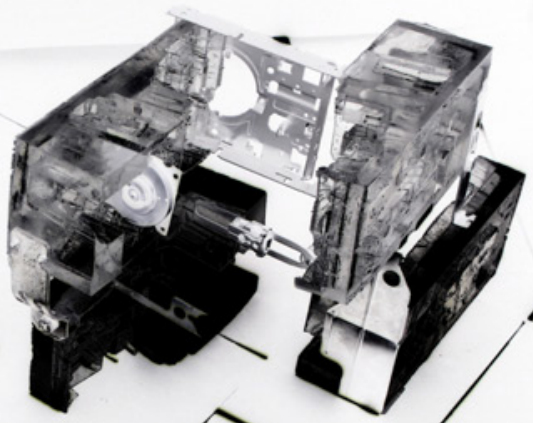
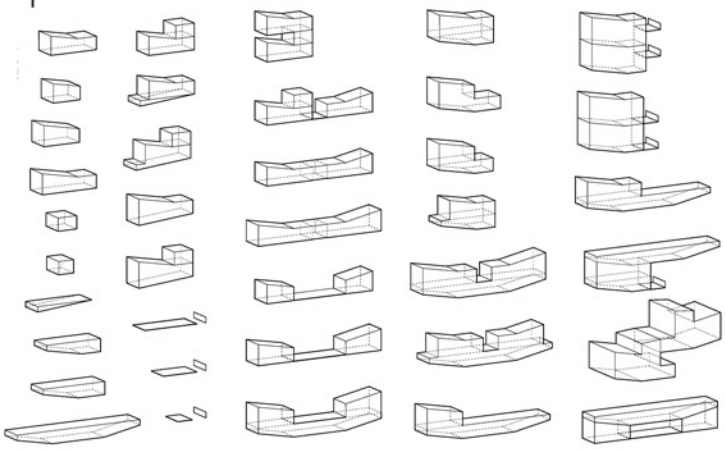
JOEM ELÍAS SAÑEZ

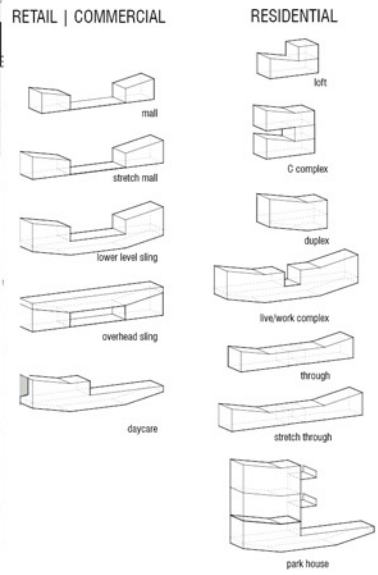
MASTER OF ARCHITECTURE CANDIDATE
COLUMBIA UNIVERSITY GSAPP

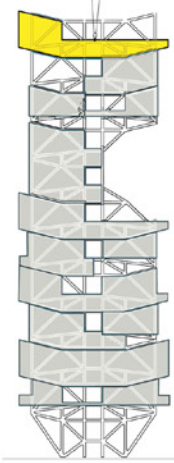


UNITÉ COMMENSAL

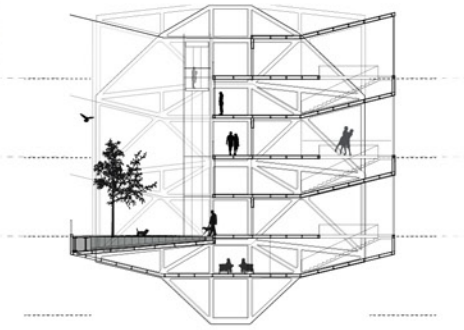
GRADUATE CORE STUDIO III FALL 12
HOUSINGSTUDIO
CRITIC: DOUGLAS GAUTHIER

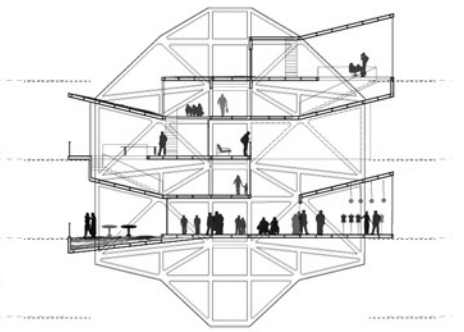


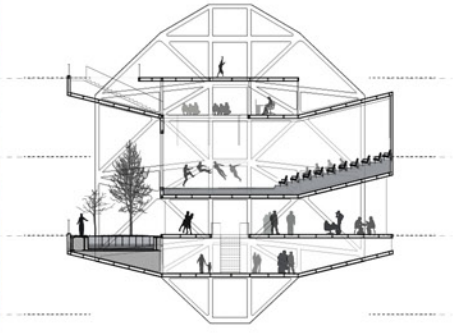




The housing project is situated in East Harlem, in a decidely challenging site bounded by East 131st St, Park Avenue and the Metro-North viaduct, and Harlem River Drive. Despite its location in an economically barren neighbourhood and its status as a by-passed edge fragment of the city grid, the site possesses the exciting potential to respond to several of the Bloomberg administration's urban iniatives and reconnect to the urban fabric in a meaningful way. The project explores the East Harlem site as a new urban node - a vibrant destination combining density with diversity in mixed-use programming (mixed-income housing, commercial, retail, community and health) as well as as a connective infrastructure between city and waterfront. 365 000 ft2 of development consists of 400 residential units with 97 500 ft2 of blended community, retail and commercial space. As the project seeks to foster community, wider than usual corridors and public nodes among the residences creates a building efficiency of approximately 23%. The project posits that building can be a responsive, revitalizing social act in an of itself, using digital fabrication processes to create a highly customizable 'kit of parts' that can be crafted, assembled and mounted locally, employing and training a number of unspecialized local workers in the process. Further, the demountability of the system enaables a high degree of changeability and reausability. As an active participant in the social, cultural and economic livelyhood of the area, the building becomes a temporal entity responding to the needs of a changing demographic and to the evolution of 'the city that is'.



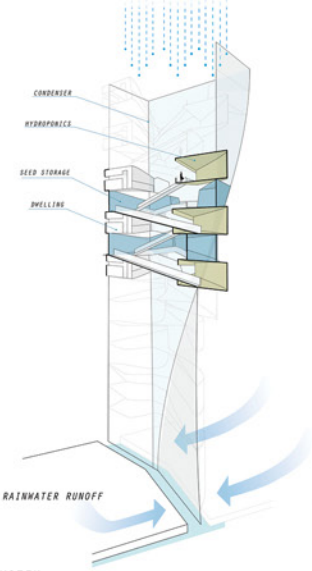




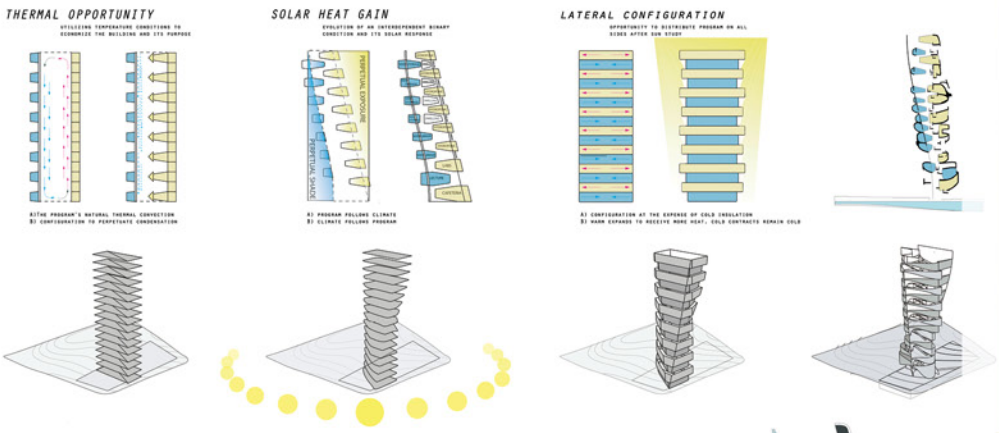
THERMOPONICS

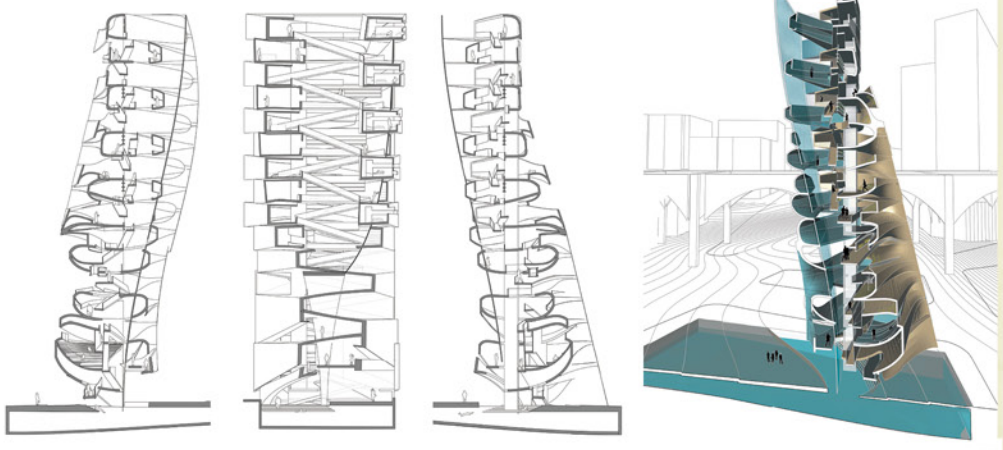
GRADUATE CORE STUDIO I FALL 11
AQUASPHERE STUDIO
CRITIC: YOSHIKO SATO

The task was to design a Food Research Institute for Columbia University's Manhattaneville campus equipped with hydroponic labs and seed libraries; provide dwellings for research fellows; intergrate the semester's ongoing theme of water as a means for reform. The conceptual problem was how to utilize the given temperature conditions of the programmatic elements as an opportunity to arrive at a spatial solution. This immediately recalled the binary conditions of the two main programs -- a cold seed library/storage and a warm hydroponics lab. The conceptual solution was to utilize the cold seed storage and the warm hydroponic lab as a means for a continuous method of water collection through condensation. The spatial solution was to highlight this effect by maximizing the shared surface between the interdependent elements. Everything was to be conditioned by a thermal cycle and to perpetuate condensation. Angled to face the sun at all times is the hydroponic ramp system, where plants are catalogued in specific zones that generate a simulated climate. As warm air rises and cold air drops, the surface in between two climates is embraced by coolers where the seeds are stored, and alternate between warm vents from the hydroponics farm, heaving like blow dryers where the visual, temporal sensation is conditioned by a foggy glass surface that begins to perform as an imposing water feature, collecting water and then storing it in the reservoir below. The interdependent relationship began to evolve vertically, as warm "ribbons" expand in tension to shade the cold elements below, which contract and compress inwards in the east/west faces - as the north/south twist perpetually keeps the coldest elements under shade.



