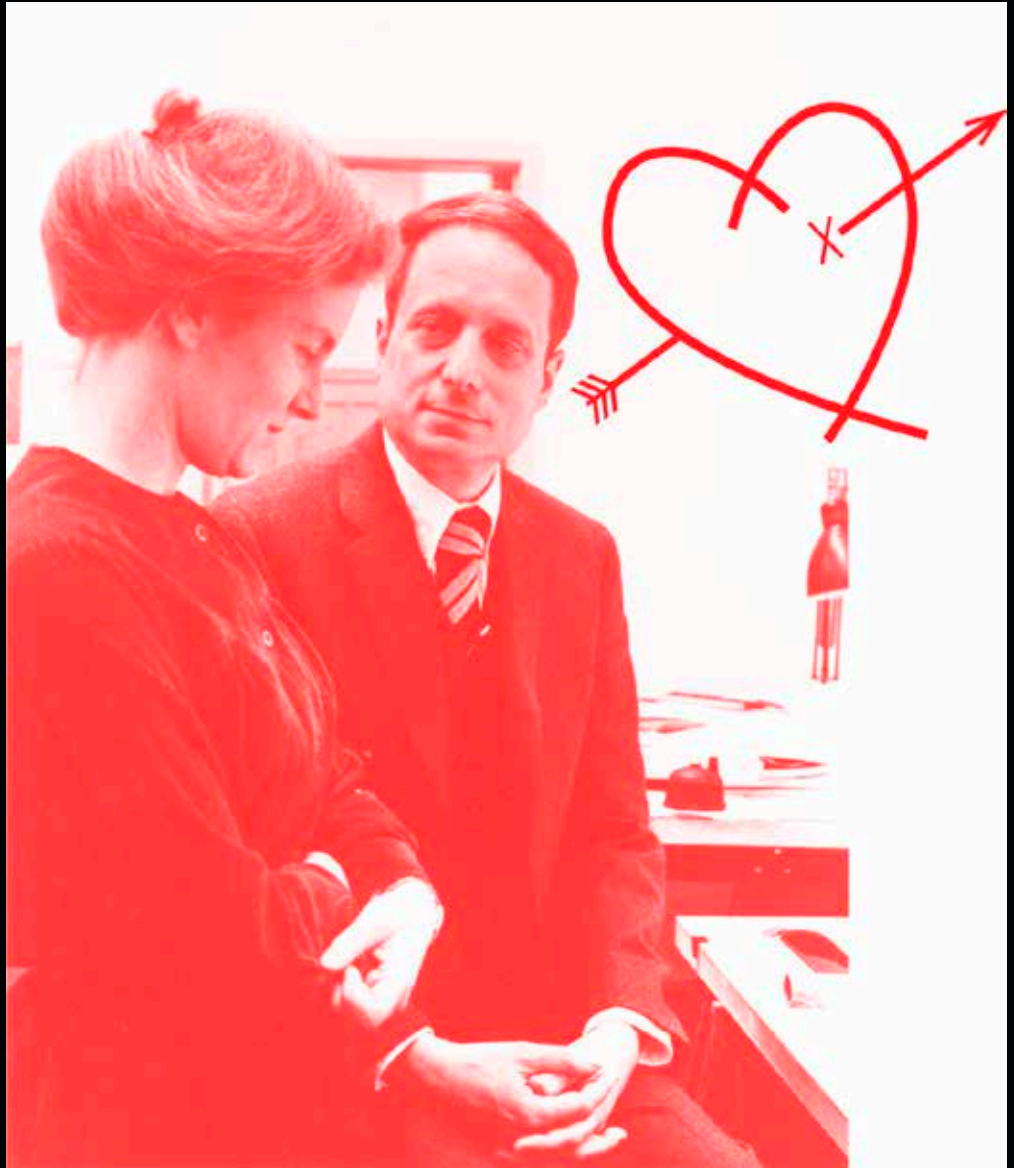


Figure 2 Denise and Robert. Photograph: George Pohl

ARCHITECTURAL THEORY – MORE IS A BORE.

Architectural theory can be an exhausting activity for a young mind. Even for someone with a sharp intellect, it's sometimes hard to comprehend the overly complicated language architects are inclined to use. Reading these essays even as an architecture student often feels like tackling a 19th-century literary masterpiece: you know it's

supposed to be good, but half the time, you have no idea what's actually happening—and you're too embarrassed to admit it.

Take phrases like “negative space” or “human scale.” They sound profound, but they're not exactly the kind of phrase that would pop up in a conversation at the grocery store. I often wonder why. Architecture is supposed to explain real-world social issues that ordinary people struggle with. It needs to resonate with the masses and in its own way help make the world a “better place”, not alienate everyone who isn't part of that. But the more you read this kind of theory, the harder it is to figure out what architecture is really about. Which brings me to that phrase: “More is a Bore” (or what was it again?).

That's what I love about “Learning from Las Vegas”. It's a very down-to-earth comprehension of the world of architecture. It doesn't glorify the profession but rather points out its deficits. Architects seem to love being the center of attention, and I can't help but think all the pretentious talk dates back to the profession's aristocratic roots. For a long time, architecture has had an exclusive, mysterious aura surrounding it. It's often been seen as a very serious, very masculine profession—what could be more manly than erecting buildings or writing essays mere mortals cannot comprehend?



Figure 1 Mies Van Der Rohe. Photograph: Werner Blaser

THE NEW WAVE

Talking about boredom, after enduring a few years of torture in a conservative European architecture school—where we were obliged to count with “great enthusiasm” how many pilotis Villa Savoye had—I eventually found myself in a place where the unconventional had suddenly become the new mainstream. The more radical the better the project was. So, I wondered, how come these Ivy League schools, that people across the pond would consider to be fairly traditional for the standards, were able to establish such a revolutionary approach to architecture teaching. I mean just to think what must my old history professors blinded by the conservative agenda, think of someone who compared Las Vegas parking lot to Piazza

Navona. That is probably the reason they tried to hide her from us. It is so interesting to think that even after all these years, you can only hear about such revolutionary spirits in certain places... “Learning from Las Vegas” suddenly became, for me, a symbol of the freedom to push architectural thinking beyond society's traditional norms. It dared to break boundaries and imagine ideas that would resonate half a century later, as they were written now.

Everything we are taught today in architecture schools has roots in the radical thinking of the 1960s and 1970s. It's satisfying to see how work that was so profound—yet undermined in its own era—found its way to resonate with and influence so many young minds and independent thinkers. Through this book, I discovered what I think of as the New Wave of architectural theory. I'm not sure if anyone else calls it that, but in my mind, it came alongside the boldness of New Hollywood and the rise of Pop Culture. It was all fueled by the radical shifts of the time: counterculture movements, social justice campaigns, and the growing power of mass media.

