

explorations

community

imaginary

hybridity

collaboration

practice

collaboration

jared antonio orellana

interdisciplinary

collaboration

possibilities

possibilities

possibilities

conservation

advocacy

reparations

housing

collaboration

collaboration

collaboration

sanctuary

participatory

collaboration

collaboration

expansion

collaboration

collaboration

ecology

education

collaboration

collaboration

making

creative

collaboration

collaboration

collaboration

context

collaboration

collaboration

collaboration

collaboration

writing

collaboration

collaboration

flexibility

visibility

objects

**to practice architecture is to embrace uncertainty. every project is a balancing act of complex conditions: pre-existing, current, and future. as a result, the architect is always in between - navigating ambiguity, using exploration as a means toward incremental clarity. throughout this journey remains a commitment to service: architecture as advocacy, as a service to humans, to non-humans, to the planet. these works are attempts at understanding, at questioning, at probing and provoking.
architecture.**

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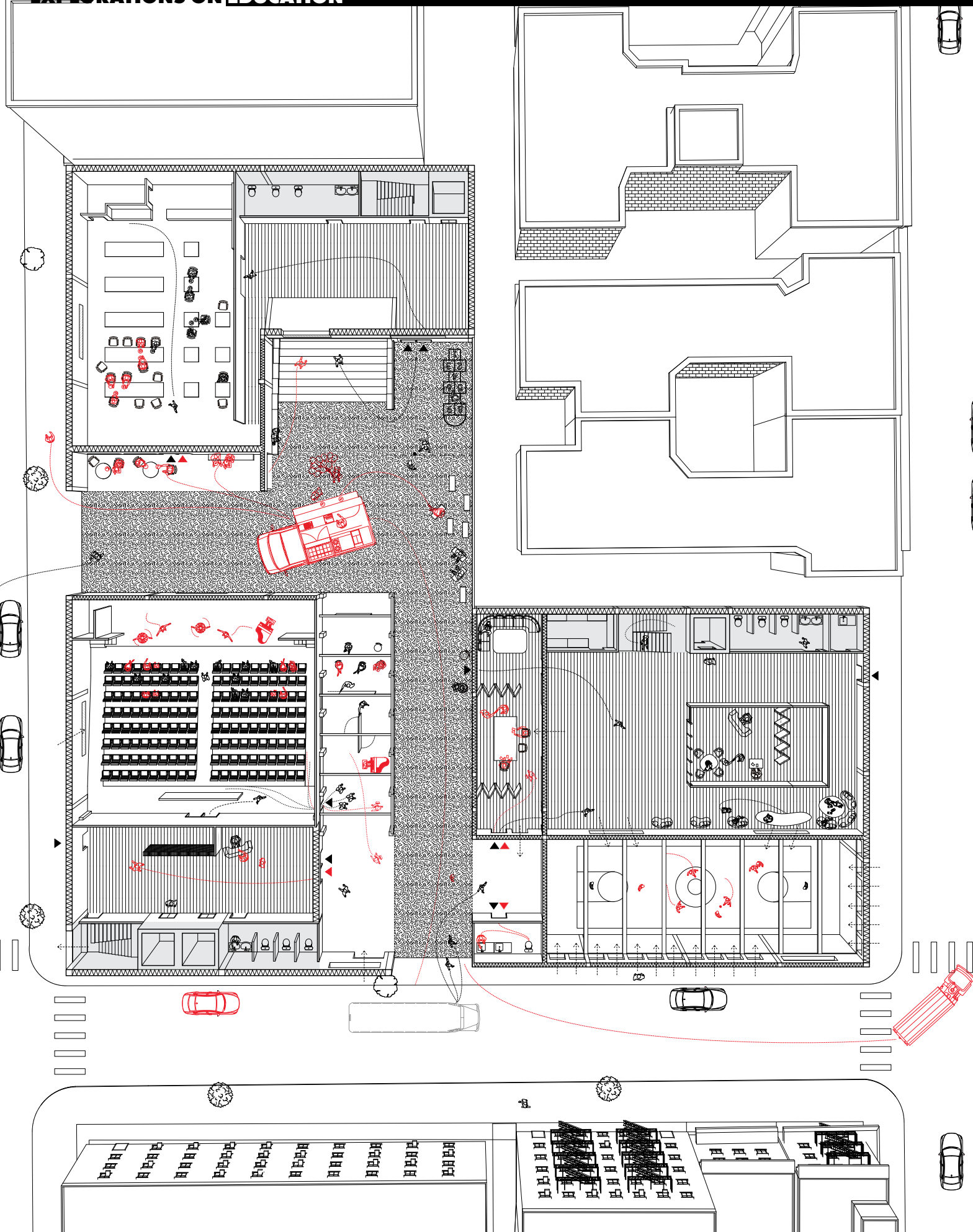
I.e.s. alley school

- + Columbia GSAPP Core II Studio
- + Critic: Esteban De Backer
- + Site: Lower East Side, New York

A K-8 public school comprised of three buildings linked by an interstitial recreational area. The interstitial space enables school programming such as cafeterias, gyms, meeting spaces, and theaters to open up to the neighboring community while creating a gradient of public, semi-public, and private spaces within each building.

Movable partitions, lightweight and diverse furniture typologies, and adaptable spatial configurations are implemented in both exterior and interior spaces to provide even the youngest child with the agency to have an influence over their environment

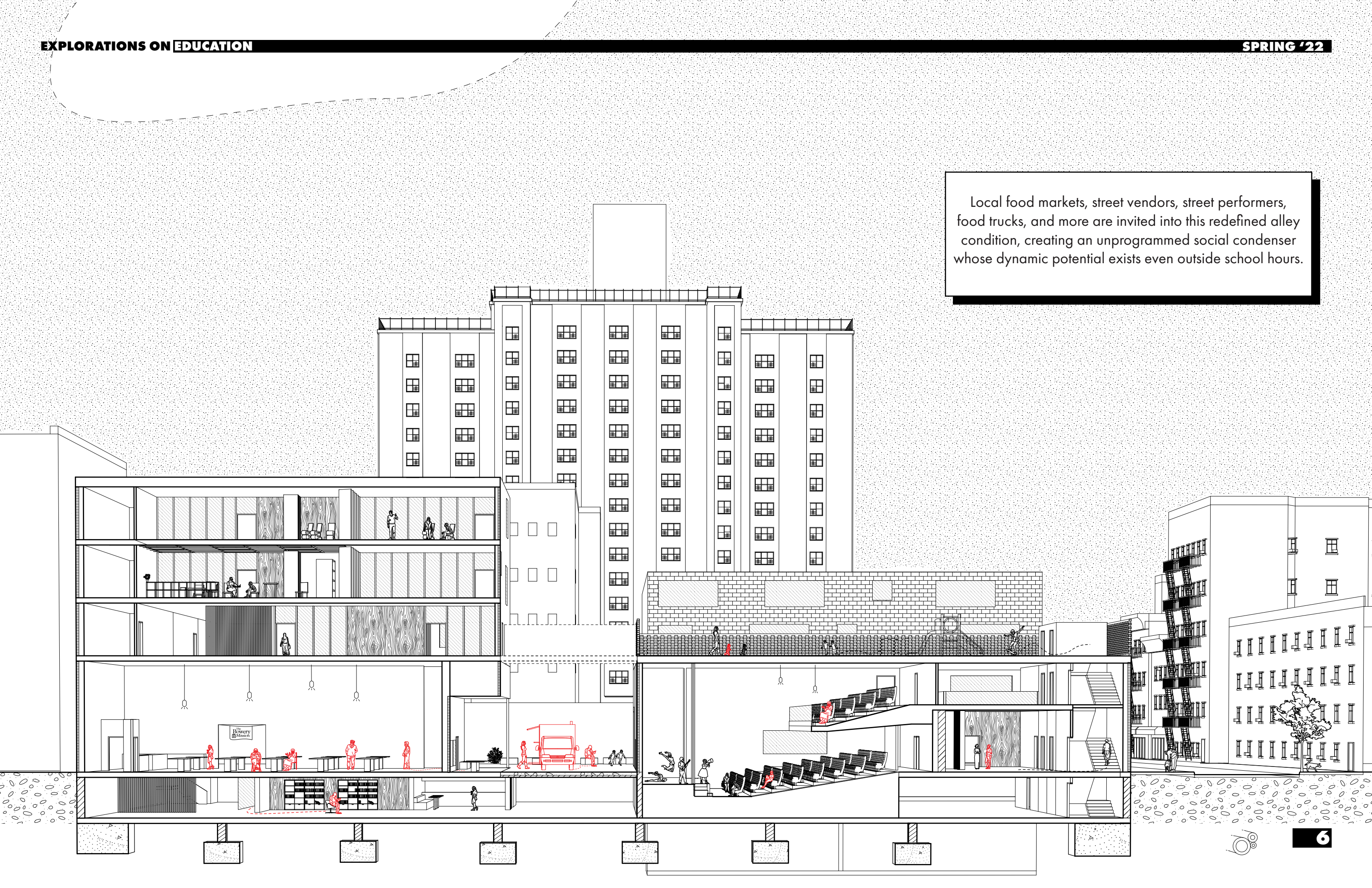


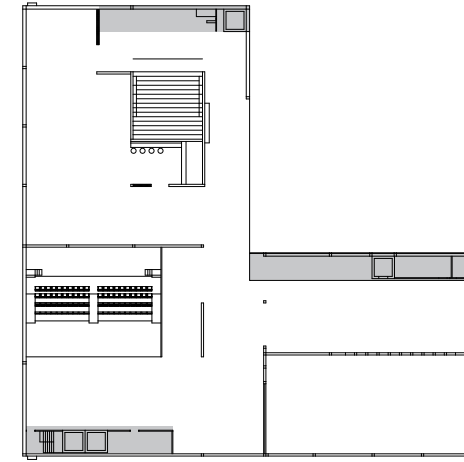
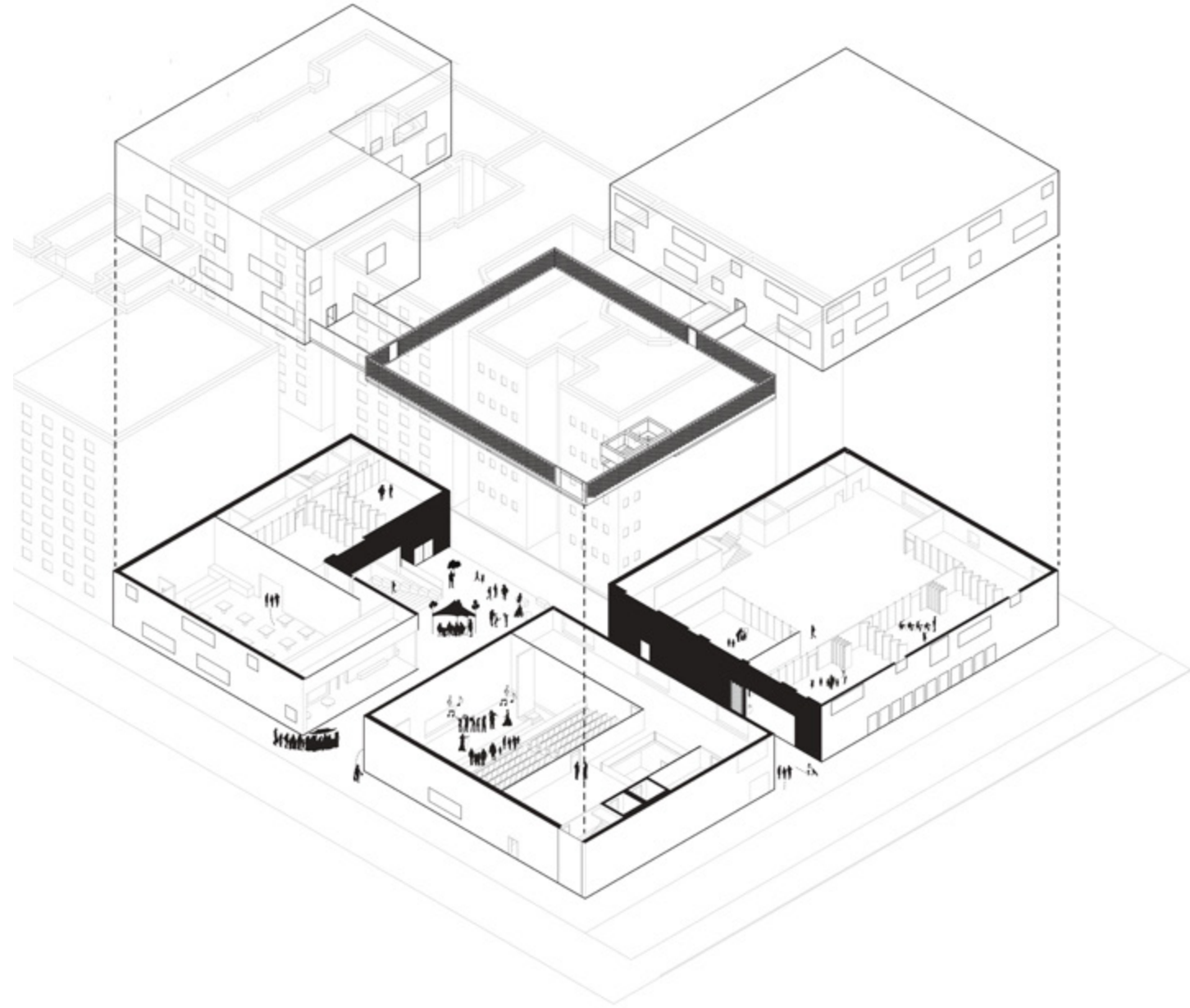


Designed at a human scale, the soft pink brick facade establishes a material connection to the surrounding buildings while distinguishing itself as a warm, receptive space for students and neighbors alike.

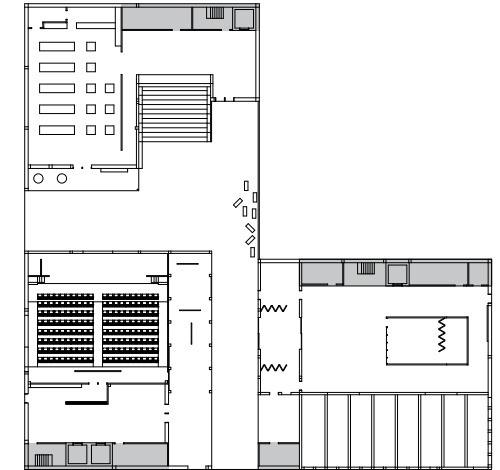


Local food markets, street vendors, street performers, food trucks, and more are invited into this redefined alley condition, creating an unprogrammed social condenser whose dynamic potential exists even outside school hours.

