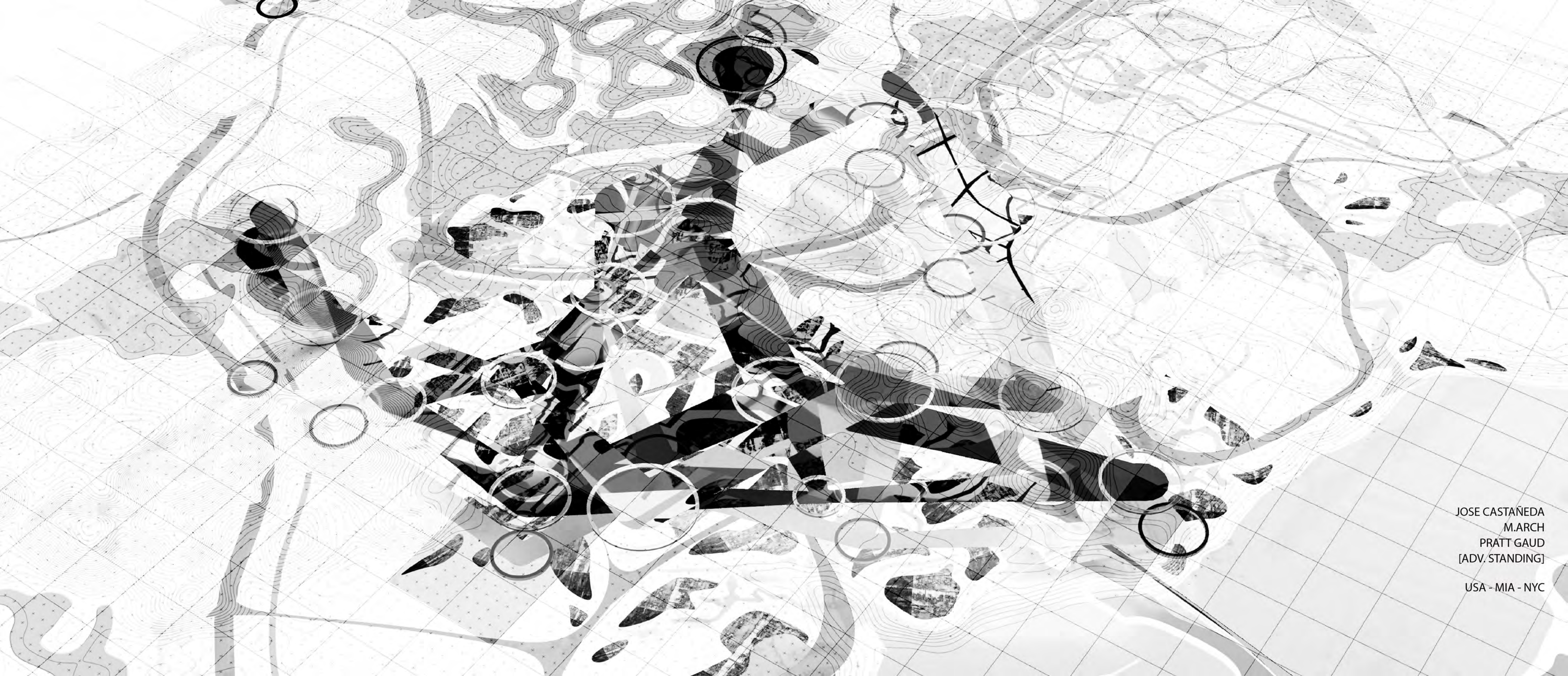




JOSE CASTAÑEDA

JOSE CASTAÑEDA
SELECTED WORKS
PRATT GAUD [ADV. STANDING]



JOSE CASTAÑEDA
M.ARCH
PRATT GAUD
[ADV. STANDING]
USA - MIA - NYC

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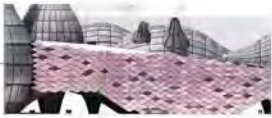
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01

[urban mutation]

location: manhattan, new york

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[urban mutation]

gateway

Location: Manhattan, New York

Professor: Nancy Clark

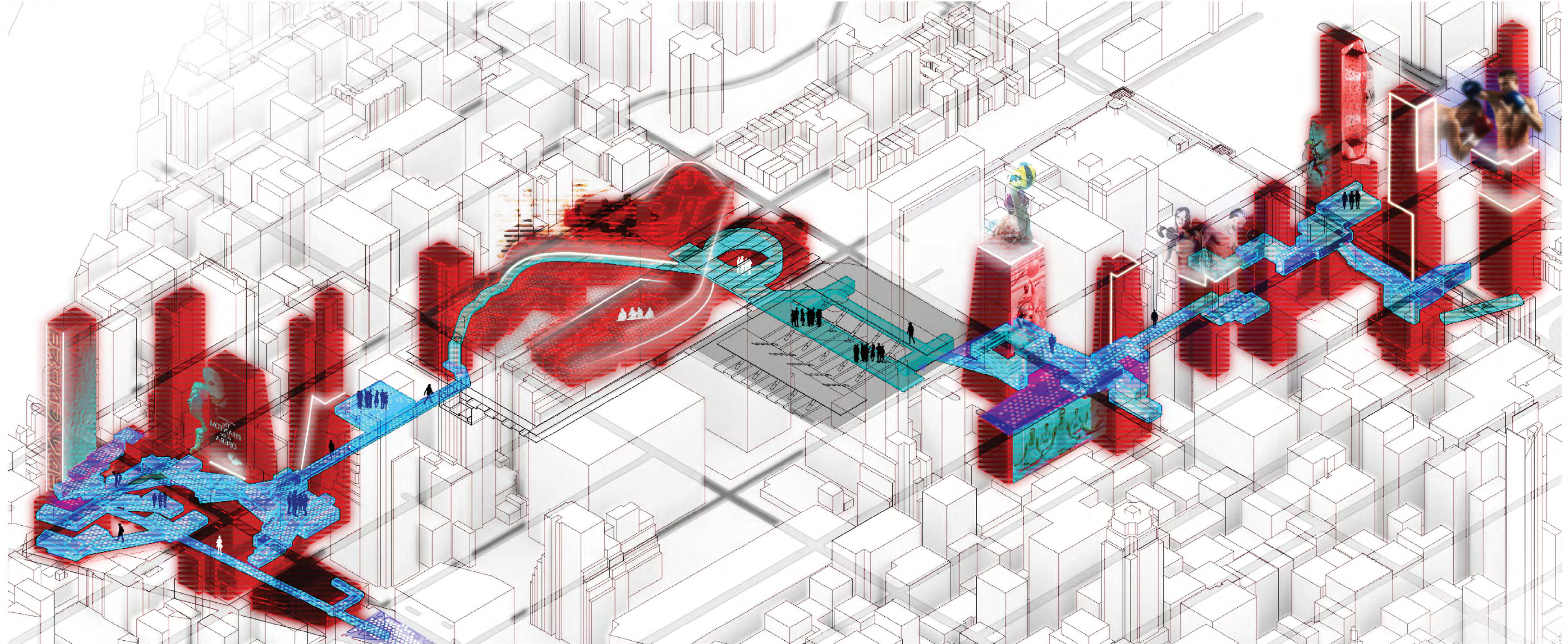
University of Florida_Design_Studio_6

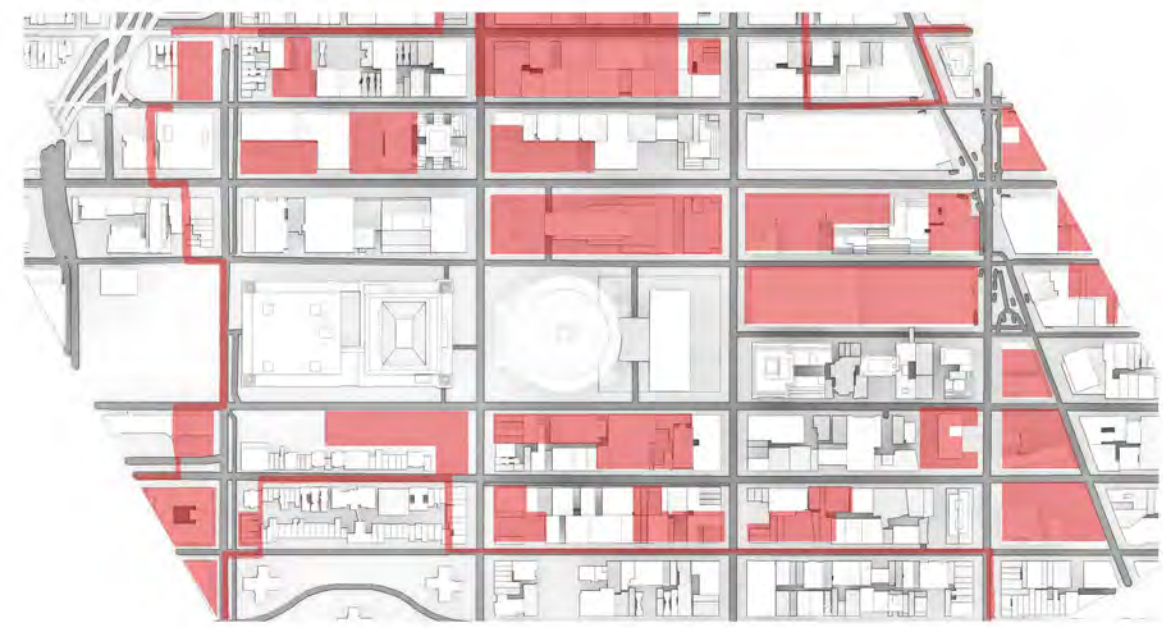
Contributor: Matthew Denig

Some of the initiatives that were taken to pursue this project were to find a way to knit together the district, especially considering the tremendous changes happening in the area. We maximized public space throughout the district by enhancing the pedestrian environment at street level and below/above grade. All buildings are designed to minimize their carbon output and incorporate state-of-the-art green technology. Another important aspect of the project was to bring improvements that expand capacity and transit connectivity. Finding a way to respond to the disorienting experience of attempting to navigate the grid was another aspect that was taken into consideration while designing this new infrastructure.

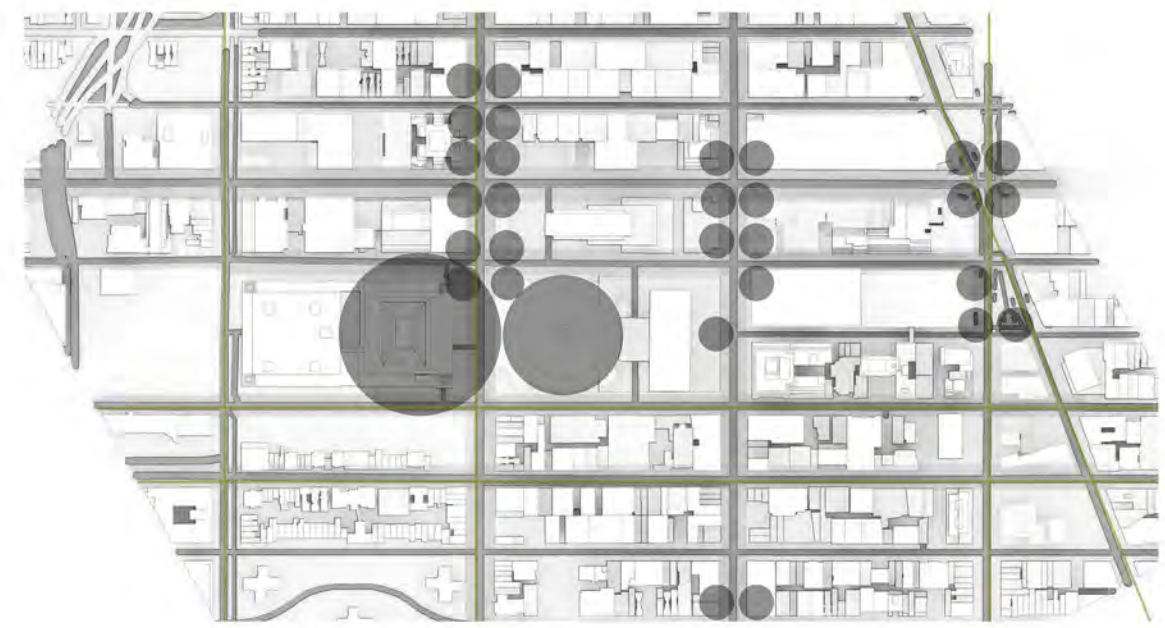
By removing people from the streets and sounds of traffic gives a more natural and inviting environment, a release from the long rigid grid. Fewer people on the streets mean less congestion of traffic thanks to fewer people crossing on the street level. The proposal provides a refuge for recreation and relaxation within the dense framework of the city. Multi-layered surfaces move and fold, integrating a high density of public and private commercial, recreational, cultural, and community-oriented programs. Channeling people to new areas creates an opportunity for retail and commercial areas along the way.

The two blocks between W29th St and W31st St were carefully thought out and developed. The unique shapes break from the conventional rigid grid that defines Manhattan. The project forms an immediate response to the proposed gateway proposal which will be known as Penn South and the repositioning of Madison Square Garden. The two blocks break away from the surrounding vertical extrusion and provide a continuous flow of programs that are focused on the community. The project leans away from disassociated vertical towers and instead focuses on clear pathways that guide people coming from Penn Station and Penn South and offers them multiple levels of retail, commercial, and entertainment spaces. Also, the site improves upon the previous performing arts spaces and expands upon that and multi-functional theater spaces.





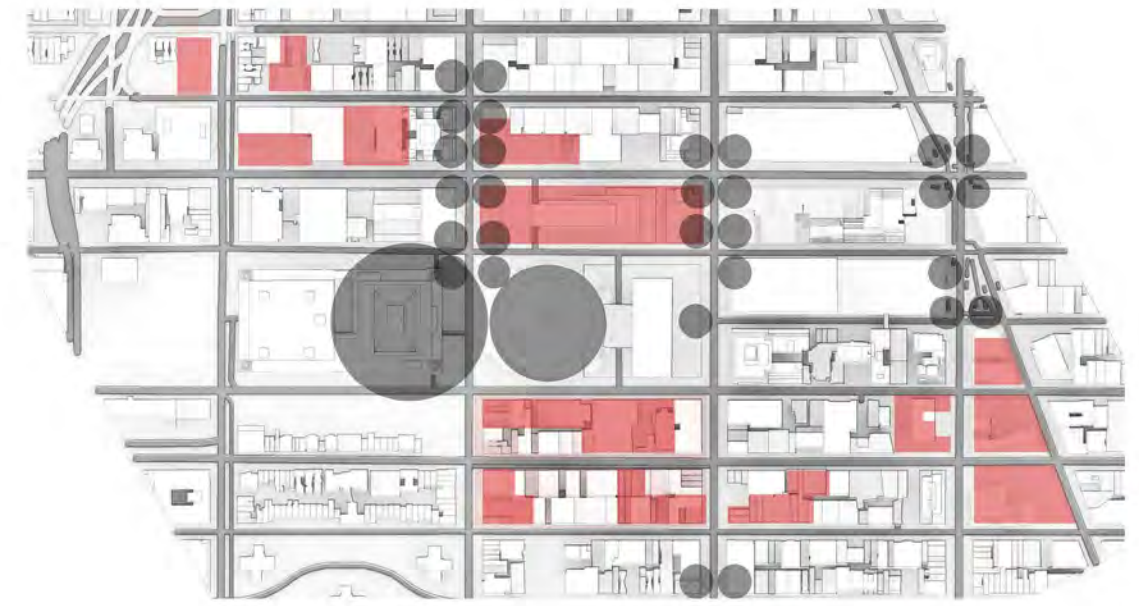
PENN 2023



MOVEMENT



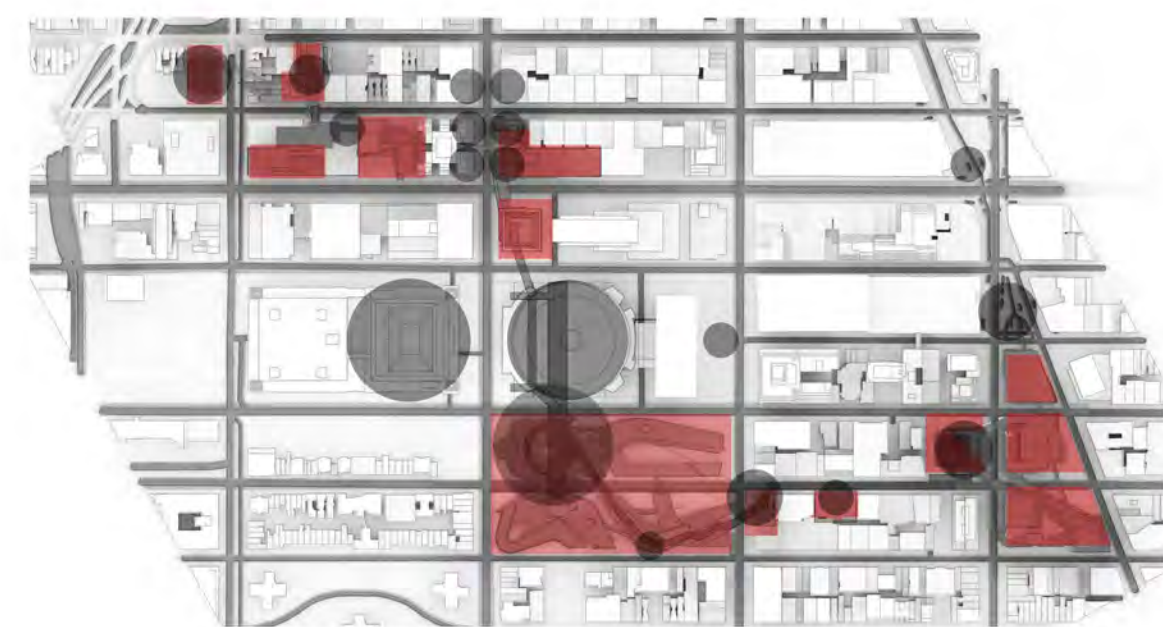
GREEN SPACES



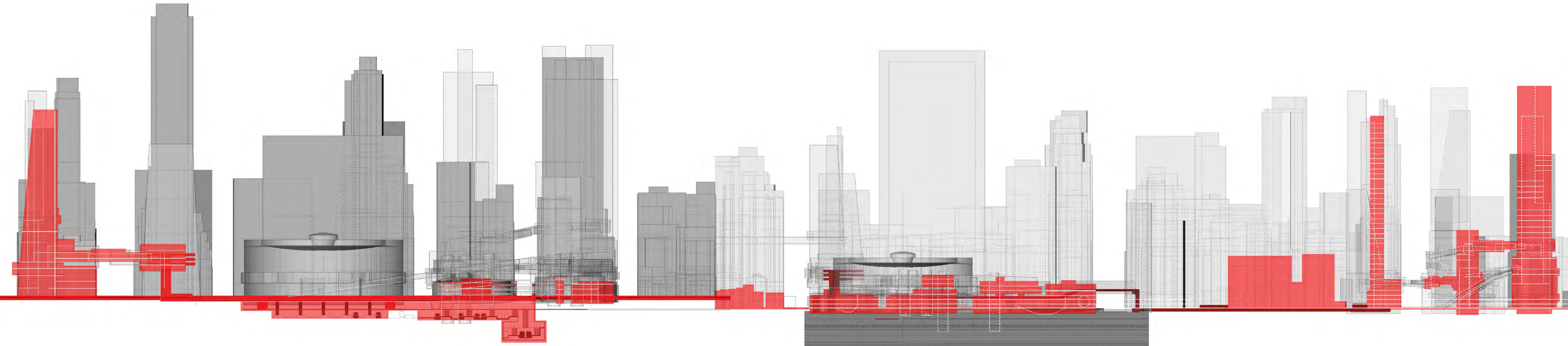
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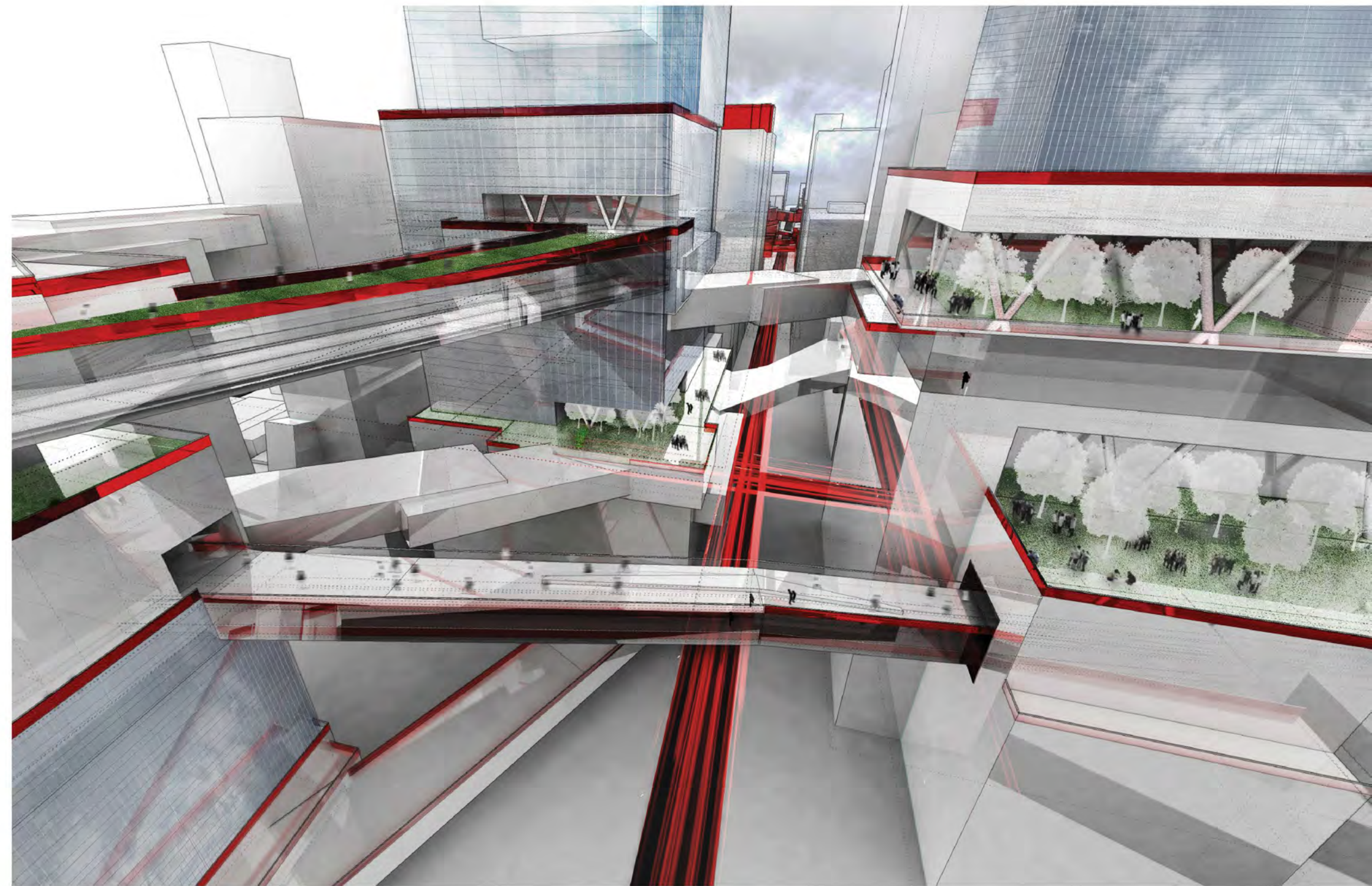
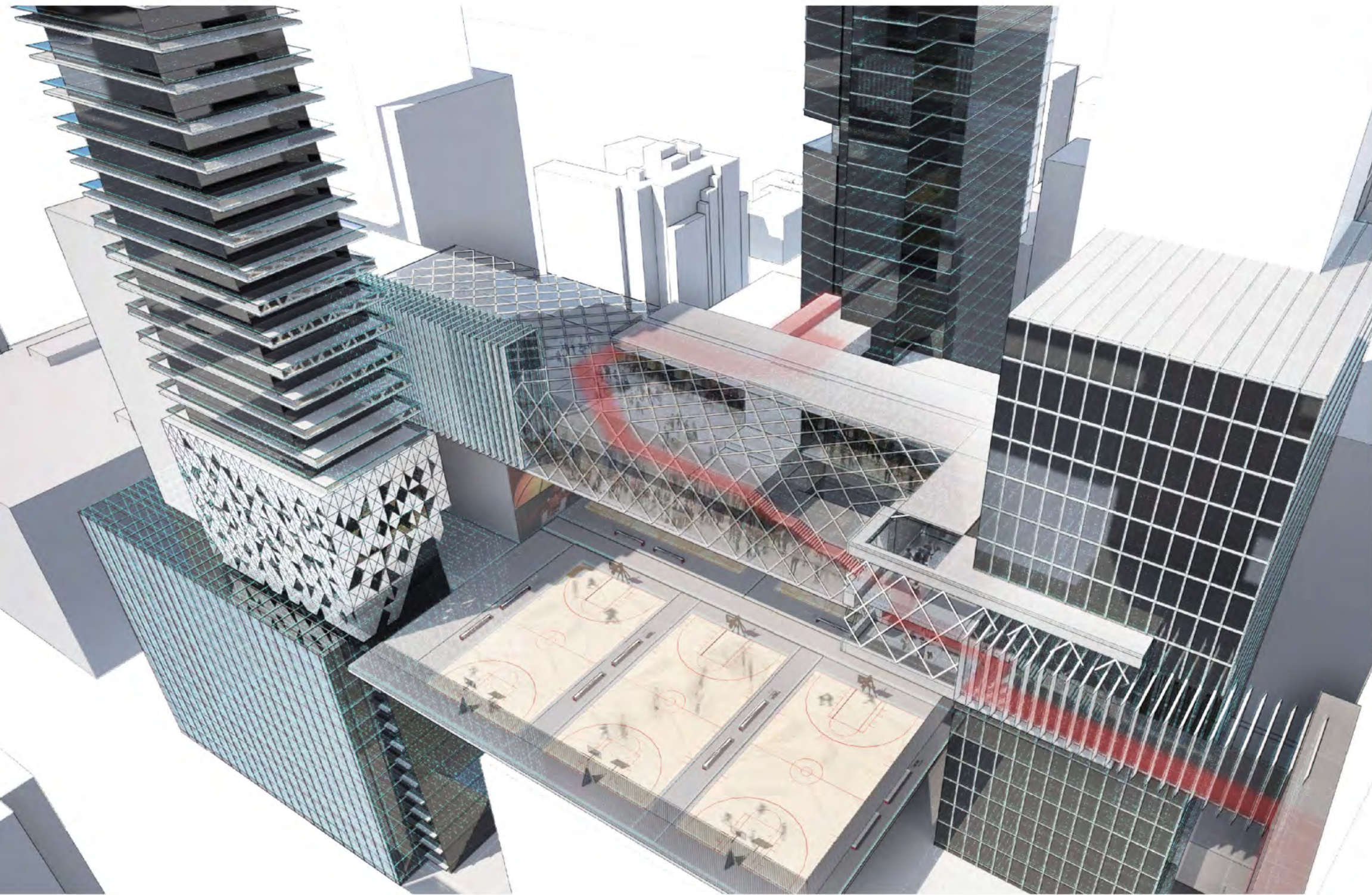


CONNECTIVITY



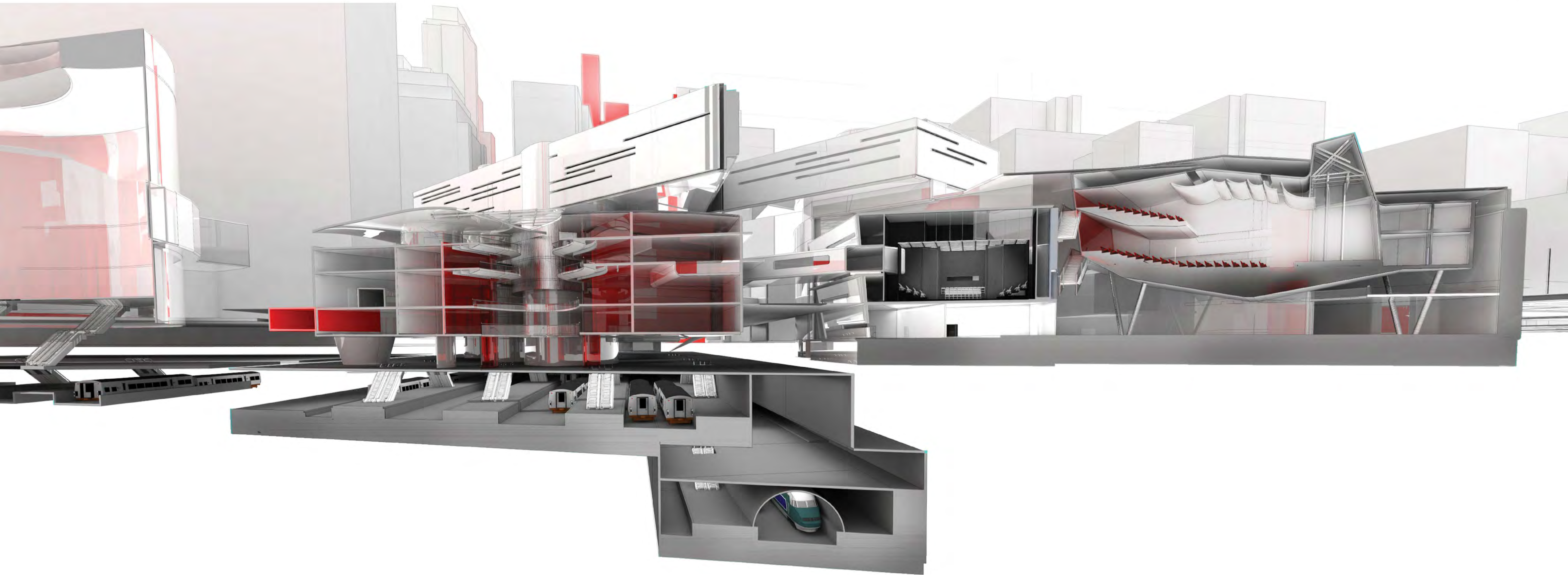
NEW 3-DIMENSIONAL GATEWAY













02

[hudson apex]
location: manhattan, new york
page 22



[hudson apex]

Location: Brooklyn, New York
Professor: Nancy Clark
University of Florida_Design_Studio_6
Contributor: Matthew Denig

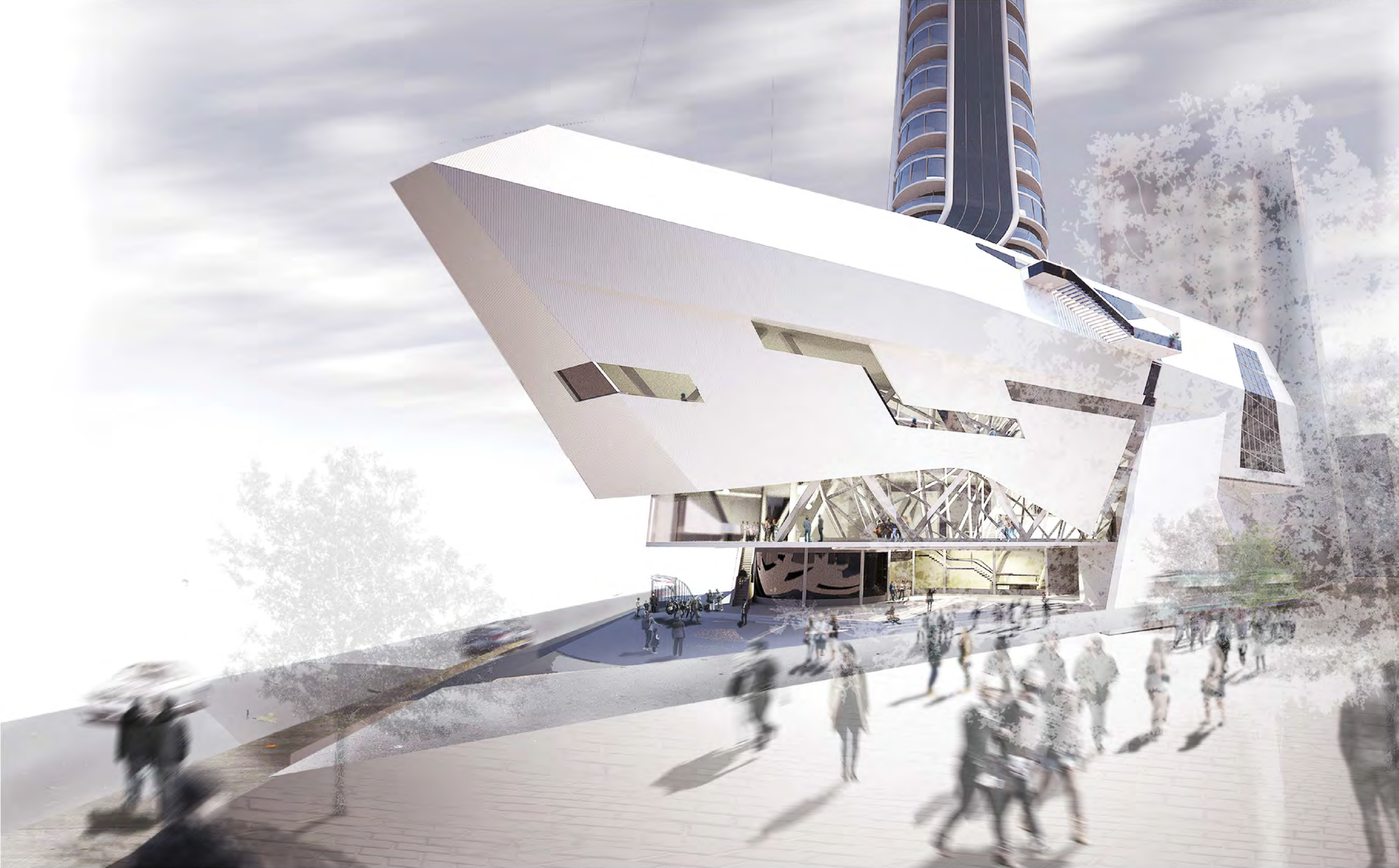
Hudson Apex Cultural Center idea was brought together after looking into the needs of the district. The goal is to bring back a cultural identity to an area lost to industrial and commercial areas. The purpose of this project is to work off the initiatives of growing the arts in the community, the creation of a 24/7 neighborhood that encourages mixed-use buildings, and engages pedestrian traffic through responsive morphologies.

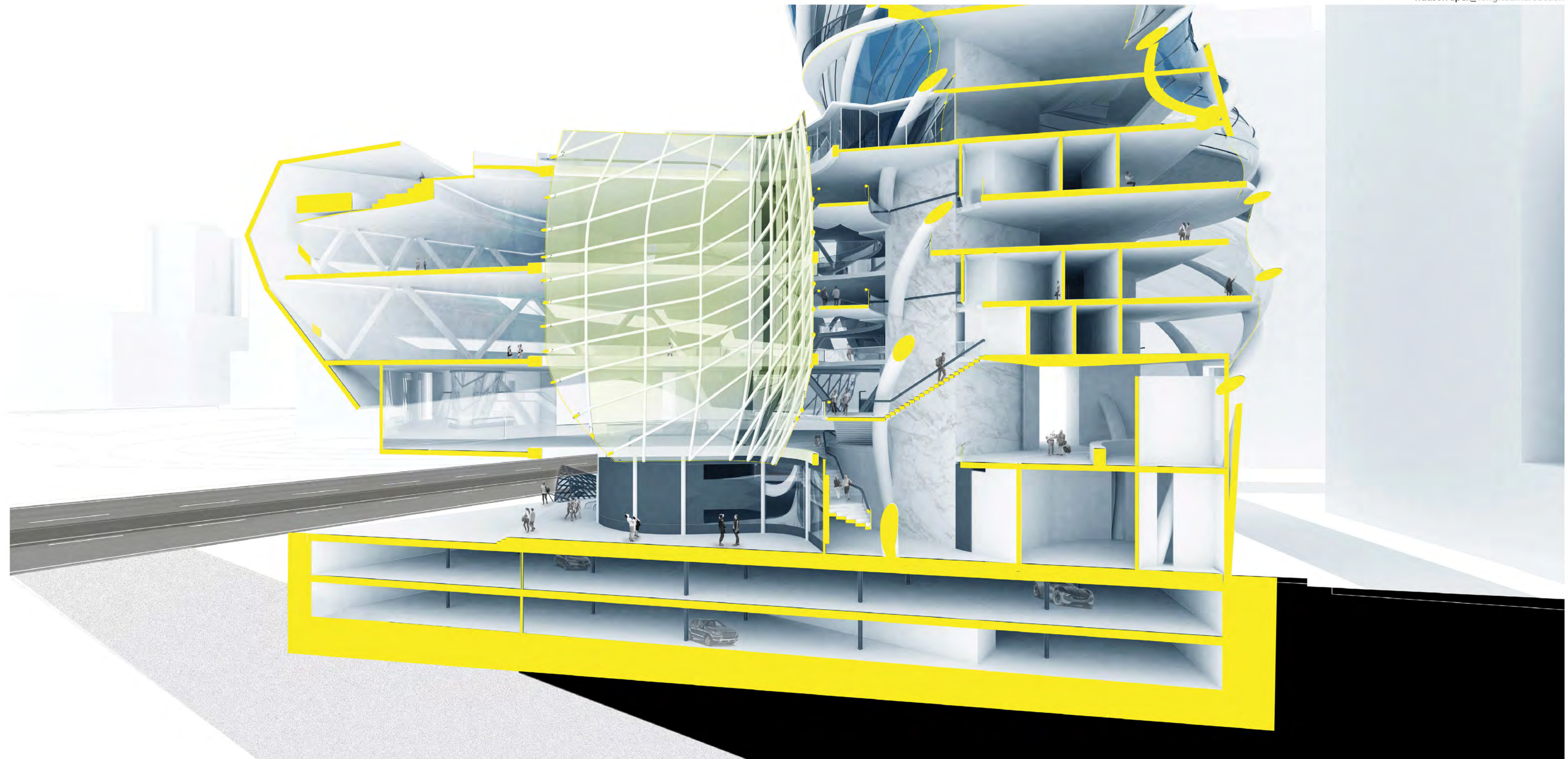
Large cantilever pulls the public into a grand exterior space and can keep the identity of the area while inviting visitors to the many amenities of the project. The Center offers a public food market, along with community art classes and gallery spaces. The Rooftop area provides a public park away from the busy streets with availability for events via green spaces and a staging area.

