

ALEJANDRO VARELA LÓPEZ

CV + WORK

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ARCHITECTURE PRACTICE

2020-24
Director of projects and construction manager. HMOZ office, Montevideo, Uruguay

Responsible for architectural projects, direction and management of construction works, client presentations, technical drawings, budgets, personnel in charge, and hiring of personnel. The programs include single-family homes, gastronomic establishments, public spaces, architectural competitions, installations, and land art.

2020-23
Architect
YAFU collective (Young Architects from Uruguay), Montevideo, Uruguay.

Architect and manager of architectural and cultural projects. Programs include cultural centers and exhibitions.

2019
Architect
Magnone Arquitectos, Montevideo, Uruguay.
Designer Architect, client presentations, technical drawings.

2018 - 19
Intern (Scholarship)
Laguarda Low Architects, New York, USA
Designer Architect, client presentations, technical drawings. Programs include large-scale architecture, master plans, residential neighborhoods, and entertainment centers.

2017
Junior Architect
Cetraro Arquitectos, Montevideo, Uruguay.
Designer Architect, client presentations, technical drawings. Programs include social housing projects through the National Agency of Housing.

WORK EXPERIENCE

2016 - 17
Junior Architect
SAPA ALUMINUM, Montevideo, Uruguay.
Technical drawing work for aluminum carpentry, systematization of plugin for CAD of SAPA systems in Uruguay.

2016 - 17
Junior Architect
Francesco Comerci, Montevideo, Uruguay.
Designer Architect. Programs include residential complexes, architectural competitions, and gastronomic establishment projects.

2015 - 16
Intern
Arquitetura Nacional, Porto Alegre, Brazil.
Designer. Programs include contests and cultural centers.

AWARDS AND DISTINCTIONS

2023
First Prize
For Built Work in the Minimum Architecture category with the “La Carolina” project at the HMOZ office awarded by the Sociedad de Arquitectos del Uruguay.

2023
Honorable Mention
For Built Work in the Restoration category with the “Bonifacio” project at the HMOZ office awarded by the Sociedad de Arquitectos del Uruguay.

2021
Second Place
Curatorial proposal for the 13th International Biennial of Architecture of San Pablo. Sao Paulo, Brazil. (2021) Curatorial Project | “Human conditions.” awarded by the Instituto de Arquitetos do Brasil.

CULTURAL MANAGEMENT, CURATORSHIP AND EDITORIAL

2023 - 2024 (current)

Director | 2024 Architecture Academic Trip.

Selected by FADU - UdelaR to design and organize the 80th edition of the academic architecture trip. Responsible for organizing pre-trip workshops and symposia. Designing the itinerary, incorporating academic activities that enhance learning and interaction among attendees. Coordinating workshops during the trip, involving guest speakers to enrich the educational experience. Development and programming of ATLAS, a mobile app and web-based data viewer, designed to facilitate the research on the trip.

2022

Co-Curator & Genaral Coordinator | “Frictions: International meeting on learning exchanges.”

Curatorial proposal for the third edition of Edumeet Congress of the ETSAM, UPM. and Javeriana University of Bogotá. Madrid, Spain. With the “MAca” team.

Responsible for receipt and management of papers and lectures, as well as the selection of event speakers. Organization of workshops, activities, and symposia, while also serving as a presenter and moderator for panel discussions. Scheduling of venues and exhibition design. Development of a communication strategy for social media platforms and the event website, and direction of the editorial project involving the publication of the event catalog and papers summaries. Coordination of fundraising initiatives with collaborators and sponsors. Coordinating the registration process and managing the accreditation of all event participants. Located at Roca Gallery Madrid, ETSAM - UPM, Dome 360-UPM, and COAM in Madrid, Spain. Located at Roca Gallery Madrid, ETSAM - UPM, Dome 360-UPM and COAM in Madrid, Spain.

2022

Curatorial Project | “El Bien Común: The persistence of Medio Mundo”

Curatorial proposal for the Uruguayan Pavilion at the 18° Venice Biennale of Architecture. Montevideo, Uruguay.
Uruguayan Team: Alejandro Varela + Clara Sala + Luis Diaz + Mariángeles Longo;
Italian Team / Antonino Caridi + Davide Casaletto

2021

Coordinator | Espacio, Tiempo y Cuerpos (Space, Time and Bodies)

Organized the final workshop of the second edition of the Edumeet International Congress, and managed the closure of the congress. Played a pivotal role in establishing the foundation for the next edition of Edumeet. Located at ETSAM - UPM in Madrid, Spain. Located at ETSAM - UPM in Madrid, Spain.

2021

Curatorial Project | “Human conditions.” (second prize)

Curatorial proposal for the 13th International Biennial of Architecture of San Pablo. Sao Paulo, Brazil. (2021) Team organization: Coordinator: Fernande Bodo; Production: Juliana Ziebell; Events: Marcelo Della Giustina; Educational: Alejandro Varela; Communication: Mariana Lorenç; Editorial: Tonderai Koschke

2021

Co-Curator | “Material Visions”

Proposal, and realization of the second exhibition of YAFU, at Centro Cultural Democrático, Punta del Este, Uruguay.

2021

Editor | “The Curved Universe of Samuel Flores Flores.”

(Montevideo: Facultad de Arquitectura, Diseño y Urbanismo, Universidad de la República, 2021). Editor of graphics and re-drawing of plans.

2021

Curator Assistant | “The Curved Universe of Samuel Flores Flores.”

Curatorial proposal and execution of the work carried out at the Instituto de Historia with the original archive of the modern architecture production of Samuel Flores Flores at Centro Cultural España, Montevideo, Uruguay.

2019

Curator | “ReActiva BibNa”

Proposal and realization of the degree thesis exhibition during the Museum’s Night at The National Library, Montevideo, Uruguay. (2019)

OTHER WORK EXPERIENCES

ACADEMIC

At FADU-UdelaR. Montevideo Uruguay.

2021-2024 (current)
Lecturer in Architectural Design
_ Project Design. 2nd-year and 4th-year course.

2018-2021
Lecturer in History, Theory, and Criticism
_ History of Modern Architecture. 3rd-year students.
_ History of Social Housing in Latin America. 3rd-year students.
_ Initiation to Architecture. 1st-year students.

2019-2021
Lecturer in Technology
_ Integrated Technology. 1st-year course.

2019-20
Research Assistant
Researcher at the Instituto de Historia - FADU.

2016-18
Teaching Assistant in History, Theory, and Criticism
_ Architecture and Theory. 1st-year students.
_ History of the Architecture of Uruguay. 4th-year students.

2013 - 16
Teaching Assistant in Architectural Design
_ Project Design. 2nd-year course.
_ Means and Techniques of expression I & III. 2nd-year course.

2013 - 15
Teaching Assistant in Technology
_ Light Conditioning. 2nd-year course.

At Universidad Católica del Uruguay (UCU), Montevideo Uruguay.

2023
Pedagogical consultant
Universidad Católica del Uruguay (UCU), Montevideo, Uruguay.
I was a member of the Advisory Commission responsible for the critical thinking area in the new Architecture, Design, and Environment career.

GUEST LECTURES

2021
Approaches to Architectural Curatorship. Latin America in Construction: Architecture 1955-1980.
FADU-UdelaR, Montevideo, Uruguay.

Brief: This lecture continues the historiographic work presented within the postgraduate course of the Master's in Architecture with a Historical, Theoretical, and Critical Approach at FADU. It focuses on the study of the "Latin America in Construction" exhibition, which took place in 2015 at the MoMA in New York, through the description and analysis of the exhibition catalog.

2021
Lina Bo Bardi, SESC Pompeia, Cidade da libertade.
FADU-UdelaR, Montevideo, Uruguay.

Brief: This lecture focuses on contextualizing the work of the architect Lina Bo and dispelling myths about her dependence on Prieto Bardi. It proposes an examination of continuities in the architect's practical and theoretical work based on the description and analysis of the SESC Pompeia project.

2020
PREVI Lima, social housing in Latin America
FADU-UdelaR, Montevideo, Uruguay.

Brief: This presentation aims to illuminate the utopian aspirations underlying social housing production in Latin America during the latter half of the 20th century. The case study of PREVI Lima serves as an exemplary model to comprehend the design ideals of the second modernity in Latin America. Additionally, it offers insight into the political commitment to technology and architectural discipline of that time.

OTHER WORK EXPERIENCES

MAIN STUDIES

2020 – 22
MArch II in Architectural Communication. (with honors)
Escuela Técnica Superior de Arquitectura de Madrid – Universidad Politécnica de Madrid (ETSAM, UPM, Madrid, Spain). Thesis director: Lucía Jalón. Co-Director: Tatiana Poggi. Thesis title: “Frictions: Atlas of an Architectural Trip” Presented in September 2023 in Madrid, Spain.

2012 – 19
Degree in Architecture (BArch + MArchI) (with honors)
Facultad de Arquitectura, Diseño y Urbanismo – Universidad de la República. (FADU – UdelaR) Montevideo, Uruguay. 6 years curriculum. Thesis director: Virginia Delgado. Thesis title: “Reactivation of the National Library” Presented in December 2019 in Montevideo, Uruguay.

2017 –18
Exchange program (scholarship)
École Nationale Supérieure d’Architecture de Paris-La Villette, (ENSAPLV) France.

2015 – 16
Exchange program (scholarship)
Faculdade de Arquitetura – Universidade Federal Rio Grande do Sul (UFRGS). Porto Alegre, Brazil.

2012 – 13
Digital Design Technician.
Academic TDD, Montevideo, Uruguay.

LANGUAGES

- *English C1
Duolingo 115 exam, January 2023.
IELTS 6.5 exam, December 2022.
- *Portuguese B2
John Fitzgerald Kennedy Institute internal exam.
- *French B1
École Nationale Supérieure d’Architecture de Paris-La Villette internal exam.
- *Spanish Native Speaker

STUDIES

SCHOLARSHIPS AND FELLOWSHIPS

- 2021

Fundación Carasso Scholarship.

Academic excellence scholarship for the postgraduate degree in cultural mediation.

ETSAM - UPM, Madrid, Spain.
- 2018

LLA Internship Scholarship.

Academic excellence scholarship for an internship at LaguardaLow Architects Firm.

New York, USA.
- 2017 - 18

ERASMUS PLUS Fellowship.

Academic excellence fellowship for an exchange program.

ENSAPLV, Paris, France
- 2015 - 16

MARCA Fellowship.

Academic excellence fellowship for an exchange program.

UFRGS, Porto Alegre, Brazil.
- 2015

Arostegui Award.

Selected Student Project at the Arquisur in Social Housing (cat. B).

La Plata, Argentina.

ACADEMIC TRIP

- 2022

Viaje Académico de Arquitectura (Architecture Academic Trip)

*Explore more about this research project in “Fricciones: Atlas of an Architectural Trip.”
- The Architecture Trip is an academic experience that consolidates the graduate training in the FADU - Udelar since the second decade of the 20th century. I embarked on a 180-day trip across the world, conducting interviews and documenting city behaviors for my master’s thesis. Academic proposal of the trip: “Collective Records: Trip Through Cities.”

PUBLICATIONS

- 2023

Fricciones: Atlas de un viaje de Arquitectura (Frictions: Atlas of an architectural trip)

(Postgraduate Master Thesis, UPM, 2023) (Self-published)
- 2021

Una lectura de la Biblioteca Nacional en tres tiempos (A review of the National Library in three times)

Revista de la Biblioteca Nacional, no 17 (Special issue: “Dos siglos”), pp. 249-265.
- 2019

BibNa+: Reactivación de la Biblioteca Nacional (BibNa+: ReActivation of the National Library)

(Master Thesis + Diploma, FADU, Udelar, 2019) (Self-published) Fadu, Udelar, 2019

STUDIES AND RELATED

ARCHITECTURAL WORK



Brief:

I was part of HMOZ team between 2020-24. I worked as director of projects and construction for four years. I was responsible for the concept's ideas, their technical development, management, and construction, working with the different specialists who participate in the construction. HMOZ is based in Montevideo & Maldonado, Uruguay.

With various projects and scales, from houses, retail, interventions, and events to public space, HMOZ seeks to research and experiment with materials, structure, and forms to generate situations and fiction. HMOZ also works with the municipality with installations, events, and in the development of intelligent public spaces that promote sustainable awareness of the environment.

HMOZ is a member studio and founder of YAFU, Young Architects From Uruguay. A group of young studios that works together to seek to increase architectural quality and its value as a cultural asset. HMOZ has organized and participated in a series of YAFU exhibitions called material visions.

HMOZ participates in international competitions, usually in collaboration with other studios, and has received various awards. In addition, there is a strong link with academic activity, teaching or researching within the School of Architecture, Design, and Urbanism framework. (UDELAR).

[click here to see more: HMOZ](#)

EXPERIMENTAL ARCHITECTURE OFFICE

HMOZ

Form follows Fiction

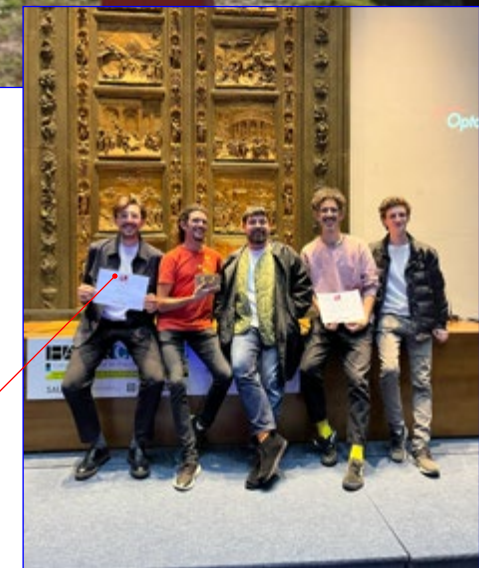


The office we shared the space with 15 national artists. With whom we participated in various artistic and cultural projects

That's us (Paco & I)



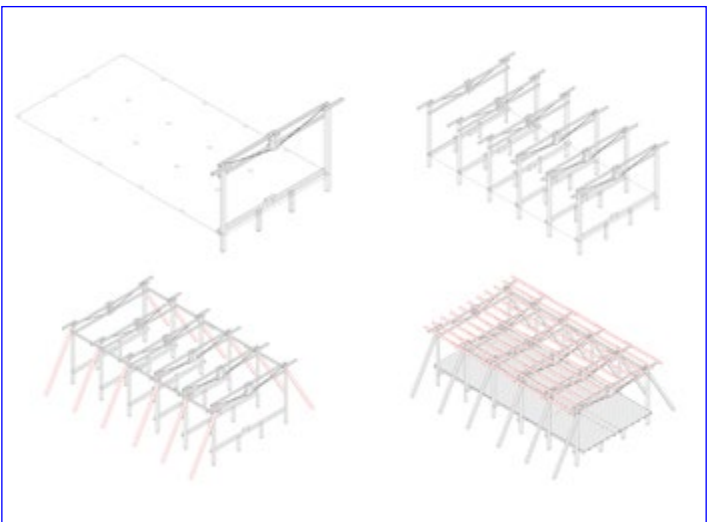
Recently, we received the first prize for minimal work with our project 'La Carolina,' as an intervention in the landscape and work that utilizes scarce resources from a local economy amid the pandemic.