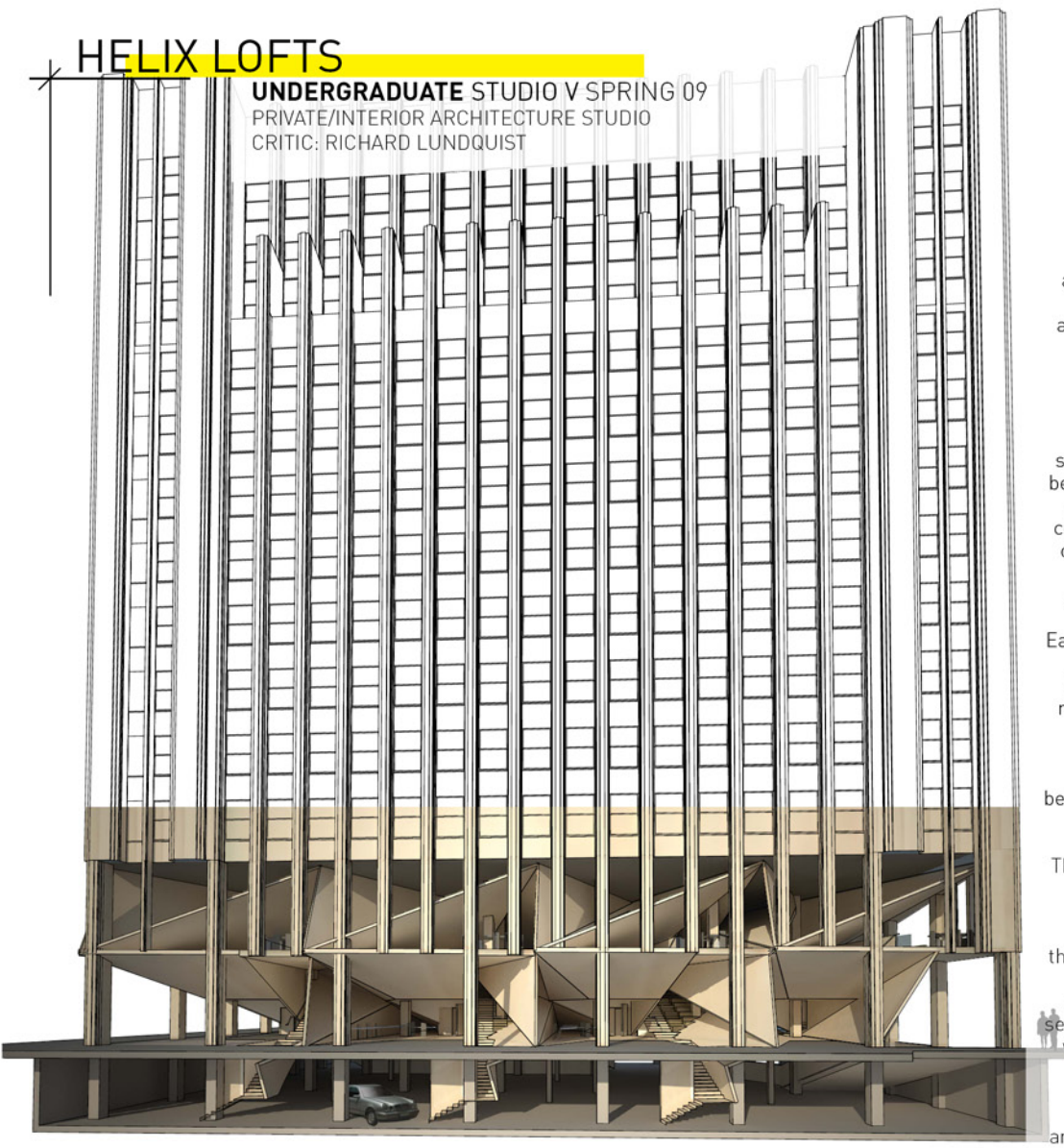
WATER SYSTEM



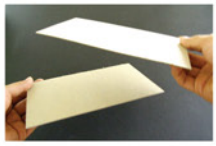


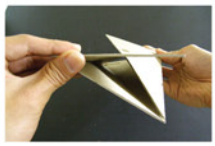
HELIX LOFTS

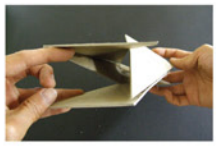
UNDERGRADUATE STUDIO V SPRING 09
PRIVATE/INTERIOR ARCHITECTURE STUDIO
CRITIC: RICHARD LUNDQUIST

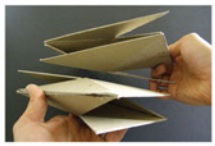


Adapt and re-use 30 feet of an existing multi-story building in downtown Los Angeles. The designed transformation must accomodate eight loft units with two discrete program elements: live and work. Both must operate simultaneously and independently while all having access to light and air. The conceptual problem immediately recalled the binary conditions of live/work, private/public, neighbor1/neighbor2, and new/old. The conceptual solution was to blur the line between these dualities. The process of formalizing this concept, through strategies of addition and subtraction, conditioned an arrival at a simple geometry that gave birth to a spatial solution. Each unit has taken the form of a single helix, while its binary is its duplicated and rotated condition-- creating a double-unit helix block. The spiral of the helix granted an even exchange between both units in a unit-block as each has access and/or view of the street. The helix is doing two things to destroy the dualities: 1) a blurred neighbor-to-neighbor separation through an overlap condition as two units occupy the same volume 2) a discrete separation between live and work by a radial circulation that continues in three dimensions. The blurring of the divide both destroys and tethers the gap between two elements, allowing an ambiguous zone between live and work to be conceived as a "think" or study space in the mezzanine; and the binding of space that challenges conventions of neighboring relationships. The boundary between public and private space is also blurred as an extension of the sidewalk into each unit's work space considers the possibility of commercial engagement with street life. Lastly, shades of the existing building's color provided a painterly material palette that aesthetically blurred the new with the old. The interiors of 850 south broadway are rich with oblique views and overlapping lives, proposing a new strategy for urban living..





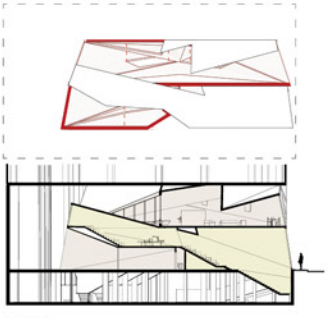


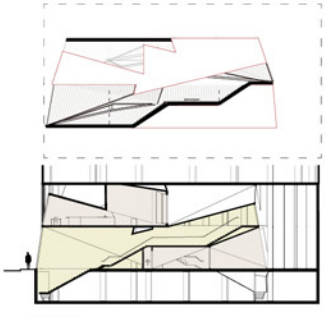


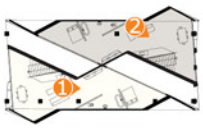

UNIT A

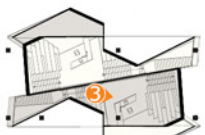

UNIT B

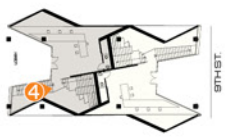

UNIT A+B

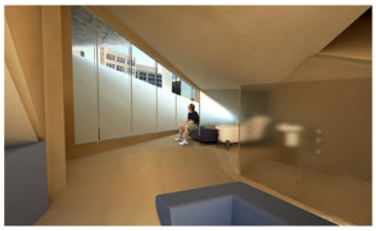

SECTION A


SECTION B


TOP FLOOR : LIVE


MEZZANINE : STUDY


GROUND FLOOR : WORK


1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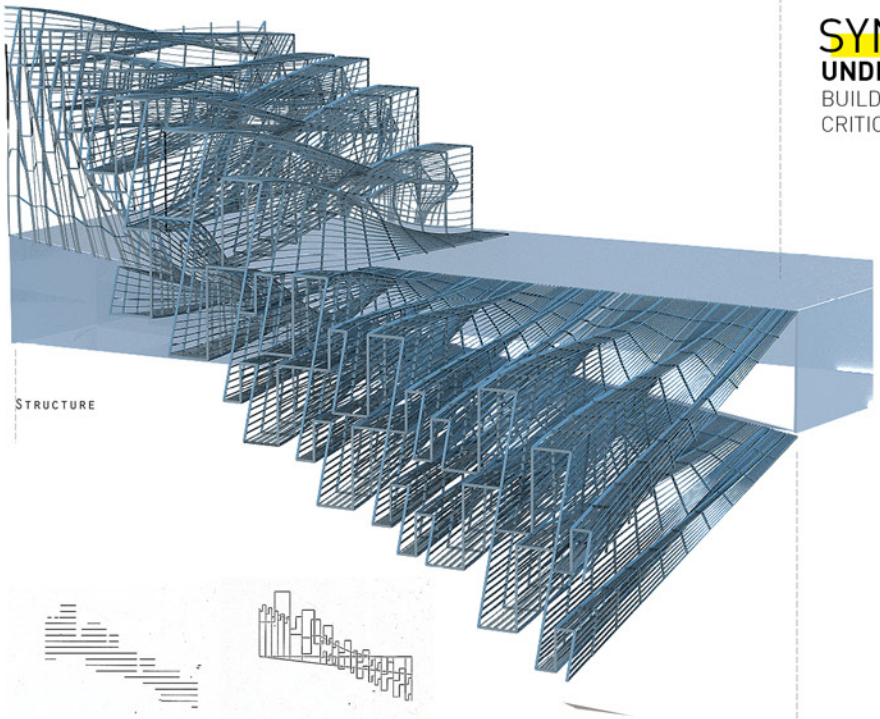
4

SYNTHETIC STIMULUS

UNDERGRADUATE STUDIO VI SPRING 10

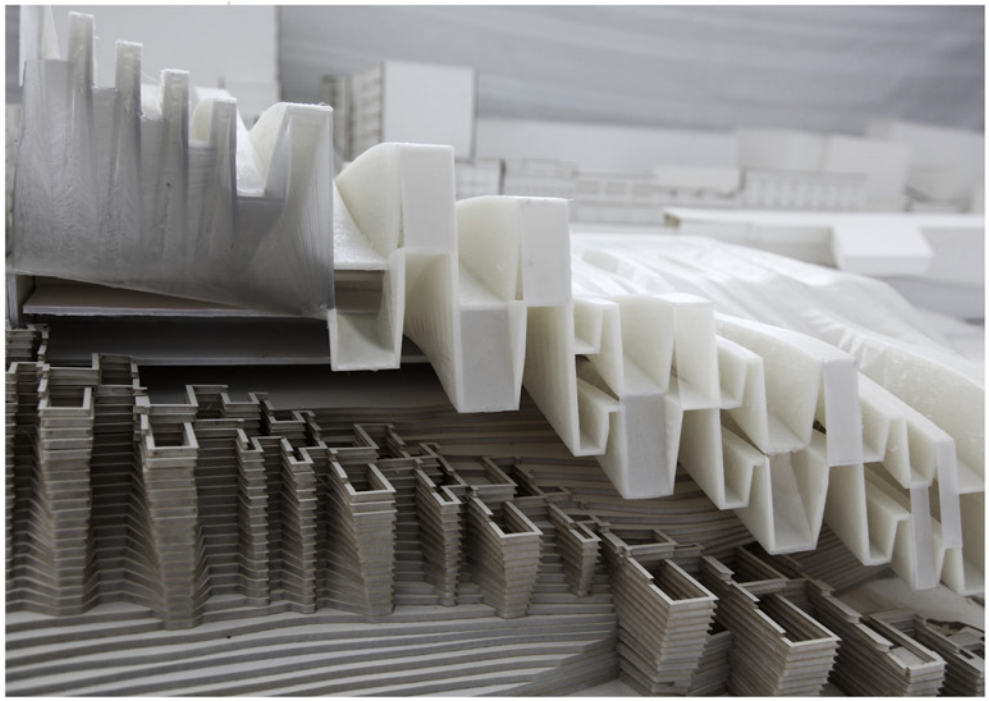
BUILDING/LANDSCAPE STUDIO

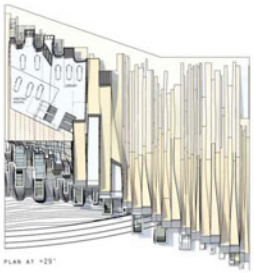
CRITIC: GREG KOCHANOWSKI

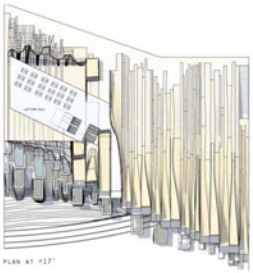


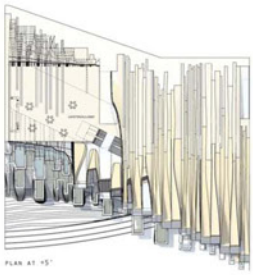
Design an integrated building and landscape that addresses the ecological and economic systems of the site and its context through the building's program, form and operation. The site exists as a threshold between Seattle's Pike Place Market and the Puget Sound, on the current site of Victor Steinbrueck Park. Beginning with a field trip to Seattle for an onsite investigation of surrounding urban context, the task was to study possibilities of expansion of the site over an existing vehicular infrastructure and propose solutions that recognize the cultural, economic, and natural ecological systems occurring on the site. Strategies that connect the urban fabric of the city with the emblem of Seattle, the Puget Sound, must be addressed.

