



J. Bustelo





- Jan 08- May 09 Master in Architecture, Urban Design Program at The University of Arizona (US).
- Oct. 07 Bachelor of Architecture at Polytechnic University of Madrid (School of Architecture E.T.S.A.M.), Spain.
- Aug. 08- May.09 Teacher Assistant at the University of Arizona, Building Technology department.
- Jan. 08- May.08 Research Assistance at the University of Arizona, Urban Design department.
- Sep. 06- Dec. 07 Designing department manager at Mateu i Bausells Architects Office (associated with Herzog & De Meuron at La Caixa Forum).

J. Bustelo

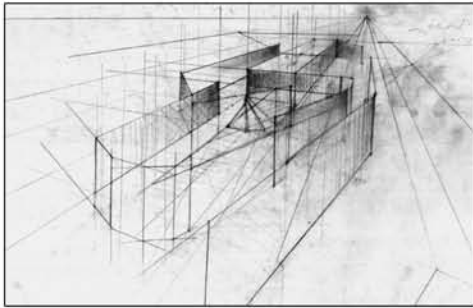
> BUS STATION.DESIGN STUDIO 1 (MADRID, SPAIN)-JAN 00

IN THIS FIRST APPROACH TO ARCHITECTURE DESIGN THE DESIGN IS FOCUSED IN BASIC ISSUES LIKE LIGHT, COMPOSITION, AESTHETICS AND ADAPTATION. THESE DRAFTS ONLY RESPOND TO REQUIREMENTS OF GENERATING SOME POWERFUL SPACES WHICH, AFTERWARDS, COULD BE USED AS A BUS STATION.

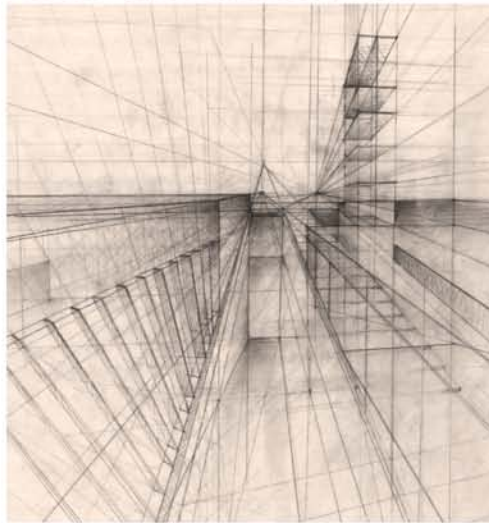
IT IS, INDEED, AT A VERY BASIC STAGE OF THE DESIGN PROCESS IN WHICH ONLY A LITTLE PORTION OF A FUTURE PROJECT COULD BE BEHELD.

3D HAND DRAWING

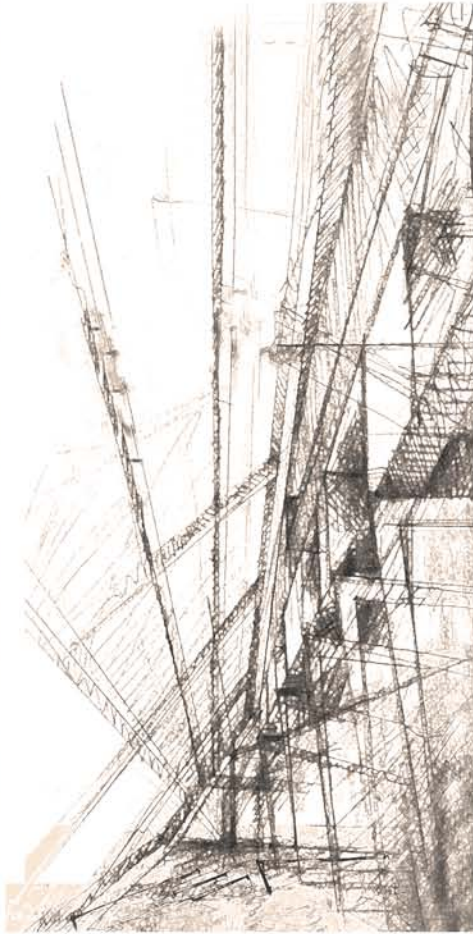
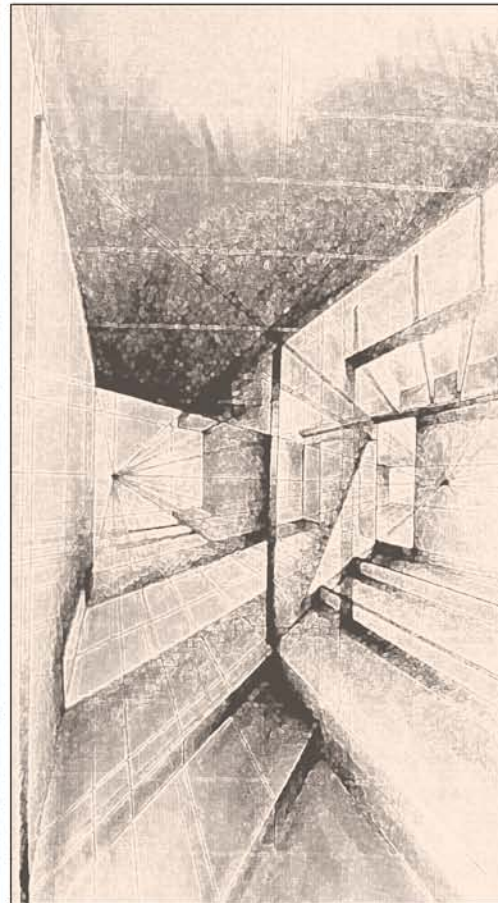
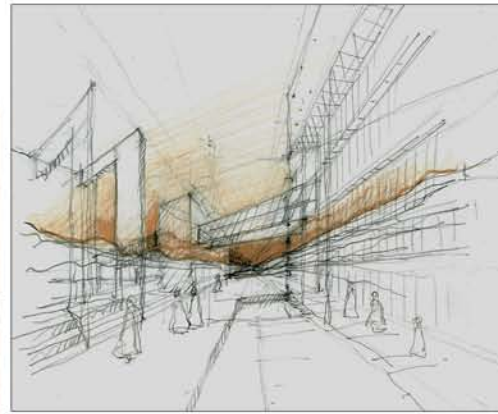




THEREFORE, THESE DRAWING ARE NOT ABOUT FUNCTION AND PROGRAM NOT EVEN ABOUT FEASIBILITY, BUT ABOUT SPACE AND PRESENCE, PERSPECTIVE AND COMMUNICATION.

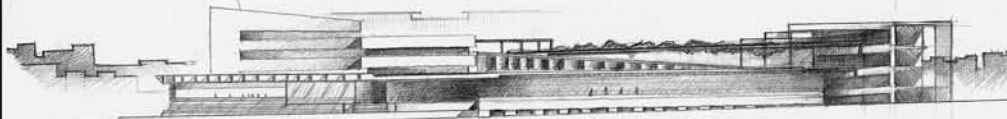


ON THIS SECOND PHASE I KEEP ON EXPLORING DIFFERENT TECHNIQUES IN ORDER TO EXPRESS IDEAS. COMMUNICATION IS KEY FACTOR IN ARCHITECTURE AND PROVIDES THE OPPORTUNITY TO ANY DESIGN TO BECOME UNDERSTANDABLE AND APPEALING TO ANYBODY NOT FAMILIAR WITH THE INTRINSIC PROCESS OF DESIGNING.

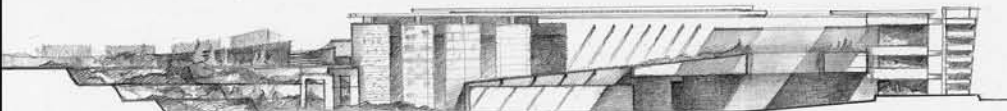


ARCHITECTURE HAS TO BE SEEN FROM HUMAN SCALE TO BE FULLY APPRECIATED, SO THE CORRECT PATH TO FOLLOW BECOMES CLEAR WHEN IT COMES ABOUT GRAPHICAL REPRESENTATION.

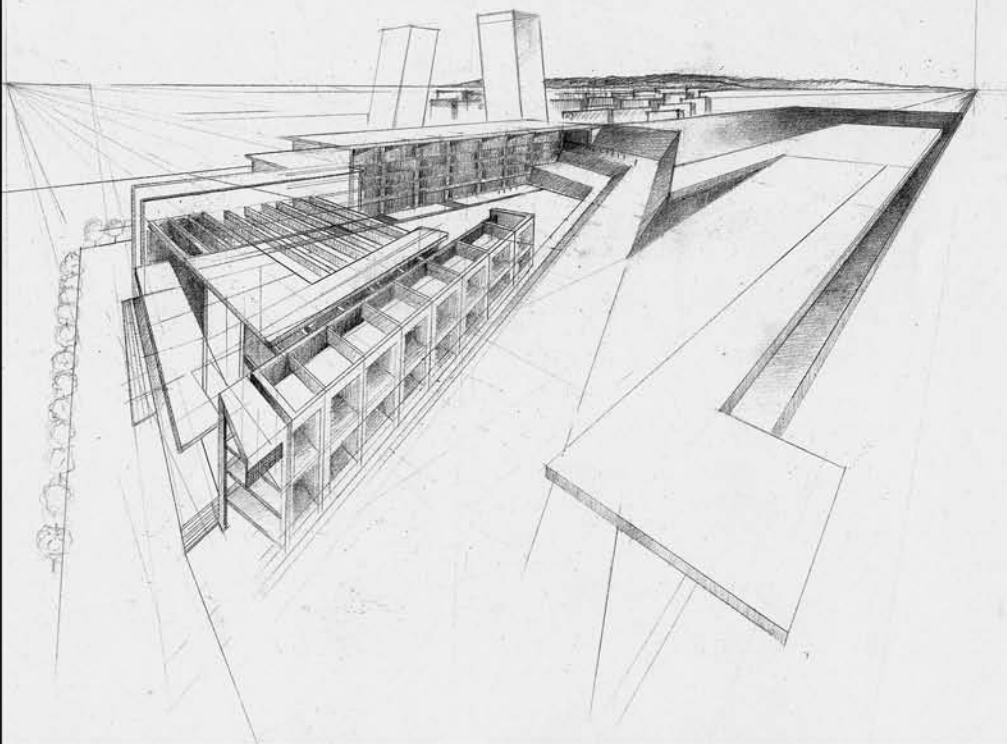




EAST FAÇADE ELEVATION



SOUTH FAÇADE ELEVATION



HAND DRAWING PERSPECTIVE



MODEL

THIS URBAN INTERVENTION WAS HONORABLE MENTION AT E.M.V. COMPETITION (LEADING AFFORDABLE HOUSING COMPANY IN SPAIN).

