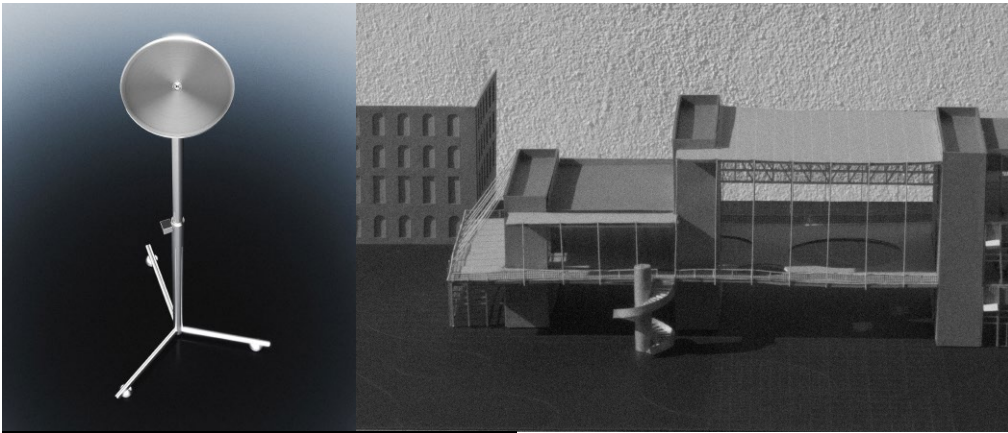
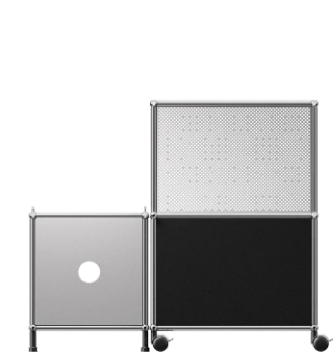
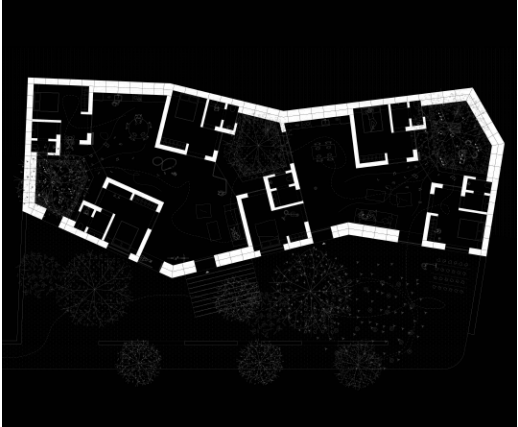