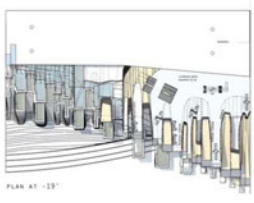
Studied abstractions of the hierarchical framework of large corporate networks resulted in a singular formal strategy - an aggregated mass that descends with the site topography and connects the building to its context at all site boundaries. The building functions as a grand public pathway that morphs and bleeds into the interior leased spaces. Hard and soft landscape components are located on top of an existing parking structure, as well as in the chasm below, to create seamless conditions between new and existing, top and bottom, the city and the Sound...between architecture and landscape.

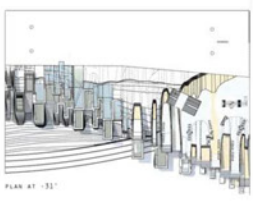


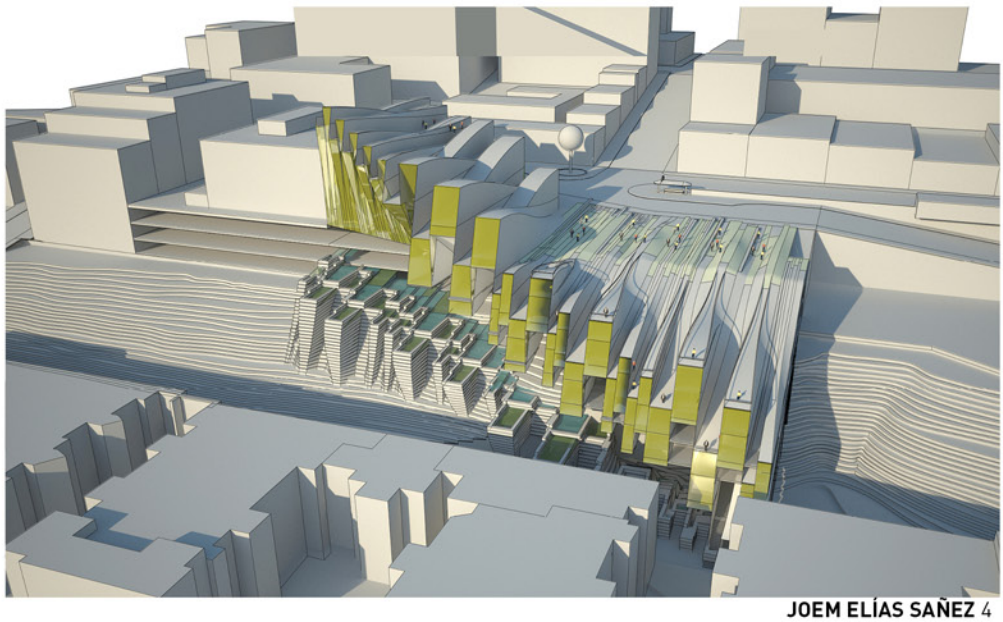








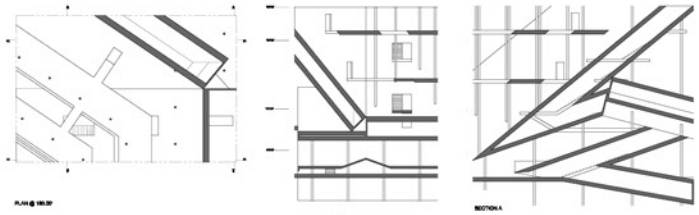


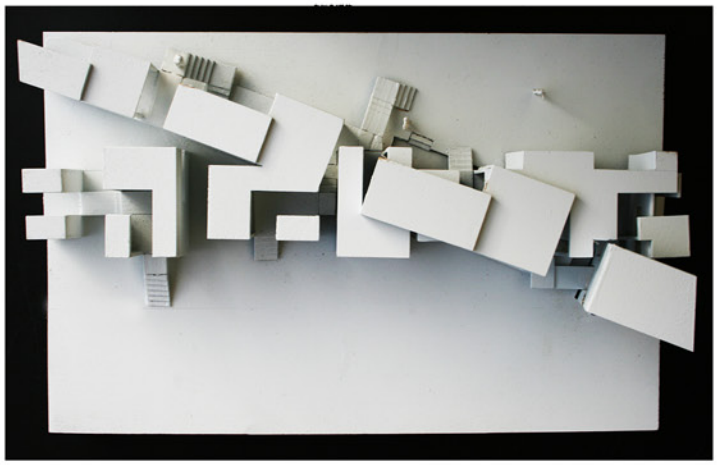


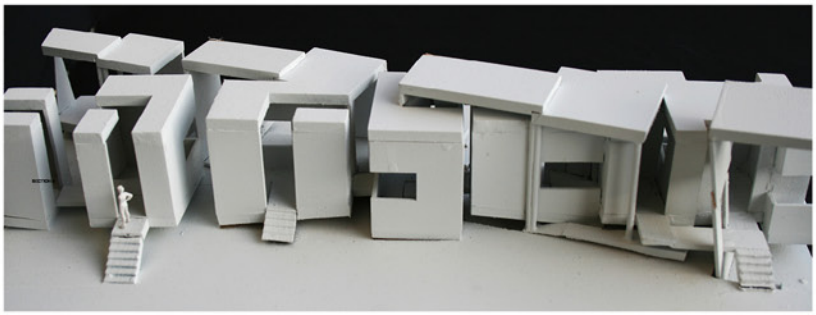
FOLD & INTERSECT

UNDERGRADUATE STUDIO I SPRING 08
SCALE/STRUCTURE/CIRCULATION STUDIO
CRITIC: BEN RAGLE

1) Determine and deploy effects that will be unique to a project based on a chosen word and designed through infinite systems of paths in and around delimited spaces that continue in three dimensions. 2) create a spatial experience along intersecting paths through an infinite system within the x, y and z dimensions. How to solve for circulation at the intersection of two paths and identify the in-between zone.



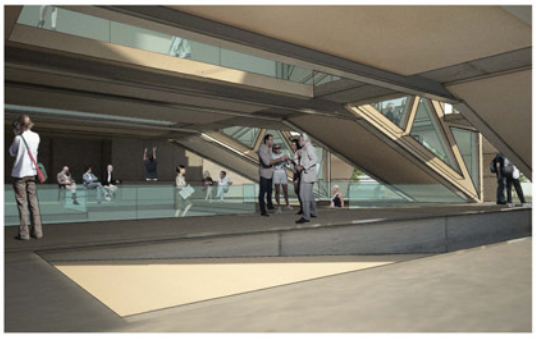


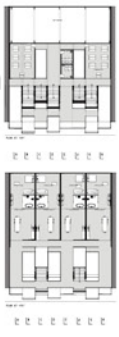


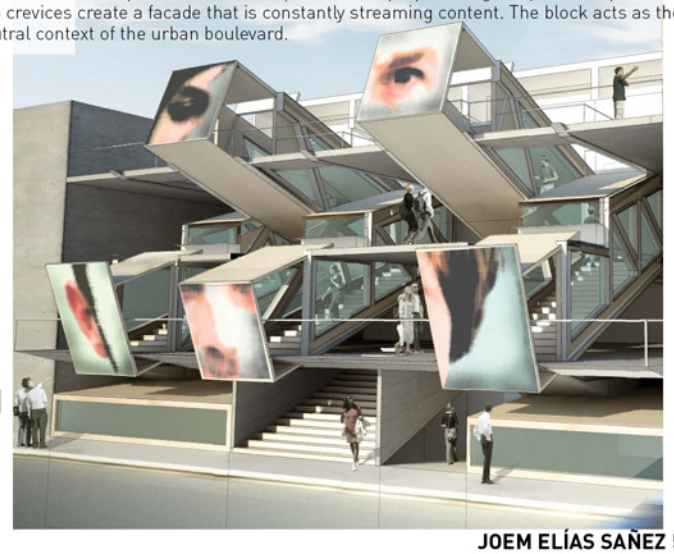
URBAN CANVAS

UNDERGRADUATE STUDIO IV FALL 09
PUBLIC/URBAN ARCHITECTURE STUDIO
CRITIC: MATIAS CREIMER

Design a comprehensive "urban" building in an infill lot at the Helms Bakery district of Culver City, CA. The program is an Art Center with public galleries, classrooms and apartments for artists in residence. The building is to provide an edge to the sidewalk and contribute to define the character of the urban block. The CONCEPTUAL PROBLEM immediately recalled the binary conditions of the white cube as a standard means of display and its decontextualization and exclusion of all reference to the world beyond the area of pure form-- the neutrality of context against the glorified object on a pedestal, the erasure of the frame for the grandeur of the canvas. The CONCEPTUAL SOLUTION was to heighten the polar sensations emanated by these dualities. The excavations are doing three things to heighten the polarity between the dualities: 1) exposing and concealing structure between cubic blocks and cubic shreds 2) a sensational experience as one travels between narrow shafts and wide interior landscapes 3) the inversion of the interior gallery wall as an exterior canvas. The interstitial spaces between programs allow for undefined zones to be conceived as event spaces for the artist, the student and the gallery visitor-- where cross-programming engenders circulation as a visual experience, not a physical task. Surfaces are envisioned as empty canvases for the painter, the sculptor, the photographer and the performer. The urban infill on a street block is a cubic delamination with oblique views in. The exploded cube proposes a gallery as an experience machine where 'canvascapes' and deep crevices create a facade that is constantly streaming content. The block acts as the glorified sculpture within the larger neutral context of the urban boulevard.