POPULAR RHETORIC

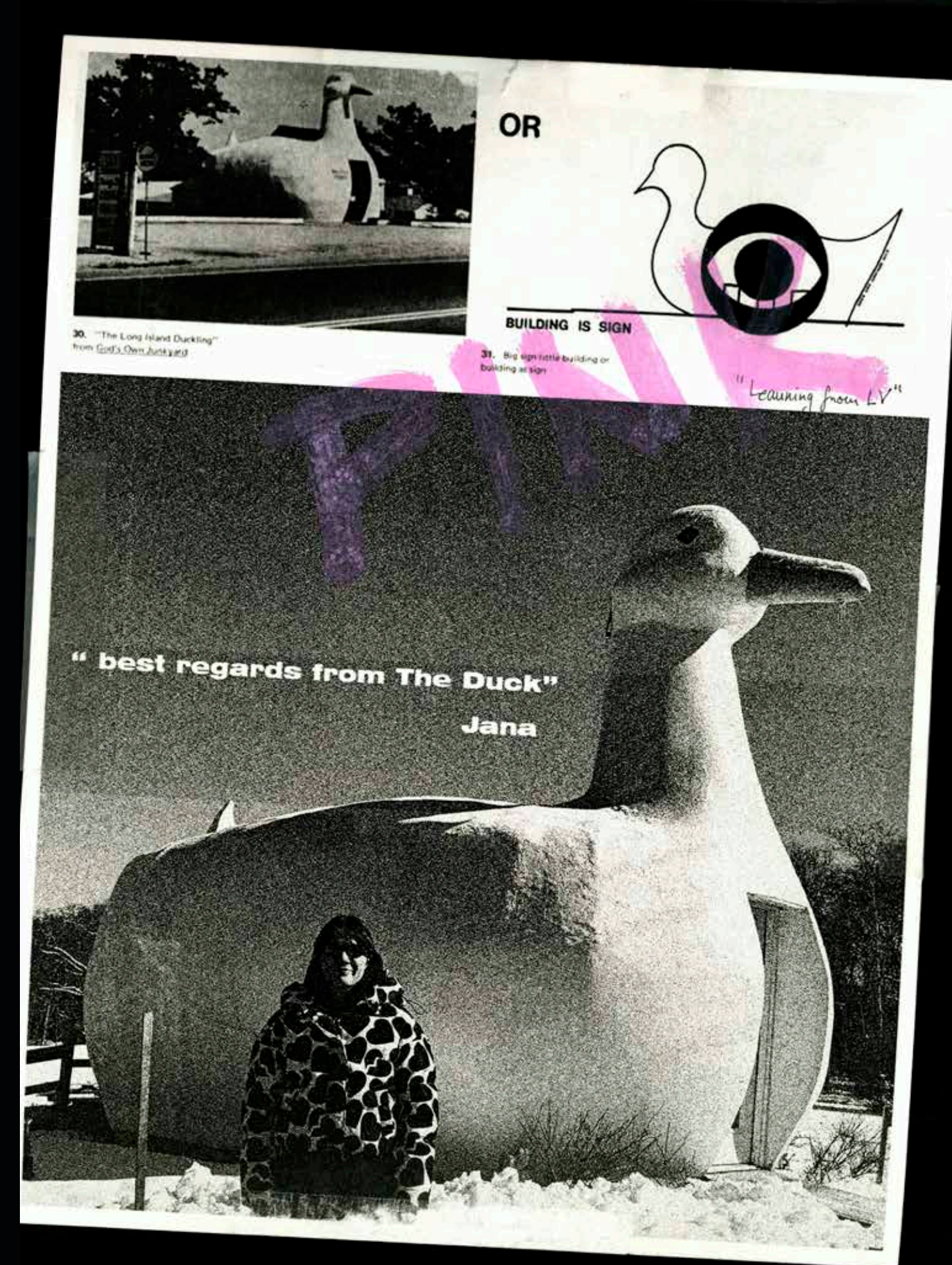
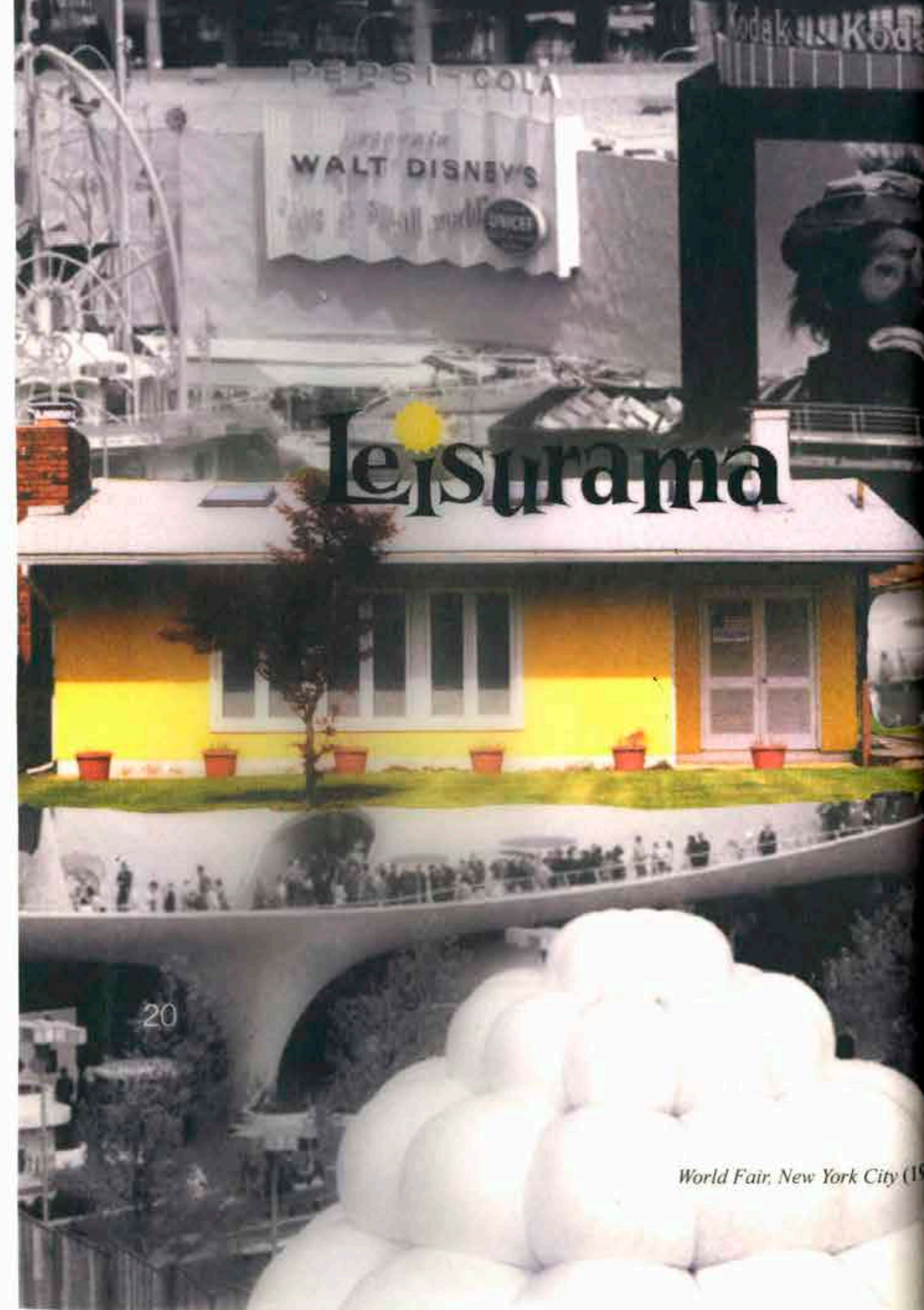
A standout persuasive tactic in “Learning from Las Vegas” is the authors' embrace of popular culture. By juxtaposing Las Vegas architecture with Pop Art, they challenge readers to recognize value in the everyday and the overlooked. The book's informal tone and playful comparisons to Pop Art act as a rhetorical bridge, making architectural theory more relatable to those who might otherwise feel alienated by its traditional discourse. This strategy broadens the audience's perspective; instead of imposing lofty ideals, the authors use accessible language rooted in familiar

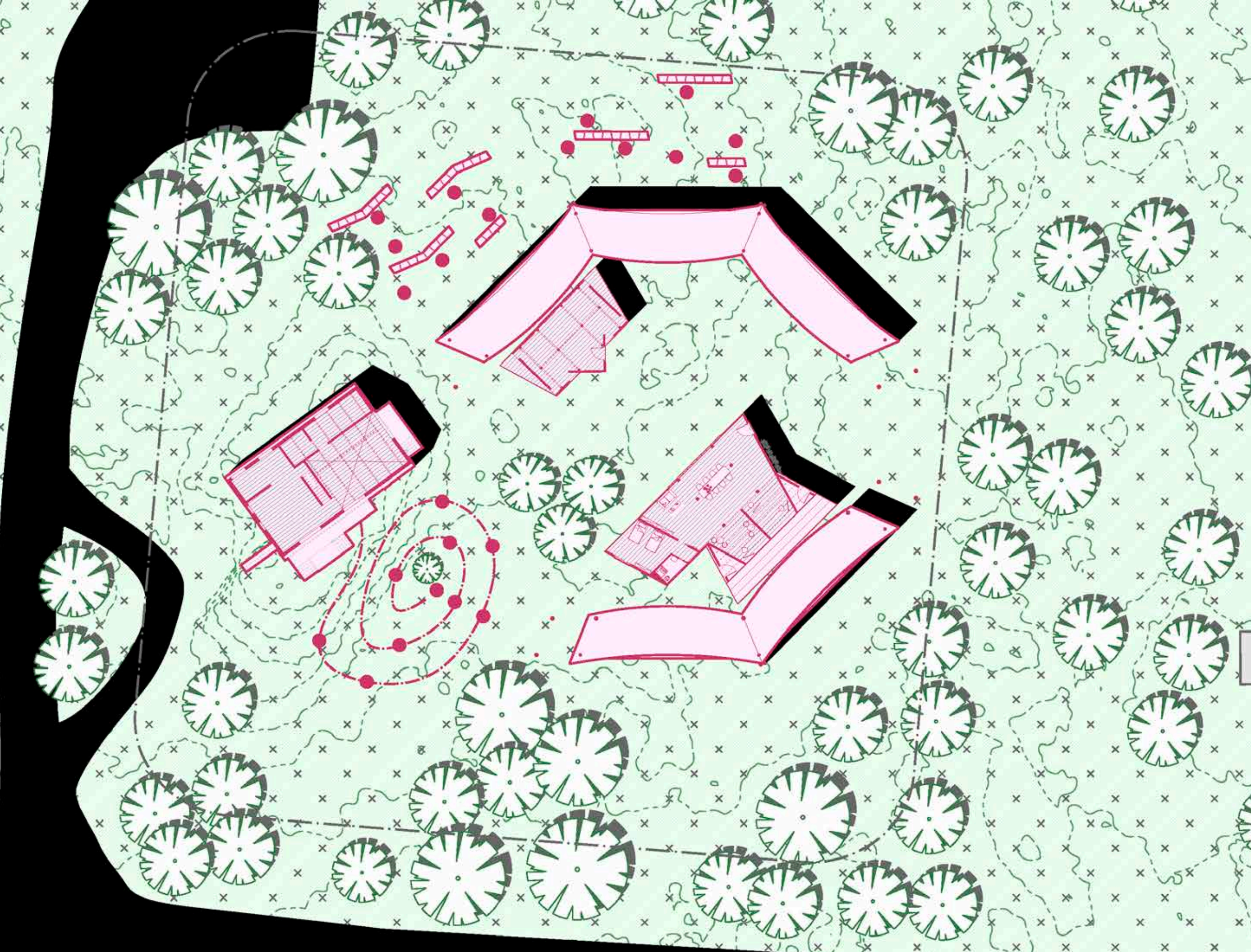
**PAVIA-EDGAR ART FOUNDATION
"ADVANCED IV STUDIO"**

INSTRUCTOR: ROBERT MARINO

**LOCATION: EAST HAMPTON, NY
DATE: JAN - APR 2025**

TAKING PRECEDENT FROM THE LEISURAMA PROJECT AS A QUINTESSENTIAL SYMBOL OF THE COLD WAR ERA, WHERE DOMESTICITY, CONSUMPTION, AND MEDIA SPECTACLE BECAME DEEPLY INTERTWINED. AT THE CENTER OF THE SPATIAL NARRATIVE, THE PROJECT REFERENCES THE MOMENT IN WHICH ARCHITECTURE WAS MARKETING AS AN ACCESSIBLE COMMODITY, CAPTURED IN THE CLAIM THAT "WOMEN WOULD WALK INTO MACY'S TO BUY A BRA AND COME BACK WITH A HOUSE," POSITIONING THE HOME AS BOTH PRODUCT AND IMAGE. THE PROJECT CONSTRUCTS A DREAMLIKE ENVIRONMENT IN WHICH THE ARTIST BECOMES THE PROTAGONIST OF THE SPACE, ALLUDING TO THE CONCEPTUAL DEVELOPMENT OF ANDREW GELLER AND HIS REWORKING OF VERNACULAR FORMS.