The tower takes its form from its surrounding context and more specifically from the nearby Holland tunnel exit into the Hudson square area which revolves around St. John Park. By understanding the difficulties and responsibilities that the site has to offer the design reacts to its high-density traffic flow and welcomes the public through architectural gestures.



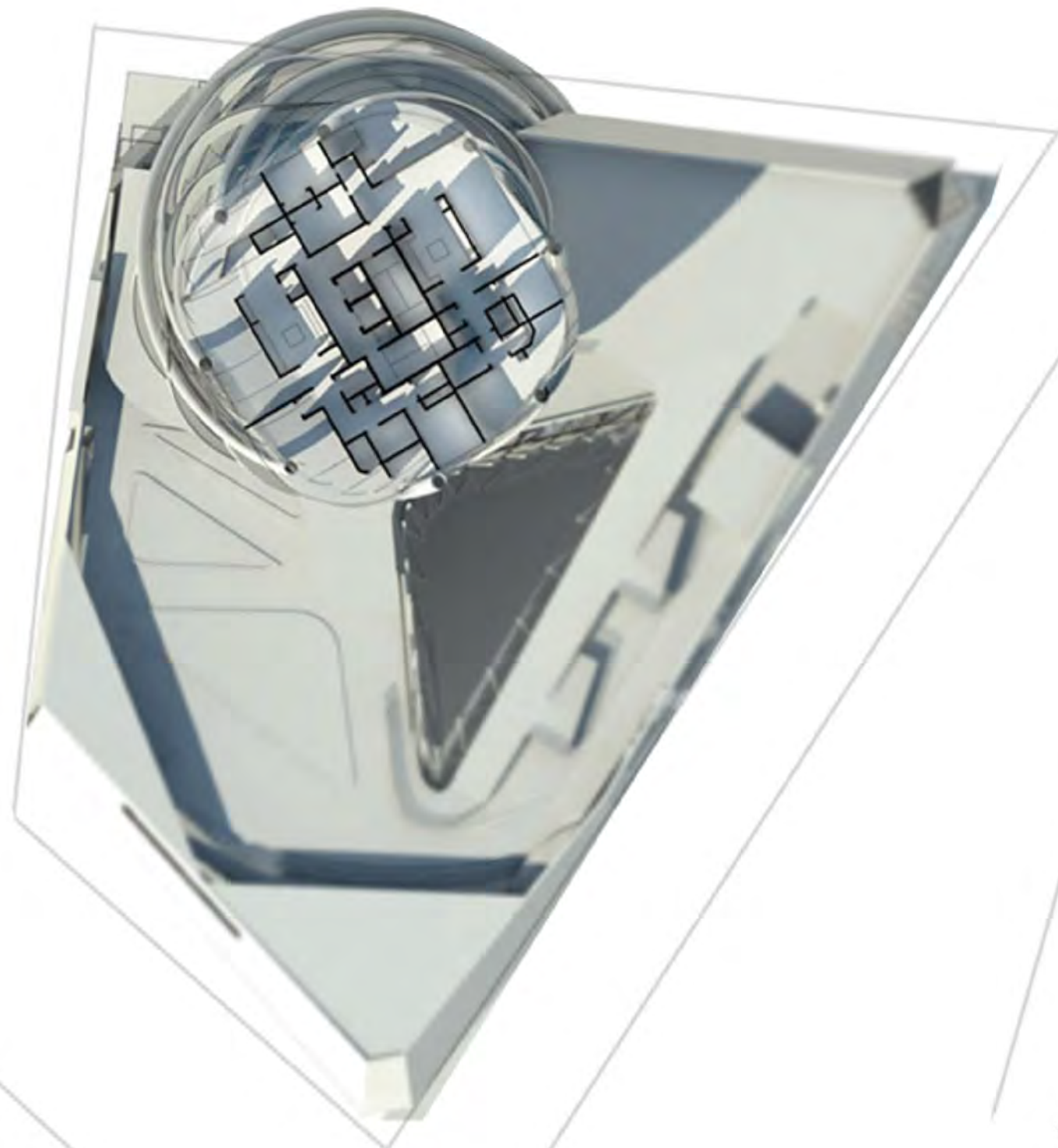
02_HUDSON APEX_SITE ANALYSIS





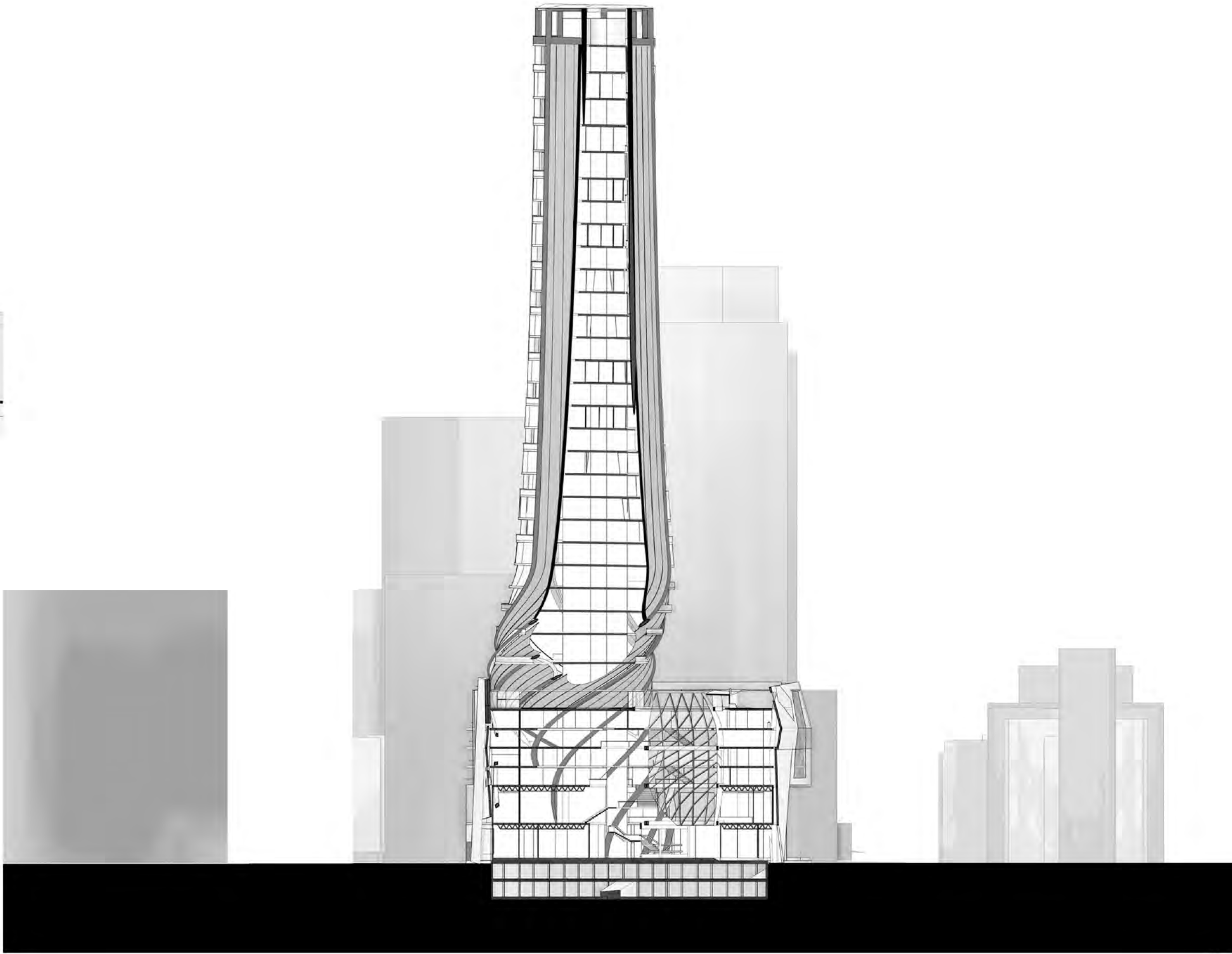
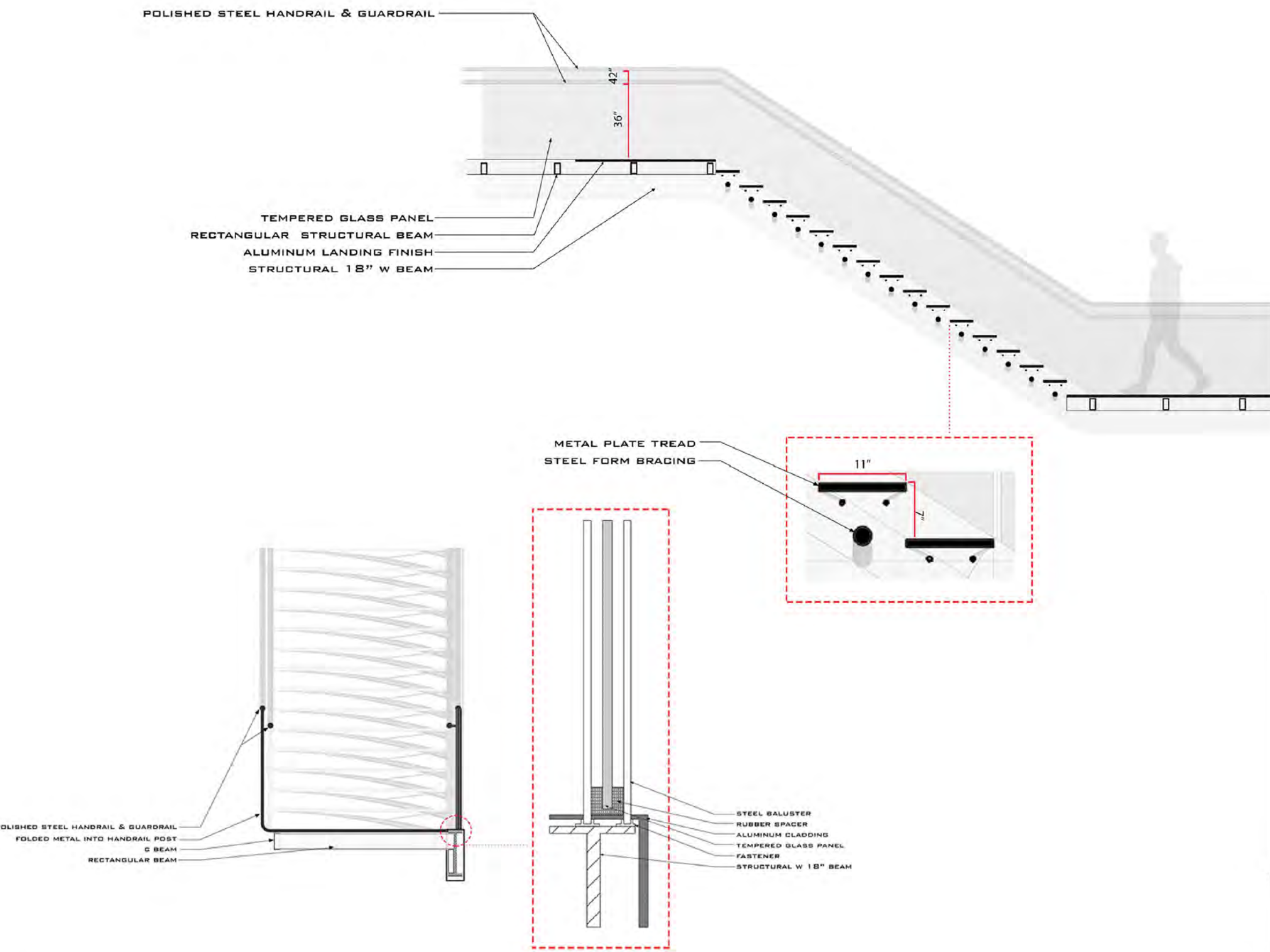


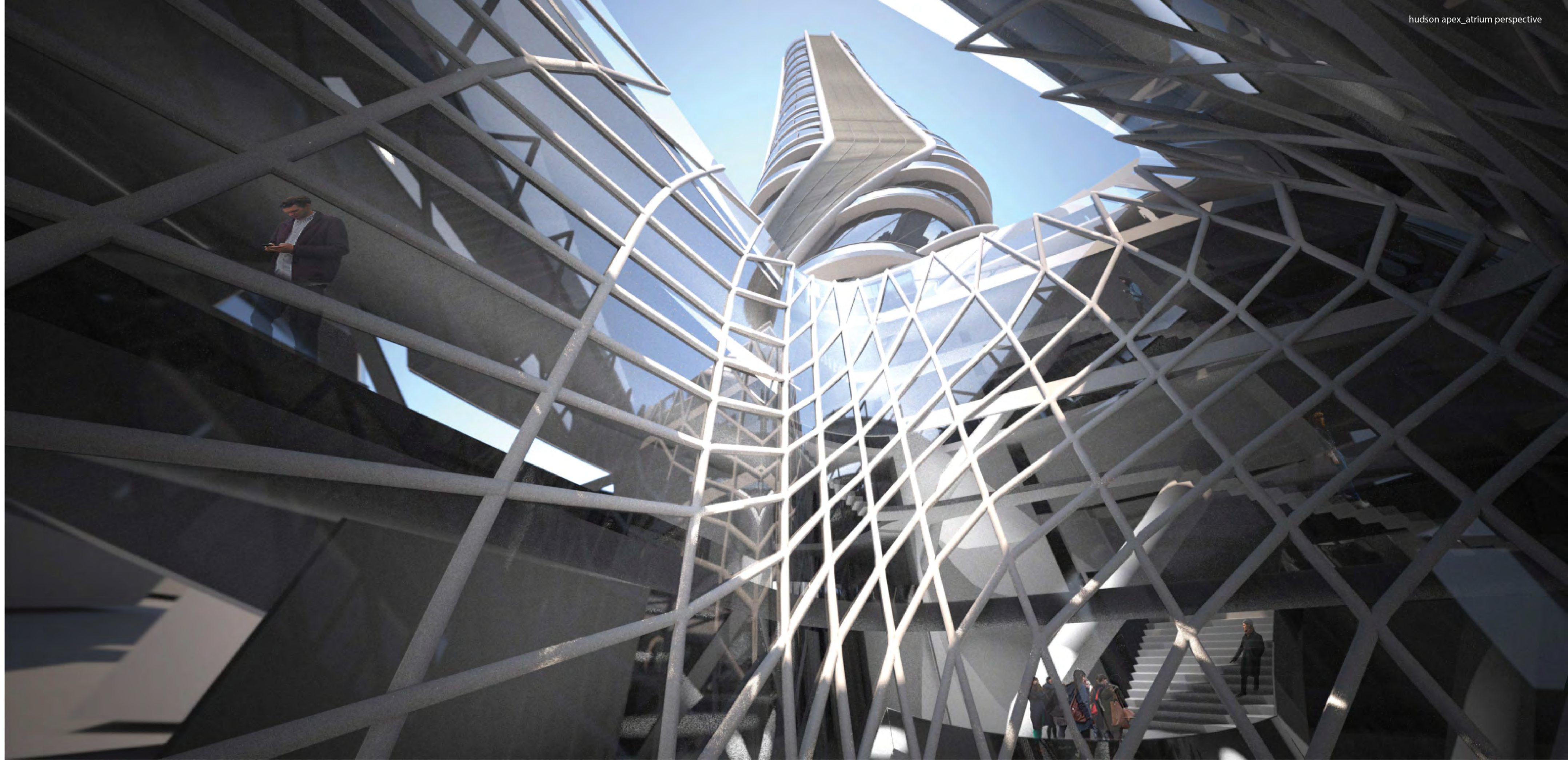
- GROUND FLOOR**
- 1. RECEPTION
 - 2. TEACHING CENTER OFFICES
 - 3. COMPUTER ROOM
 - 4. RETAIL
 - 5. LEASING OFFICES
 - 6. RESTROOMS
 - 7. SUBWAY CONNECTION
 - 8. RESTAURANT ENTRANCE



typical-residential floor plan









03 [containment of high speed forces]
location: miami, florida
page 36

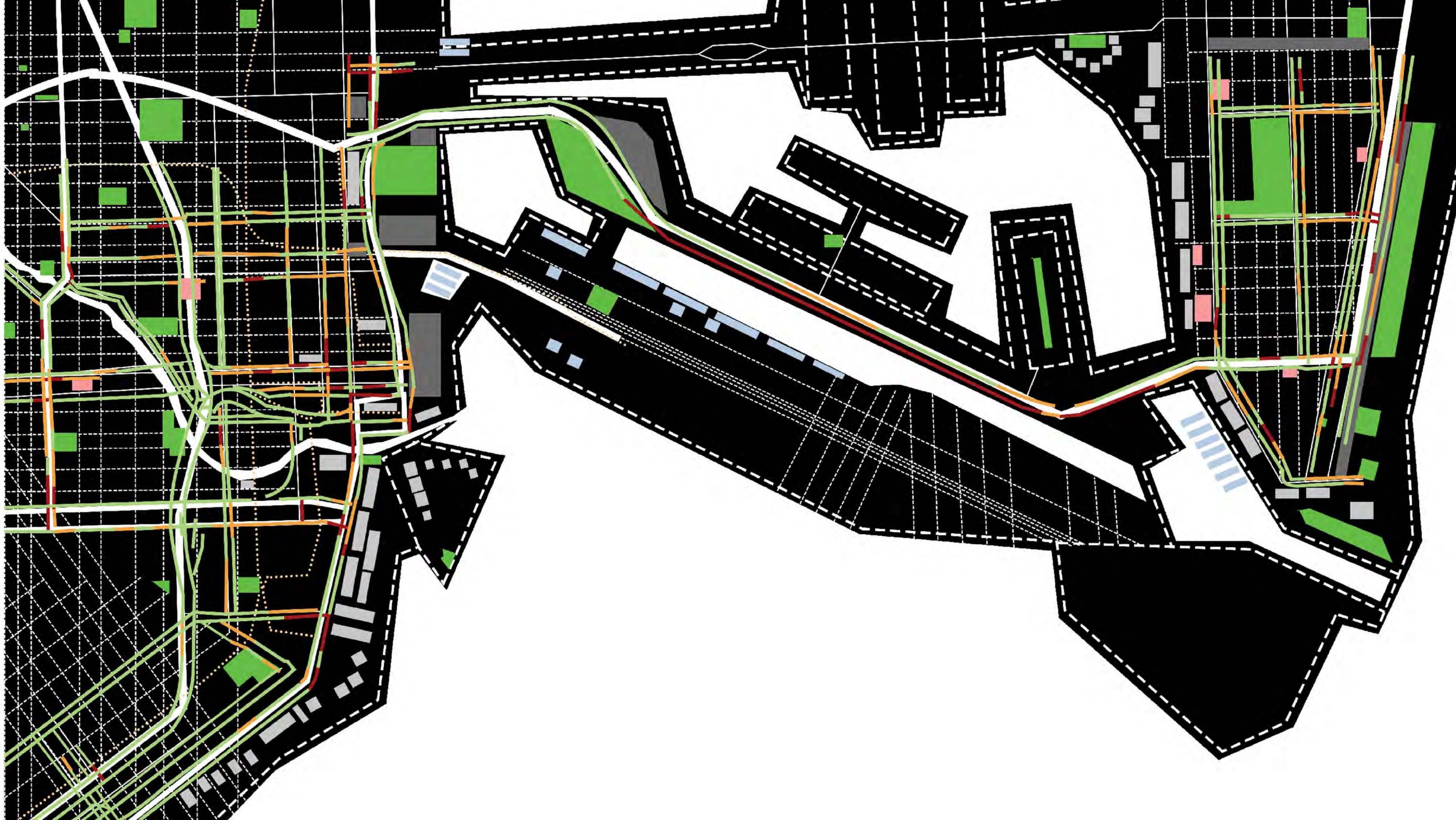


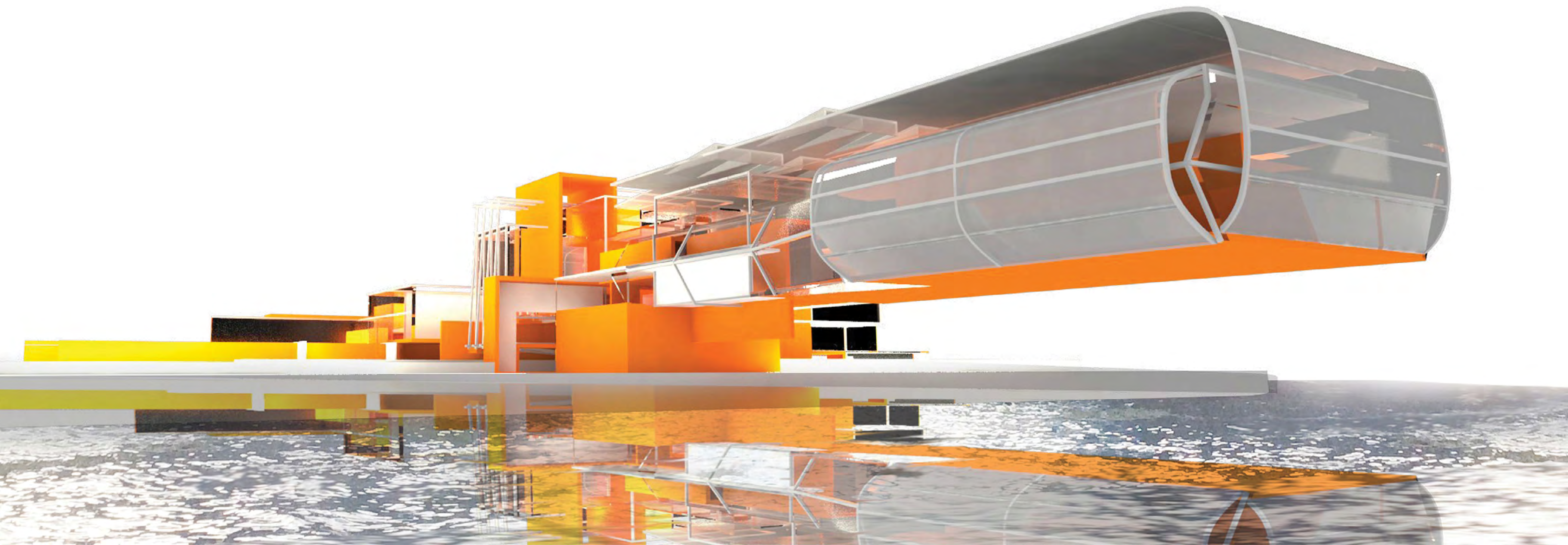
[containment of high speed forces]
children's museum

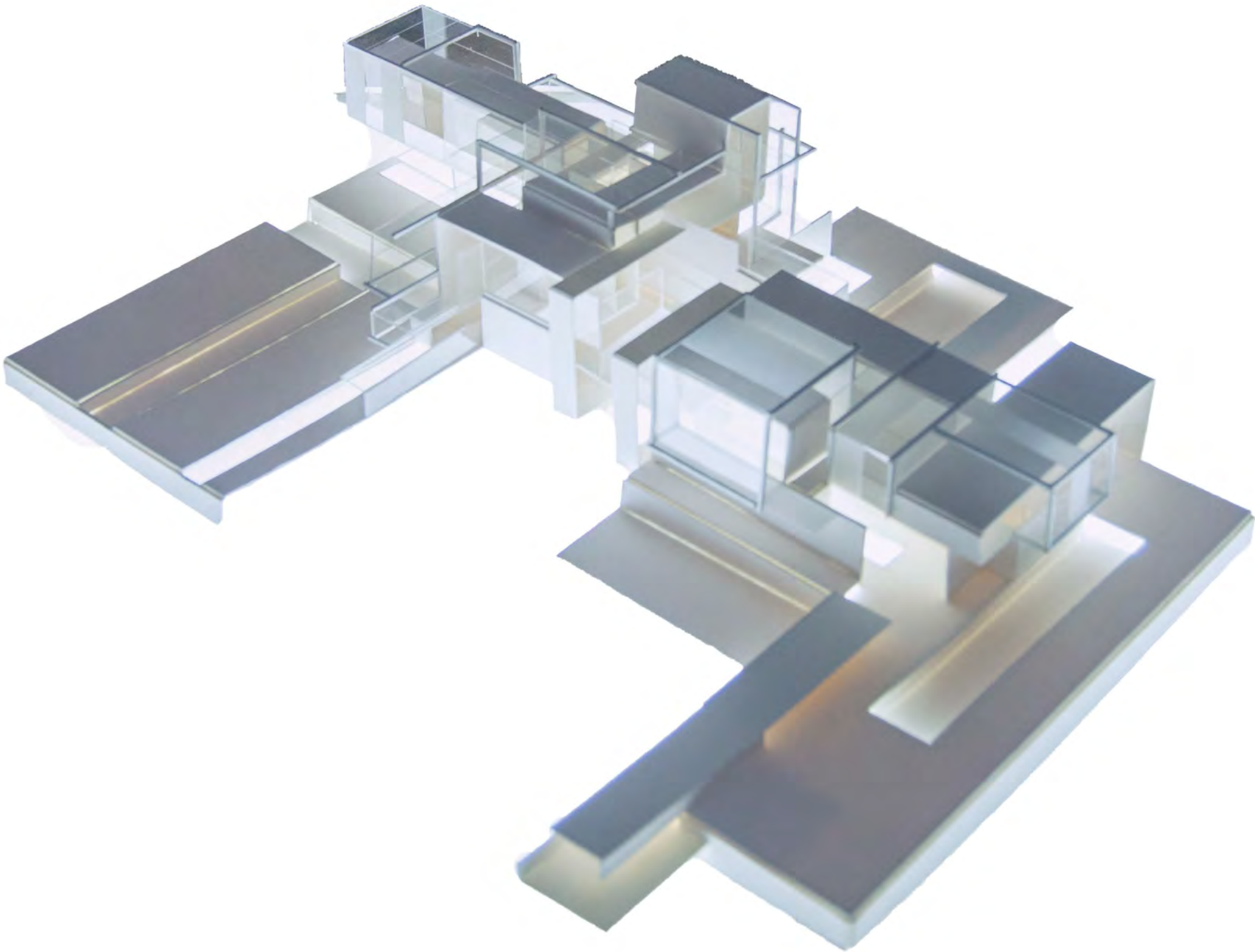
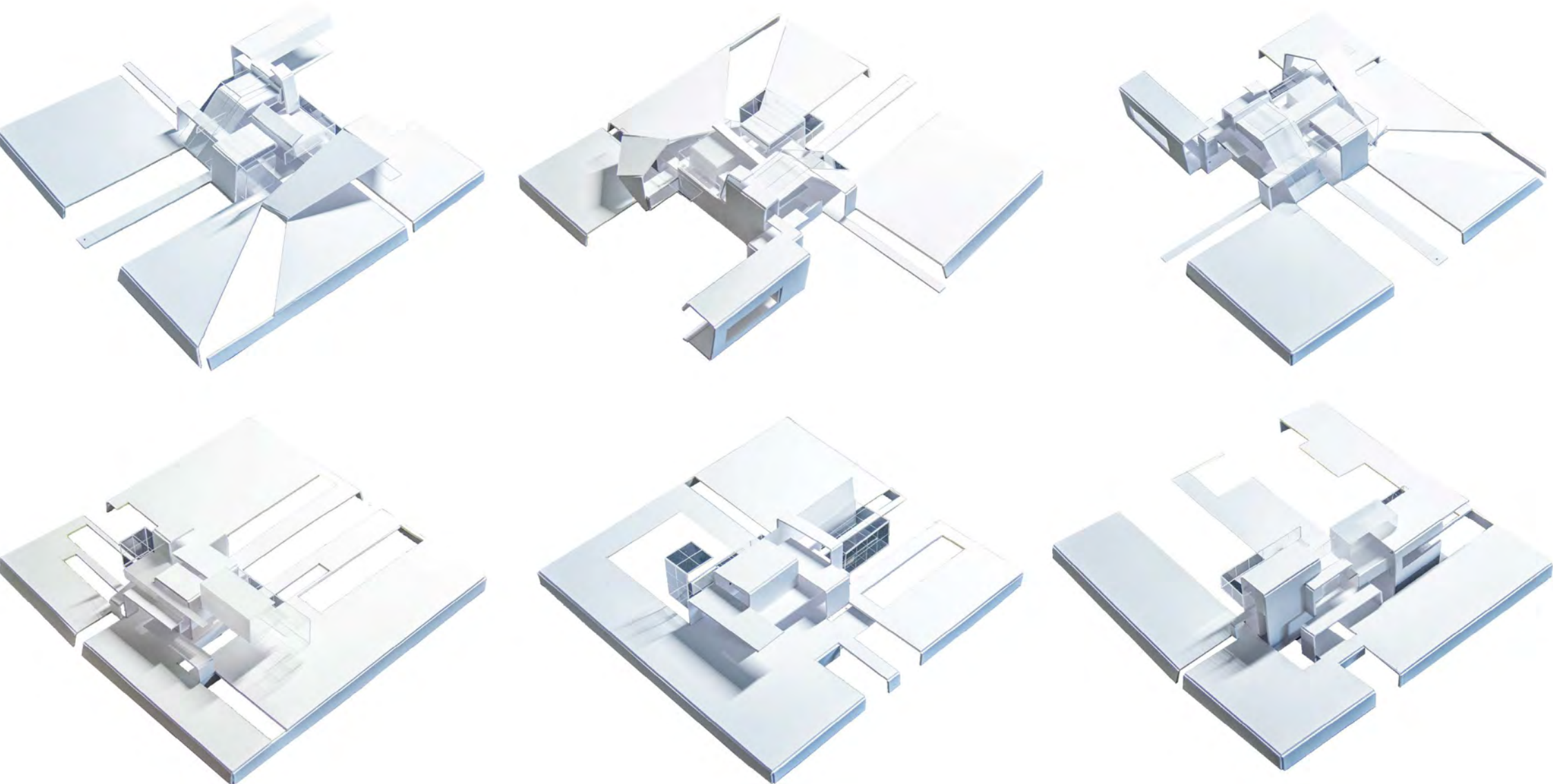
Location: Miami, Florida
Professor: Mario Ortega
Miami-Dade College
MFO_Spring_Studio_3

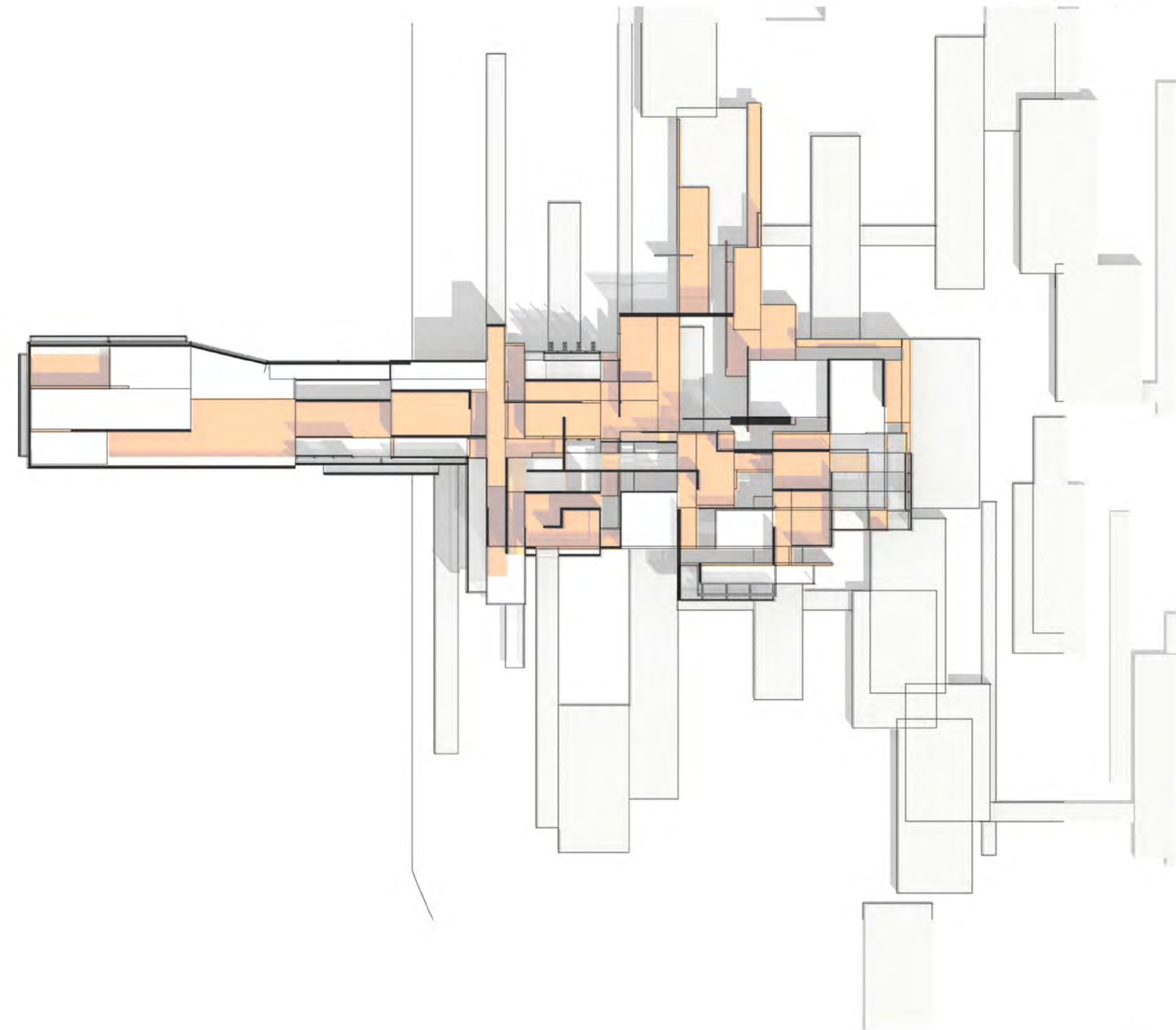
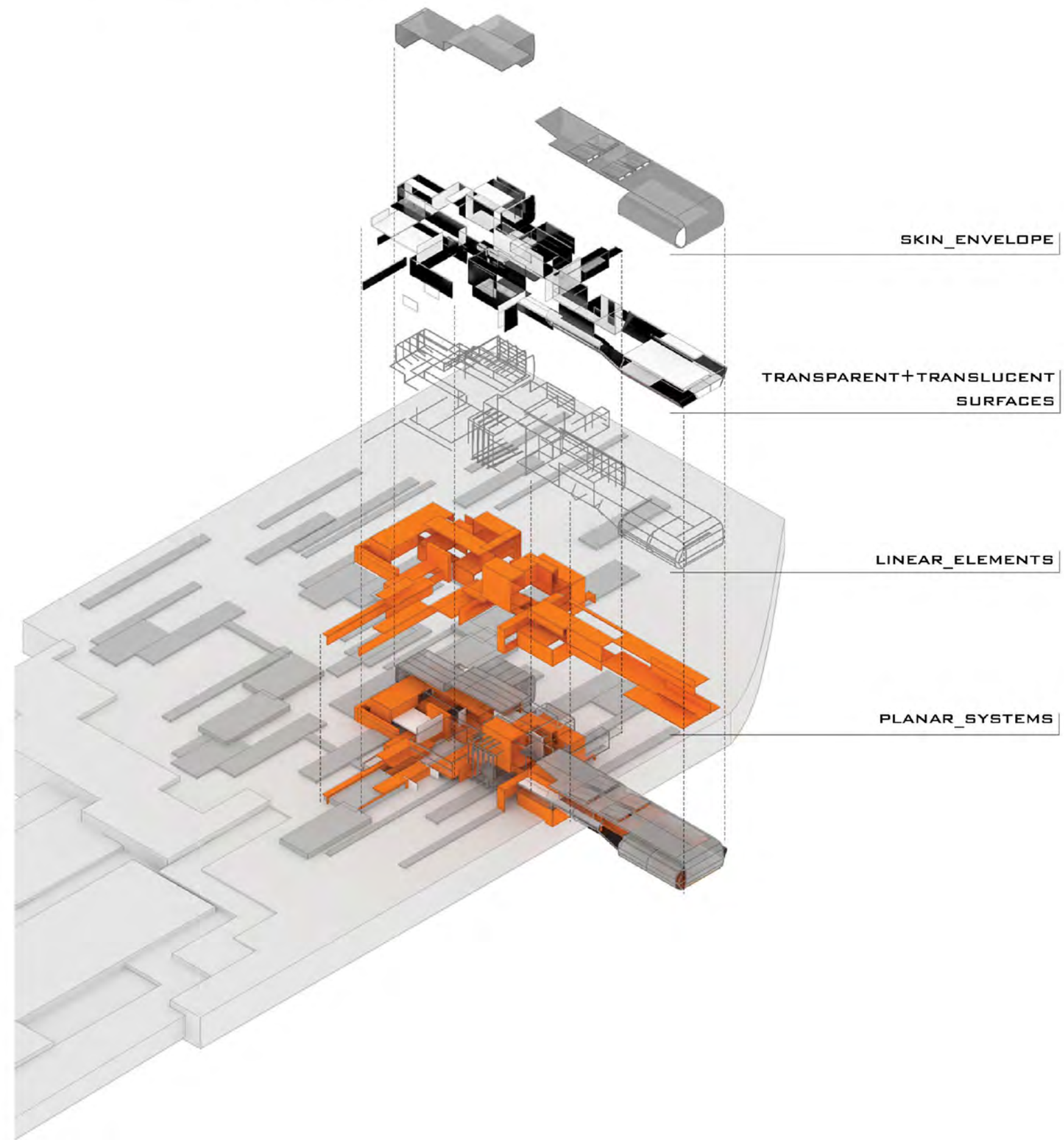
The containment of high-speed forces is located in Miami, Florida and it is a proposal to redesign the current existing Children's Museum. The containment is a resemblance to the heavy traffic flow of Miami and understanding the flow of movement. The project carves and folds into the landscape while interacting with the city. The result of this is a combination of static and moving forces.