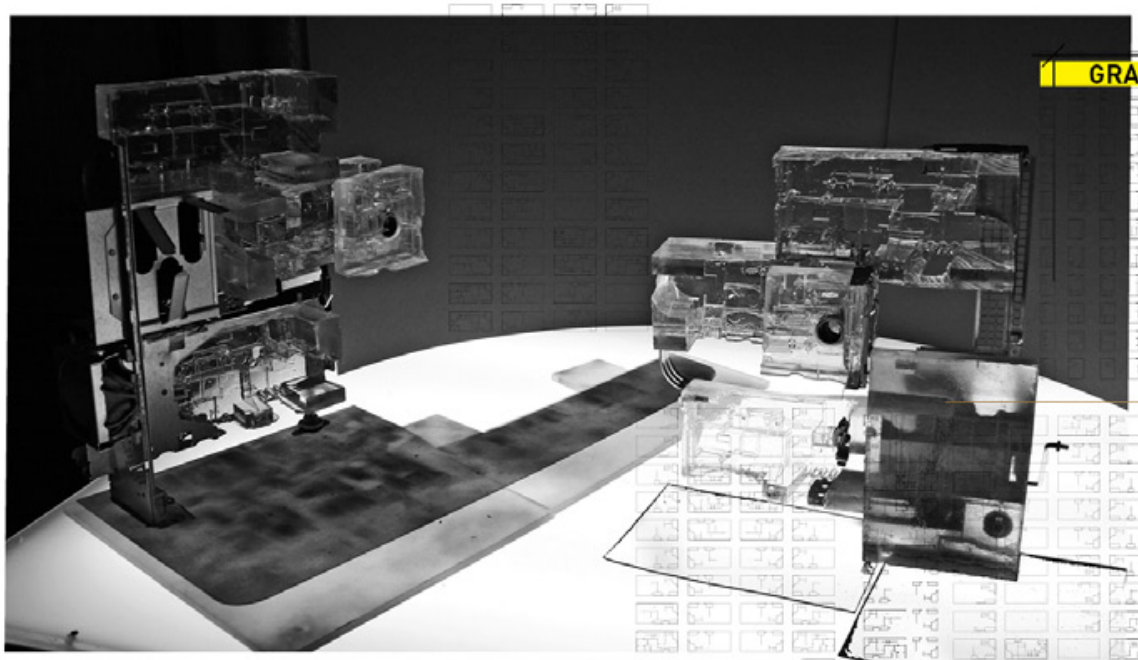
GRIT COLLECTOR

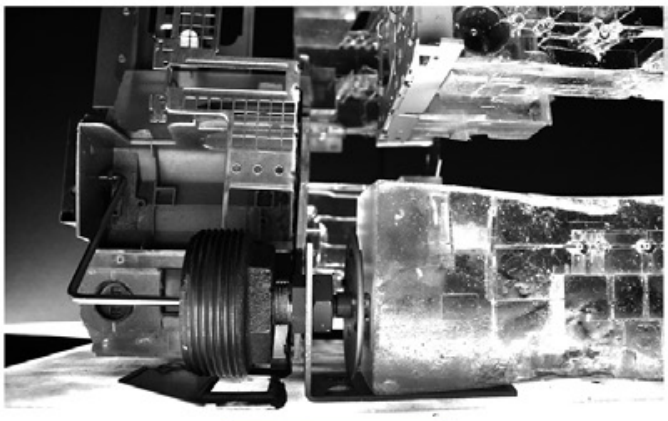
GRADUATE CORE STUDIO II SPRING 12

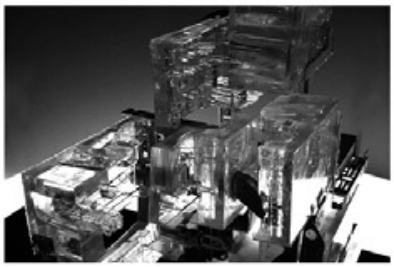
BANK STUDIO

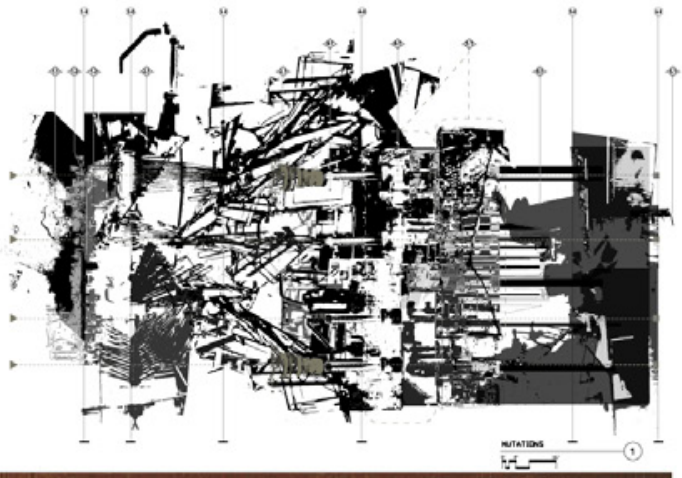
CRITIC: CHRISTOPH KUMPUSCH

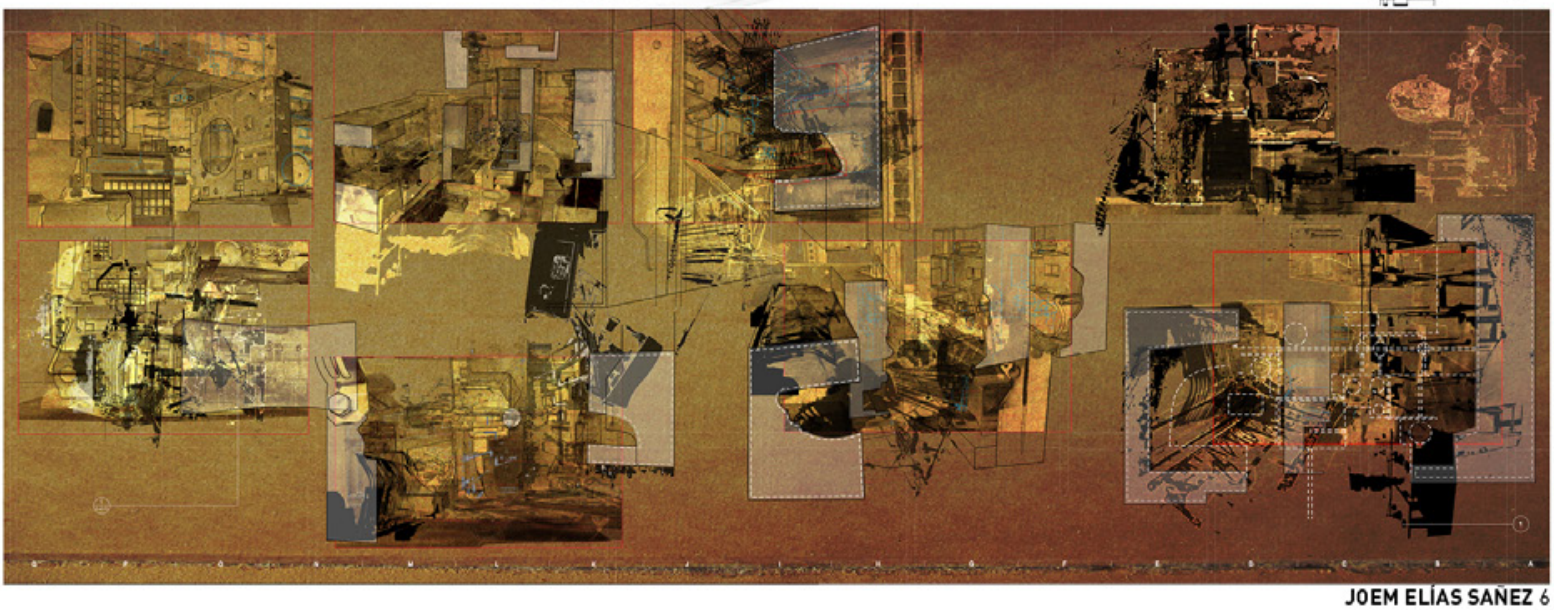
TASK Design and re-envision a bank that appropriates notions of banking as a means to conceive and and manipulate space CONCEPTUAL PROBLEM The immense accumulation of any "thing" engenders a value system for and assigns value to the "thing." How to collect so much of some thing seemingly worthless that it indeed becomes worthy SPATIAL SOLUTION The project tracks and records the city by materializing its waste into an accumulation of itself—an archive of urban form. It is archiving itself. Both at a macro scale and a micro scale. This is a sectional mutation timeline – of the programmatic, formal and material evolution of the project. How it fossilizes the grit of the city. The premise began with this idea of inhaling the grit of the city, displaying it, and then inhabiting it..





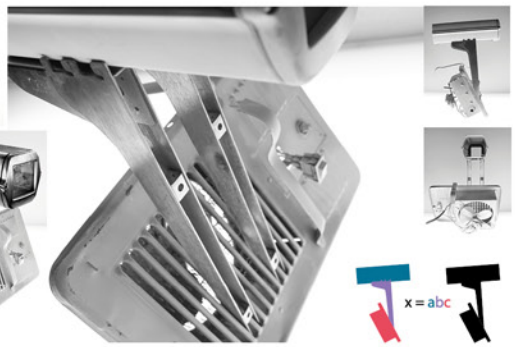


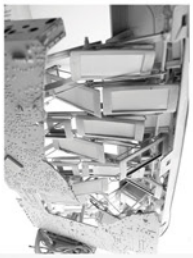


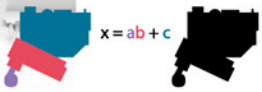


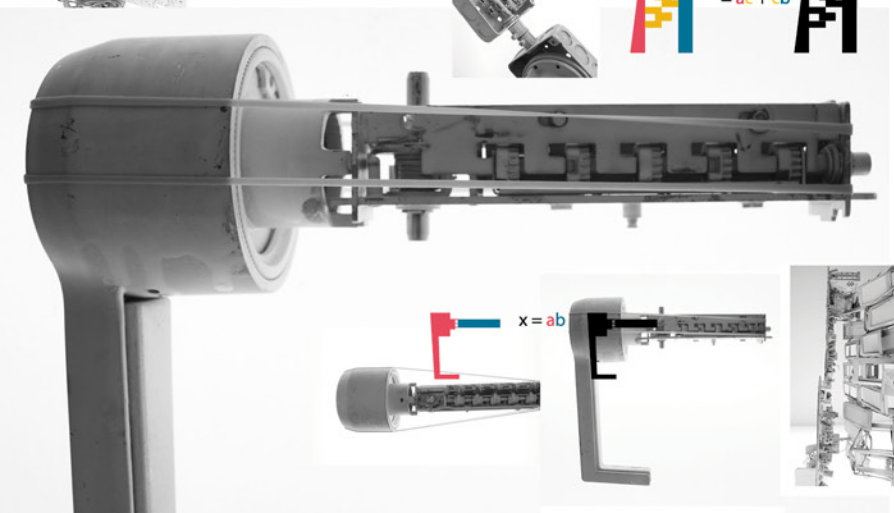
Build 10 models in 3 days
that employ the following rules:

1) Building can't meet the ground on more than three points 2) No more than two corners occupied on site 3) Maximum surface area to meet the ground to not exceed 10% 4) 50% of the floor plates to be transparent 5) 3-way framed views 6) Skywalks no lower than 10m from ground 7) Program to fit within envelope of 25m x 25m x 25m









BANK CITY

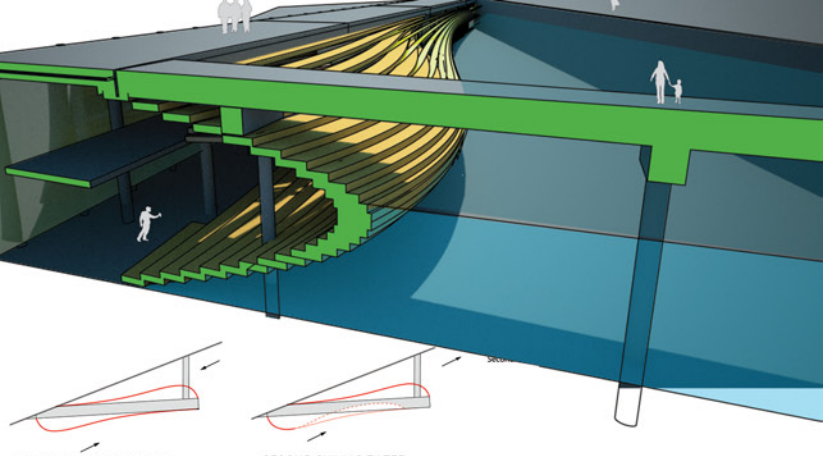
GRADUATE CORE STUDIO II SPRING 12
BANK STUDIO
CRITIC: CHRISTOPH KUMPUSCH

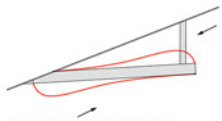
I was creating spatial composites out of existing objects — reassembling them to create hybrids of things that colonize each other — and injecting new meaning to them. A new identity, a new purpose... To create something unfamiliar through the deterritorialization of the familiar. This came from my study of building types — the adaptive reuse of old bank buildings for new purposes which presented discrepancies between form and content. Something suddenly only appeared to be what it's supposed to be. Its new program accepted the elements it acquired and made it its own as two types began to operate as one. I was very interested in the adaptive re-use of the old bank buildings for new purposes — everything from Duane Reeds to carpet stores and restaurants — but in particular, their relationship to actual banks nearby, or other building types that are or aren't what they appear to be or not be. For there to be a doppelgänger there has to be an original. There can be no other without the self. I explore these ideas through these models. I was assigning new meaning to found objects, and exploring the structural/programmatic possibilities within these very conceptual spatial composites. The question is: to what extent can notions of defragmenting and reprogramming be applied? Where, when and how does it reach the point wherein it no longer resembles anything at all? To what extent can the doppelgänger be reprogrammed so that it loses all reference to the original? It is no longer defined by anything other than itself. This would be the inception of something unfamiliar through the complete deterritorialization of something so familiar.

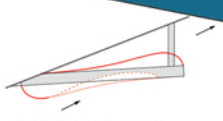
WATERCELL

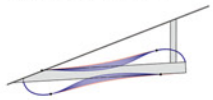
GRADUATE CORE STUDIO I FALL11
AQUASPHERE STUDIO
CRITIC: YOSHIKO SATO

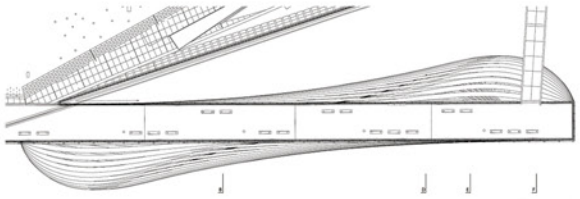
TASK: Design a cell for two scientists to collect, monitor, study and report the quality of water in the Hudson River. Integrate the semester's theme of water as a means for reform. CONCEPTUAL PROBLEM: What if all the sediments collected through the process of water purification materialized as wall? SPATIAL SOLUTION: A systematic catchment and controlled phenomenon, the cell is a laboratory for sediment collection and water filtration. The program examines the didactic and experimental purpose of architecture through one realistic goal: collecting sediments. The cases are comprised of two skins with varying degrees of porosity: a hard structural layer and a malleable elastic membrane. The fabric-like skin acts is the primary water filter that traps sediments between it and the structural casing. The hard casing is the enabler of the proposed "sediment reef." Layers of sedment growth are to be examined by the scientists within the active "poche" wall space and the projected sediment reefscape on the riverbed.