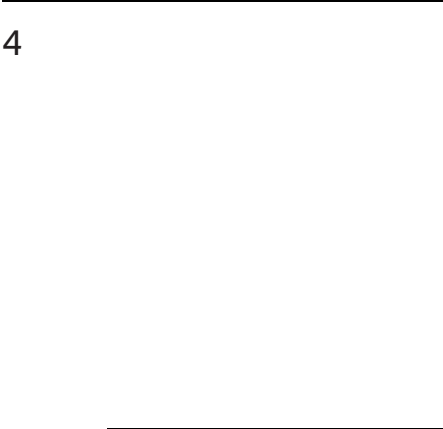
M.F.C



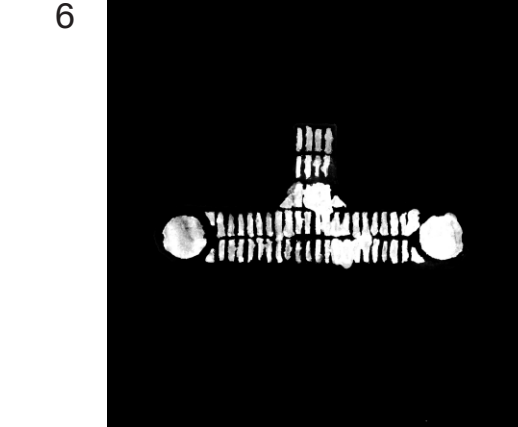
1 / 2



3



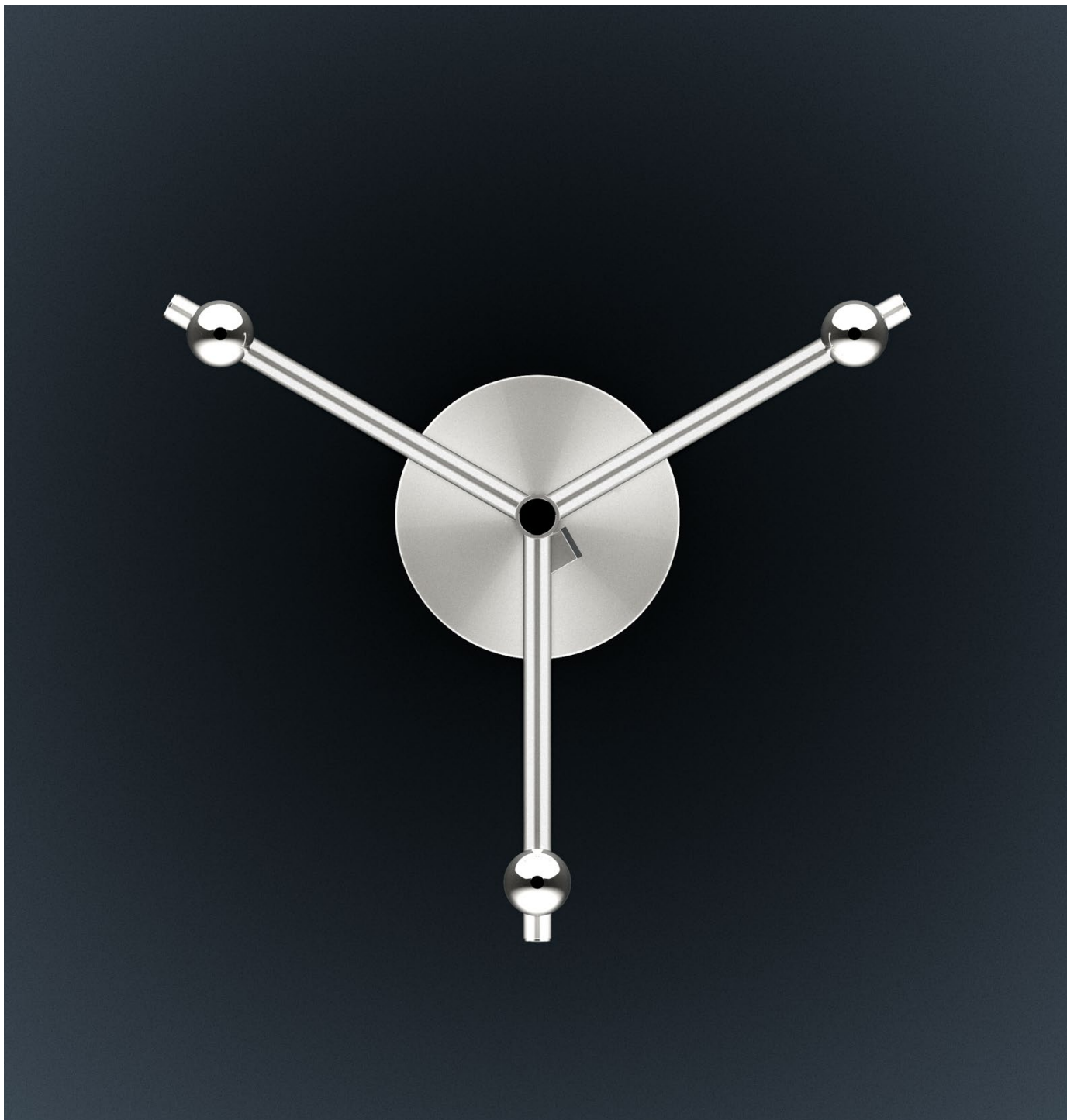
5



6



7 / 8



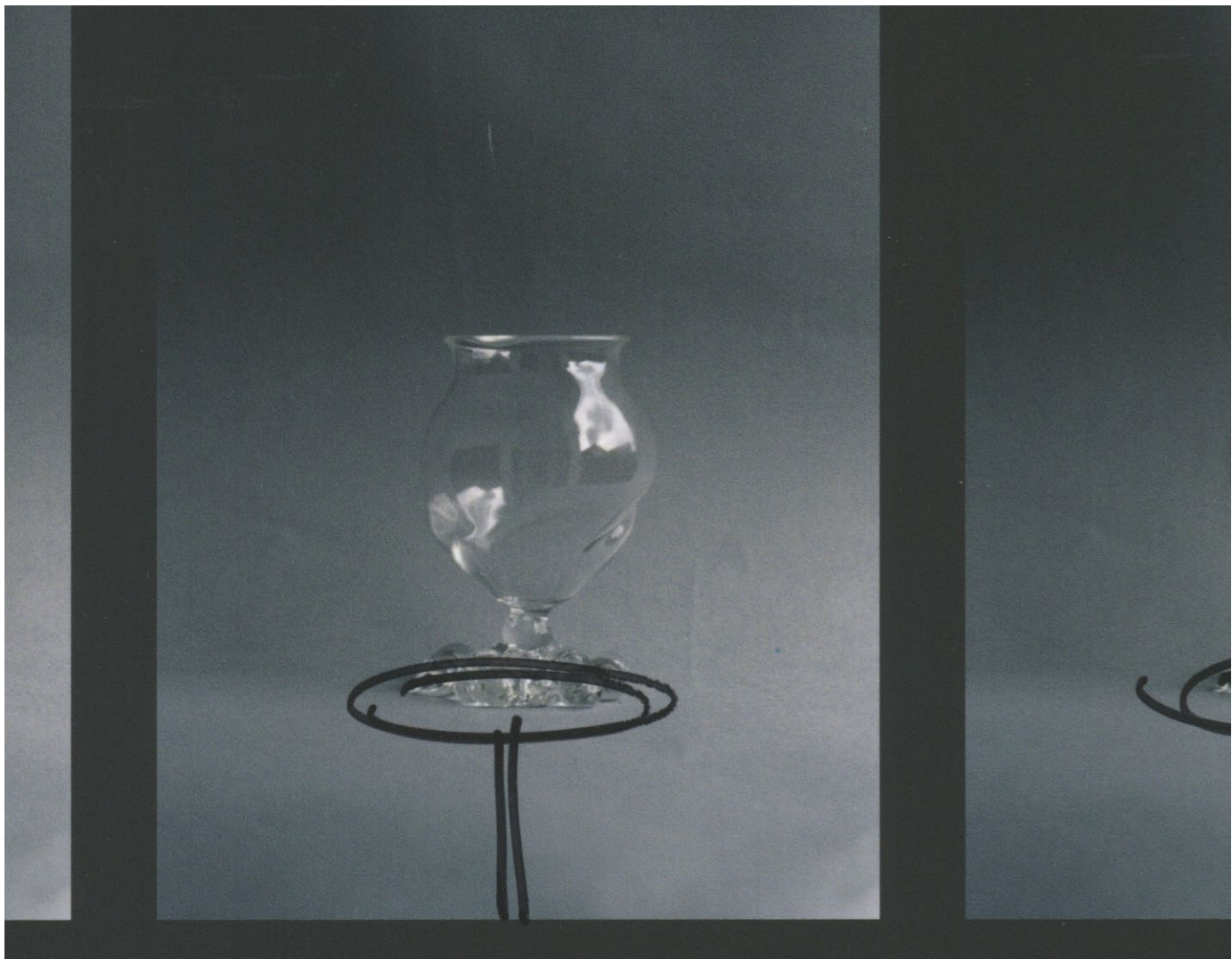
© Ursula Sprecher & Andi Cortellini

It rises to the required height and comes to a stop. A glass, a plate, a forgotten or anticipated object. It does not decide what it holds, nor for how long. It is there to sustain the moment. Its silver structure is precise; lead keeps it faithful to the ground. A die regulates its height, as if the object accepted the minimal chance of each situation. Nothing is fixed; everything adjusts.