THE PROJECT HAD TO DEAL WITH MULTIPLE ISSUES SUCH AS TRAFFIC, OPEN SPACES, AN UNDERGROUND STATION, A BUS STATION UPON IT AND A RAILROAD STATION AROUND THE NEIGHBORHOOD. THE SITE IS LOCATED IN PLAZA DE CASTILLA IN MADRID (SPAIN), AND REPRESENTS THE NORTH THRESHOLD TO MADRID CAPITAL. IT GATHERS AN EXCEPTIONAL AMOUNT OF IMPORTANT ROADS THAT EITHER PASS THROUGH IT OR COME OUT INTO IT.

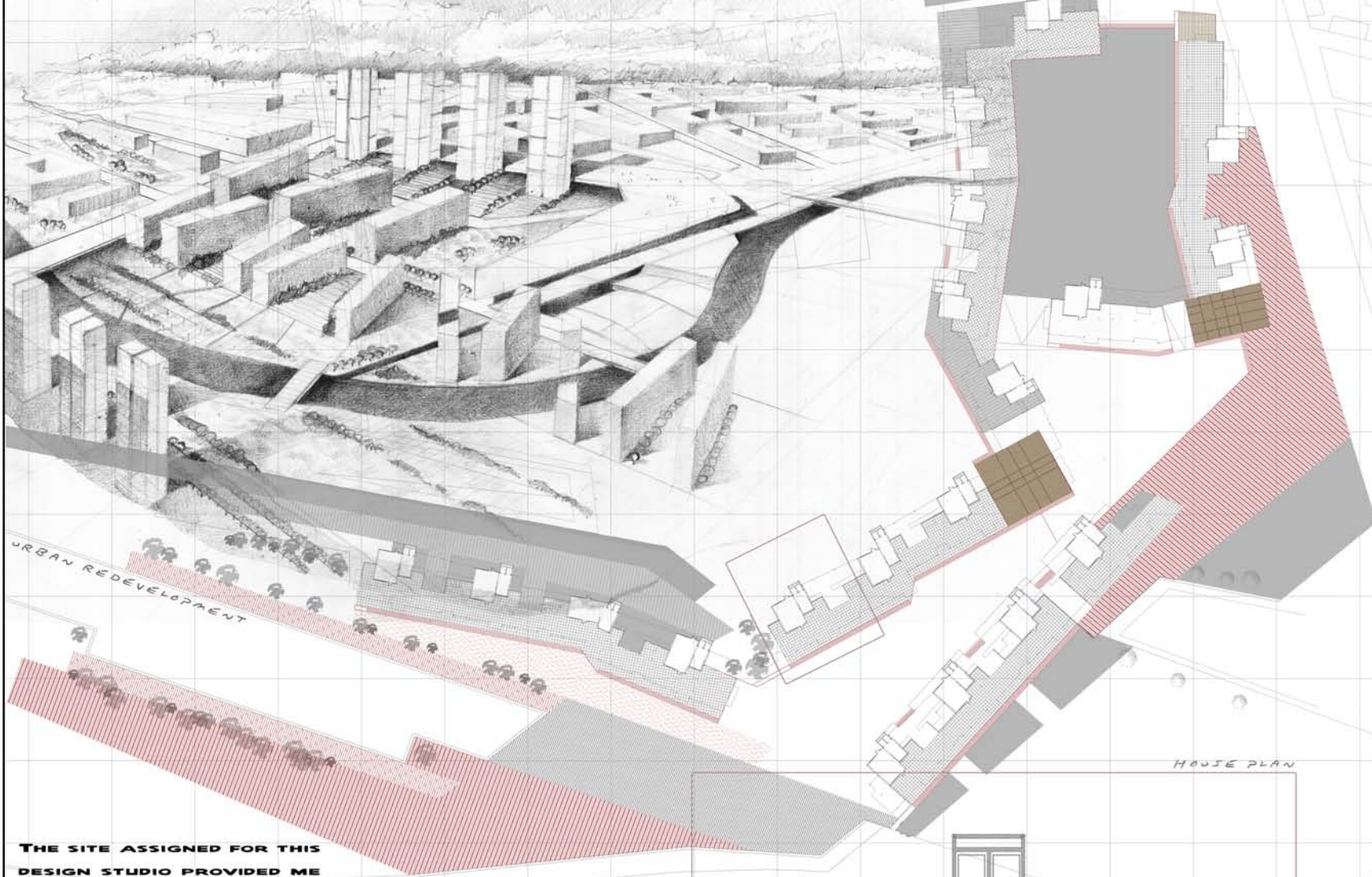
DURING MANY YEARS ALL THESE FUSS RUNNING AROUND THIS PLAZA BROUGHT NOTHING BUT CONFUSION AND TRAFFIC JAMS. FOR THAT REASON A DESIGN COMPETITION WAS ADDRESSED IN ORDER TO BRING IDEAS THAT COULD CLARIFY THESE URBAN ISSUES.

THIS DESIGN PLAYS WITH THE TERRAIN BEING, LOCATING EVERY STATION AT DIFFERENT LEVELS AND CREATING BIG OPEN SPACES SURROUNDING "KHIO TOWERS", TWO TOWERS PLACED AT THE CORE OF THIS DESIGN THAT REPRESENTS NOWADAYS ONE OF THE MOST MADRID'S VALUABLE ICONS. ONLY THIS WAY THEY WOULD FINALLY WORK AS A VERITABLE THRESHOLD: FREE SPACE SURROUNDING THEM THAT TRULY ENHANCES THEIR IMAGE AND IMPACT.



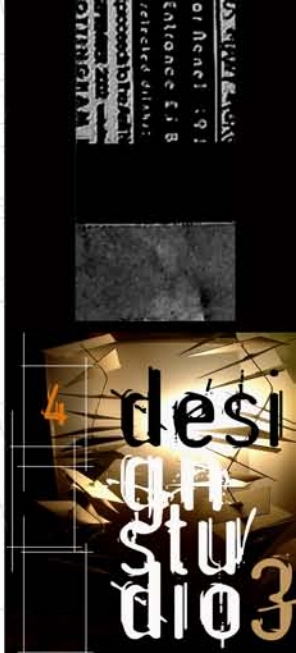
SITE PLAN

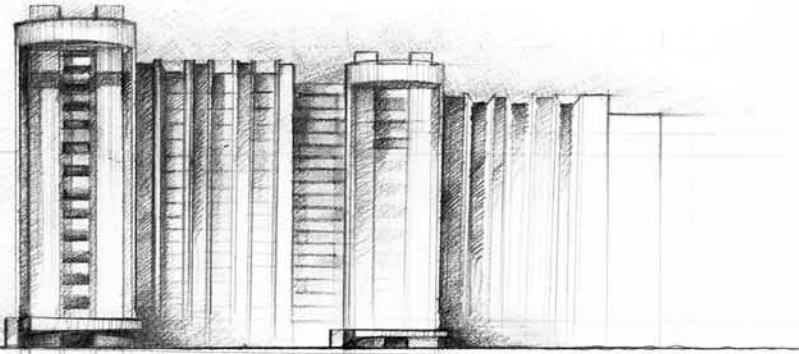




THE SITE ASSIGNED FOR THIS DESIGN STUDIO PROVIDED ME THE OPPORTUNITY TO EXPERIMENT WITH MADRID'S COMPLEX URBAN OUTLINE. THE PLOT IS SITUATED CLOSE TO MANZANARES RIVER AND SURROUNDED BY LOW INCOME HOUSING. THE GOAL IS TO CREATE A COMPLEX OF AFFORDABLE BUILDINGS FULLY INTEGRATED WITH SURROUNDING. IT IS KEY CONCEPT FOR THIS DESIGN TO CONSOLIDATE THE IDEA OF PEDESTRIAN FRIENDLY NEIGHBORHOODS.

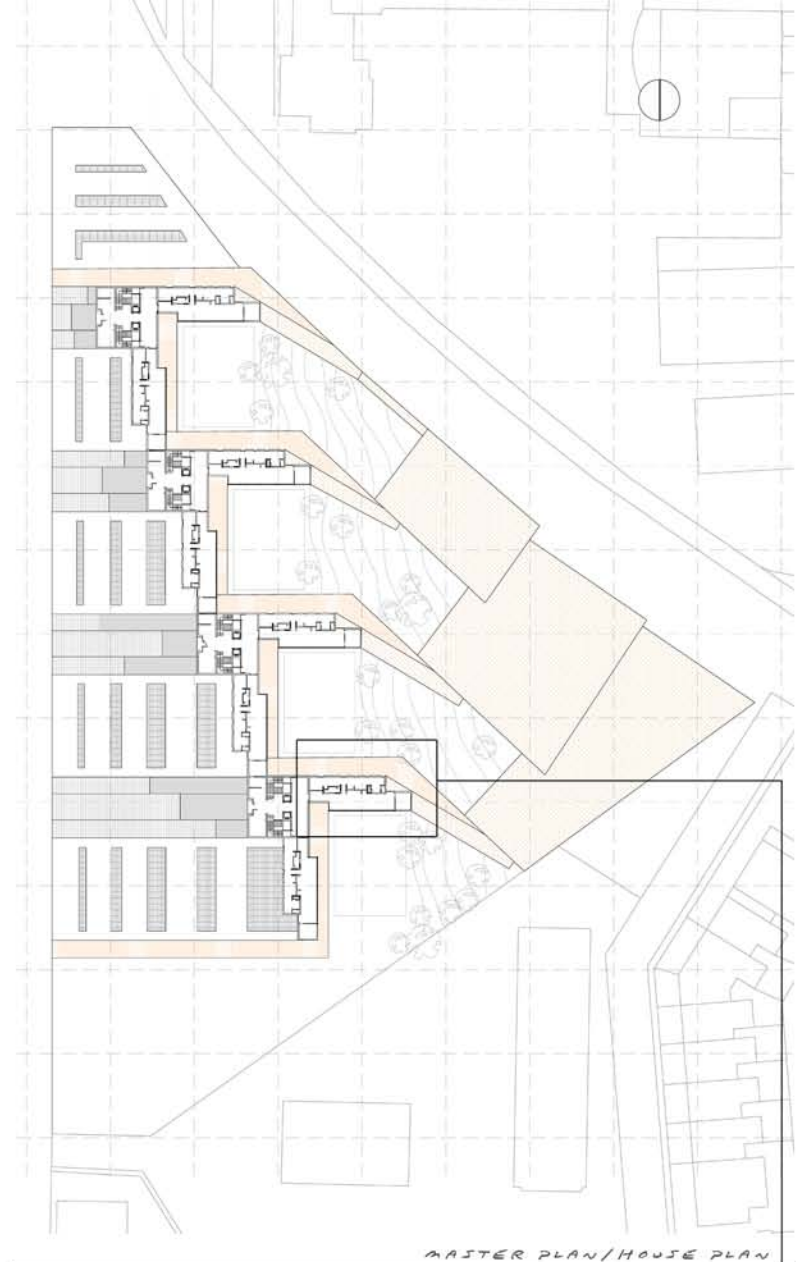
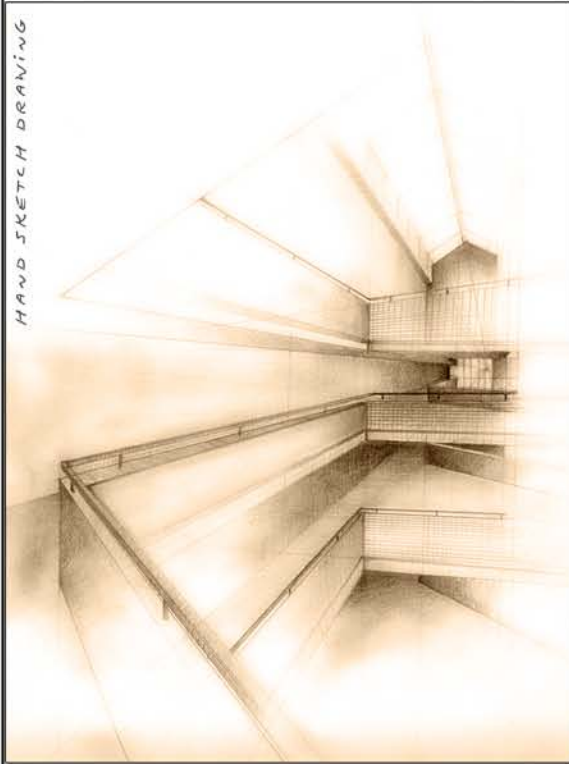
THIS MASTER PLAN INTEGRATES AN L-SHAPED PLATFORM THAT RUNS ALONG THE NORTH EDGE OF THE RIVER. THIS PLATFORM WILL EVENTUALLY EVOLVE TO A MORE DETAILED PROJECT WITH AFFORDABLE DWELLINGS WITH SEMI-PUBLIC OPEN SPACES BETWEEN BUILDINGS THAT GATHER THE ENTIRE SOCIAL INTERACTION.