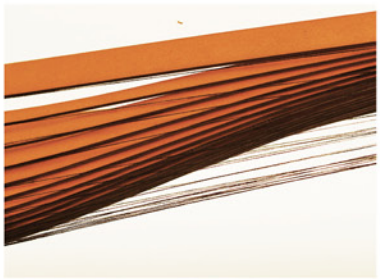








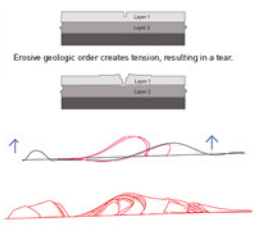


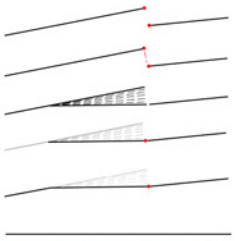


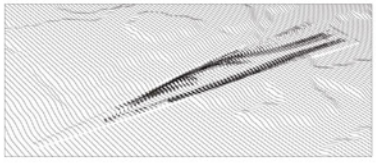
URBAN PARK

UNDERGRADUATE STUDIO II SUMMER 08
LANDSCAPE/FURNITURE STUDIO
CRITIC: MARGARET GRIFFIN

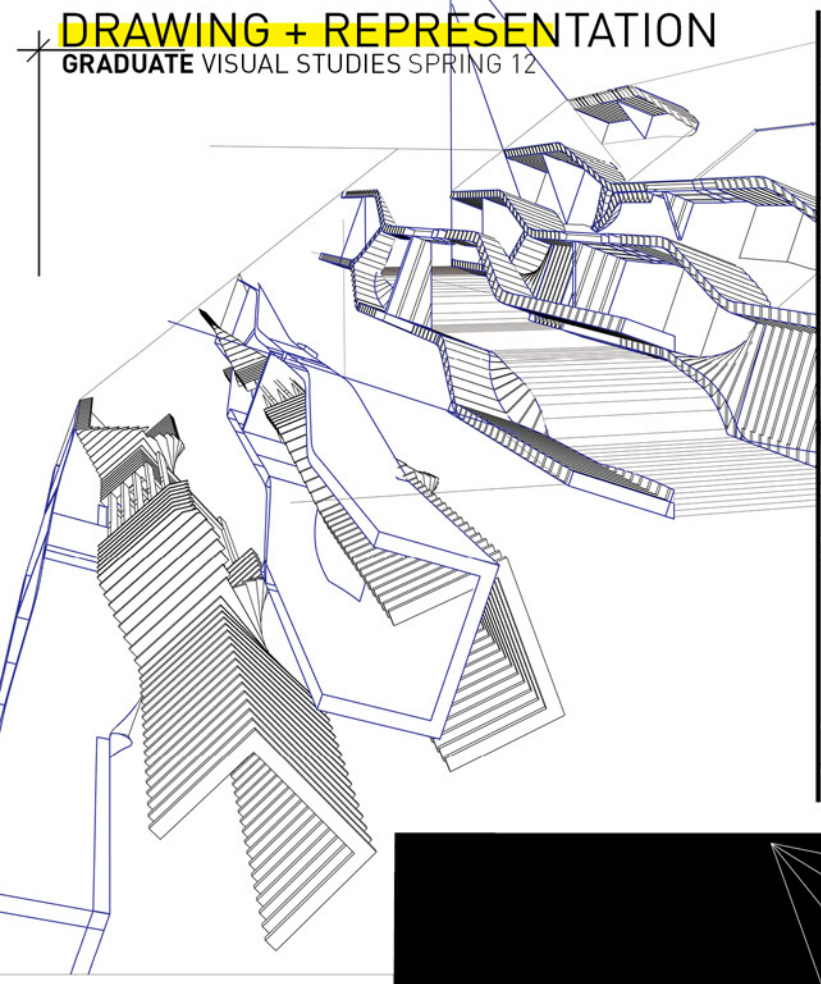
TASK: Propose and re-envision a new urban park that derives its inspiration from re-negotiated topographic systems that create new terrain to reconnect the remnant site to the city and the beach. COMCEPTUAL PROBLEM: How to create a framework for the production of effects that belongs to the natural conditions of the site and its urban matrix. How to engage in a fashion of mimesis where the line between city and nature may be blurred. The quest for seamlessness engages context in more ways than just blurring or hiding the seams. The very process of making the park is an operational study that belongs to two entities: of the city and of nature. SPATIAL SOLUTION The triangular site existed as abandoned terrain between misaligned streets and topographies. The proposed constructed geological condition exploited this disturbance in the urban grid. It was conceived as the nexus of its immediate context, as well as the larger urban matrix and the beach. Subterranean tension was emphasized through a push and pull of delaminated layers in negotiation with existing topographic elevations. Pavement and planting materials also relate to surrounding elements of the site, producing a camouflaged rendering of a new surface onto its existing context. The former condition of dunes was recalled through distributing beach grasses between contextual hard-scape materials such as asphalt, concrete, etc.

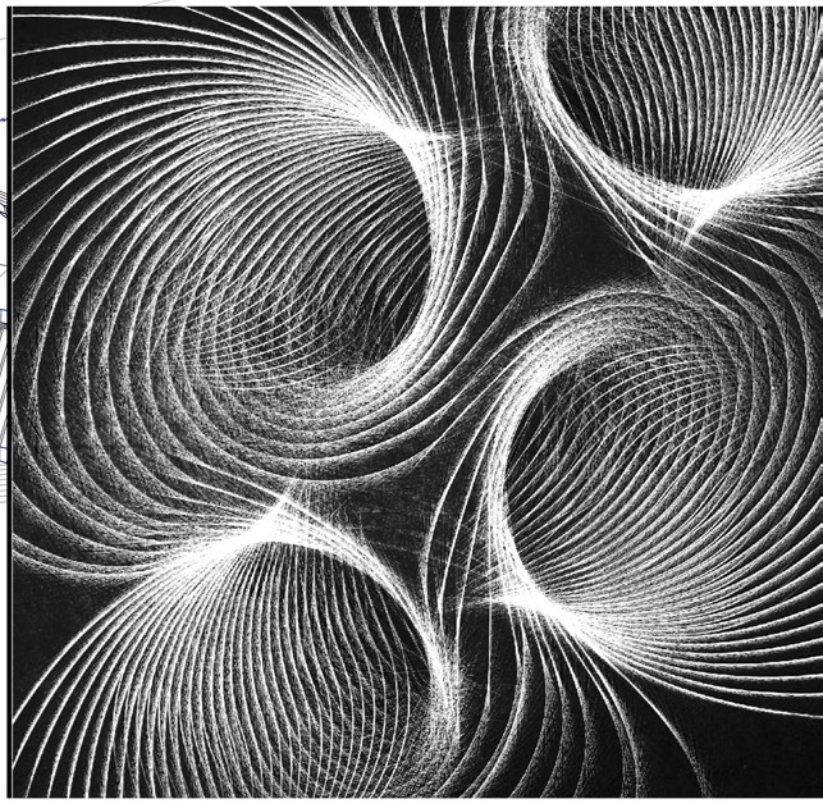


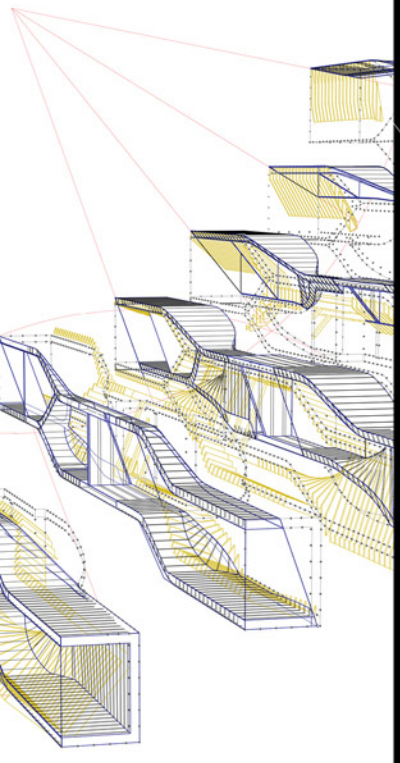


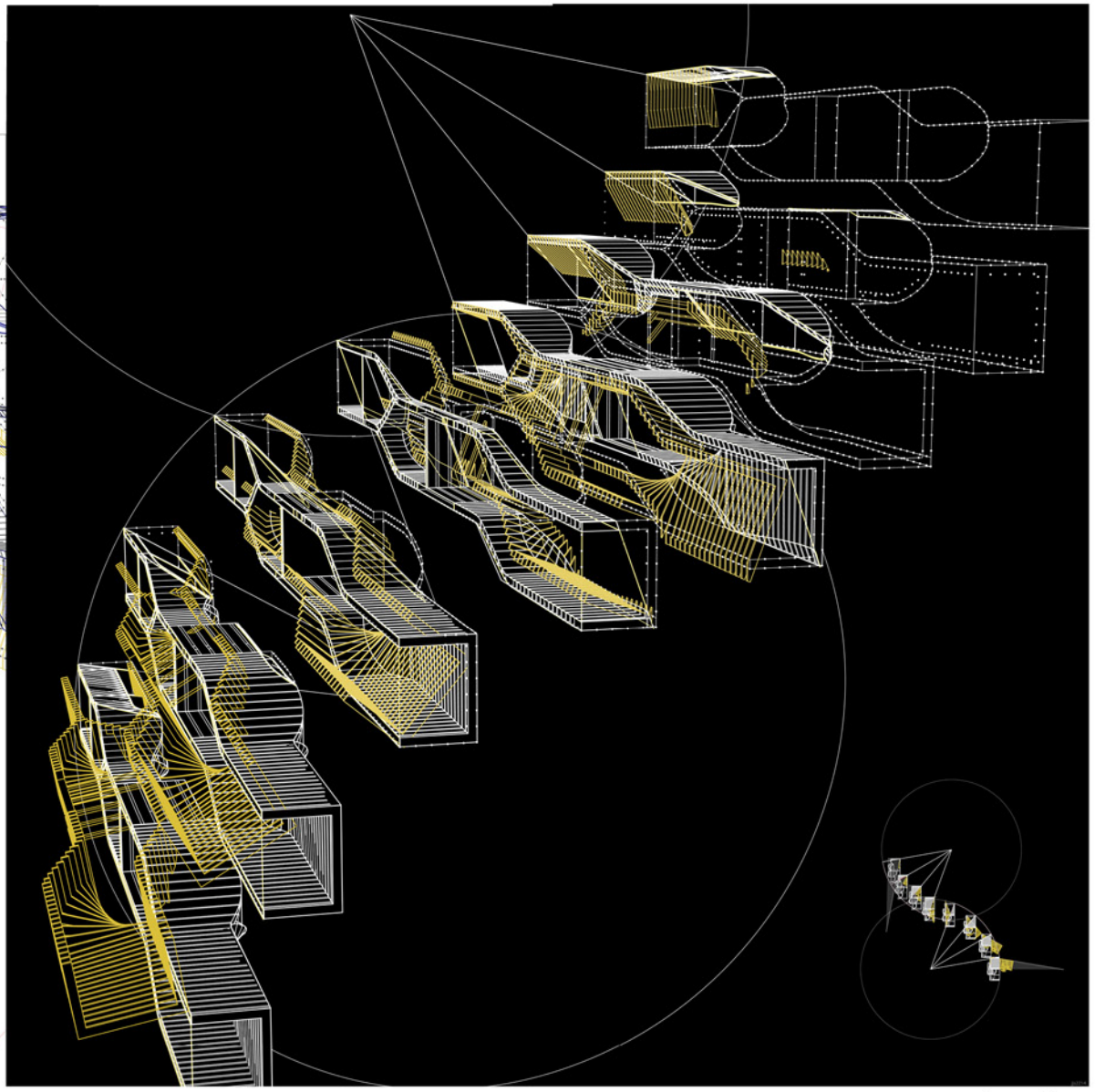


LANDSCAPE
Exploiting natural disturbance in urban fabric









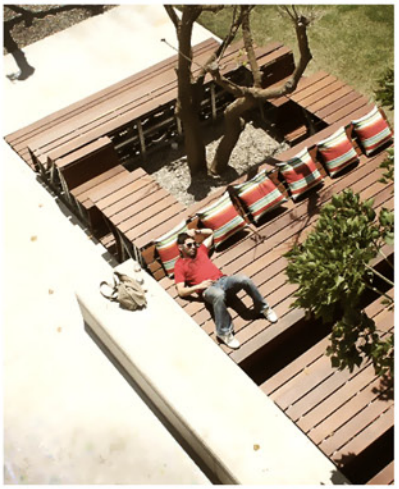
LANDSCAPE EXTRUSION

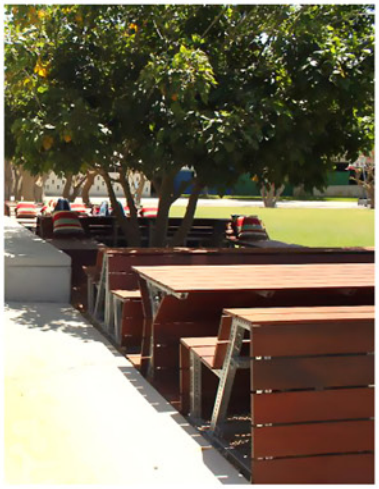
OTIS ARCHITECTURE/LANDSCAPE/INTERIORS

CLASS OF 2010

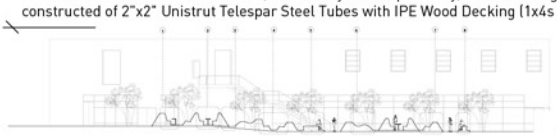
Position: Designer/Project Manager

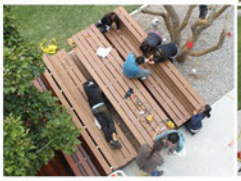
Responsible for managing design team
Organize and manage cutting of steel tubes for installation
Produce design renderings and diagrams
Responsible for site drawings for construction documentation
Develop concept massing
Develop logistical design plan with team