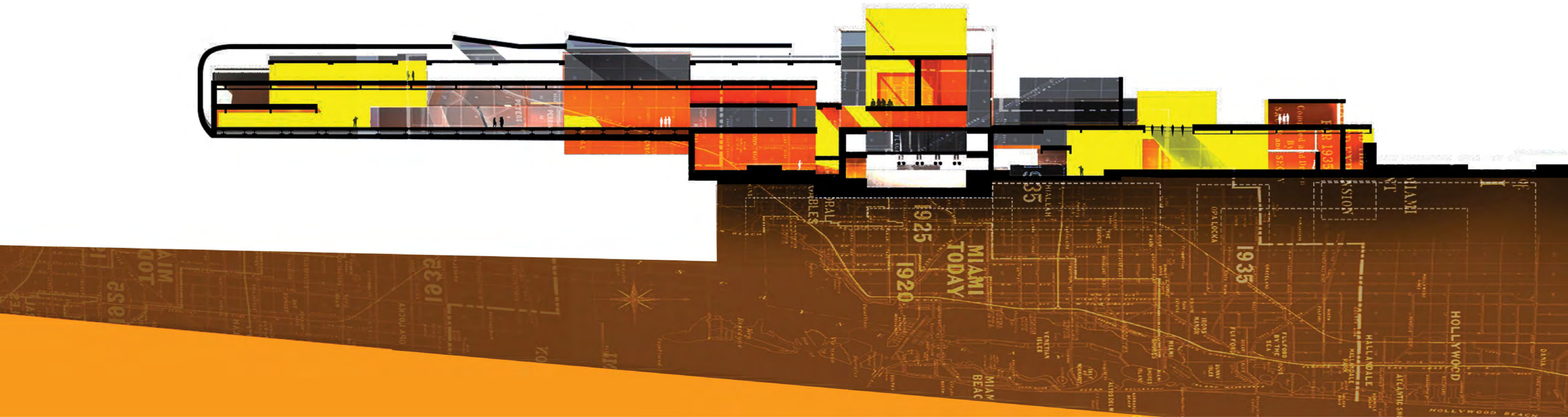
Interior spaces share a relationship with the exterior due to the bending and folding of surfaces. The carvings on the ground change the traffic flow and provide a new experience through interaction. The cantilever component gives the illusion of floating spaces and allows for views of the ocean and skyline of downtown Miami.













04

[the exchange]

location: savannah, georgia

page 48

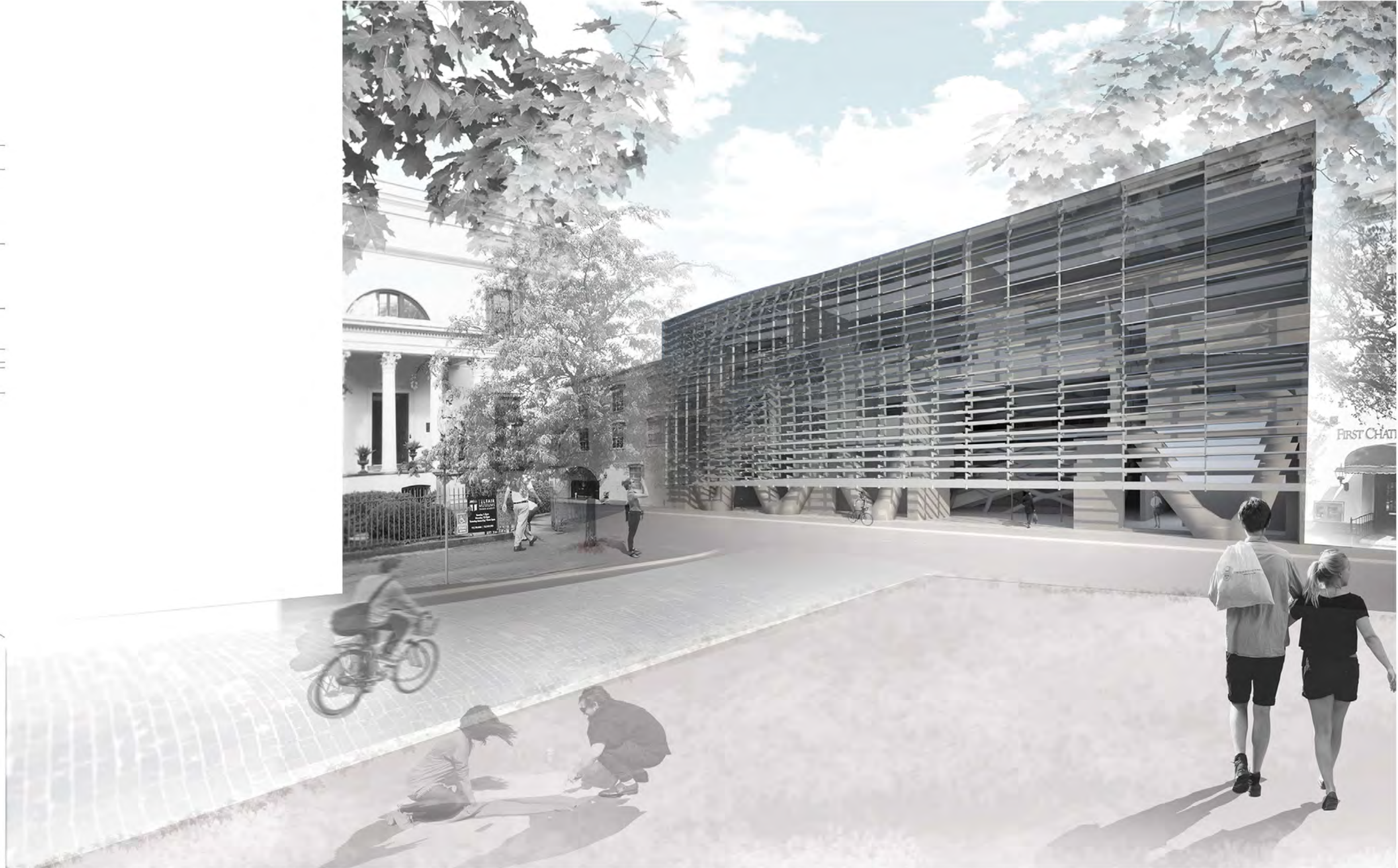
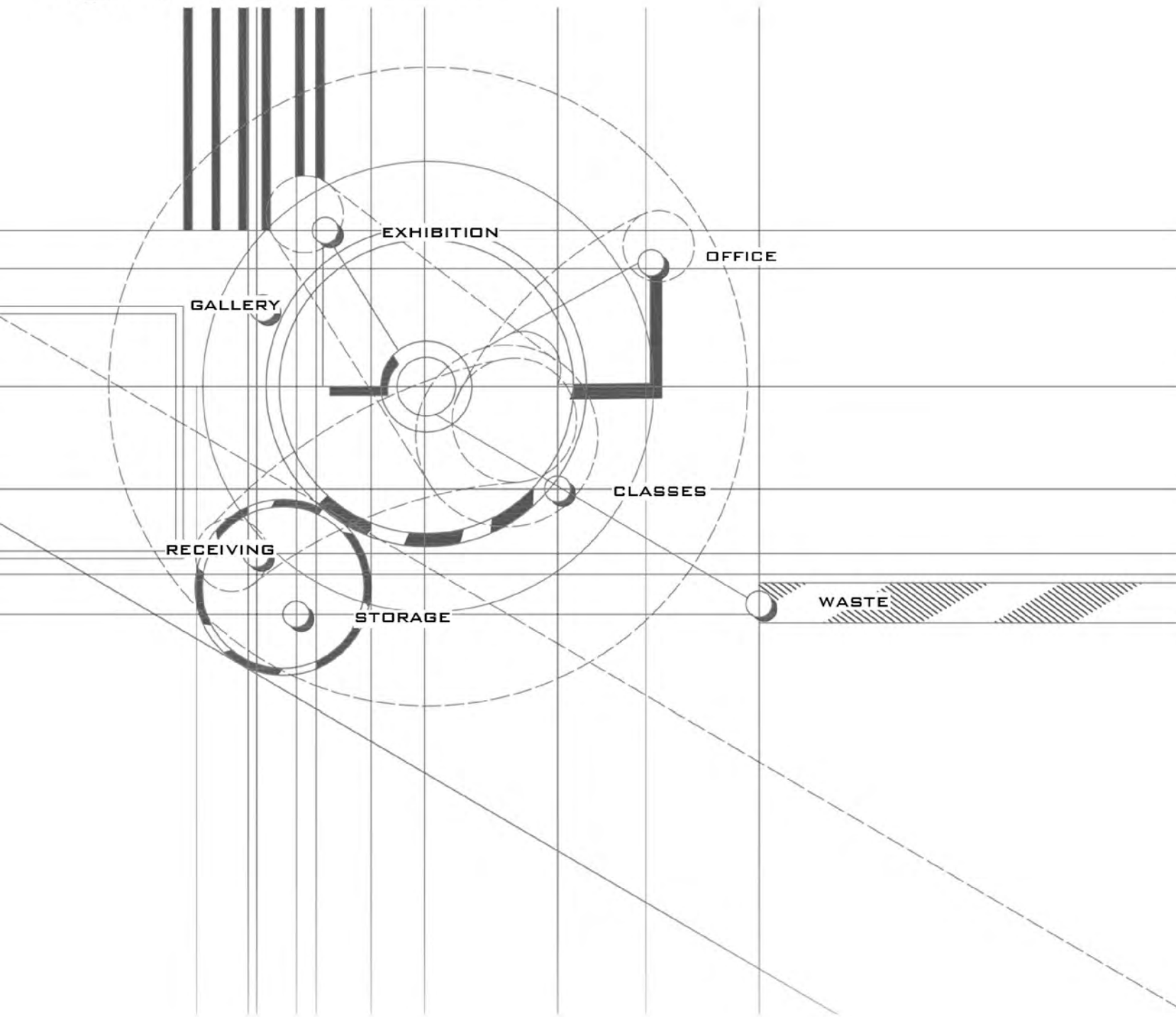


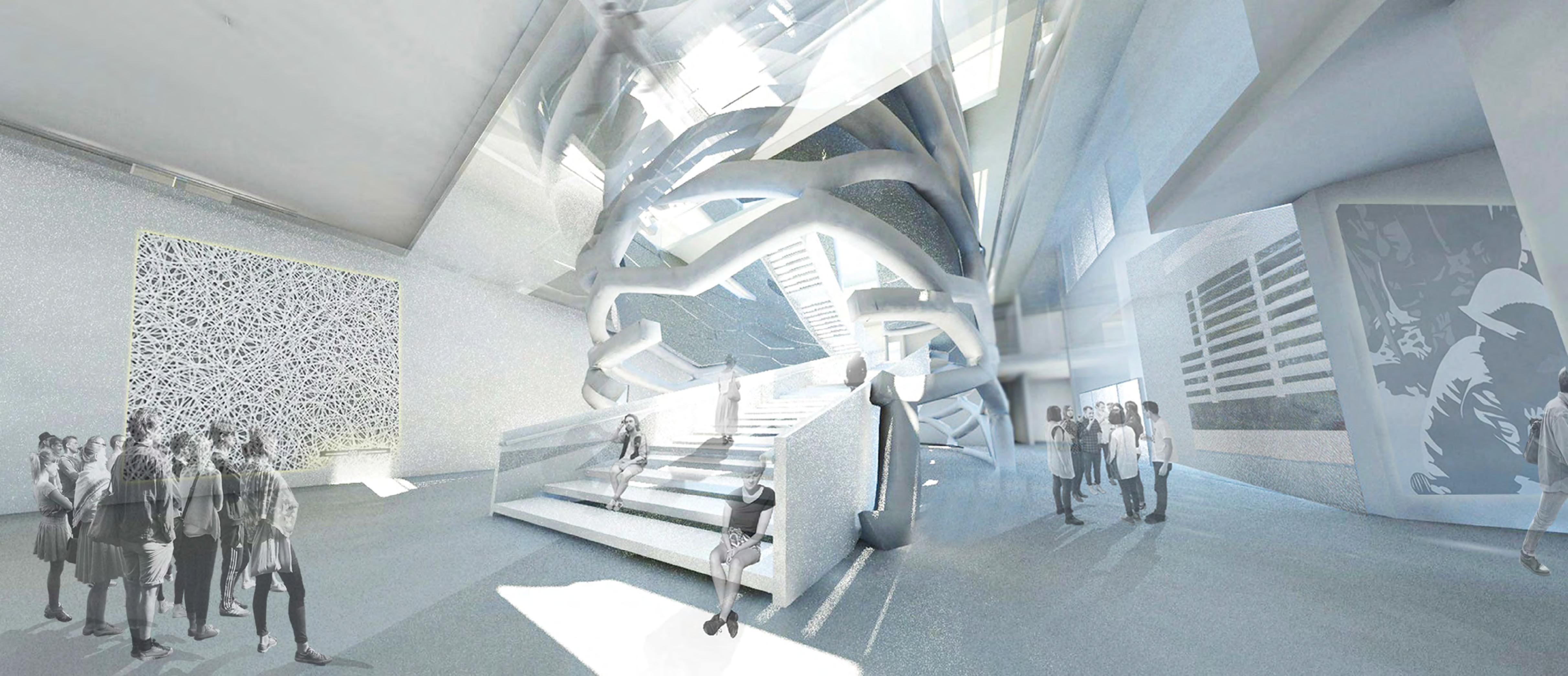
[the exchange]

Location: Savannah, Georgia
Professor: James Leach
Univeristy of Florida
Spring 2017_Design_Studio_6

The Exchange is a facility in which recently SCAD graduates can come to live and work which becomes this artist incubator. Inspirations came from the irregularities in nature. Bio-inspired logic is translated into the design. The Exchange provides galleries, shops, shared and independent studios, and living spaces. The arrangement is set up in such a way that it brings never seen before interaction between the public and artist. The interactive facade changes form with the movement of the sun so that the spaces are never overexposed to the sunlight.

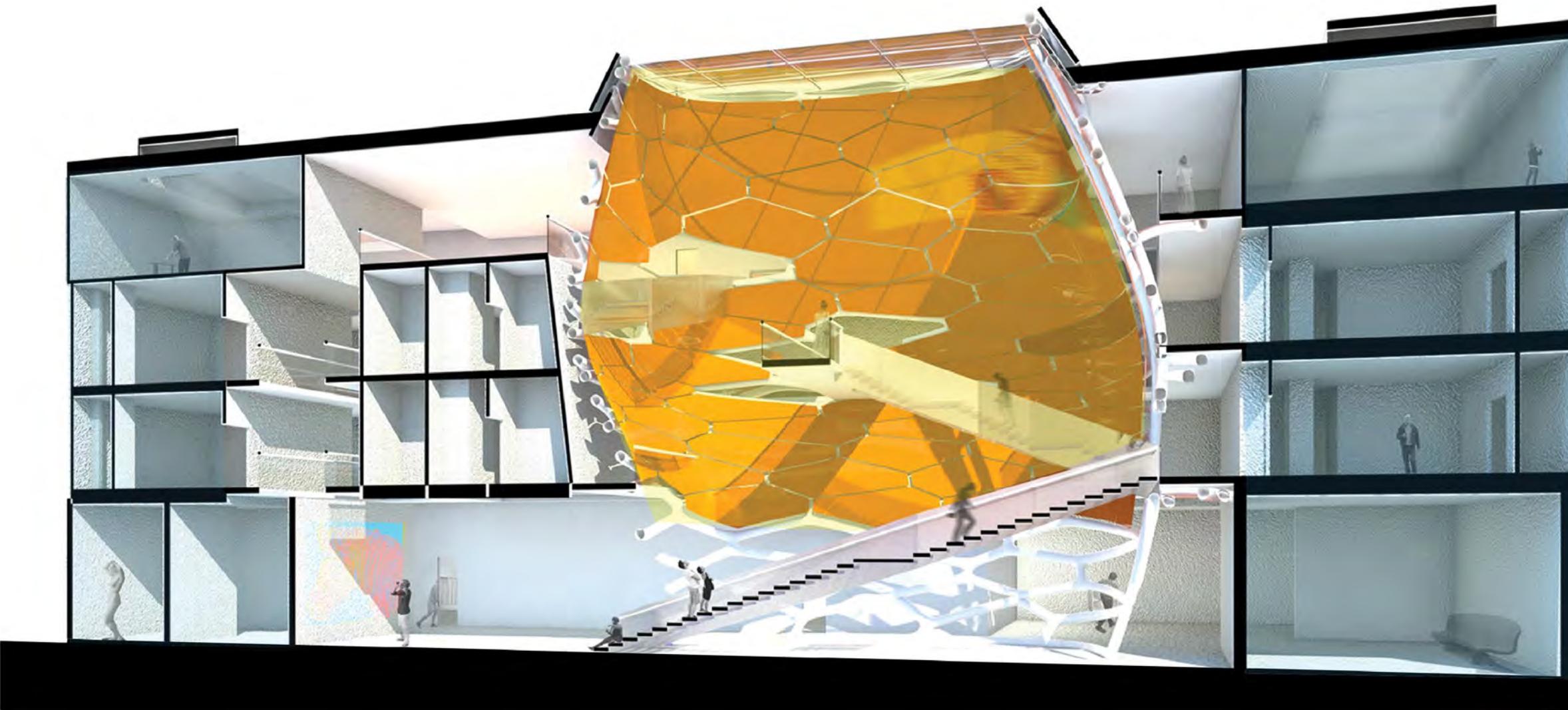
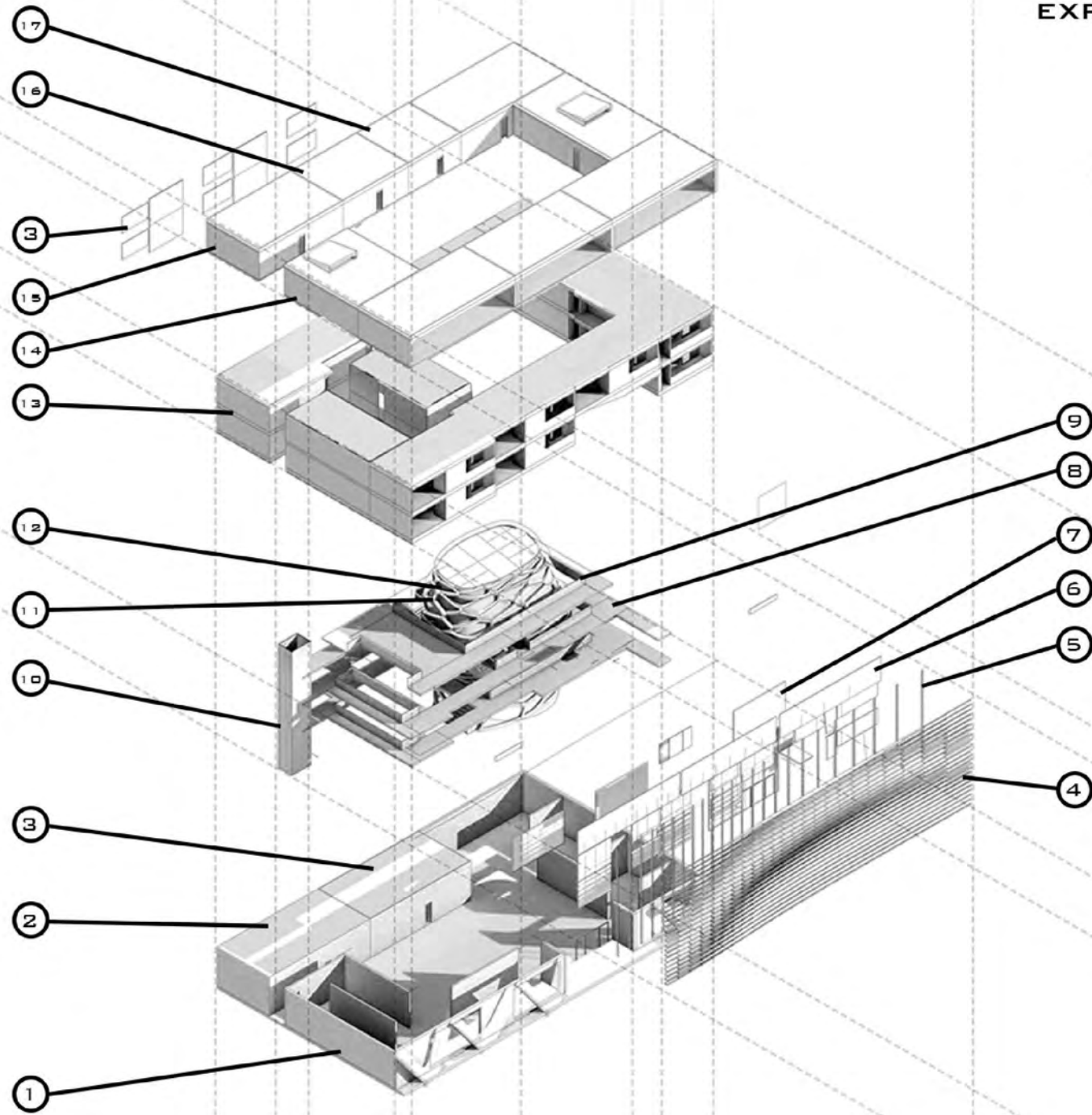
The atrium becomes this dynamic spatial structure. Central atrium encourages human interaction between visitors and artists. Human interaction and intellectual exchange will most likely take place due to the welcoming grand stairs that lead you to the different floors of the project. The atrium is self-supportive by its Voronoi pattern that is composed of steel beams with an outer cladding. Highly reflective perforated panels filter light from above to the ground floor.

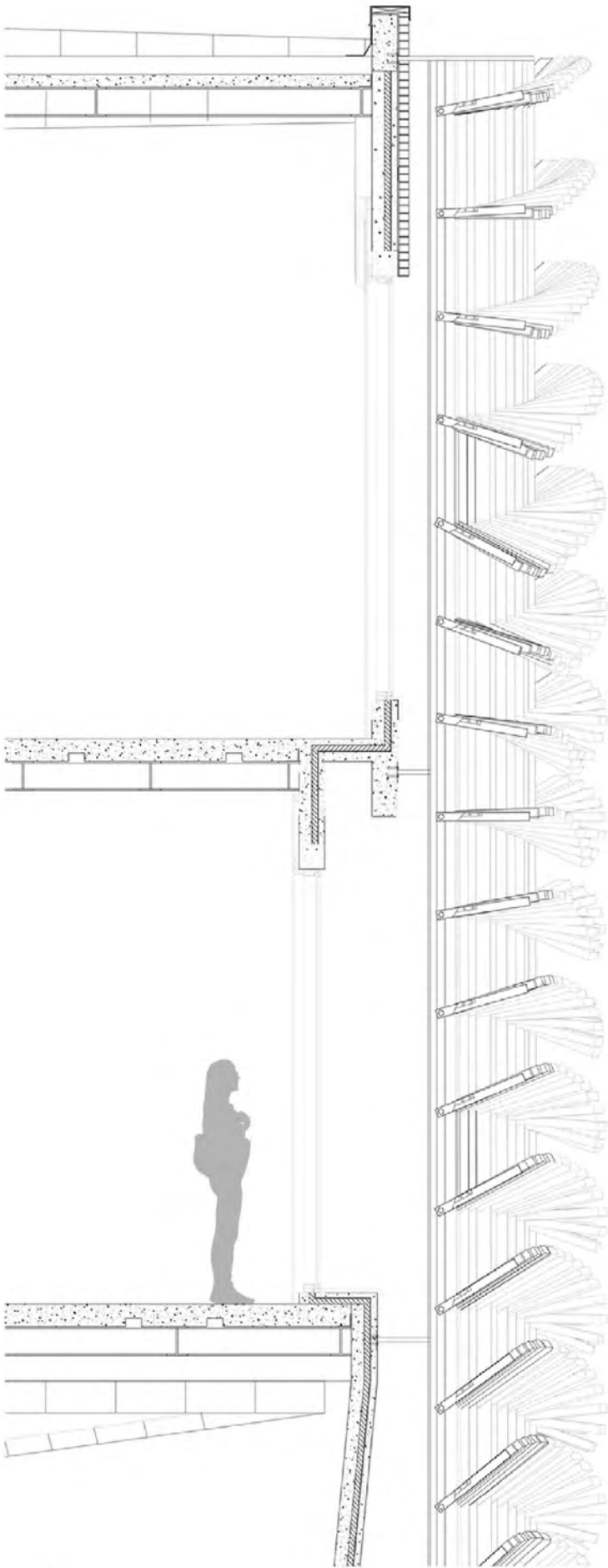




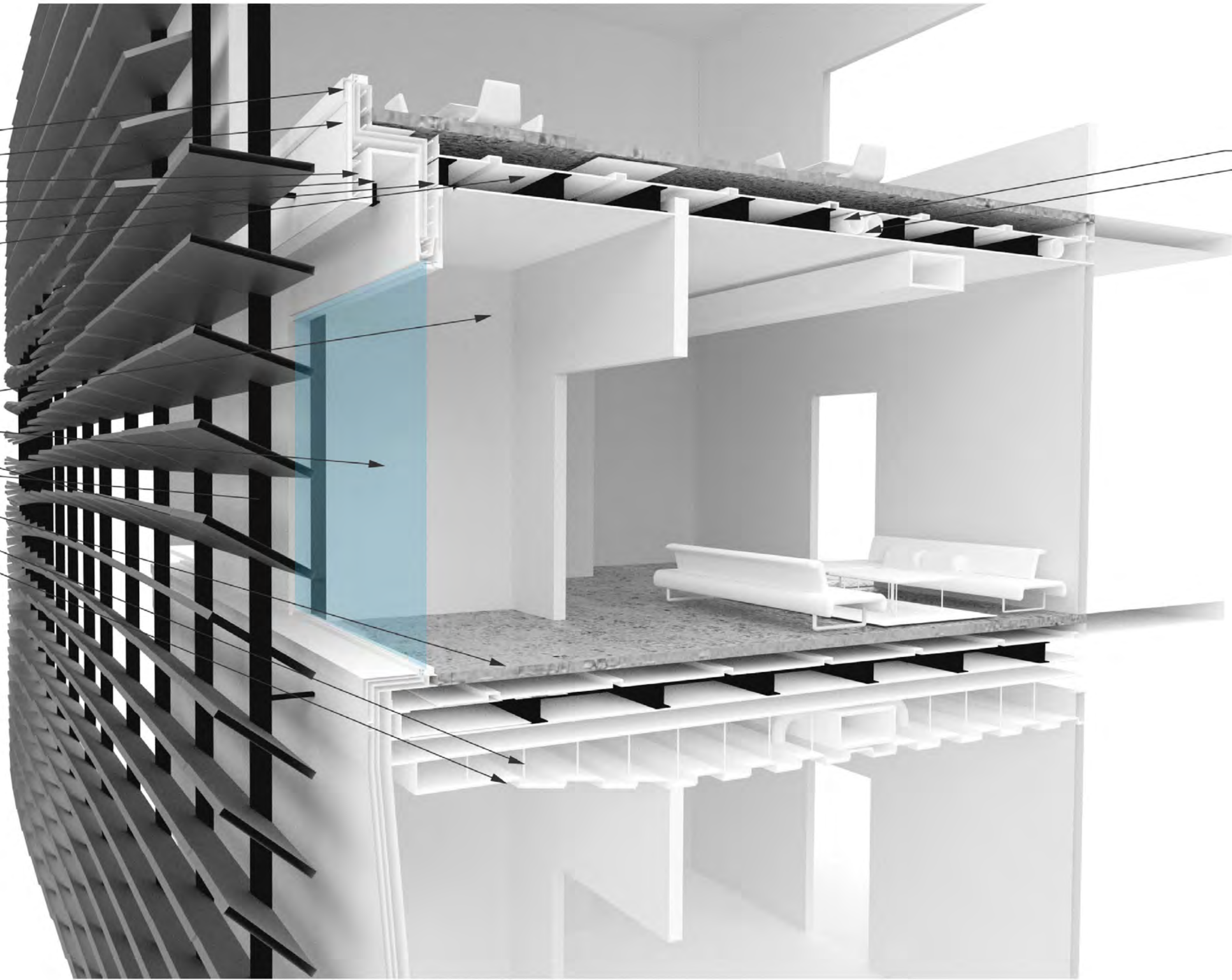
EXPLODED AXONOMETRIC

- 1. SALE \ GALLERY
- 2. RECEIVING
- 3. SHARED STUDIO
- 4. MECHANICAL LOUVER SYSTEM
- 5. STRUCTURE
- 6. TRANSPARENT GLASS
- 7. TRANSLUCENT GLASS
- 8. CIRCULATION
- 9. RAILING
- 10. ELEVATOR
- 11. ORGANIC STRUCTURE
- 12. ALUMINUM PANELS
- 13. RESIDENT APARTMENTS
- 14. STUDIOS
- 15. MECHANICAL EQUIPMENT
- 16. COMPUTER ROOM
- 17. SHARED BATHROOMS





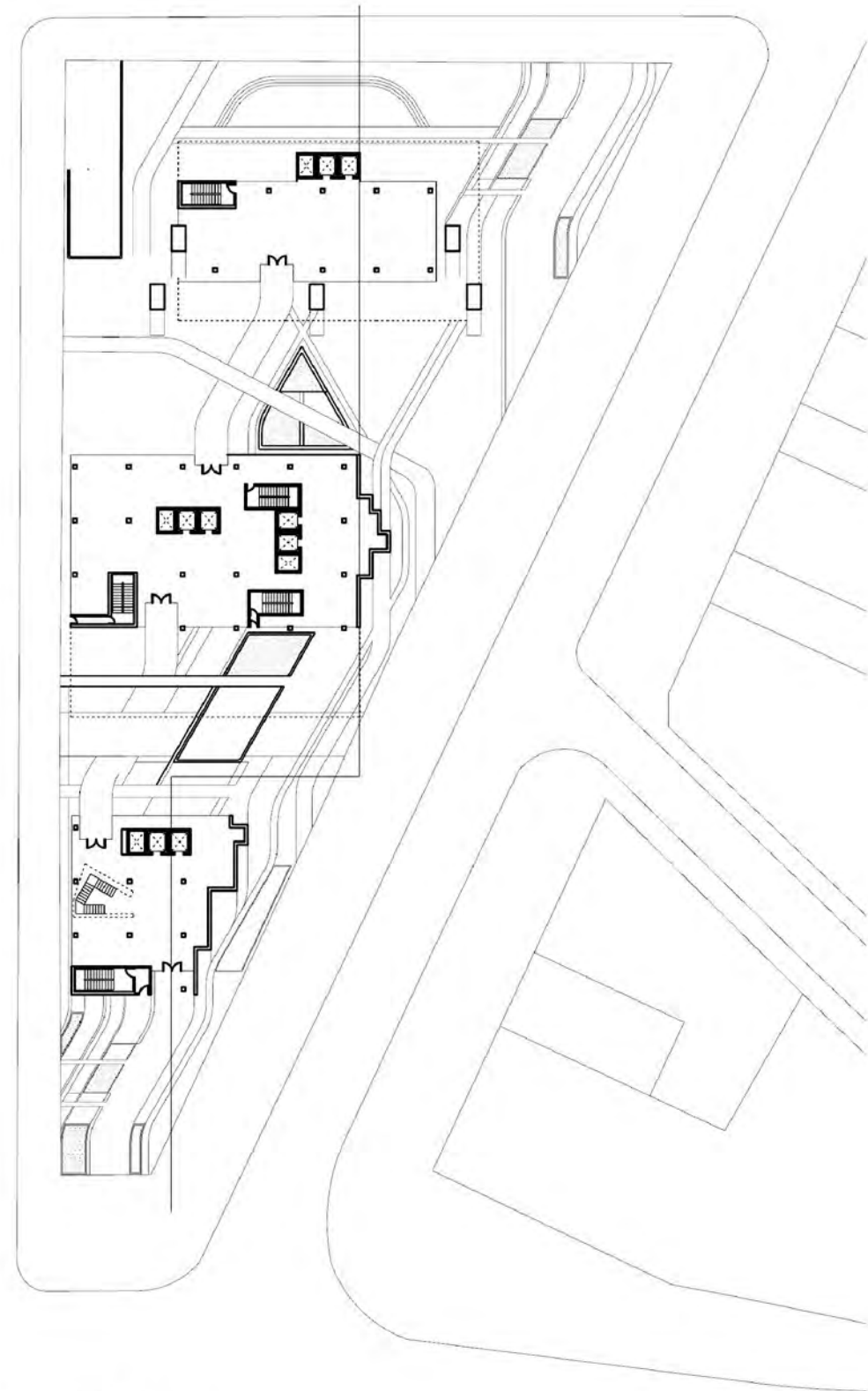
- DRIP EDGE
- POLYCARBONATE PANEL
- AIR BARRIER
- VAPOR BARRIER
- BOARD INSULATION
- STEEL DECKING
- PLASTER FINISH (WHITE)
- POLYCARBONATE CLEAR GLASS
- ALUMINUM ANODIZED BRONZE LOUVERS
- STEEL TUBES
- CONCRETE SLAB
- GALVANIZED STEEL ROD
- PLASTER FALSE CEILING



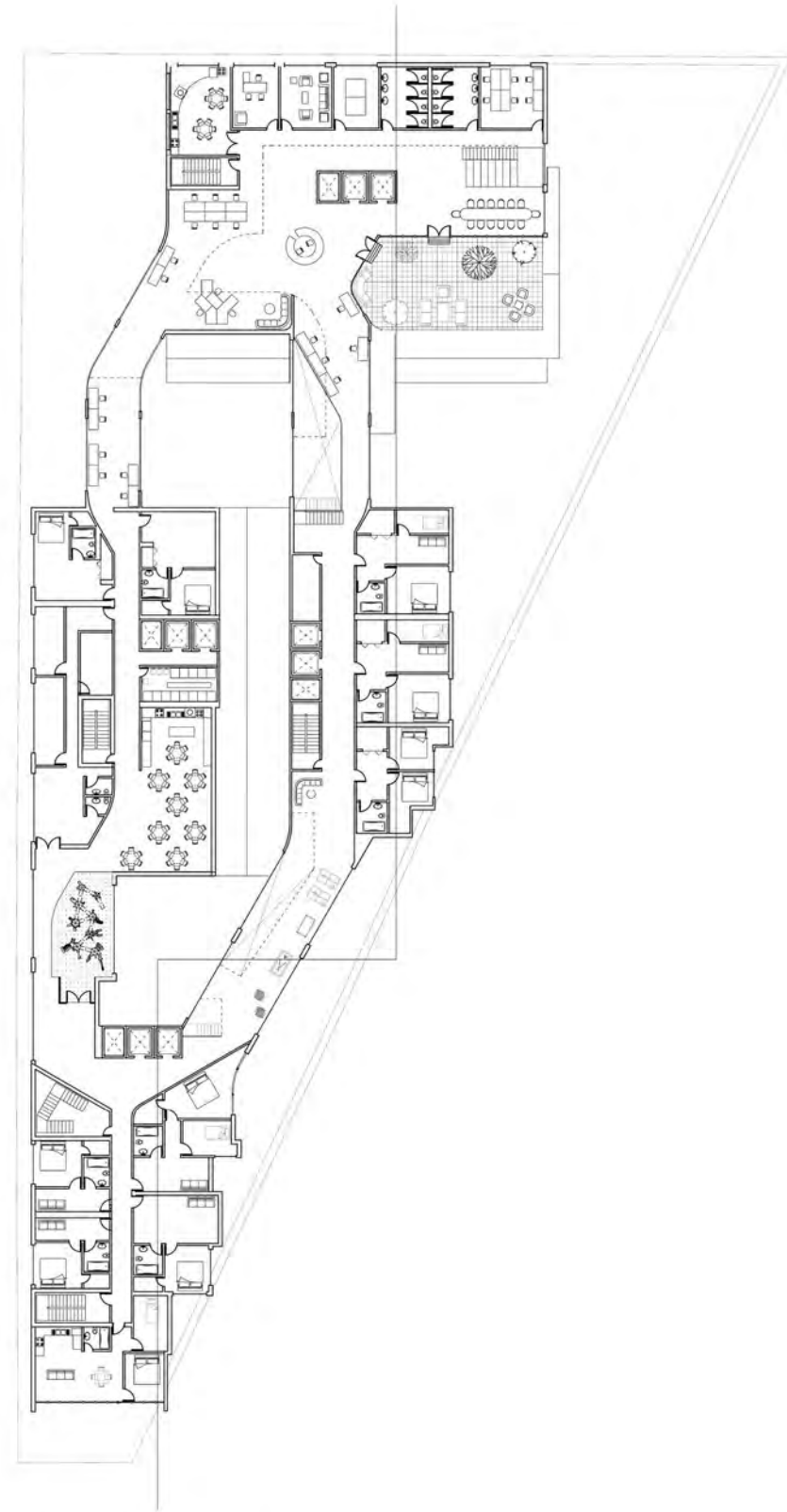
- SUPPLY PLUMBING SPRINKLER
- ELECTRICAL CONDUITS



[plexus]
Location: Brooklyn, New York Professor: Erich Schoenenberger PRATT Spring 2019_Design_Studio_4
The project is composed of an arrangement of towers that take into consideration natural light as one of its main priorities. The slenderness of the towers allows for the apartments and office spaces to benefit from natural light as much as possible. Large circulatory systems connect the towers in various forms while containing amenities and workspaces. These systems allow for the integration of exploration and interaction between the residents. Unlike conventional residential towers, the Plexus understands the strong need for a community in a city that is known for its diverse cultural influences. Graphical images were used to influence the facade of the building. By applying the technique of texture mapping the massing turned into seamless transitions which created voids and fenestrations. An additional implementation of radiant heating is exposed on the facade of the building while flowing seamlessly with its form. The location of the bedrooms and overall apartment allows for a natural array of light throughout the morning to afternoon time. The kitchen also benefits from having direct access to natural light due to being against the east facade. Also, the majority of the living room space is open to natural light opportunities from the east facade.