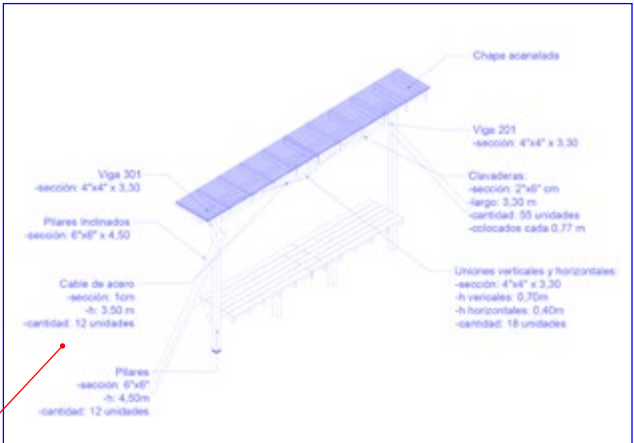
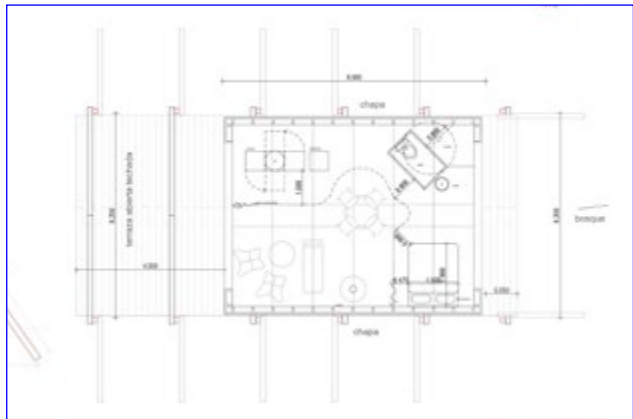
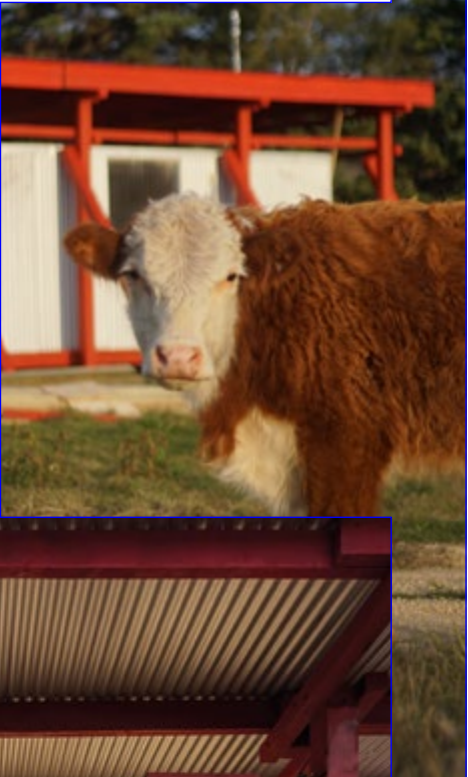
A photograph of a small, red-painted wooden building with large, multi-paned windows. The building is situated in a grassy field, and its view is framed by the dark, intricate branches of large trees in the foreground. The sun is visible through the foliage on the right side, creating a bright, hazy effect. In the background, a line of trees marks the horizon under a clear sky. A person is visible near the base of the building on the left.

LA CAROLINA

The client had a (super)low budget and needed to build a house in the middle of the countryside during the pandemic. ¡We called the nearby hardware stores and checked the remaining material stocks!



The project was done in two stages, first the red structure, and then we enclosed a sheltered space inside.



The shape of the structure is the result of the material left over from a nearby sawmill



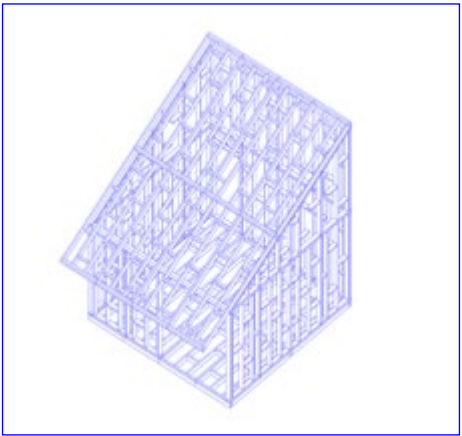
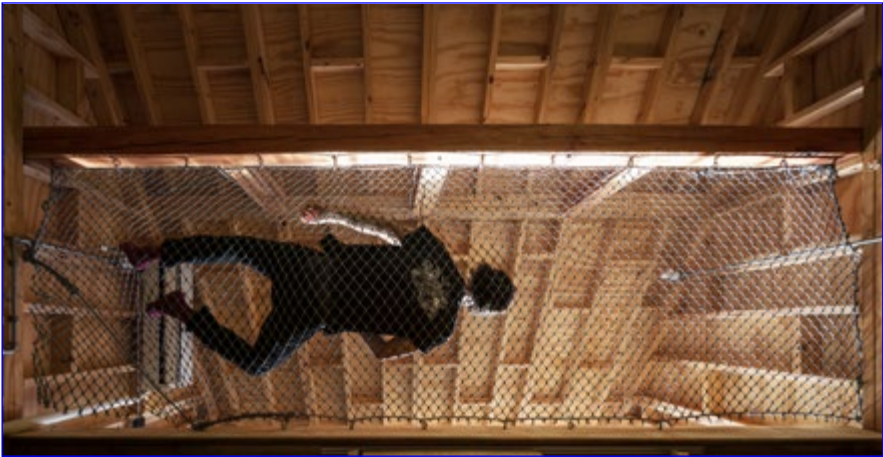
LA CAROLINA



YOGA HOUSE



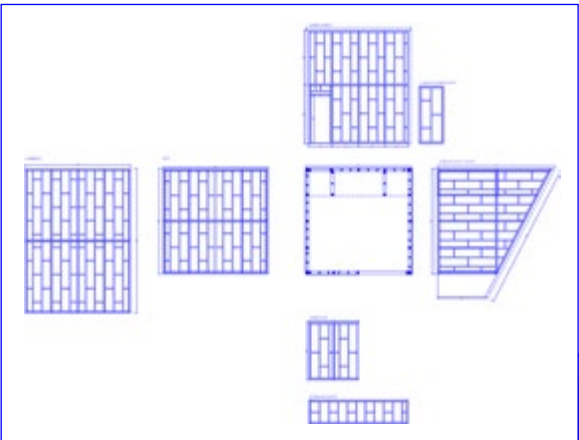
An extension of a pre-existing house, a space for meditation and reflection immersed in nature.



That's us, building the roof!



If you are in the mountains... why use concrete when you can use natural stones?



→ We created a secondary structure to move and locate the rocks.

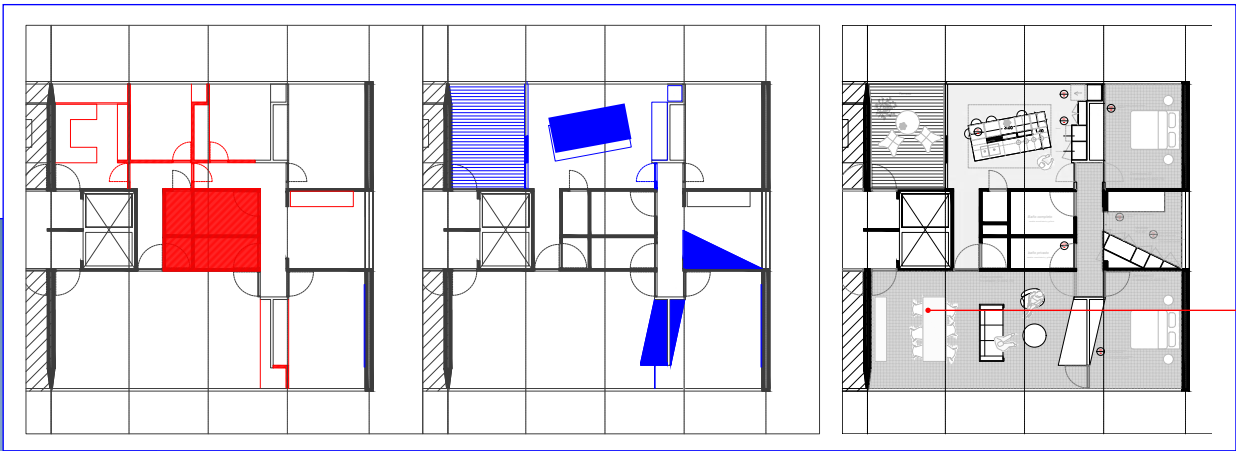


YOGA HOUSE



EL POSITANO

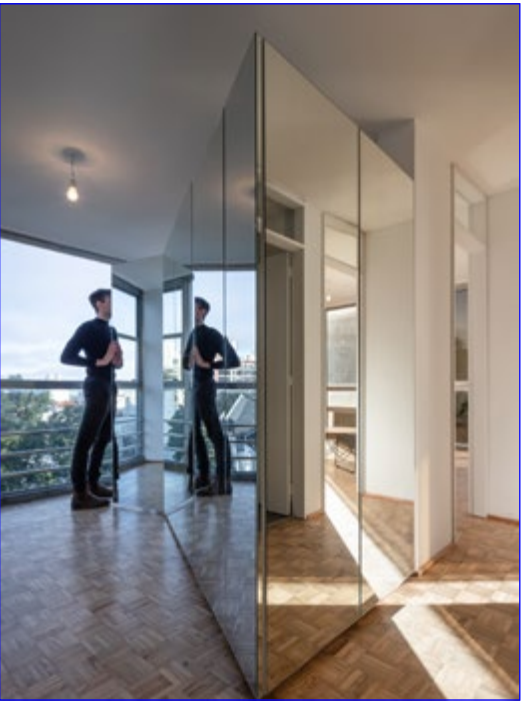
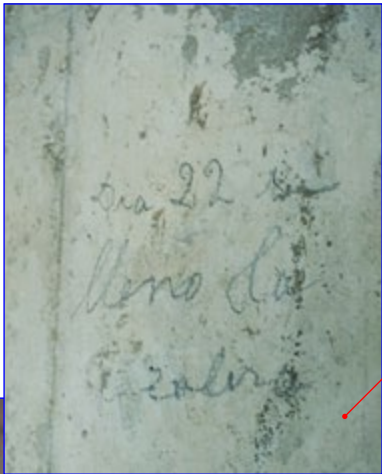
The project involves renovating an apartment in the Positano building, a heritage of modern architecture in Uruguay designed by Luis Garcia Pardo.



We eliminate the internal limits, with different games of forms, **mocking the grid in order to build a new fiction.**



We made the concrete pillar visible... **And we found traces of modernity**



An aspect that is notable, is the hybridization and non-definition of space became, visible in the 1952 project "(...) García Pardo plays with a free plan, where he later inserts the different rooms separated by partitions (...) In the final project, bathroom and service partitions fulfill a structural function, while the entire perimeter of the building – now a perfect prism – is released."

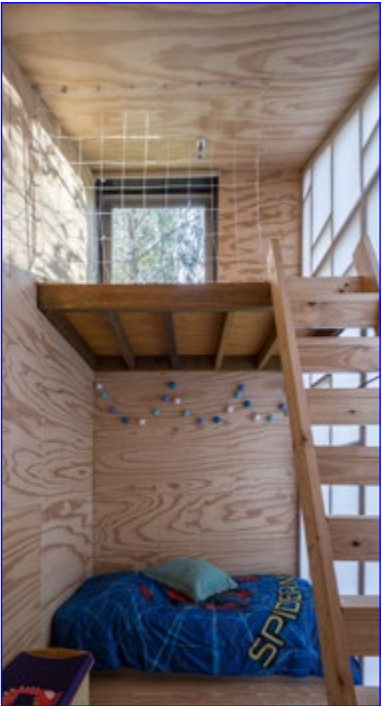
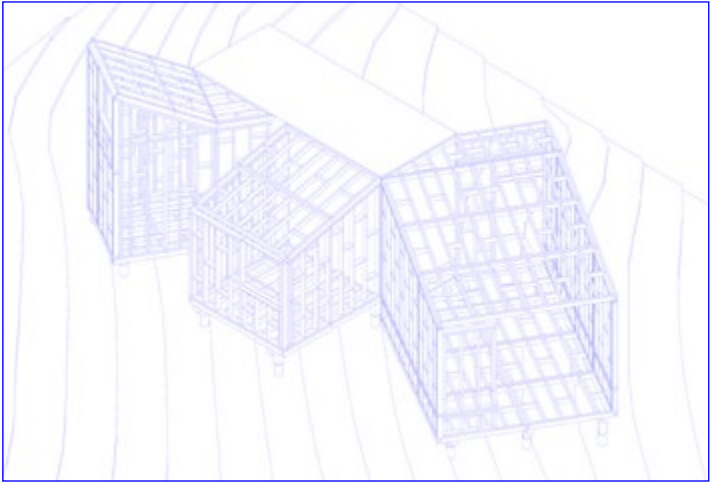
How to deal with the fever of conservationism, **which has not understood that the essence of this modern architecture was its fluid, free and changing space?**

EL POSITANO

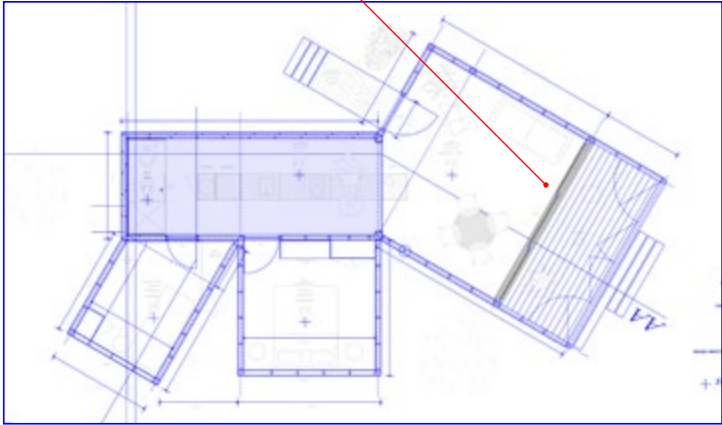


CUMBRES HOUSE

The clients had a container and they wanted to use it (oh no!). So, **the project become an alternative way to use it.**