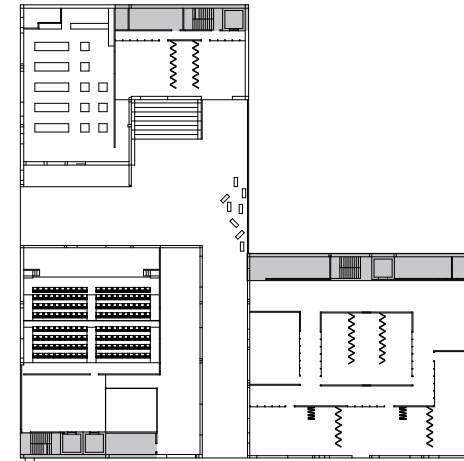




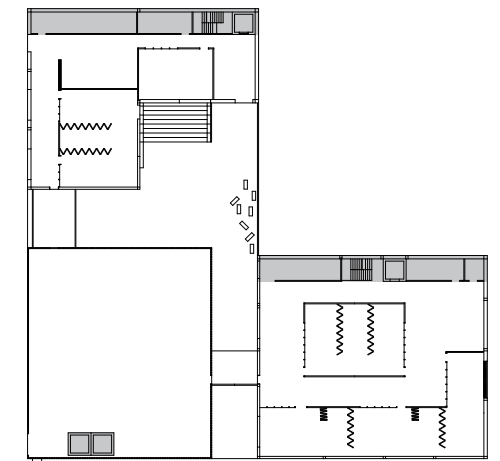
UNDERGROUND PLAN



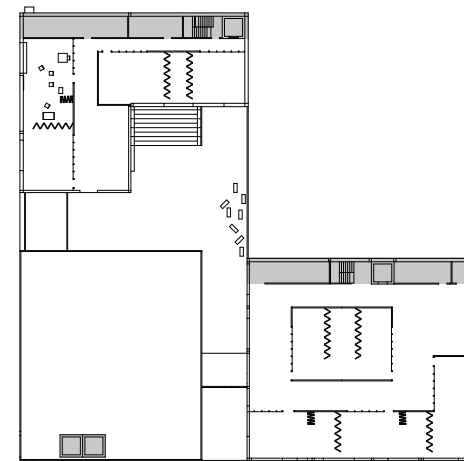
GROUND PLAN



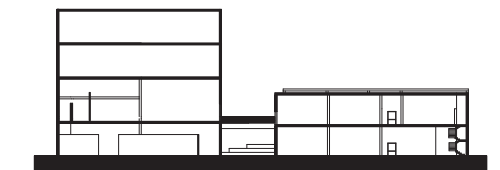
L2 PLAN



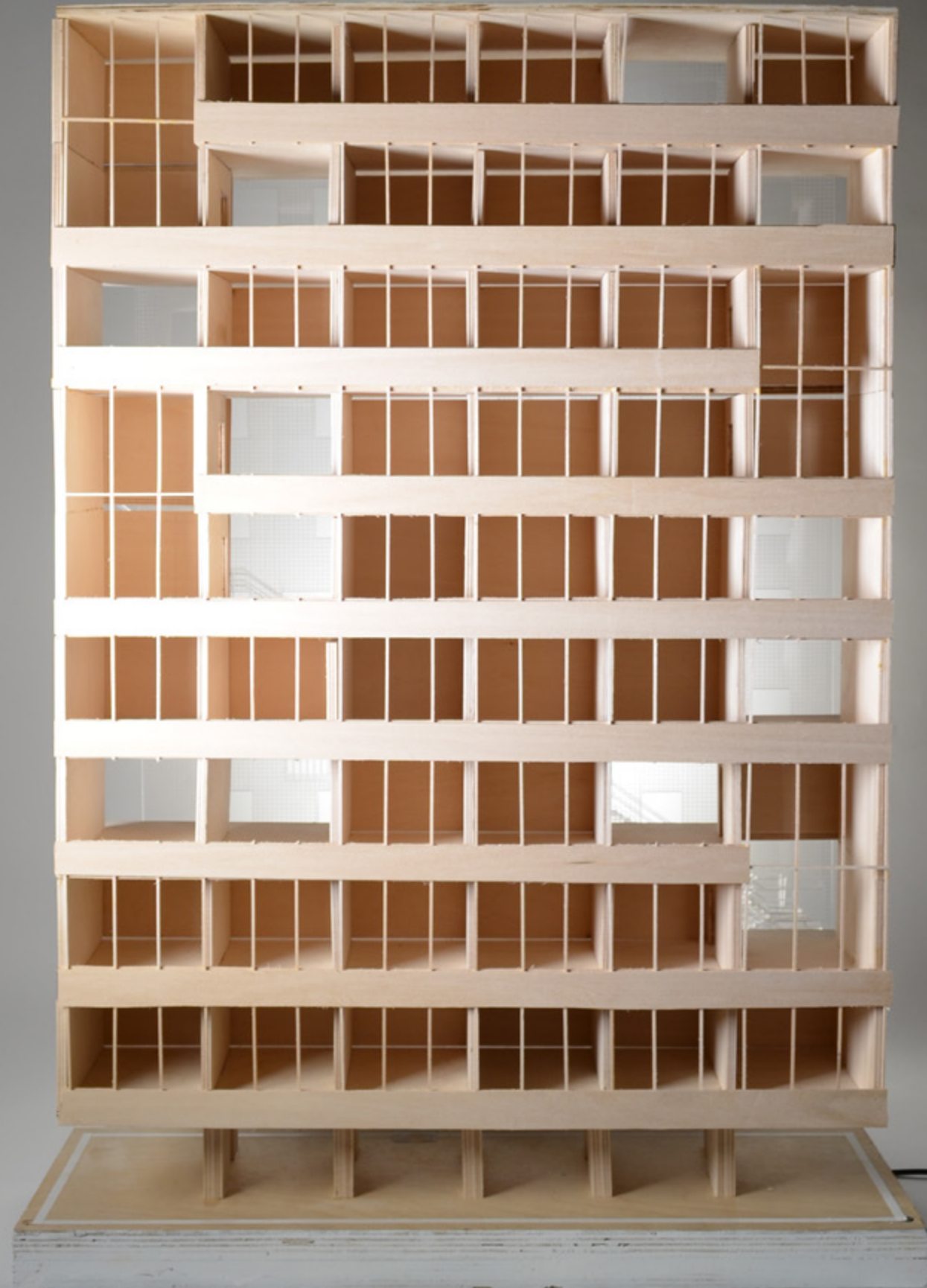
L3 PLAN



L4 PLAN



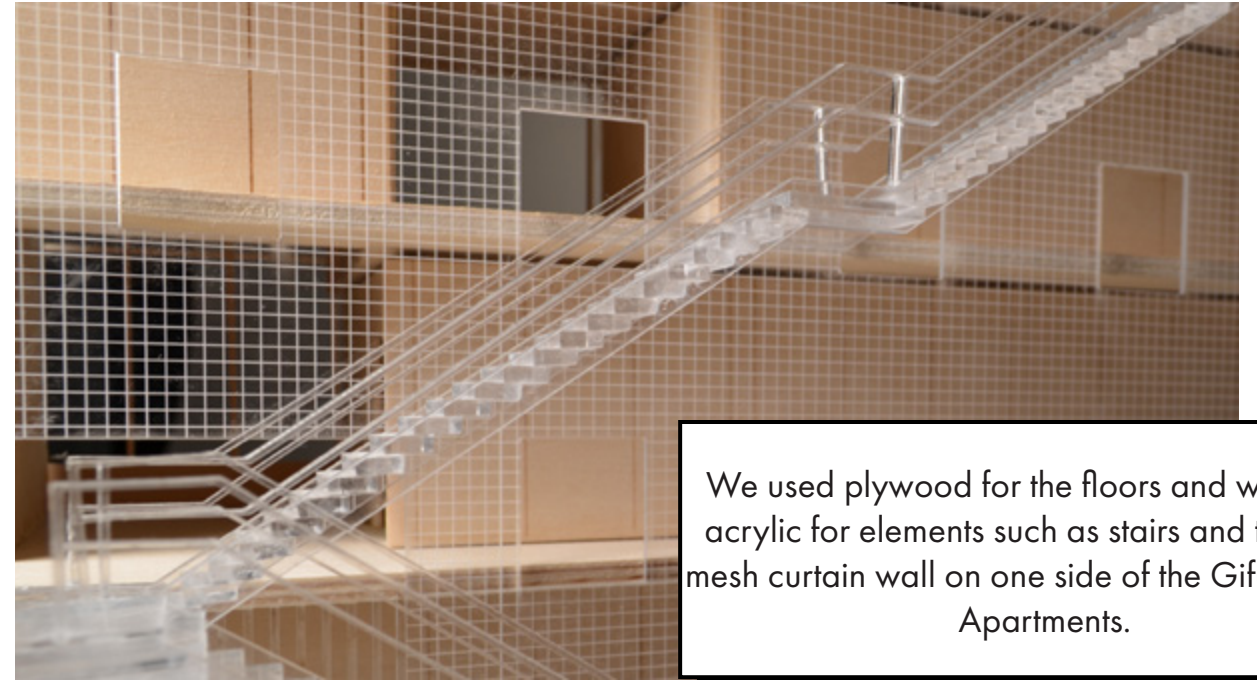
SECTION



gifu kitagata apartments precedent study model

- + Columbia GSAPP Core III Studio
- + Critic: Christopher Leong
- + Collaborator: Rajvardhan Thorat
- + Site: Gifu, Japan

The complex spatial arrangement of the Gifu Kitagata Apartments designed by Kazuyo Sejima facilitates social interaction, modulates privacy, allows for natural light and ventilation, and reduces the visual prominence of the building's volume. We built a scaled model to study the distribution of apartments, its use of voids, the structural configuration, and other design considerations to inform our own housing proposal.



We used plywood for the floors and walls, and acrylic for elements such as stairs and the metal mesh curtain wall on one side of the Gifu Kitagata Apartments.



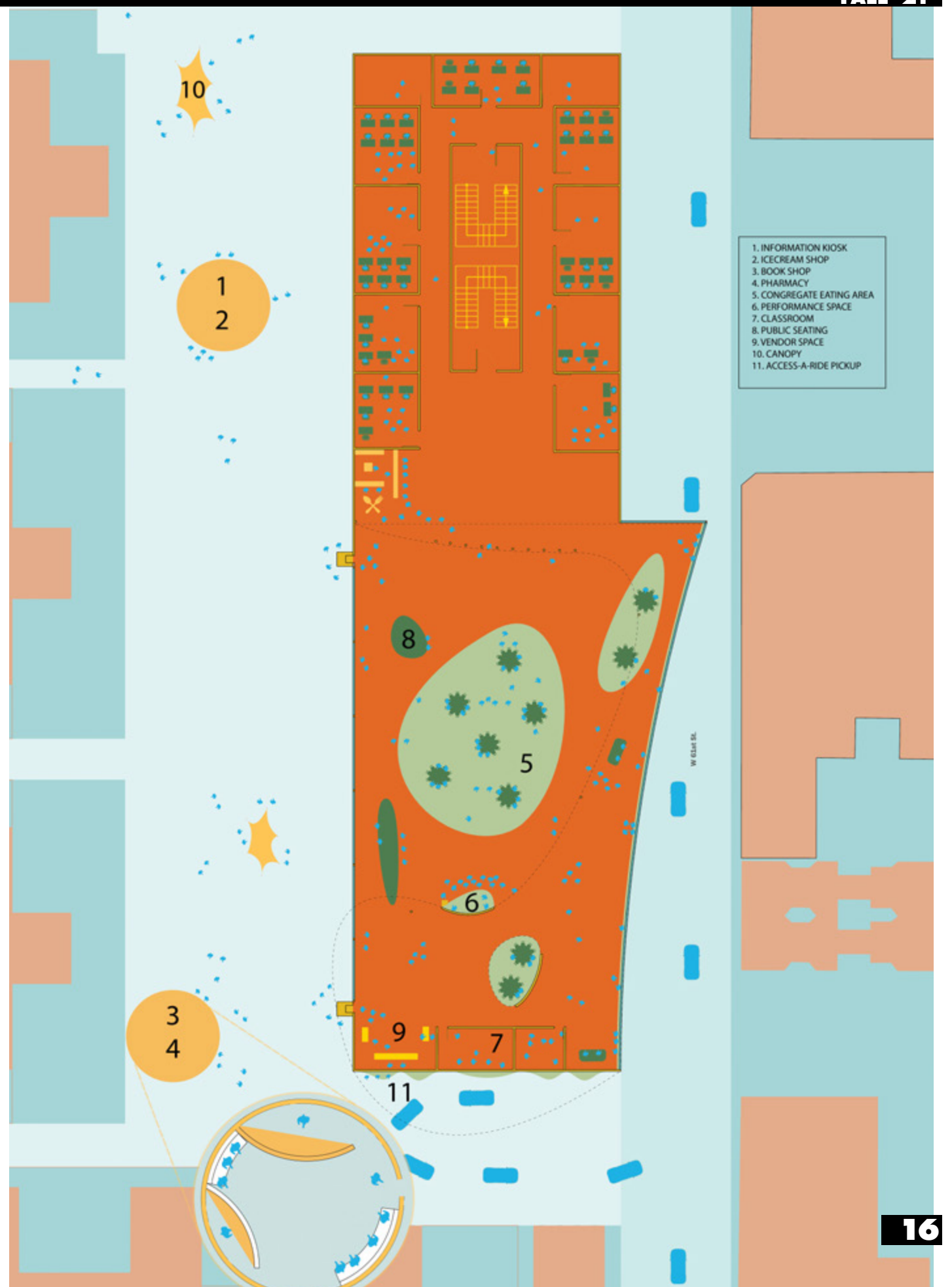
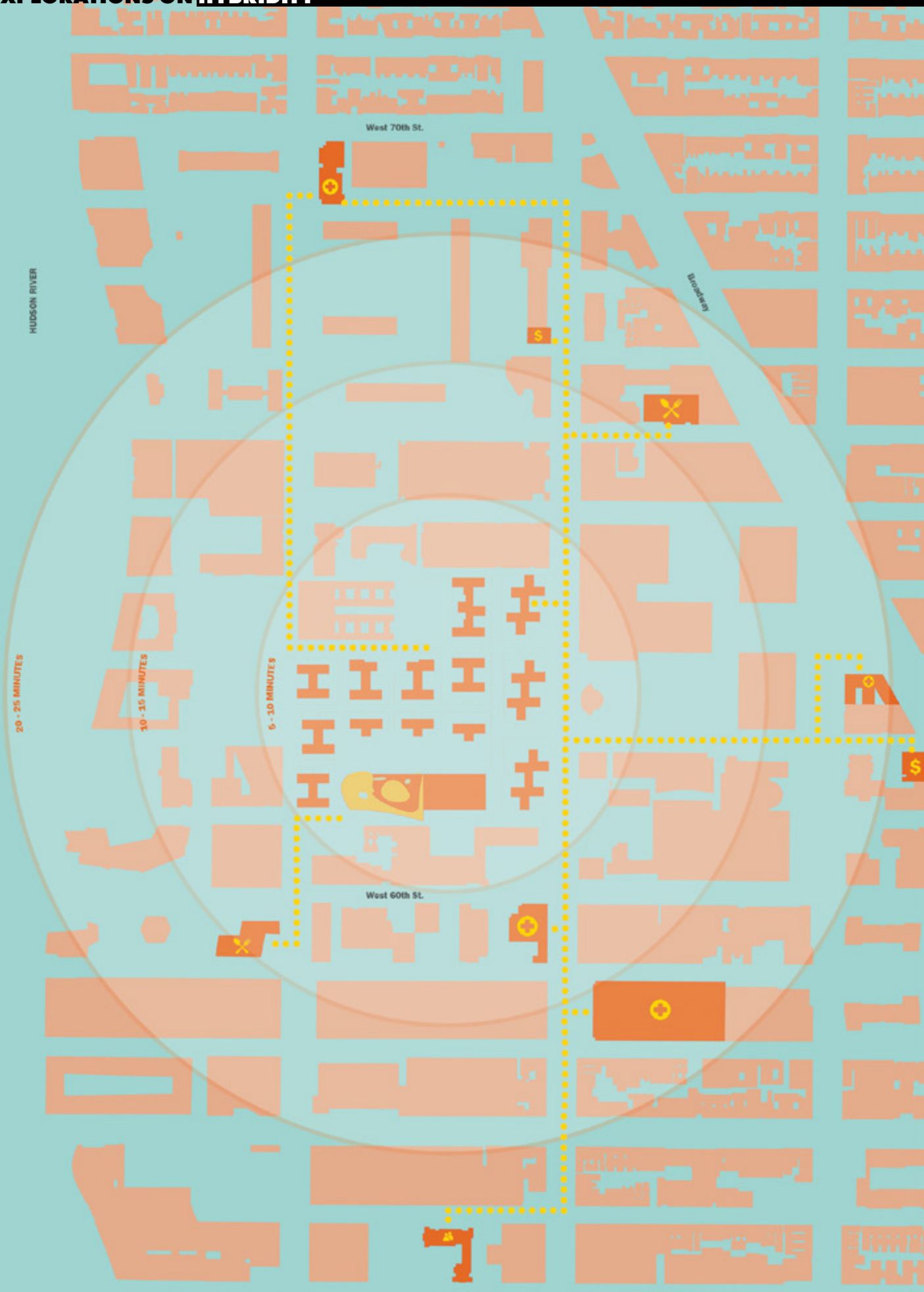
intergenerational spaces for care

- + Columbia GSAPP Core I Studio
- + Critic: Anna Puigjaner
- + Site: Upper West Side, New York

A rooftop school extension and ground-level satellite spaces that explore architecture as a bridge - between people, services, and experiences. A rooftop intervention facilitates intergenerational social activities, including community meals, public performances by students, intergenerational classes, and mentoring.