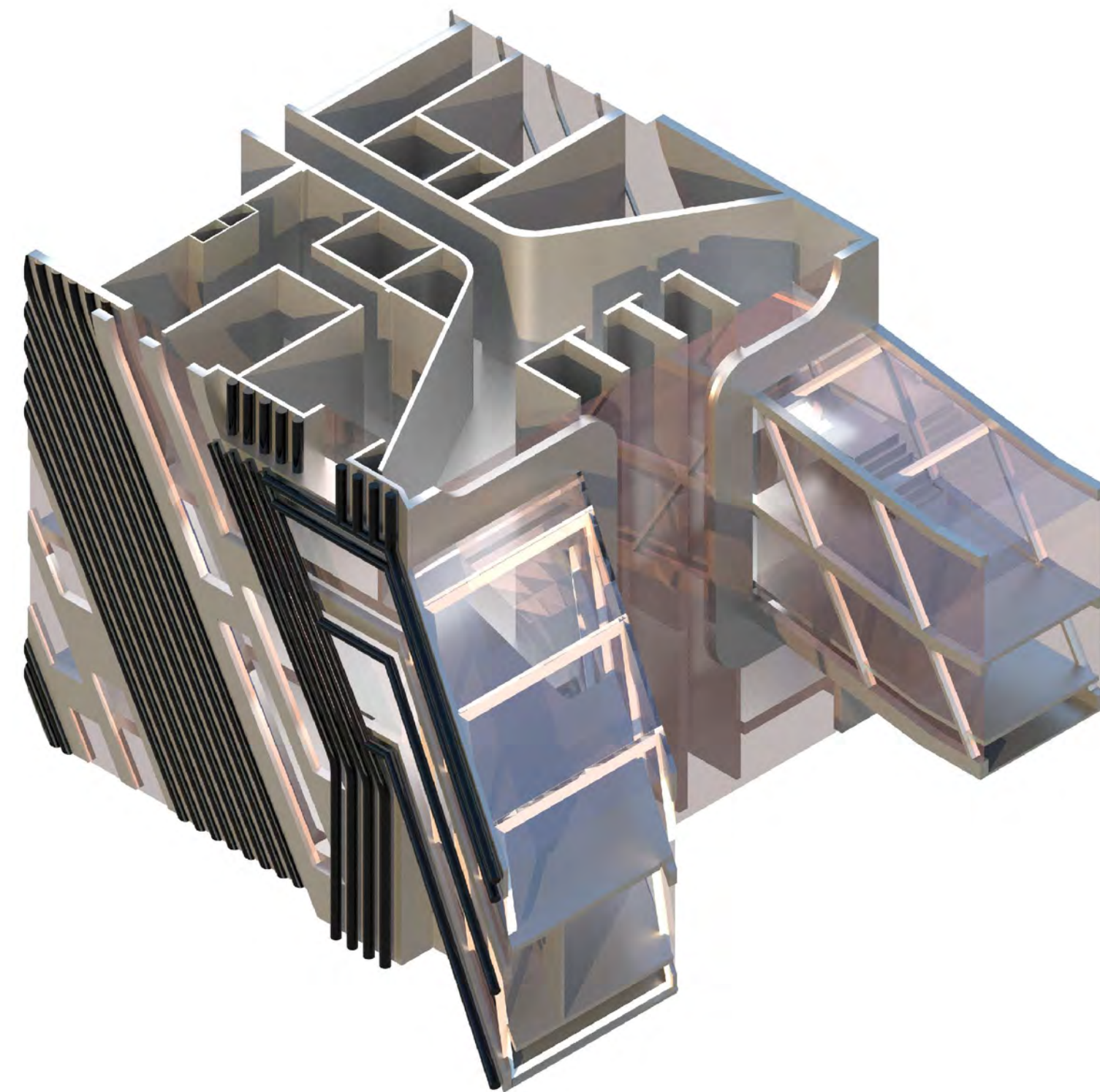
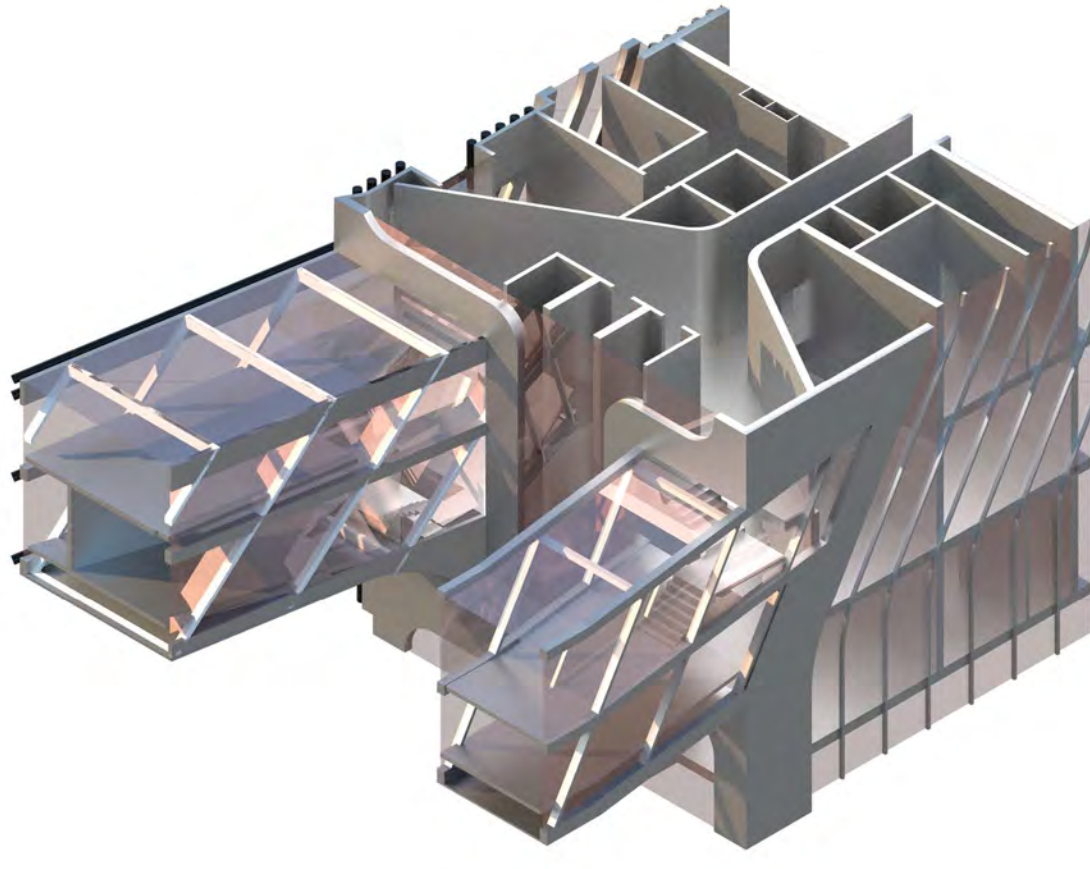
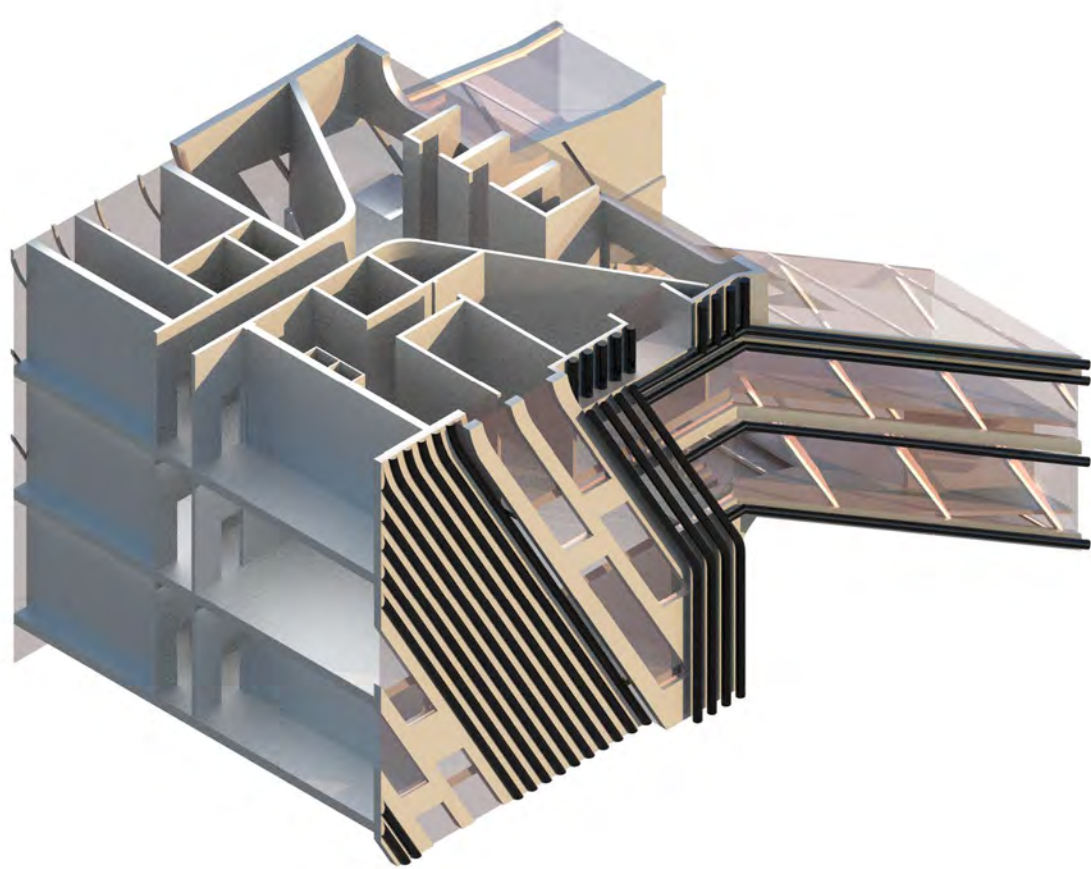


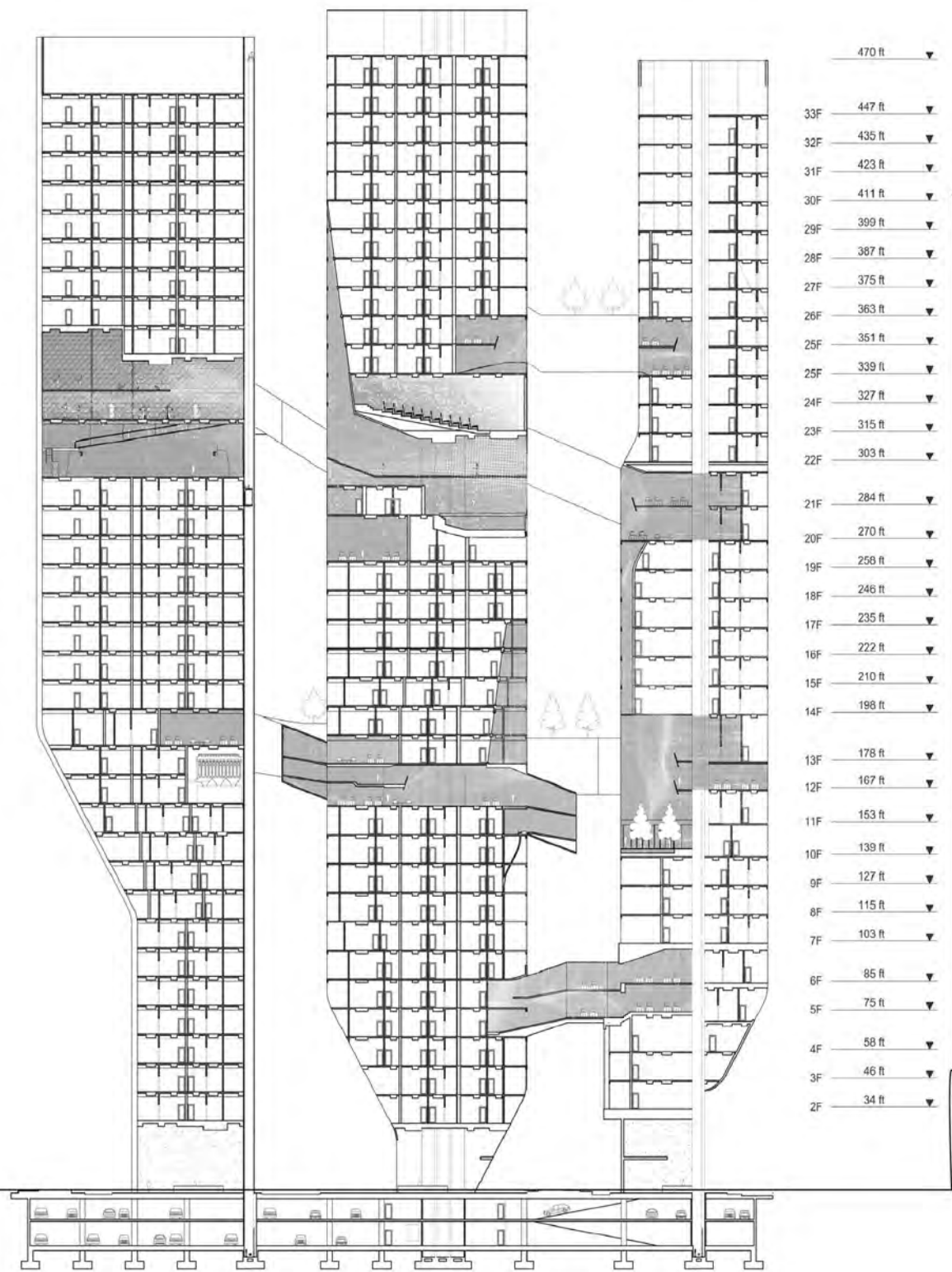
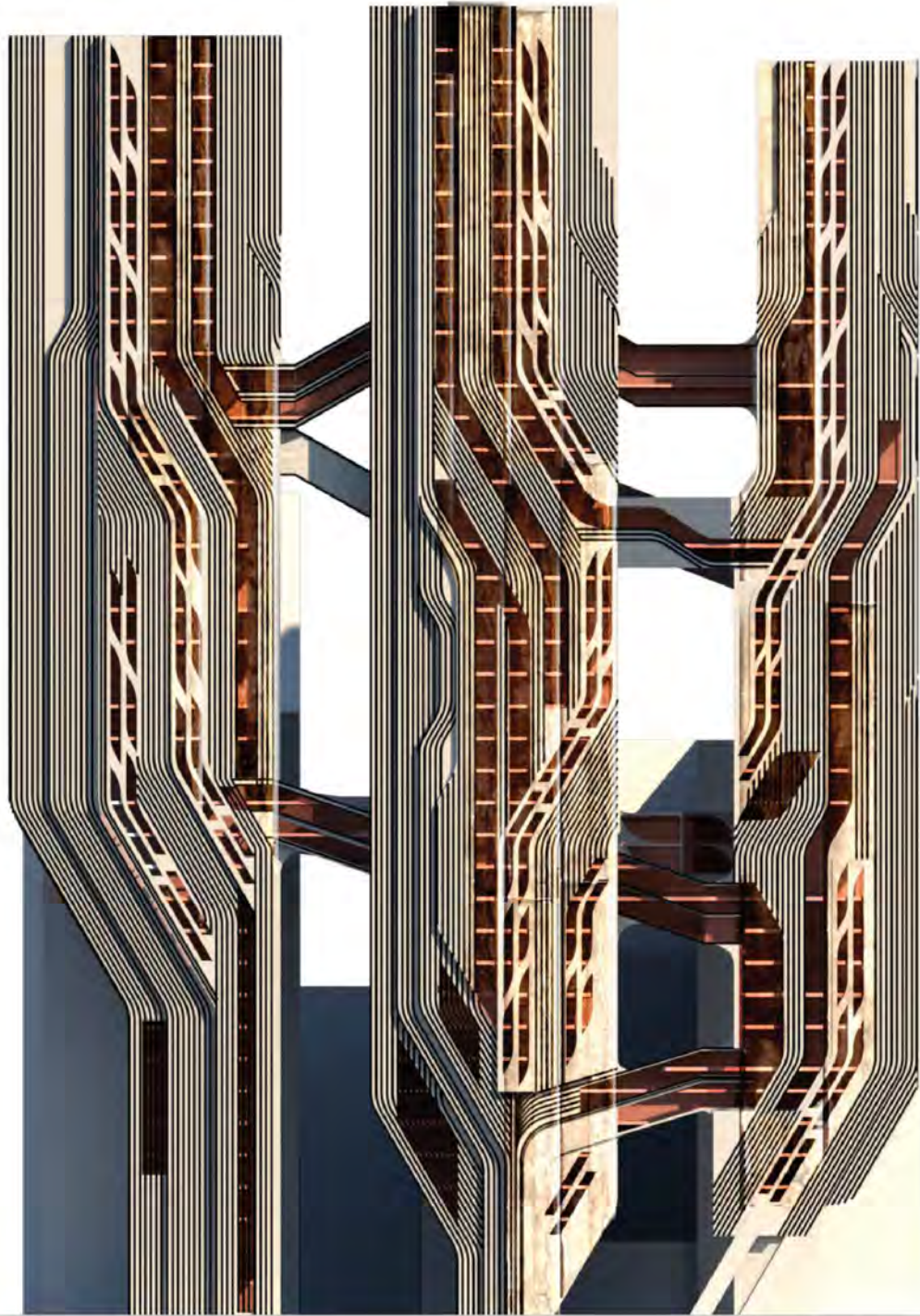
GROUND FLOOR PLAN

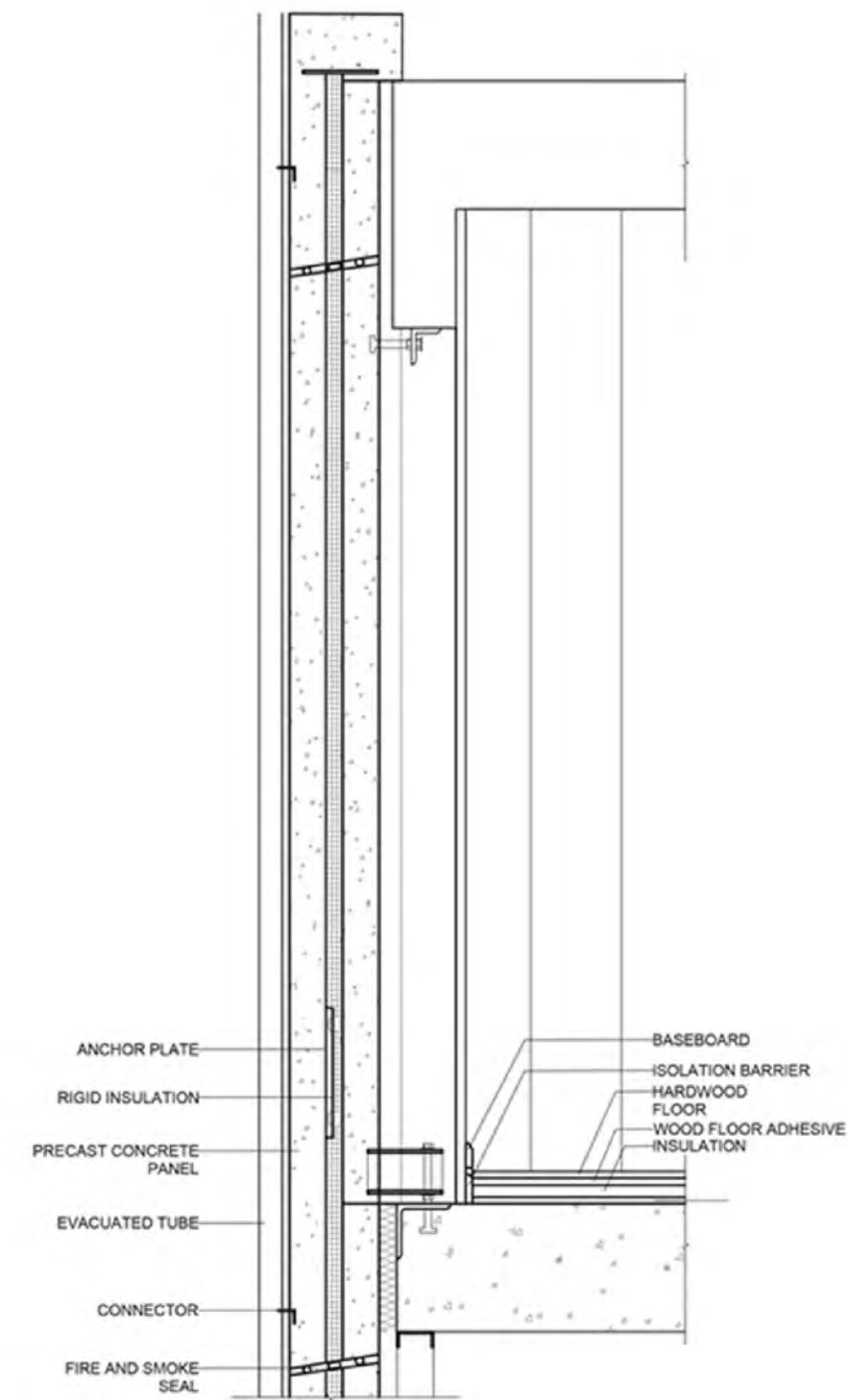


LEVEL 16 FLOOR PLAN

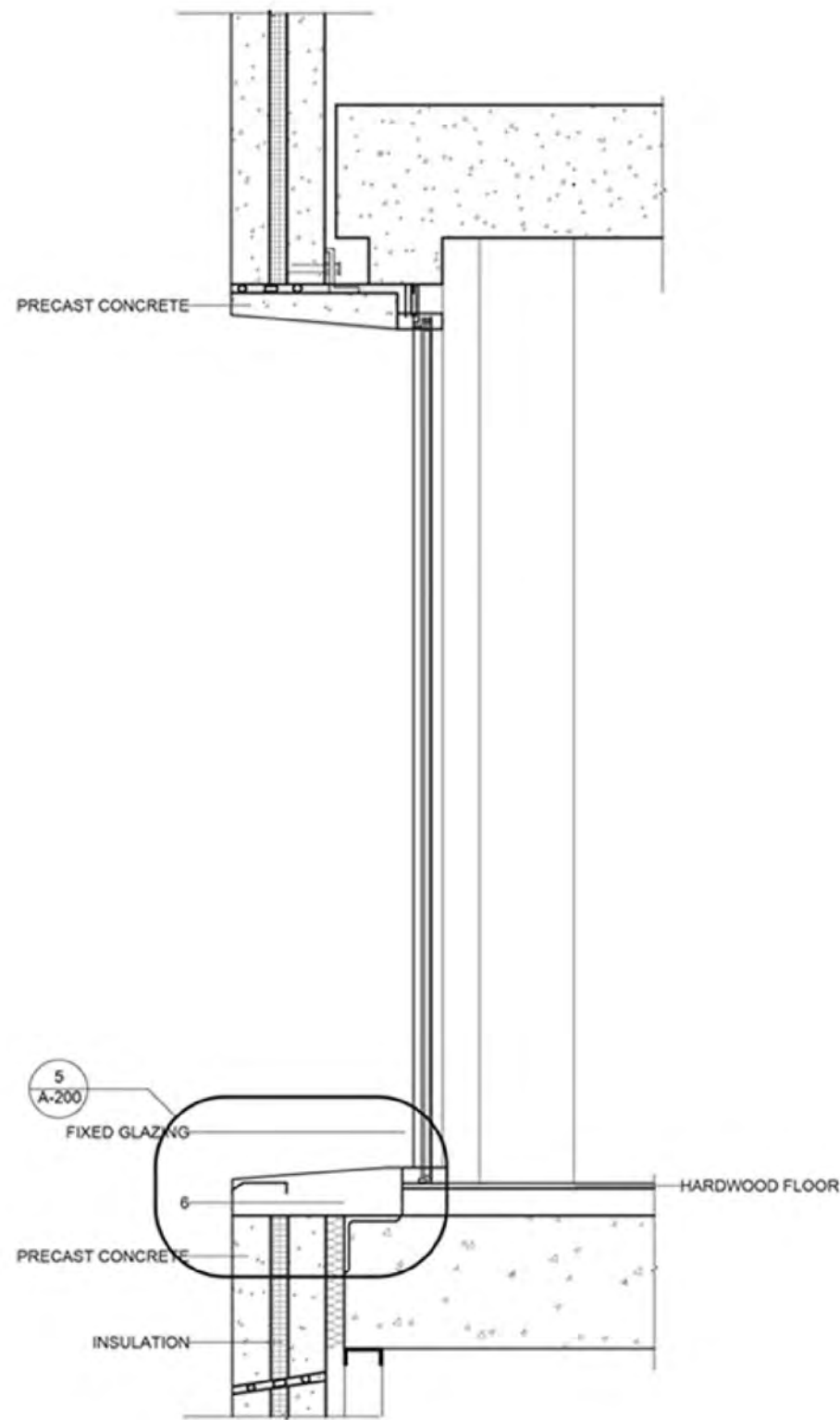




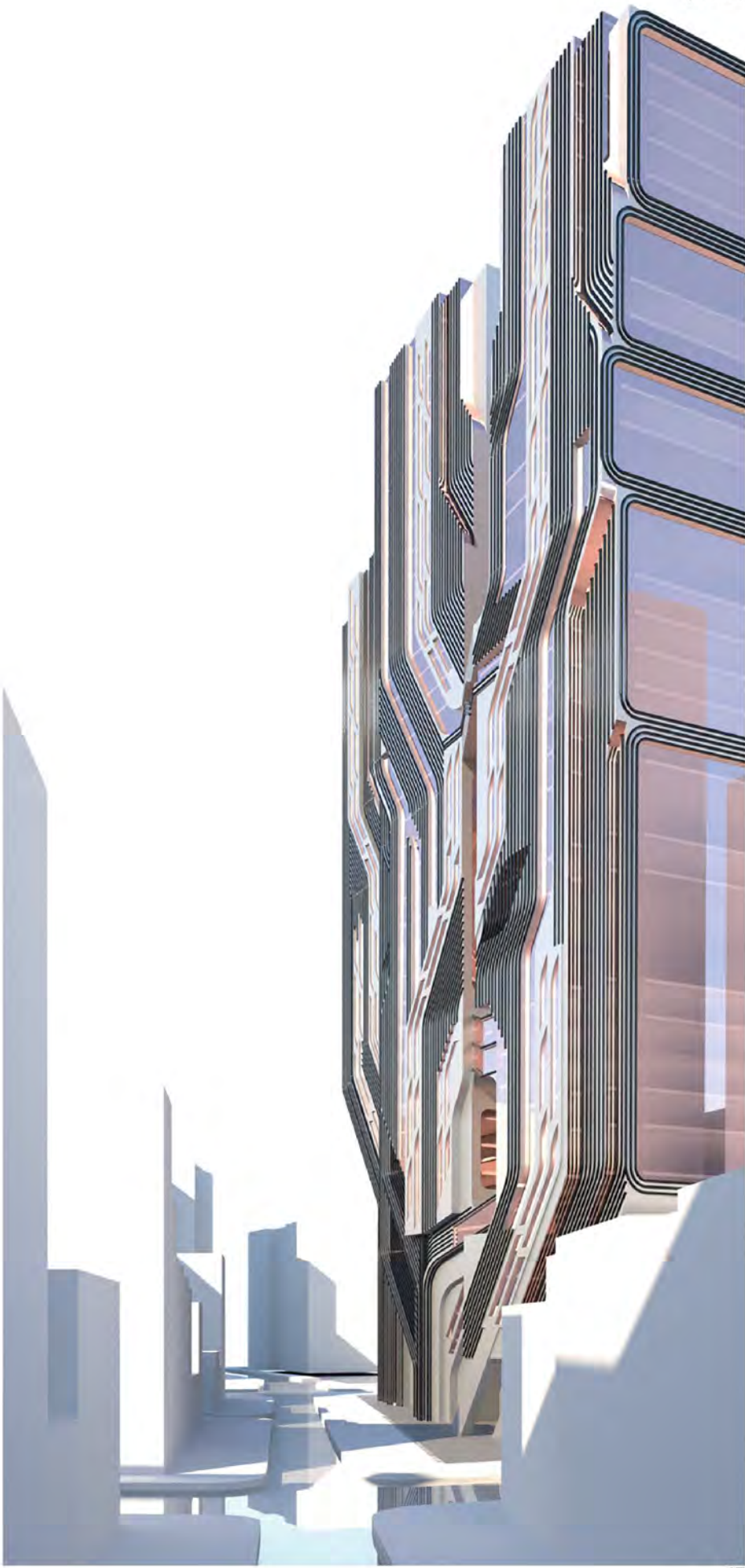




3 WALL SECTION
A-200



4 WALL SECTION
A-200





[(muse)um]

