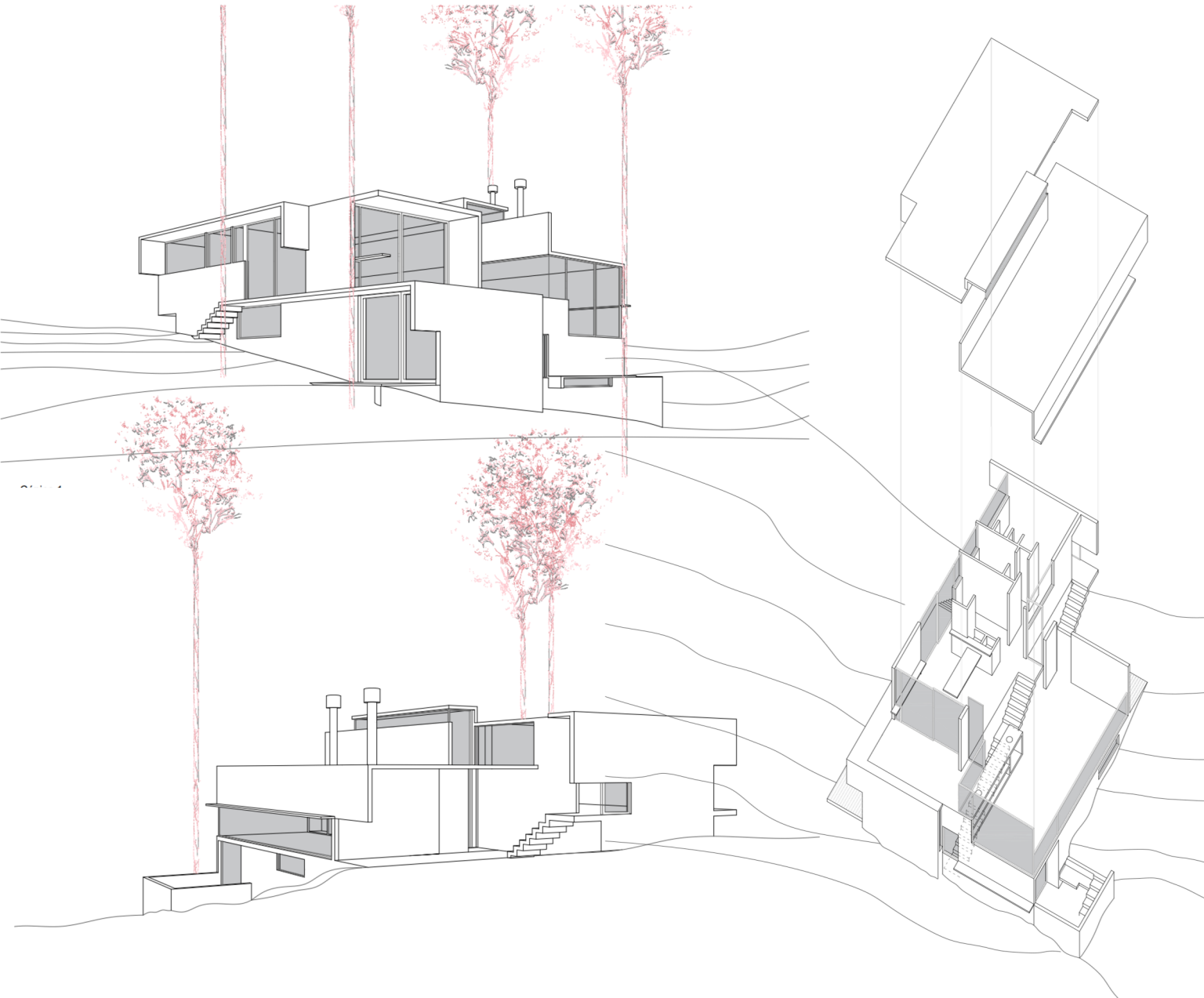


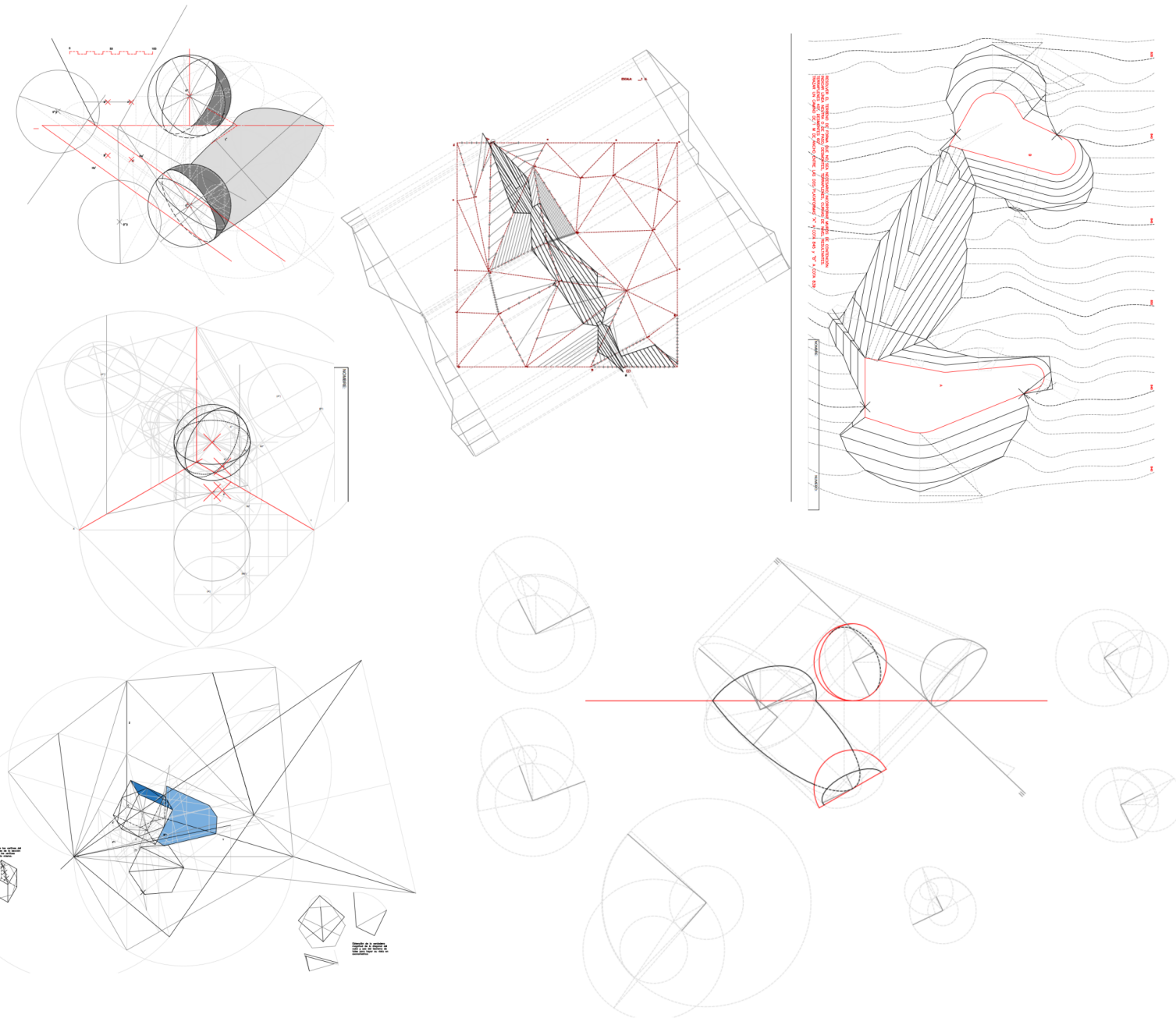
Levels House, BAK Architects

My final assignment of the 1st-year Descriptive Geometry class: planimetry of the project.



Descriptive Geometry 2 Exercises

Some of the assignments I did for the class.



Ether Art Gallery

The project consisted of transforming one of Enzo Mari's pieces into something spatial—our first piece of architecture—in an abstract place with no specific context. The transformations made to the shelf were purely driven by intuition, and the final product had a kind of journey when walking around it, so we decided an art gallery would be a suitable setting for the “thing” to be adapted to.