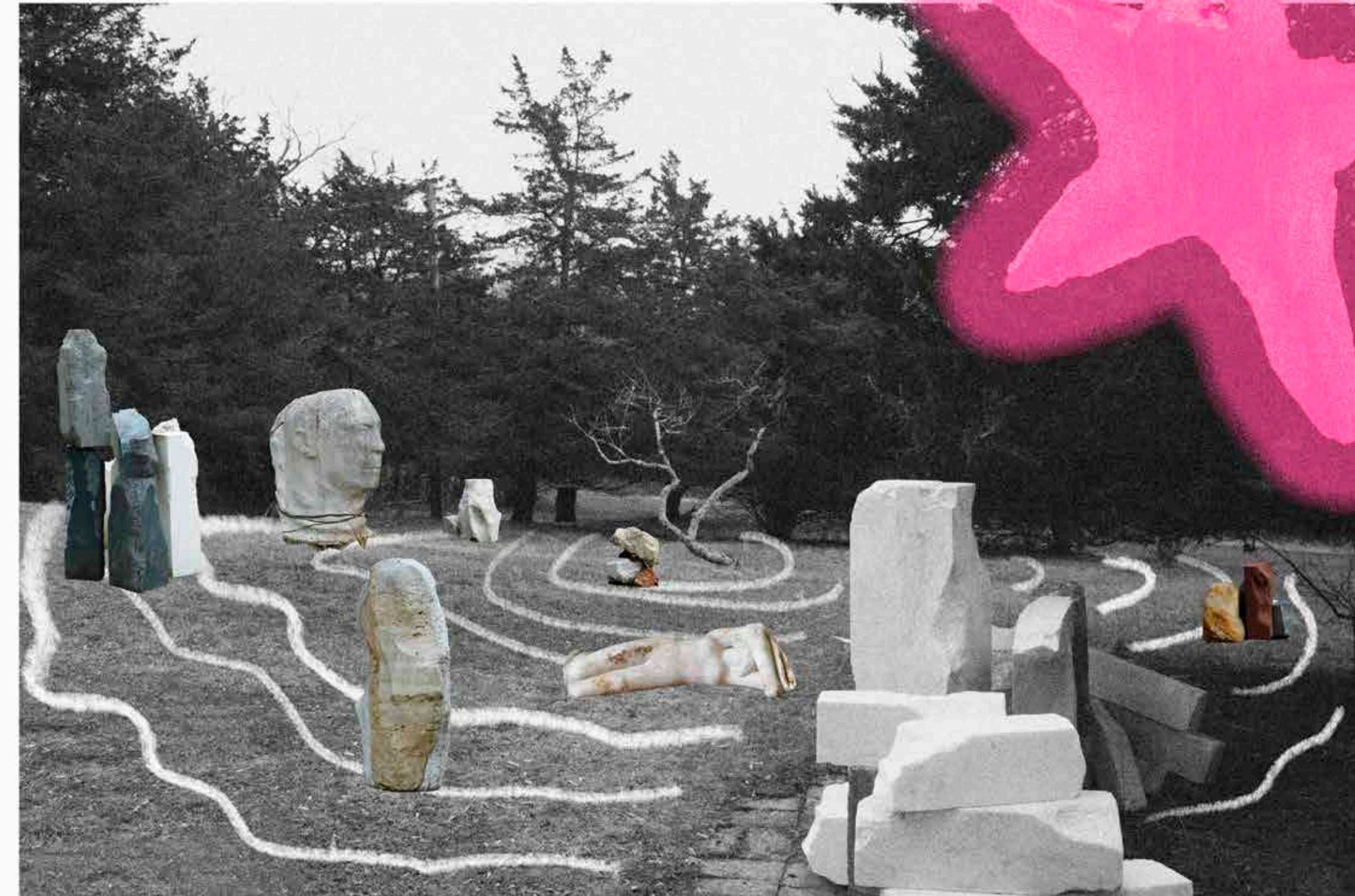
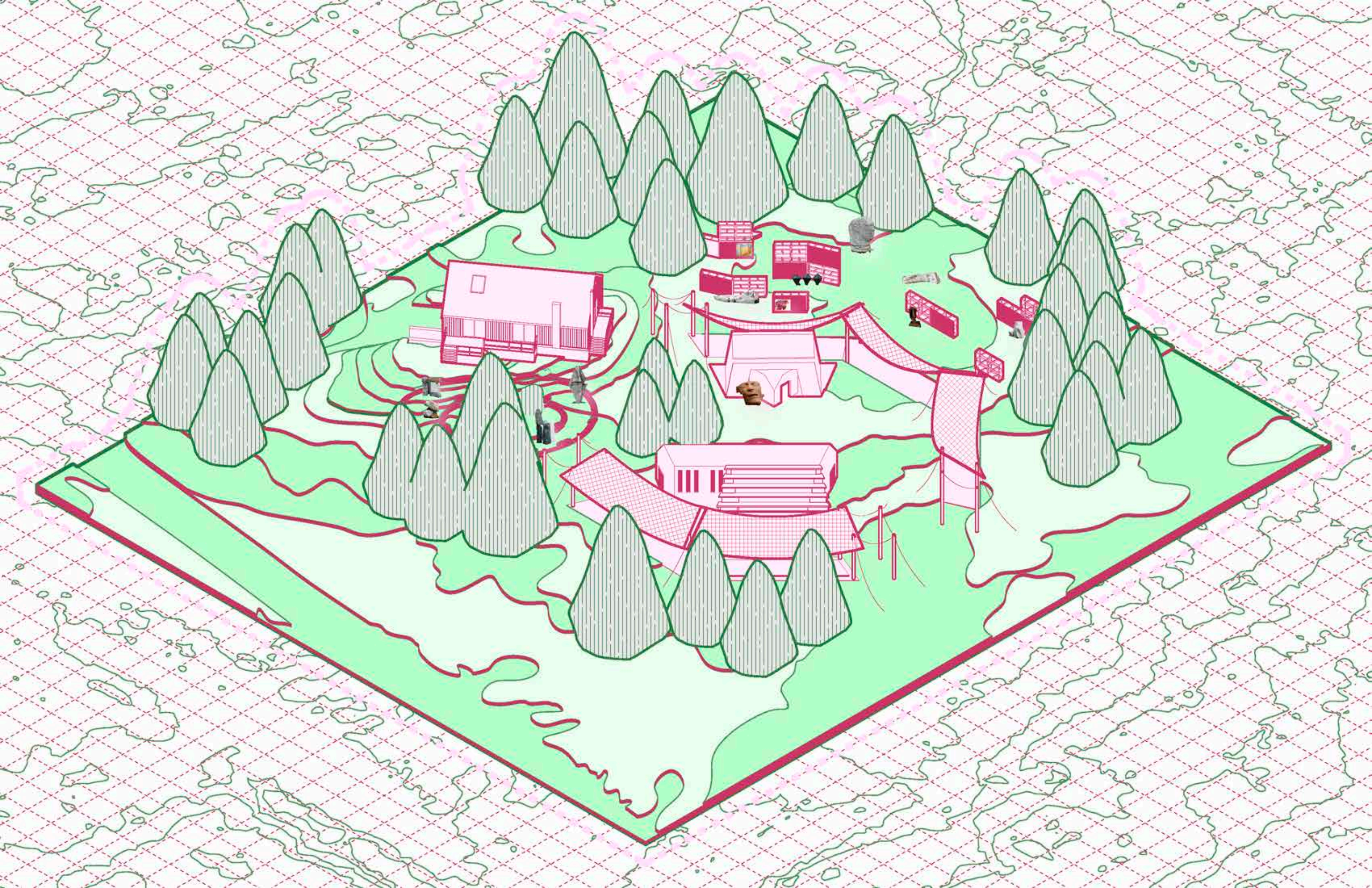


Artistic creation lies mid-way between science and bricolage.

Envisioning a space that embraces not one but two artistic legacies is a challenge. Bricolage would be a proper term to describe this project, blending two takes on abstract expressionism across sculpture and painting, between the body of artistic work of Philip Pavia and Natalie Edgar. To forge a new architectural expression, we must consider context, the preexisting and the vernacular elements, social and political factors, occupant needs, and client desires—while balancing them to create something unprecedented. Respecting yet challenging the Long Island’s vernacular was crucial, keeping structures appropriately scaled while subtly referencing its ‘style.’ An interplay of local elements—cladding, wood framework, in combination with contemporary variations of corten, concrete, and fabric, adds an unexpected twist. The masterplan includes several structures to meet requirements without overproducing large, out-of-context buildings. The administration building and visitors center sit at the entrance by the Pavia/Edgar House. The sculpture park visually linked highlights their artistic medium. symbolizes new talent and structures performance spans on the notions of unfolds around the peach tree, with the Pavia Pavilion to it, while the Edgar Pavilion, on the opposite side, distinct legacies in vision, and requirements of the At the heart of the estate, the artist ‘club’ + studio the future of East Hampton’s art scene, fostering continuing the legacy. A network of movable tensile interconnects the project, providing exhibition and spaces and introducing a fresh, dynamic element grounds of the property intersecting the regular cirulation and movement in an unexpected way.