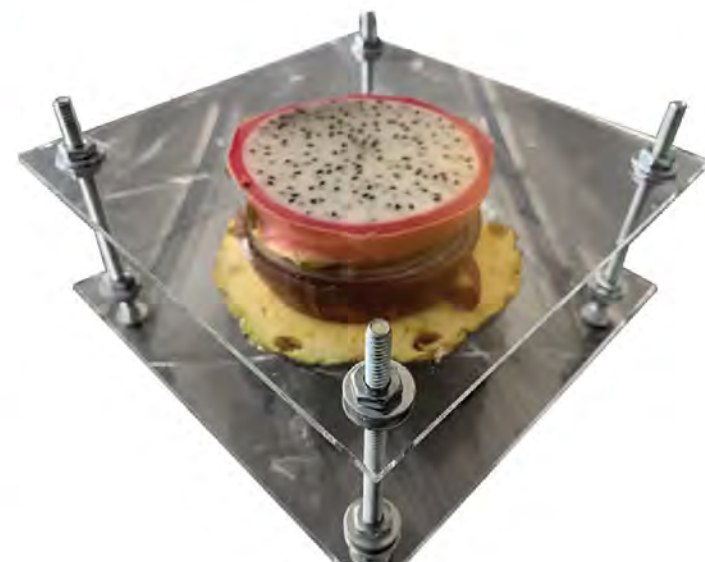
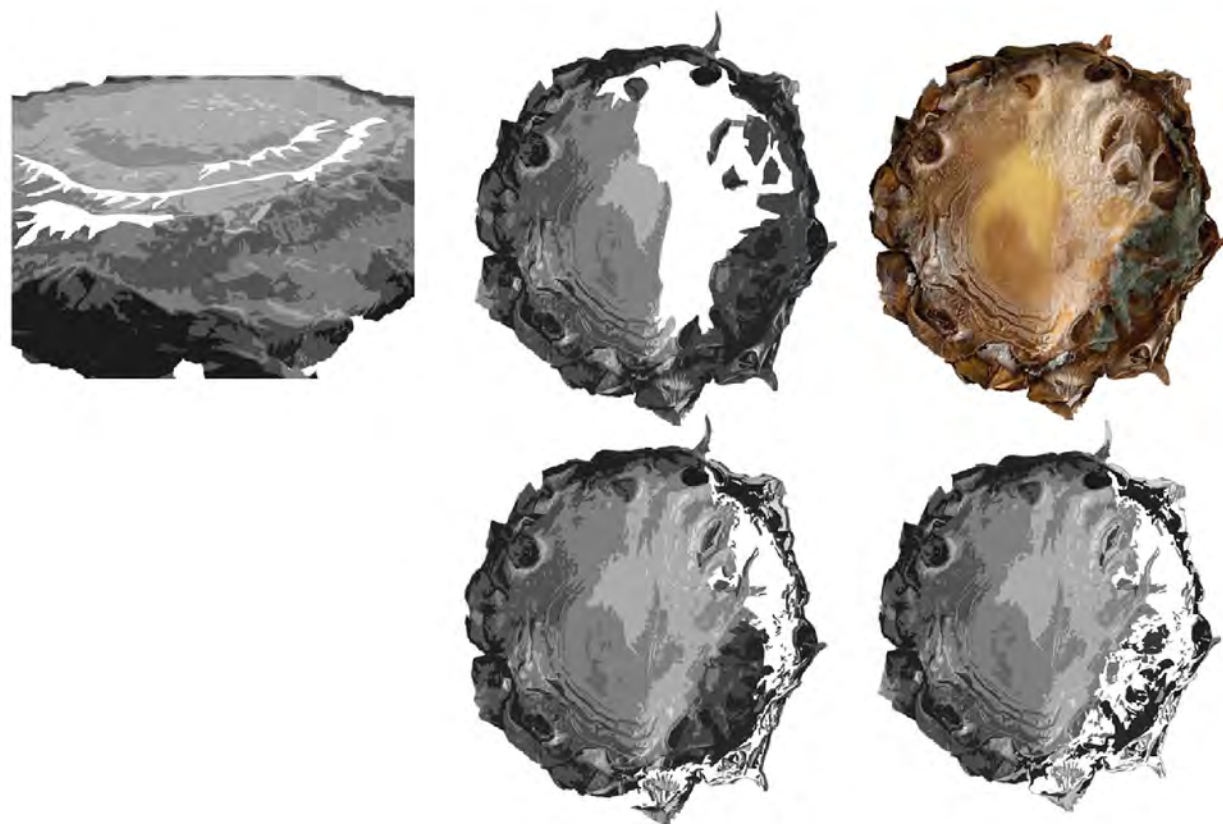
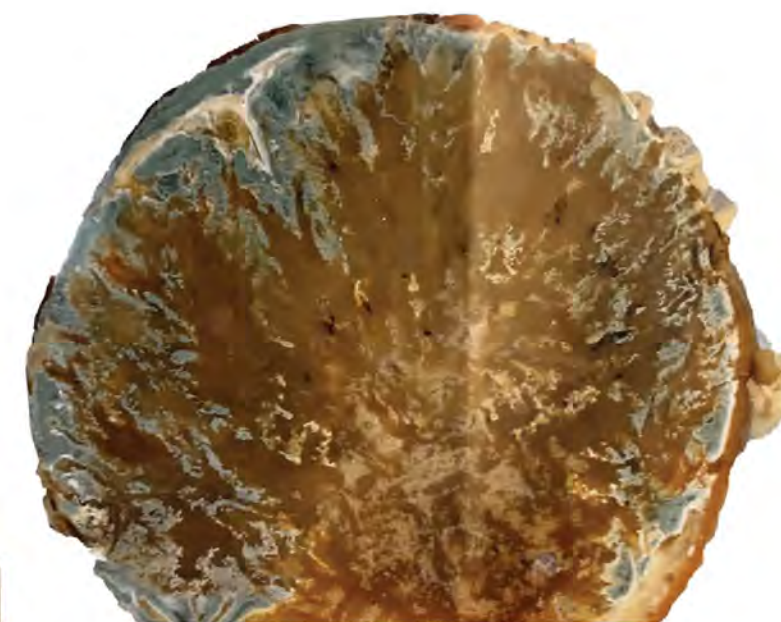
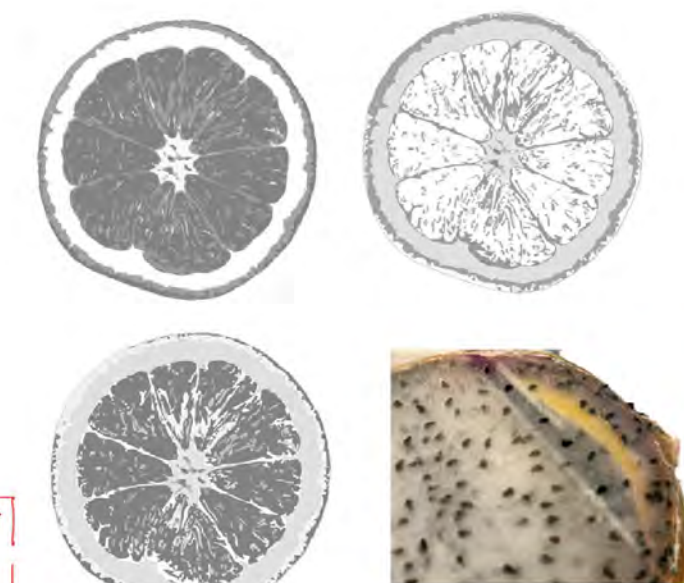
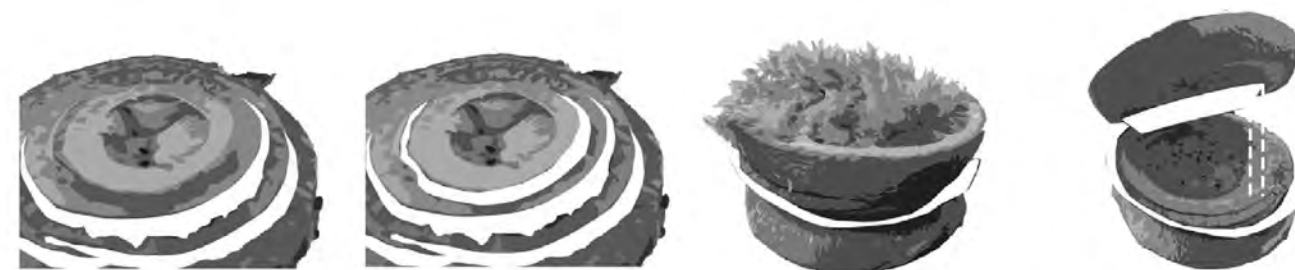
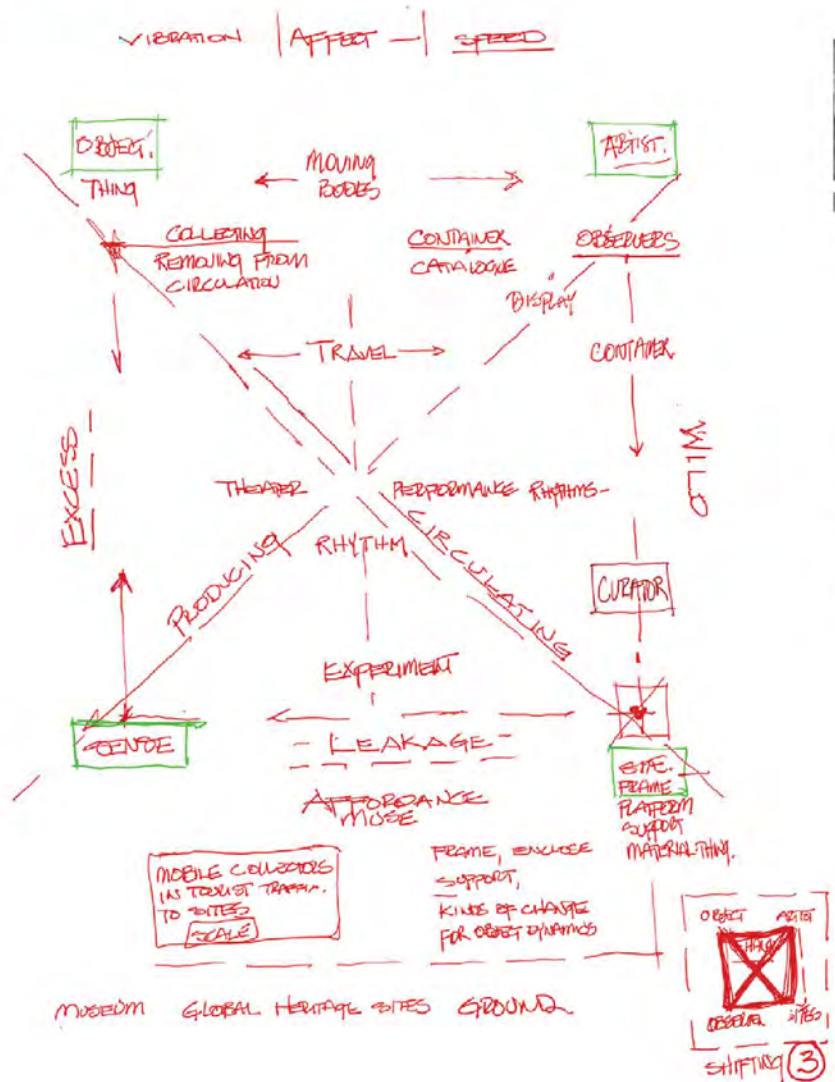
06 muse(um) Beacon, New York
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06 muse(um) Beacon, New York
06 muse(um) Beacon, New York

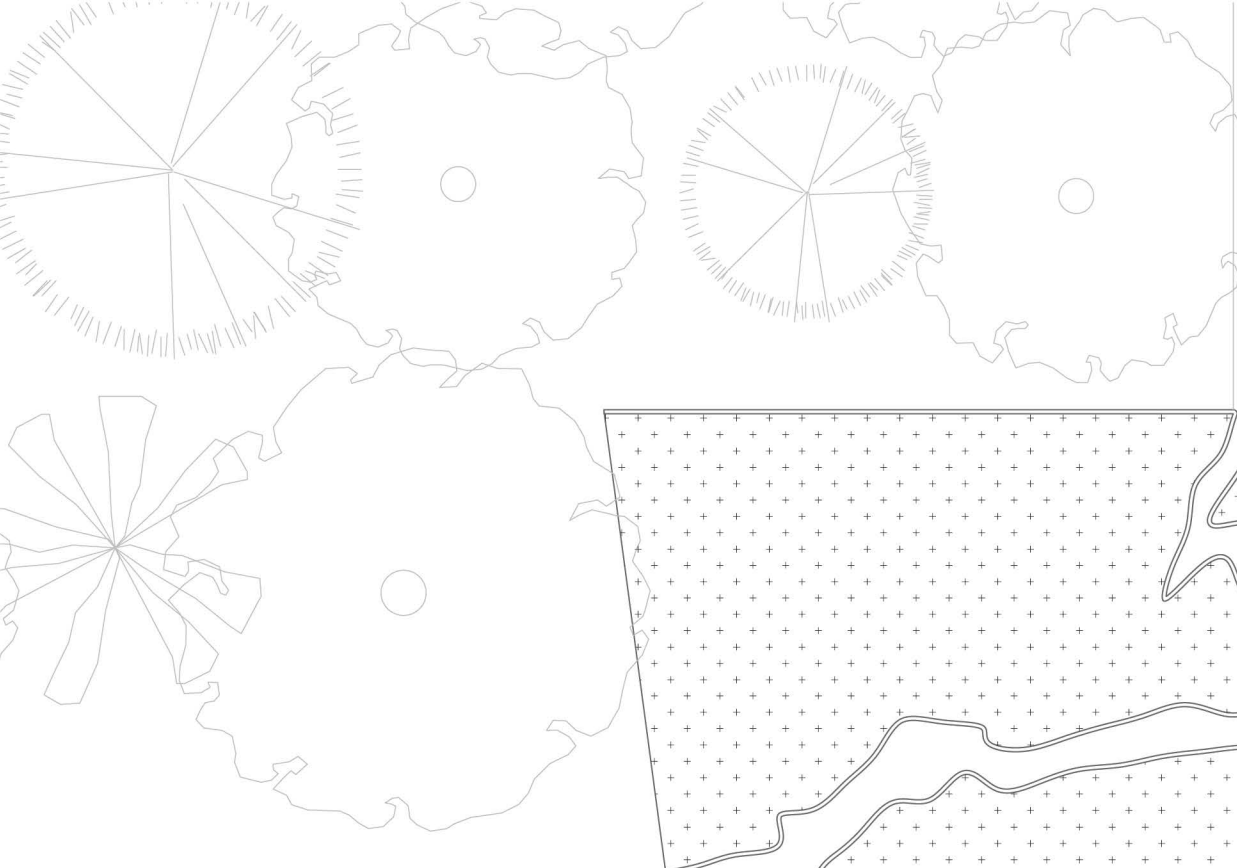
The museum was generated by various observations of material exchange throughout time. Materials started to form new cavities within the building because of the imprint that was left from the forces that occurred over time. The compression of materials reproduced a certain shift of floor plates and circulation in the project. This shift also started generating different zones where the art and objects can be perceived differently. In some regions, the art is being contained in these rings that circulate in and out of the building.

In contrast, you also have regions where the art is release into these double-height spaces that can create different vantage points for the viewer. The third zone shows the strength and resilience of some materials in which the fluids were able to flow around them or generated the growth of mold. In the museum, these zones are intended for humans and natural collaboration. Artists will have the opportunity to explore the relationship between digital and biological by creating primitive structures that are built throughout time by animals. These could become semi-permanent exhibitions that are held in a controlled environment.



06 [(muse)um]
location: beacon, new york
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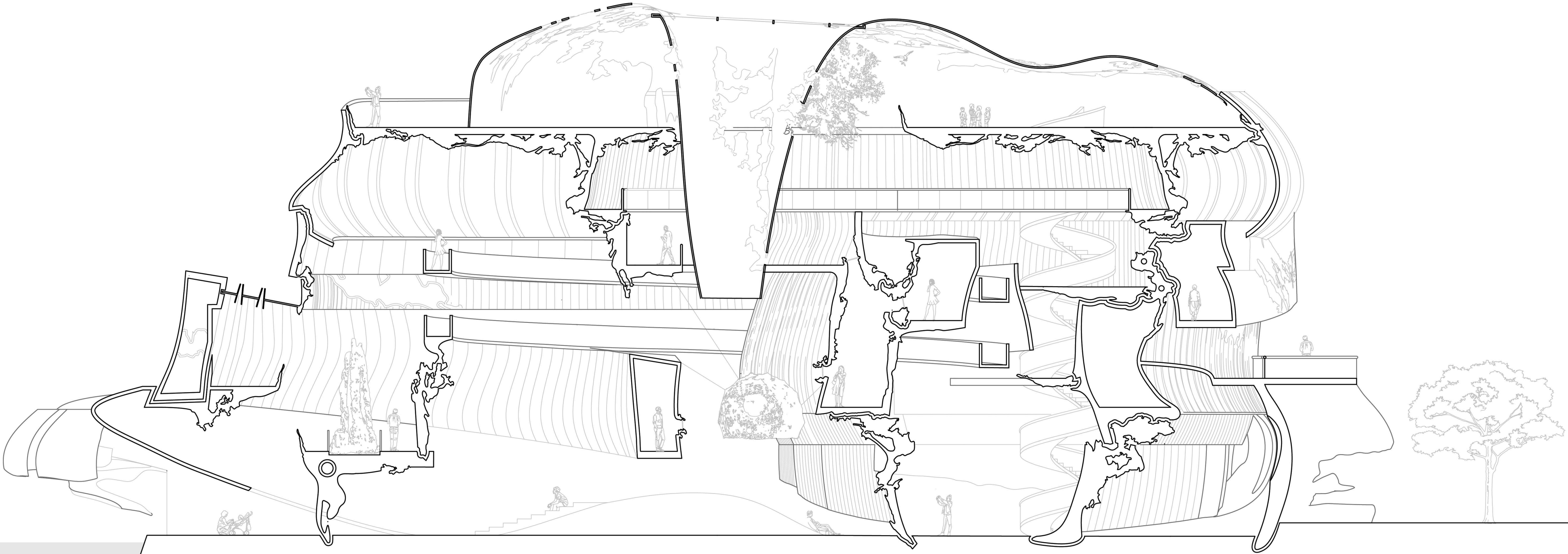




NORTH ELEVATION



SOUTH ELEVATION







07

[amalgamation]
location: manhattan, new york
page 80



[amalgamation]
WERC

Waste to Energy | Recycling | Incineration + Natatorium

Professor: Alexandra Barker
Structural Consultant: Kristina Miele
Facade Consultant: Kate
MEP: Ben Shepherd
Partners: Brandon Sanches, Hsienting Huang
PRATT Spring 2019_Design_Studio_4

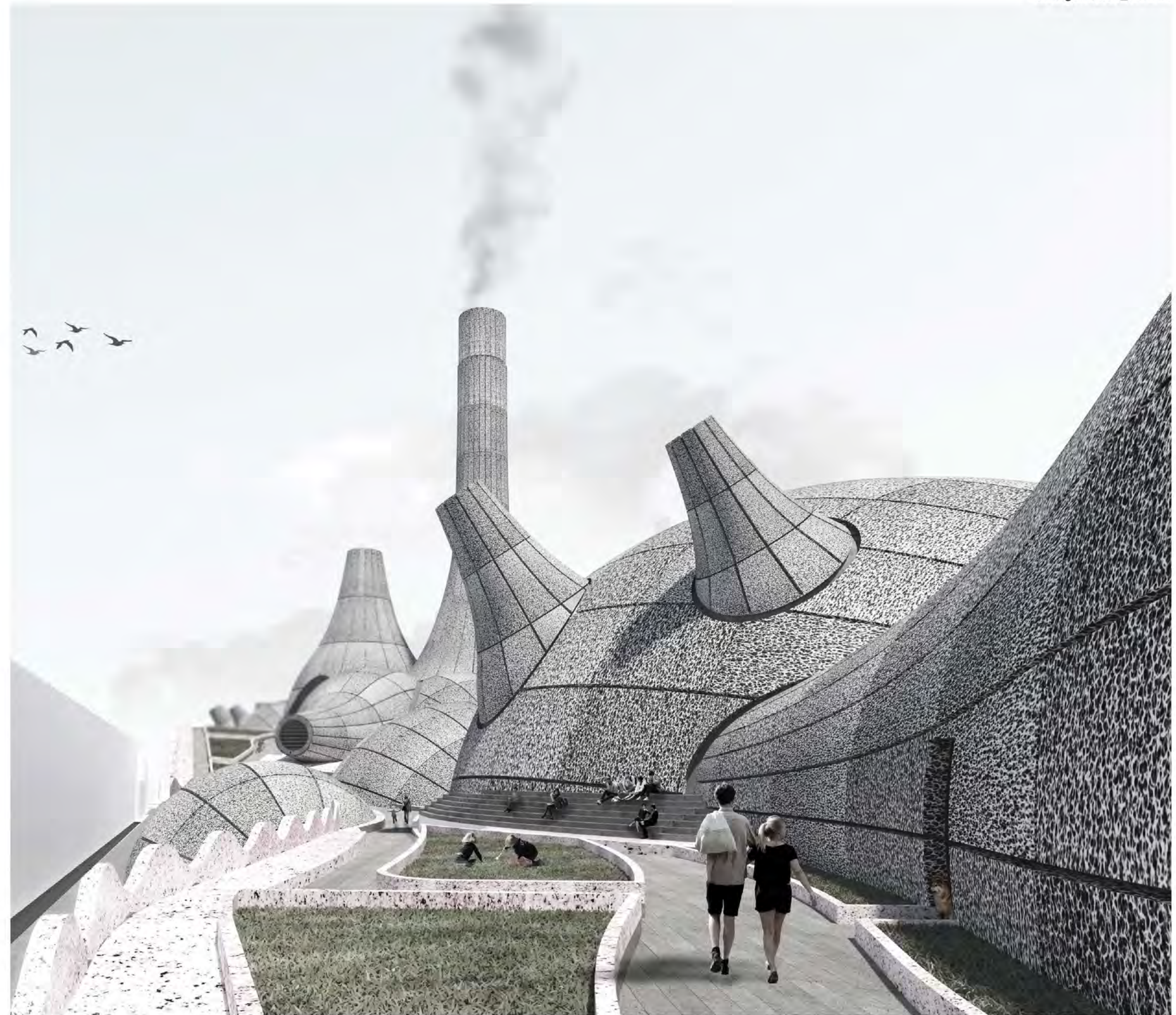
The project was initialized by analyzing the relationships between light, darkness, water, and earth concerning the programmatic adjacencies of the natatorium and waste to energy/recycling. To explore these adjacencies, we want to establish a waste to energy hub while using water programs to harmonize nature and technology in a way in which they can coexist within the urban context.

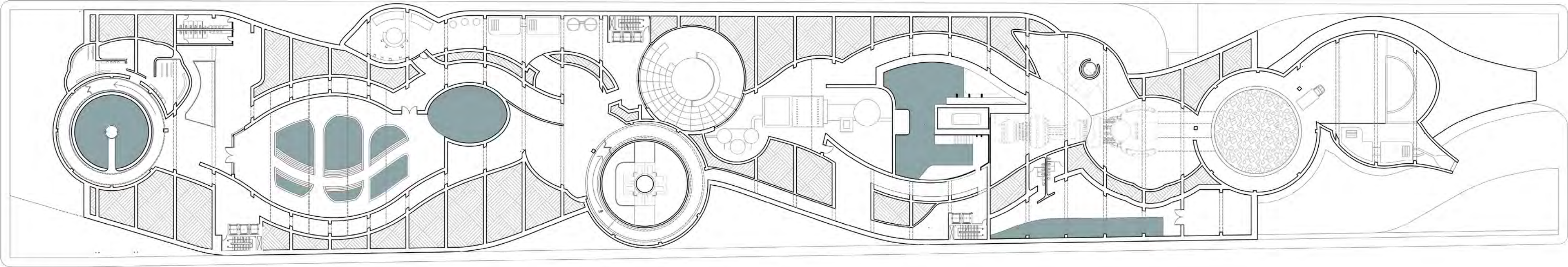
In order to engage the site and urban landscape, we have conceptualized a contemporary alteration/ inclination of the ground plane. Our idea begins by celebrating the historical use of "infill" for our site location. In order to create a contemporary urban infill, we will utilize non-recyclable building materials and fly-ash substances that will act as a structural sling for the vessels.

Furthermore, contemporary infill will include infrastructural necessities such as blue roof water retention and conveyor belt circulation. At the street level, in several locations, the infill peels up allowing for transverse circulation across the site. This transverse circulation space is composed of semi-permeable paving that defines various water squares which are fed through stormwater retention.

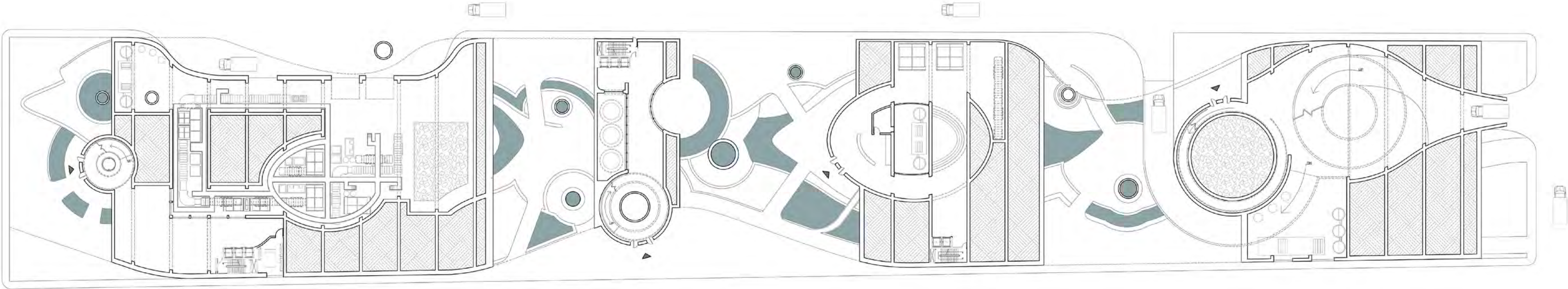
To begin the merger of these juxtaposed programs we would like to design a childhood educational facility inspired by the tours of various incinerators and recycling plants in the research phase of the project. This will effectively begin to tie the natatorium and WTE together before architectural intervention by providing emphasis on education for the youth in addition to the recreational vibrancy of the natatorium. By using a thoughtful amalgamation of "vessel-like" hybrid chimney forms, we begin to celebrate the industrial ecology that accompanies an exhaust heavy program.

Furthermore, These forms allow for a continuous exterior visual relationship. A viewer from the outside will be given little to no notion as to what alternative programs exist were within the building. In this way, we have disguised the natatorium, WTE, and recycling on the exterior while allowing them to coexist on the interior. To establish our relationship with nature, we have conceptualized the use of artificial grottoes within the natatorium spaces. Utilizing the atmospheric qualities of these urban grottos in addition to the various light wells produced from various non-exhaust chimneys, we can begin to define the boundaries between industrial and recreational programs.



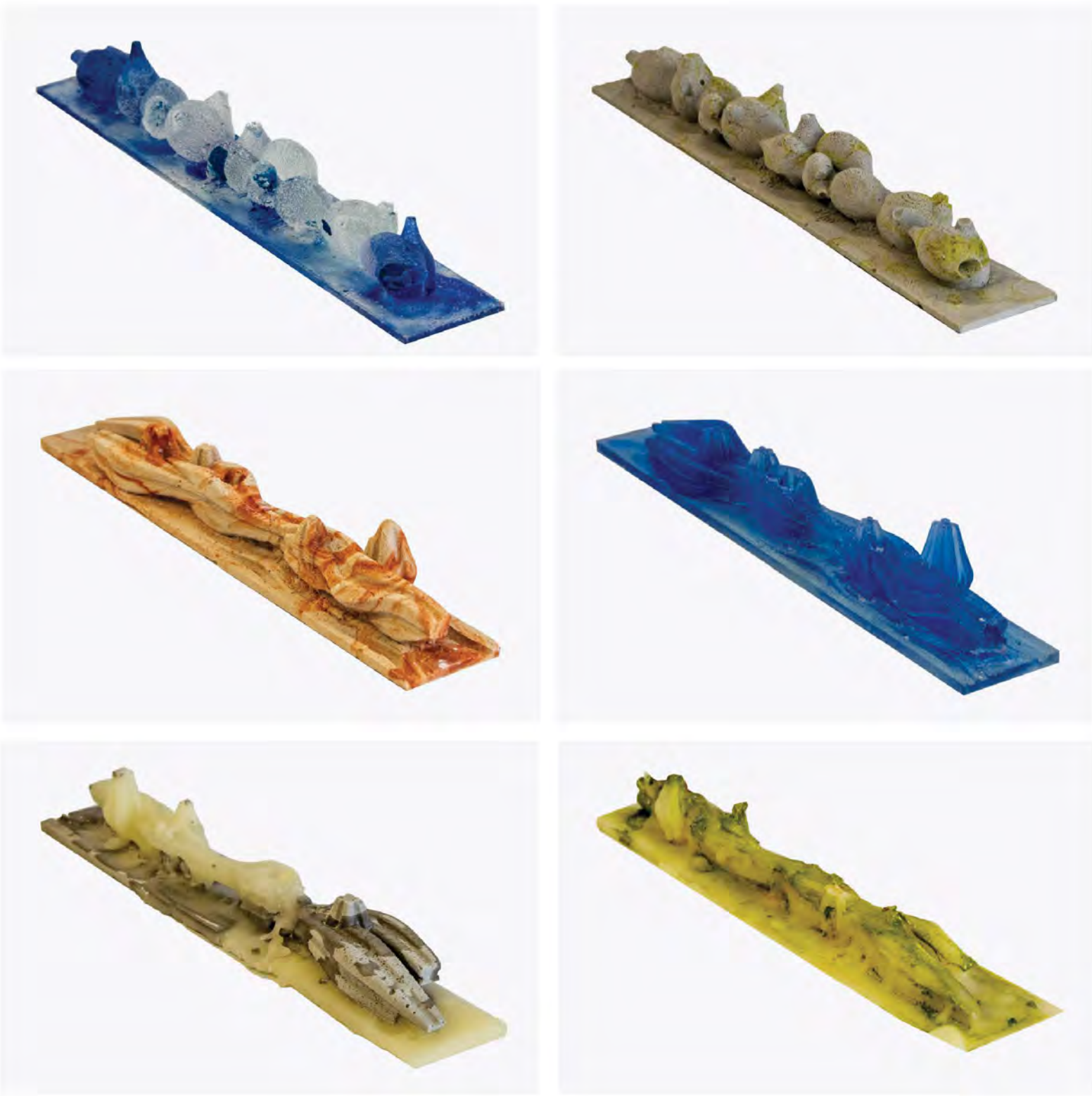
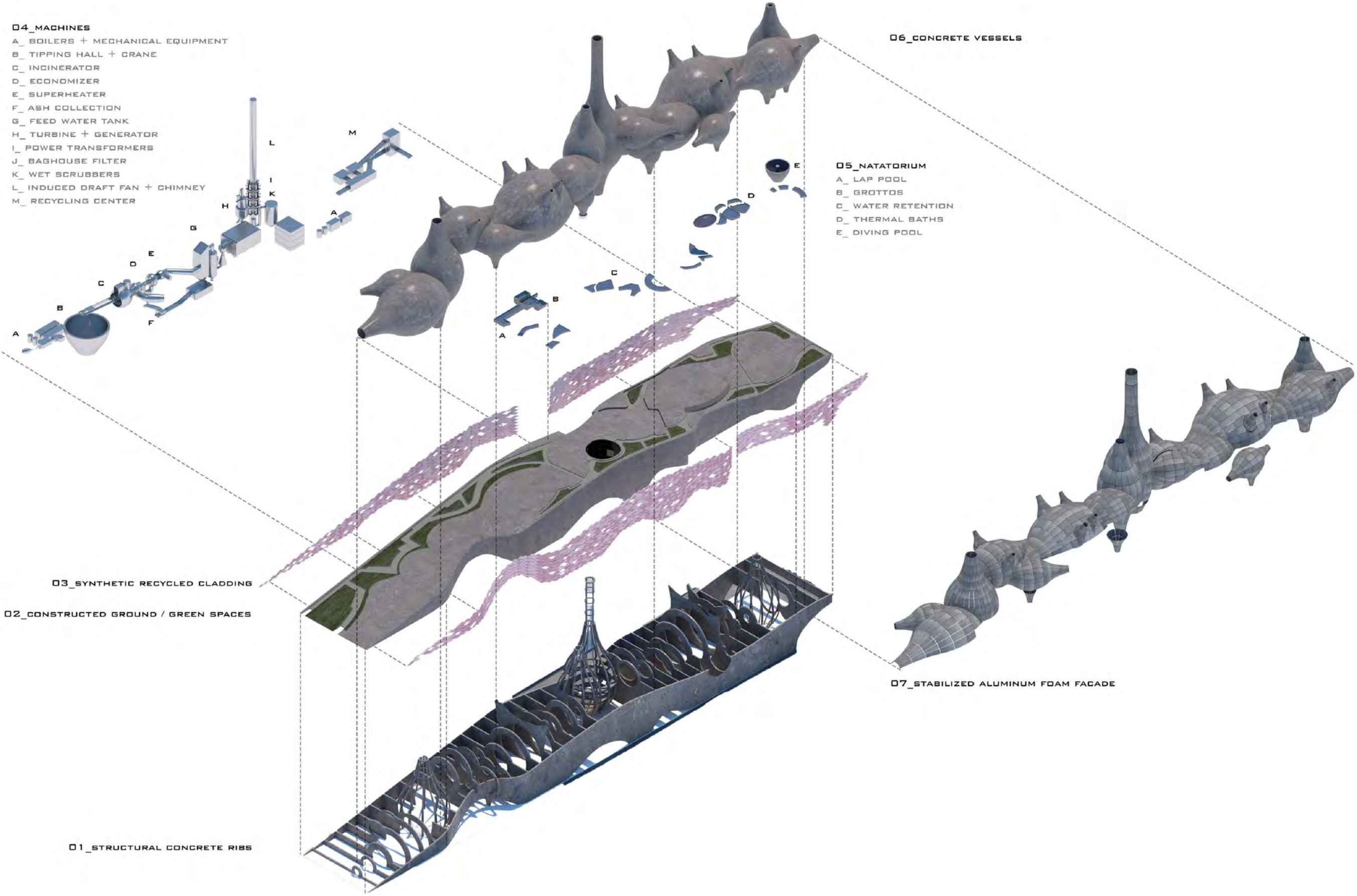


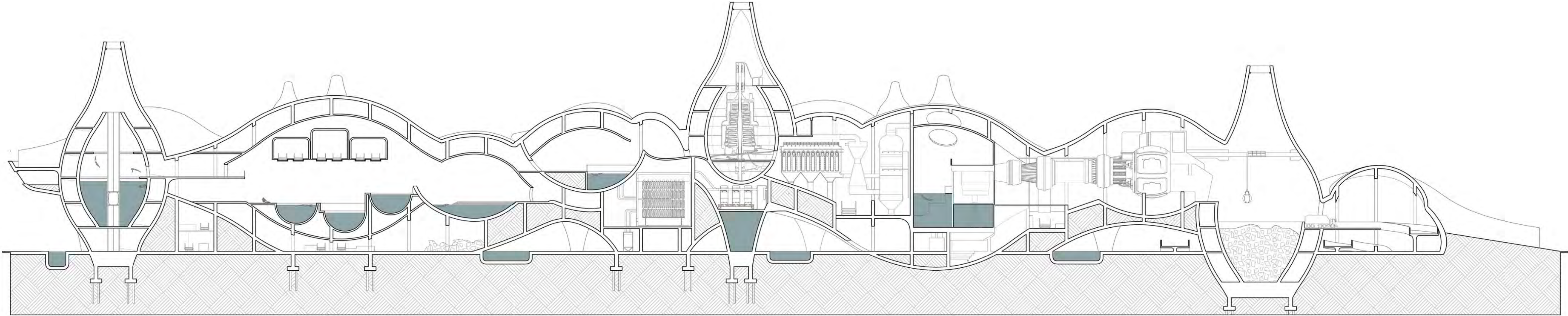
LEVEL 3 FLOOR PLAN

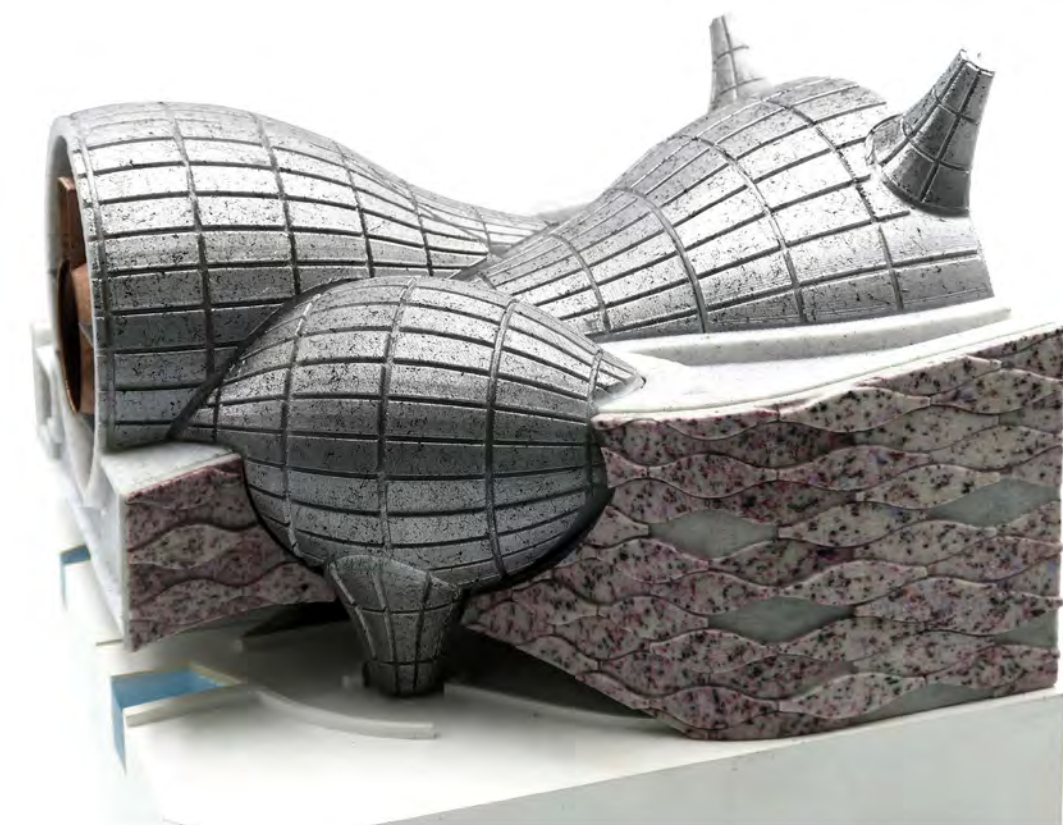
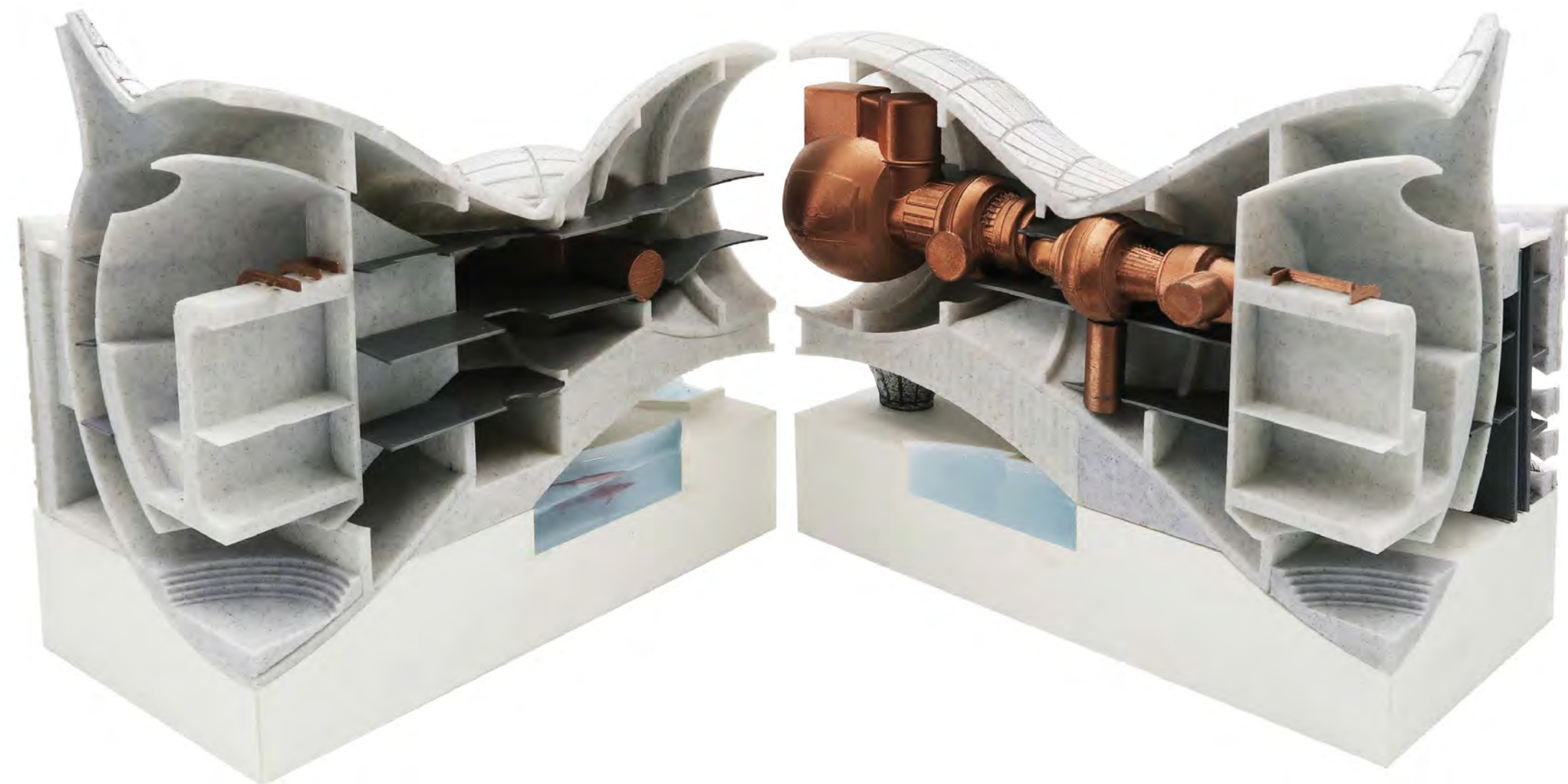