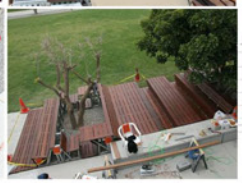


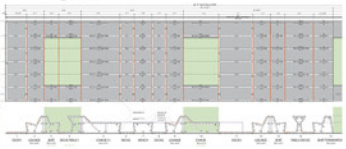


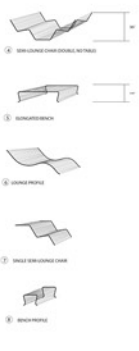
The Architecture/Landscape/Interiors 2010 graduates were asked to design and build a permanent spatial environment for OTIS' main Campus. "Landscape Extrusion" is a continuous profile incorporating 4 decks, 3 seats, 3 lounges, 2 chaises, 1 bench and 2 table/decks that, each, are extruded 12 feet in width and extend, collectively and sequentially, 50 feet in length, and are constructed of 2"x2" Unistrut Telespar Steel Tubes with IPE Wood Decking (1x4s and 1x6s).











PLAYA ROSA

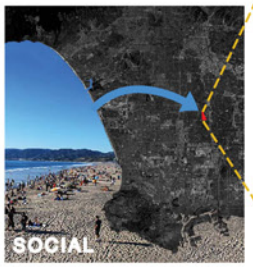
ROGER SHERMAN ARCHITECTURE + URBAN DESIGN

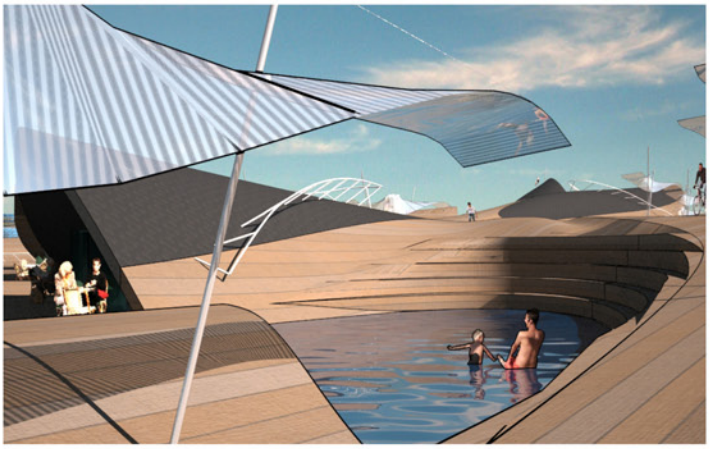
LA: Intern Jun – Aug 10

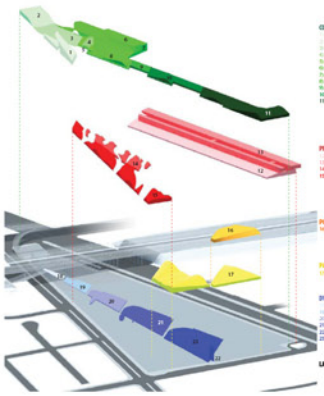
Playa Rosa: On view at the 2010 Venice Biennale

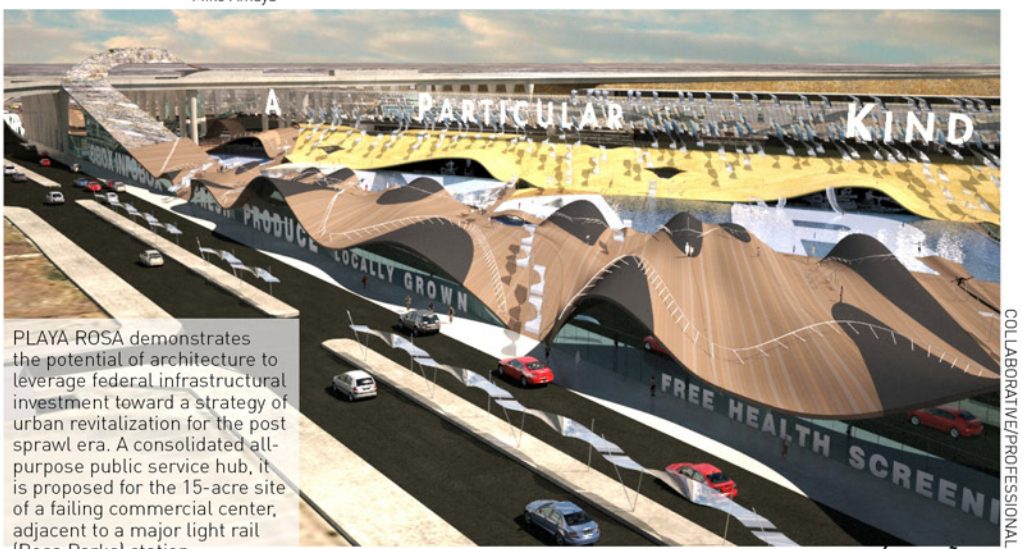
Designed a man-made beach during a 3-month charrette with a team of four that reframed conceptions of urban renewal and infrastructure in South Central Los Angeles
Responsible for digital site model
Developed concept massing
Developed logistical design plan with team
Produced project diagrams

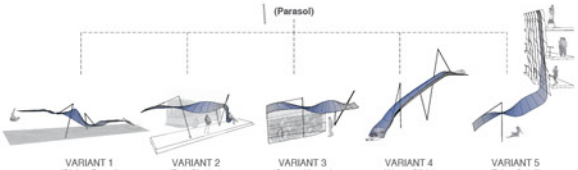
Team: Roger Sherman
JR Chavez
Elan Lipson
Joem Elias Sanez
Yilip Kang
Mike Amaya











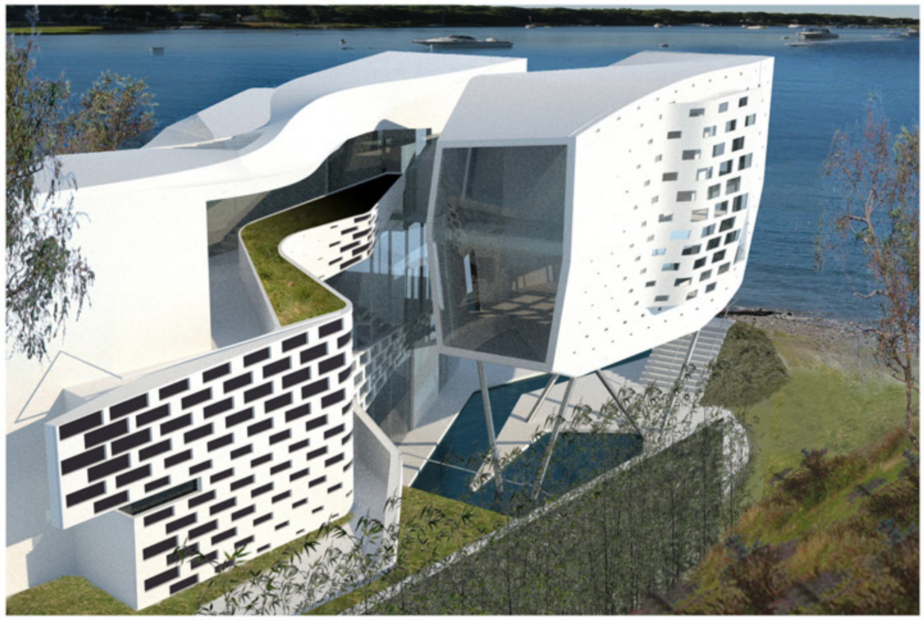
PLAYA ROSA demonstrates the potential of architecture to leverage federal infrastructural investment toward a strategy of urban revitalization for the post sprawl era. A consolidated all-purpose public service hub, it is proposed for the 15-acre site of a failing commercial center, adjacent to a major light rail (Rosa Parks) station.

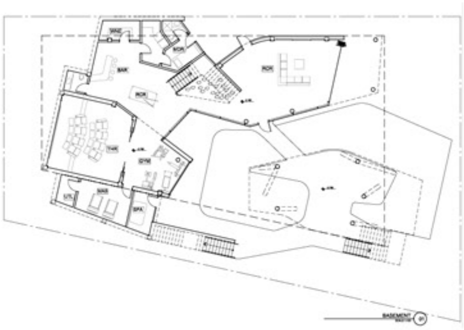
LUXE LAKES RESIDENCES

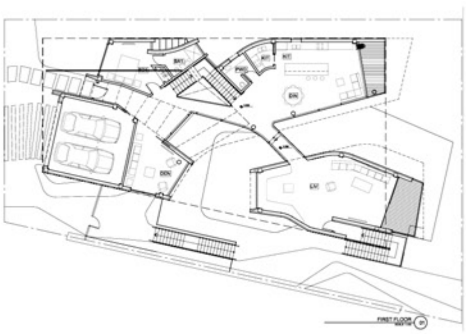
GRIFFIN ENRIGHT ARCHITECTS, LA : Intern Aug 08 + Junior Designer Jan – Jun 11

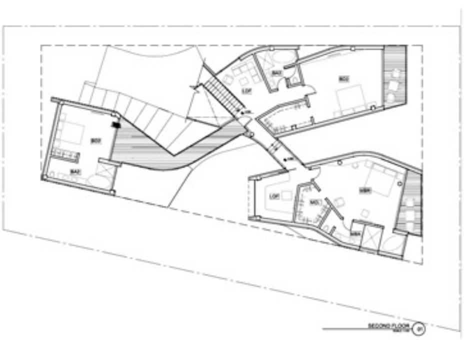
LuxeLakes Villas, 6 Custom High-End Residential Projects, Cheng-Du, China

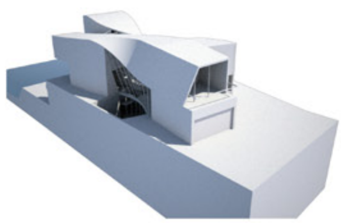
Experienced critical phases in design process: from zoning and code review through conceptual, schematic design and design development
Refining design development drawings, coordinating with consultants
Spearheaded the effort to adapt the project to local zoning standards.
Responsible for design drawings, renderings plan and development
Develop landscape strategy