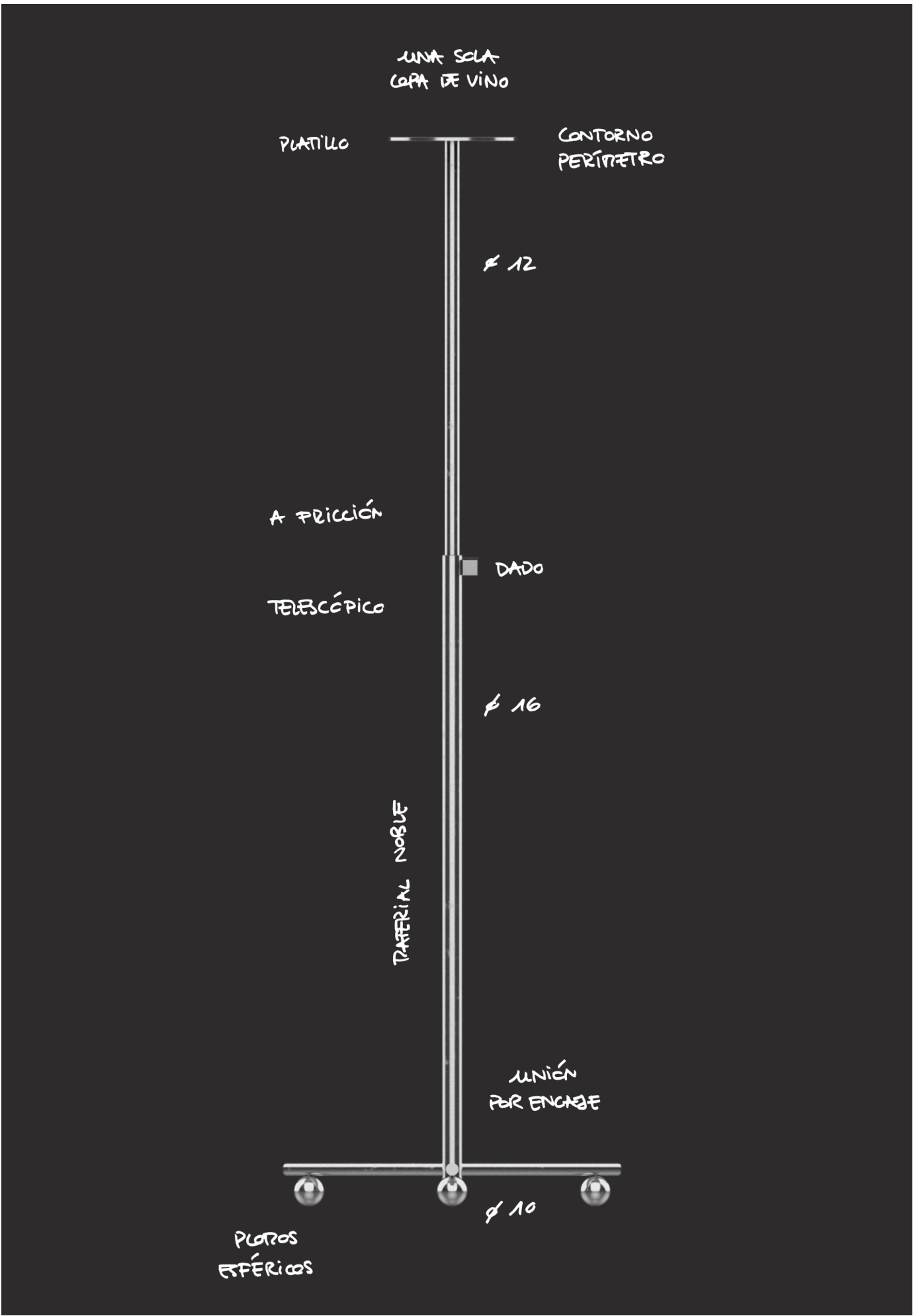
Together, several of them form a landscape.