Through openings that the container already had and expanded the spaces with wood bubbles, we generate something, **architecture and not containers.**



CUMBRES HOUSE

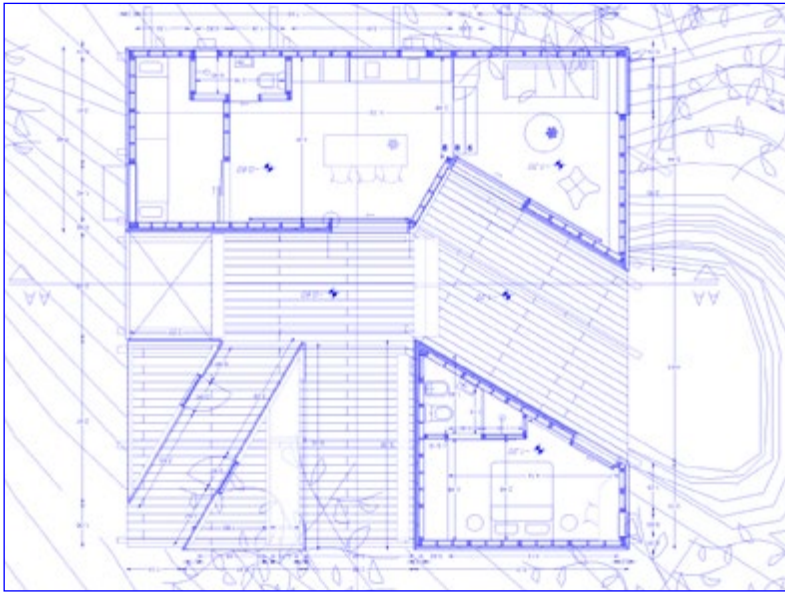
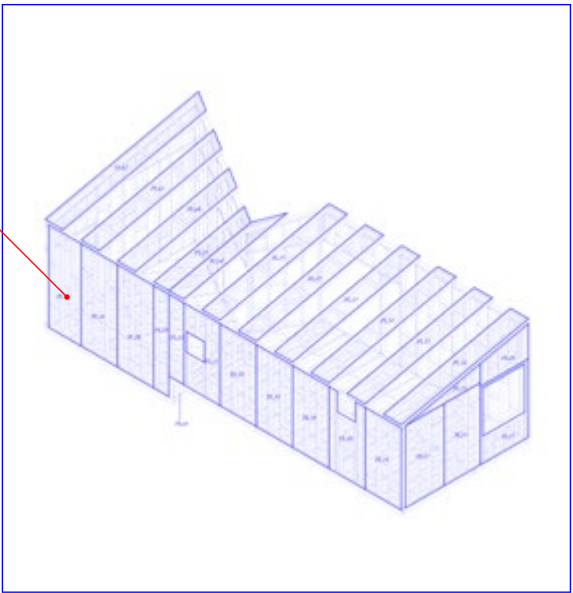


An aerial photograph of a modern house with a dark corrugated metal roof and light-colored wooden siding. The house has a central wooden deck where a person in a red shirt is standing. The house is surrounded by green grass and trees. The text "RIO HOUSE" is overlaid in the bottom left corner.

RIO HOUSE



Prefabricated
We build with panels, and then we take them to the mountains, in this way the workers have better conditions and the construction is more aware of the environment.

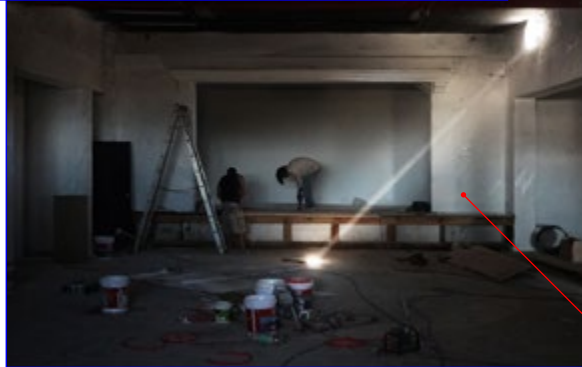


It is the opposite of Cumbres House. **Both** account for the minimum % of the Land Occupation Factor as if they were one plot.

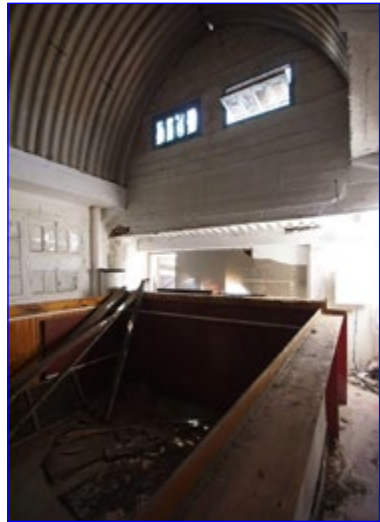
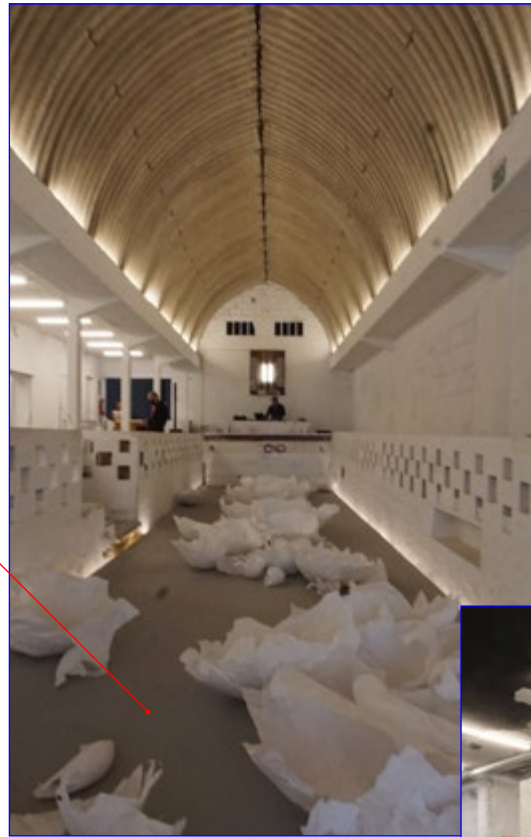
RIO HOUSE



DEMOCRATIC CULTURAL CENTER



With the YAFU collective, we were entrusted with transformation of an abandoned building into a cultural center in just 25 days, and with limited resources. **Everyone participated in the construction.**

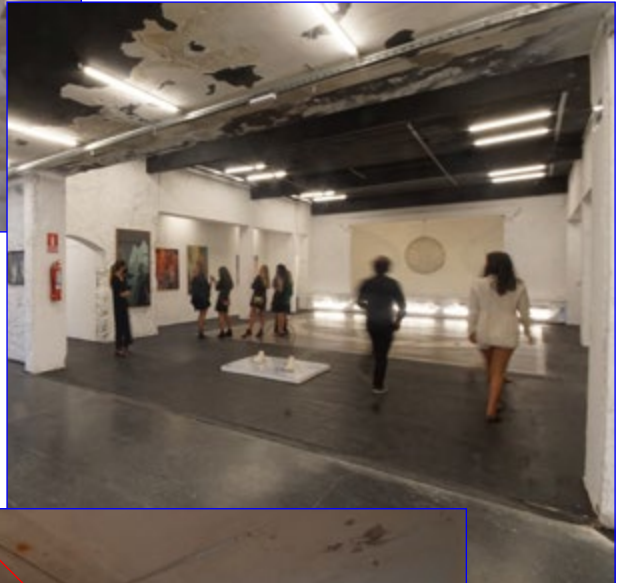
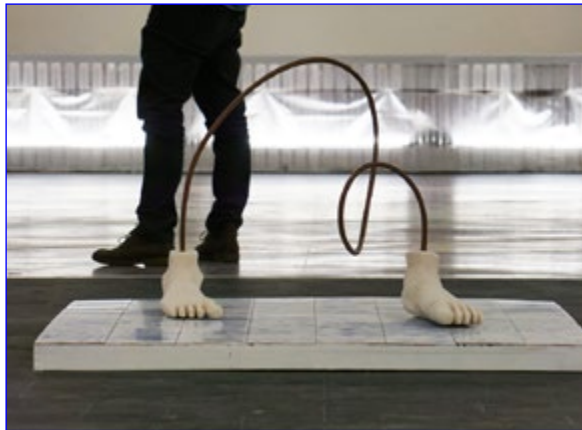


We redefined the access, circulation, and program.

We also set up an exhibition of our architectural practice, called: "material visions"



→ **Marquez, Nico, Bruno, Edwin, Alberto, Santi, Juancho, Fabrizio, Braian, Juan, Walter, Edison, Paco, and I.** Because architecture is a collaborative practice. A photo from the last night of the construction.



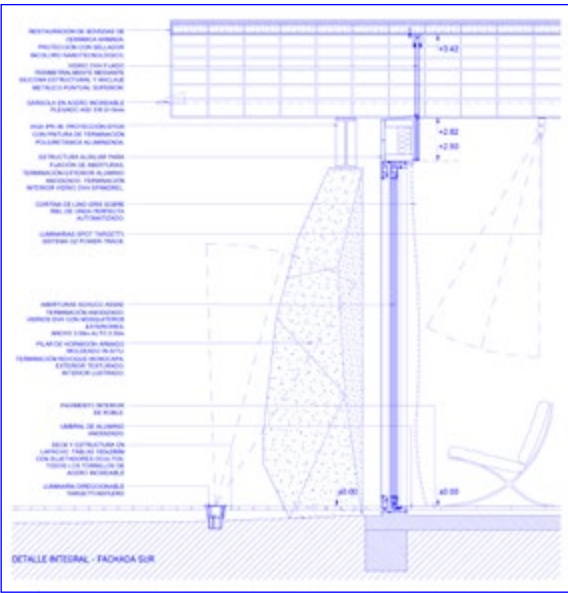
DEMOCRATIC CULTURAL CENTER



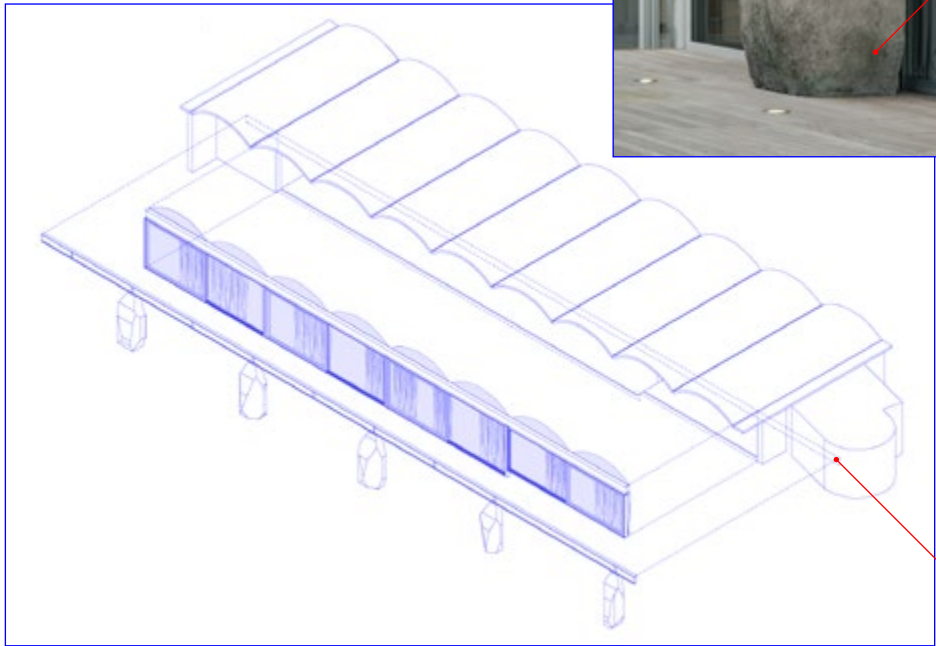
BONIFACCIO



The new large glass plane amplifies the relationship with the surroundings. Now the spatiality of the vault can be appreciated from the outside!



The beam, alien to the previous composition, is supported by five "strange" pillars, artificial stones.



We replaced 30 linear meters of the brick wall façade with a metal beam supported by 5 pillars.



BONIFACCIO

HMOZ

Positano apartment *(built)*



Location: Montevideo, UY.
Type: Intervention
Area 150 m2

Manager: Alejandro Varela
Paco Hernandez

CD SD DD CM B

Team: Santiago Vera

EMI Station *(built)*



Location: Montevideo, UY.
Type: Public space
Area ___ m2

Manager: Estudio Claro +
HMOZ

CM B

Team: Alejandro Varela

Cumbres house *(built)*



Location: Maldonado, UY.
Type: Experimental house
Area 80 m2

Manager: Paco Hernández +
Alejandro Varela

CD SD DD CM B

Team: Romina Mangini

La Carolina house *(built)*



Location: Maldonado, UY.
Type: Experimental house
Area 60 m2

Manager: Paco Hernandez

SD DD CM B

Team: Alejandro Varela +
Marina Cabrera

Bartolito apartment *(built)*



Location: Montevideo, UY.
Type: Intervention
Area 120 m2

Manager: Paco Hernández

SD DD CM B

Alejandro Varela +
Marina Cabrera
Team:

Yoga house *(built)*



Location: Maldonado, UY.
Type: Experimental house
Area 30 m2

Manager: Alejandro Varela +
Paco Hernandez

CD SD DD CM B

CETRARO ARCHITECTS

Rio house *(built)*



Location: Montevideo, UY.
Type: House
Area 120 m2

Manager: Alejandro Varela +
Paco Hernández

CD SD DD B

Team: Romina Mangini

CCD Cultural Center *(built)*



Location: Maldonado, UY.
Type: Cultural center
Area 2300 m2

Manager: Alejandro Varela +
Paco Hernandez

CD SD DD CM B

Team: Santiago Vera

LAGOM *(built)*



Location: Montevideo, Uy
Type: Housing
Area 2.500 m2

Manager: Andrea Cetraro

CD SD DD

Team: Alejandro Varela

LAGUARDA LOW ARCHITECTS

Nanjing Happy Harbor *(built)*



Location: Nanchang, China
Type: Office, hotel, Retail
Area 136.971m2

Manager: Marcelo Salcedo +
Hirotaka Hayakawa

CD SD

Team: Maria Stathi +
Mufeng Yang +
Alejandro Varela

Huinan Shanghai



Location: Shanghai, China
Type: Office, Retail
Area 51.823m2

Manager: Marcelo Salcedo +
Jinbao Liu

CD SD

Team: Nika Mo + Xiaolian
Hu + Alejandro
Varela

COMERCI ARCHITECTS

UTEC Rivera *(contest)*



Location: Rivera, Uy
Type: University
Area 4.200m2

Manager: Francesco Comerci
+ Sergio Barreto

CD SD

Team: Carolina Gonzalez
+ Alejandro Varela

CNI Paylana *(competition)*



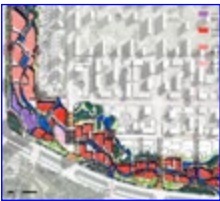
Location: Paysandú, Uy
Type: Master Plan
Area 39.000m2

Manager: Francesco Comerci
+ Sergio Barreto

CD SD

Team: Carolina Gonzalez
+ Alejandro Varela

Dali



Location: Dali, China
Type: Master Plan
Area 398.115m2

Manager: Pablo Laguarda +
Junkyeu Song

CD

Team: Xiaoxue Xiao +
Alejandro Varela

Encarnación Shopping



Location: Asunción, Uy
Type: Retail % Hotel
Area 22.000 m2

Manager: Francesco Comerci

CD SD

Carolina Cetraro +
Alejandro Varela

ARQUITETURA NACIONAL

Cultural Center *(contest)*



Location: Sao Paulo, Brasil
Type: Cultural center
Area 1.200 m2

Manager: Paula Otto +
Eduardo Maumman

CD

Team: Alejandro Varela

ALUMEX

SAPA ALUMINUM



Location: Uruguay
Type: Product

Manager: José Cetraro

Team: Alejandro Varela

CD SD DD CM B

REFERENCES

CD_ Concept Design
SD_ Schematic Design
DD_ Development Design
CM_ Construction Management
B_ Built

WORK BOARD



CURATORIAL/ CULTURAL WORK

Why is a School of Architecture holding a congress about pedagogical innovation?