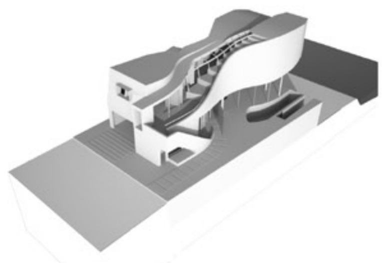


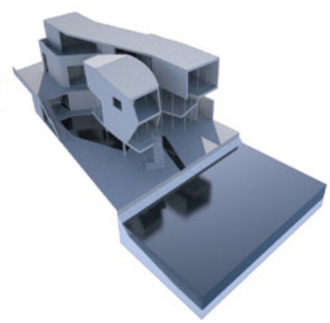


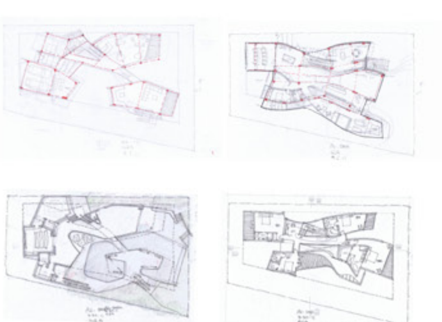


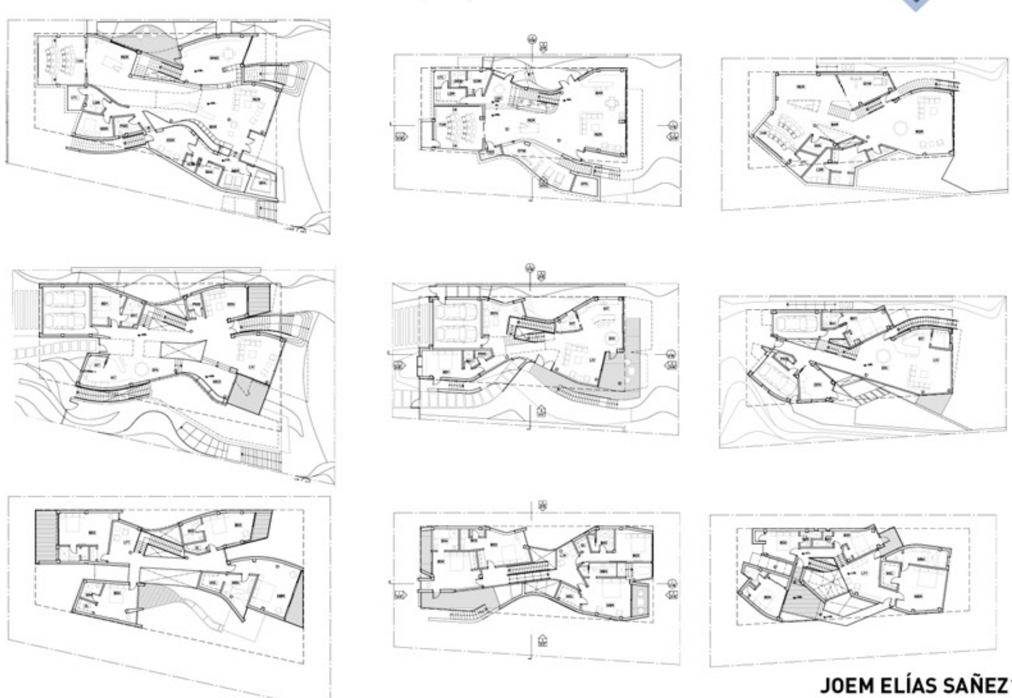


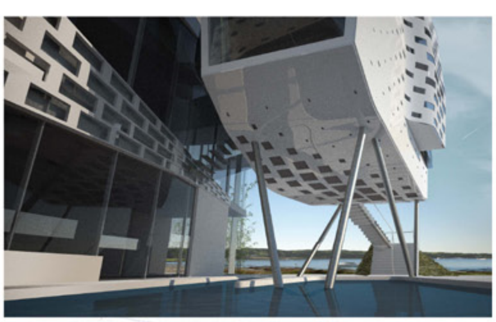












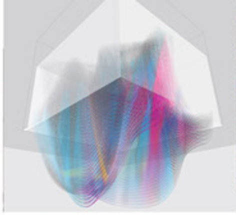
COLLABORATIVE/PROFESSIONAL

FEATHERED EDGE

BALL-NOGUES STUDIO, LA: Intern Jun – Aug 09

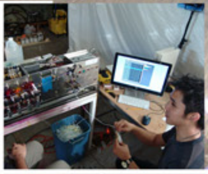
Feathered Edge: On view at The Museum of Contemporary Art, Pacific Design Center, Los Angeles

Undertook the challenges of a high pressure 2-month design-build project
Required robust critical thinking skills within a small team to design and fabricate an installation comprised of 3604 individual lengths of twine, totaling 21 miles, dyed, cut, and suspended from mesh scrims installed on the walls and ceiling of the Museum of Contemporary Art, Los Angeles.
Organized and managed fabrication of 35,000' of cordage for installation
Develop logistical design plan with team

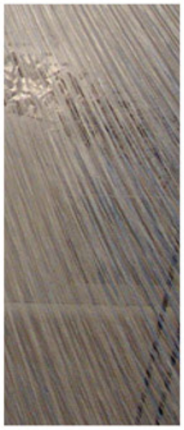


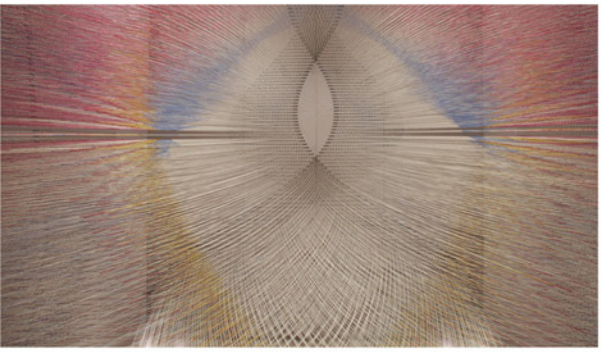


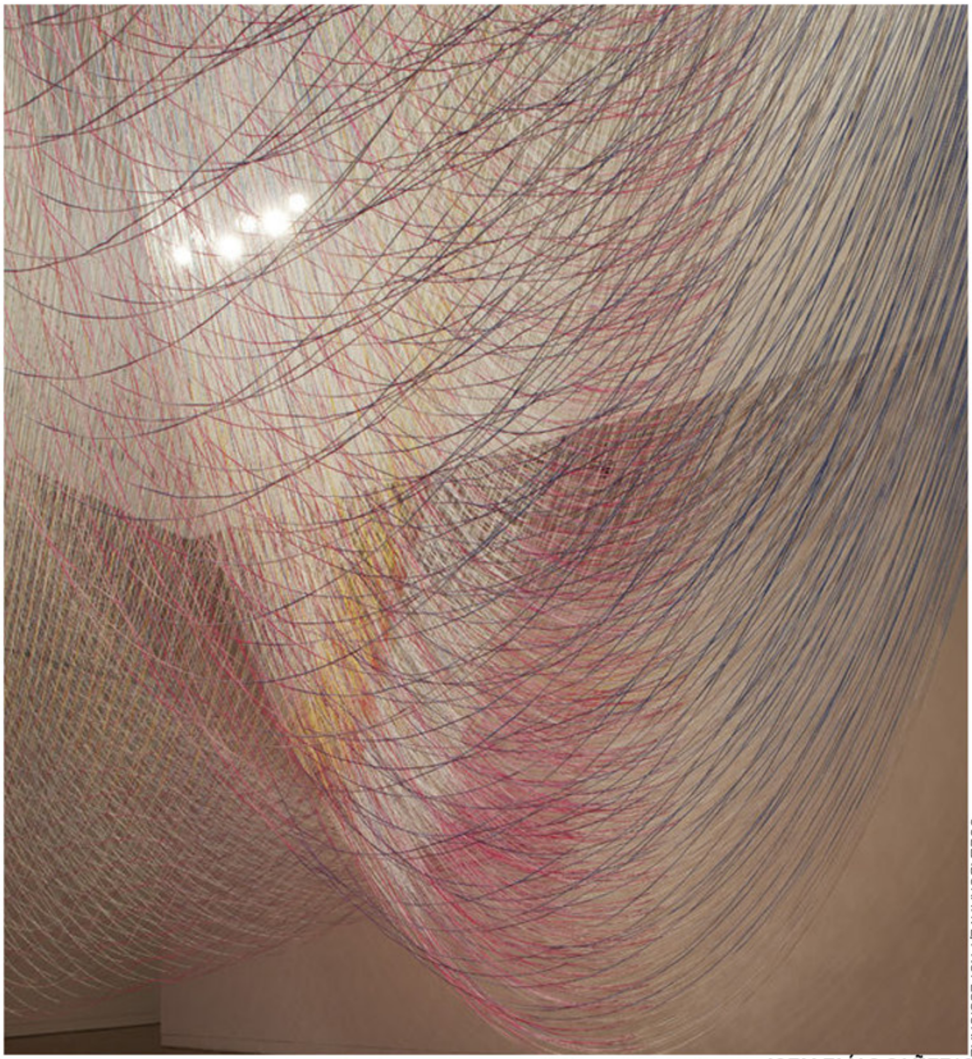













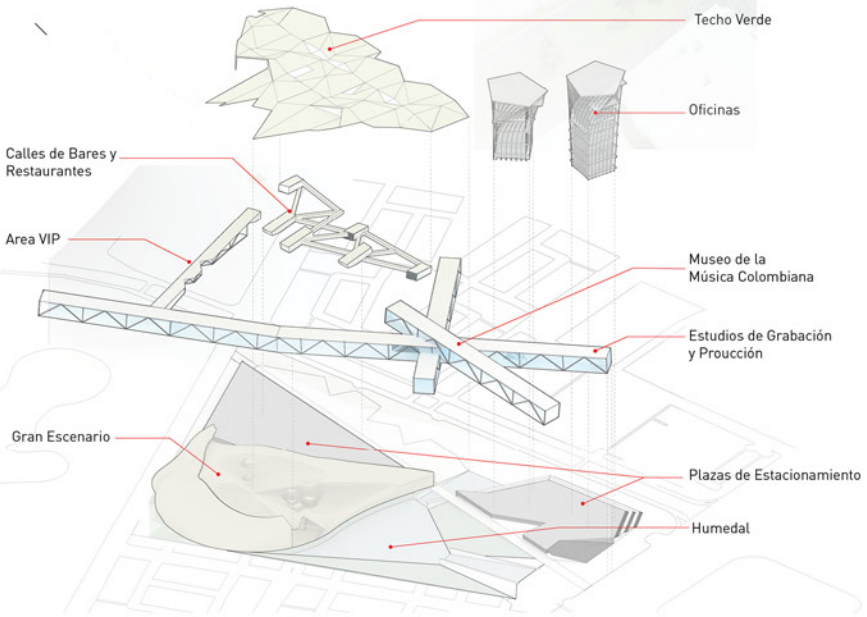
PHOTOS BY BENJAMIN BALL

MUNAM

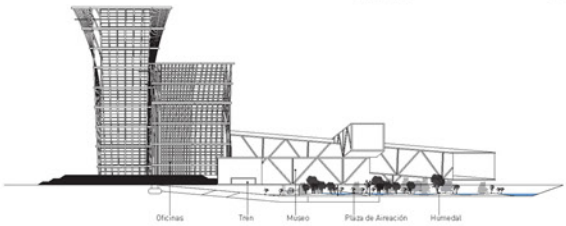
CAZA Architects, NY: Design Intern May – Aug 12

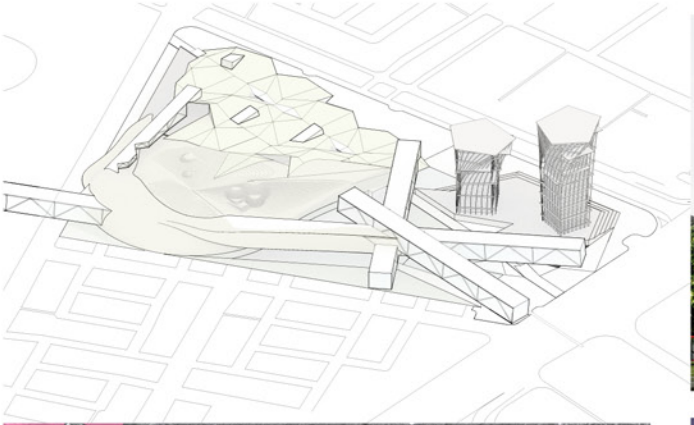
MUNAM Colombia Music Center, Bogota, Colombia