Fig 1



Fig 2



Fig 3

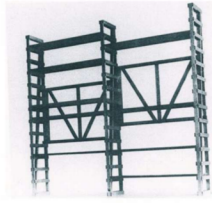


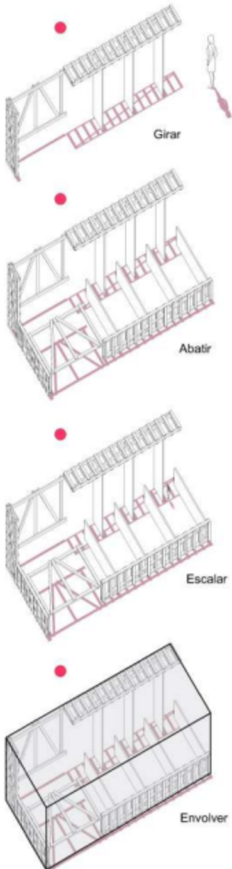
Fig 4



Fig 5



Fig 6



Planta de cubiertas



Sección B-B'



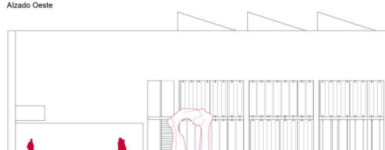
Alzado Oeste



Alzado Sur



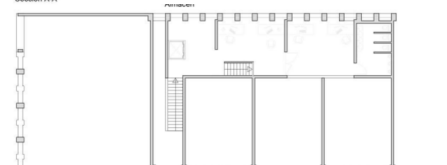
Alzado Norte



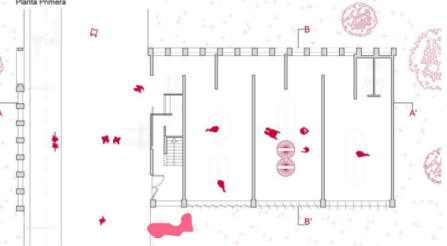
Alzado Este



Sección A-A'

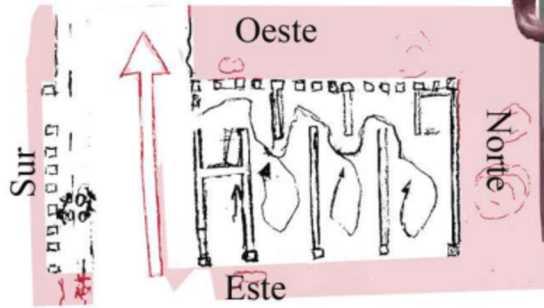
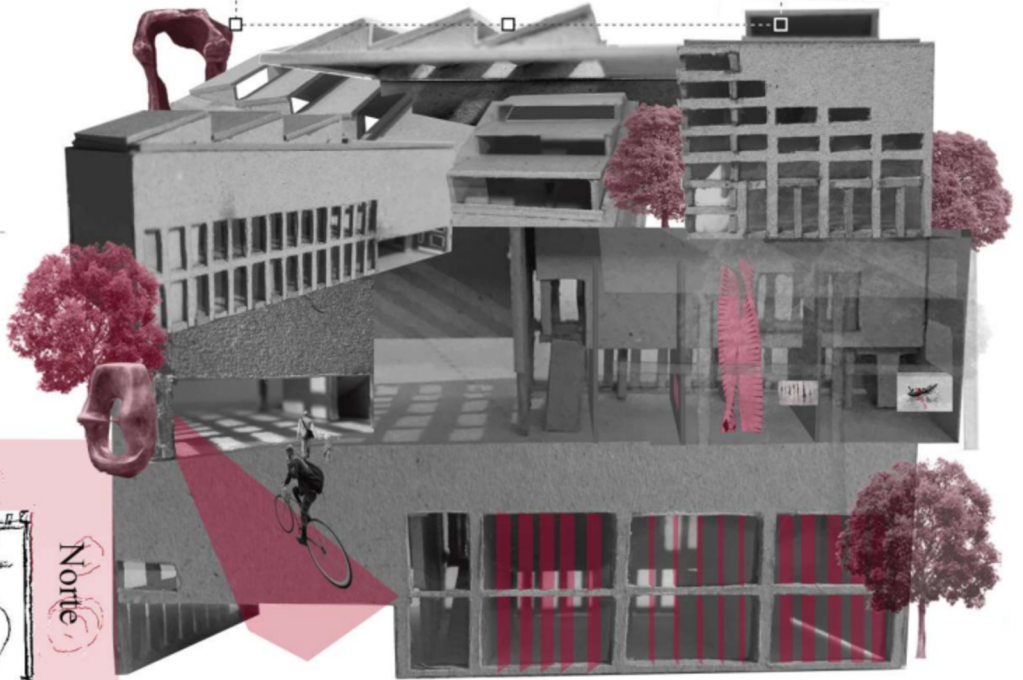
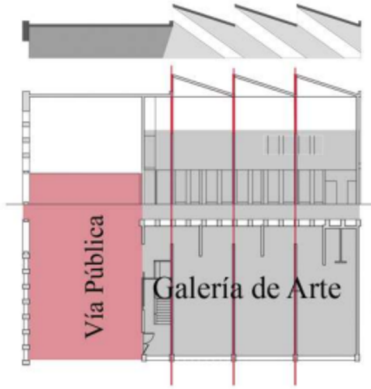