HAND DRAWING ELEVATION RENDER

HAND SKETCH DRAWING

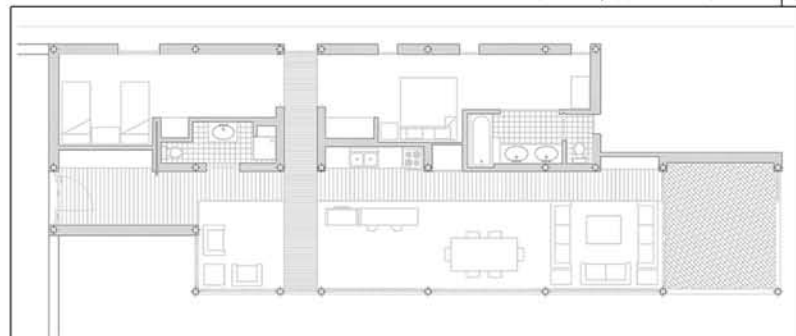


MASTER PLAN/HOUSE PLAN

THE CHALLENGE IN THIS NEW URBAN DEVELOPMENT RESIDES IN DESIGNING A DWELLING COMPLEX OF LESS THAN 1300 SQUARE FEET EACH. THIS DESIGN REQUIRED A HIGH LEVEL OF DESIGNING SKILLS. COMPILATION, COMPOSITION AND A VERY DEEP UNDERSTANDING OF HUMAN NEEDS WERE A MUST AT THIS DESIGN STUDIO. THE HOUSE UNIT IS DIVIDED IN TWO PARTS: THE PIECE ORIENTED TOWARDS NORTH INTEGRATES THE PRIVATE ZONES OF THE HOUSE. FOR THAT REASON IT SHOWS IT ESSENCE BY MEANS OF MATERIAL AND THICKNESS.

THE OPEN SPACE FACING SOUTH CORRESPONDS TO THE COMMON PART OF THE DWELLING. ONCE AGAIN, MATERIALS DENOTE THE USE: GLASS AND STEEL FOR AN OPEN SPACE BATHED IN LIGHT ALL DAY LONG.

THE LONGITUDINAL ARRANGEMENT OF THE ENTIRE DWELLING HAS TO DO WITH PERSPECTIVES, ENERGY EFFICIENCY AND CIRCULATION: THE ENTIRE APARTMENT COULD BE UNDERSTOOD IN SLIGHTLY A FEW 90 DEGREES TURNS.



DESIGN STUDIO 3
of Huel 191
Entrance E1 B
retrieved from:
http://www.designstudio3.com

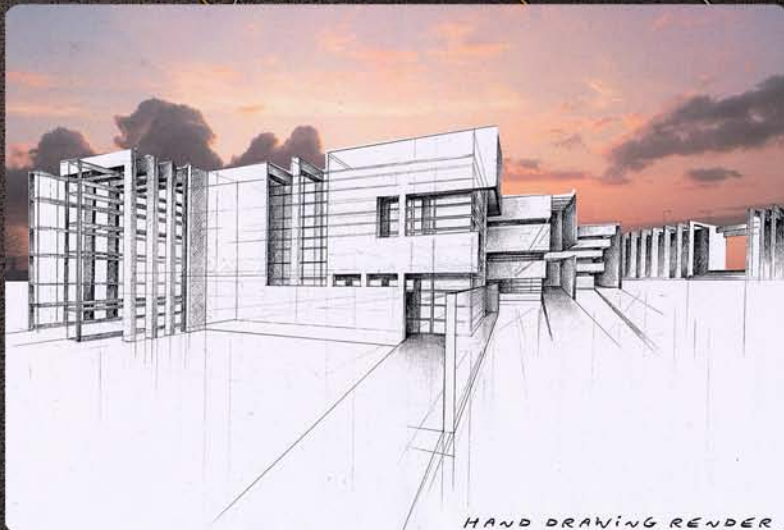


design
studio
3



HAND DRAWING ELEVATION

THE HOHOKAM EXHIBITION PLACE IS A MUSEUM THAT EMPHASIZES THE INTEREST IN SOUTH WEST AMERICAN TRIBES. BASED ON THE CRITICAL REGIONALISM AGENDA THIS DESIGN TRIES TO ENHANCE THE ESSENCE OF TUCSON CITY, ARIZONA. THE CHALLENGE LIES IN CREATING A SPACE AS RICH IN SYMBOLS AS INTEGRATED WITH SURROUNDINGS. THE MUSEUM IS AN L-SHAPED DESIGN SLIGHTLY ORIENTED TOWARDS NORTH-WEST. EACH BRANCH IS SET ASIDE FOR DIFFERENT ACTIVITIES. THE NORTH BRANCH IS DEDICATED TO THE EXHIBITION PART. THE WEST SIDE HAS ALL THE FACILITIES IN ORDER TO COVER THE NEEDS OF THE MUSEUM. THE ENTRANCE SETS AN ALIGNMENT ALONG THE EXHIBITION SPACE, DIVIDED INTO THREE IRREGULAR MODULES. EACH ONE IS LOCATED IN STRATEGIC LOCATIONS IN ORDER TO STRESS THE VISTA BEING. ALONG THIS NORTH-SOUTH AXIS TWO DIFFERENT PATHS MARK TWO DIFFERENT RATES, FORMS AND LANDSCAPE TREATMENTS. THE EAST EDGE IS DEFINED BY ARCHITECTURAL FORMS THAT SEVERELY CONTRAST WITH THE WEST EDGE, WHIMSICALLY DOMINATED BY NATURAL TERRAIN.



HAND DRAWING RENDER



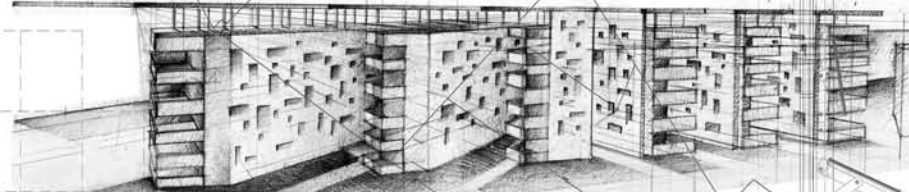
HAND DRAWING PLAN

THE DESIGN TAKES PLACE IN LAVAPIES, ONE OF THE MOST POPULAR NEIGHBOURS IN MADRID, SPAIN. A CURRENT PROBLEM IN NOWADAYS CITIES, LIES ON THE POOR CONCEPTION WE ALL HAVE ABOUT BIG BLOCKS WHERE HUNDREDS OF FAMILIES LIVE IN PRECARIOUS CONDITIONS OF LIGHT, SPACE AND VENTILATION. MY PROPOSAL GOES HAND IN HAND WITH COMMITMENT FOR IMPROVING ALL THESE FACTS WITHOUT FORGETTING AESTHETIC QUESTIONS. THIS DESIGN PROVES THAT AMBITIOUS IS NOT ALWAYS A SYNONYM OF IMPOSSIBLE.