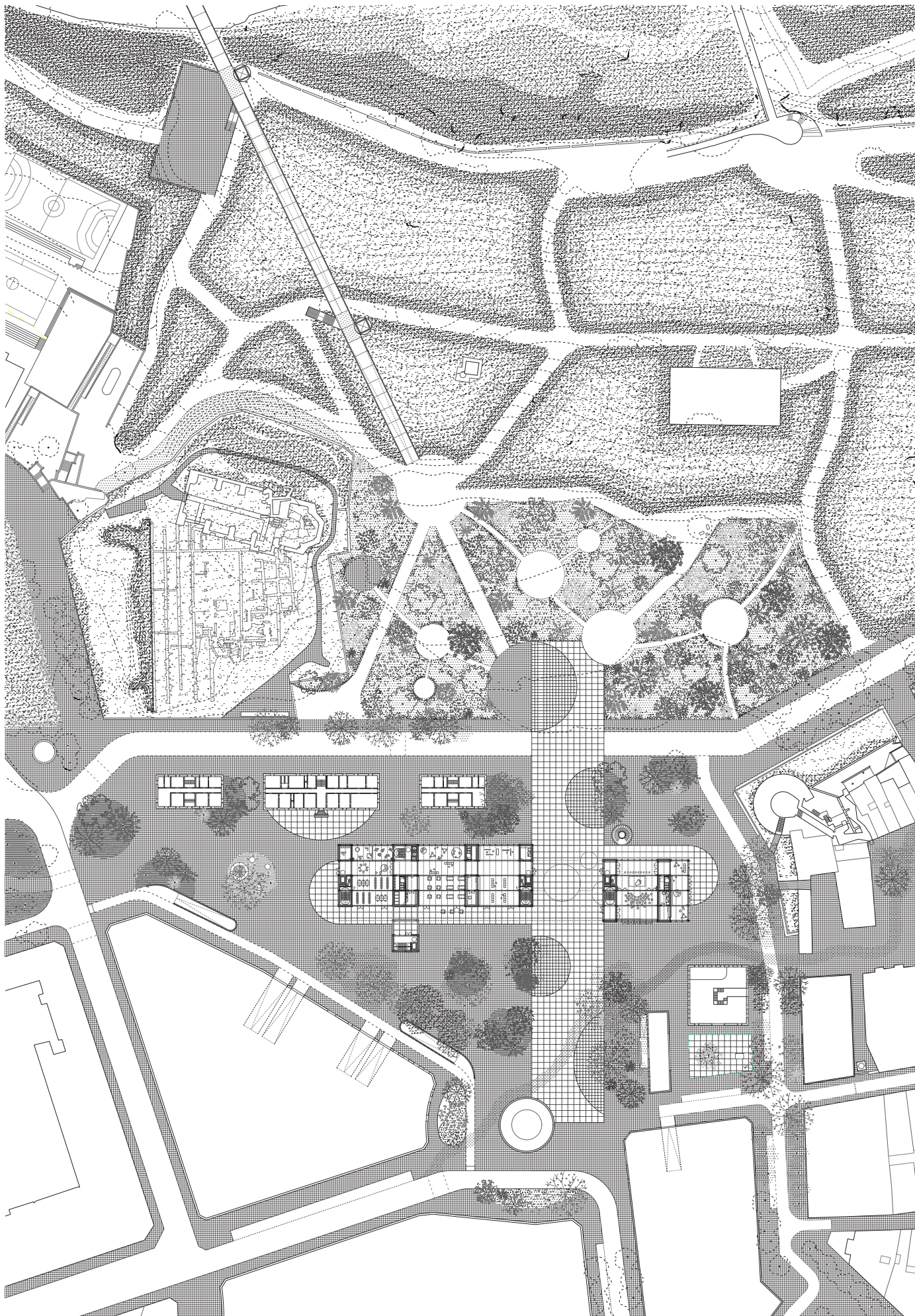
Credits:
Forma Engineering and
Claudia Fernández