Planta Primera

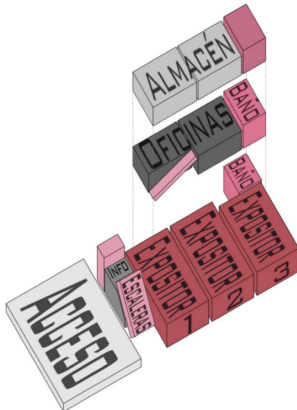


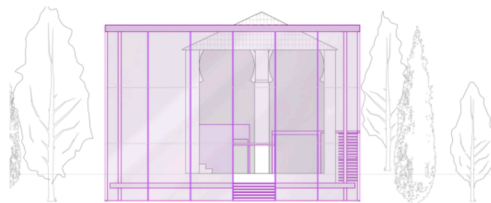
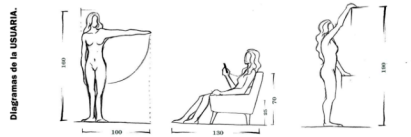
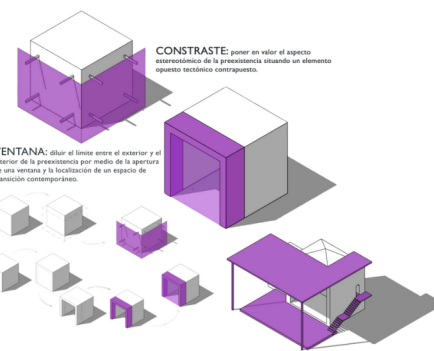
Planta Baja

Ether Modern Art Gallery

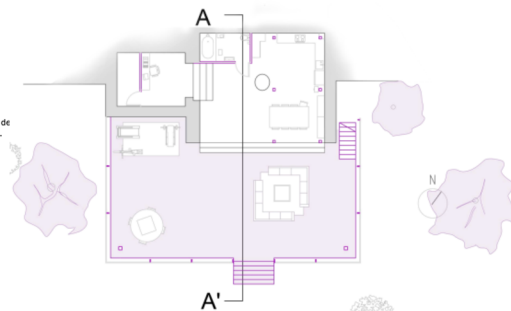


- Acceso
- Información al visitante
- Almacén
- Baños
- Oficinas
- Ascensor y escaleras
- Expositores
- Sala de reuniones