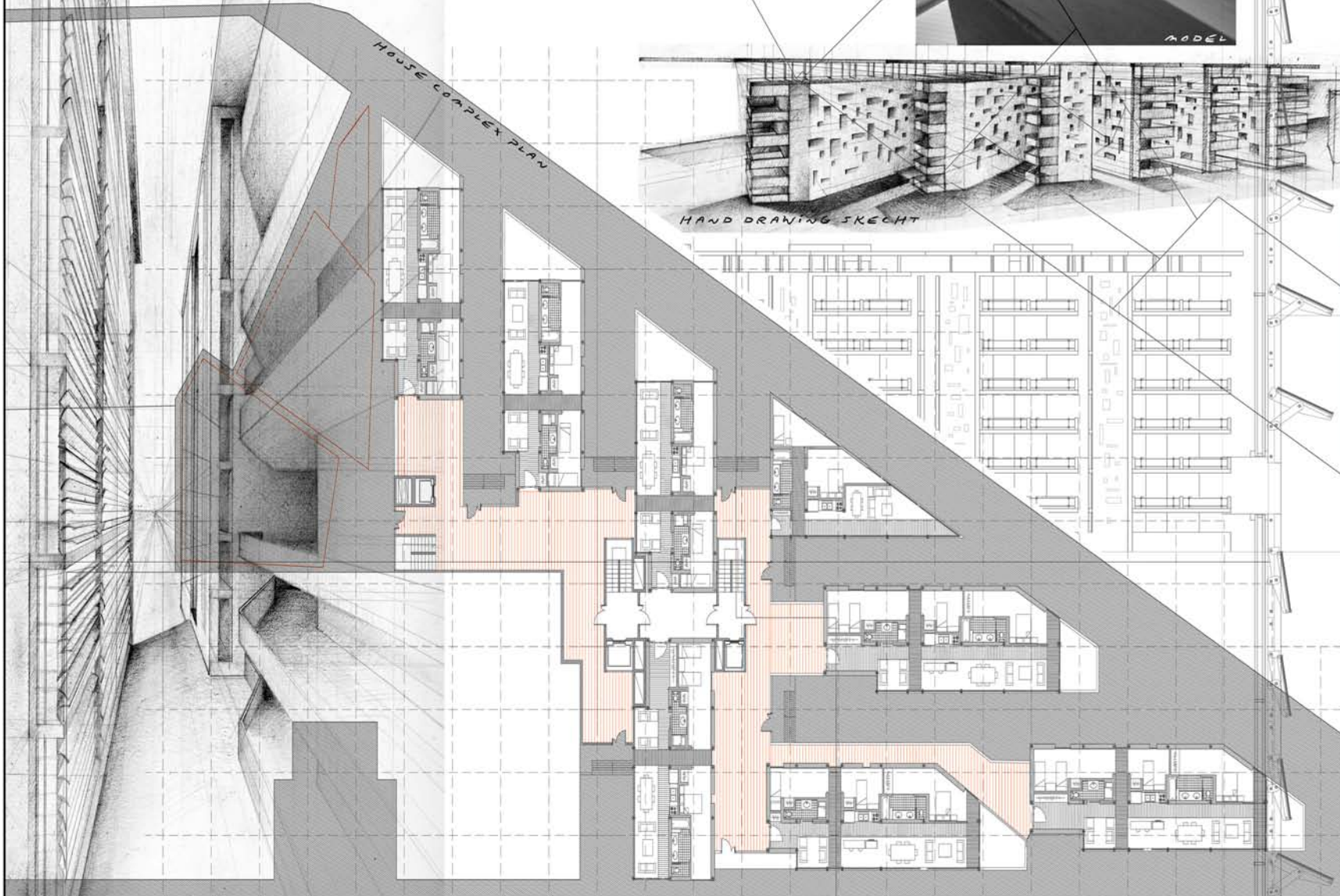
SUBDIVISION PLUS ORIENTATION LET THE LIGHT GO THROUGHOUT ALL THE BUILDING. VENTILATION IS ALSO GUARANTEED AT ALL LEVELS. THE EXTERNAL APPEARANCE HAS BEEN RESOLVED BY A PERFORATED CONCRETE FACADE: DENSE BLOCK CAN SEEM PRETTY LIGHTWEIGHT WITH LITTLE EFFORT. THE INWARD WALLS ARE MADE OF ARTICULATED STEEL PANELS THAT ALLOW OWNERS TO REGULATE THE AMOUNT OF LIGHT THAT COMES INTO THE APARTMENTS.



MODEL



HAND DRAWING SKETCH



HOUSE COMPLEX PLAN

HAND DRAWING RENDER

FACADE DETAIL

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reference 118
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reference 118

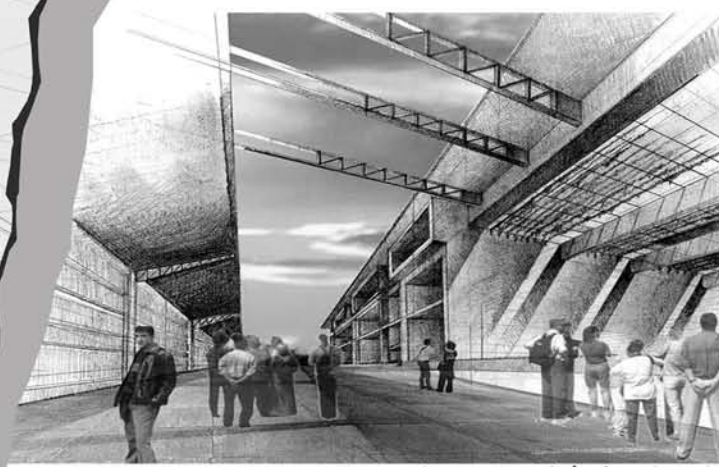
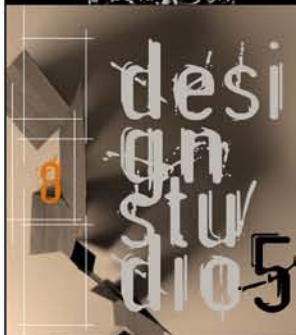
7 design studio 5

THE CITY OF TUCSON IS SUFFERING; STARTING FROM THAT PREMISE OUR DUTY IS TO MAKE THE CITY HEAL ITSELF. EITHER THEORETICALLY OR PHYSICALLY, THIS PROJECT TRIES TO SEW, IN ALL ITS PHASES, DISCONNECTED PARTS OF THE CITY AND SOWING SOME POSSIBLE SOLUTIONS IN ORDER TO RESOLVE THE RELATIONSHIP, ALWAYS ATTRACTIVE, BETWEEN A RIVER AND ITS CITY.

THE CENTRAL CONCERN IS TO INVESTIGATE A SECTION OF THE CITY OF TUCSON ALONG THE I-10 FREEWAY AND THE CORRESPONDING PARALLEL SECTION OF THE SANTA CRUZ RIVER CORRIDOR.

THE I-10 FREEWAY DIVIDES DOWNTOWN AREA IN TWO ISOLATED PARTS LEAVING THE HISTORIC SANTA CRUZ RIVER TO BE A BREAK AWAY UNCONNECTED (PHYSICALLY AND VISUALLY) MEMORY FROM DOWNTOWN AREA.

SKETCHING PROCESS



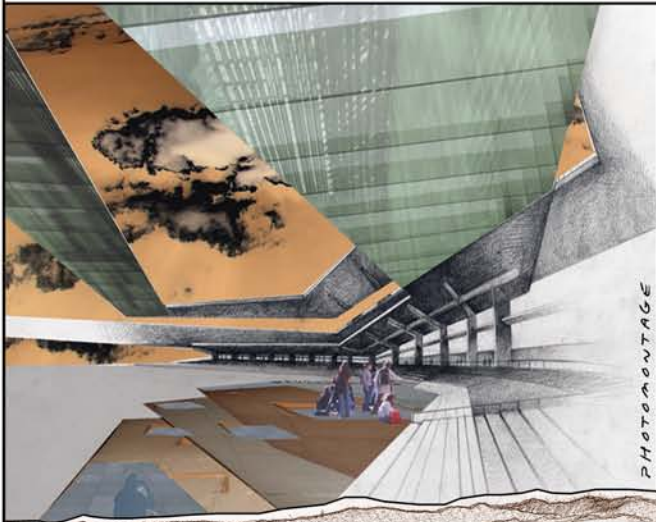
HAND DRAWING RENDER



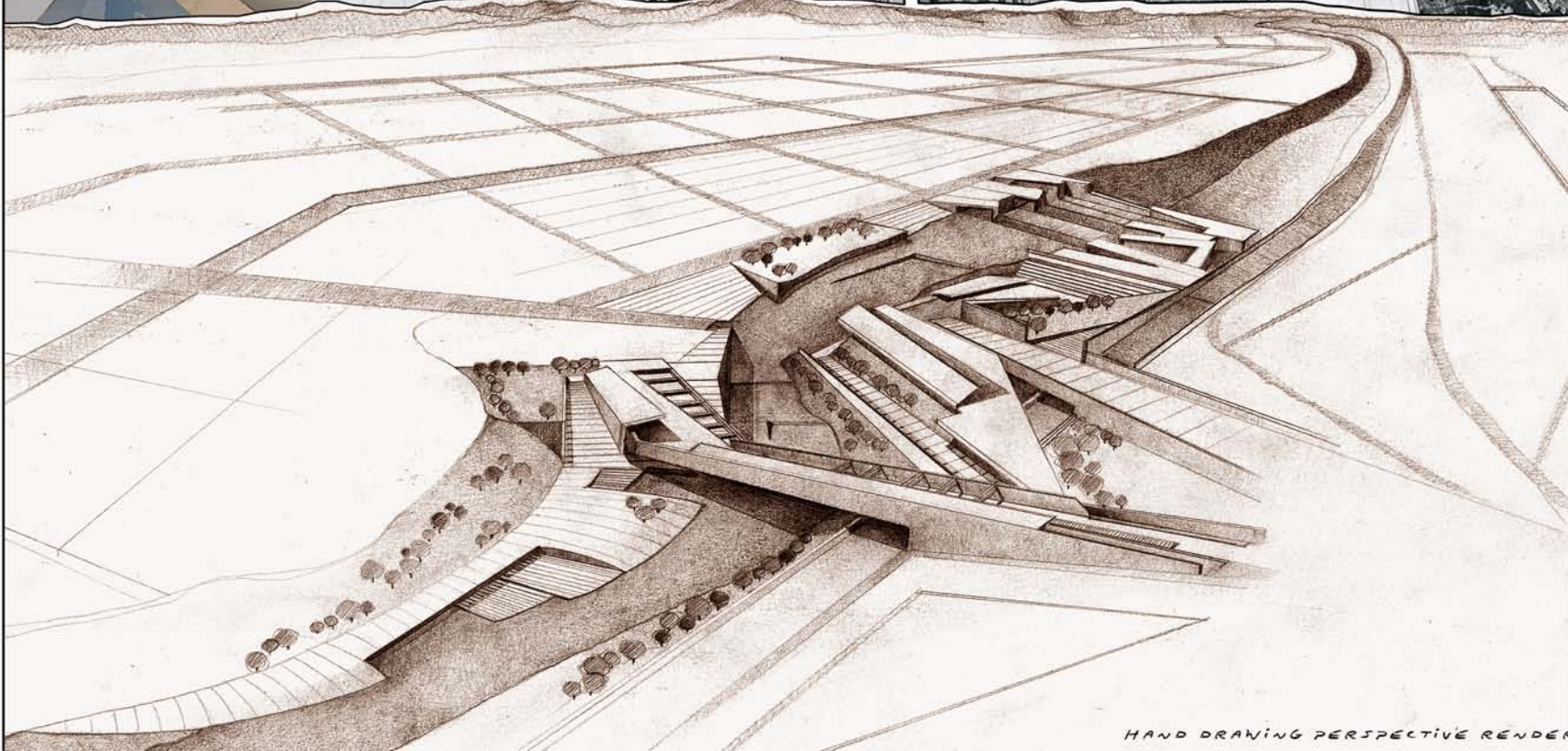
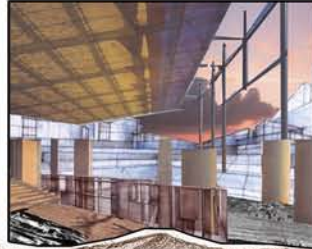
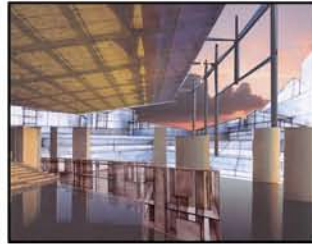
HAND DRAWING ELEVATION

KEY FACTOR FOR THIS DESIGN CONSISTS ON CREATING A CHALLENGING PROGRAM OF MIX-USE DEVELOPMENT FOR A SITE LOCATED BETWEEN THE I-10 FREEWAY AND CATALINA RIVER. ADDITIONALLY SPECIFIC STRUCTURAL SYSTEMS TO CROSS BOTH SOUND BOUNDARIES WERE CONSIDERED A MUST DURING THE PROCESS OF DESIGNING.