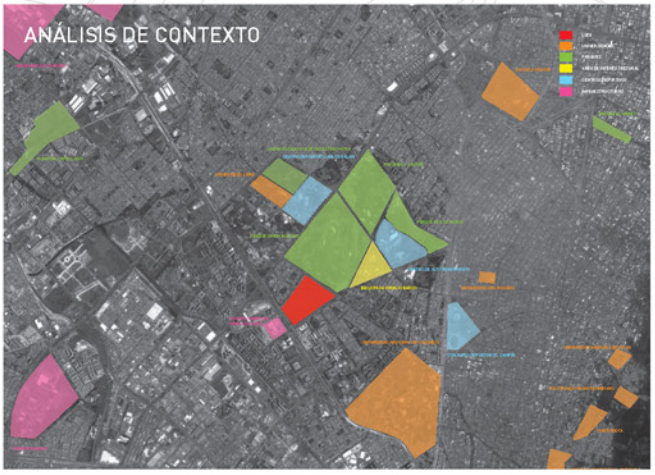
- Integral role in a small team during a 2-week charette
- Responsible for robust model, drawings and clear diagrams for clients in Bogota
- Responsible for digital model
- Responisble for early renders
- Develop concept massing
- Develop logistical design plan with team



CORTES





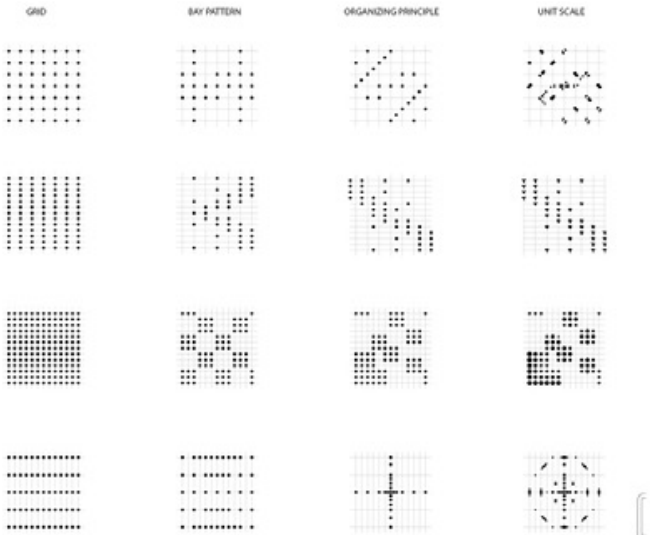


BORACAY INTERNATIONAL AIRPORT

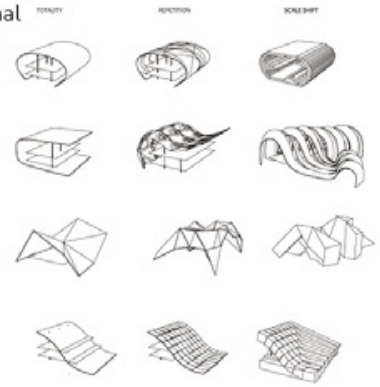
CAZA Architects, NY: Design Intern May – Aug 12

Boracay International Airport (2035), Boracay, Philippines

Lead design apprentice during preliminary schematic design of the renovation and expansion of the new massive transit hub including 8 new buildings and a terminal with a capacity of 2 mil. passengers/yr

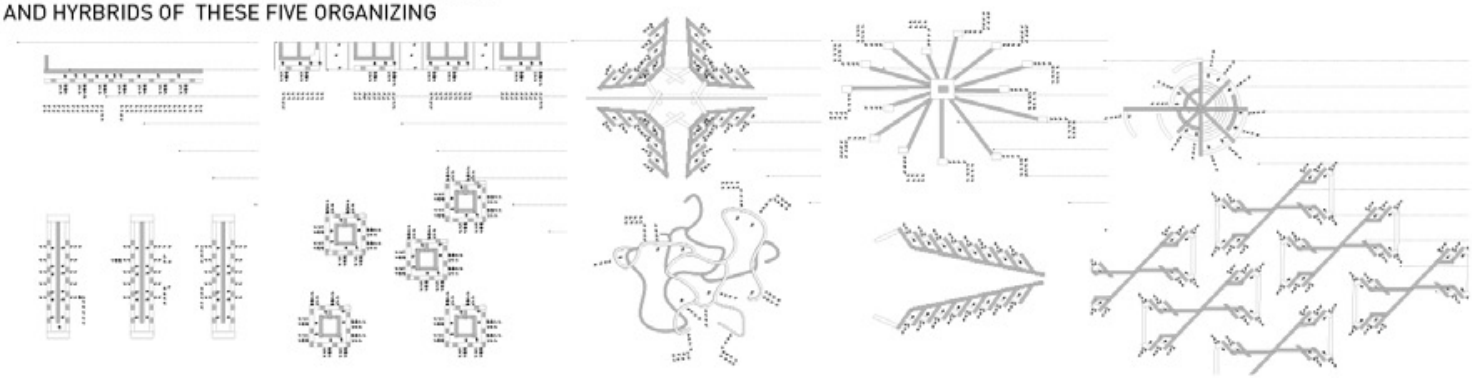


ROOF/ENCLOSURE
STUDYING SPAN, COMPRESSION & ORGANIZATION THROUGH SYSTEMS OF TOTALITY, REPETITION & SCALE SHIFTS

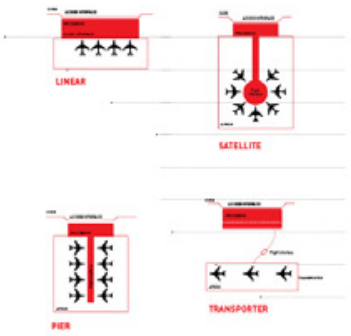


STRUCTURE DIAGRAMS
STUDYING DIRECTION, DESITY AND SIZE THROUGH GRID SYSTEMS, BAY PATTERNS ORGANIZING PRINCIPLES AND SCALE

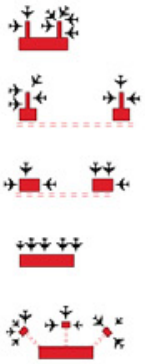
CHECK-IN TYPOLOGIES
LINEAR. GRID, CLUSTERED, RADIAL, CENTRALIZED
AND HYRBRIDS OF THESE FIVE ORGANIZING



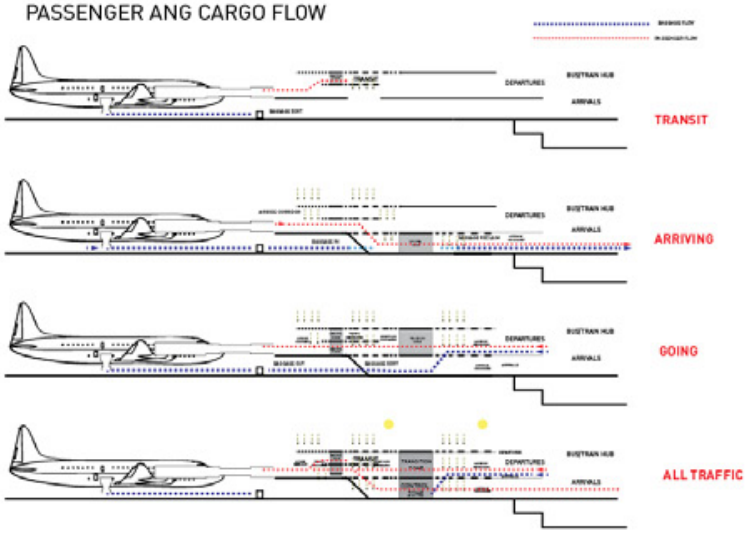
TERMINAL PLAN DISTRIBUTION TYPES



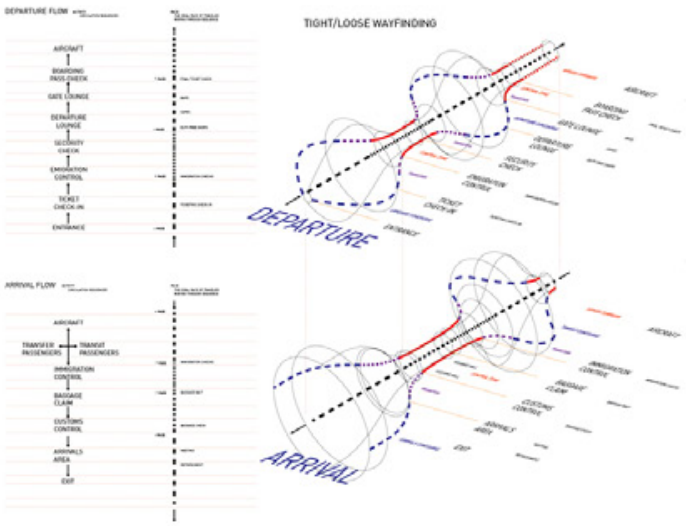
TERMINAL/PIER TYPES



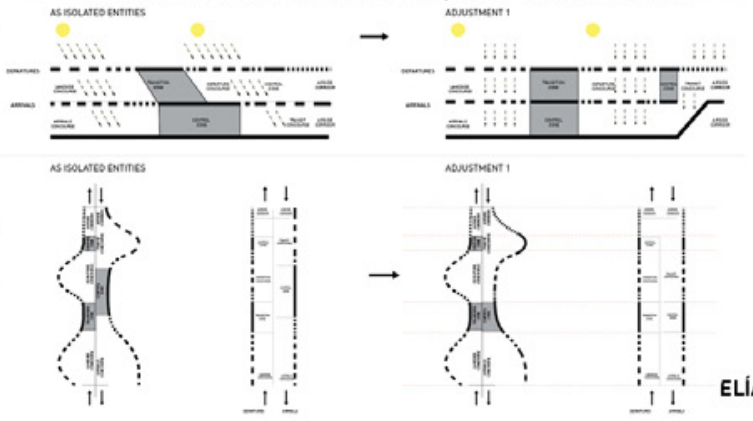
PASSENGER ANG CARGO FLOW



FLOW + CIRCULATION ANALYESES



WAYFINDING STRATEGIES:
CONTROLLED VS TRANSITION ZONES; TIGHT VS LOOSE SPACES



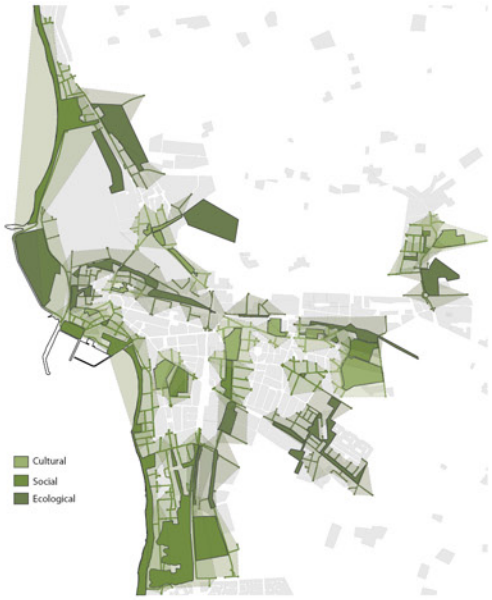
COLLABORATIVE/PROFESSIONAL

HÖGANÄS

SMOG STUDIO, LA: Designer Oct – Jan 11

Höganäs Masterplan, Höganäs, Sweden

Responsible for digital model
Develop schematic design
Produce design renderings
Produce map diagrams via Arc-GIS



FURNITURE

OBERMEYER DESIGN, LA: Junior Designer May – Dec 10

Screen and Hardware Design

Team: Andrew Obermeyer, Joem Elias Sanez

Spearheaded a fast-tracked bespoke project: the design & production of construction documents of door /cabinet handles, room dividers, ottomans, stools + lighting fixtures for a high-end residence
Responsible for design scheme and strategy
Develop and research design + materials for construction
Design development drawings, models and renders

Strategies of subtraction were used to "hollow out" a 5" x 5" x 1/4" sheet of brass. The crevices are designed so that one may grab the hardware as a handle for various furniture such as cabinets, shelves, cupboards, dressers, etc. The single piece is fabricated multiple times--rotated, flipped and repeated--to compose a new type of facade for the typical IKEA cabinet. The function remains the same: to open and close a cabinet door. The design strategy seeks to synthesize gadgets with the larger components they serve. Herein, the unity of form and function rethinks man's relationship with appliances. One is rendered active, instead of passive, as he or she chooses to maneuver hardware in an unpredictable manner and perform what is otherwise understood to be an ordinary physical task.