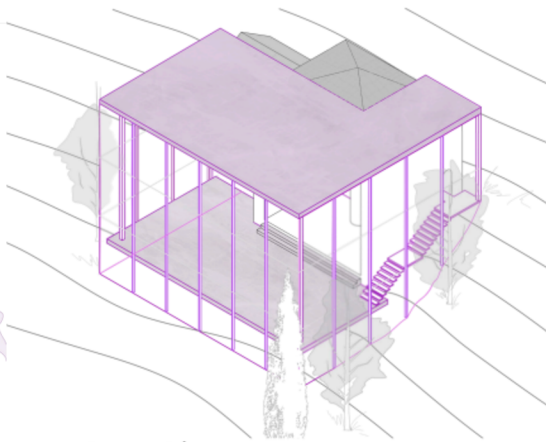




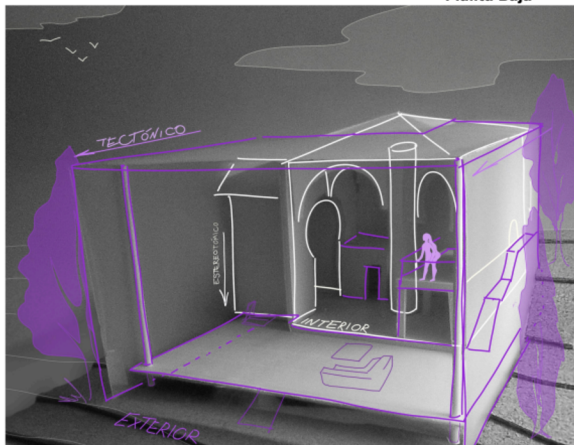
Alzado Norte



Planta Baja



Axonometría



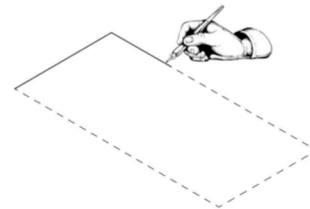
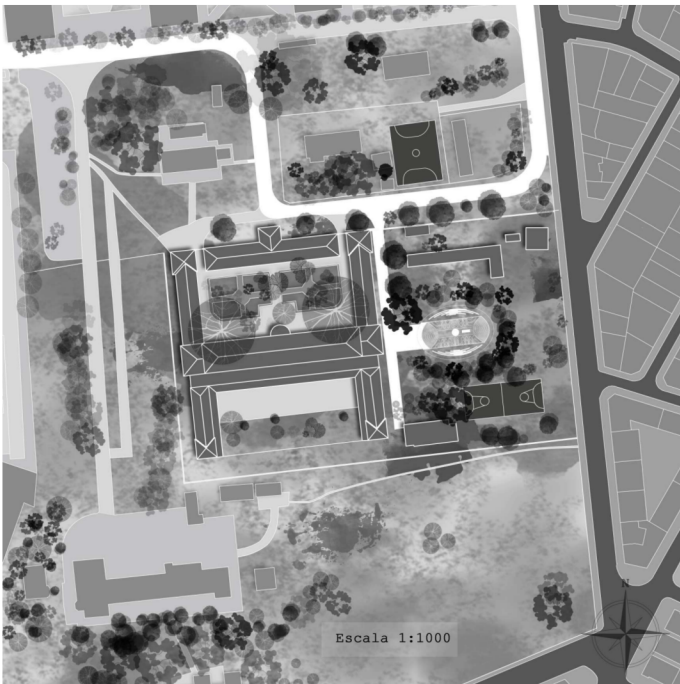
House for Karol G

This project's goal was to teach us the basics of working with a pre-existing building. The problem was that this building, in particular, is the San Baudelio de Berlanga Hermitage—a 11th-century structure and one of the most remarkable pieces of ancient architecture, notable for its exceptional and mysterious murals. This haunted me for a while after finishing the assignment, so I told my history teacher (like a sinner to his confessor), and I ended up working with her on a research project about traditional architecture in Budia, Guadalajara.

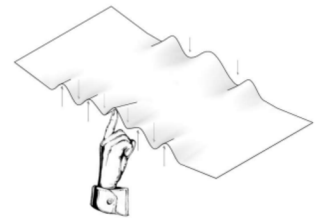


Supervised Drug Consumption Centre

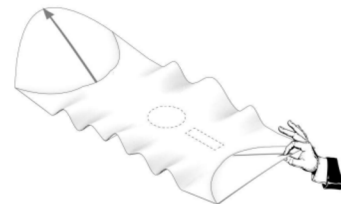
In this assignment, we had to reflect on the concept of heterotopy, by the French philosopher Michel Foucault. The instructions were just that—in the context of the Vista Alegre Estate, we needed to choose any space that qualified as a heterotopy and work around it. After visiting the place, I decided to work beside an abandoned building, bound to collapse due to structural issues, that housed a small community of homeless people and drug addicts. My idea was to give them the opportunity to continue with their lifestyle, but in a safe and supervised center. Intimacy, safety, freedom, and access to basic education—all in one place taken from a dream.