Ground-level structures contain hybrid programming that both respond to the needs of the elderly community and the needs of the schools on 61st St.

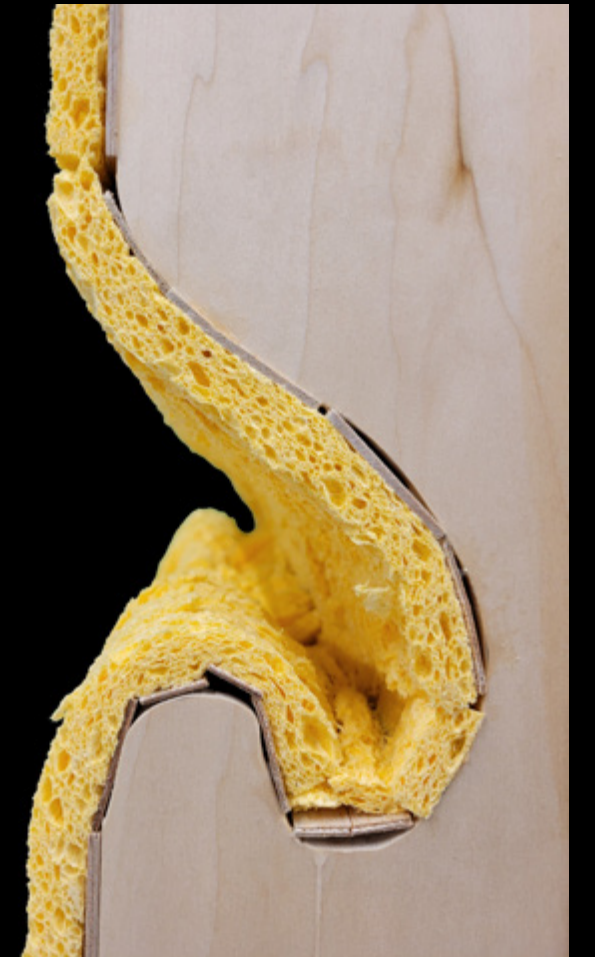
Essential services used by elderly residents of New York City Public Housing are rendered accessible and the previously disconnected communities of Amsterdam Houses and the educational institutions on 61st St are bridged by permeable spaces serving as social condensers.



- 1. INFORMATION KIOSK
- 2. ICECREAM SHOP
- 3. BOOK SHOP
- 4. PHARMACY
- 5. CONGREGATE EATING AREA
- 6. PERFORMANCE SPACE
- 7. CLASSROOM
- 8. PUBLIC SEATING
- 9. VENDOR SPACE
- 10. CANOPY
- 11. ACCESS-A-RIDE PICKUP



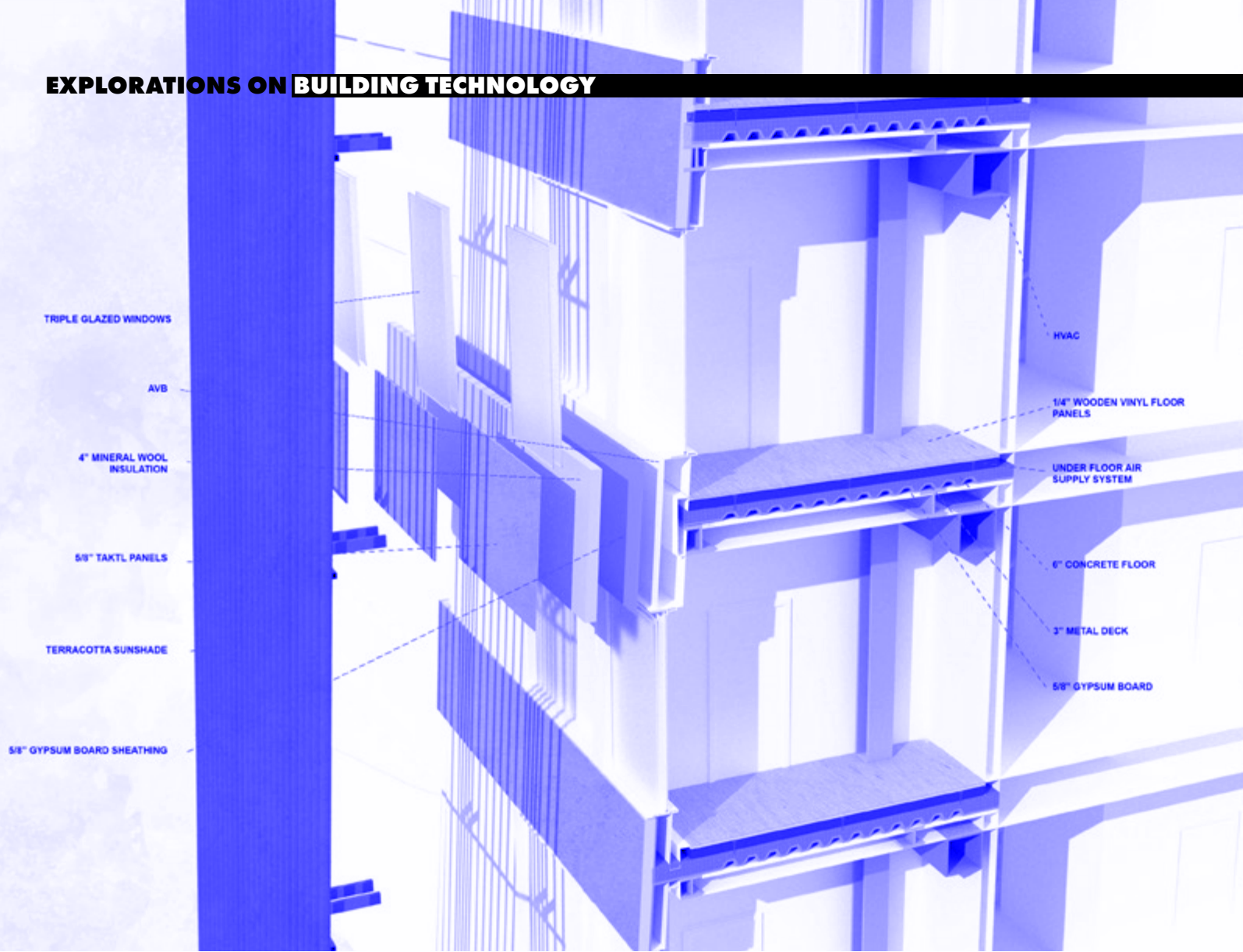
1:1 Sponge Wall Section



Wall Section Detail



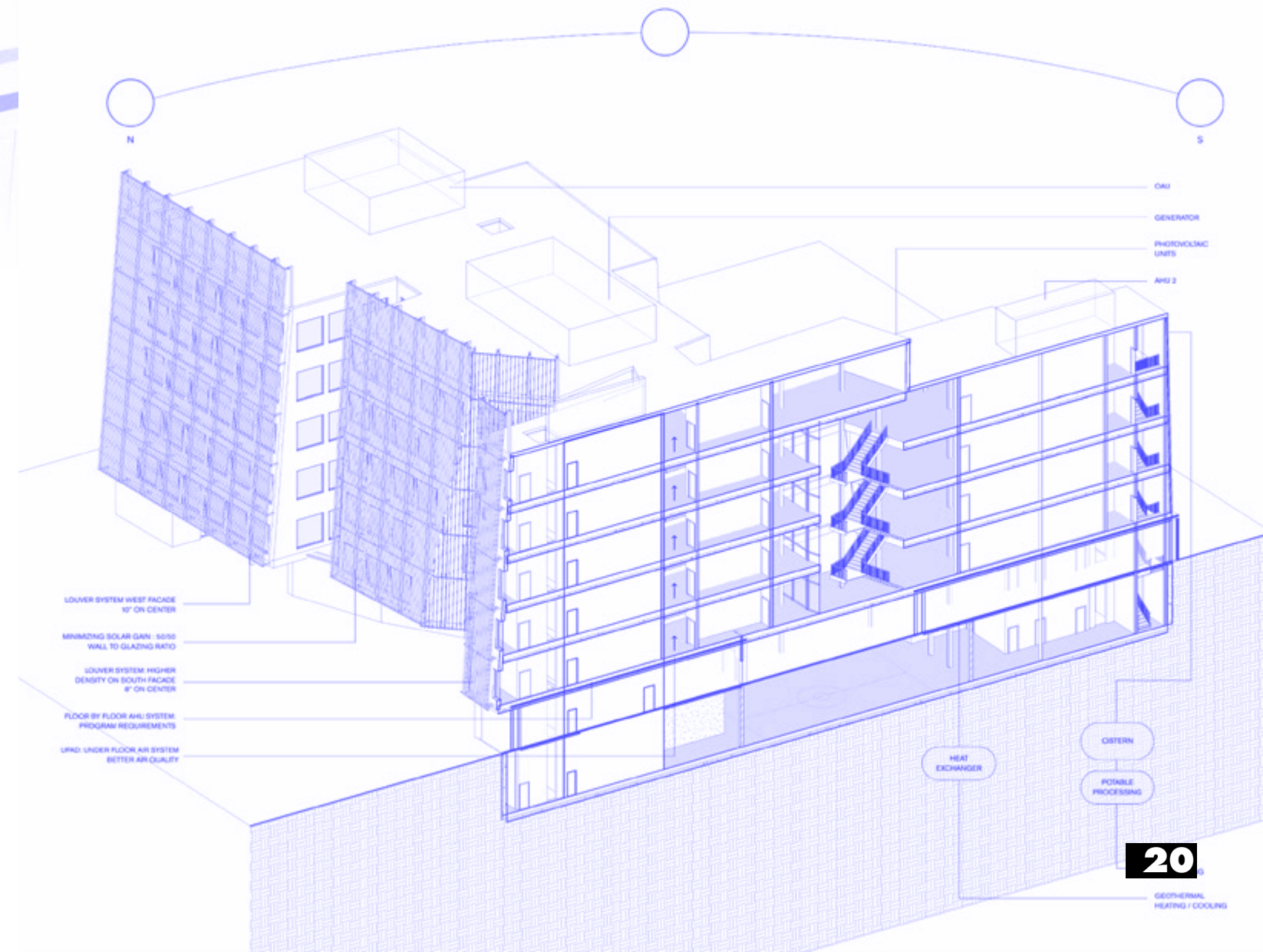
Sponge is explored for its potential as a material that communicates care, encourages tangible experience and exploration, and functionally serves as pin-up space for community announcements, educational posters, and more.

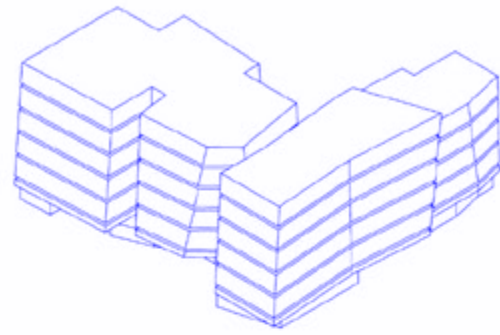


Using a school building as the foundation, a design proposal with integrated technical systems was developed for this course. Structure, environmental systems, materials, construction methods, and fire protection elements were designed systematically and integrated with one another. The course culminated in the design of a fully detailed building, resulting in comprehensive schematic design, design development, and construction document drawing sets.

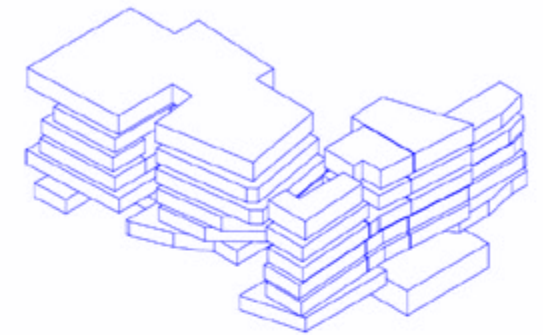
building systems integration

- + Columbia GSAPP Architectural Technology IV: Building Systems Integration
- + Consultants: Joe Hand, Paul Laroque, Sigal Shemesh, Katherine Chan
- + Collaborators: Andrew Chee, Rajvardhan Thorat, Tashania Akemah, Xavier Zhapan, Jamon Mok