The fact that this question exists is the reason of the event. Having discussed about the learning models around architecture and society, the last edition of Edumeet in 2021, took the form of the International Congress of Transfers for Innovation and Pedagogical Change, a series of actions that led to the question: What shape should a congress for pedagogical innovation take? We wanted to explore the idea of a non-congress, a place of horizontal exchange without hierarchy. A space for discussion based on experience with the capacity to make visible the vicissitudes of the education system.

Fricciones is a horizontal event that aims to generate debates away from the hierarchical protocols that still dominate ancient academic structures. We understand friction as the force that emerges from the unexpected encounter between different bodies and discourses. Therefore, we assume friction is an uncomfortable and uneasy situation necessary to encourage questioning and generate changes that promote innovations in learning processes.

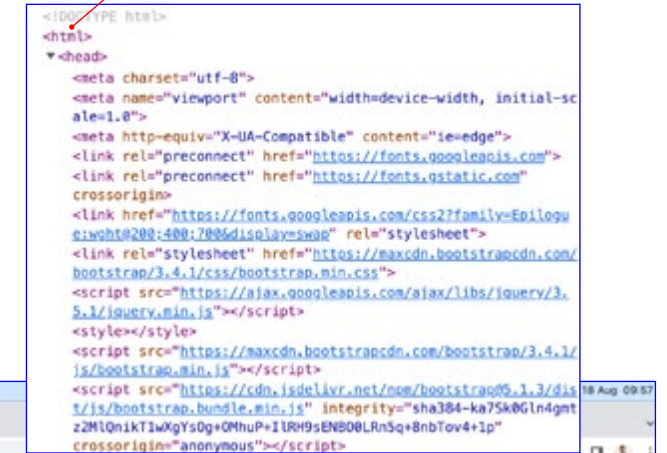
Fricciones it is a process. During a year, the curatorial team carried out different dynamics, such as workshops, calls, and reading seminars, forming the basis for the theoretical framework and event format. In addition, we conduct mediation and negotiation between the agents involved, analysis and evaluation of the different activities



That's me!
leading a debate
about the frictions
between learning
discourses



We wrote the code for the website
If you want to communicate, you
must handle all languages!



INTERNATIONAL MEETING OF LEARNING EXCHANGES

FRICCIONES:

Note: Edumeet is an initiative of the department of architectural projects of the ETSAM-UPM, which, in collaboration with the Javeriana University of Bogotá, had previously carried out two editions.

proposals, resource management, communication and dissemination strategy, and image identity and graphic design.

In February 2022, we carried out the open call for critical papers and experiences in their two proposed and narrated formats around the frictions in learning with eight categories. The works received were the primary input for the construction of the format of the current event.

The talks were defined based on the extensive reading of these works, seeking to focus on the issues least attended by the participants. For their part, the proposed experiences formed the activities that appear in the program. Furthermore, the narrated experiences and critical papers became part of the Raca radio program “Fricciones en Cadena” program.



We took the city!
4 spaces in
Madrid and the
routes between
them with drifts!



» Encuentro internacional de intercambios en el aprendizaje **edumeet**

FRICCIONES

→ **MADRID**
23 y 24
SEPTIEMBRE

Organizan: VIIXI, MACA, P3
Colaboran: DOMO, Roca Gallery, COAM, bizum, SANCER
-Info: @edumeetmadrid, @edumeet, @edumeetmadrid

We did Radio!
@radiatoraca
Radio in Architectural
Communication

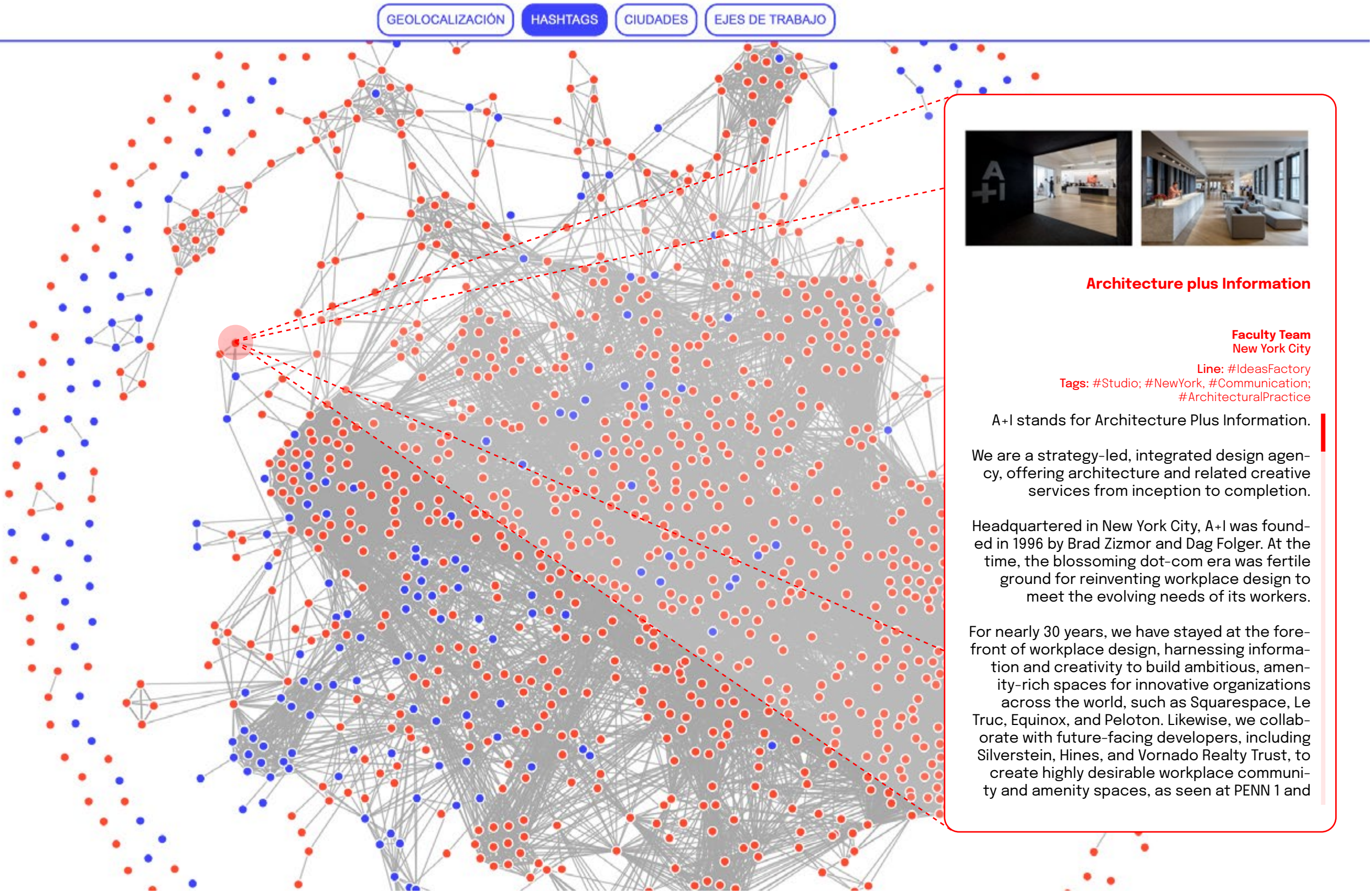


750 people
attended the event
:)

[click here to see more: EDUMEET](#)

INTERNATIONAL MEETING OF LEARNING EXCHANGES

FRICCIONES:





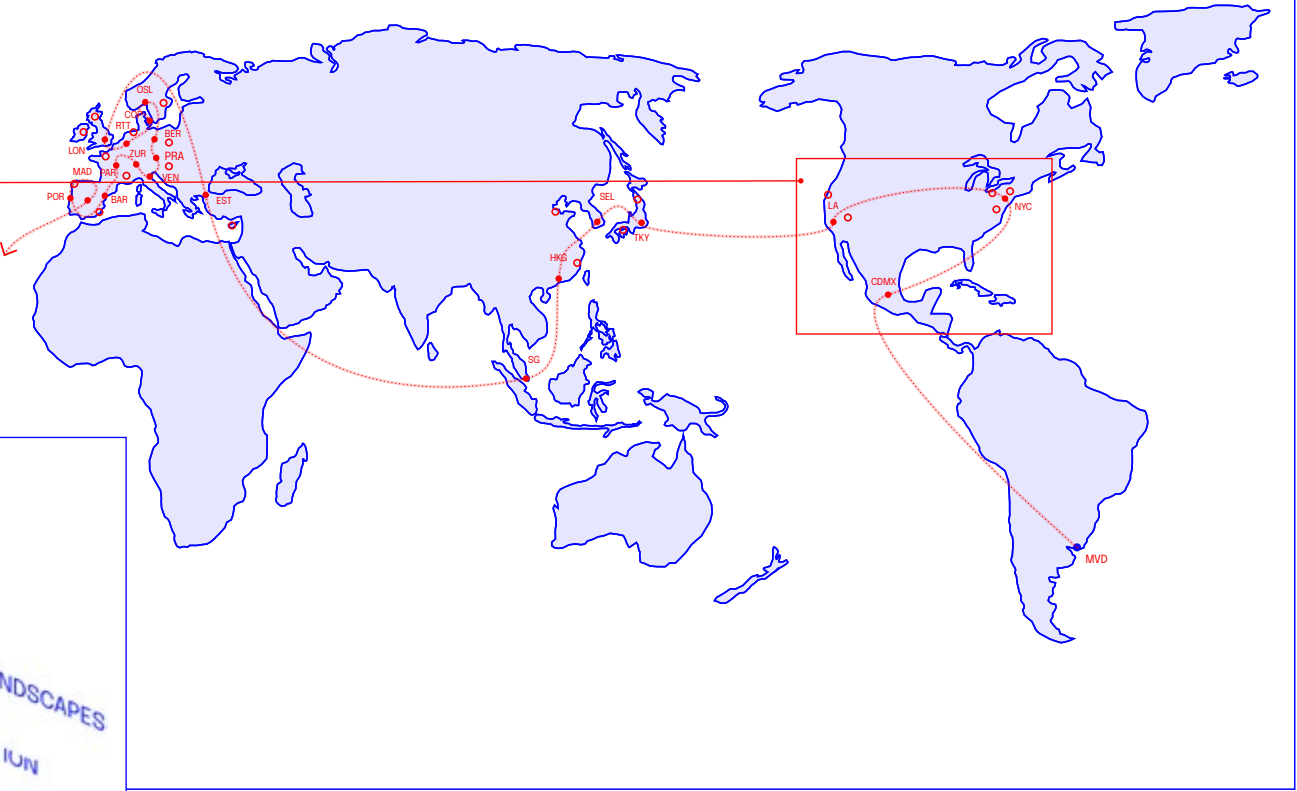
The Architecture Trip is an academic experience that consolidates the undergraduate training in the FADU - UdelaR since the second decade of the 20th century. Initially, this trip took the form of the Grand Prix, a prize for academic excellence granted to a few outstanding and recently graduated architects. Subsequently, starting in 1947, the trip transformed into a collective experience for each generation. This tradition, is accompanied by a Faculty Team that proposes an academic project for the trip.

Atlas of Cultural Landscapes, challenging the traditional notion of fixed geographic and cultural boundaries. Cultural landscapes are considered an expression of the historical interaction between geography and society and, therefore, become a constantly changing canvas in which traces of the past and transformations over time become apparent. Buildings, infrastructure, traditions, and practices reflect temporal evolution and become a symbol of identity, representing the values societies share. During the trip, students will perform as observers and documenters of the different places visited along the route through five working axes. These working axes are the guiding thread for exploring and delving into various themes and approaches allowing students to carry out specific work that will help them enrich their professional training or lead to further academic experiences, such as internships, research, or postgraduate studies.



That's me presenting the academic proposal.

The itinerary is subdivided into blocks by professors, and I accompany the trip in the American block.



ACADEMIC TRIP OF ARCHITECTURE

ATLAS OF CULTURAL LANDSCAPES

Team: Jorge Nudelman, Alejandro Ferraz, Soledad Cebe, Laura Acosta, Elina Rodriguez, Pablo Muñoz, Valentina Odella, Lucía Martinotti, Magdalena Fernandez, Alejandro Varela.