THE CROSSING EXPERIENCE FOR PEDESTRIANS HAS BEEN INCREASED DUE TO THE MULTIPLE AXIS GENERATED ALONG AND PERPENDICULAR TO THE HIGHWAY. THE LANDSCAPE IS DESIGNED TO INCORPORATE THE 100 YEAR FLOOD AREA. THE TOPOGRAPHY OF THE RIVER IS STRUCTURED IN ORDER TO GENERATE A SERIES OF ACTIVITIES: FLOODED RIVERSIDE VS. DRY RIVERBED.



PHOTOMONTAGE



HAND DRAWING PERSPECTIVE RENDER

of Arcnet 191
Eatonce E3 B
reflected glass:
recovered by the
MURRICH
STAVAN



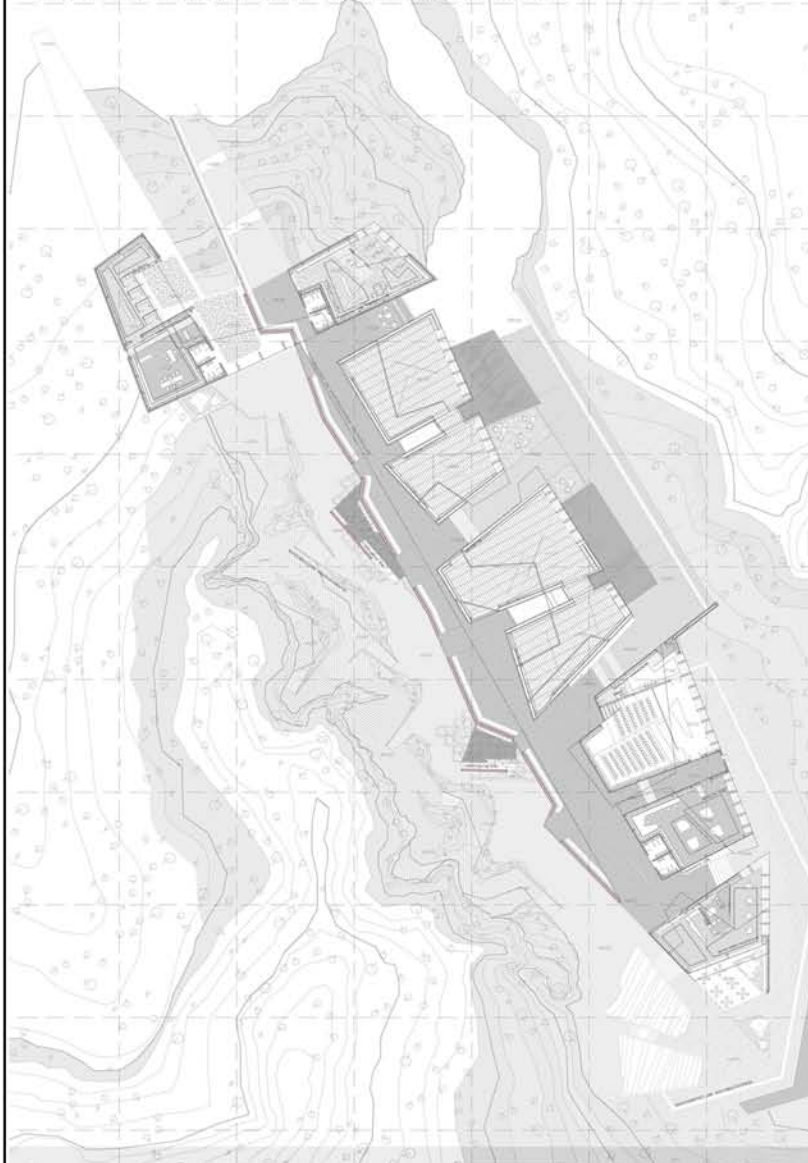
STAVAN



THE HOHOKAM EXHIBITION PLACE WAS PREVIOUSLY CONCEIVED DURING THE SCHOLARSHIP AT THE UNIVERSITY OF ARIZONA. HOWEVER DURING CAPSTONE PROJECT YOU ARE ALLOWED TO SELECT ANY OF YOUR PREVIOUS DESIGNS, SO I CONSIDERED THIS MUSEUM WORTH REVISING AND DEVELOPING.

A NEW PERSPECTIVE BROUGHT BY A DEEP UNDERSTANDING AND RESEARCH OF THE CITY OF TUCSON MADE THIS PROJECT EVOLVE TO A CERTAIN POINT IN WHICH IT NOW BETTER REPRESENTS THE INDISSOLUBLE RELATIONSHIP BETWEEN TUCSON AND ITS SURROUNDING.

ELEVATIONS AND PLAN HAVE CHANGED IN ORDER TO MINGLE WITH THE SPECTACULAR ROCKY MOUNTAINS THAT EMBRACE TUCSON. A FAR MORE DETAILED PROCESS WILL TURN INTO A THOROUGH DESIGN WHERE MEMORIES, CULTURE AND TIME GET TOGETHER HERE TO FINALLY ENHANCE THE EVERLASTING ESSENCE OF TUCSON.



PHOTOMONTAGE



LANDSCAPE



EAST EXHIBITION



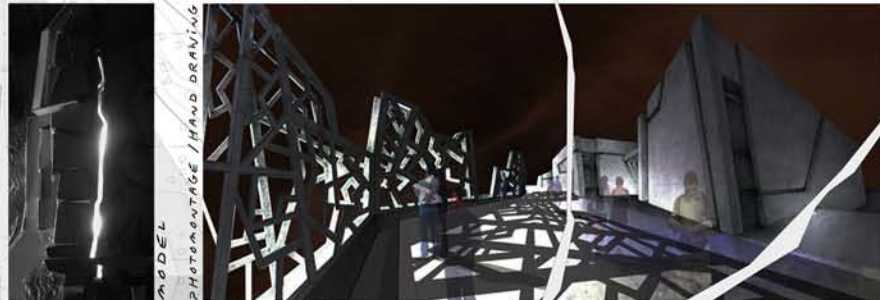
SEPARATION WALL



WEST EXHIBITION



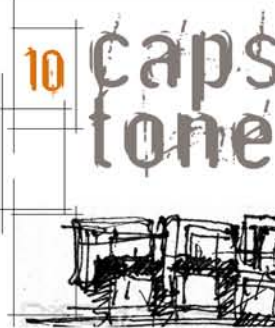
WEST ELEVATION



PHOTOMONTAGE / HAND DRAWING MODEL



of Arcnet 191
Reference E3 B
reference drawing
designed by [unreadable]

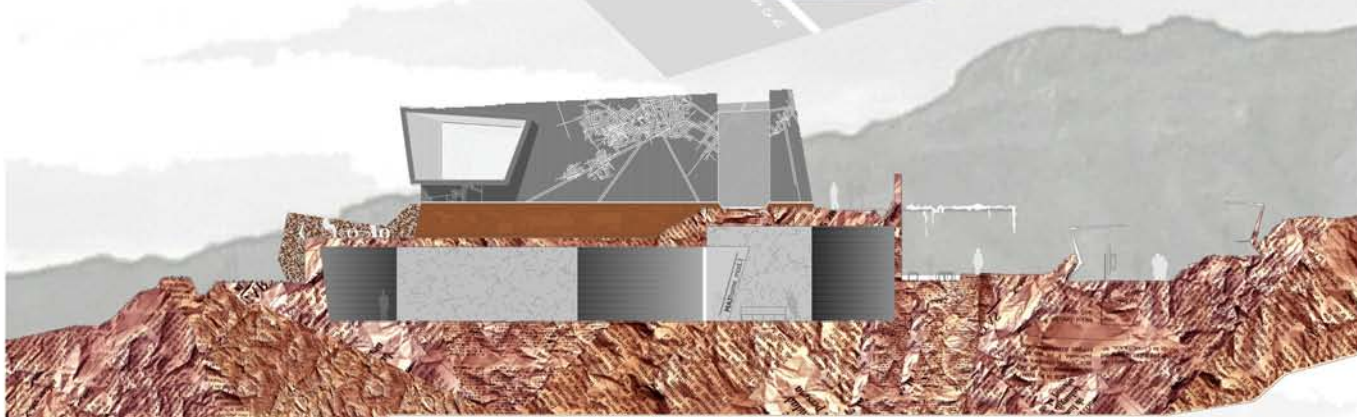


TIME FRACTURE. HOHOKAM MUSEUM (TUCSON, ARIZONA) - CAPSTONE PROJECT

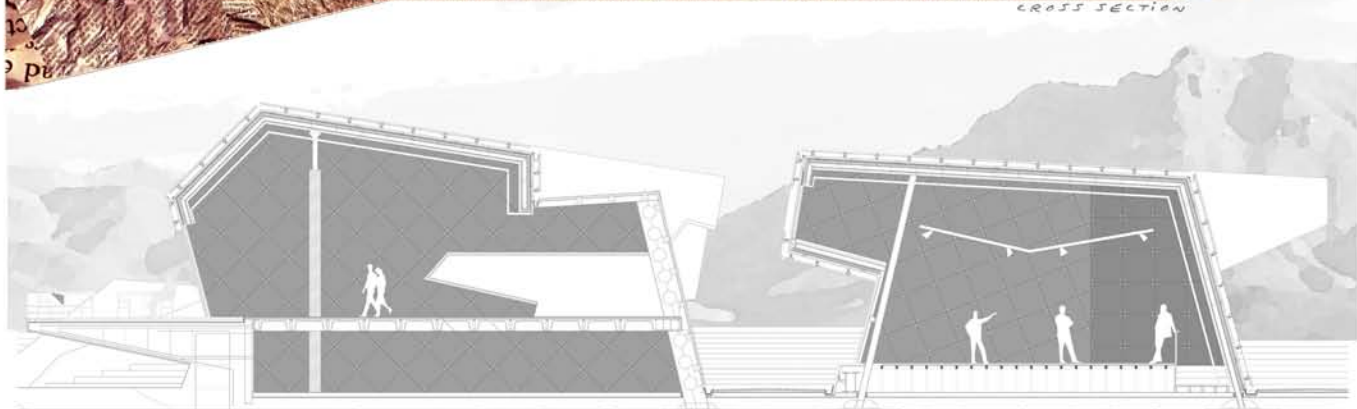
THE HAND DRAWING RENDER SHOWS THE ENCLOSED EXHIBITION SPACES. ALSO IT IS APPRECIATED THE SEPARATION WALL BETWEEN LEVELS. THE ACTUAL PATTERN OF THE SEPARATION WALL HAS BEEN EXTRACTED FROM NATIVE MOTIVES. LIKEWISE THE PATTERNS REFLECTED IN THE ARCHITECTURE OF THE ENCLOSED SPACES FOLLOWS THOSE FOUND IN ANCIENT HOHOKAM ARCHEOLOGICAL SITES. THESE THIN BANDS LET THE LIGHT COME INSIDE IN A VERY SMOOTH WAY SO IT DOES NOT DAMAGE THE EXHIBITION ITSELF.