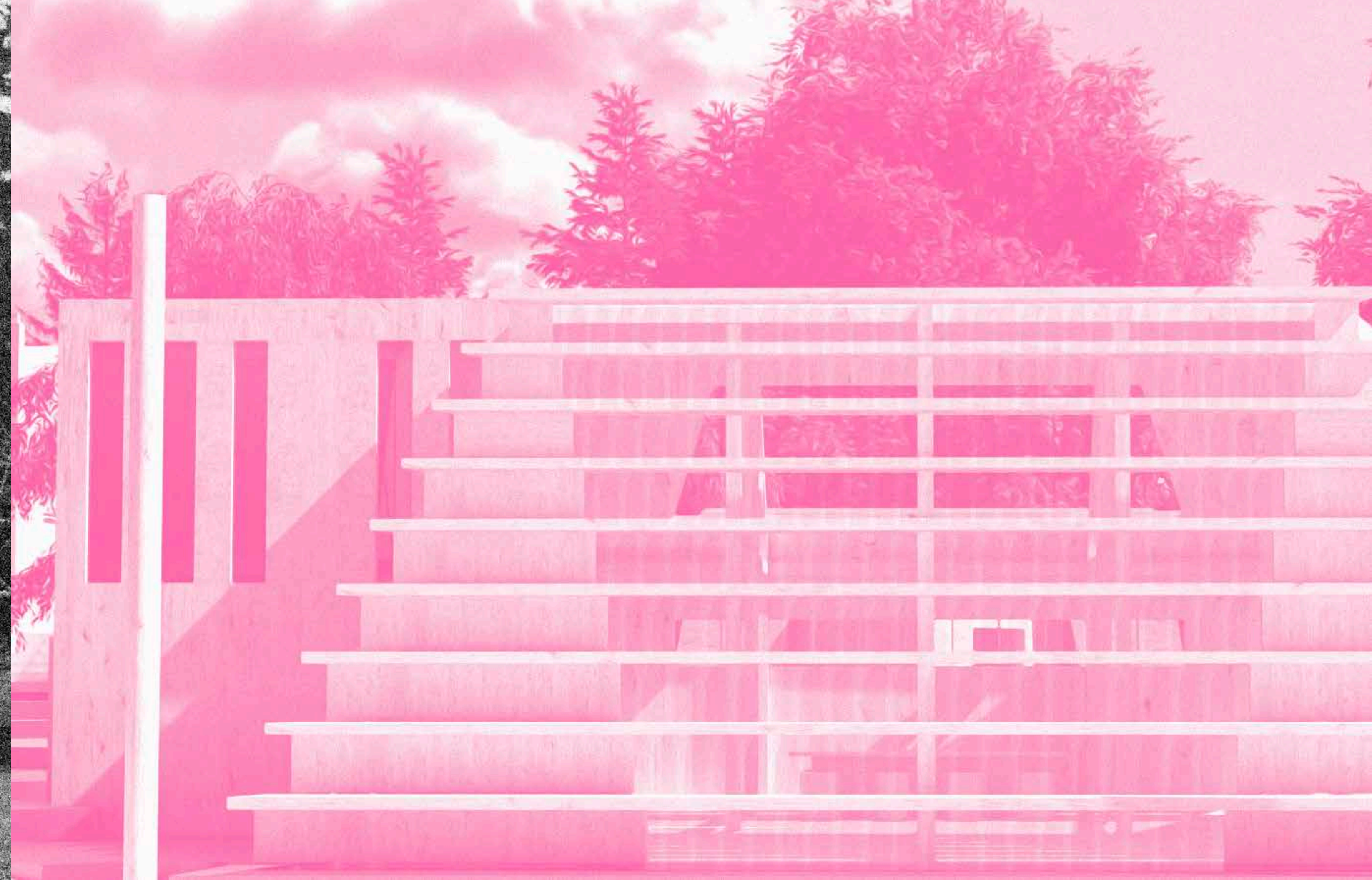
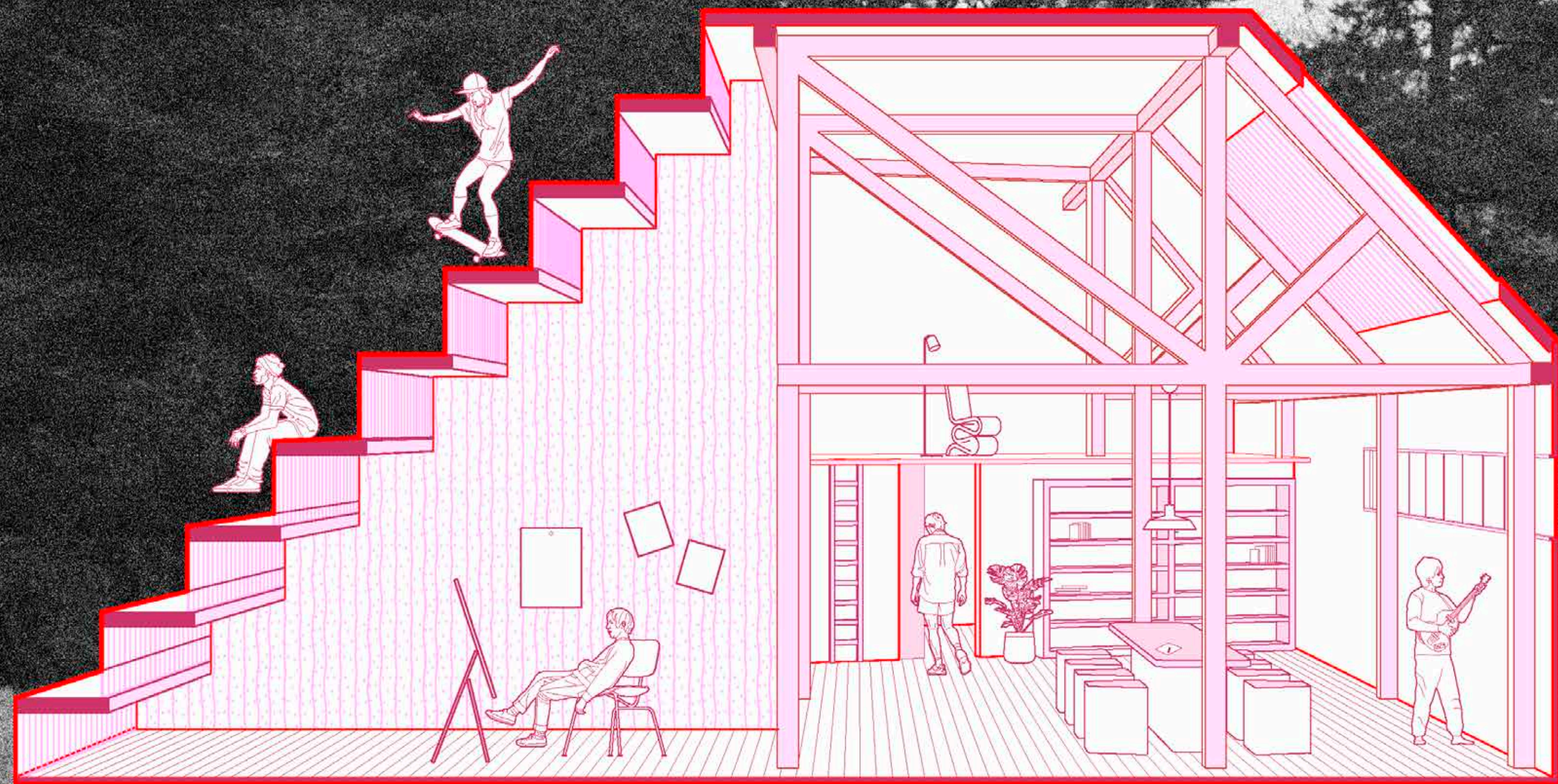
Colin Rowe + Fred Koetter