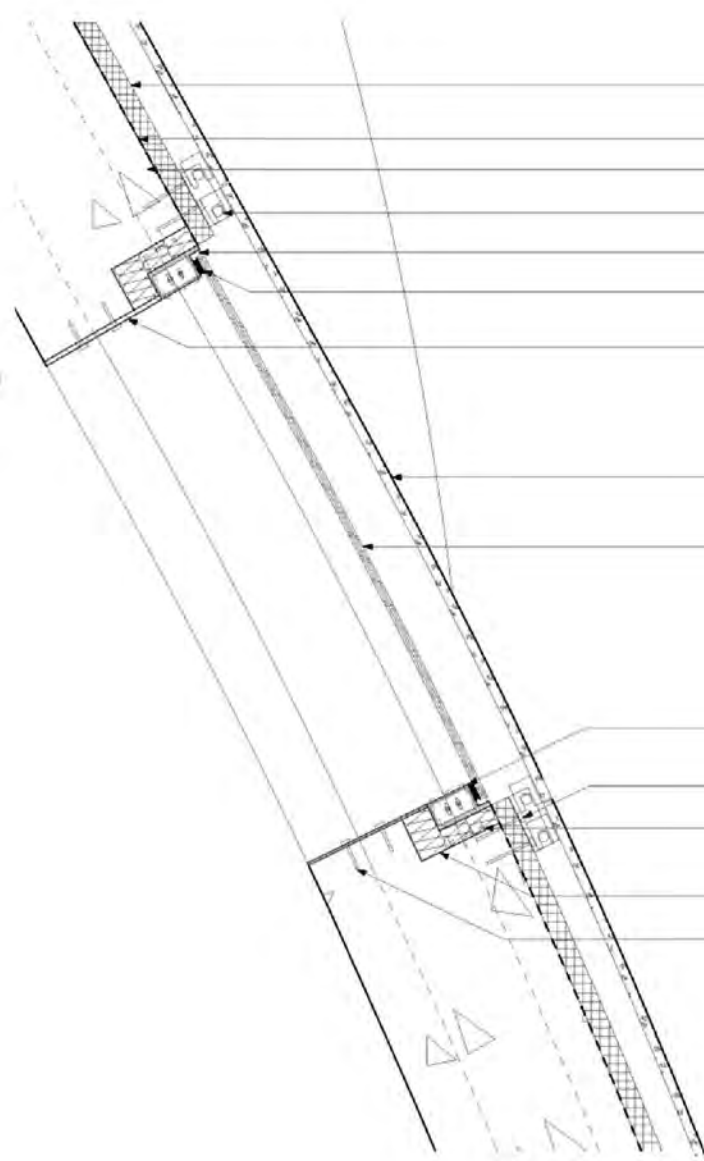
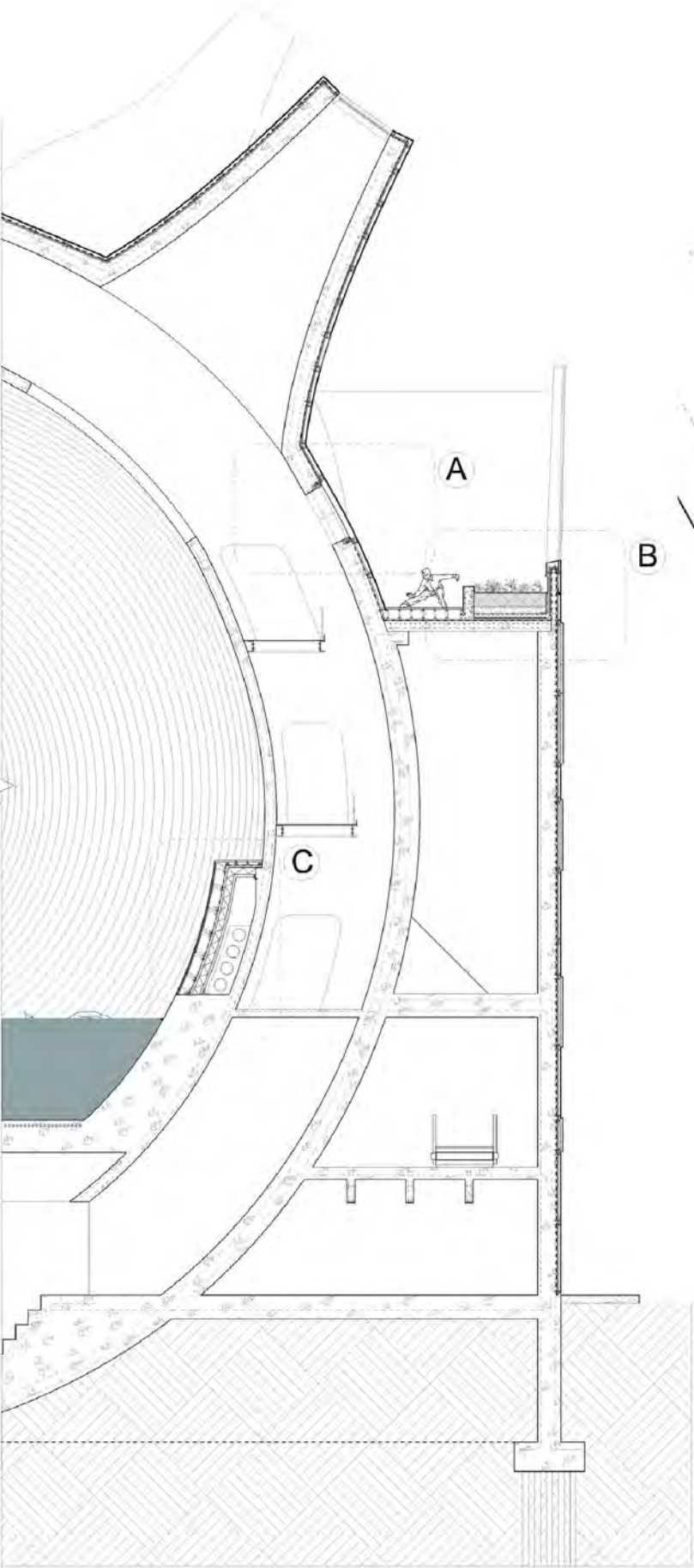
GROUND FLOOR PLAN



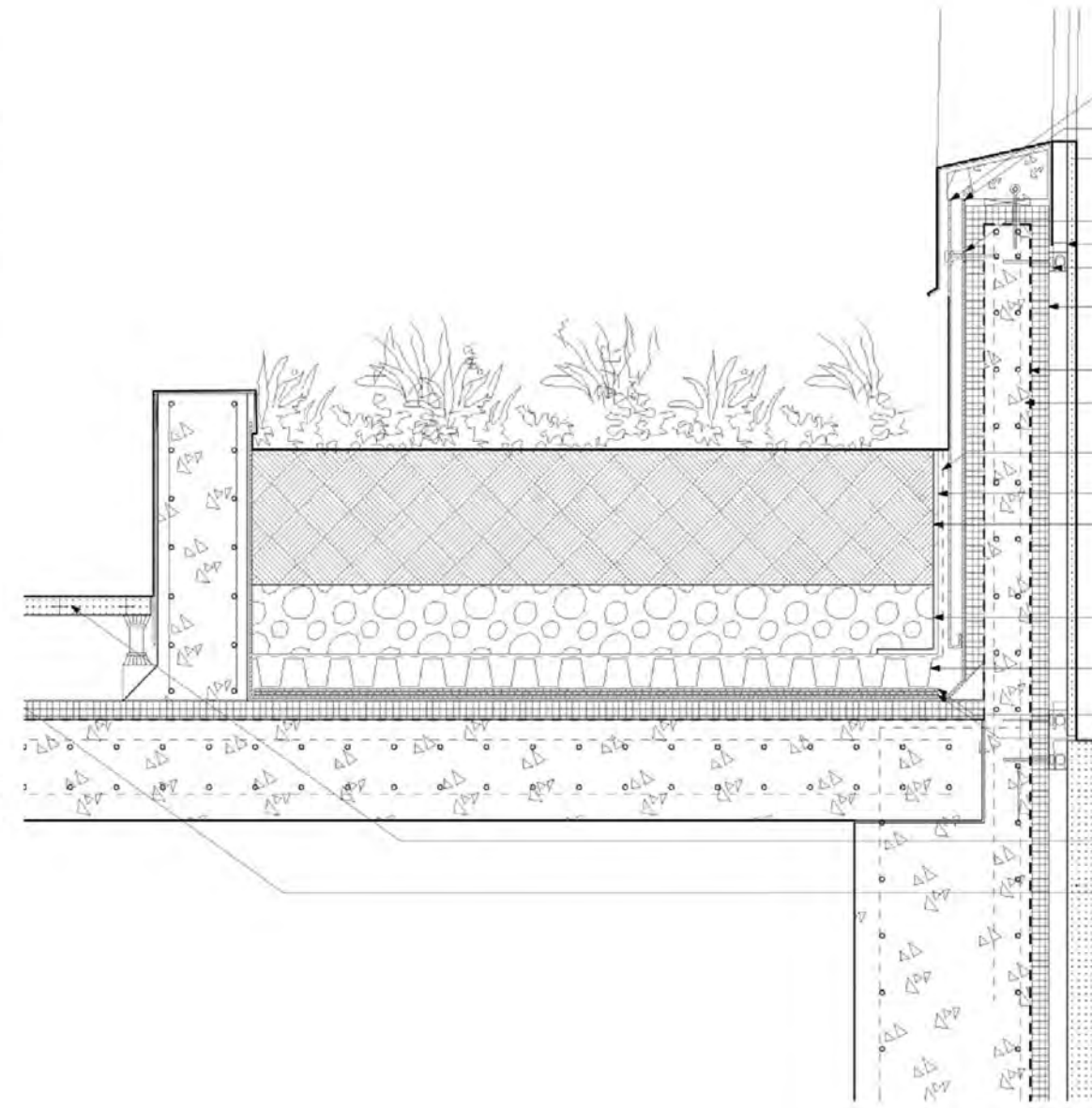




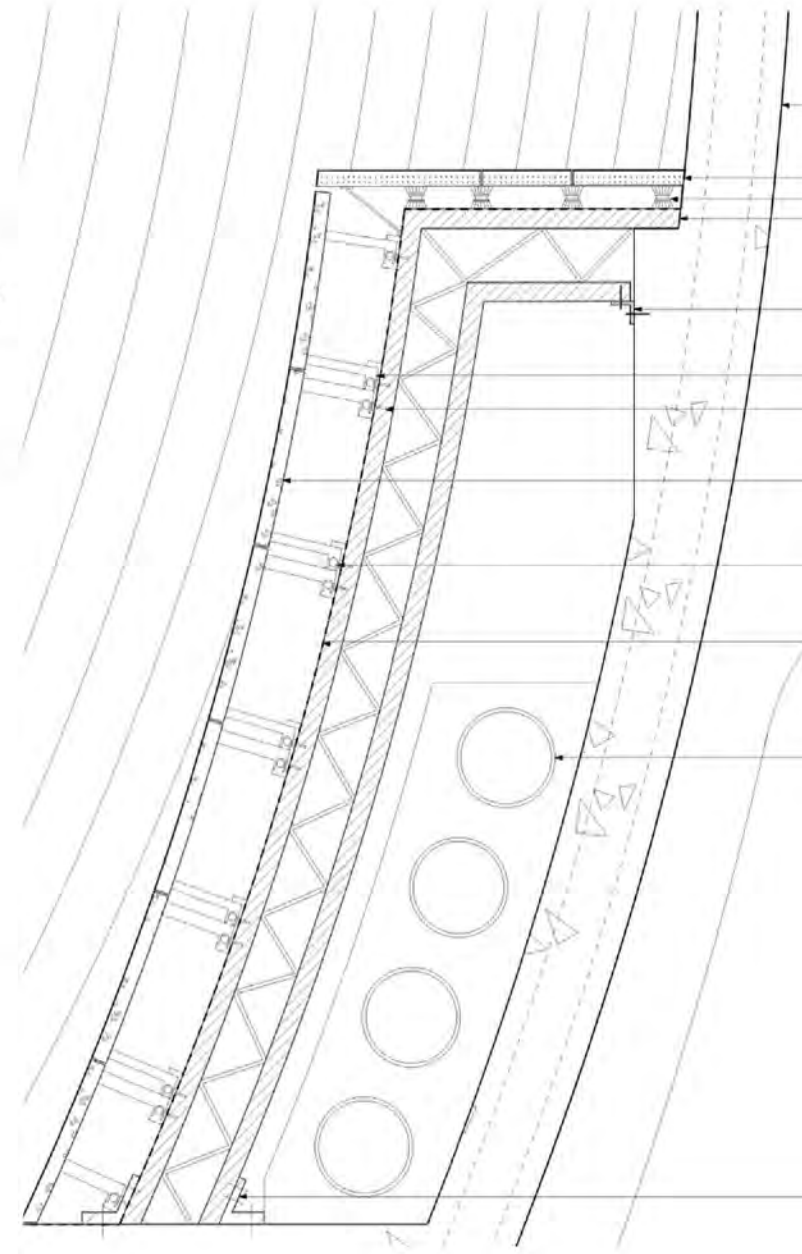




- 4" Depth Rigid Insulation
- Vapor Barrier
- 2' Depth Concrete Structure
- 1/2" Bolt
- Silicon Weather Seal
- Structuree Silicone Sealant
- Aluminum Steel Sheet
- 1" Aluminum Foam Panel
- 3/4" Argom Fill IGU
- Aluminum Mullion
- 1/4" Blot
- Slutted Angle To Accomodate Slab Live Deflection
- 2" Insulation
- 1/4" Blot



- Steel Metal Protection
- Protection Course
- 1" Panels Made By Non-recyclable Metals
- Screw Washer
- Stainless Steel MFSS Bracket
- Black Anodize Finish
- 3" Thermafiber Rainscreen 45 Insulation
- Vapor Barrier
- 5" Depth Concrete Parapet
- Air, Water, Vapor Barrier
- Retention Tee
- 1' Depth Soil
- 7" Depth Gravel
- Reservoir Layer
- Aeration layer
- Drainage Layer
- Aluminum Access Floor
- Raised Floor System



- 1' Concrete Shell
- Steel Metal Protection
- Raised Floor System
- 1' Depth Truss
- L Shape Stainless Steel Angle
- Stainless Stell MFSS Bracket
- 1/4" Bolt
- 2" Concrete Panel
- Black Anodize Finish
- Vapor Barrier
- 1' Dim Service Pipe
- Metal Object To Lock Truss



08

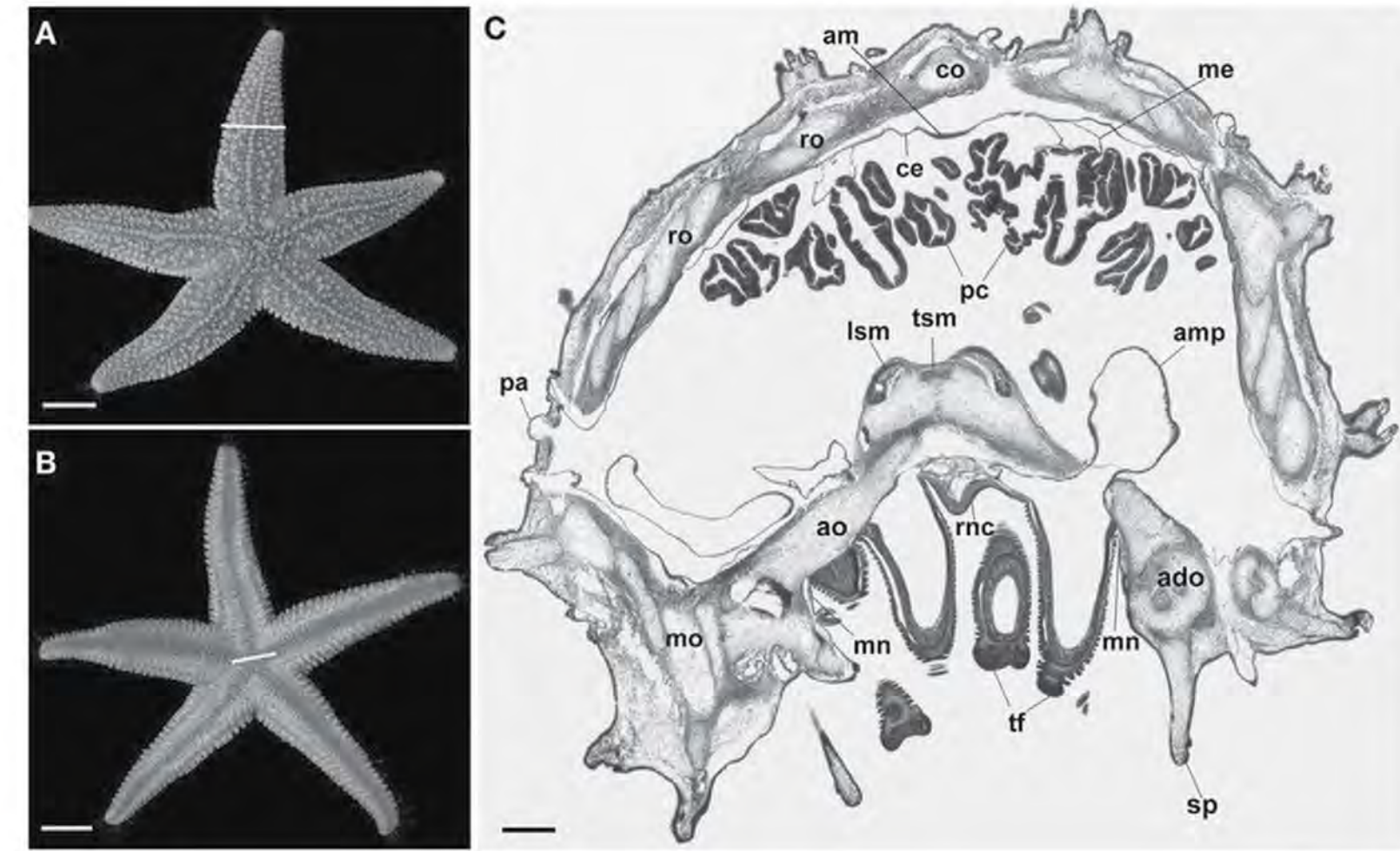
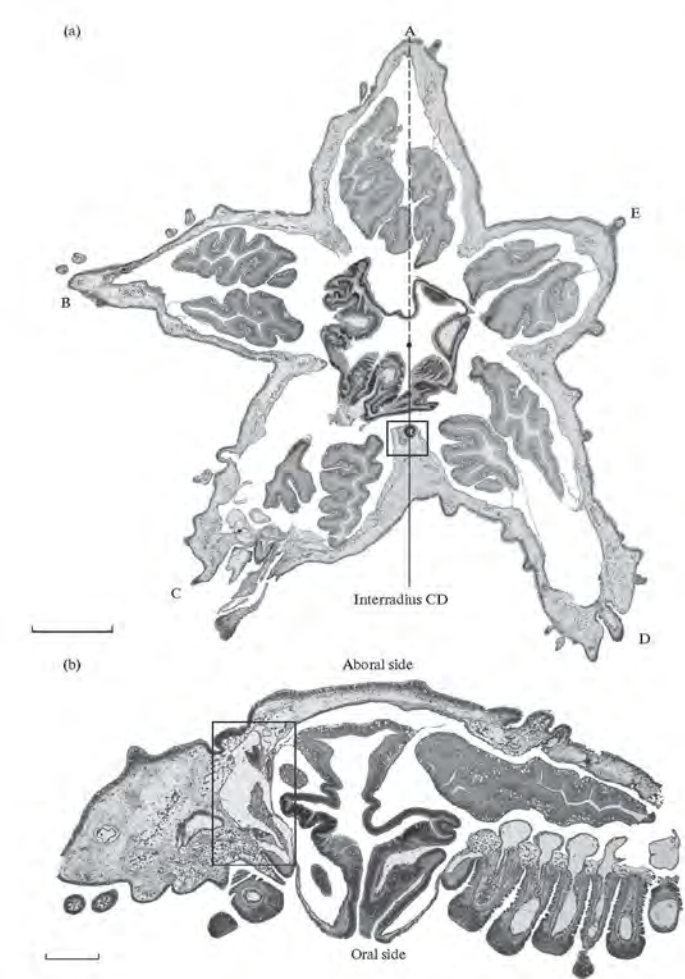
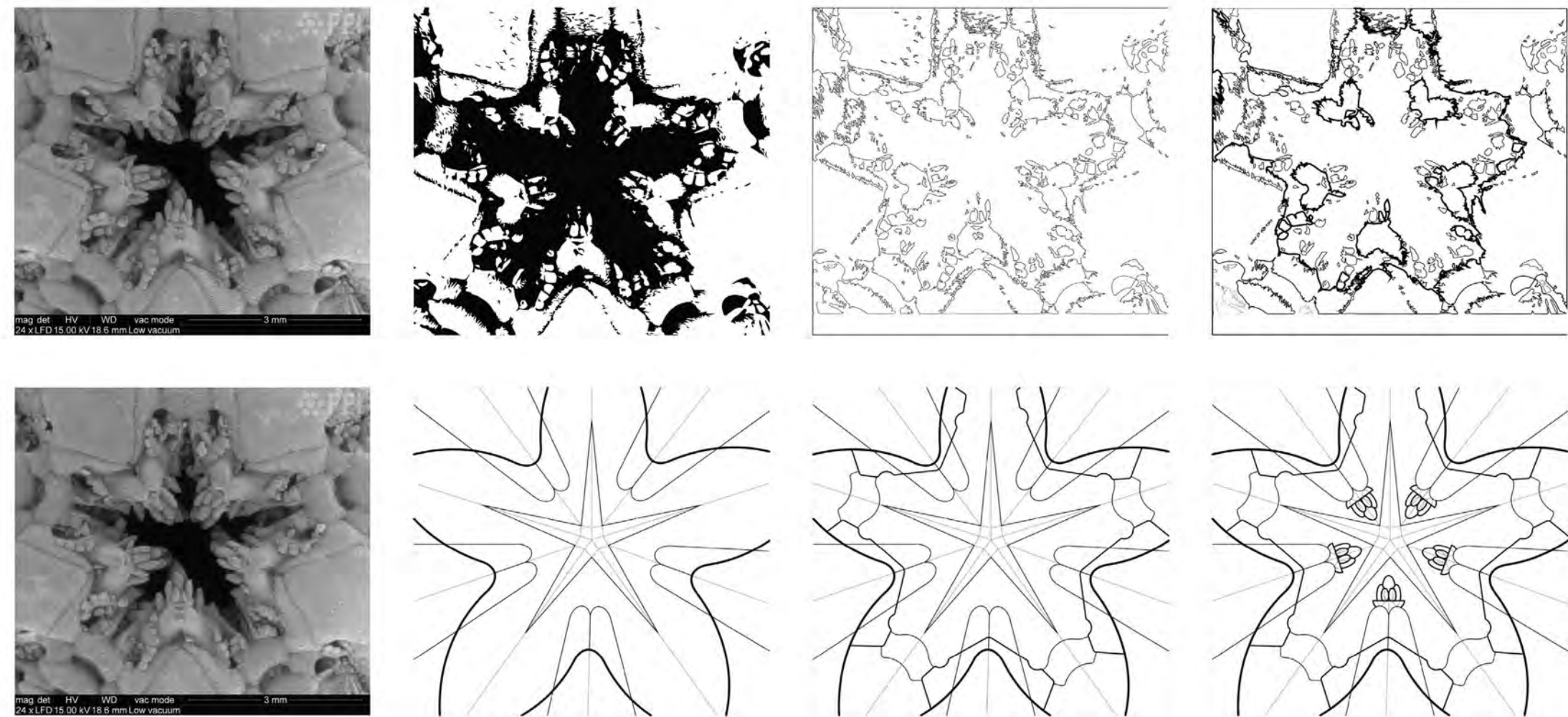
[nanotectonica]
location: brooklyn, new york
page 96

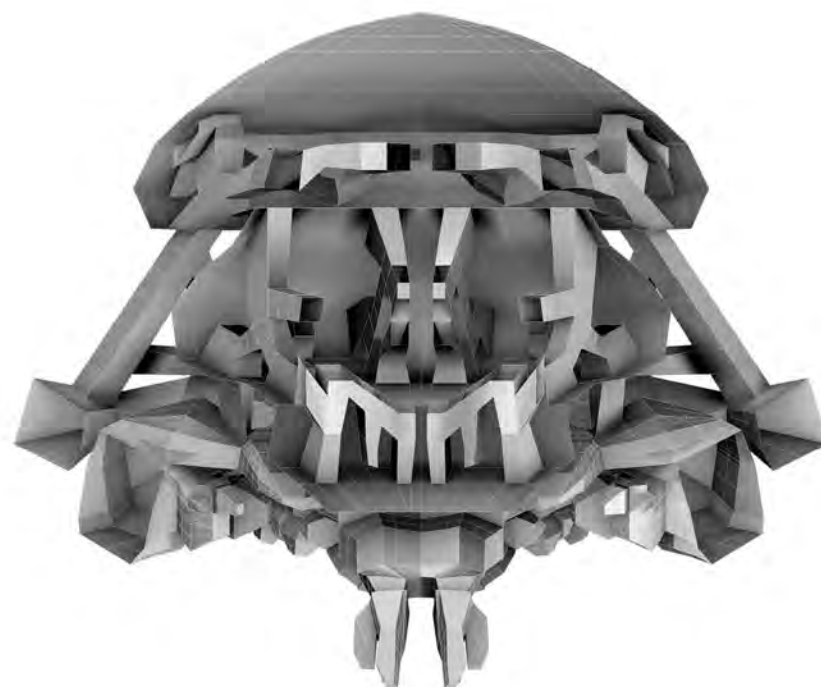
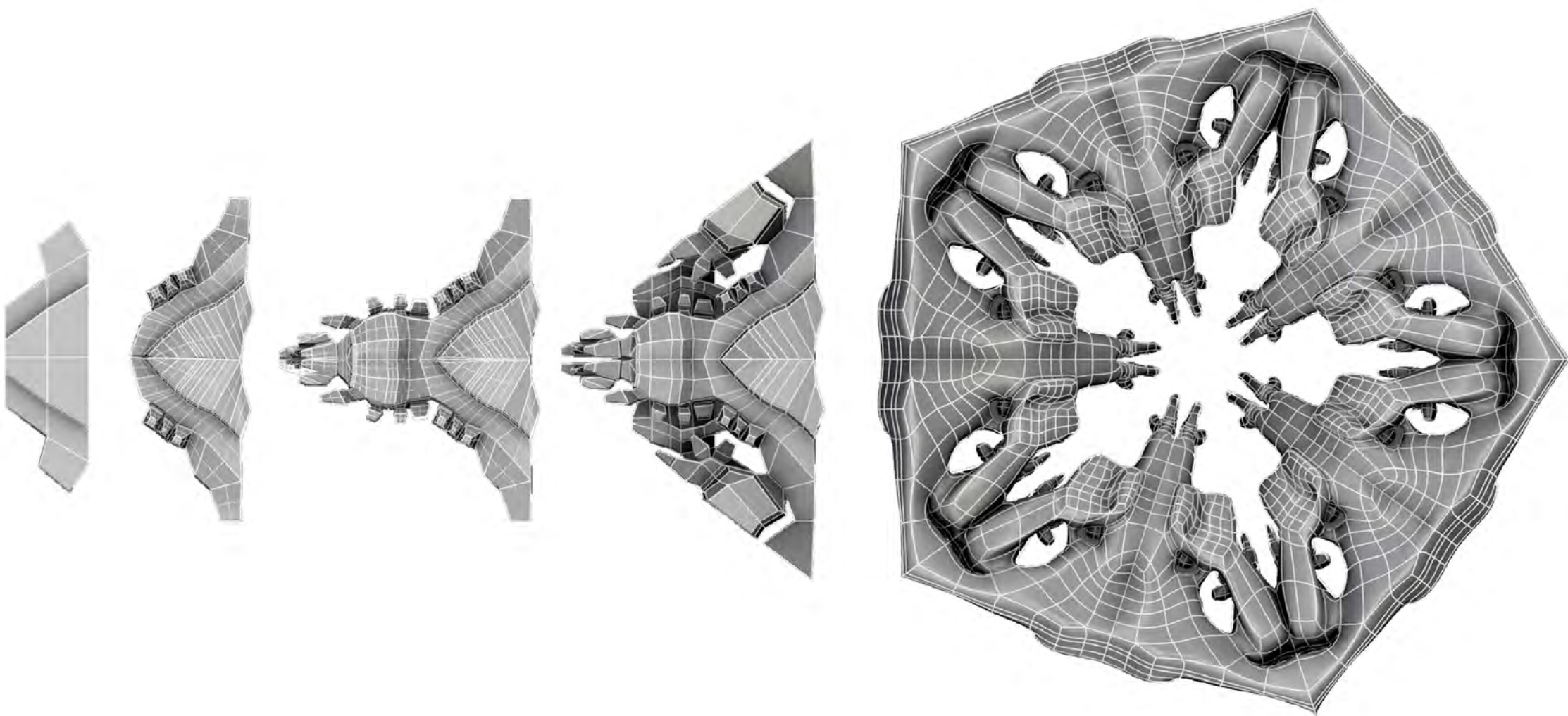
[nanotectonica]
architectural artifact

Professor: Jonas Coersmeier
Co-Teacher: Valeria Cedillos
PRATI_Spring_2020

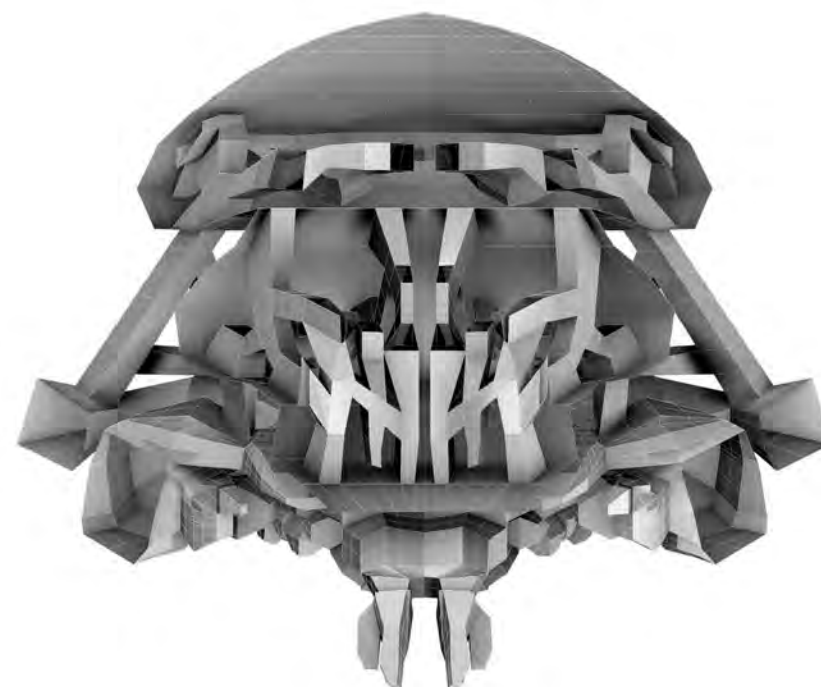
Our initial inspiration derives from the technical operations of contemporary photography and image capturing. Such operations include aperture, pixilation, noise generation, contrast manipulation, compositing, and diaphragms. Particular interest was taken into the dynamic nature of diaphragms and their ability to be easily modified to generate a variety of photographic effects. Our architectural exploration stems from a discovery of diaphragm systems found in nature, in particular the digestive processes of the starfish. A starfish's digestive system celebrates ideas of symmetry and repetition spread over a large field. Looking at its specific physiology provoked a study into the radial and folded forms which subsequently informed our form building process.

Because the starfish mouth is located at the center of their bodies it works as a central core. They use their tube feet to circulate and catch their prey. The generative forms that follow the various foldings found at the mouth are generated by the starfish's ability to extend and retract their stomachs from its mouth to consume its prey. This performance can be seen in the plans and sections that were developed to stimulate a new design.