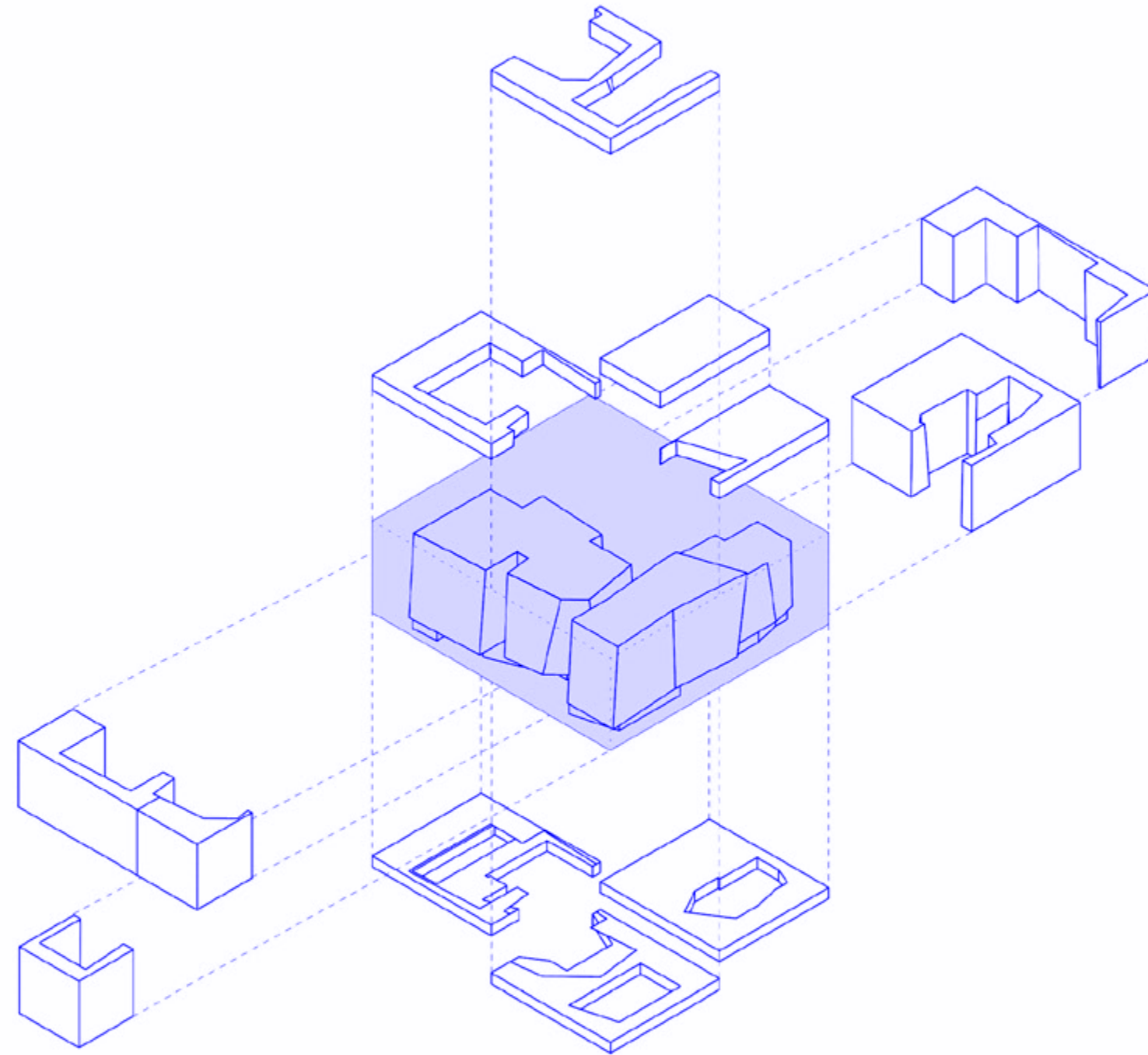




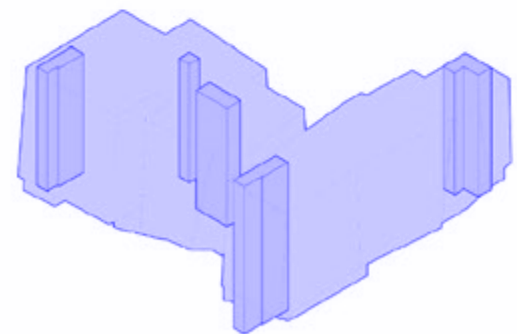
01. MASSING



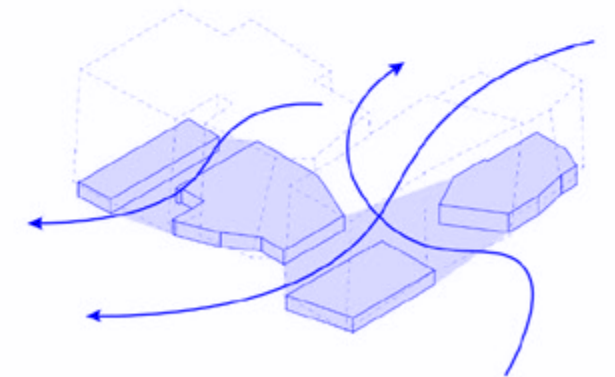
02. PROGRAM LOCATION AND STACKINGS



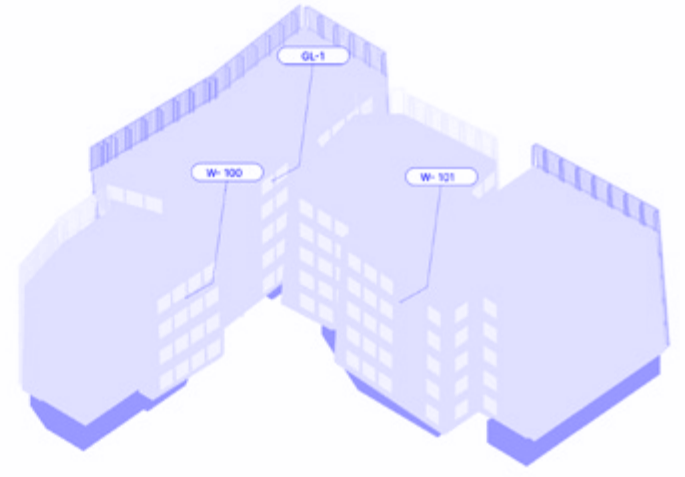
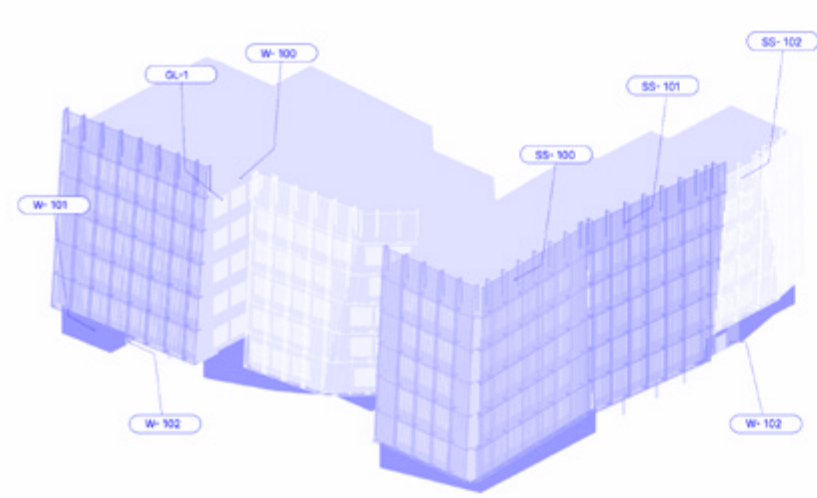
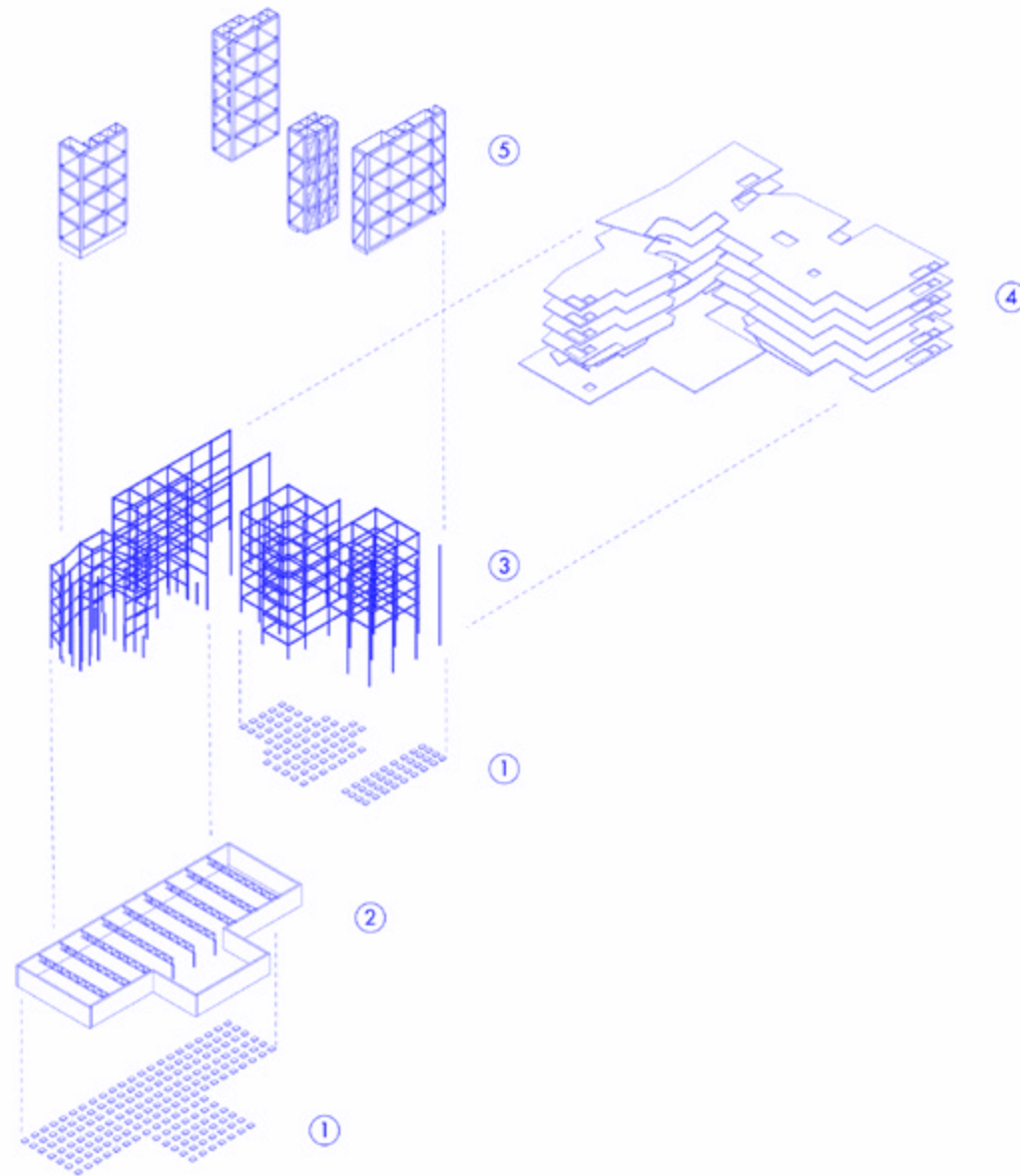
04. CARVING TRANSFORMATION



03. VERTICAL CIRCULATION



05. POROSITY



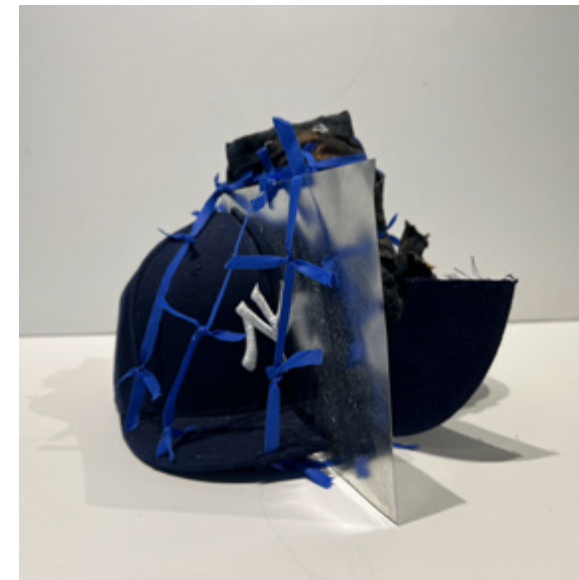
MATERIAL DESCRIPTION

 SS-100 : UNITIZED TERRACOTTA BAGUETTE BRIGHT RED (LTY 30X120MM)	 W-101 : CONCRETE CLADDING
 SS-101 : UNITIZED TERRACOTTA BAGUETTE DARK RED (LTY 30X120MM)	 W-102 : STOREFRONT
 SS-102 : UNITIZED TERRACOTTA BAGUETTE WHITE (LTY 30X120MM)	 GL-1 : IGU TRIPLE GLAZED
 W-100 : SOLID WALL - STICK BUILT CONSTRUCTION	

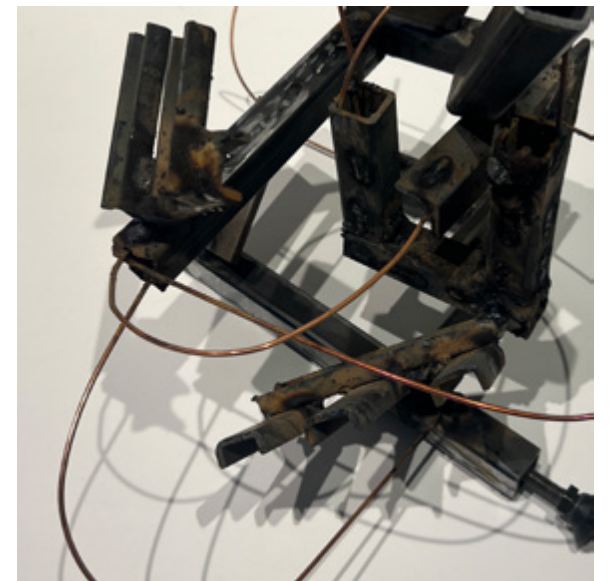
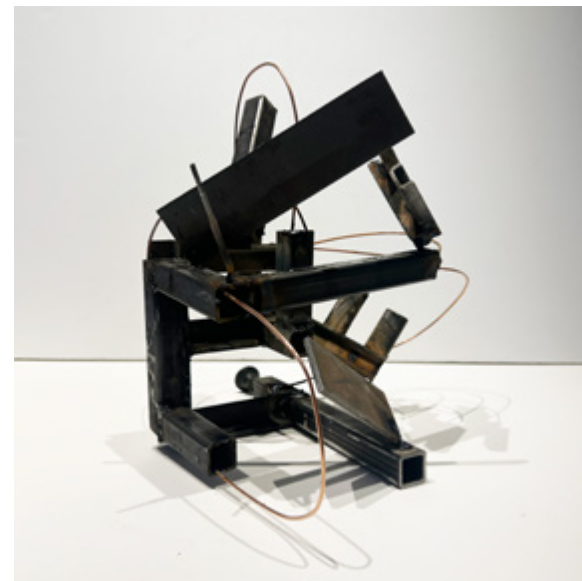
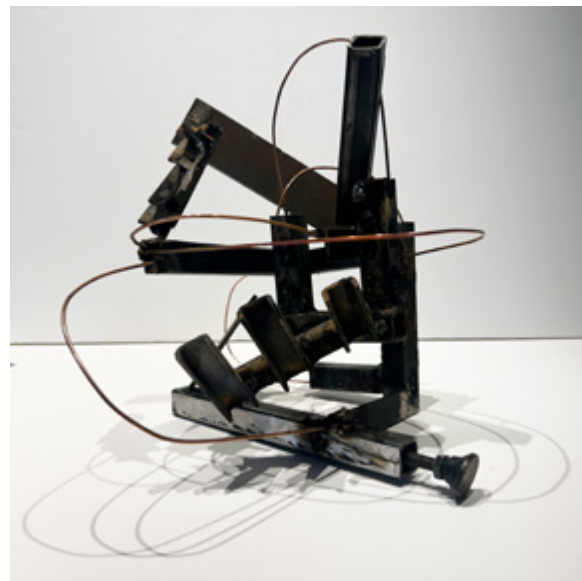
- 1 - FOUNDATION PILES
- 2 - BASEMENT RETAINING WALL + TRUSS
- 3 - STEEL FRAMING
- 4 - CONCRETE SLAB ON METAL DECKING
- 5 - STEEL-BRACED CORES