LONGITUDINAL AND TRANSVERSAL SECTIONS AND RENDERS SHOW THE DIALOGUE ASSESSED BETWEEN SURROUNDING AND DESIGN. TRANSVERSAL SECTION MANIFESTS THE DIFFERENCES BETWEEN THE TWO EXHIBITIONS. ONE IS COMPLETELY INTEGRATED WITH THE DESERT THAT SURROUNDS THE ENTIRE PROJECT BY MEANS OF PLATFORMS, MULTIPLE LEVELS AND A VERY THOROUGH LANDSCAPE DESIGN. ARCHITECTURAL PART SLIGHTLY BUILDS UP THE TERRAIN SO IT BECOMES AN EXTENSION OF IT IN TERMS OF MATERIAL AND SHAPE.

FINALLY A STRUCTURAL SECTION SHOWS THE CONSTRUCTIVE SOLUTION FOR A SMALL PORTION OF THE PROJECT. COR-TEN STEEL FOR THE FA ADE, STONE FOR THE FLOOR AND CONCRETE FOR INTERIORS. THE ELEGANCE OF THE STRUCTURAL SOLUTION PERFECTLY MATCHES WITH FEASIBILITY AND COHERENCE.

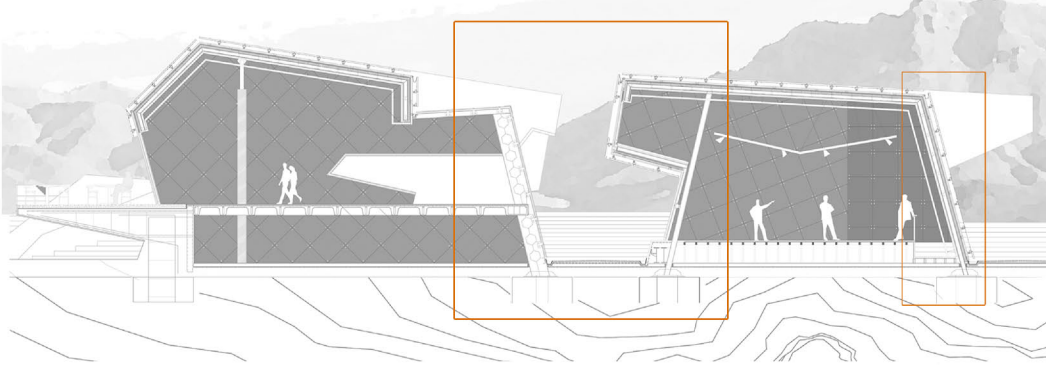


CROSS SECTION

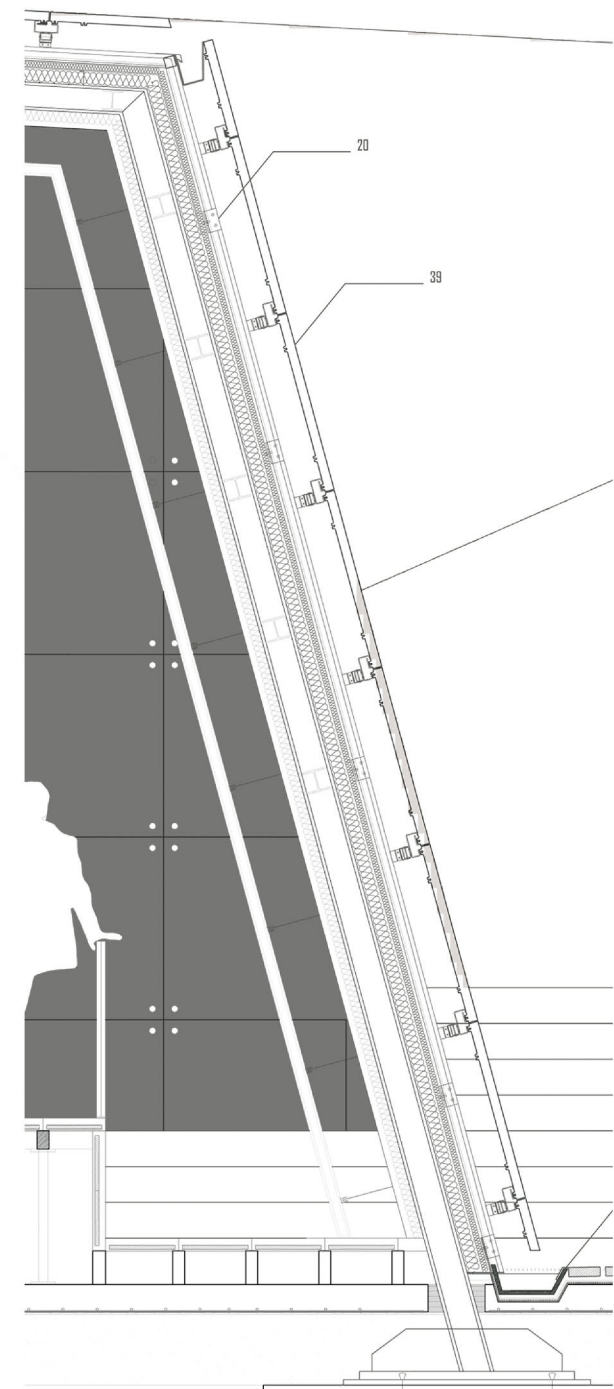
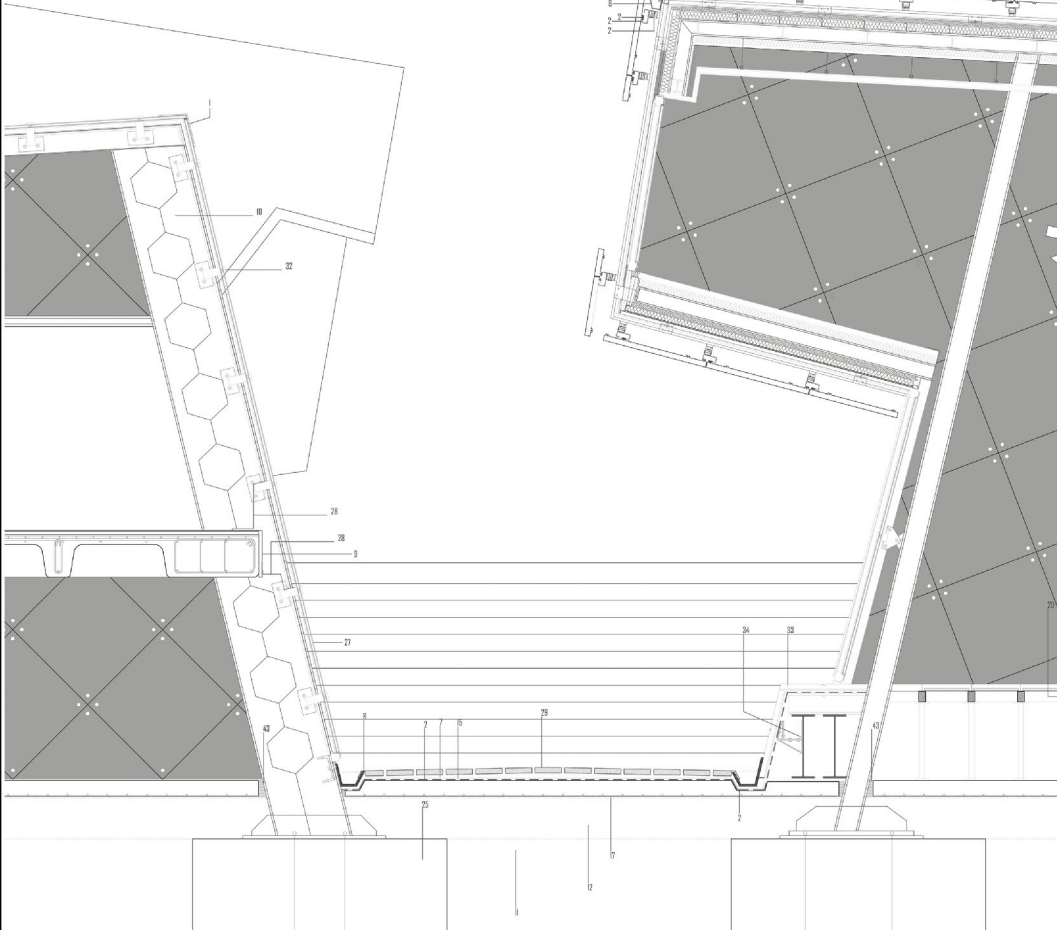