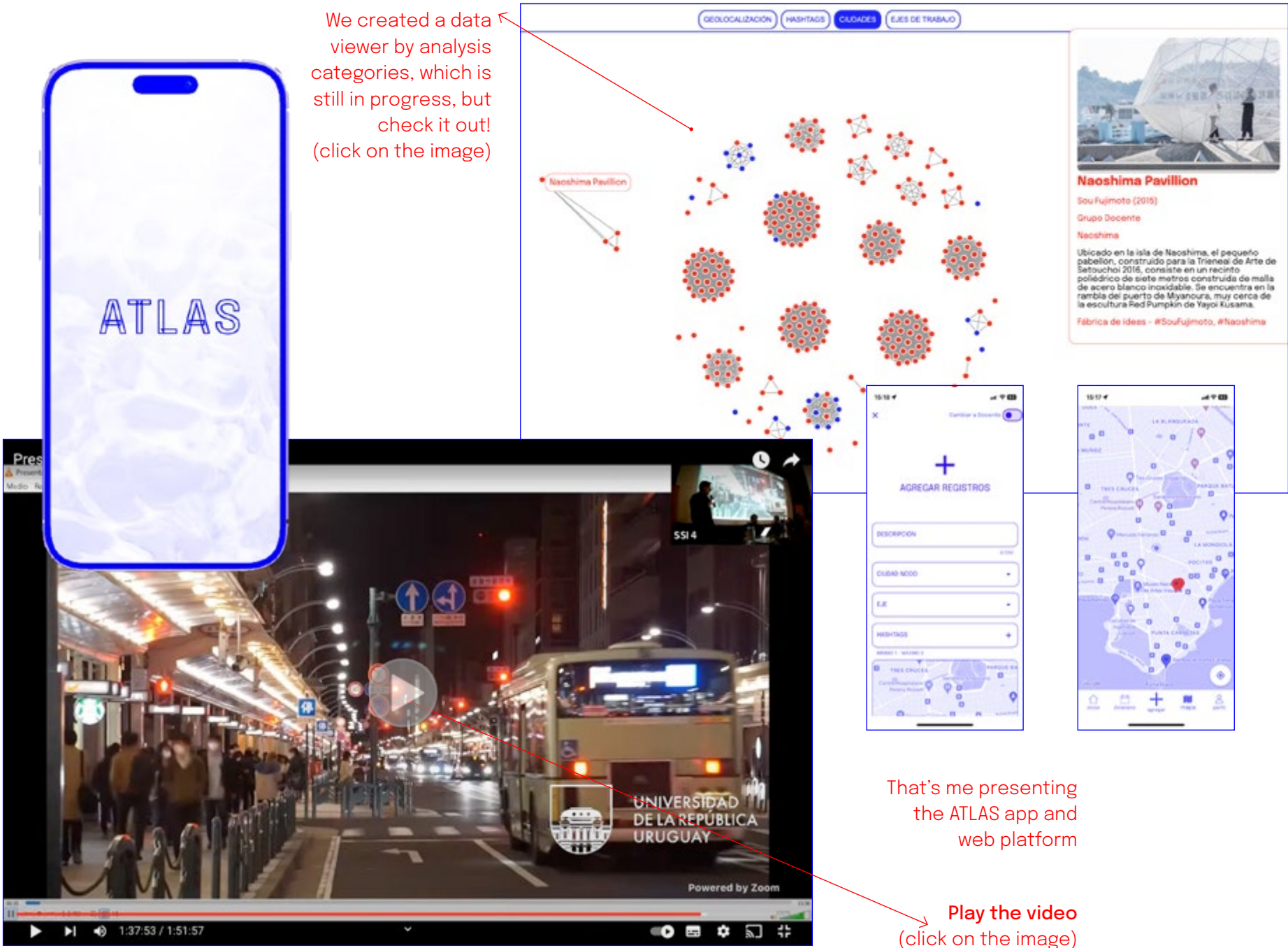
Virtual Critico-Methodological Tool for Trip Research:

During the trip, students will perform as observers and documenters of the different places visited along the route. To record and archive this, the Faculty Team has chosen the Atlas as a research method and has developed a mobile app designed to be used before, during, and after the trip.

Recognizing the complexity of the world as a deliberately unfinished and constantly evolving (infra)structure, aware of the impossibility of representing its totality, ATLAS emerges as a doubly operational tool. On one hand, it facilitates the systematization of information collected during the trip, and on the other, it encourages critical analysis and academic and cultural exchange through a collaborative interface.

ATLAS operates based on a continuously updated virtual archive and spatial projects such as mappings and cartographies for data visualization. ATLAS is capable of capturing the diverse dimensions of the architectural experience, from the tangible to the abstract. This drives a deeper understanding of the environment we inhabit and shape through our practice.

ATLAS becomes an essential travel companion that documents, inspires, and perpetuates the legacy of this academic and human adventure, transcending its initial function to become an integral part of the Architectural Trip experience.



[click here to see more: ATLAS](#)

ACADEMIC TRIP OF ARCHITECTURE

ATLAS OF CULTURAL LANDSCAPES

Team: Jorge Nudelman, Alejandro Ferraz, Soledad Cebe, Laura Acosta, Elina Rodriguez, Pablo Muñoz, Valentina Odella, Lucía Martinotti, Magdalena Fernandez, Alejandro Varela.

Brief :

The exhibition was proposed as an experience through 5 representative works of Samuel Flores Flores. Viewers could observe the production from three input poles: the domestic condition, the phenomenological position, and the original shapes. The installation was located in the Uruguayan Spain Cultural Center's main hall, divided into two spaces. First, an wide area where the five chosen works appear on the perimeter in the form of billboards, models, and drawings, while in the center area, a series of walls were raised to remember the spatiality of the projects and the building technique of brick curved walls. The next room, smaller and darker, holds the interior universe of the architect, like his other projects, personal life, and the contemporary world that surrounded him during his years of practice. This space allows the visitors to connect the architect's production with the historical events of his period while simultaneously delving into his work.

The exhibition had an initial opening date when the pandemic broke out. Therefore, a digital platform was built in collaboration with the Cultural Center so that visitors could access the collection remotely.

** I worked in the general production, and in the construction of the prototype. I was responsible for the construction. I also collaborated in the editorial project with the production of graphics.*

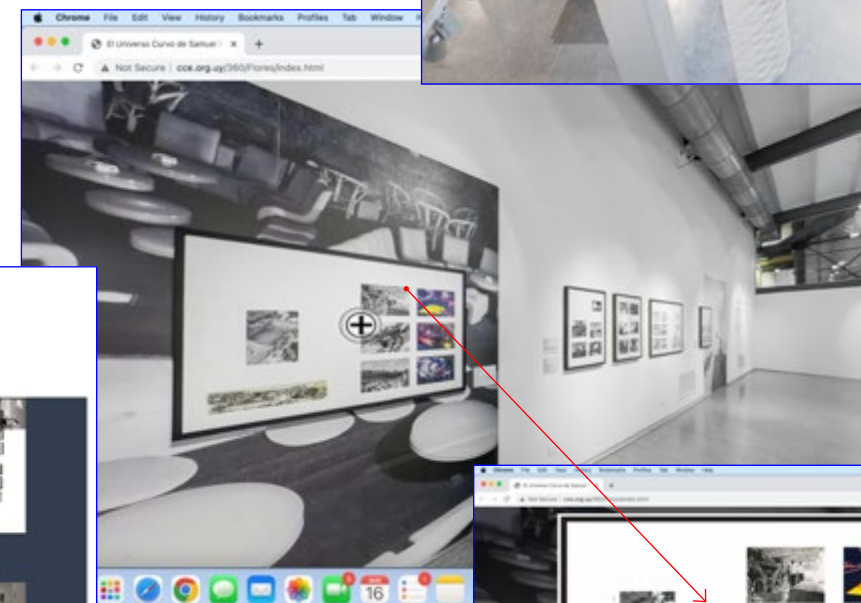
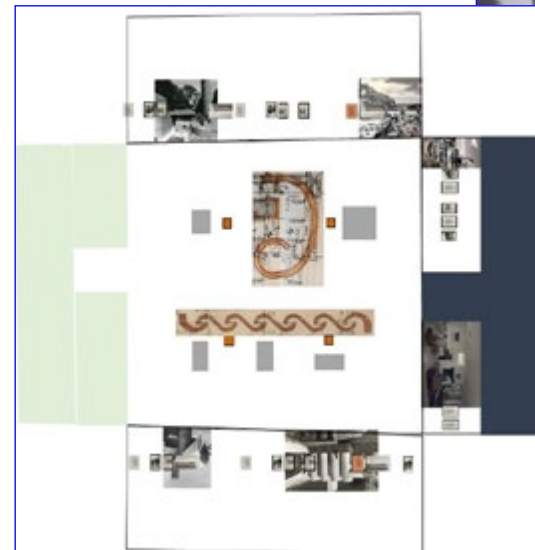
[click here to see more: Catalogue](#)

THE CURVED UNIVERSE OF SAMUEL FLORES FLORES.

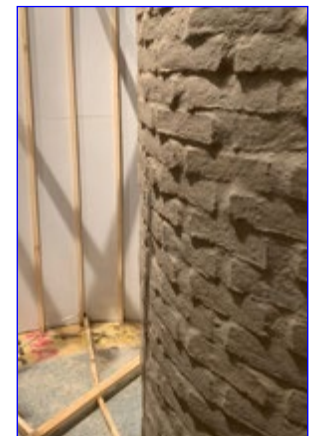
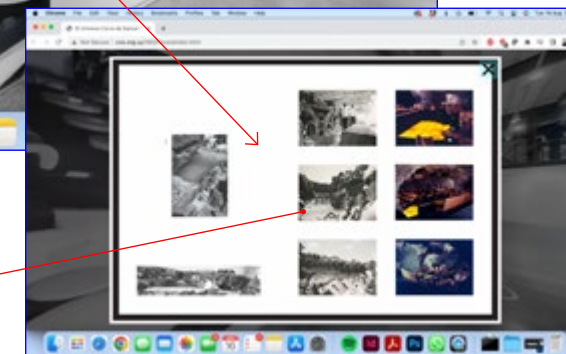
FLORES FLORES:



Play the video
(click on the image)



Try the virtual
exhibition
(click on the image)



Note: Curators: Emilio Nisivoccia, Mary Méndez y Martín Craciún;
Team: Laura Alonso, Lorena Patiño, Alejandro Varela y María Noel Viana

Theoretical framework:

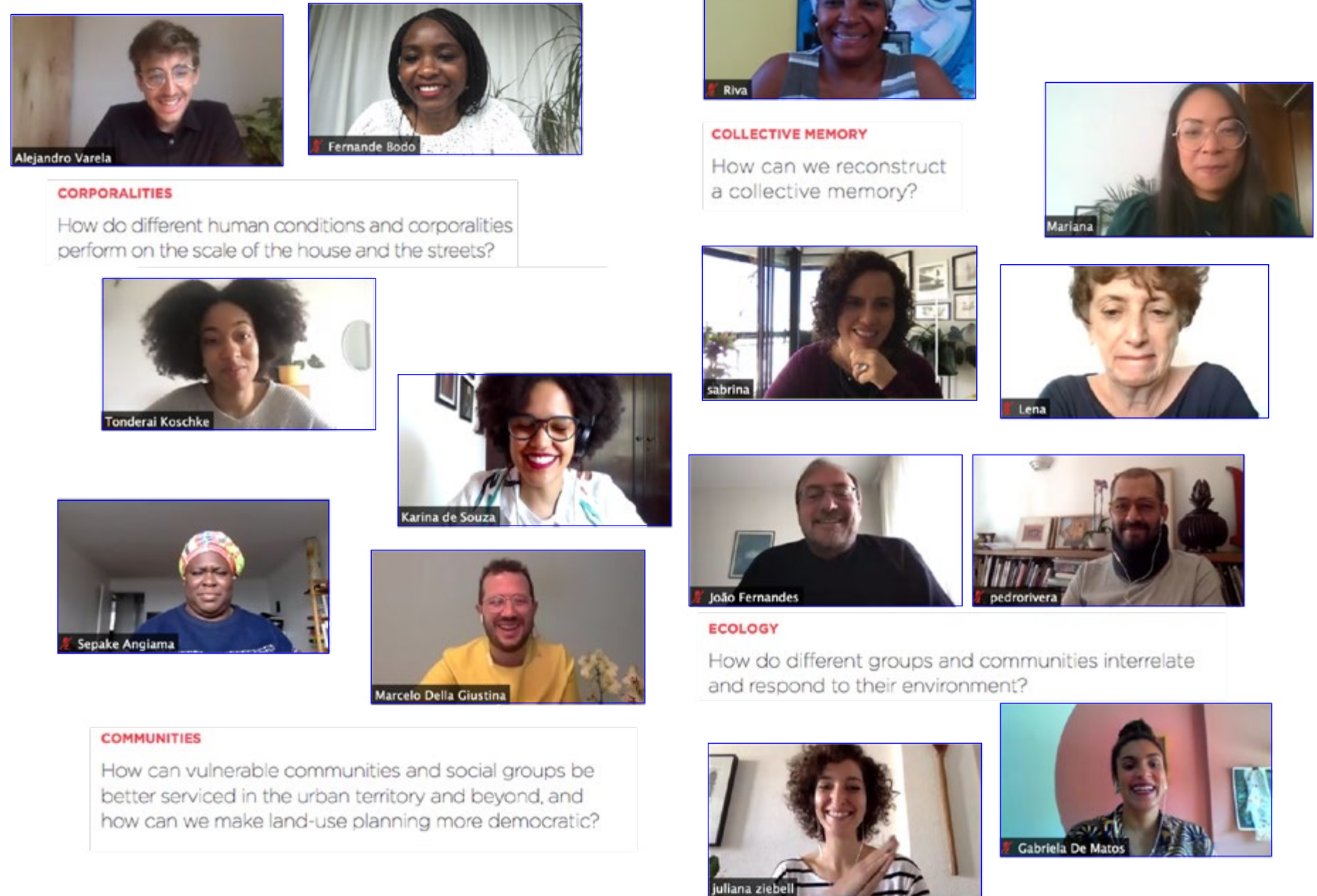
The young 21st century, yet struggling with the conditions produced by globalized capitalist modernity hitherto, is currently facing a defining moment in its development. The stepping into the focus of groups of people whose precarious existences have been largely excluded from the widespread, euro-centric concept of humanity has initiated a paradigm shift. Most recently, the series of shocks related to a global health pandemic has exacerbated the impact of concerning socio-political conditions around the world, such as poverty, gender-based violence, and the rise in power and reach of far right-wing groups. “Vulnerability” has emerged as the prevalent unifying factor of different parts of society today. This proposal seeks to draw attention to the spaces that respond to the various vulnerable conditions people live in around the world and, in doing so, contribute to the ongoing reconfiguration of our society.

Furthermore, the architectural profession, which reacts and adapts to this dynamism, is a marker of the current state of humanity that integrates these philosophical ideas into the physical form in which we engage daily. As vulnerable groups in society – whose conditions have historically been excluded from and ignored during processes that define human systems– have increasingly asserted their rights, the repeated reformulation of the notion of humanity has become necessary.