© 2025

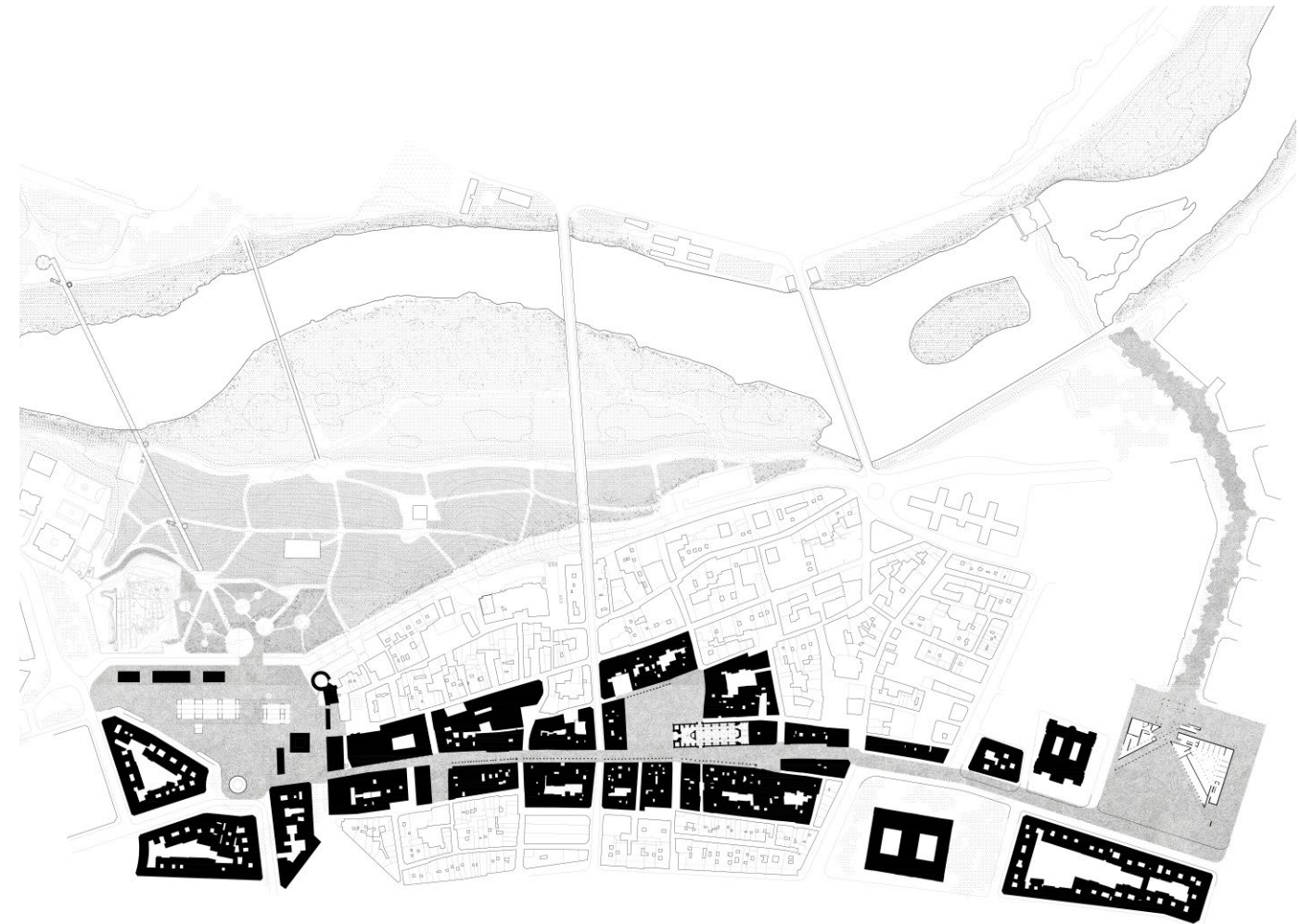


© Justine Menard





Ground floor location in the Revellín area



Extension of "Calle Portales" axis - The third square

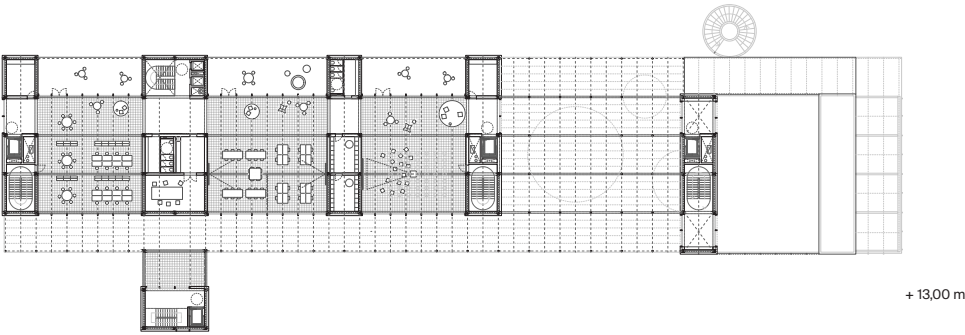


1:150 model

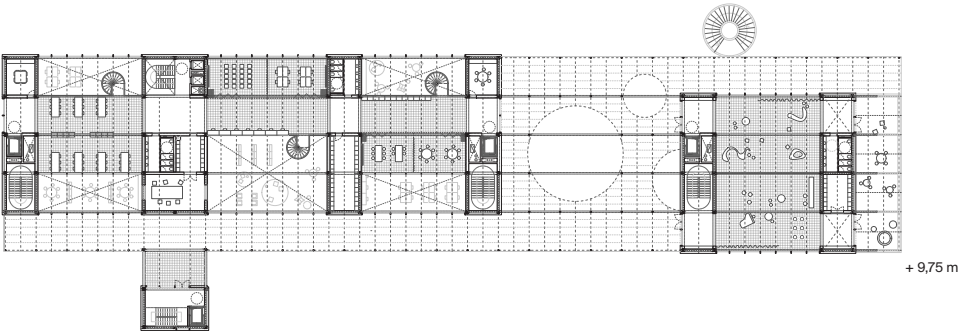
The western edge of Logroño's historic centre has long been an interruption between city and river. The Third Square occupies this gap, transforming a surface car park into a place of passage, encounter and public life.