Jana Marinovic, *Sculpture Garden Concept* (2025)
SCULPTURE BY EDGAR PAVIA

STUDIO + WORKSHOP



FERTILE CRESCENT



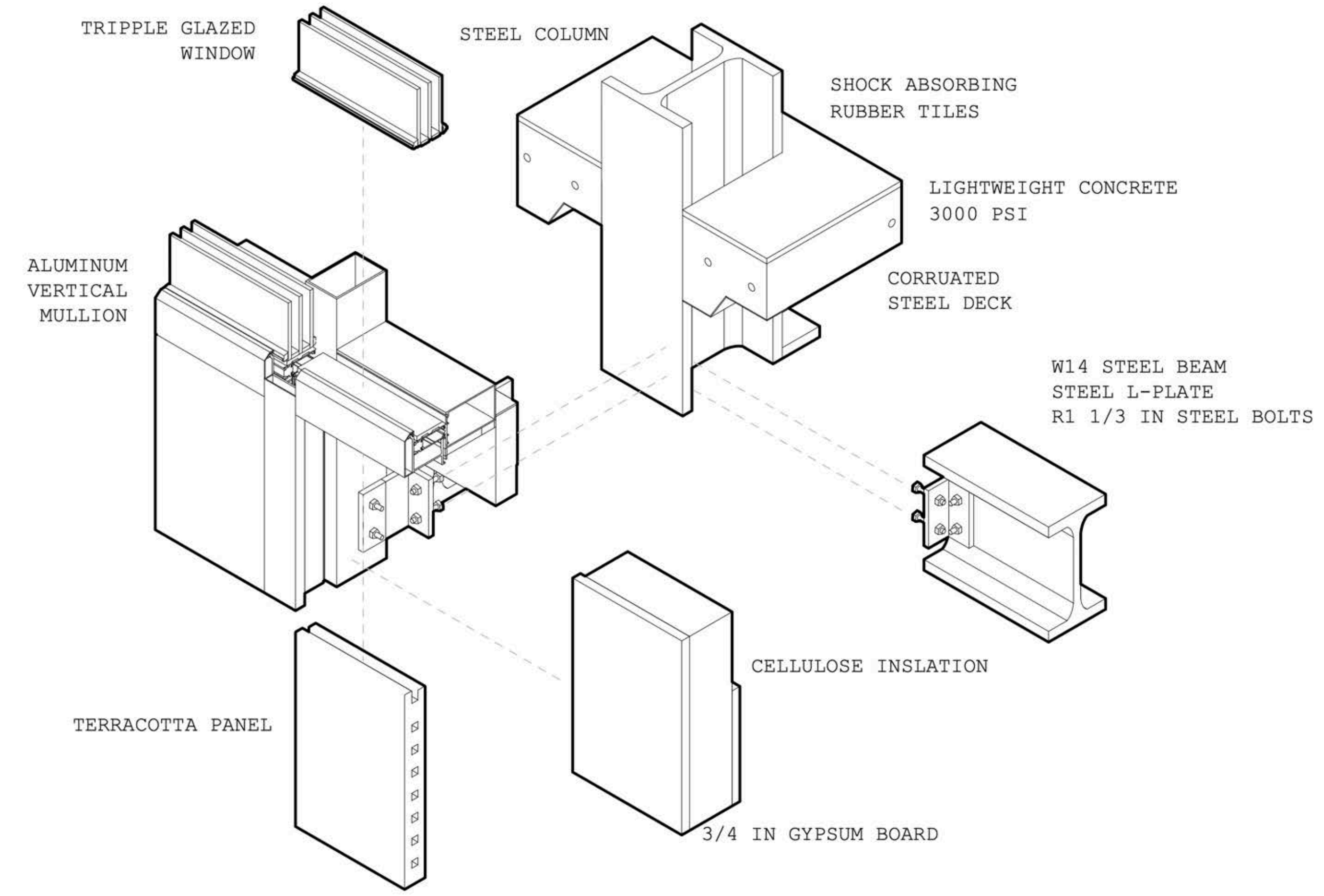
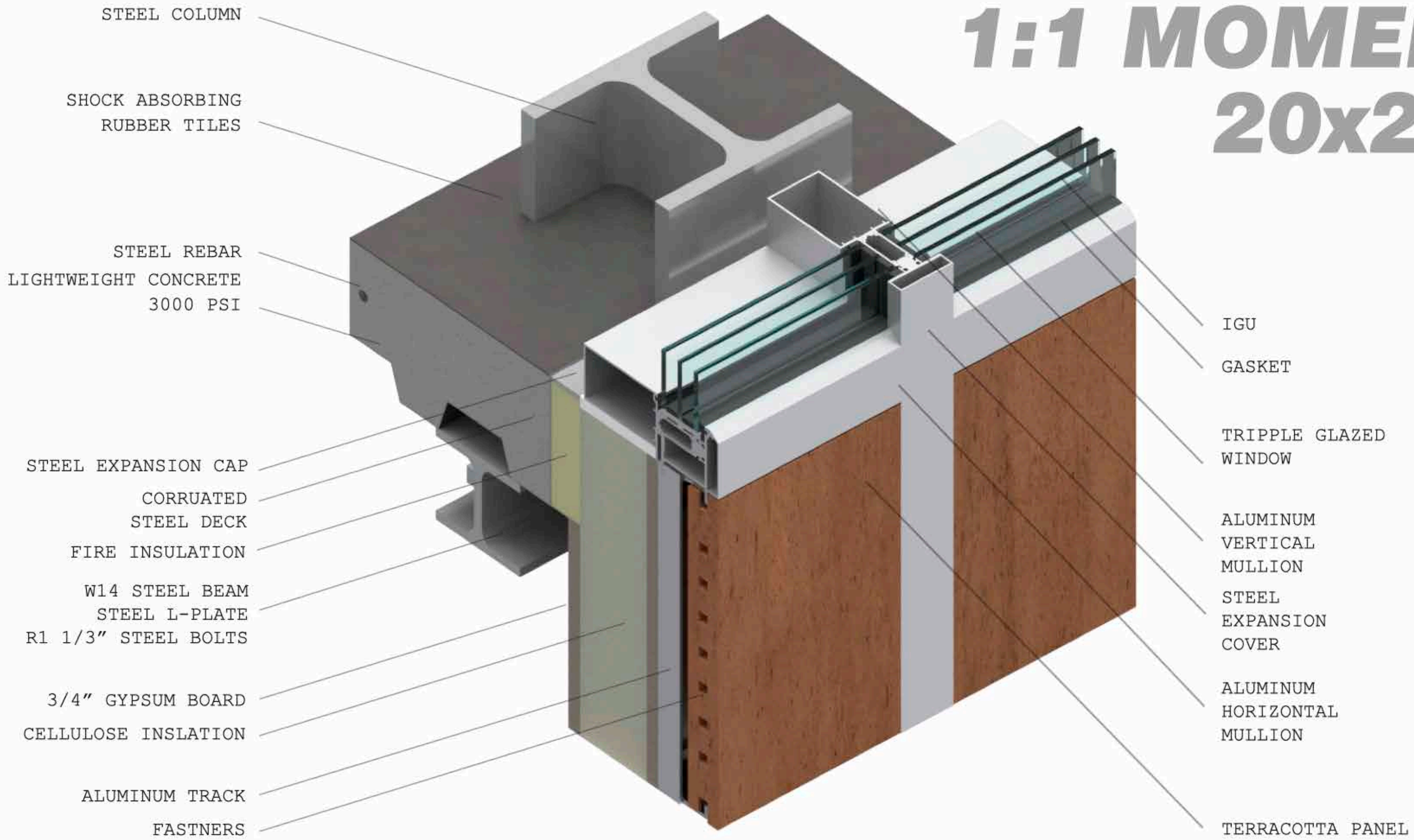
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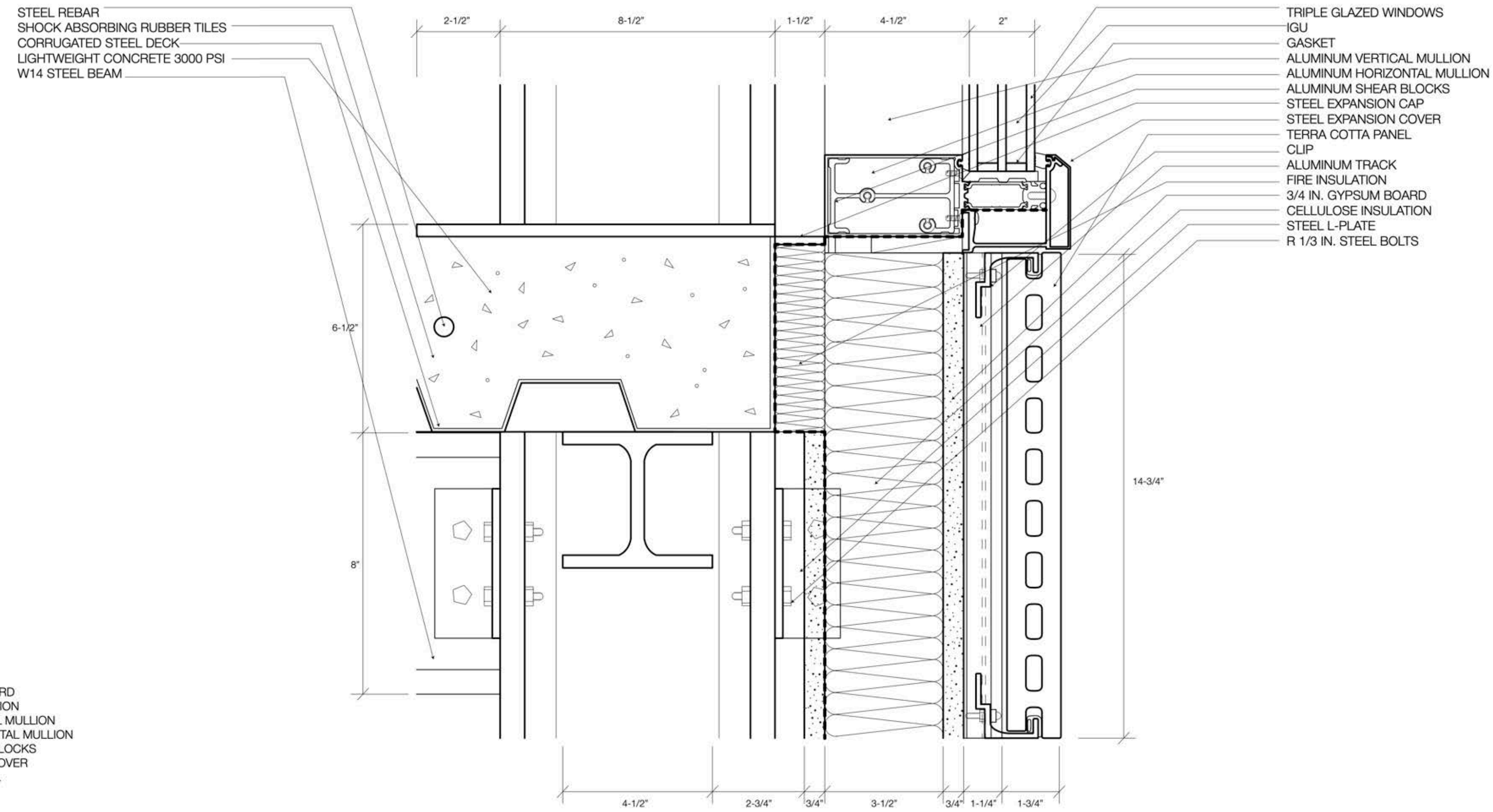
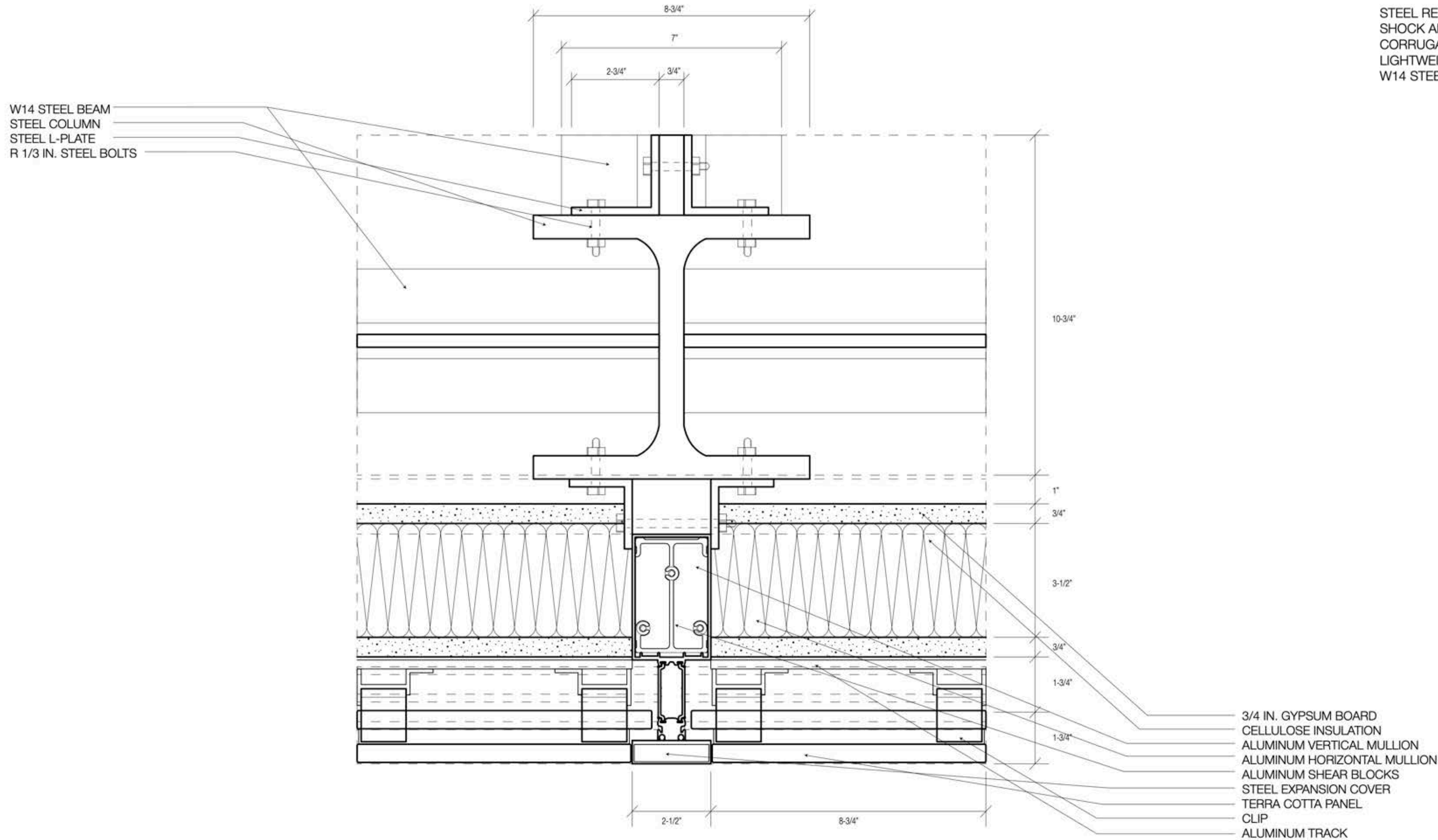
INSTRUCTOR: TOMMY SCHAPERKOTTER