[click here to see more: PROPOSAL](#)

13TH INTERNATIONAL BIENNAL OF ARCHITECTURE OF SAO PAULO

HUMAN CONDITIONS.



* **SECOND PLACE**
for the co-curatorship
of the 13th International
Biennial of Architecture of
Sao Paulo

Note: Team organization: Coordinator: Fernande Bodo; Production: Juliana Ziebell; Events: Marcelo Della Giustina; **Educational:** **Alejandro Varela**; Communication: Mariana Lorenç; Editorial: Tonderai Koschke

FRICCIONES
ATLAS DE UN VIAJE DE ARQUITECTURA

ACADEMIC WORKS

Abstract:

The research is structured as a practical project, entailing the creation of an Atlas that compiles a range of reflections, materials, and experiences acquired throughout an academic architectural journey that took place between May and October 2022.

The academic trip referred to, is a longstanding tradition of the School of Architecture, Design, and Urbanism at the University of the Republic of Uruguay (FADU - UdelaR). This tradition traces its roots back to the early 20th century when the first School of Architecture was founded. It operates as an organized system characterized by a circular and horizontal structure, wherein three successive generations of students (corresponding to different years) collaborate to fund the educational journey of one generation. The generation of students (and the school authorities) select a professor team to lead the academic proposal for the journey. Despite the system having been in operation for 80 years, there has been no postgraduate research conducted on it, which is a key factor justifying the selection of the trip as the primary resource for my Master's Final Project.

The trip is understood in terms of the [practice of crossing](#), which involves crossing borders and venturing into the unknown, leaving behind what is familiar. Throughout this practice of crossing, I adopted the role of a [“Historical materialist”](#), as suggested by Walter

Benjamin, amassing objects and information that held the potential for future scientific significance.

During the trip, I systematically observed the behaviors of cities, varying the time intervals and my physical disposition. In certain cities, I immersed myself in a series of conversational interviews with various local correspondents. These correspondents ranged from artists, architects, engineers, editors, curators, researchers, journalists, educators, colleagues, to urban planners. This involved a mediation project in which I initiated a preliminary dialogue with the correspondent, exchanged information, and facilitated the interview.

Upon completing the journey, I organized the archive using hashtags (#) and constructed an atlas. The atlas as an open, unfinished product, ‘doubly operative,’ capable of presenting different pieces of information and their relationships.

The atlas enabled the creation of [a series of chronicles](#) that seek to weave together personal experience with cultural experience and to illuminate ecosystems in which frictions between architecture and its communicative, representational, and political dimensions manifest. While simultaneously producing audiovisual materials, photographic catalogs, and laying the groundwork for the academic proposal of the forthcoming [academica architectural trip, which was later approved and chosen](#).



Exhibition Photographs. **Construction of the Spatial Atlas.**



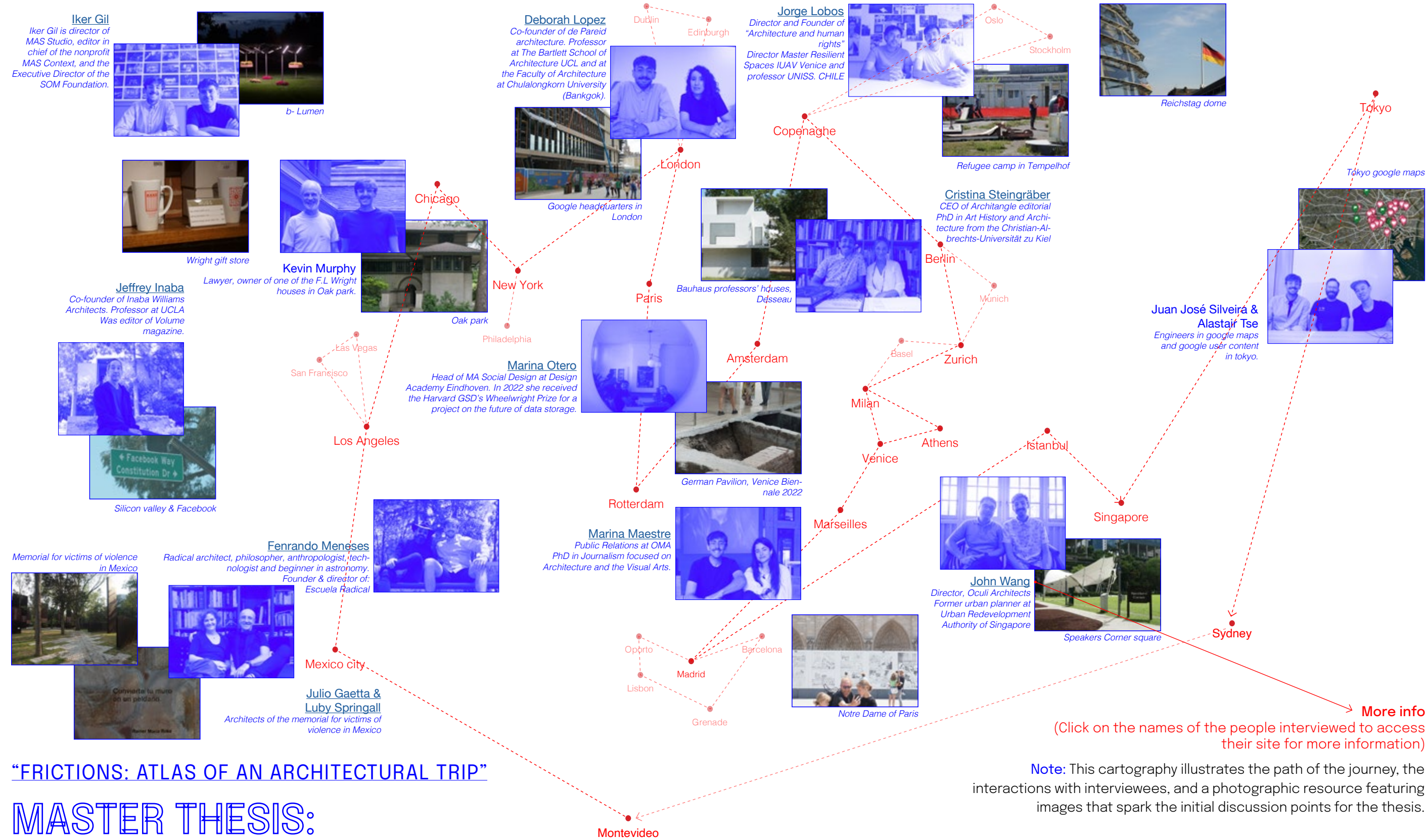
Cover of **“Divine Warnings” (Chronicle of Istanbul)**.

[“FRICTIONS: ATLAS OF AN ARCHITECTURAL TRIP”](#)

MASTER THESIS:

* WITH HONORS!

Note: Final Master's Project in Architectural Communication at the Technical School of Architecture of the Polytechnic University of Madrid.
Tutor: Lucia Jalón Oyarzun | Co-Tutor: Tatiana Poggi

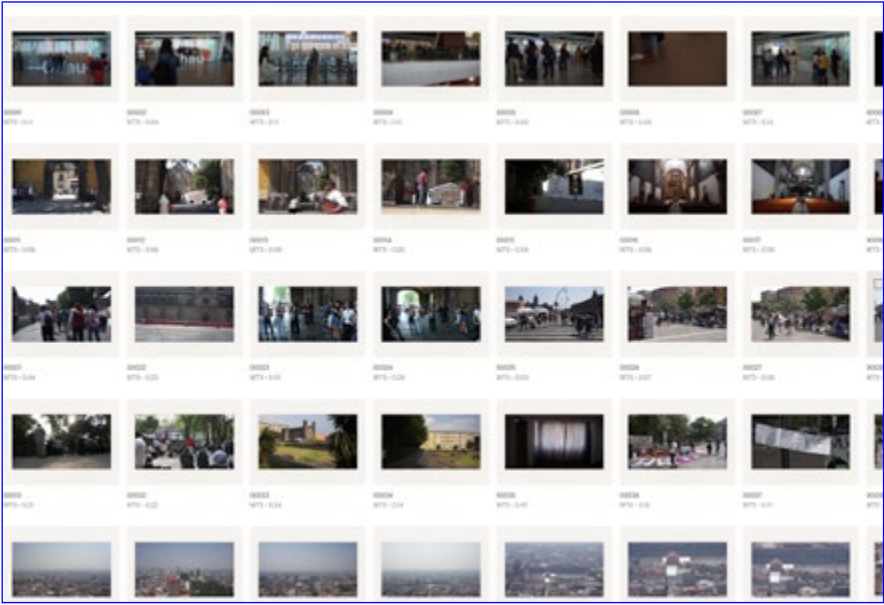


"FRICIONS: ATLAS OF AN ARCHITECTURAL TRIP"

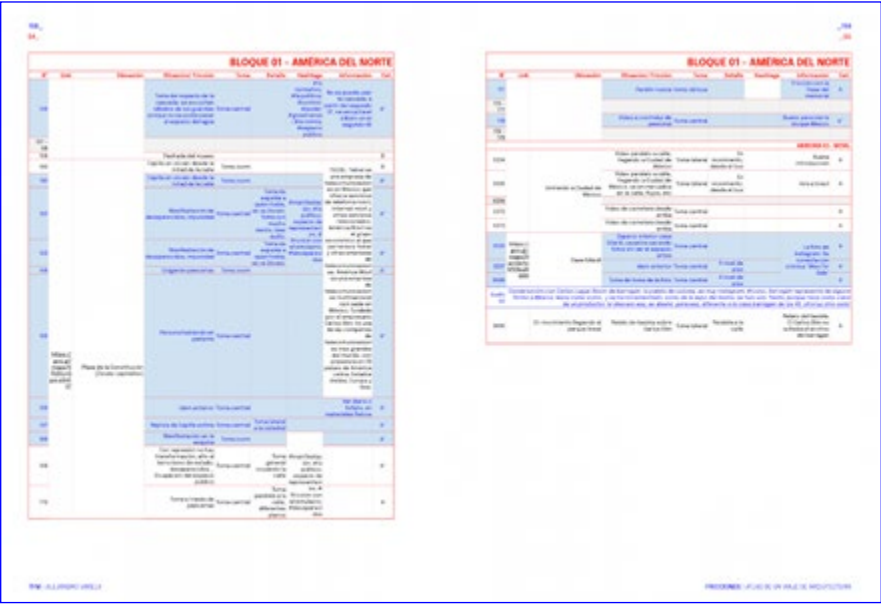
MASTER THESIS:



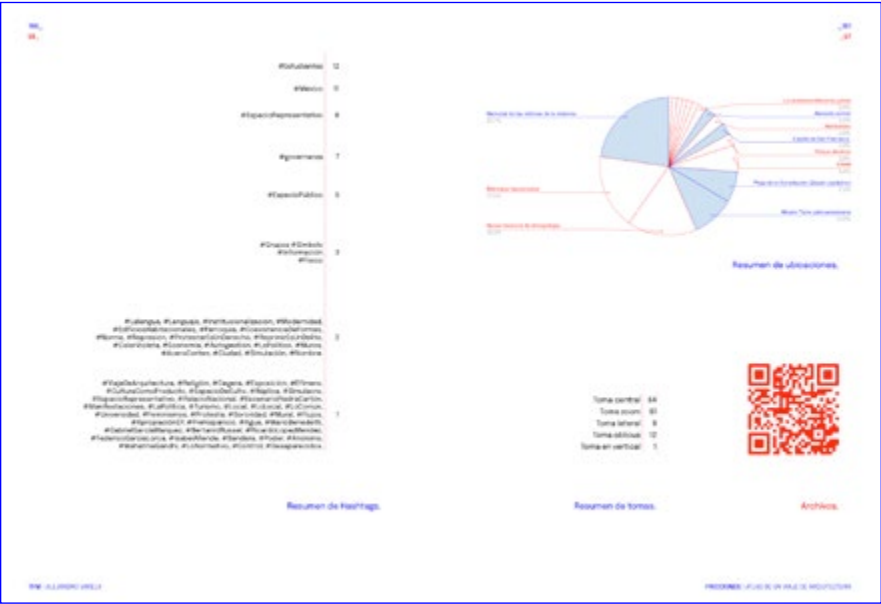
Collected Material.



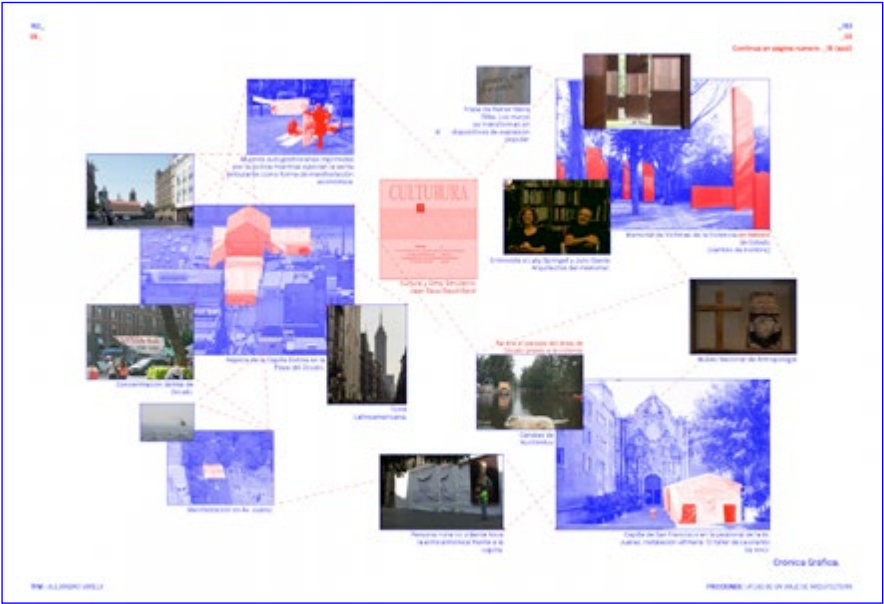
Recorded Material (4202 videos/11691 photographs)