MAKE

+ Columbia GSAPP Visual Studies Elective
+ Critics: Ada Tolla & Guiseppe Lignano



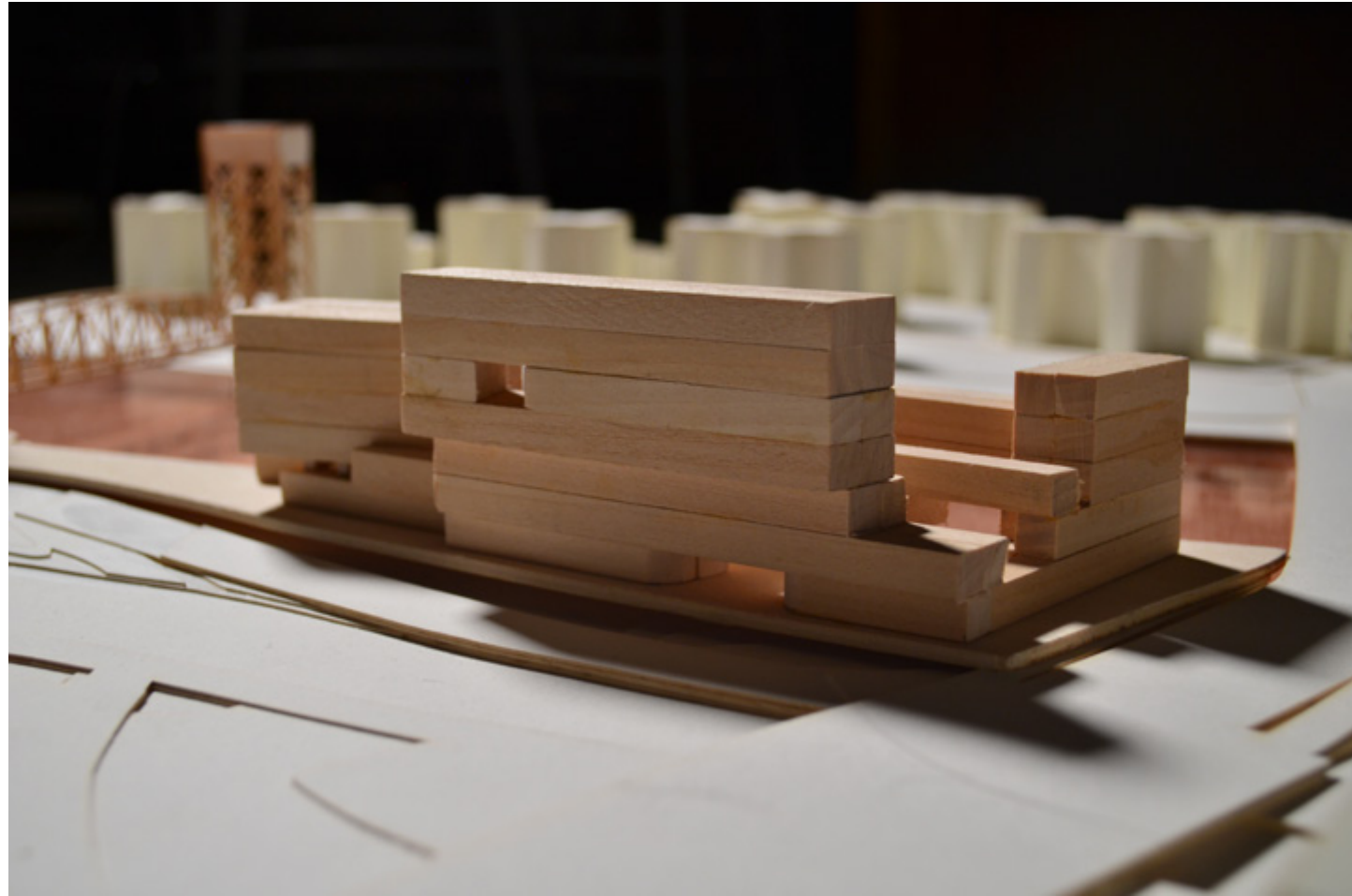
MAKE required the production of objects that fit in a 1' x 1' x 1' cube corresponding to found materials selected for the week. Among these were wood, plastic, metal, fabric, and earth-based materials. Above all, the class learned to think with the hands and to see the extraordinary in the ordinary.



grounds for care

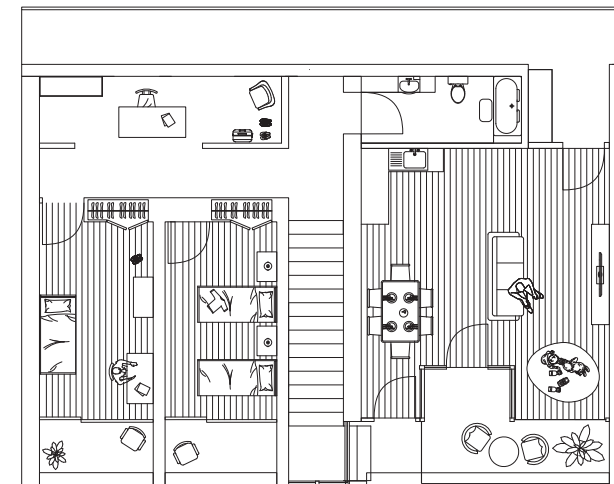
- + Columbia GSAPP Core III Studio
- + Critic: Christopher Leong
- + Collaborator: Rajvardhan Thorat
- + Site: South Bronx, New York

Dignified affordable housing for low-income families, the formerly homeless, and low-income seniors. Shifting masses are supported by bars that serve as public programming that respond to economic, emotional, and psychological needs of residents and the South Bronx community.

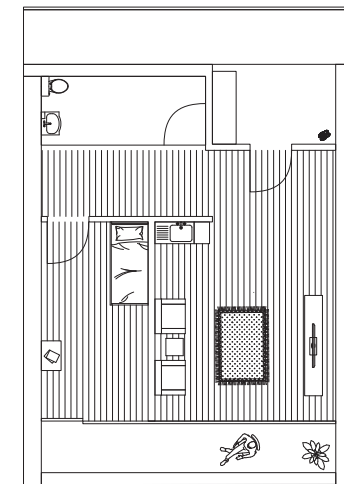


Tectonically, each building contains fins that not only serve as structure but also shading devices that create tranquil in-between balcony spaces where residents can unwind and disconnect from the frenetic energy of the city.

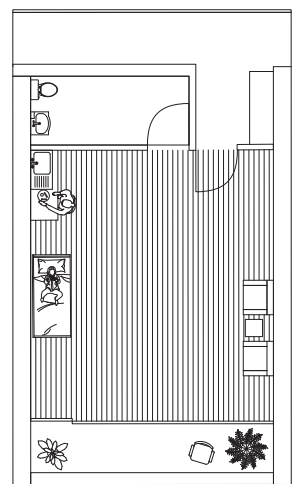
The materiality of the project involves a pairing between the permanence of limestone and the ephemerality of translucent glass.



2 BEDROOM



1 BEDROOM



STUDIO

the deck: prayer space from reused materials

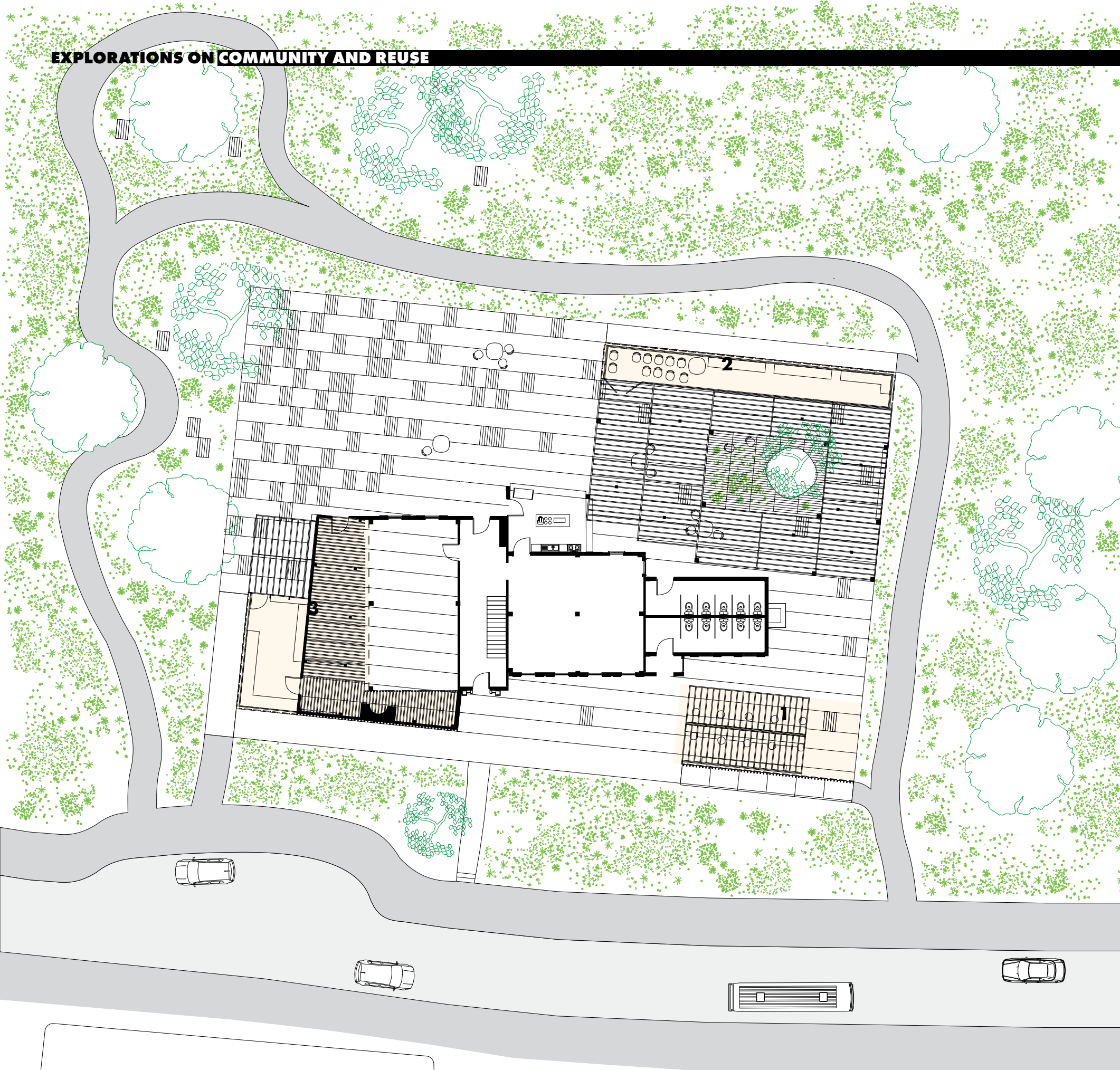
- + Columbia GSAPP Advanced IV Studio
- + Critic: Ziad Jamaledine
- + Site: Staten Island, New York

An adaptive reuse project that increases available prayer space for the growing Islamic community of Staten Island. A deck and three new service cores (Prayer, Ablution, Storage) are constructed using wood sourced from the deconstruction of 30+ Staten Island Homes threatened by coastal flooding.



A collaborative map produced by the whole studio showing spaces of spirituality in Staten Island, as well as infrastructural systems, ecology, bridges, water features, and more.

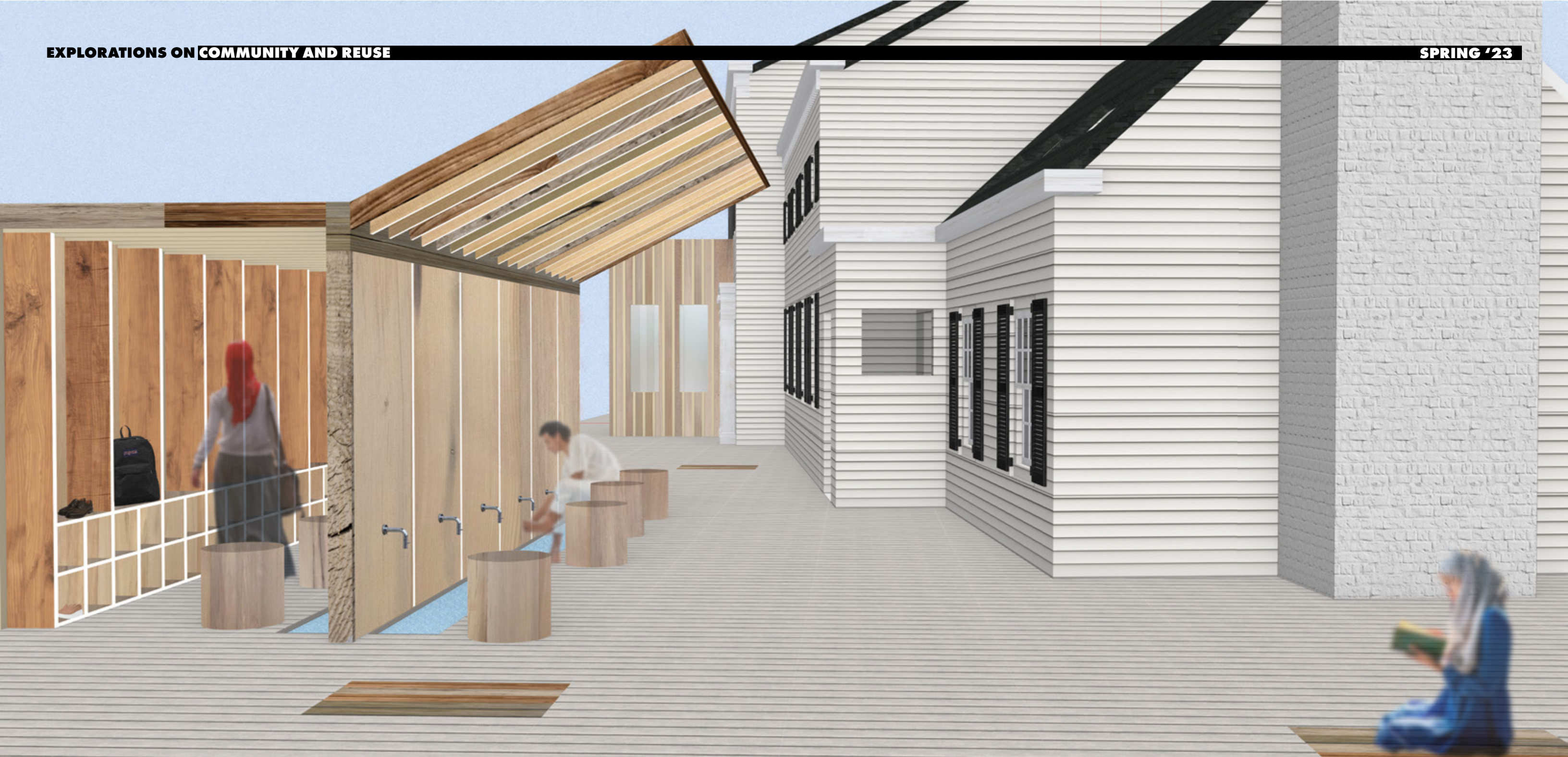




An expansive wooden deck corrects the orientation of the pre-existing house towards Mecca. Materials accumulated from deconstruction projects around Staten Island are stored and available as community depository as well as for maintenance of the project.