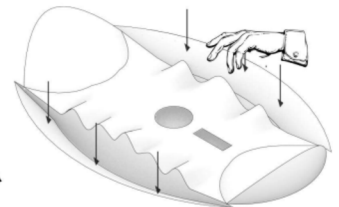
1 Trazado



2 Doblado



3 Estirado



4 Ahuecado

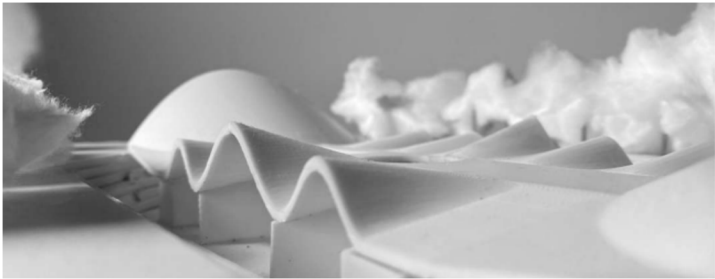
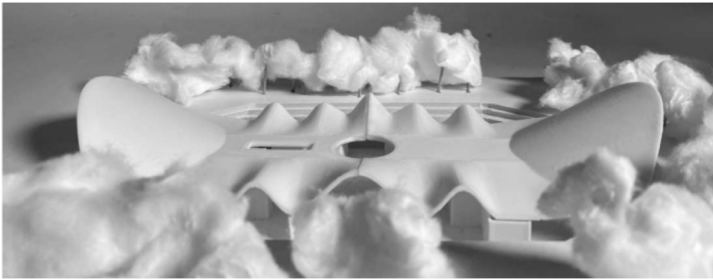


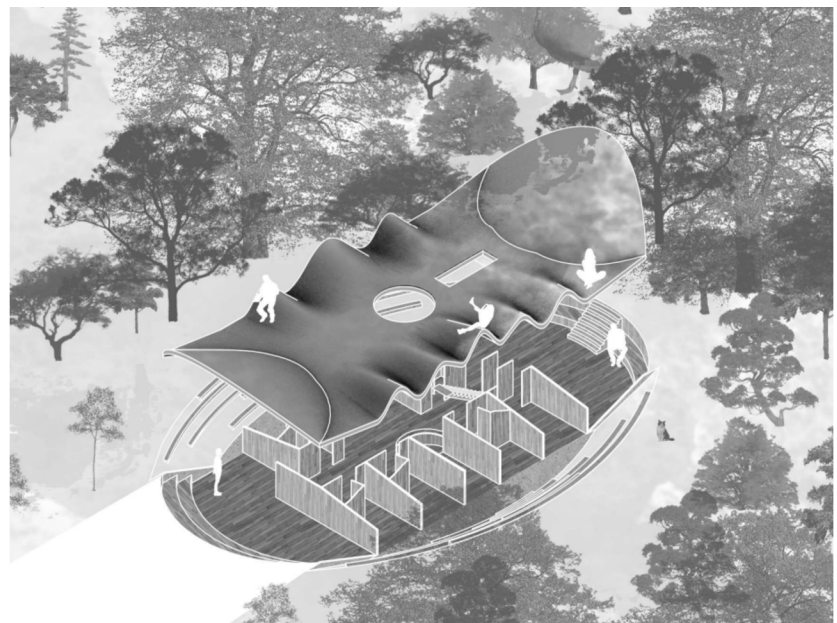
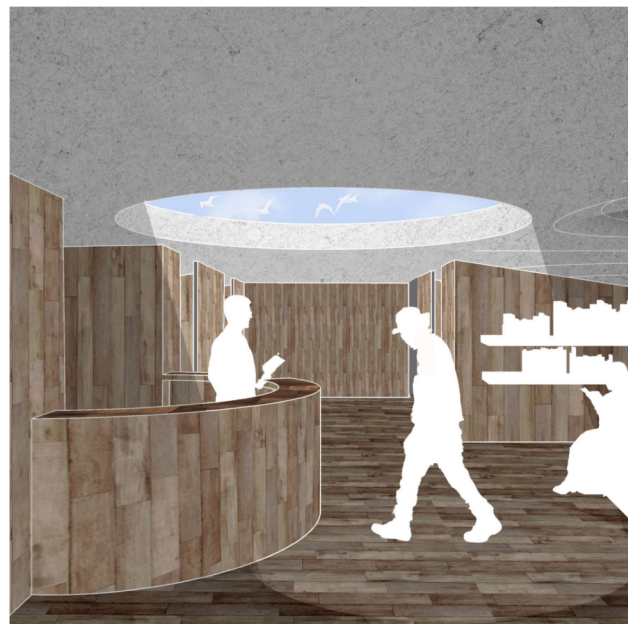
Alzado Norte