The project extends the civic sequence of Portales Street until it opens toward the Ebro. At the crossing of the Camino de Santiago, the square is defined less as a destination than as a point of convergence, shaped by movement and overlap.

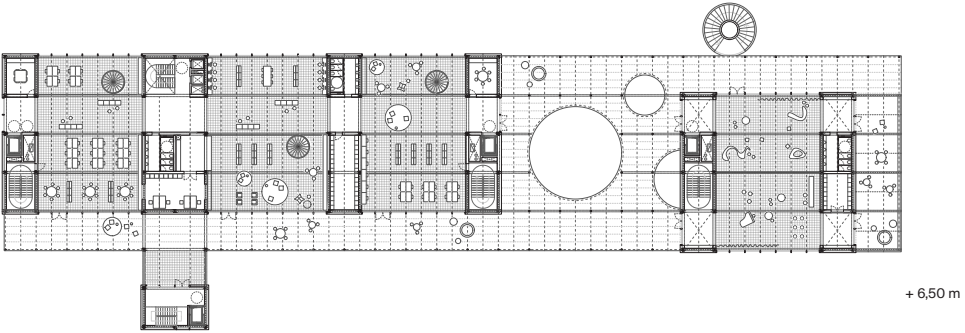
Two linear volumes run parallel to the river, lifted to release the ground as a continuous public passage. Rather than forming an object, the architecture operates as an urban structure that connects city, landscape and cultural activity into a single civic space.