**LOCATION: LOS ANGELES, CA
DATE: JAN - MAY 2025**

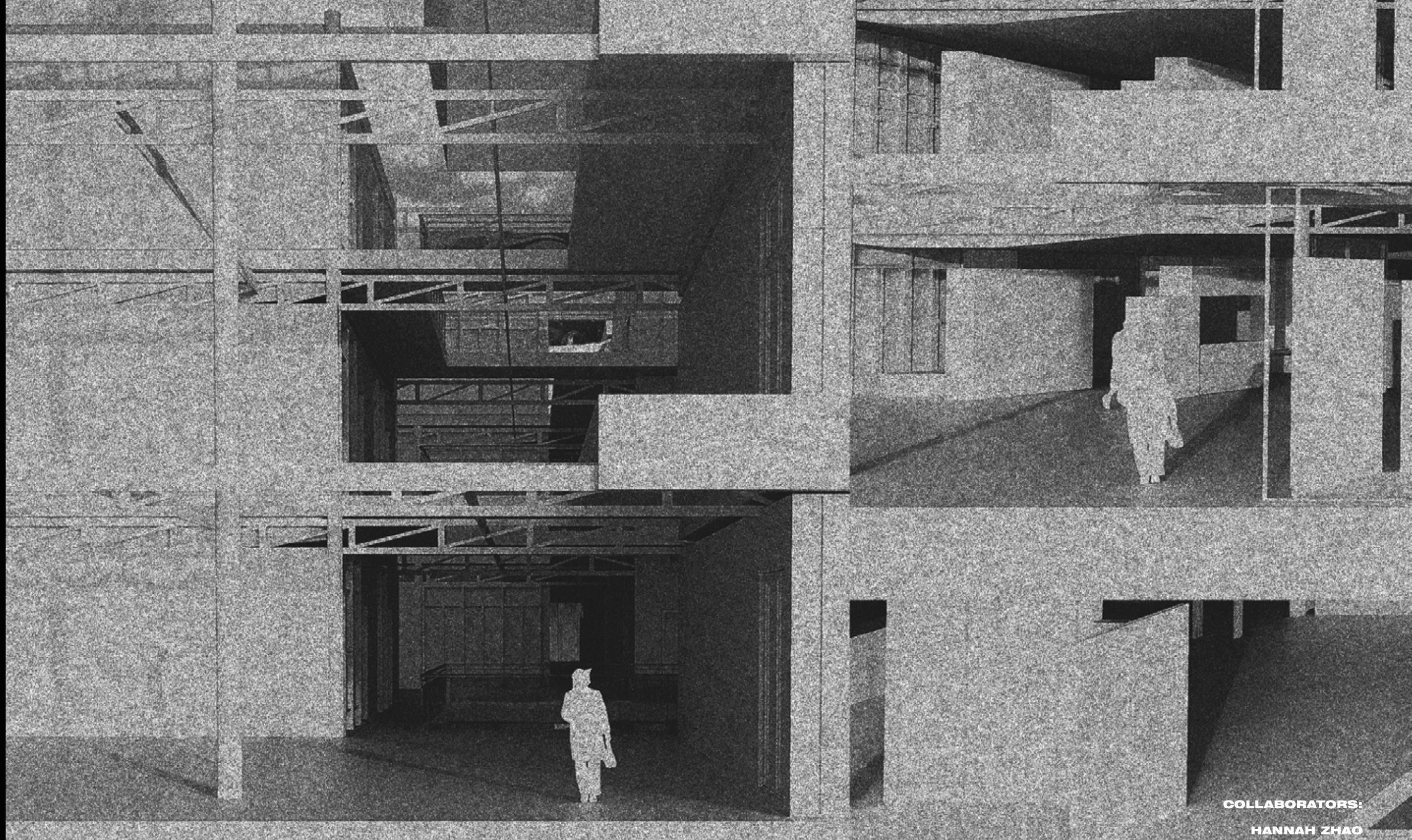
FERTILE CRESCENT INVESTIGATES THE CURTAIN WALL AS BOTH A STRUCTURAL AND ENVIRONMENTAL SYSTEM, FOCUSING ON MATERIAL SELECTION, FAÇADE PERFORMANCE, AND CONSTRUCTABILITY. THE PROJECT DEVELOPS A 20 X 20 MOMENT BOUNDARY CONDITION THROUGH A TRIPLE-GLAZED CURTAIN WALL PAIRED WITH TERRACOTTA CLADDING, BALANCING THERMAL EFFICIENCY, COST, DURABILITY, AND ARCHITECTURAL EXPRESSION. THROUGH DETAILED ASSEMBLY DRAWINGS, MATERIAL ANALYSIS, AND FAÇADE STUDIES, THE PROJECT EVALUATES HOW GLAZING, COATING, STEEL STRUCTURE, AND CLADDING OPERATE TOGETHER TO PRODUCE A HIGH-PERFORMANCE GYMNASIUM ENVELOPE.