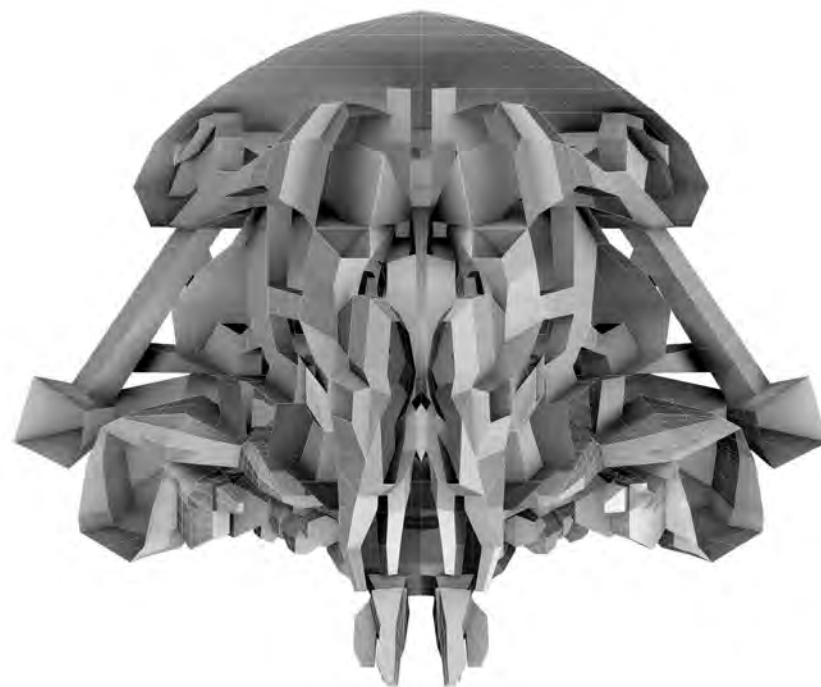




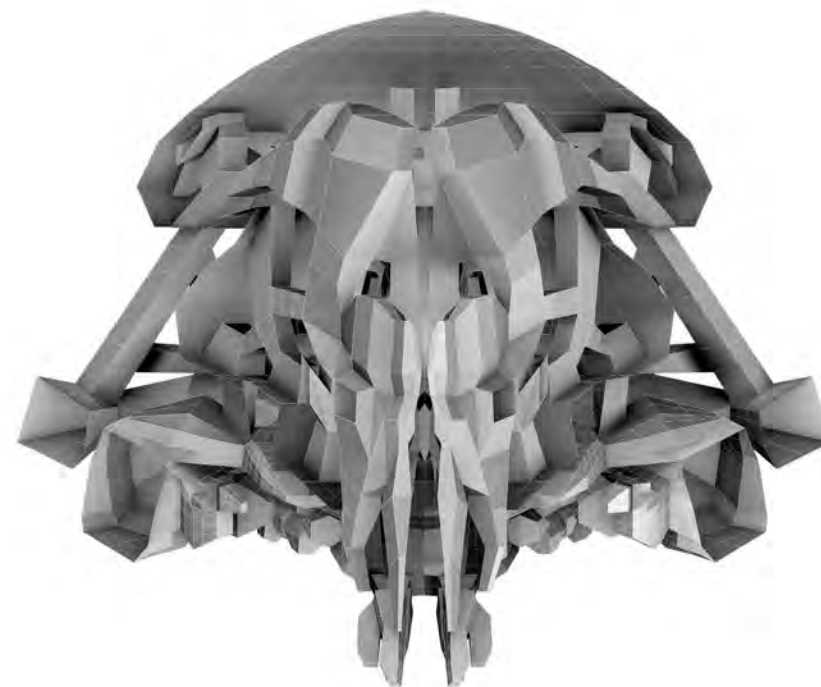
GENERATION 1



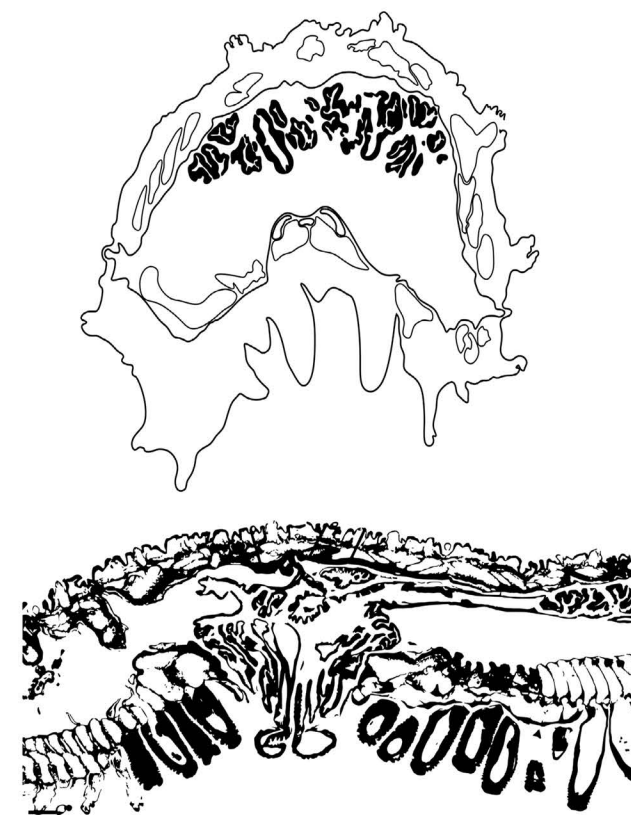
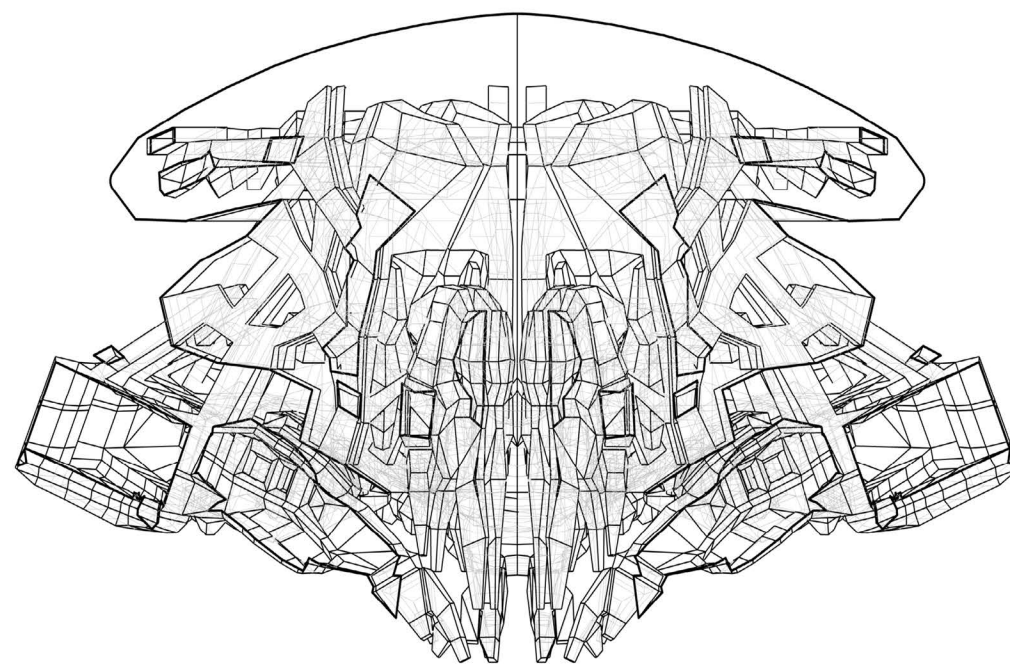
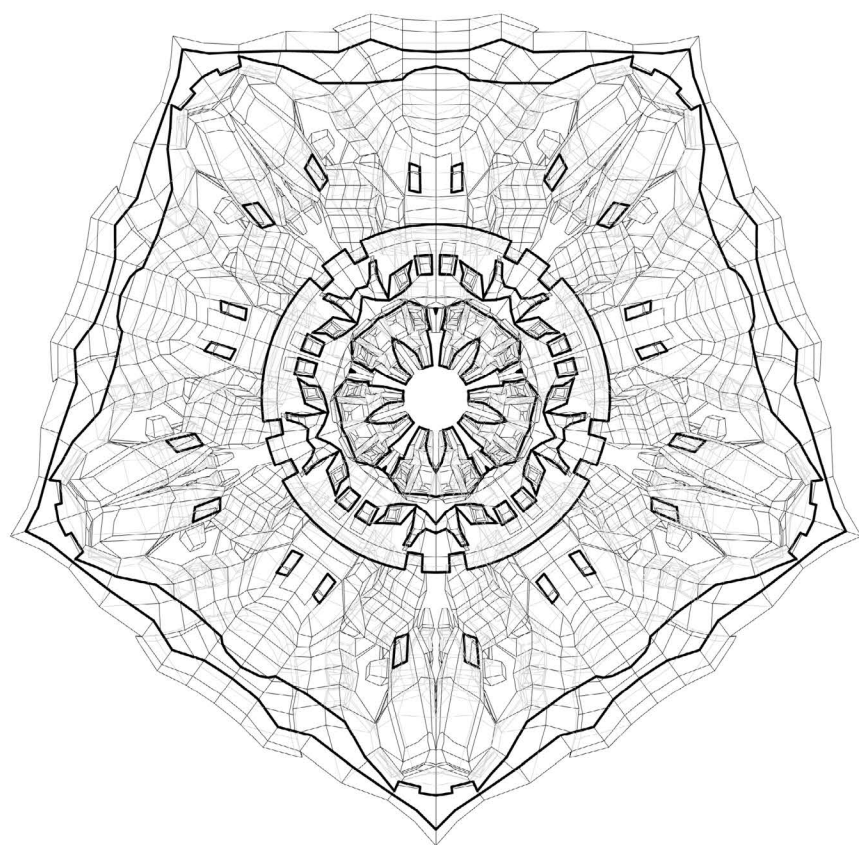
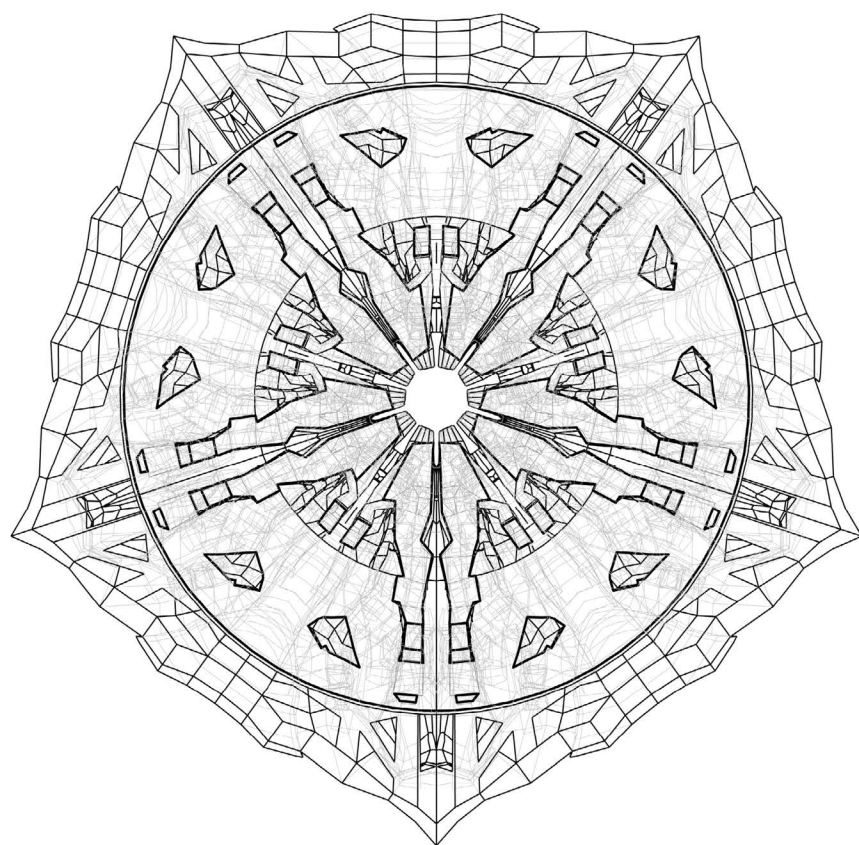
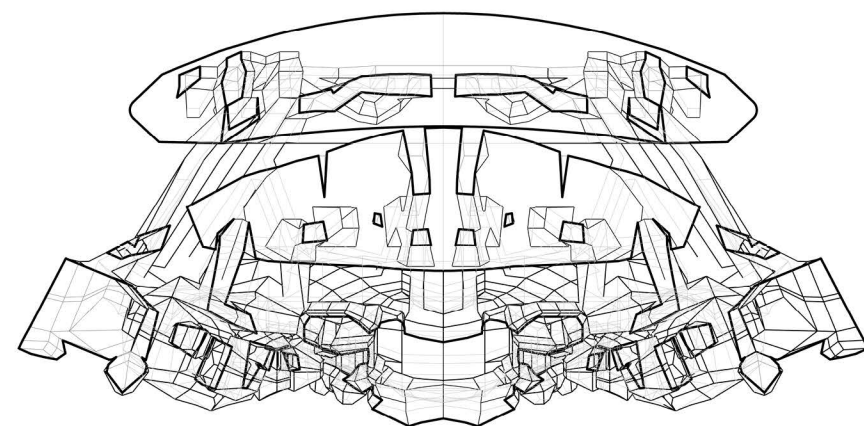
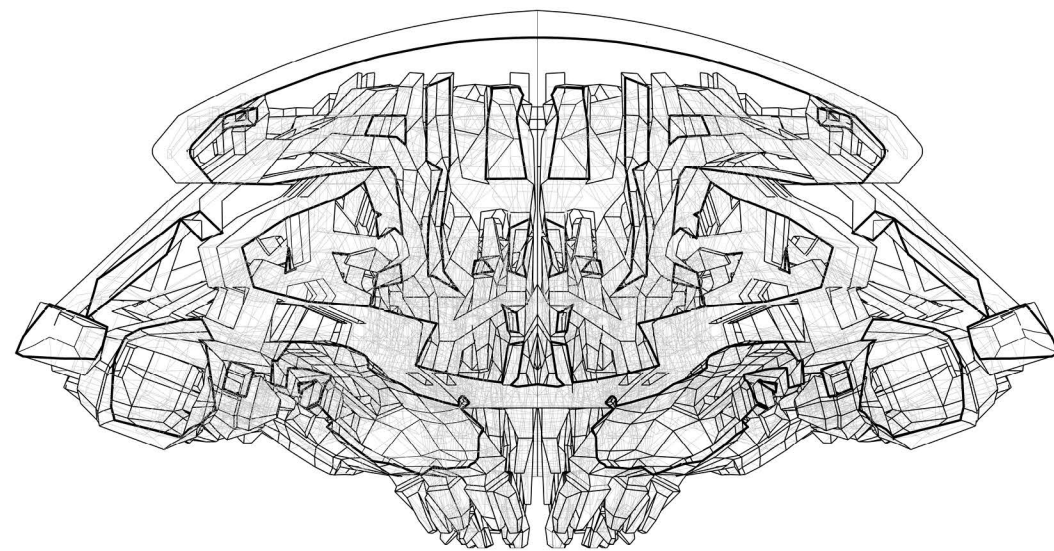
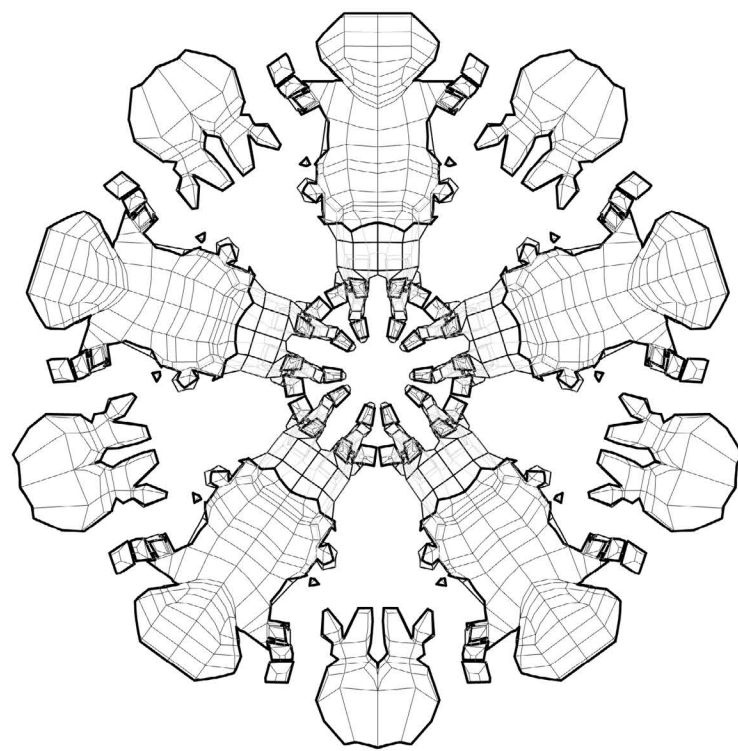
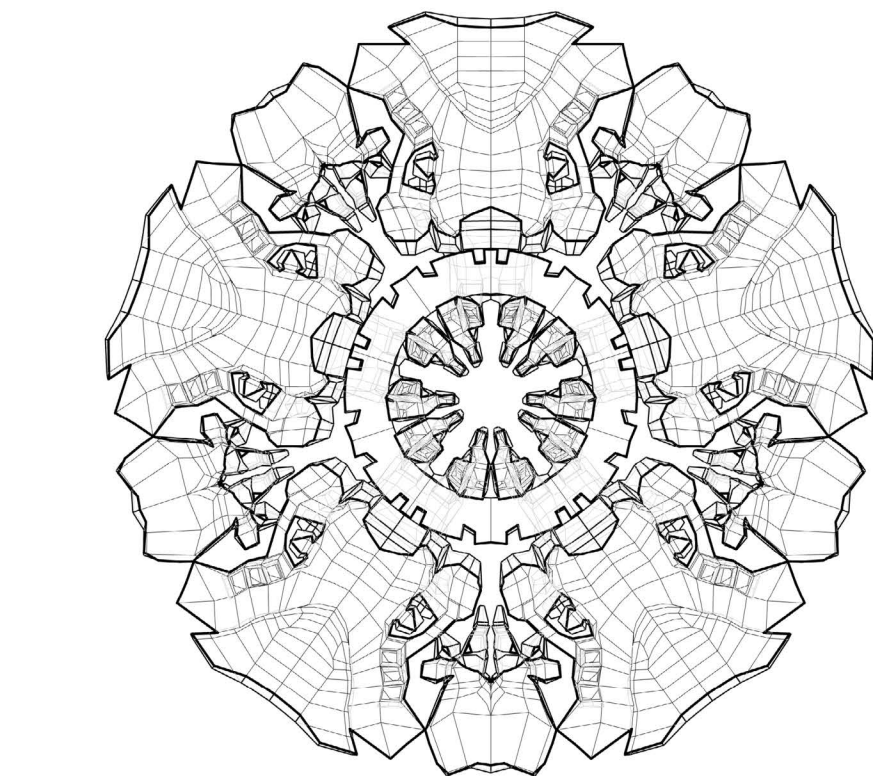
GENERATION 2

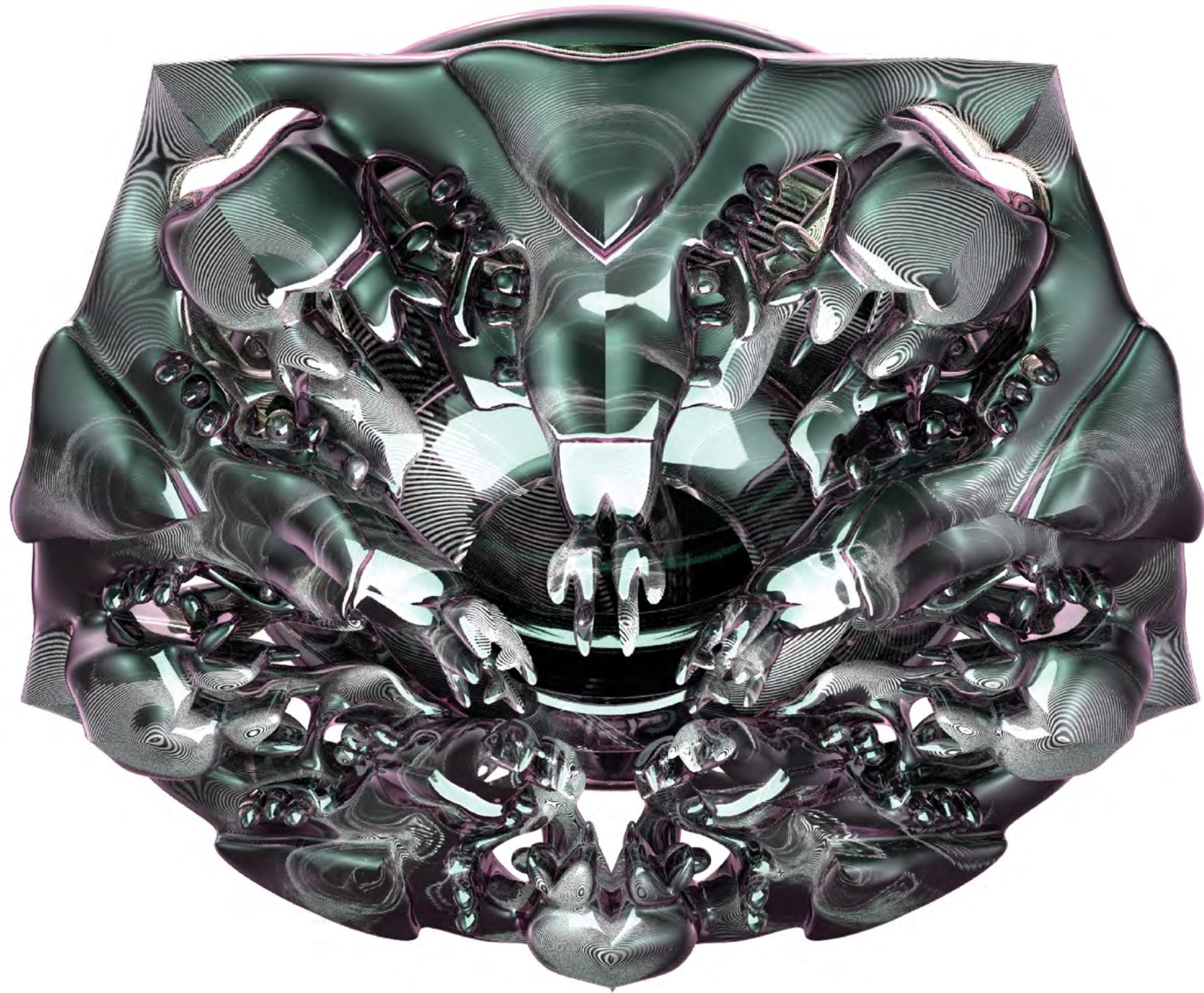


GENERATION 3



GENERATION 4







09 [urboretum]
location: medini, malaysia
page 106

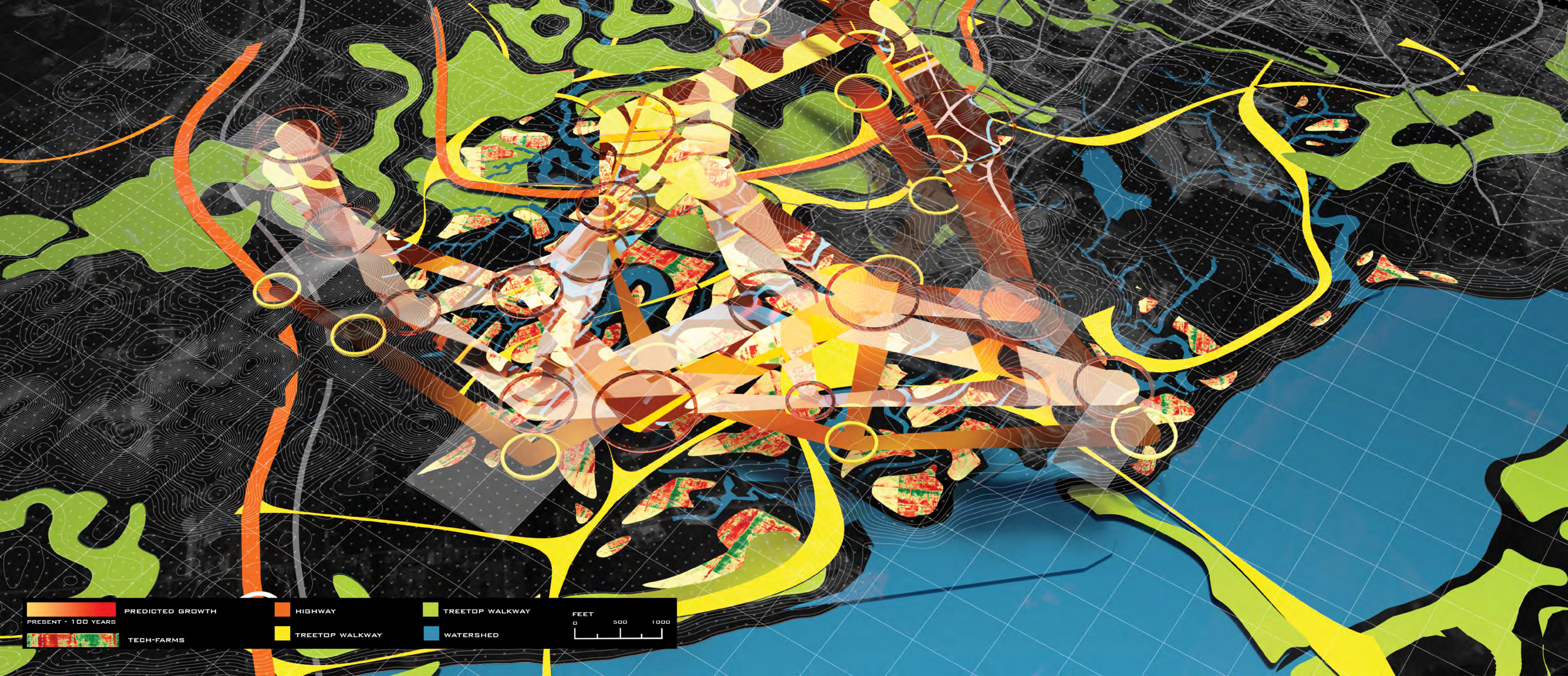
‘SUPERCITY’
[URBORETUM_3:
CHIMERA_2]

Professor: William Macdonald
Co-Teacher: Arif Javed
PRATT Fall 2019_Design_Studio_5

LOCATIONS: Medini Iskandar, Malaysia and in Singapore along the proposed 'Double Loop', a Multi-Modal Transportation / Institutional / Infrastructural Network System and its' tributaries along the Coast and New Coastal Southern Highway linking Medini to Singapore/ the proposed Tree Top Way / proposed Family Micro Farming Regions / proposed Rainforest Reforestation regions.

These new building typologies are to provide for an idea of life / work / learning / play that thrives in an environment of continuous innovation, de-stabilization, dynamic stability, adaptation, and resilience. In essence to make continuous the latent relationship between existing discrete infrastructures, architecture, and public open space. Importantly, the studio considered the ways in which the proposals could alter ideas of time, size, shape, space, and program. The research design studio explores both generative and representational digital techniques in design. Further, these techniques are applied to design with time and towards multiple evolutionary yields in terms of urban and architectural proposals. The studio focused on a hybrid systemic design approached that emphasized both open-ended processes and particular serial and production.

This project means to set up new integrative relationships between infrastructure, institution, living, work, and landscape. Exploring new qualitative and gradated systems of a combined category that latently install trans-categorical techniques as a means to informs anew the discourse of form, space, program, ecology, and structure in architecture.



PREDICTED GROWTH

TECH-FARMS

TREETOP WALKWAY

TREETOP WALKWAY

WATERSHED

FEET

0

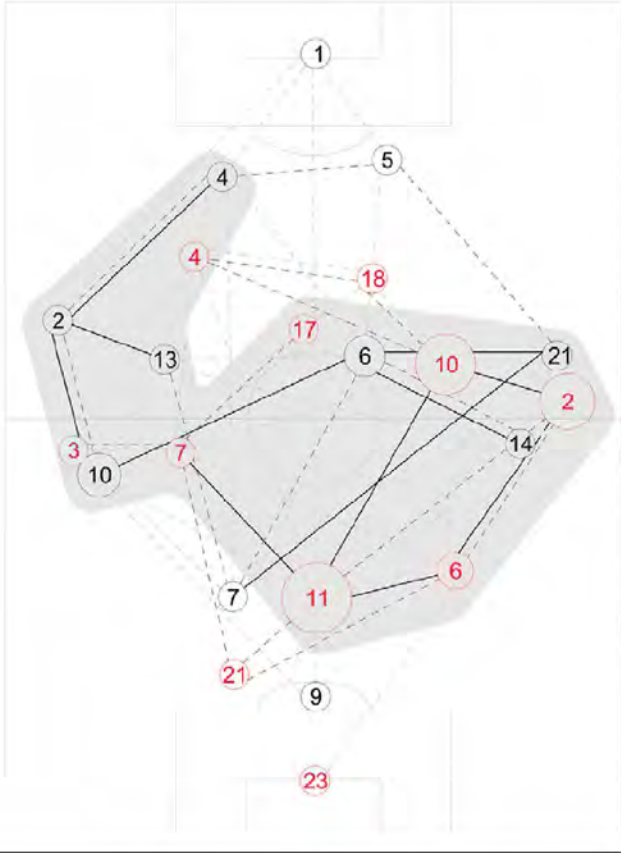
500

1000



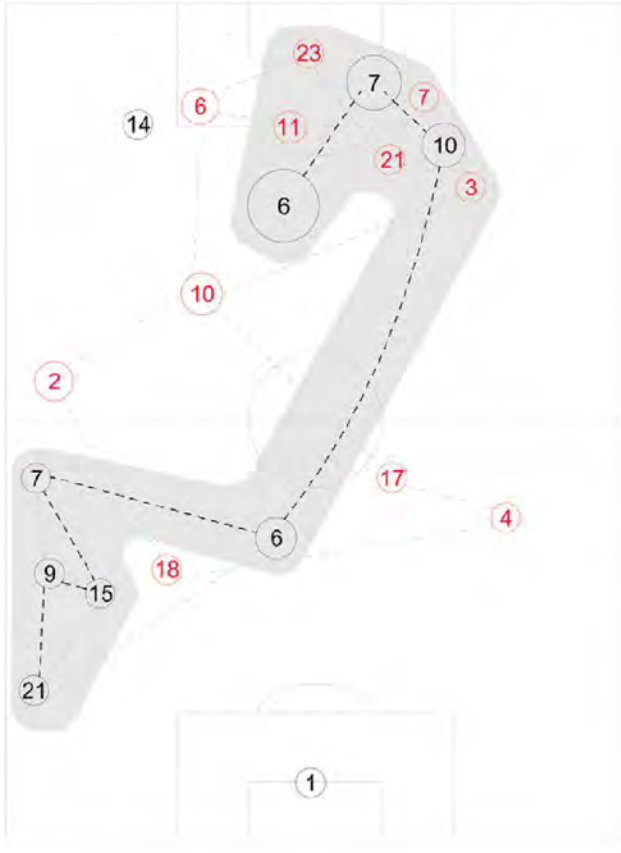
fifa world cup 2018
france vs. **croatia**

TRANSIENT / PASSAGE



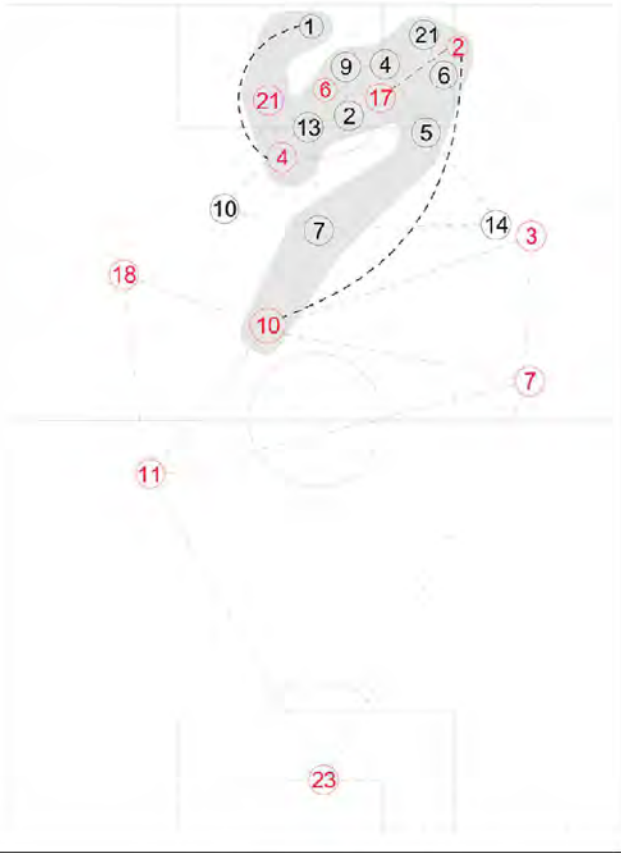
FULL MATCH

HASTE / ABRUPTNESS



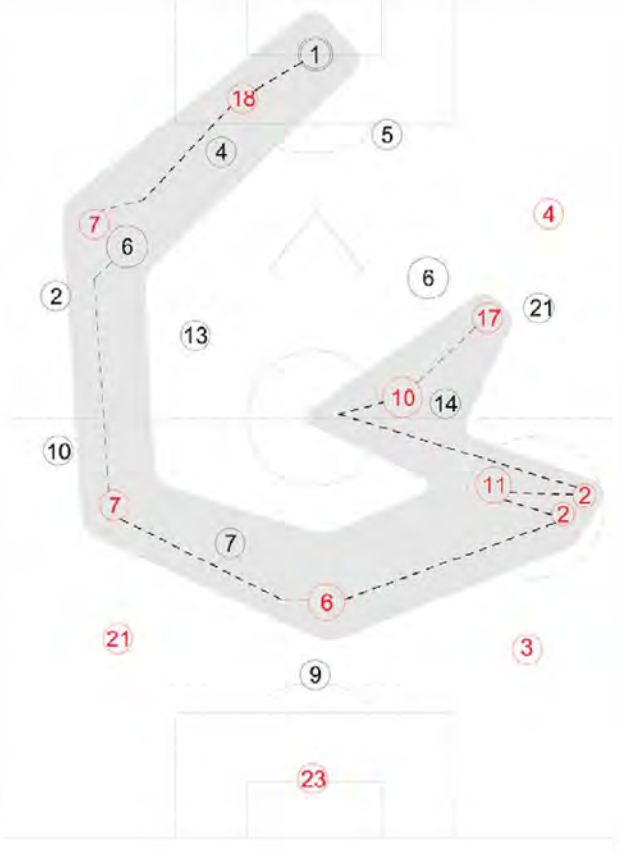
FRANCE 3-1 CROATIA
(59 MIN)

ANTICIPATION / PROJECTION



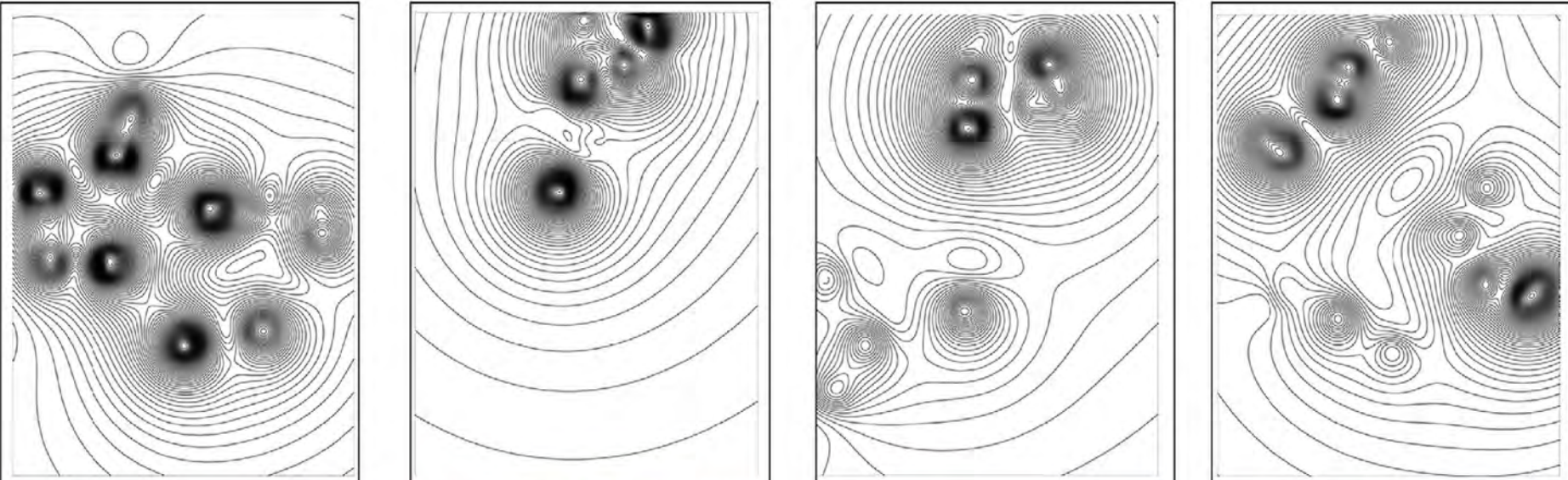
FRANCE 1-1 CROATIA
(28 MIN)

COUNTERACTING

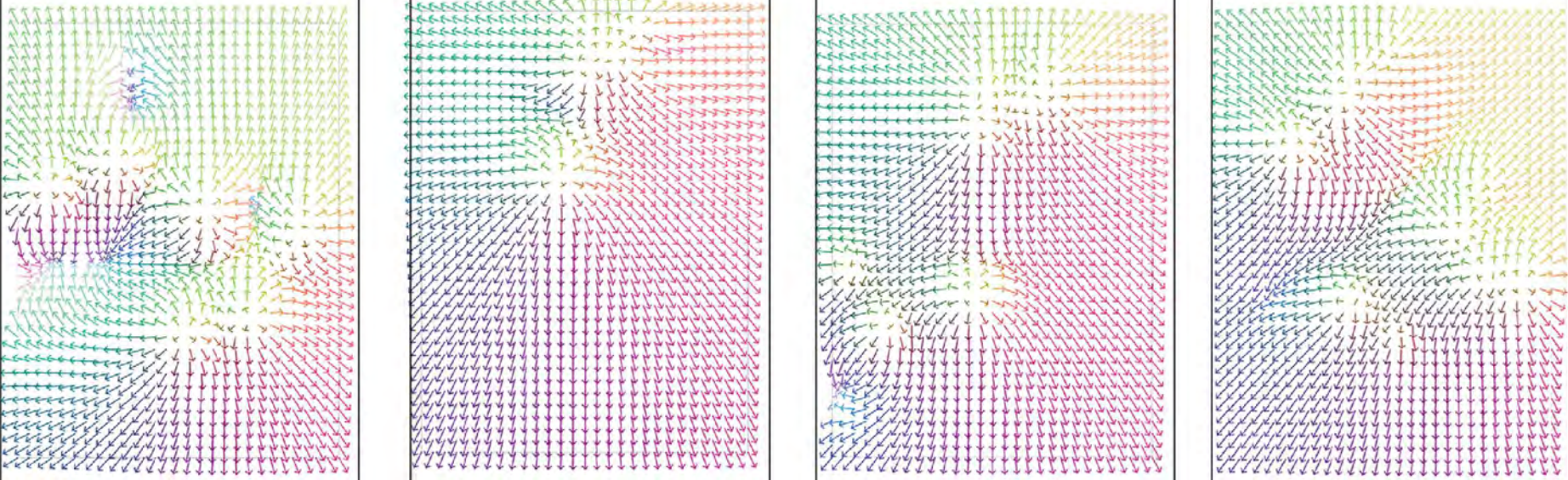


ATTEMPT SAVED:
FRANCE 2-1 CROATIA
(48 MIN)