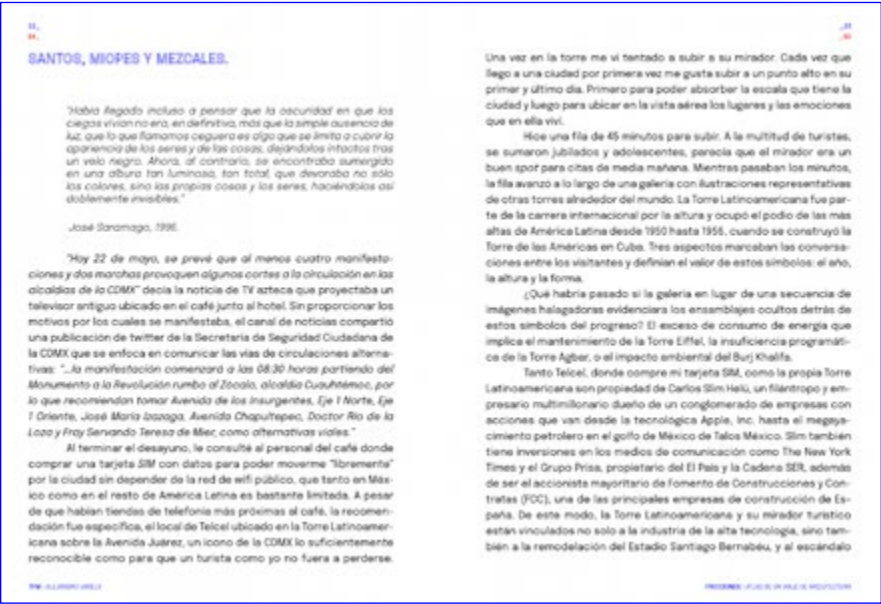
Archive Tables (selection of interest, by #)



Archive Summary (by city)



Graphic Cartography (by city)



Chronicle (by city)

[click here to see more: ATLAS](#)

[“FRICTIONS: ATLAS OF AN ARCHITECTURAL TRIP”](#)

MASTER THESIS:

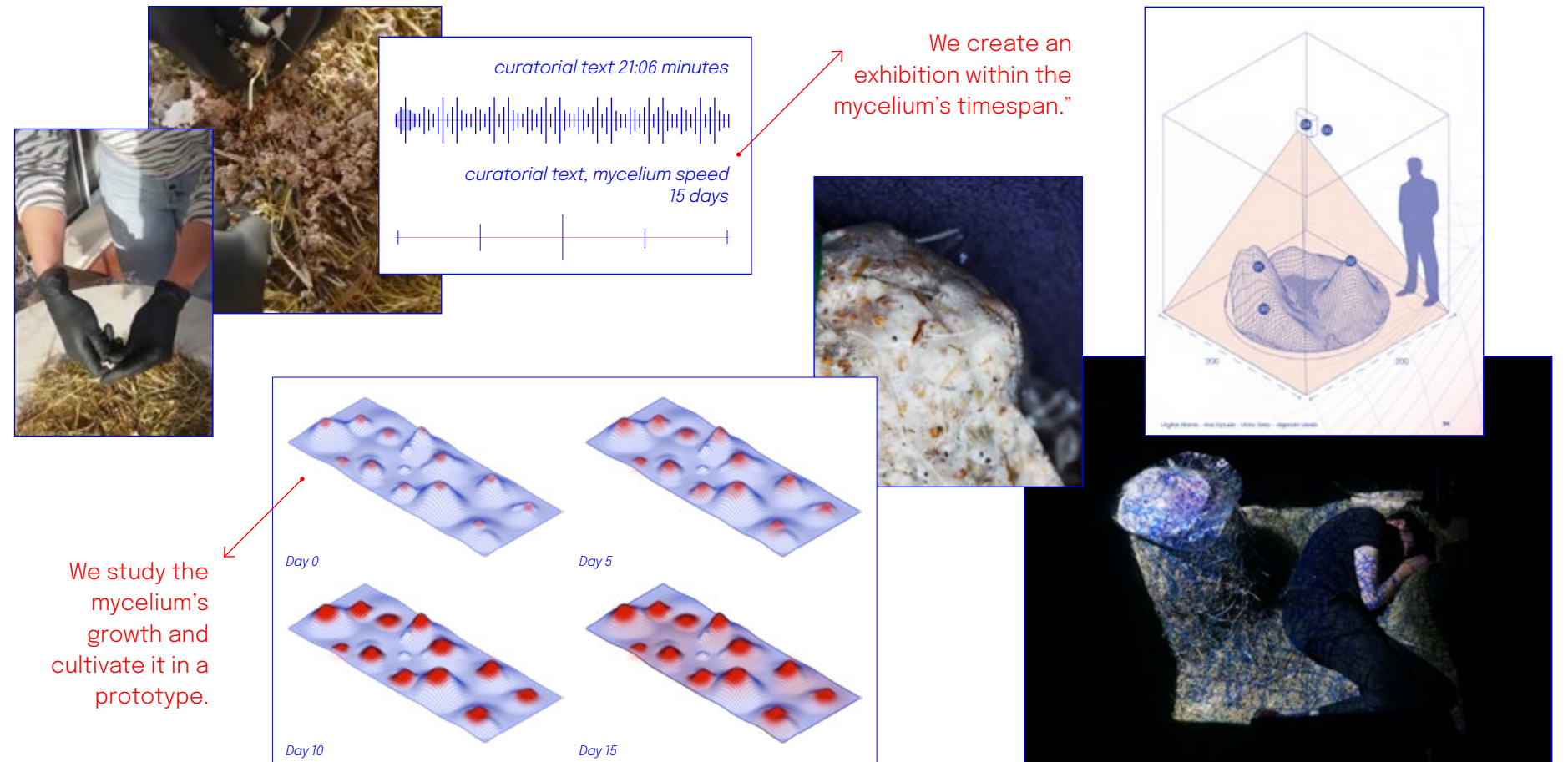
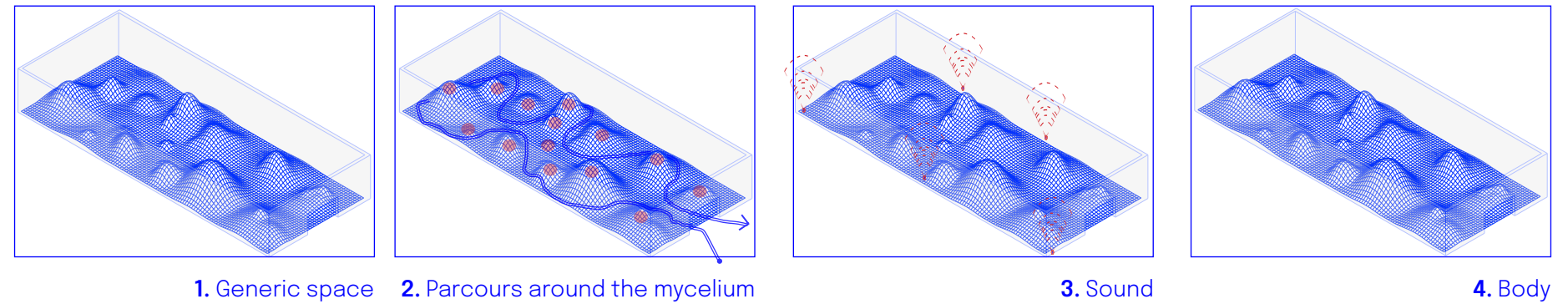
Note: I made this process with 10 cities from the journey. Each one has its written chronicle and its audiovisual chronicle.

Abstract:

MICELIX it is an ASSEMBLAGE EXPERIENCE. A series of actions centered around the mycelium fungus, its cultivation, observation, and study. By viewing the mycelium as a NETWORKED organism, the proposal aims to create an immersive experience, to HIGHLIGHT the community balance between human and non-human agents, from an anthropo-decentered perspective.

The electrical activity of fungi could be used for communication with a message propagation speed of 0.5 mm/s (at 30 Hz). The networked computation of mycelium cannot compete with silicon, but it can be unique among living biosensors. Forests become complex systems where species exchange nutrients, and the facilitators of this collaboration are mycorrhizal networks, meaning the symbiosis between fungi and plant roots. There are 3 growth stages (latency, exponential, stationary) The results of the sphericity test show that the variances of the differences between each pair of levels of the factor are not equal. It is not circular or spherical.

We propose an installation as a fungal assemblage, a physical-virtual assembly built based on the logics of corporeality, temporality, and mycelium latency. The mycelium time as a determining variable for the exhibition duration. We suggest filling the room with mycelium cultivated on straw substrate according to the possible exhibition duration. And, by creating different cultivation densities, generating a mycelium topography.



MICELIX: FUNGAL ASSEMBLY EXPERIENCE

MASTER CURATORIAL PROJECT:

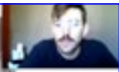

Note: Micelix is an initiative of Virginia Brarda, Alejandro Varela, Victor Solaz and Ana Spuela.

Abstract:

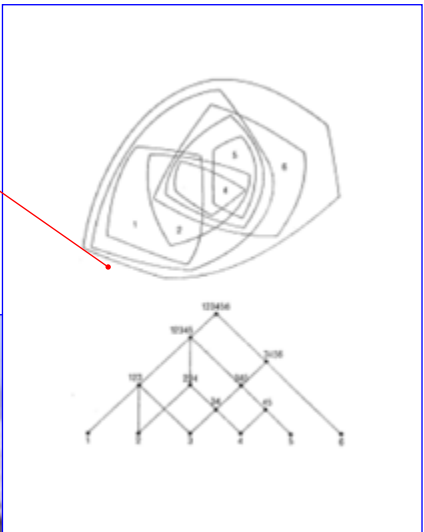
The lecture centers on the PREVI LIMA competition, conducting an analysis of its diverse proposals. It places a strong emphasis on the competition's objective to comprehend collective housing as a dynamic process and to explore the essential mechanisms for engaging users in the construction of their living spaces, particularly through the use of construction rationalization systems.

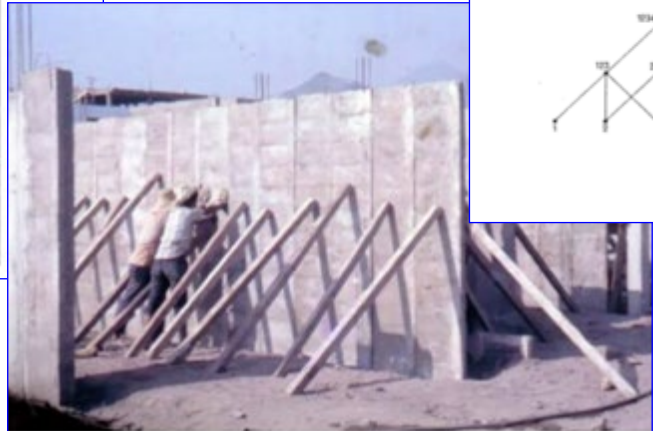
The presentation highlights Christopher Alexander's design intentions and how his initial ideas for the competition are carried out to the final project. These ideas are grounded in an organic approach to flows, communal spaces, and participation, all rooted in different patterns related to the project, such as climate, material and technical resources, and housing unit configurations. Alexander designates a mere 44% of the land for specific building types, while reserving the remaining 56% for pathways and communal areas. His objective is to establish interstitial spaces within the urban grid, nurturing small communities within the broader project.

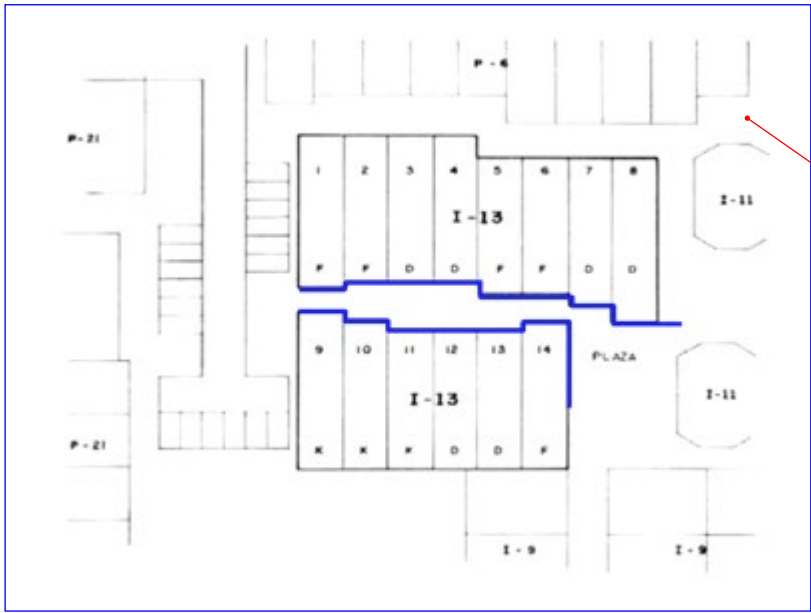
These communal spaces define distinct areas where architects who participated in the previous competition experiment with their typologies. It's evident how, within the assigned plot, Alexander maintains the intention to create communal spaces, even if they are minimal.





Apply to the design process systems decision making used in the field of computing.







Site plans and the resulting heterogeneity observed directly reveal the diverse outcomes of actions and the passage of time, while retaining traces of the initial geometries, allowing the recognition of the authorship of the projects.