CELL-LESS HOUSING



HEIRS TO AIR
"CORE III STUDIO"

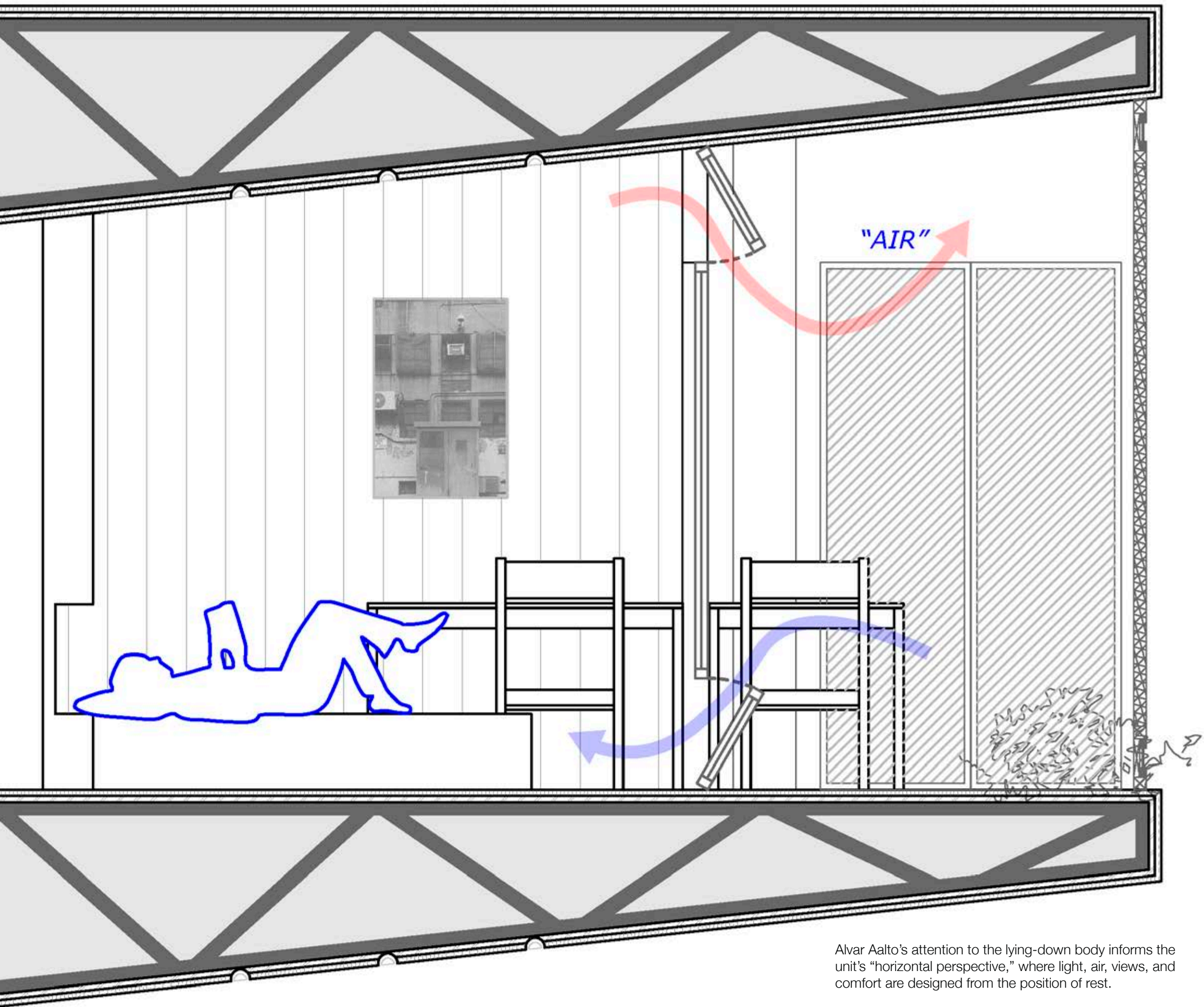
INSTRUCTOR: ERICA GOETZ

LOCATION: HARLEM, NY
DATE: SEP - DEC 2024

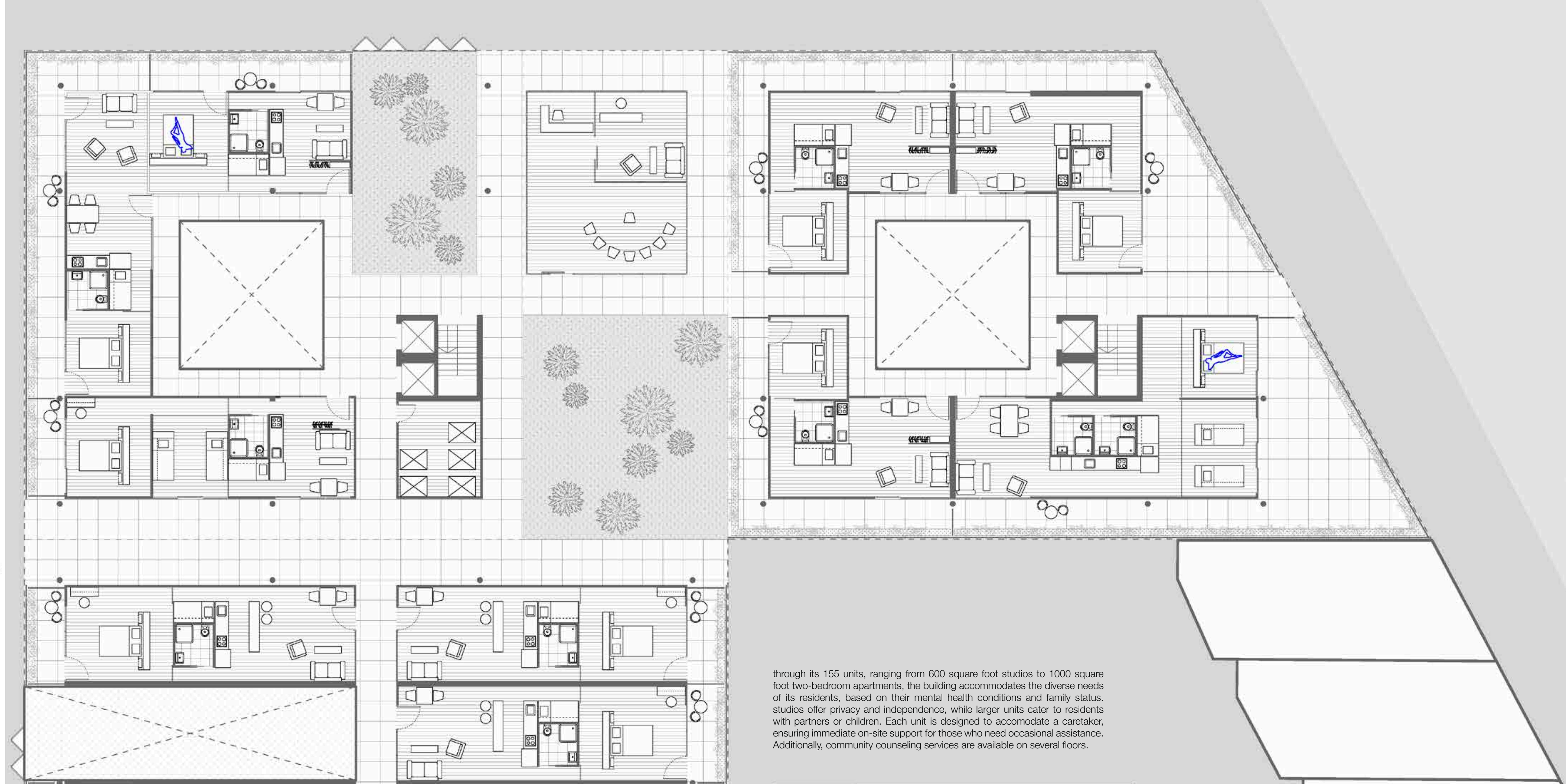
CELL-LESS IS A HARLEM-BASED HOUSING INITIATIVE FOR FORMERLY INCARCERATED INDIVIDUALS STRUGGLING WITH MENTAL ILLNESS AND THE INSTABILITY OF POST-INSTITUTIONAL LIFE. THE PROJECT REPLACES THE LOGIC OF THE CELL WITH OPEN DOMESTIC UNITS, SHARED GARDENS, ATRIUMS, AND PUBLIC PROGRAMS FOR HEALTHCARE, COUNSELING, WORKSHOPS, AND LECTURES. THE UNIT IS DESIGNED WITHOUT RIGID PARTITIONS, REDUCING CONFINEMENT AND SUPPORTING POST-INSTITUTIONAL LIFE. THE PROJECT ULTIMATELY ARGUES THAT HOUSING CAN OPERATE AS A FORM OF CARE, USING ARCHITECTURE TO SUPPORT HEALING, INDEPENDENCE, AND SOCIAL REINTEGRATION RATHER THAN SURVEILLANCE OR CONFINEMENT.