Alzado Sur



Sección A-A'

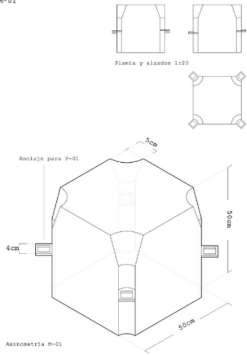




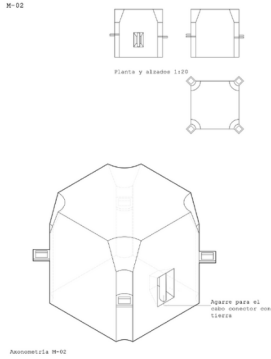
El Chiringuito y El Mar

This project's point was to develop a chiringuito in Ribeira, A Coruña. I initially joked about the idea of a floating platform that wanders across Ría Arousa—an idea that gained strength after reading *The Old Man and the Sea* by Ernest Hemingway. The idea of having to get your own food, patiently waiting for your chance to catch a fish, contemplating the scene, tasting the salted winds, and taking time to reflect on these sensations. The main attraction of the chiringuito would be to wait for fish to come, catch them, and store them in a sort of barrel filled with salt, where a chef would clean and season the fish to be eaten raw—just like in the book.

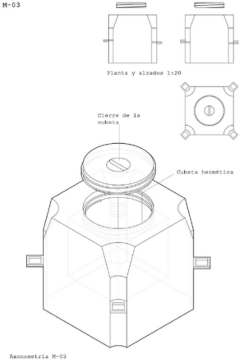
Módulo Flotante Básico
M-01



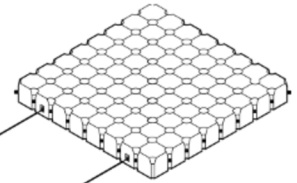
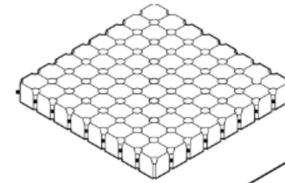
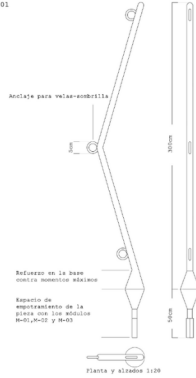
Módulo Flotante Cabo
M-02



Módulo Flotante Cubeta
M-03

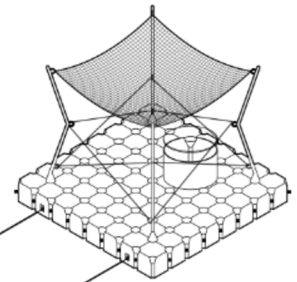
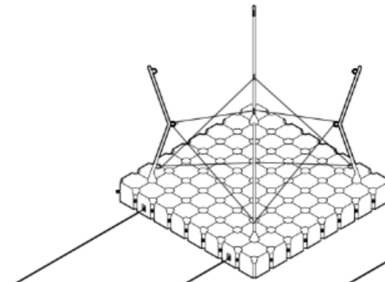
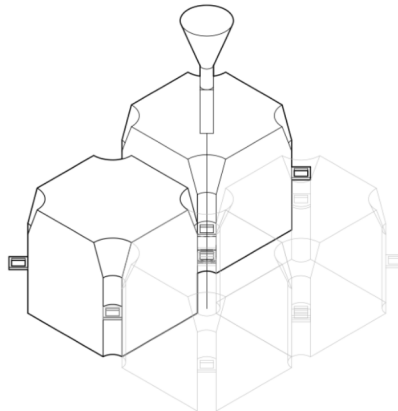
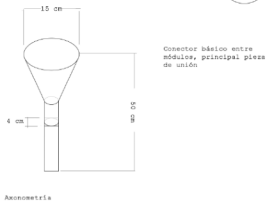
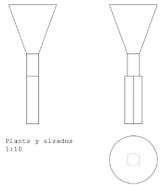


Mástil para Vela-Sombrilla
P-01



4. Formar una balsa
repetiendo los pasos
anteriores

5. Atar los cabos
por seguridad



6. Sustituir a conveniencia
pines por mástiles y añadir
arriostramiento

7. Equipar la balsa
con la vela-sombrilla y
la mesa "manaita"