[click here to see more: LECTURES](#)

TRACES OF THE COMMON BY CRISTHOPHER ALEXANDER

PREVI LIMA:

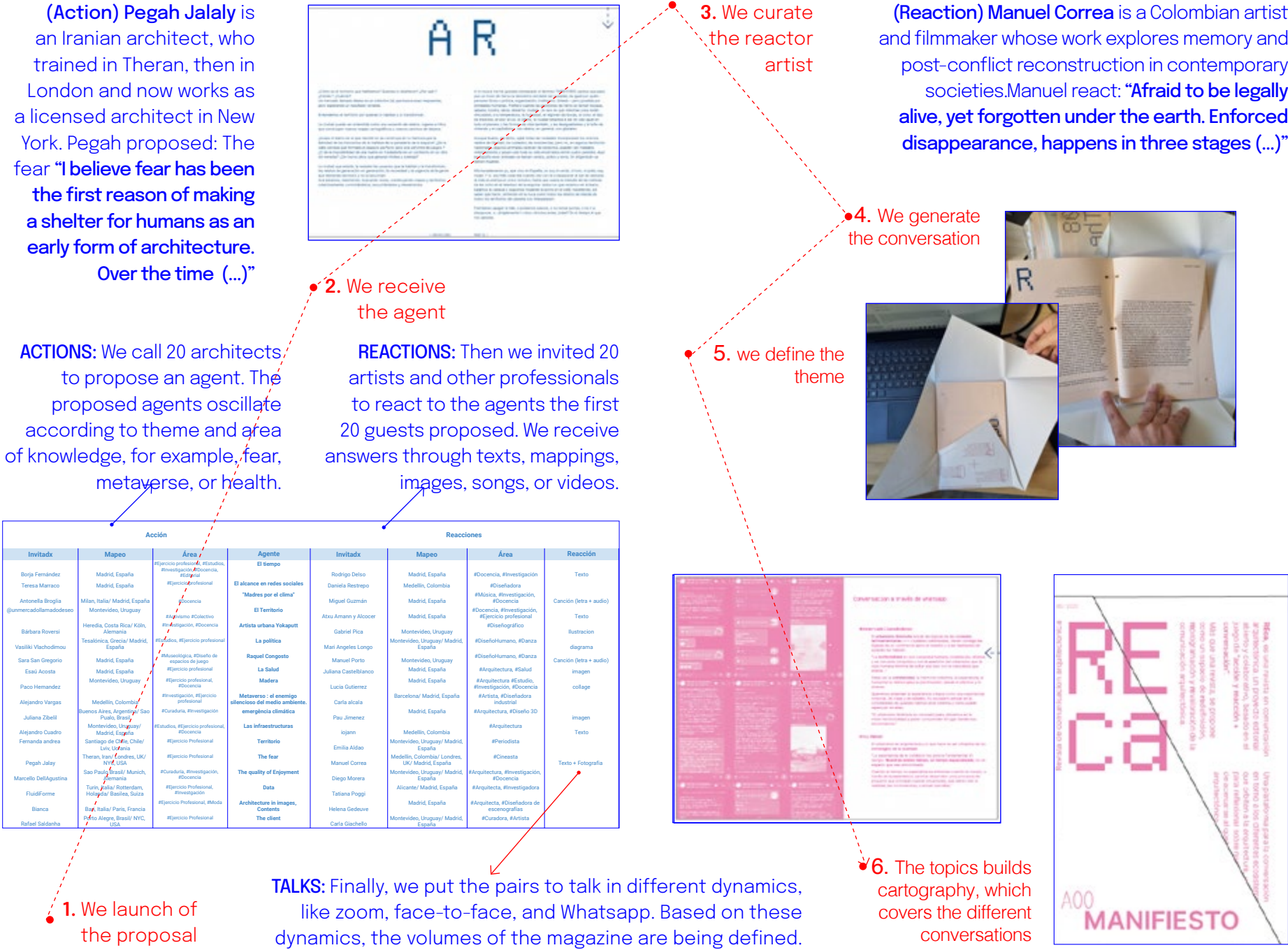
Note: This lecture is an integral component of the advanced course focused on the history of the 20th and 21st centuries, specifically highlighting the historical evolution of social housing.

Abstract:

REca,isanarchitecturalcommunicationmagazine,anopen and collaborative editorial project. More than a magazine, it is proposed as a space for the redefinition, reprogramming, and revaluation of architectural communication. REca, acts as a platform for conversation around the different ecosystems that orbit architecture, a place to reflect on new ways of approaching architectural work. REca emerges as a reaction to the simplification, categorization, and pornification carried out by the different media that disseminate architecture as a visual impulse. At the same time, as a response to the predominance of unidirectional discourses and the lack of narratives that integrate other disciplines in the popular dissemination media.

REca proposes to approach architectural theory from otherness, specifically from those agents that orbit it and make visible their consequent traces. REca understands the agent as all those entities, defined by what they are and what they do. They have a power or agency capacity, a force capable of affecting and transforming the process and the product, in this case, architecture. These agents can be identified as human or more than human, physical or virtual, individual or collective actors. An agent can be the air, the territory, the mud, the weather, an institution, a person, or a group of people. REca proposes to work with a dynamic based on a game of Action + reaction + talks = definition of agent to define the topics that will be part of the magazine's future.

REca - MAGAZINE IN ARCHITECTURAL COMMUNICATION
MASTER EDITORIAL PROJECT:



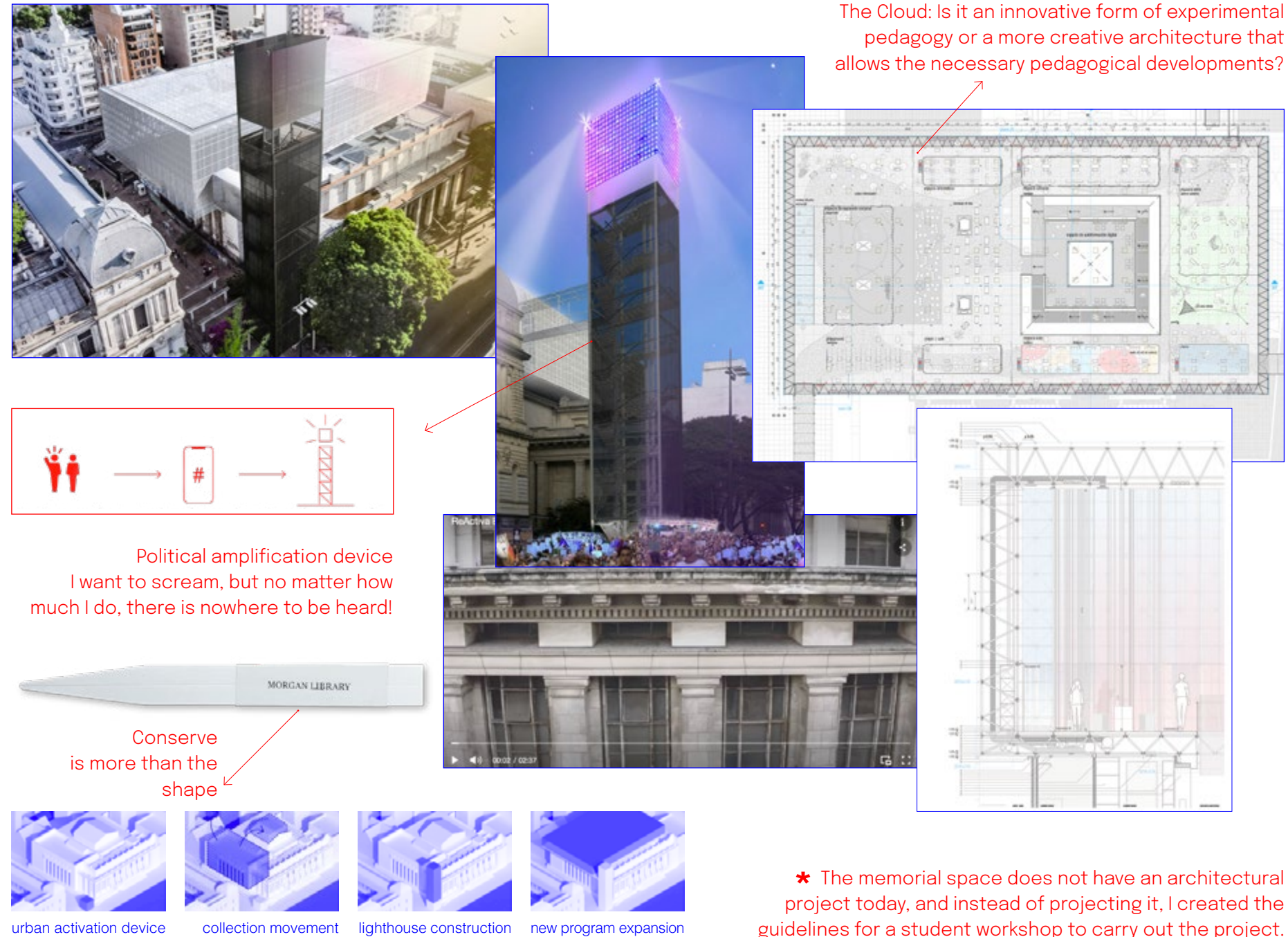
Note: REca is an initiative of Virginia Brarda, Alejandro Varela, and Carolina Zuluaga, an interdisciplinary team with bases in politics, research, design, and architecture. As an editorial line, is addressed to architecture students, young architects, architects, and by its nature, to all those people linked to the external theme from which architectural theory is approached.



UNDERGRADUATE WORKS

National libraries are unique, the most important cultural centers any nation can have, where the knowledge heritage is stored. Also, in Uruguay, all official prints and newspapers must have a copy in the National Library so that any investigation can start there. But, due to a lack of maintenance and use, the National Library in Uruguay can not achieve its primary objectives.

Furthermore, the heritage conservation laws do not allow the building to be transformed by acquiring improvements, so if the building does not improve its conservation spaces, the heritage material and the book are at risk of fire, humidity, and robberies. How should we act when architectural heritage puts cultural heritage at risk? This program was a clear example in which discuss the idea of heritage. The decision was to remove the book from the building to a new volume (which did meet the requirements to be a book conservation). By removing the book, The structure's load was released, which allowed, within the law, to expand the program towards a new volume on the roof, the cloud. Also, the project is complemented by a series of architectures that solve urban articulation. This urban space is where all the protests occur, and it has been declared a memorial for the students killed during the dictatorship. The lighthouse builds access to the new library while simultaneously being a social/urban interaction device through hashtags.



REACTIVATION OF THE NATIONAL LIBRARY.

UNDERGRADUATE THESIS:

Note: The architecture thesis submission consists of all the project drawings and those necessary for its construction. In addition, I built a co-founding website to spread the need for the transformation of the library.

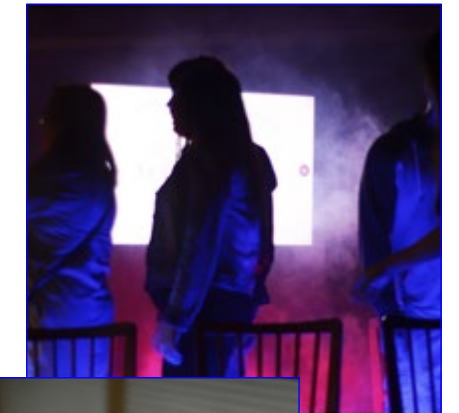
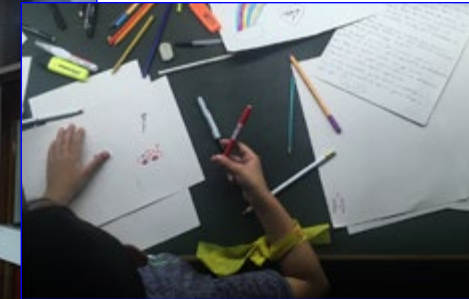
Why are students presenting their projects in front of professors who speak the same academic elite language as them? Instead of showing my thesis at University, I put it in an exhibition, trying to build a bridge with society.

The exhibition was located in the National Library, with a key action: opening the main door to the lecture room that had been closed for several years. Visitors could enter directly from the street through a series of art installations to the main lecture room. Once inside the space, they could meet with models, original photographs, and interviews. In addition, animations about the project were projected on the high walls, and the smoke of different colors bathed the space and tried to lead – phenomenologically – visitors to the idea of the new library, “the cloud.” An event that reactivates the National Library and resignifies the idea of what a library can be in the collective imagination.

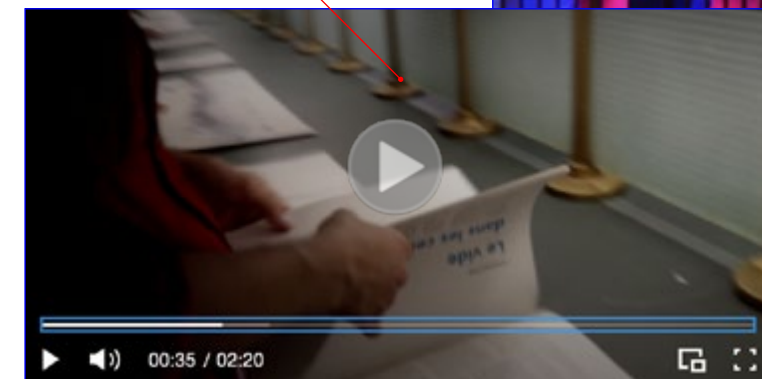
“I observed people of different ages and social classes in contact with the materials, talking to each other and expressing their ideas about the library on blank sheets. I spoke with some children who thought the library was “a place to be silent” just because you need to learn. They left, understanding that a library can be much more than that. At that moment, I understood that I had shortened the distance between utopia and reality in that simple curatorial act. It was when I felt the social role of an exhibition, a meeting point between discipline and society, a bilateral space to express and wait for a reaction.”



that's me
talking about the
library



Play the video
(click on the image)



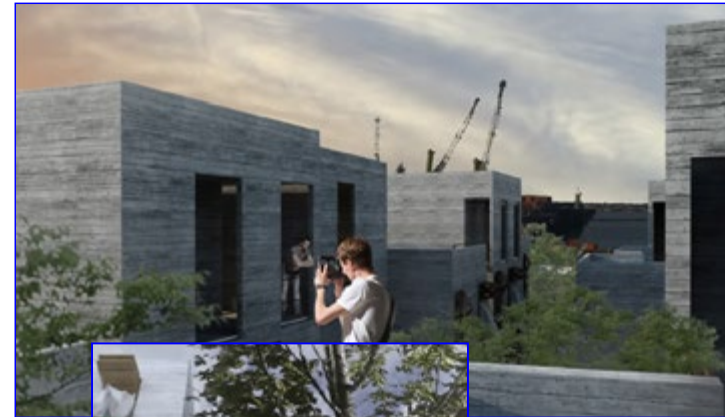
[EXHIBITION | MUSEUM NIGHT 2019](#)

UNDERGRADUATE THESIS:

Note: The event took place on Museum Night 2019.

The project is located in “La Ciudad Vieja” (historical town) of Montevideo, which is a degraded area of the city with a pronounced urban division created by the port, and is generally avoided as a residential area. However, the Historical Town possesses a significant advantage because it offers all the necessary services and infrastructure. Furthermore, amidst the historically significant existing buildings, there are large vacant spaces, such as old warehouses and parking lots.

Furthermore, there is an urban challenge within our region regarding social housing. Most of them are located on the city’s periphery. This situation leads to significant social segregation and the exclusion of certain individuals from their right to the city. Simultaneously, social housing projects are executed independently based on their respective formats (single-family, retirees, self-construction, user cooperatives, owner cooperatives). Could we envision a complex that accommodates all these formations? These residences, along with their cooperative systems, extend beyond mere typology, contributing to what the building offers to the city - a shared communal space. The proposal is to promote social housing, combined with cultural programs for social integration, in the city center. The project aims to relocate families and individuals who actively participate in the construction of their homes (self-construction) to the city center.



The patio where common life takes place.

System using compressed clay blocks, suitable for these users.



COLLECTIVE HOUSING.

UNDERGRADUATE PROJECT:

* SELECTED PROJECT
TO REPRESENT THE
SCHOOL AT ARQUISUR
2015

Note: Project authored by Alejandro Varela and Jeremy Lasne.
Professors: Ines Artecona and Andres Gova.



That's me the day before the opening, 5 am.
¡Work done!

(click on the QR)



see more on the website
www.architecturalfrictions.com/