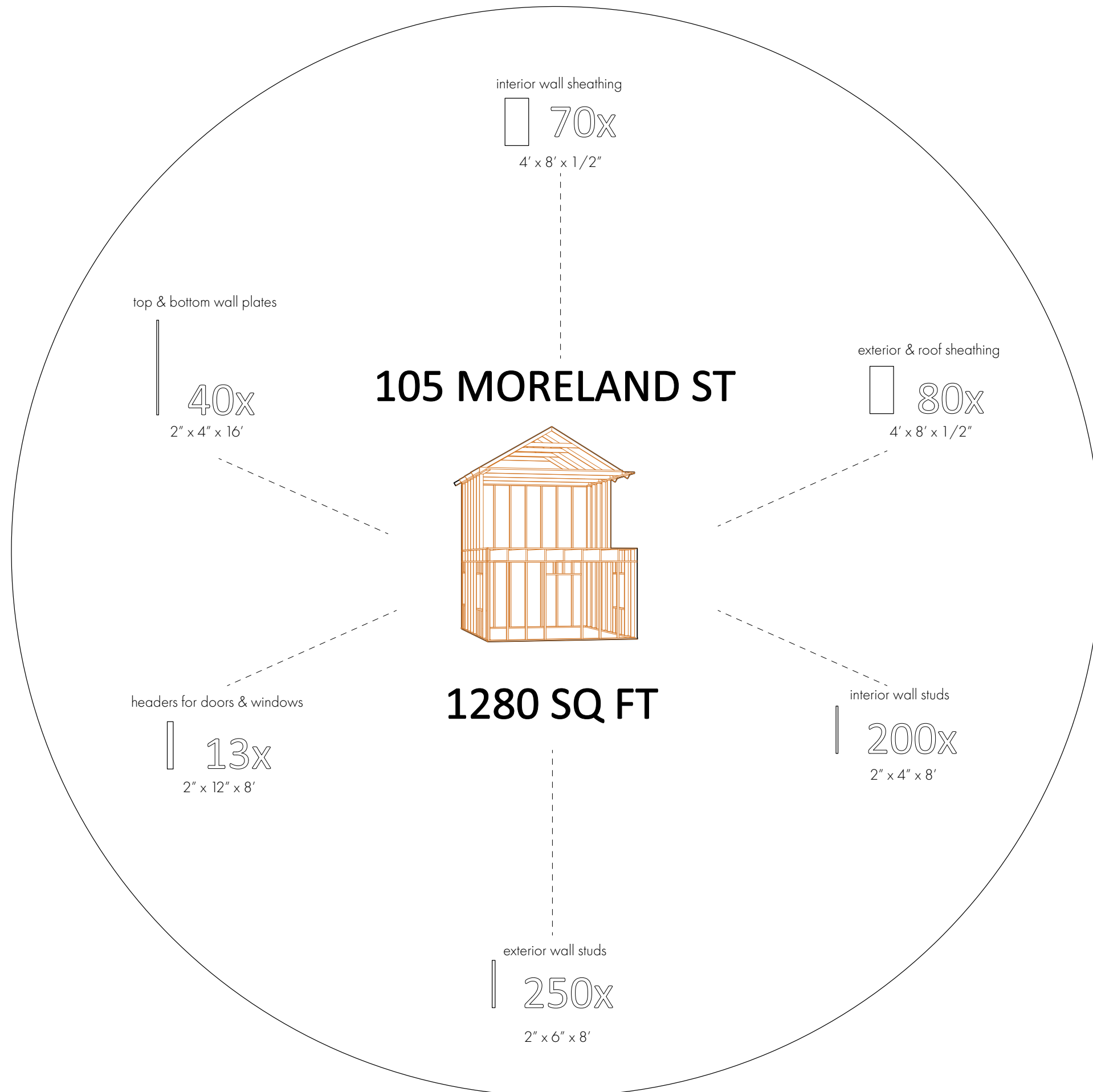
Prayer space is expanded indoors, outdoors, and into the surrounding woods surrounding the home, creating varying gradients of privacy for prayer. The constraints set by the varying lengths of reclaimed wood result in a field of columns that resist the organization of the Modernist grid and mirror the field of trees surrounding the homes.

- 1 - Ablution Space
- 2 - Storage Space
- 3 - Expanded Prayer Hall + Storage Space



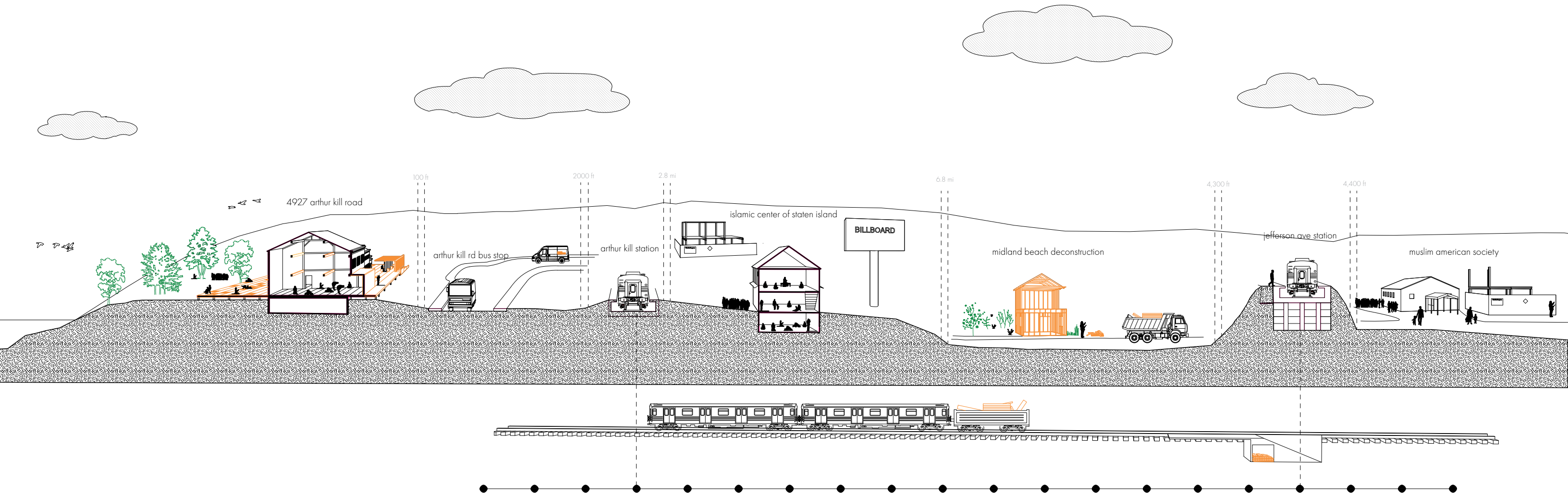
A working well from the 19th century is converted into ablution space for women and men. Rainwater collected from the sloped roof is used for ablution as well.

The color of the wooden deck is interrupted by moments where the dimensions of a prayer rug are highlighted by 5 recycled wood segments in darker shades. These help with orientation and placement of carpets during outdoor prayer.



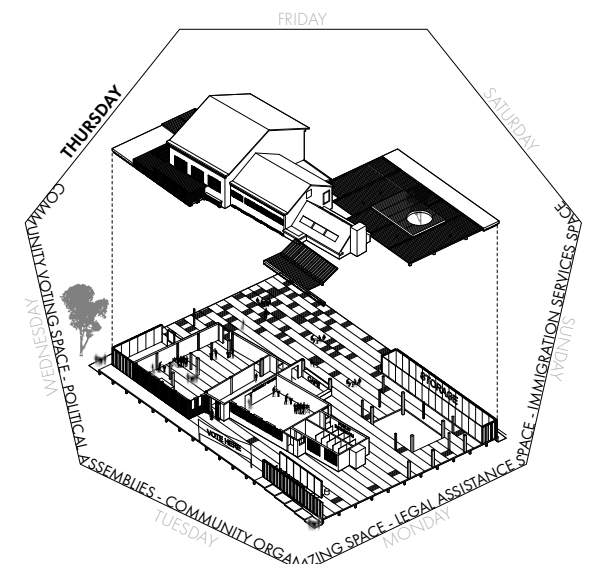
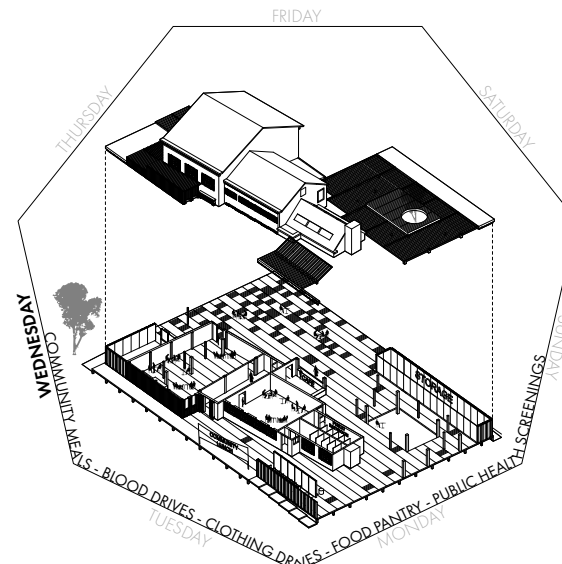
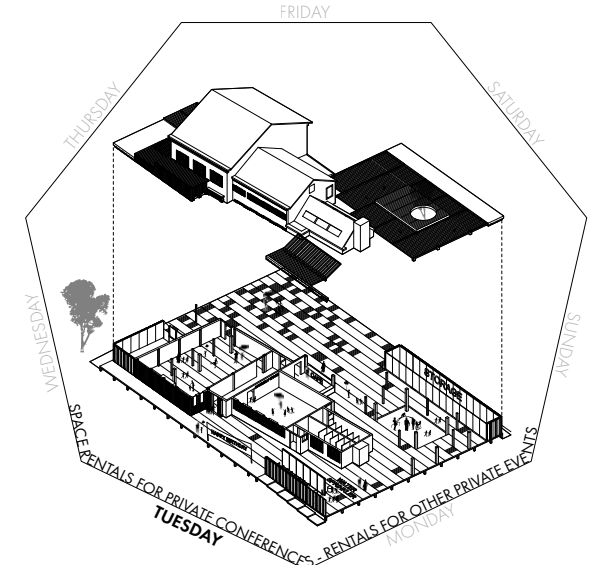
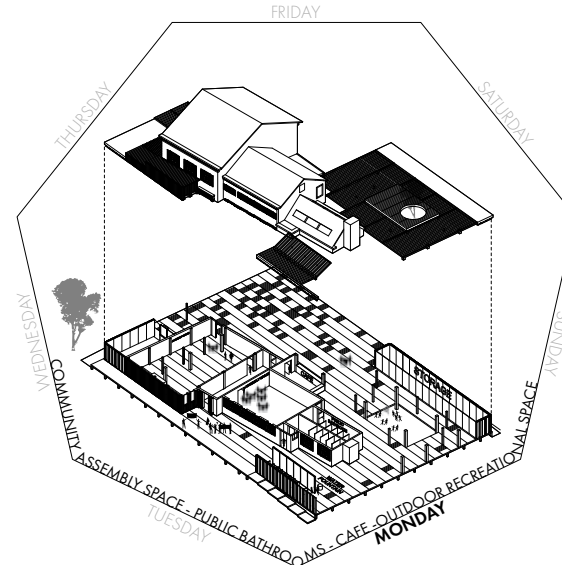
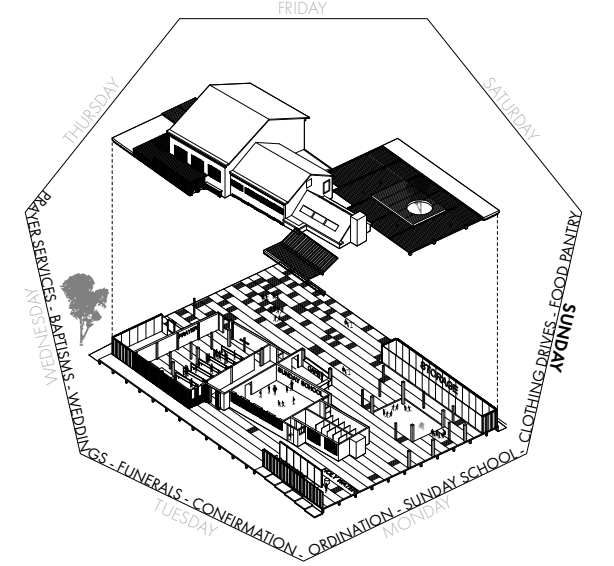
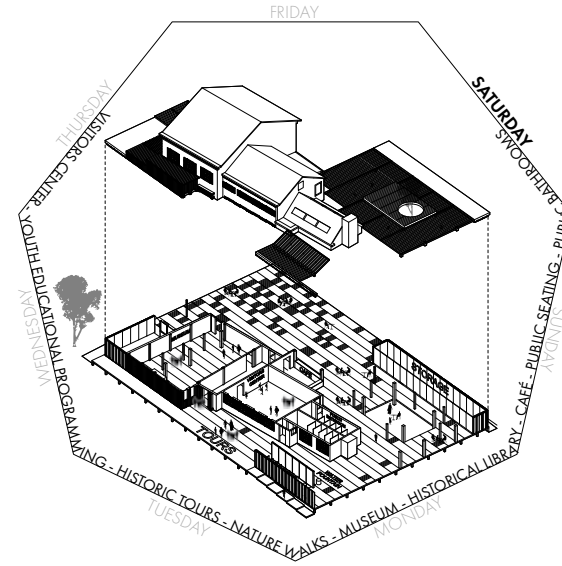
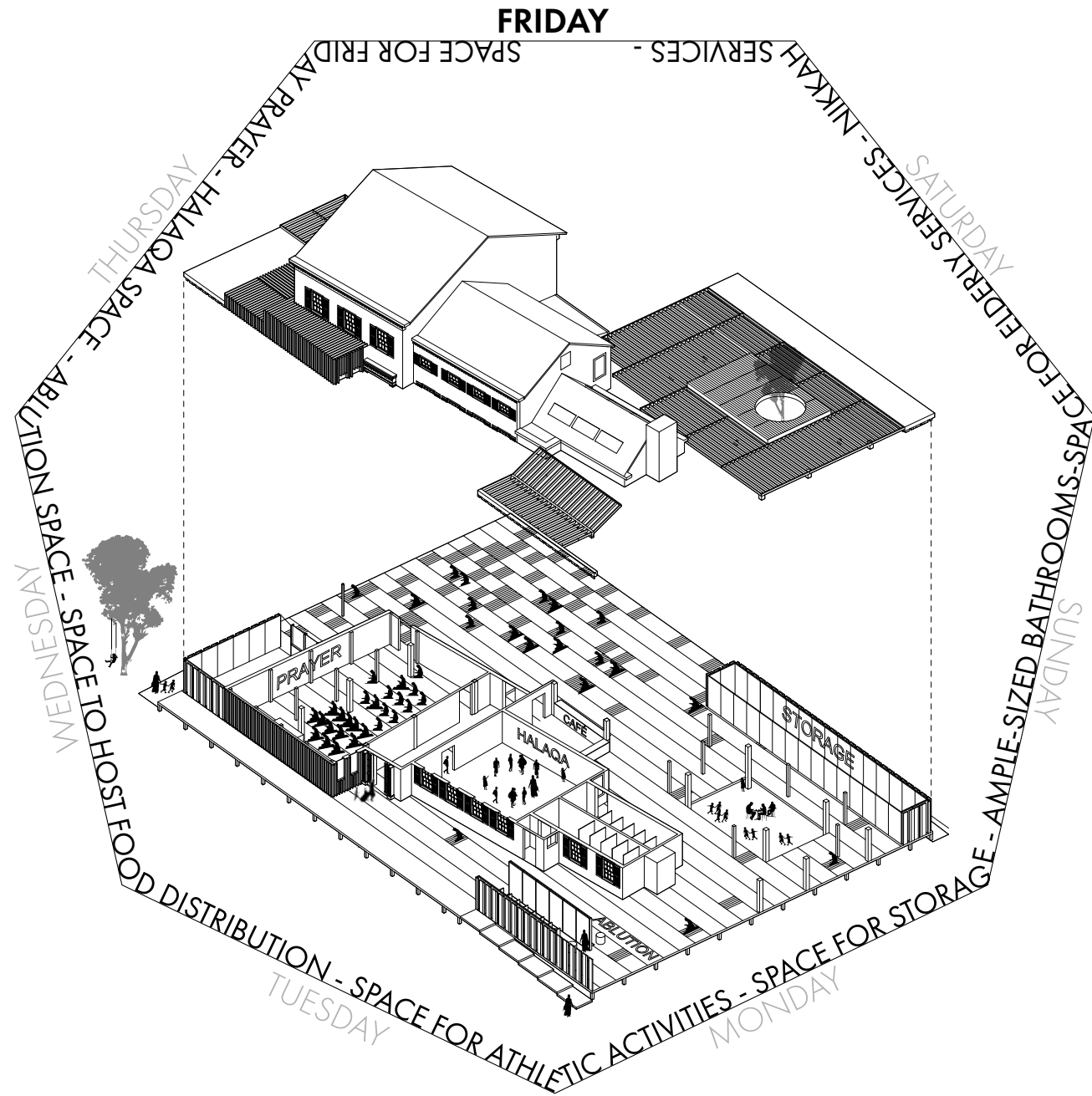
Materials used in the construction of the project were limited by appearance, dimensions, and amount of reclaimed wood salvaged from the deconstruction of typical two-story wood frame homes.