COLLABORATORS:
HANNAH ZHAO

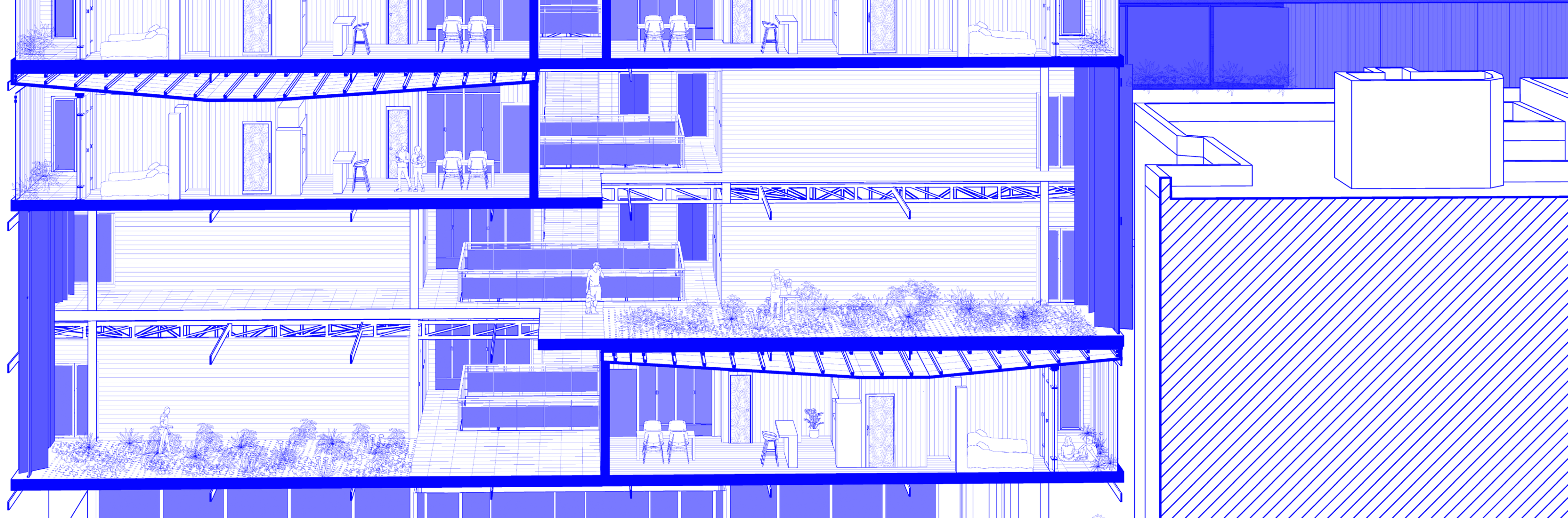




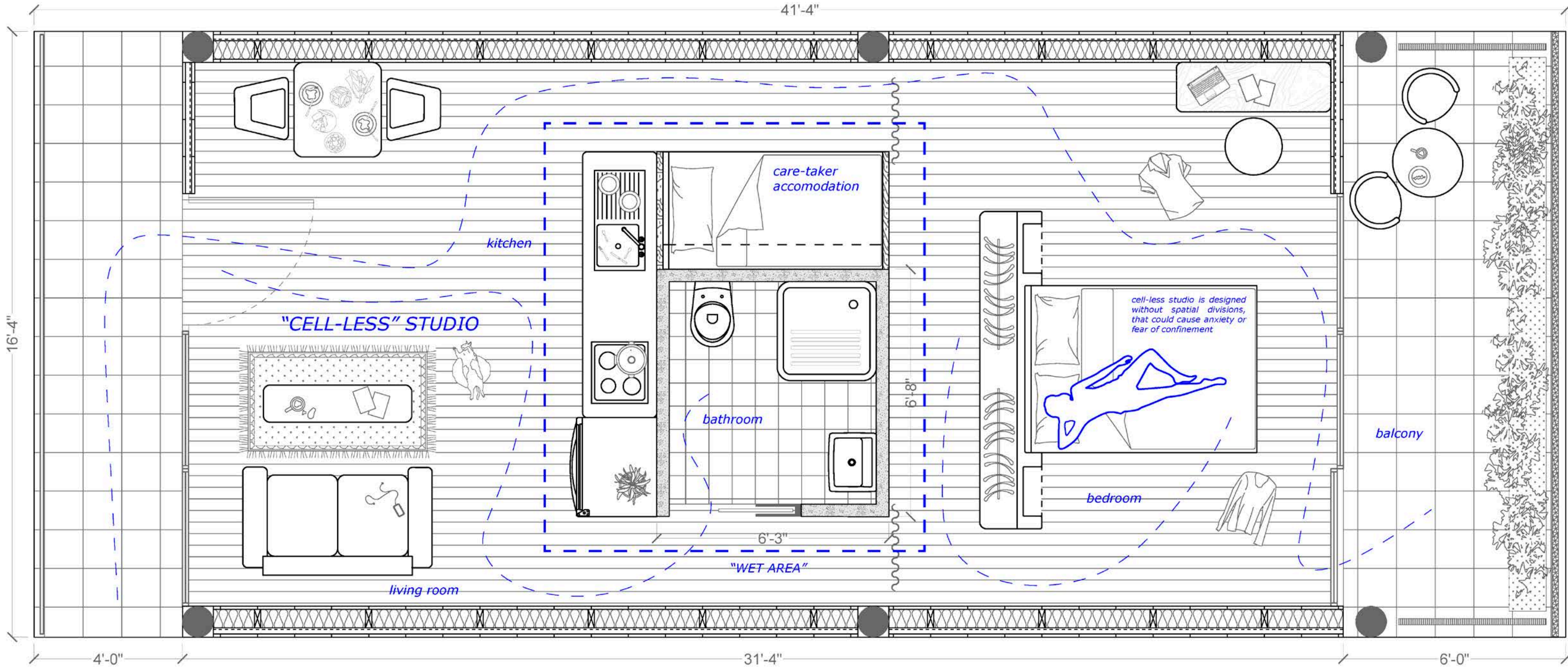
Alvar Aalto's attention to the lying-down body informs the unit's "horizontal perspective," where light, air, views, and comfort are designed from the position of rest.



through its 155 units, ranging from 600 square foot studios to 1000 square foot two-bedroom apartments, the building accommodates the diverse needs of its residents, based on their mental health conditions and family status. studios offer privacy and independence, while larger units cater to residents with partners or children. Each unit is designed to accommodate a caretaker, ensuring immediate on-site support for those who need occasional assistance. Additionally, community counseling services are available on several floors.



CELL-LESS UNIT



CELL-LESS UNIT



ADJACENT CONVERSATION SERIES + PUBLICATION

FACULTY SPONSOR: GALIA SOLOMONOFF

PROJECT LEAD / MODERATOR
DATE: JAN 2025 - MAY 2026

ADJACENT // STUDENT ORGANIZED CONVERSATION SERIES AND PUBLICATION WHICH INVITES SPEAKERS FROM "ADJACENT" ORIENTED DESIGN INDUSTRIES TO DISCUSS THEIR PROJECTS, CREATIVE PROCESS AND ROAD TO SUCCESS IN UNCONVENTIONAL CAREER PATHS. POSITIONED OUTSIDE THE BOUNDARIES OF TRADITIONAL ARCHITECTURAL DISCOURSE, THE INITIATIVE FRAMES DESIGN AS A BROADER CULTURAL PRACTICE, ENGAGING FIGURES WORKING ACROSS FASHION, MEDIA, ART, TECHNOLOGY, AND SPATIAL PRODUCTION. OUR GUEST INCLUDED PAOLA ANTONELLI (MOMA), MSCHF + KAREN WONG (NEW MUSEUM), OJAS, KIMOU MEYER (NIKE), MICHAEL GOLDBERG (SSS*), SKY GELLATLY (ICNCLST), CEREN ARSLAN (BUREAU BETAK), SKY HIGH FARM GOODS...



Hey only like 3% of you are going to build buildings' was like 'touché I didn't come here to learn how to build buildings, so the next 3 years are gonna be fun'"

FIG. 01 MSCHF + KAREN WONG x ADJACENT

FIG. 02 OJAS x ADJACENT

FIG. 03/05 PAOLA ANTONELLI x ADJACENT

FIG. 04 SKY GELLATLY x ADJACENT

PHOTO: JOSEPH MIN



adjacent
FALL 2025

29 OCT
SKY HIGH FARM GOODS

DAPHNE CEO
SEYBOLD CMO
CO-FOUNDER

AVERY 114, AVERY HALL [1ST FLOOR] \ \ 6.30PM

@ SKYHIGHFARMUNIVERSE
@ SKYHIGHFARMHUDSONVALLEY

14 NOV
MSCHF

KEVIN CO-FOUNDER
WIESNER CHIEF CREATIVE OFFICER

WOOD AUDITORIUM, AVERY HALL \ \ 6.30PM

@MSCHF
WWW.MSCHF.COM

***EVENT MODERATED BY ADJACENT TEAM + WONG**
PROF KAREN

20 NOV
PAOLA ANTONELLI

MOMA, SENIOR CURATOR OF ARCH + DESIGN, DIRECTOR OF R&D

WARE LOUNGE, AVERY HALL [6TH FL.] \ \ 6.30PM

@ PAOLANTONELLI
@ THEMUSEUMOFMODERNART

ORGANIZED BY
@GSAPP_ADJACENT

STUDENTS
GSAPP



PHOTO: JOSEPH MIN



ADJACENT.

Beginning of last year, my friend Dana EMAILED ME with a wild idea to revamp this thing called "ADJACENT", had no idea what it was, but said yes anyways.

that email turned into an epic series of events ran by our amazing crew: Virginia, Ciara, Lorennah, Ji-In, Daniel, Joseph, Ephrem, Luca, Kendrick, Manolis & Brandon (from MARCH, CCCP & CDP).