LONGITUDINAL SECTION, STRUCTURE





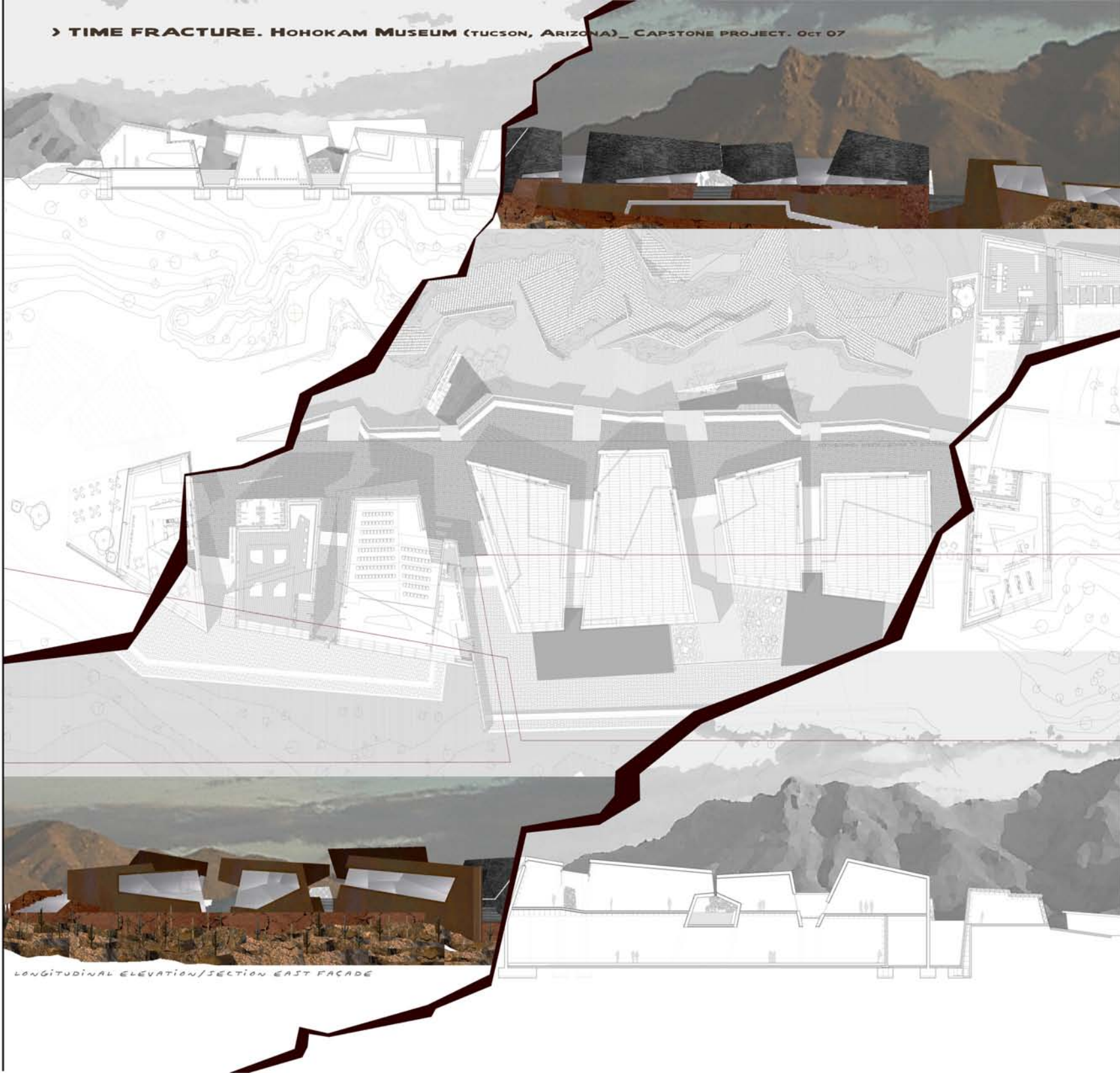
- 1- FOLD STEEL SHEET
- 2- WATERPROOFING ADHESIVE LAYER OF MASTIC ASPHALT AUTOPROTECTED (E=1CM)
- 3- OPEN JOINT WOOD MINISIP PAVING
- 4- TERNAL INSULATION (E=5CM) BETWEEN METALLIC RUNNERS.
- 5- SPRAY-APPLIED POLYURETHANE FOAM FIRE INSULATION.
- 6- SPRAY-APPLIED POLYURETHANE FOAM ACOUSTICAL INSULATION.
- 7- BLINDING CONCRETE
- 8- GALVANIZED STEEL GUTTER (E=1.5MM)
- 9- ANCHOR PLATE
- 10- AL VENTILATED STEEL PILLAR
- 11- COMPACT SOIL
- 12- GRAVEL FILL
- 13- STEEL PILLAR CONCRETE COVER.
- 14- STAINLESS STEEL STRIPS PROFILE 140X15MM. AUXILIARY STRUCTURE.
- 15- GEOTEXTIL.
- 16- PVC DOWNPIPE
- 17- EPDM (C RESTONE) BUTILD
- 18- RAISED FLOOR WITH POLYURETHANE INSULATION INCORPORATED.
- 19- NEUTRAL SILICONE EXTERIOR SEALING.
- 20- METALLIC RUNNERS.
- 21- INTERLOCKING METAL COMPONENT.
- 22- PLADUR DRY WALL SIMPLY PAINTED.
- 23- BOTTOM METALLIC RUNNERS
- 24- MULTIPLE PLADUR DRY WALL (E=12CM)
- 25- ISOLATED FOOTING.
- 26- U SHAPED STEEL PROFILE AS HIDDEN GUTTER.
- 27- CLIMALIT GLASS DOUBLE GLAZING.
- 28- FOLD GALVANIZED AND LAQUERED STEEL SHEET (E=1.5CM) WITH NEUTRAL SILICONE SEALING.
- 29- PAVING STONE (E=5CM)
- 30- HIDDEN GUTTER'S AUXILIARY STRUCTURE. STEEL PROFILE
- 31- CONCRETE VOIDED SLAB.
- 32- WINDOW FRAME STUD.
- 33- STONE TILE.
- 34- AUXILIARY PROFILES.
- 35- IPX300 MM PROFILE STEEL BEAM
- 36- SUPPORTING SYSTEM OF CURTEN STEEL SHEETS.
- 37- PLADUR FALSE CEILING.
- 38- STONEWARE GUTTER FOR PERIMETER WATER COLLECTION.
- 39- CURTEN STEEL SHEETS
- 40- PM CLIP
- 41- WOOD RUNNER.
- 42- ADJUSTABLE SUPPORT.
- 43- POREX EXPANSION JOINT (2CM)
- 44- CONCRETE BASES REBAR REINFORCEMENT (E=20CM)



of Ansel 191
 Entrance E3 B
 selected glass:
 CHURCHMAN

caps
tone

11B



LONGITUDINAL ELEVATION/SECTION EAST FACADE

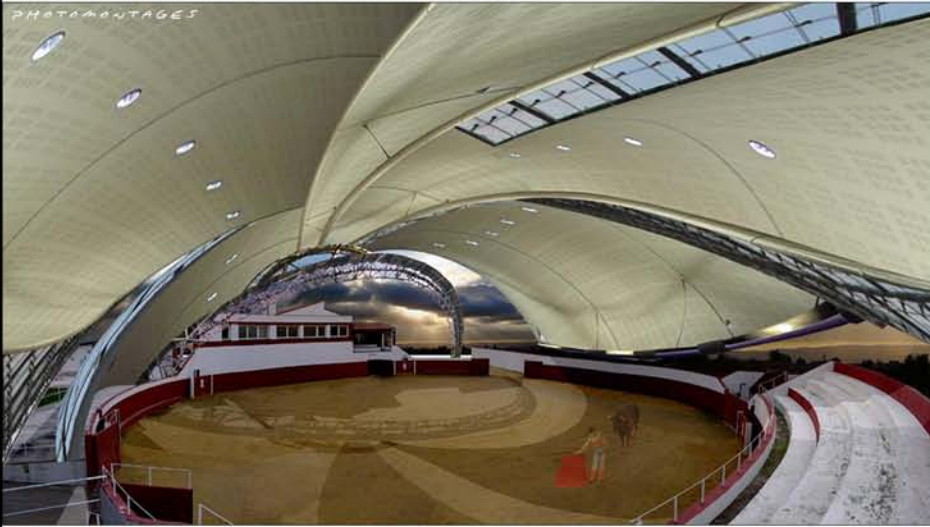
of Ancestral Puebloan
Culture, ca. 1000
AD. The site is
located in the
Hohokam
Cultural Center
in Tucson, Arizona.



capstone



12



PHOTOMONTAGES

USING SOME COLOR AND CORRUGATED METAL PANELS DEMONSTRATES THAT A GOOD WINNING DESIGN IS NOT ALWAYS HAND IN HAND WITH EXPENSIVE BUDGETS.

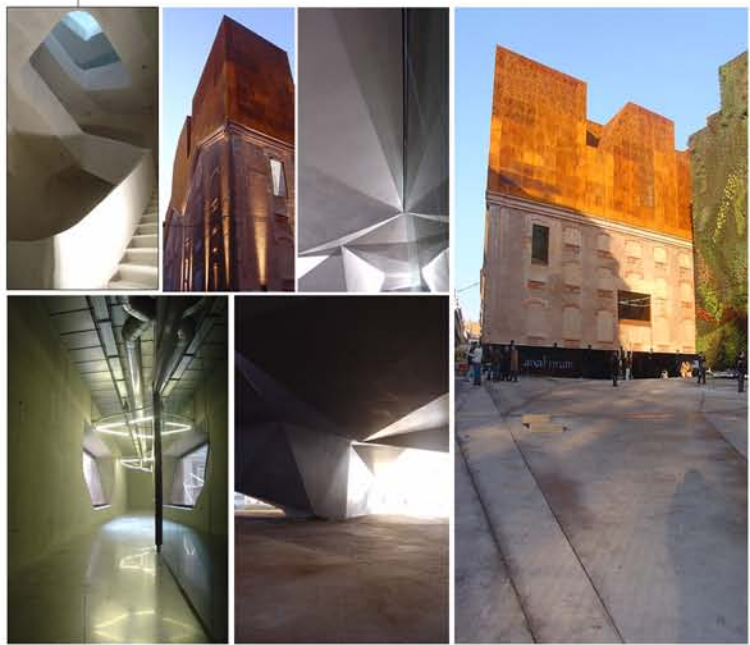
FIRE STATION IN EL ESCORIAL
MATEU I BAUSSELLS ARCHITECTS
IN THIS OCCASION THE COMPETITION WAS ADDRESSED TO THE POSSIBILITY OF RENEWING THE FACADE OF AN OLD FIRE STATION.

FELIGRESES COUNTRY HOUSE.
MATEU I BAUSSELLS ARCHITECTS
THIS WINNING COMPETITION WAS ADDRESSED IN ORDER TO COVER AN EXISTENT BULLRING LOCATED AT THIS COUNTRY HOUSE, PROPERTY OF A FAMOUS BULLFIGHTER IN SPAIN.

FELIGRESES COUNTRY HOUSE
PELOTA COURT'S ROOF STRUCTURE
MATEU I BAUSSELLS ARCHITECTS
CLIENTS ASKED FOR A VERSATILE SPACE IN WHICH A NUMBER OF ACTIVITIES SUCH AS DINNER PARTIES AND OTHER SPECIAL OCCASIONS COULD BE HOSTED. A MERGER BETWEEN TRADITION AND MODERNITY WAS A MUST.

CAIXA FORUM
HERZOG AND DE MEURON
MATEU I BAUSSELLS ARCHITECTS
THIS NEW MUSEUM DESIGNED BY HERZOG AND DE MEURON AND SUBSEQUENTLY DEVELOPED AND DIRECTED BY MATEU I BAUSSELLS SPEAKS BY ITSELF.