Specific wood sourcing ranged from reclaimed wood that had been used in stud framing to wood used in sheathing, headers and wall plates



Deconstruction is proposed as an alternative to the current demolition occurring in several coastal neighborhoods in Staten Island as part of a program by the US Dept. of Agriculture to buy and demolish homes, returning them to nature in an effort to improve coastal resiliency.

Reclaimed materials are transported from the sites of deconstruction to the project site by way of the free Staten Island Rail.



The project serves as an expansion of prayer space for the Staten Island community on Fridays, the busiest day for Mosques. On the remaining days of the week, the building can host community events, public and private gatherings and events, and serve civic functions such as being used for voting centers. It can also be used these days to exercise other charitable activities of Mosques, such as clothing distribution and community meal distribution.

sanctuary of memory



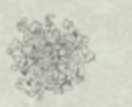

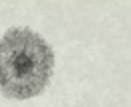


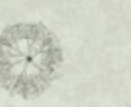

- + Columbia GSAPP Advanced V Studio
- + Critic: Yusef Agbo - Ola & Cory Archie
- + Collaborator: Xavier Sullivan
- + Site: Roosevelt Island, New York



An abandoned former Smallpox hospital is converted into a sanctuary for wildlife, human visitors, and plants.

Faced with an inundation of new construction, privileged private interests and real estate speculation that is erasing the ecology and memory of Roosevelt Island, the project embraces decay as a tool for interspecies healing.

Circulation on ground floor and through a series of platforms encourages exploration, contemplation, and remembrance along with an education of indigenous plant and wildlife species.

								
AMERICAN HORNBEAM	AMERICAN ELM	PIN OAK	SIBERIAN ELM	SERVICEBERRY	SWAMP WHITE OAK	SILVER MAPLE	PRICKLY ASH	COPPER BEECH
NATIVE	NATIVE	-	INVASIVE	-	NATIVE	NATIVE	NATIVE	NON-NATIVE
Attracts: Wrens, finches, orioles, cardinals, mockingbirds, caterpillars, butterflies	Attracts: Finches, thrushes, chickadees, sparrows, and grosbeaks, crows, jays	Attracts: Jays, woodpeckers, ducks, cardinals, warblers, wrens	Does not attract wildlife	Attracts: American Robins, orioles, northern mockingbirds, grosbeaks	Attracts: American Robins, orioles, northern mockingbirds, grosbeaks	Attracts: Owls, cardinals, grosbeaks, finches, ducks, woodpeckers	Attracts: Bobwhite Quails, cottontails, vireos	Attracts: Bobwhite Quails, cottontails, vireos

The Smallpox Hospital became abandoned by the 1950s. Since then, the building has been blocked from public access and is slowly decaying. This elevation shows the original building in the center, as well as the north and south wings added in the early 1900s.



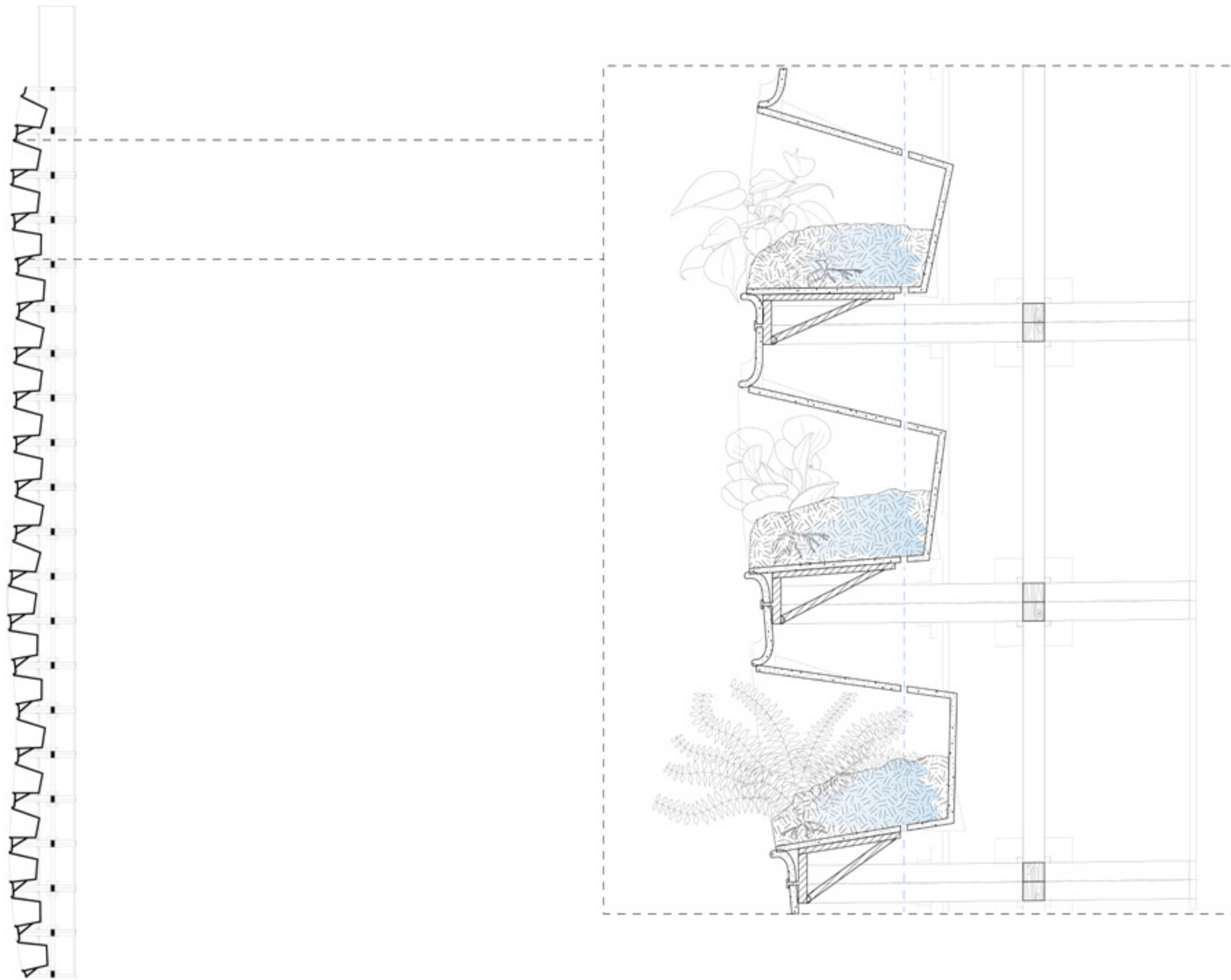
Remaining exterior walls are reinforced structurally, incorporating a system of apparatuses that harvest rainwater, provide housing for local bird and insect species, and allow flora to flourish vertically along the structural columns.





The center space honors the memory of the Smallpox hospital and Nursing School that once occupied the building by focusing on the healing of people

Rather than simply extruding beams - we questioned how as architects we could not only provide a support for the building but also support humans, plants and animals.

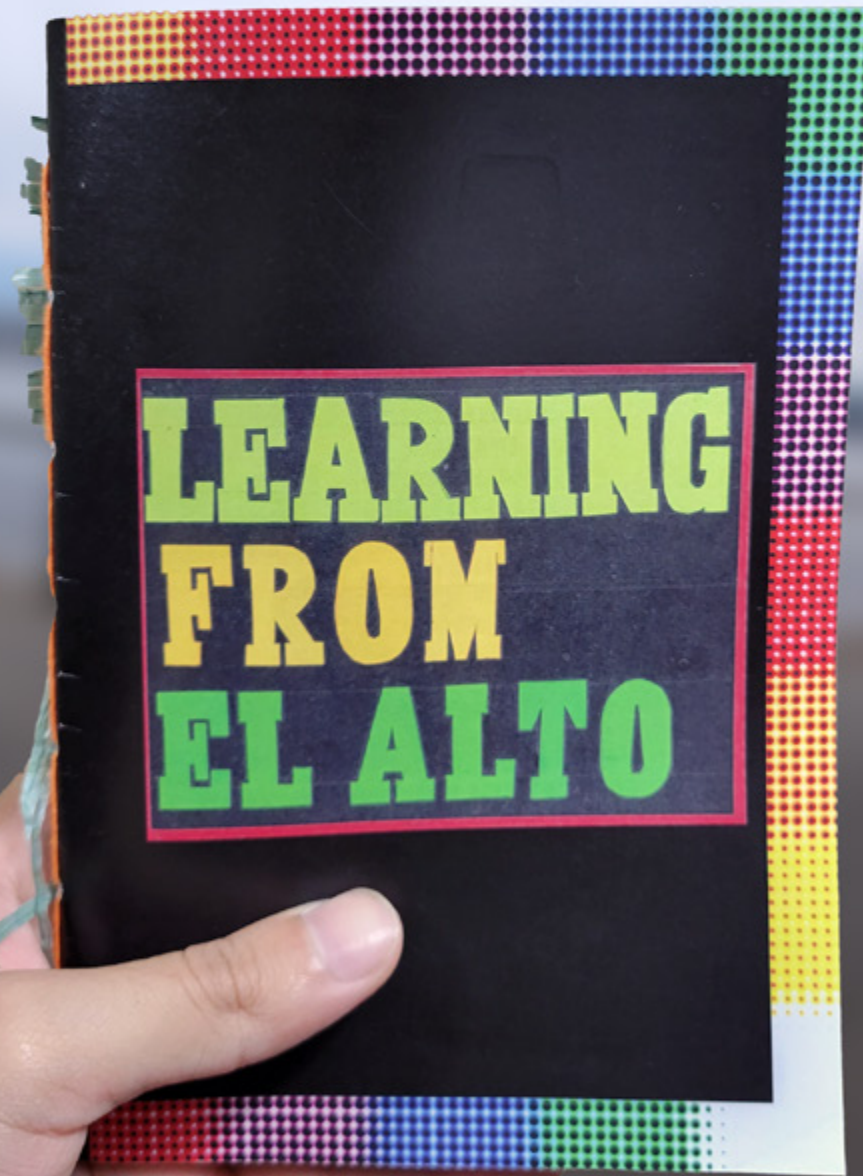


An apparatus system that works in many ways like a human bone. Human bones are structural, of course, but also contain capillaries inside that help deliver nutrients to different parts of the body.

Water is funneled down the vertical system, watering the plants in each series of pots through gravity and strategically placed holes.

learning from el alto

- + Columbia GSAPP Advanced VI Studio
- + Critic: Paulo Tavares
- + Co-Instructor: Max Goldner
- + Site: El Alto, Bolivia



Learning from El Alto is a project realized in the ambiguous space between book and zine that considers Bolivia a model and case study for practices of anti-colonial thinking, advocacy, and epistemologies that challenge and expand Western notions of history, archiving, knowledge-making, indigenous identity, and spatial politics.

Informed by a visit to El Alto and conversations with architects, artists, and collectives from the city, this project seeks to both affirm the aesthetic production of El Alto as having social, cultural, economic, and political significance, and to consider the zine as a legitimate scholarly format and archive. Finally, Learning from El Alto seeks to destabilize the very notion of the archive, atomizing the traditionally textual Western understanding of the archive and expanding it to include oral stories, photography, collage, and graphic design.

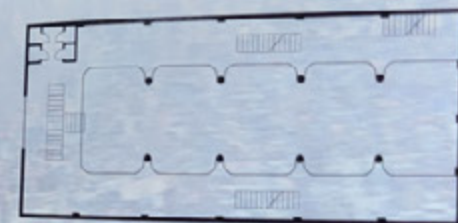
The zine considers the architecture of El Alto, analyzing the social, political, economic, and cultural value of structures such as cholets, especially in relation to the historic marginality experienced by indigenous populations in Bolivia from Spanish colonization to current tensions.



These 'cholets' of El Alto, a mixture of the word 'chalet' and 'cholo', a historical euphemism that has been reclaimed by indigenous Bolivians, reflects a subversion of historical indigenous marginality and a resistance to the proliferation of modernist and International style buildings in Latin American cities.

The ground floor of a typical cholet is exclusively reserved for commercial spaces and storefronts that allow the building to participate in the frenetic economic activity of El Alto. This spatial layout also perpetuates the accumulation of wealth that allowed the qamiri clients to build these mansions in the first place.

The second and third floors of a cholet typically serve the function of a social hall and event space, a spatial condition that both satisfies a cultural demand for a celebratory gathering space and generates income for the family. Symbolically, these social event spaces serve as physical manifestations of ayni, or the reciprocity that is fundamental to Aymara and Quechua culture. Within this conceptualization of reciprocity, the qamiri family with the financial means to afford the construction of a cholet has a responsibility to give something back to the community, in the form of a space that can host weddings, parties, and other cultural celebrations. In return, the family receives social clout and recognition.