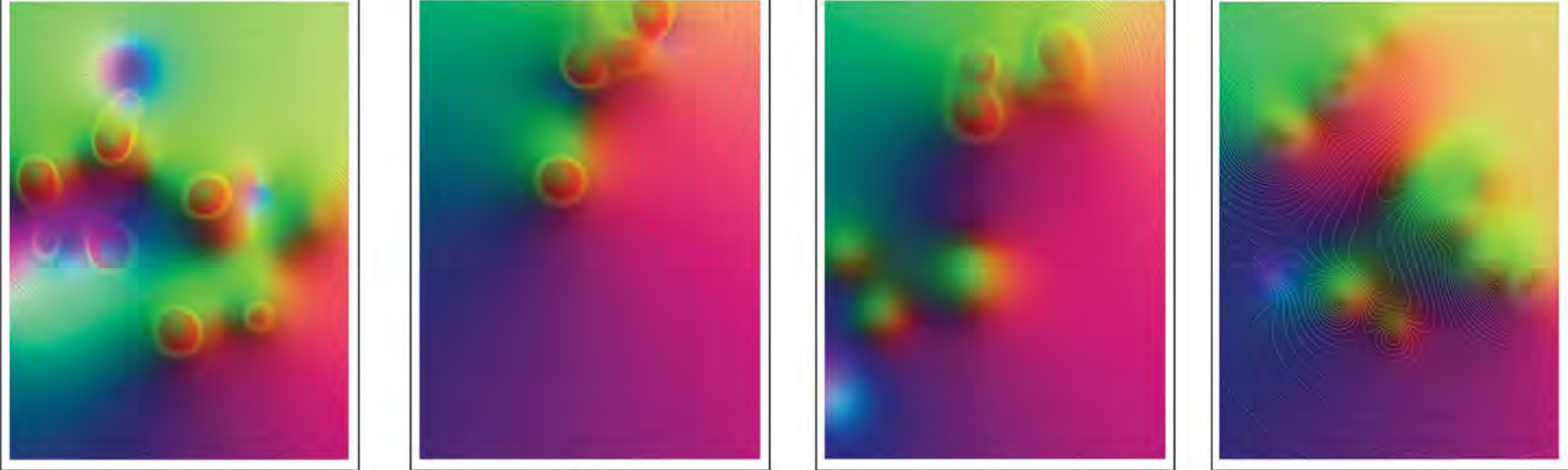
CONTOUR
MAPS



VECTOR
PATH



INTENSITY
MAPS

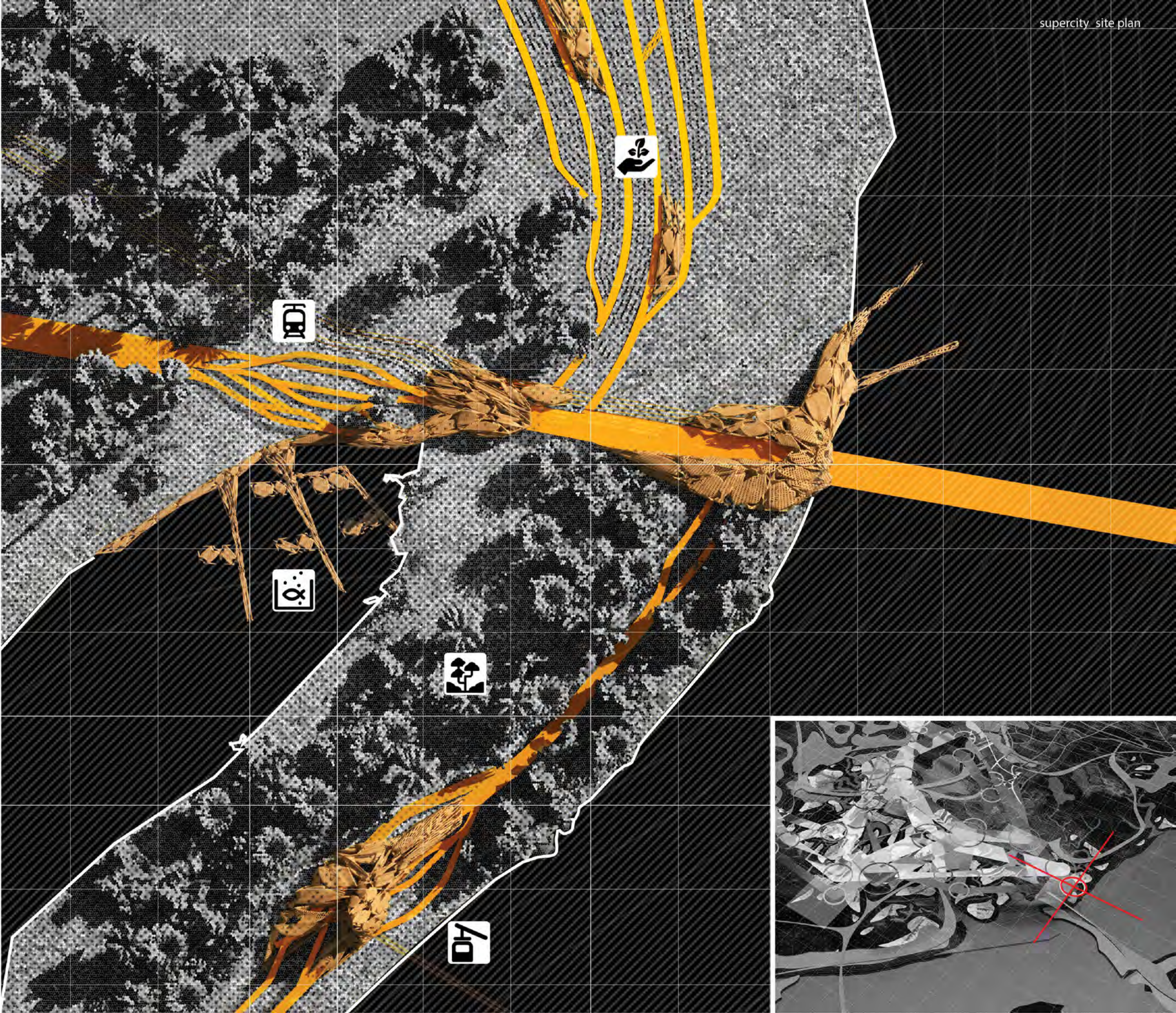
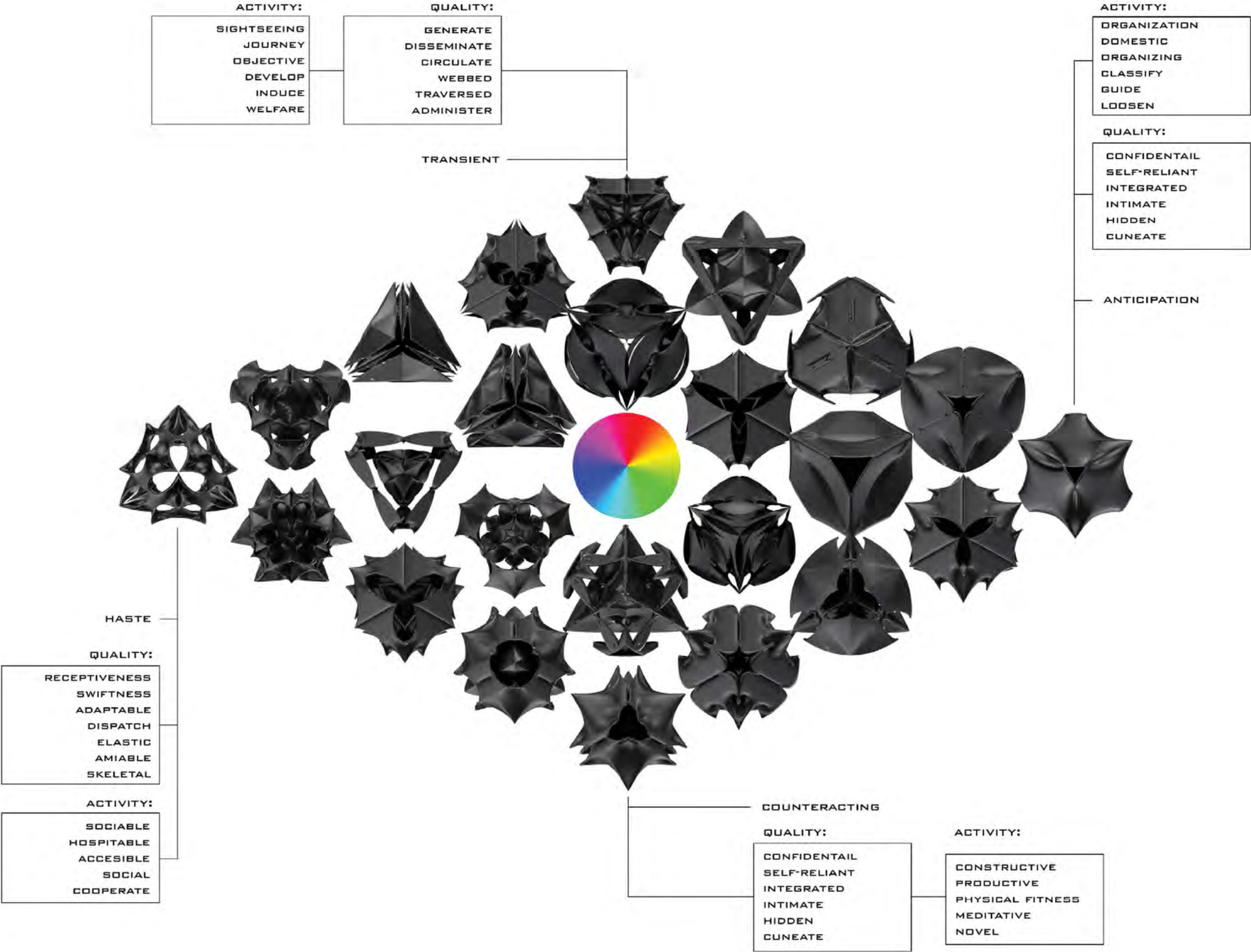


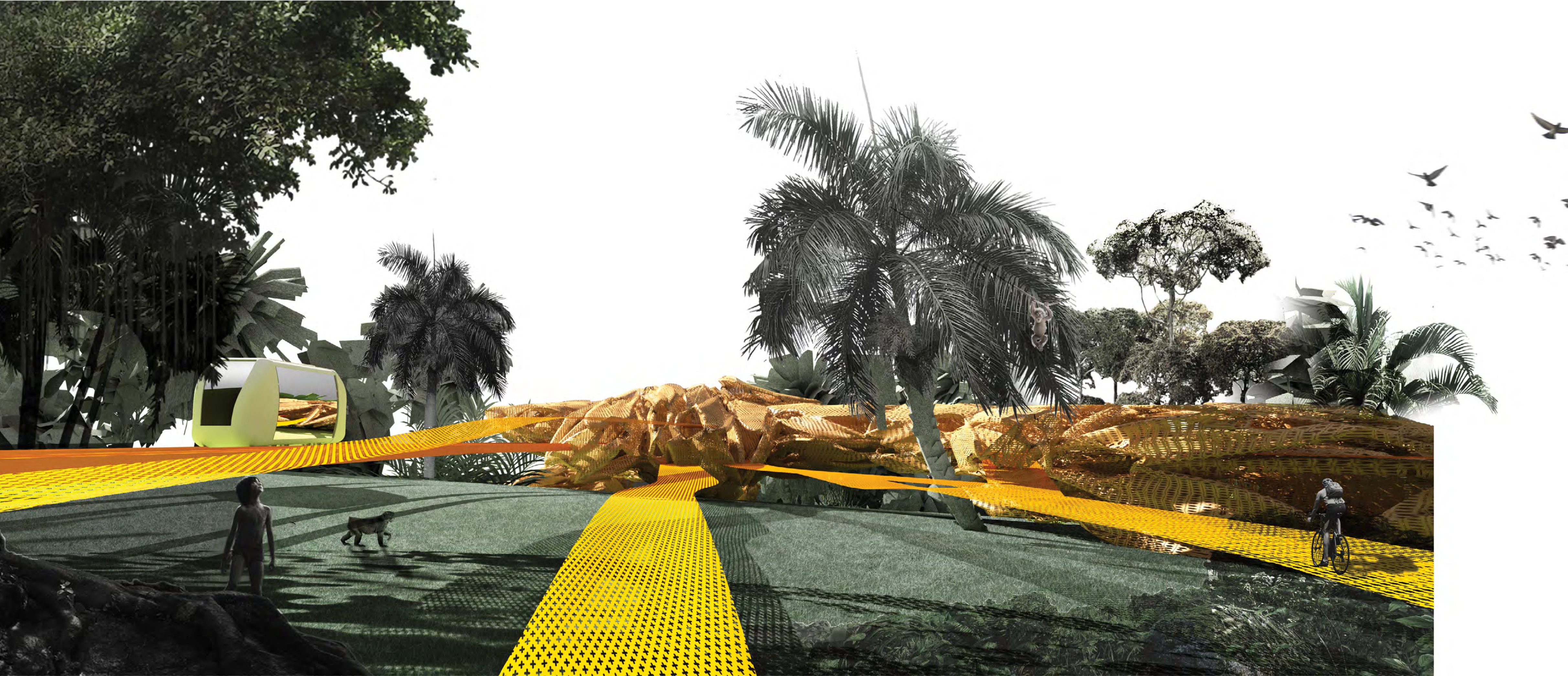
TRANSIENT

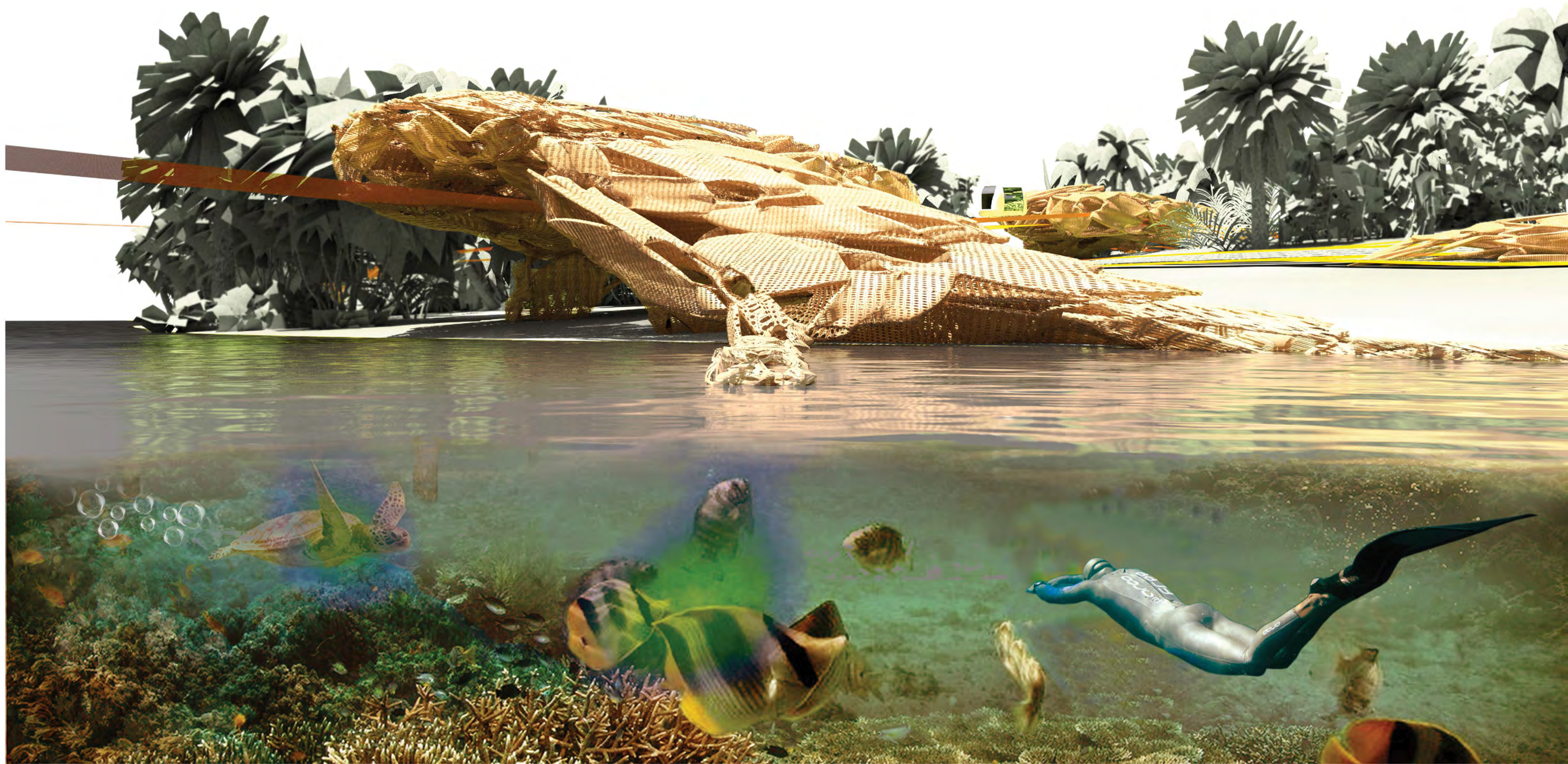
PROJECTION

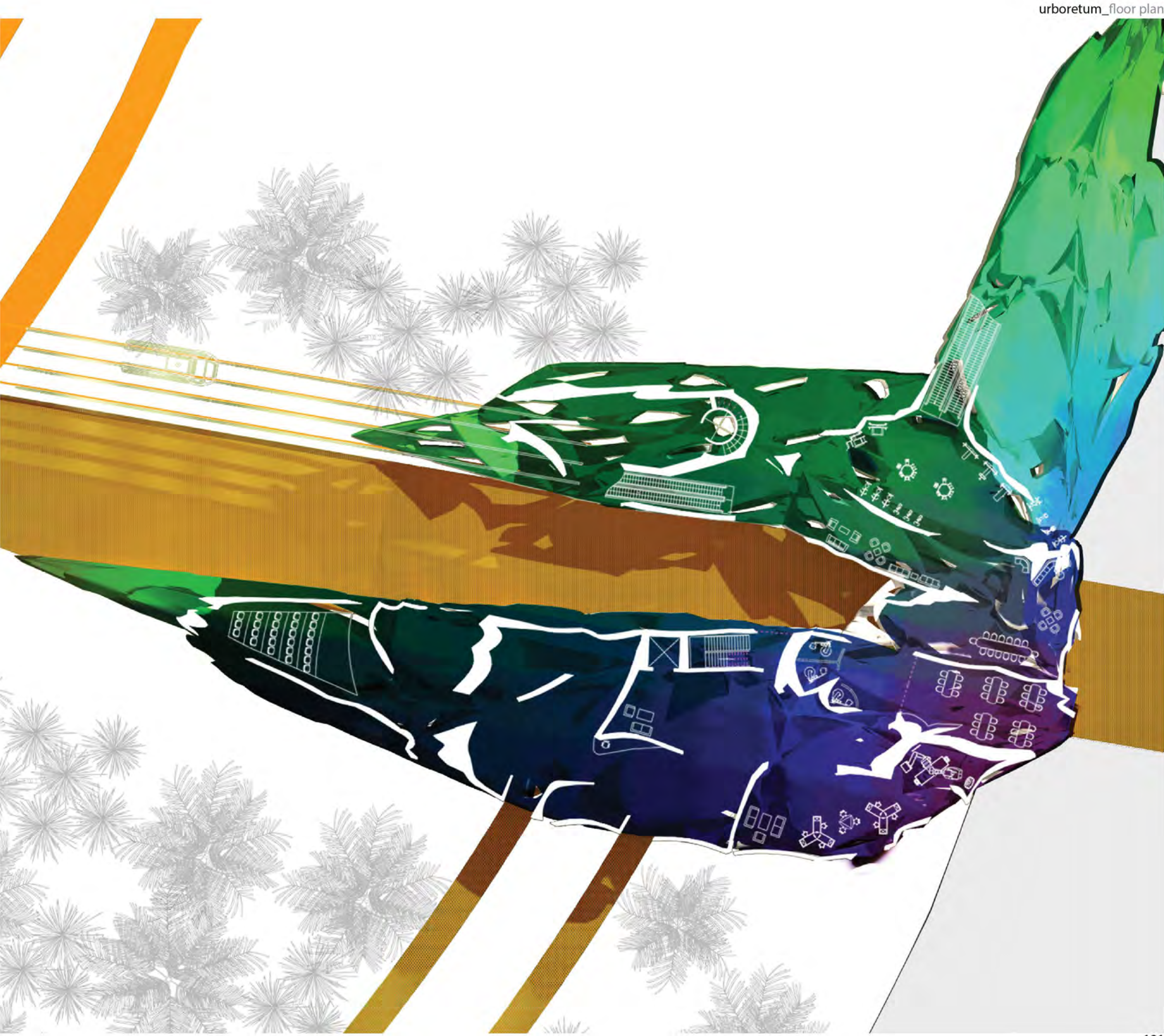
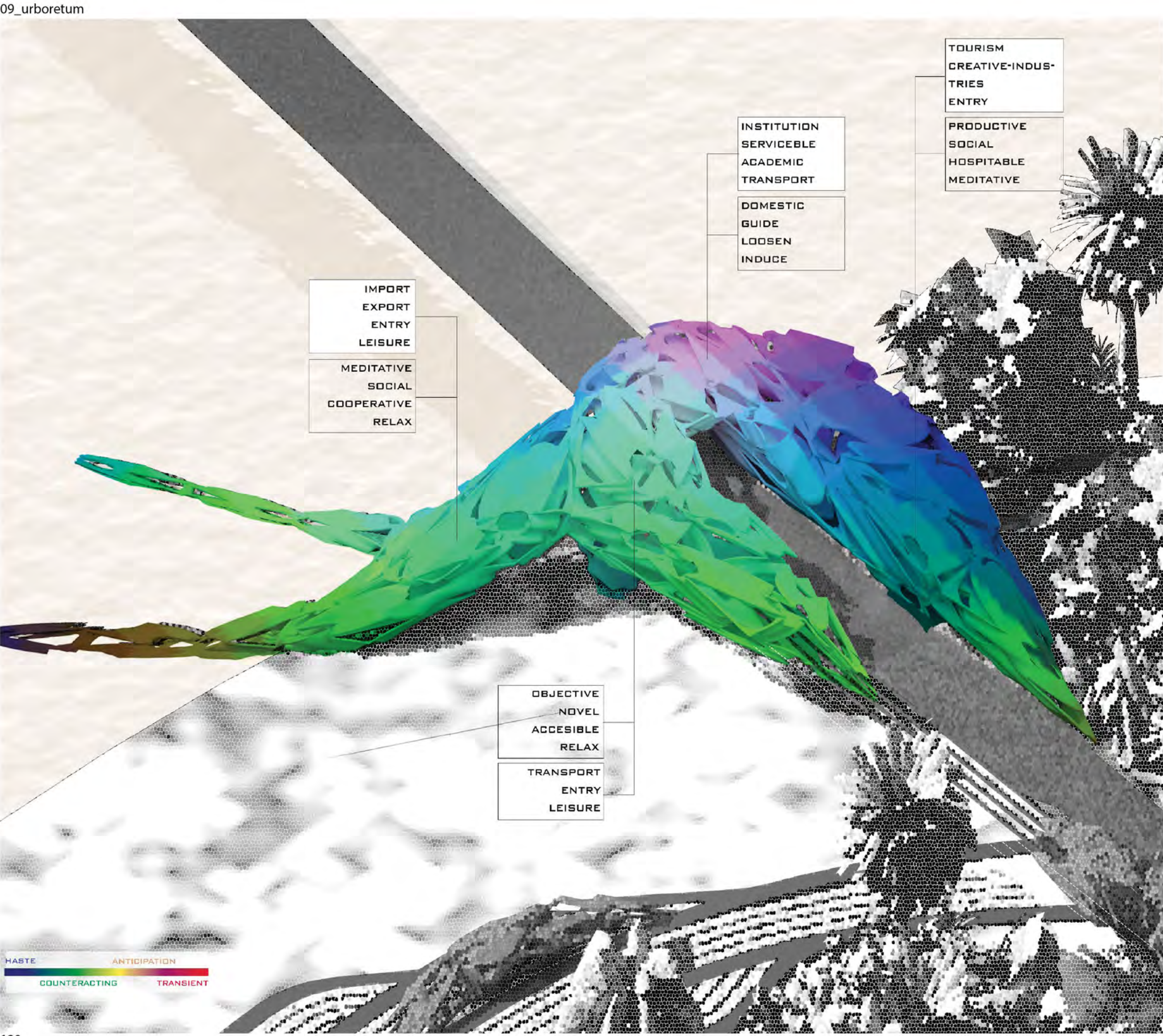
HASTE

COUNTERACTING

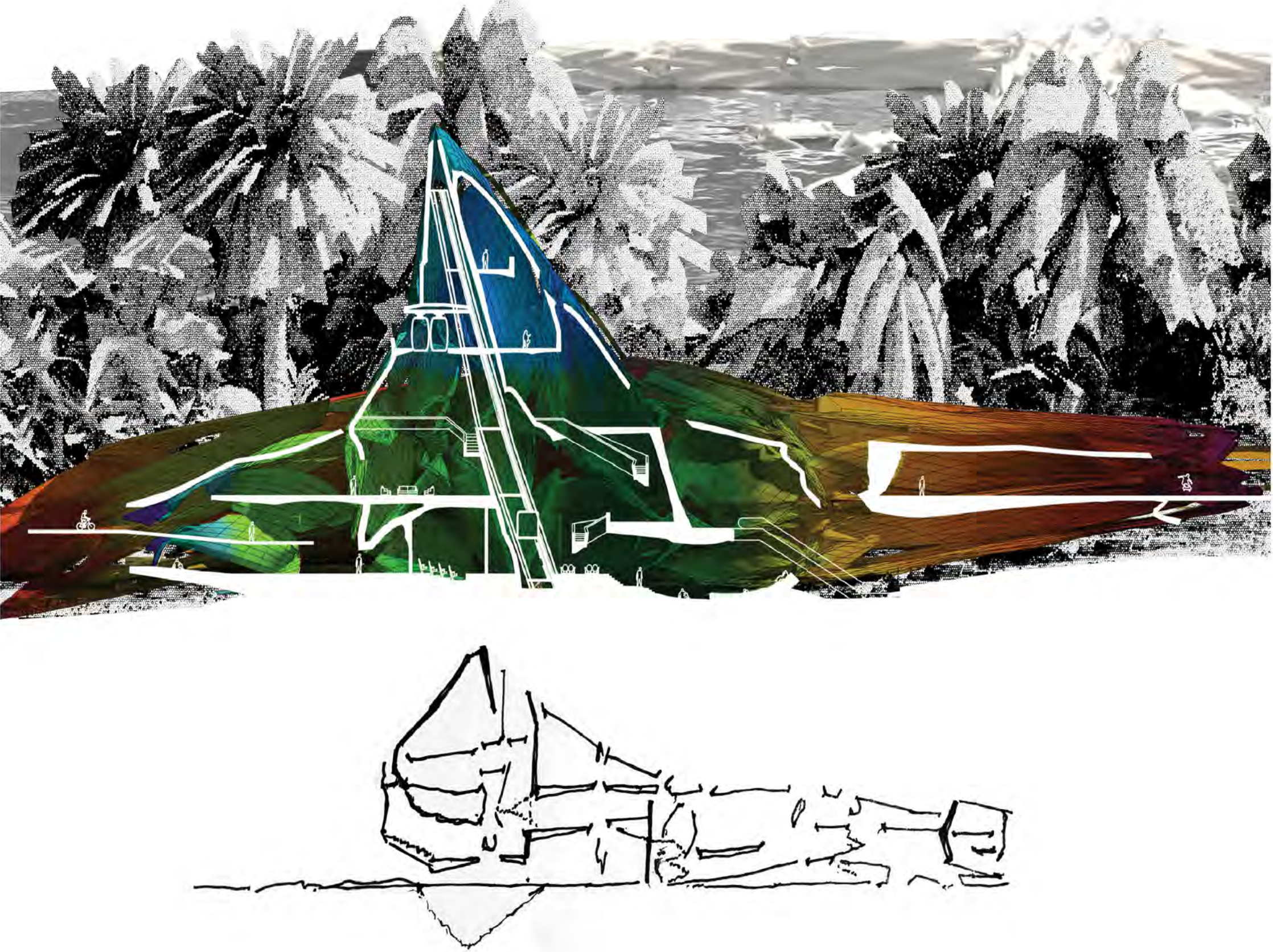
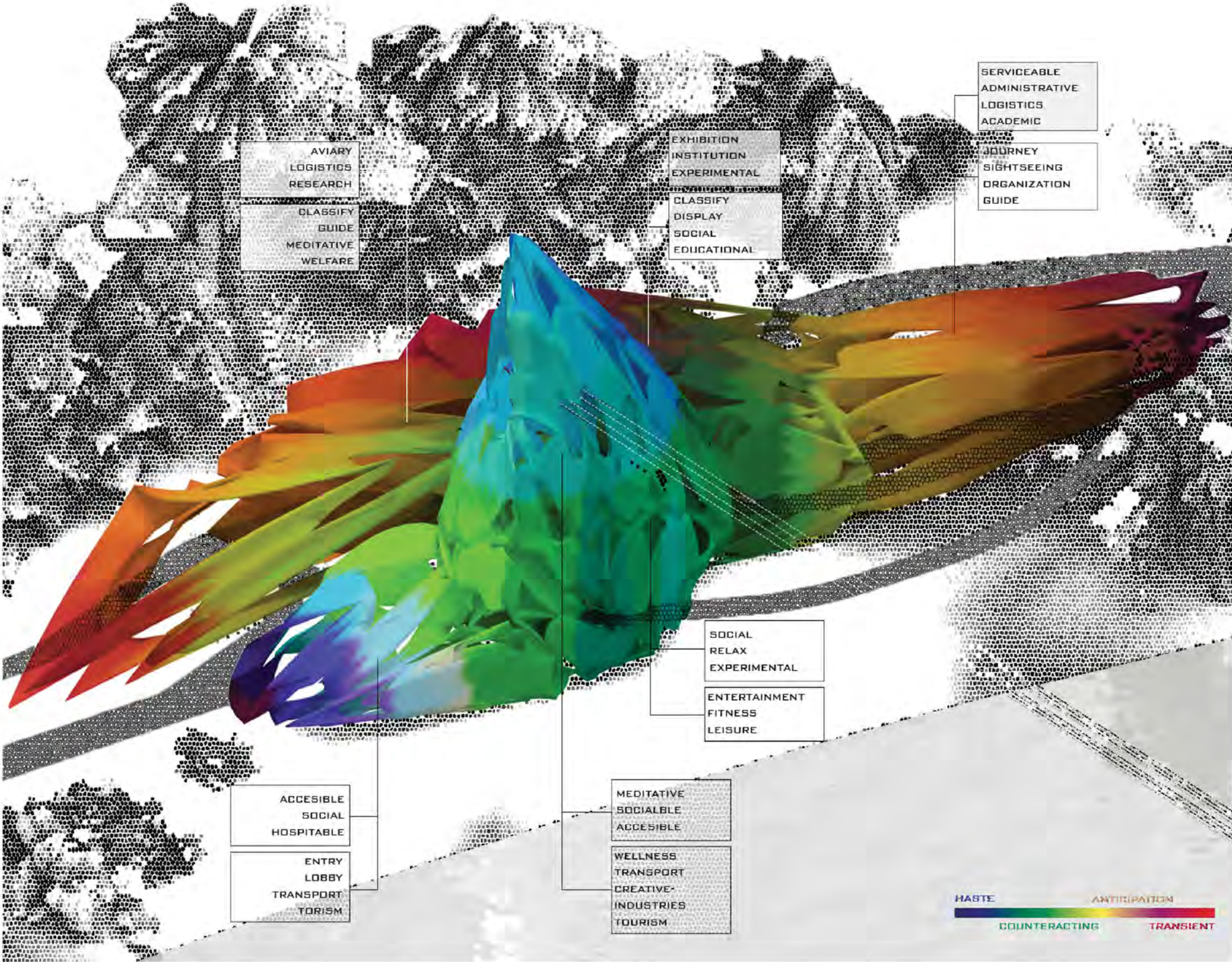


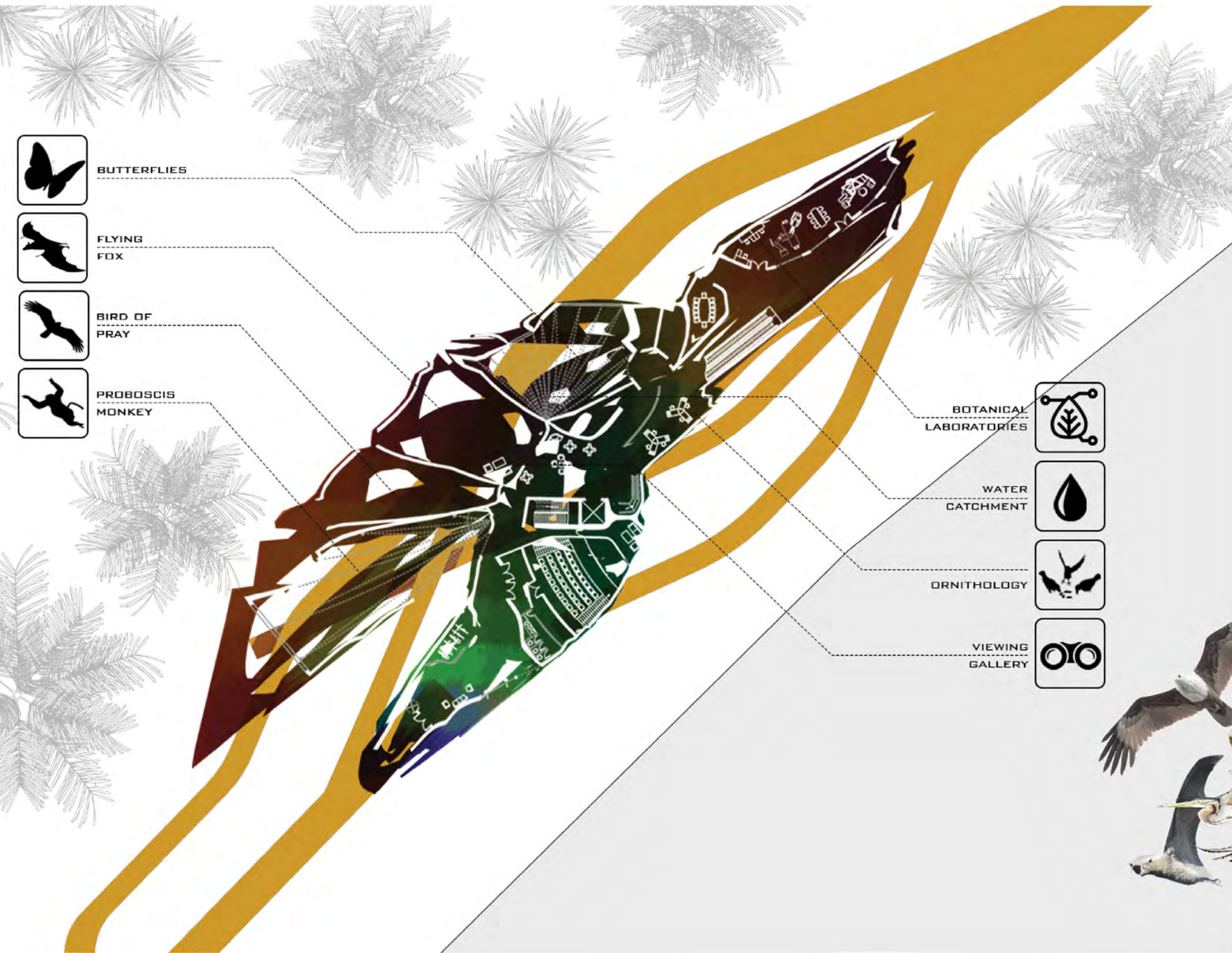
















JOSE CASTAÑEDA
M.ARCH
PRATT GAUD [ADV. STANDING]

USA - MIA - NYC
CONTACT # 786-227-1554
JCAST210@PRATT.EDU