IT HAS BEEN QUICKLY INTEGRATED IN MADRID'S URBAN GRAIN AND IN LESS THAN TWO YEARS IT IS ALREADY CONSIDERED ONE OF THE TOP FIVE MUSEUMS IN MADRID CAPITAL UP TO THE SAME STANDARD AS EL PRADO MUSEUM OR THYSSEN MUSEUM.



PROMOTIONAL PICTURES-POSTERS
PHOTOGRAPHER: JUAN BUSTELO

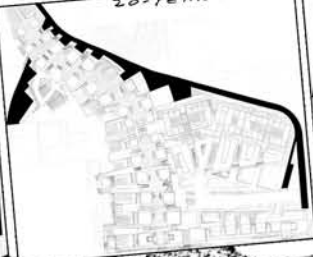


TMC (Tucson Medical Center) IS A SICK BUILDING. RUMBLING CORRIDORS, BAD ORIENTATION, NO POSSIBLE EXPANSION PLAN AND A HOT AND INHUMAN PARKING SURROUNDING IT-SUPPOSE FOR PATIENTS THE WORST ILLNESS CONCEIVABLE. THE HOSPITAL NEEDS TO BRING LIFE. IT IS A CONTRADICTION PER SE THAT A HOSPITAL SEEMS TO BE DEAD ALL THE WAY AROUND IT. THE GENERATOR IDEA CONSISTS ON PROVIDING THE TMC WITH A DORSAL SPINE THAT STRAIGHTEN, ORGANIZE AND LET EXPAND THE CLUSTER OF BUILDING'S CONFORMING TMC HOSPITAL.

100-YEAR FLOOD



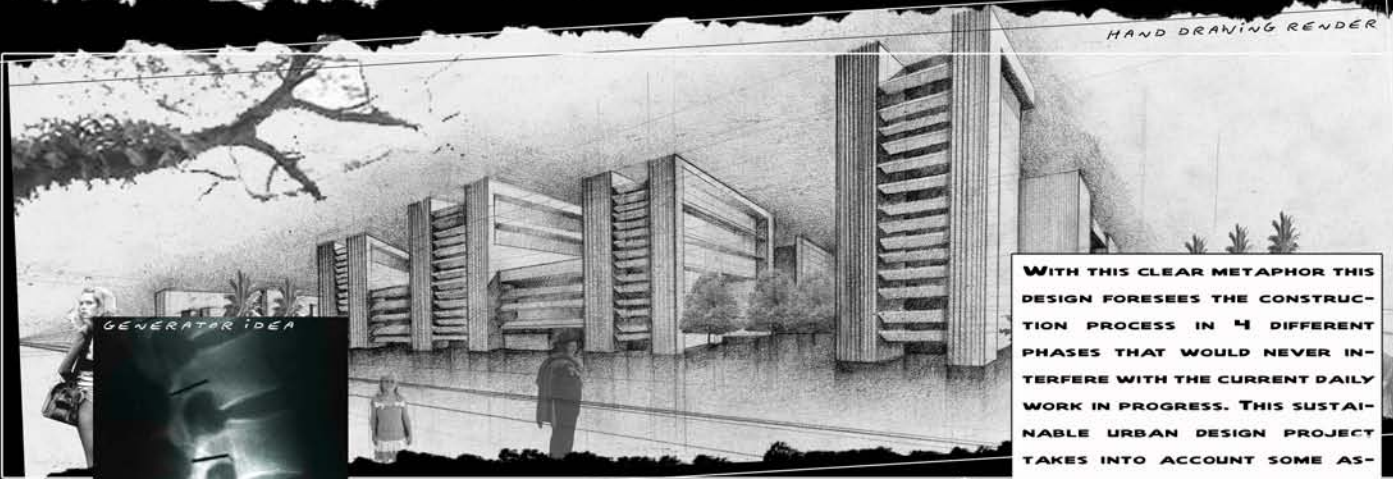
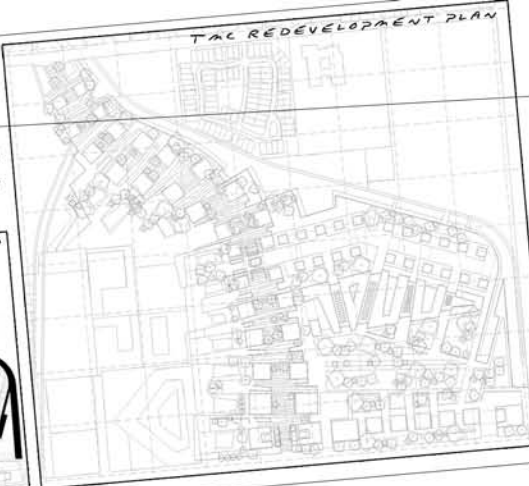
20-YEAR FLOOD



5-YEAR FLOOD



TAC REDEVELOPMENT PLAN



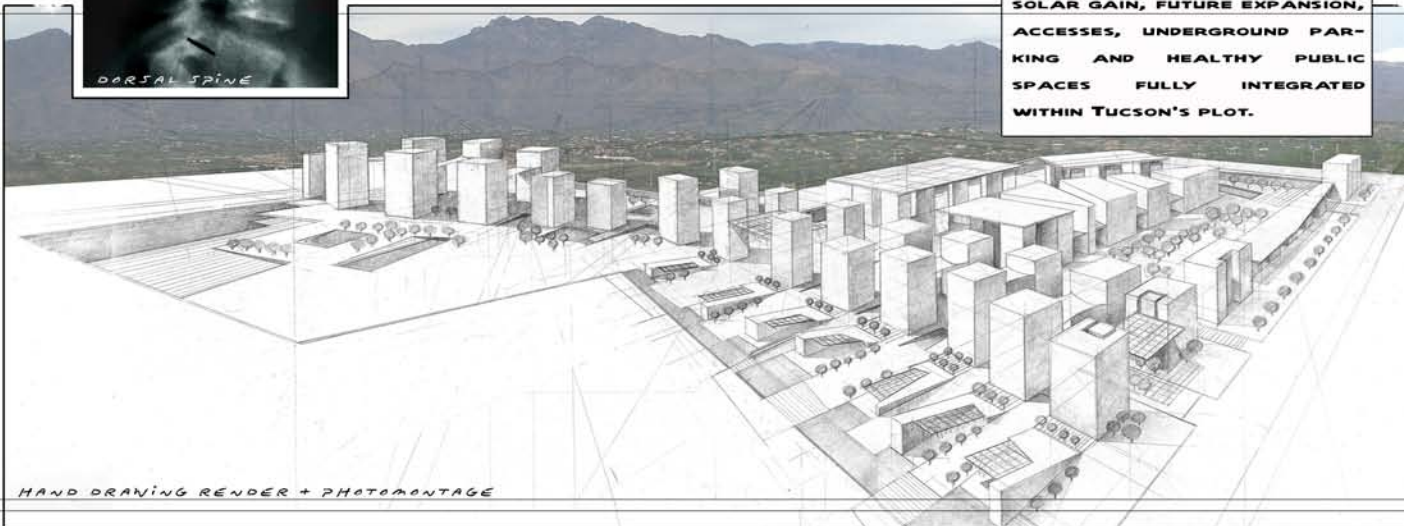
HAND DRAWING RENDER

GENERATOR IDEA



DORSAL SPINE

WITH THIS CLEAR METAPHOR THIS DESIGN FORESEES THE CONSTRUCTION PROCESS IN 4 DIFFERENT PHASES THAT WOULD NEVER INTERFERE WITH THE CURRENT DAILY WORK IN PROGRESS. THIS SUSTAINABLE URBAN DESIGN PROJECT TAKES INTO ACCOUNT SOME ASPECTS LIKE FIVE-TWENTY AND ONE HUNDRED FLOODS, MAXIMUM SOLAR GAIN, FUTURE EXPANSION, ACCESSES, UNDERGROUND PARKING AND HEALTHY PUBLIC SPACES FULLY INTEGRATED WITHIN TUCSON'S PLOT.

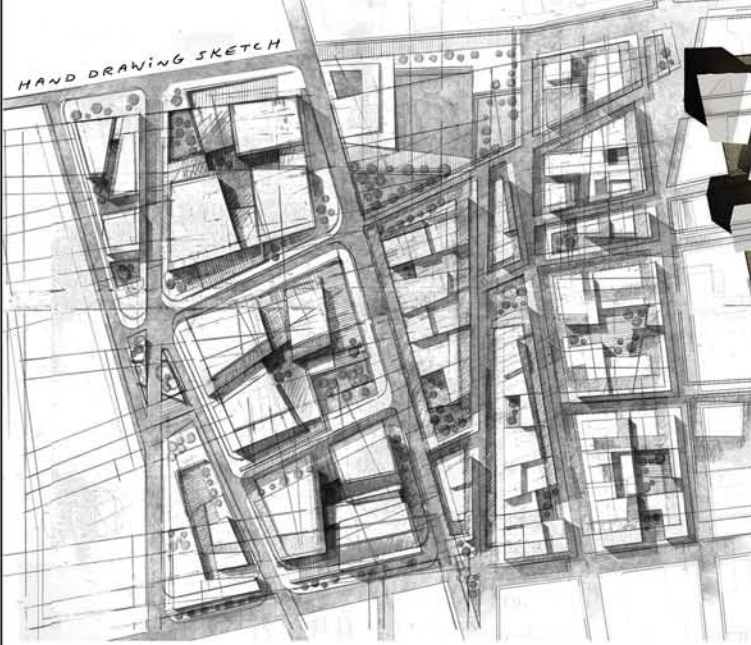


HAND DRAWING RENDER + PHOTOMONTAGE

of Arcnet 191
Reference E3 B
reference 191
reference 191



HAND DRAWING SKETCH



3D RENDER PLAN



WE MAY FIND A CONSIDERABLE NUMBER OF CITIES- LAS VEGAS, NEW YORK, SAN FRANCISCO, ROME OR VENICE AMONG MANY OTHERS- THAT BOAST ABOUT ITS ACKNOWLEDGED IDENTITY. KEY INVESTIGATION UNCOVERS THE FACTORS THAT GENERATE SOME OF THESE UNIQUE IDENTITIES. SUBSEQUENTLY THESE ASSUMPTIONS WERE THEN COMPILED IN A DESIGN AGENDA THAT GENERATED A DESIGN PROJECT APPLIED TO TUCSON. THE RESEARCH PRODUCES A METHOD OF INVESTIGATION THAT PROVIDES THE CAPACITY FOR DESIGNING URBAN ENVIRONMENTS WITH THE PHYSICAL ESSENTIAL QUALITIES THAT DEFINE THE IDENTITY OF A PARTICULAR PLACE.

CENTRAL PLAZA, RENDER



RAMADA CORRIDOR, RENDER



EXHIBITION CORRIDOR, RENDER



NIGHT RENDER



of Ansel 191
Entrance E1 B
reference given:
referred to the
MVRDV