Typical second floor and mezzanine plan

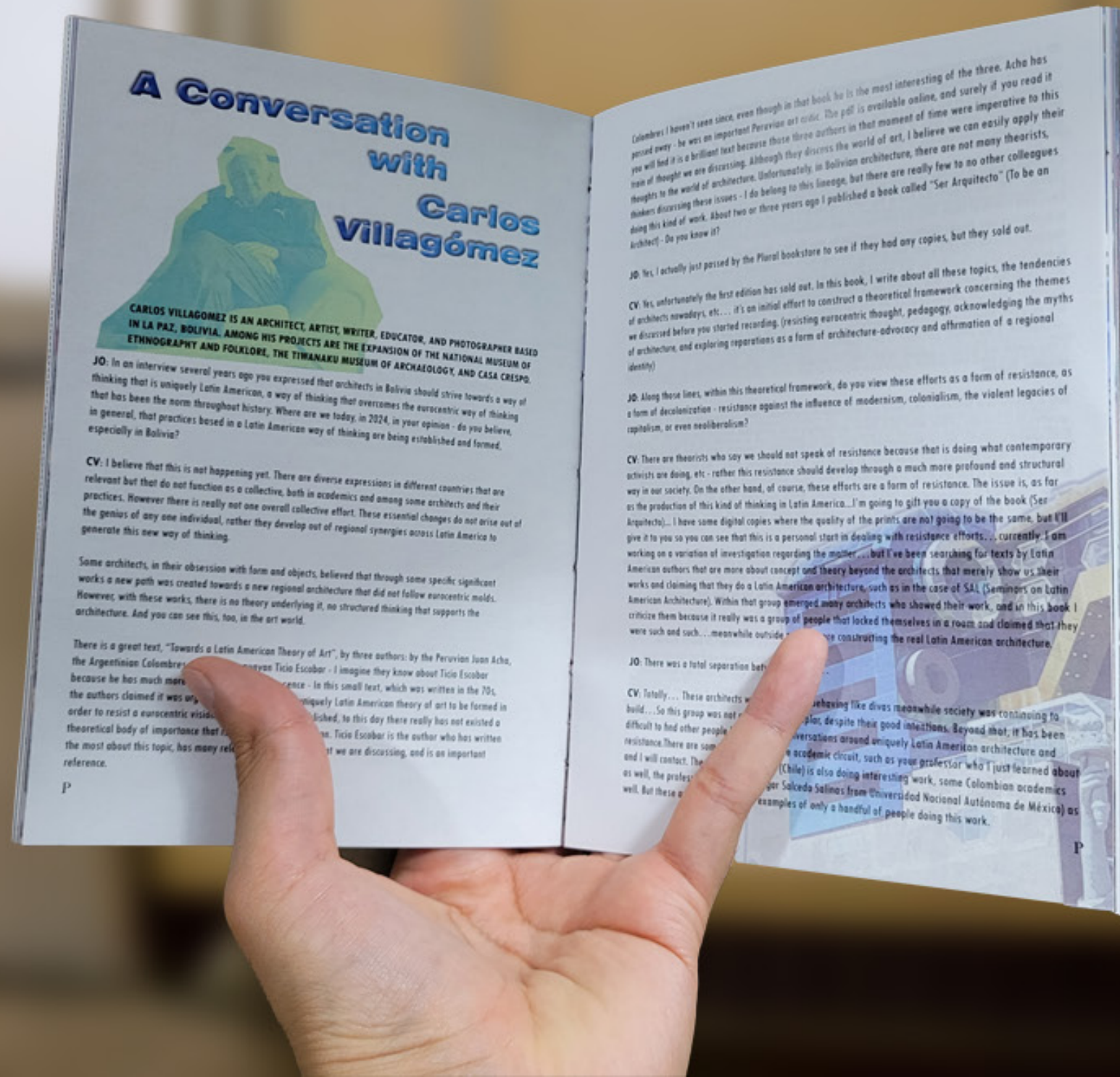


Typical ground floor plan



Inside view of a typical cholet showing the second floor/mezzanine

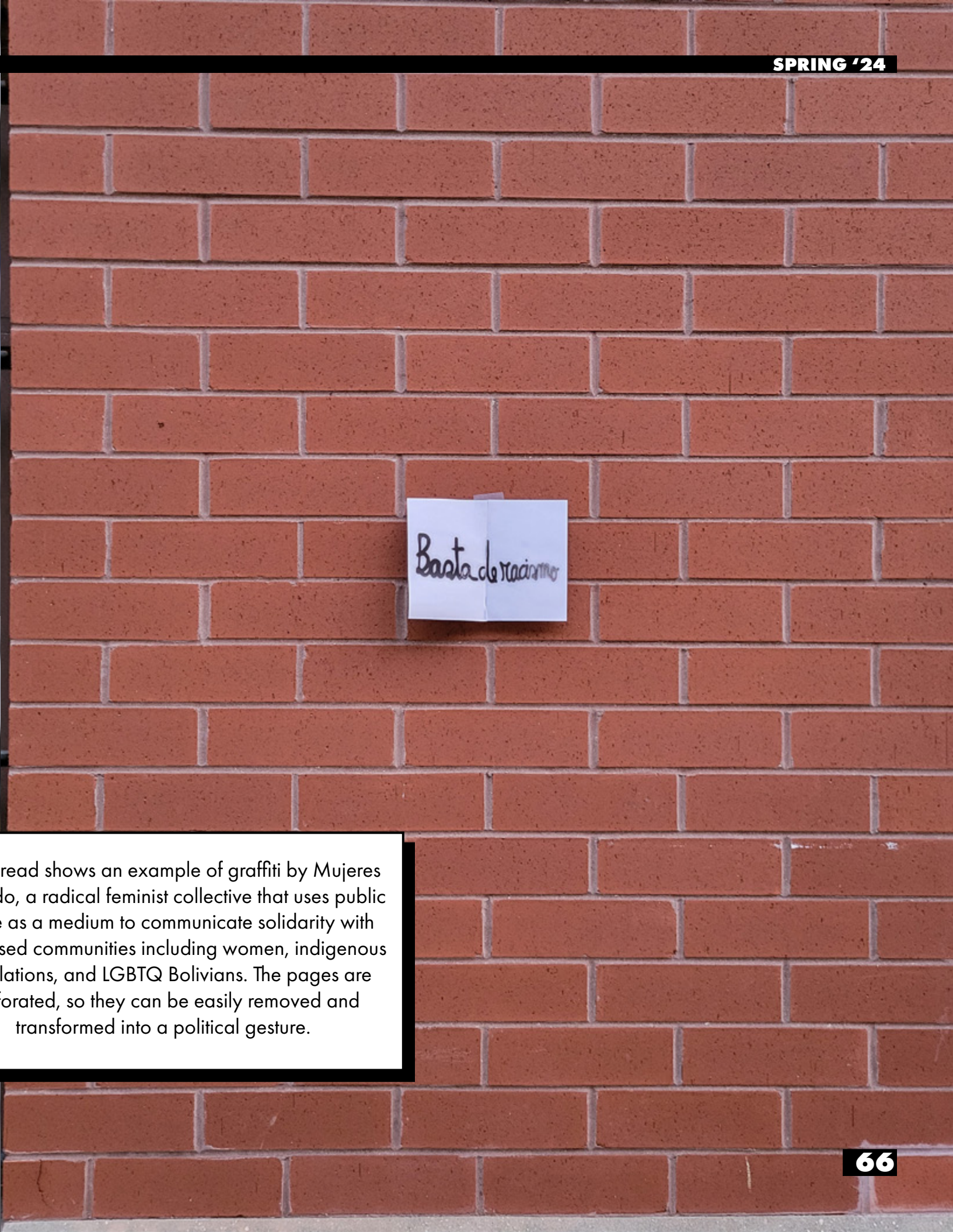
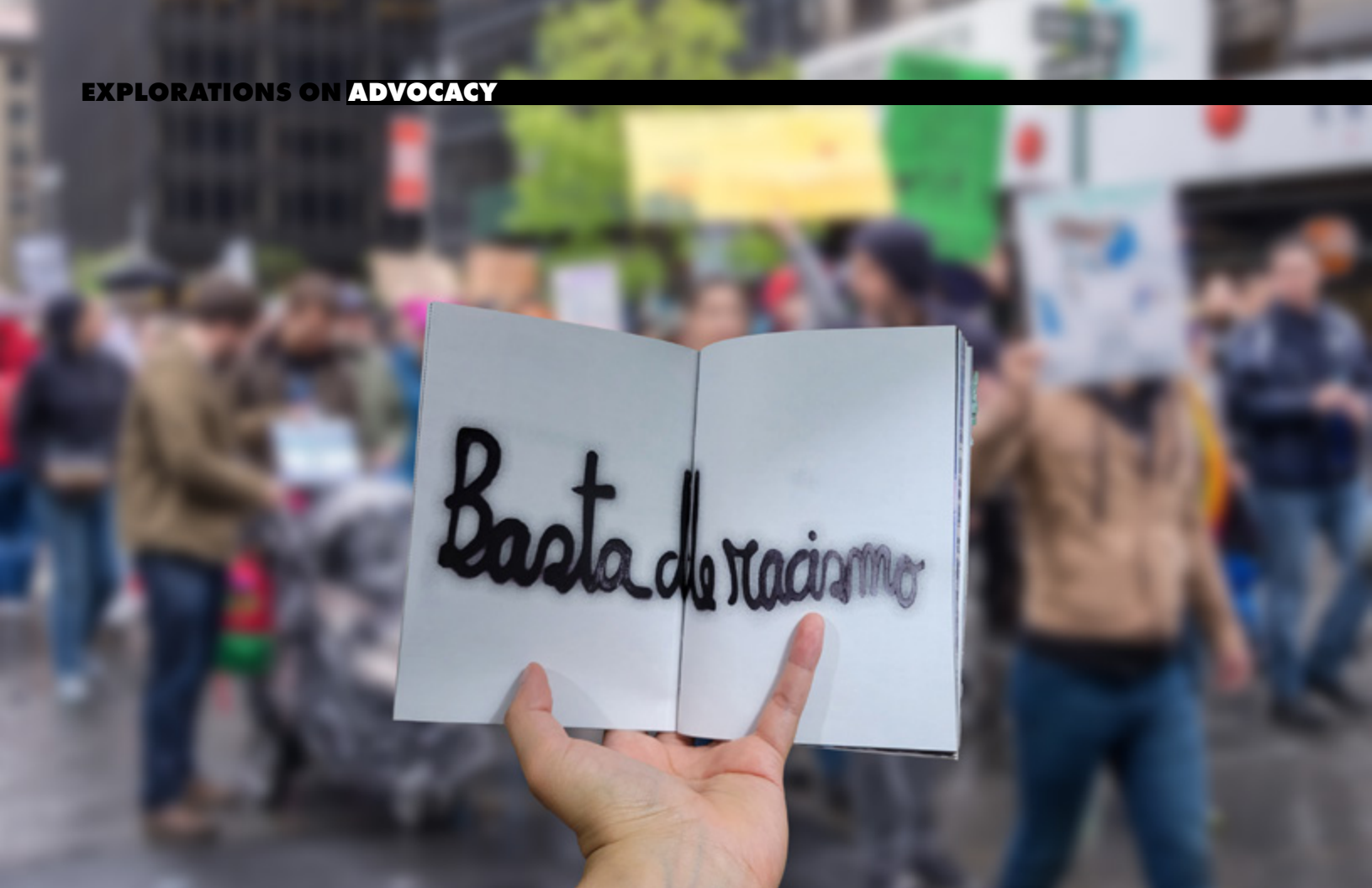
The zine challenges normative ideas about the archive: here, oral histories and graphic design can be considered imperative archival tools. Interviews conducted in El Alto are transcribed, and will be translated to Spanish, Quechua, and Aymara along with the rest of the zine. Bilingualism as an anti-colonial tool resisting the centralization of knowledge-production.





In many ways, the landscape of El Alto profanes western concepts, unplugging their prior associations with colonial thinking and providing new interpretations. These efforts are in constant friction with the creation of sacred spaces and objects by the state, symbols of colonial modernity and capitalism that exclude, divide, and privatize.

Here we see two approaches to monuments: in the whiter, more affluent city of La Paz a monument to Christopher Columbus, protected by fencing vs El Alto, where a monument of revolutionary leader Che Guevara, made of ready-made scrap car parts, is stomping an American Eagle, reflecting the spirit of resistance in El Alto.

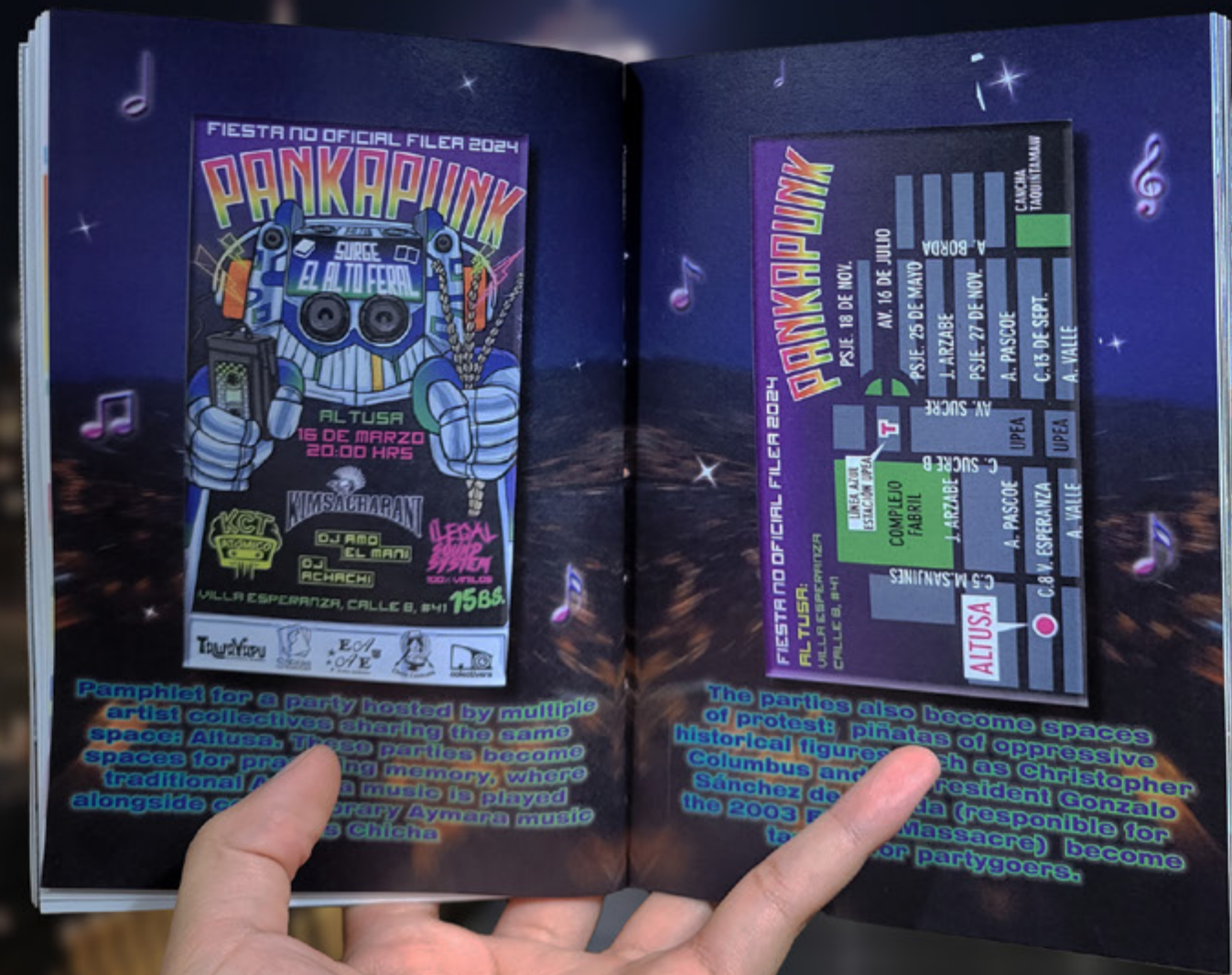


This spread shows an example of graffiti by Mujeres Creando, a radical feminist collective that uses public space as a medium to communicate solidarity with oppressed communities including women, indigenous populations, and LGBTQ Bolivians. The pages are perforated, so they can be easily removed and transformed into a political gesture.

The graphic language of the zine is of course informed by the visual language of the city itself, in its architecture, store signage, and its clothing, but also by the zines and other ephemera I saw and received while meeting people there that also reflected an unapologetically vivid, exuberant, and almost celebratory sensibility.



The project considers the parties thrown by collectives such as El Alto Aesthetics and their contribution to the practice of collective memory and protest.



The project traces how practices of resistance and repair of colonial damage in Bolivia can also be found in policy.



Learning from El Alto also addresses the ways the State has used design, architecture, and other spatial methods to express political power and advance capitalist interests that advance private agendas rather than the public good.