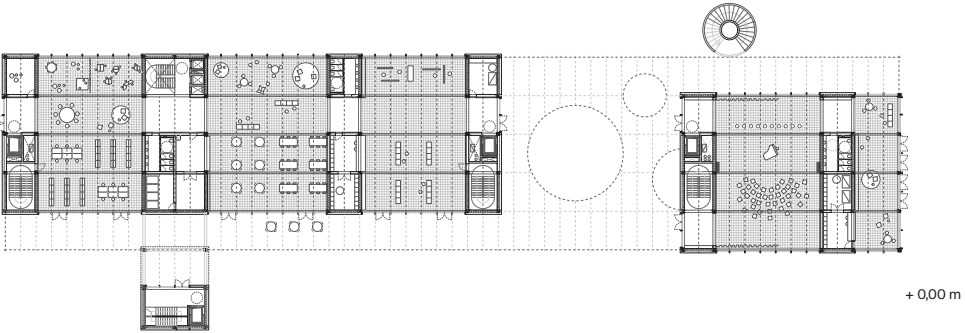
+ 13,00 m



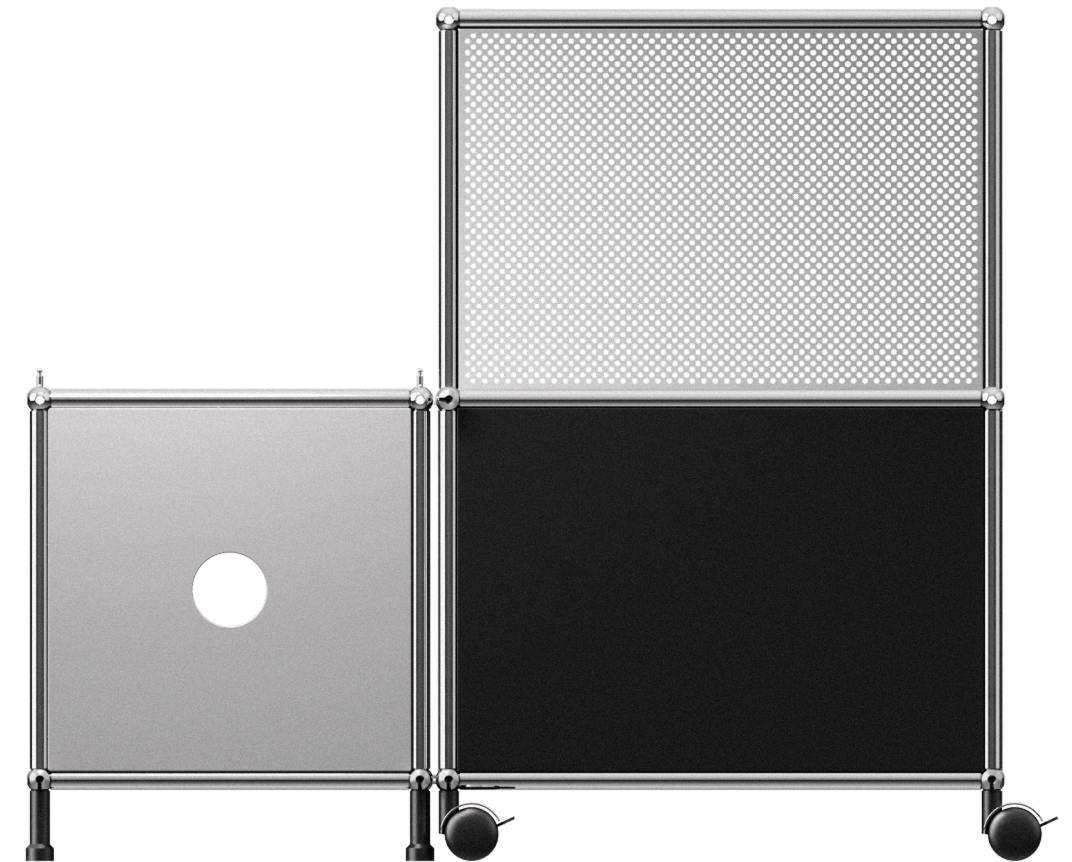
+ 9,75 m



+ 6,50 m



+ 0,00 m



AS-2 started as a quiet experiment: to see if the Haller system could move. Its precision was never in doubt; the aim was to let it adapt, to introduce a motion belonging to use rather than assembly. The work progressed from the inside out, examining the logic of its joints until flexibility emerged as an extension of its internal order. A new connector allows modules to shift or detach without disturbing their geometry. Wheels and feet, set at the same height, let each unit roll or rest without altering its line. Metal sheets and worktops extend the surface into a place for work, for things that happen and move.

The result is a minimal adjustment that alters the system quietly. A retrofittable structure that remains Haller in every sense – only now, alive in time as well.



Mechanism Design

Mechanism Assembly and Structure

Description of the structure

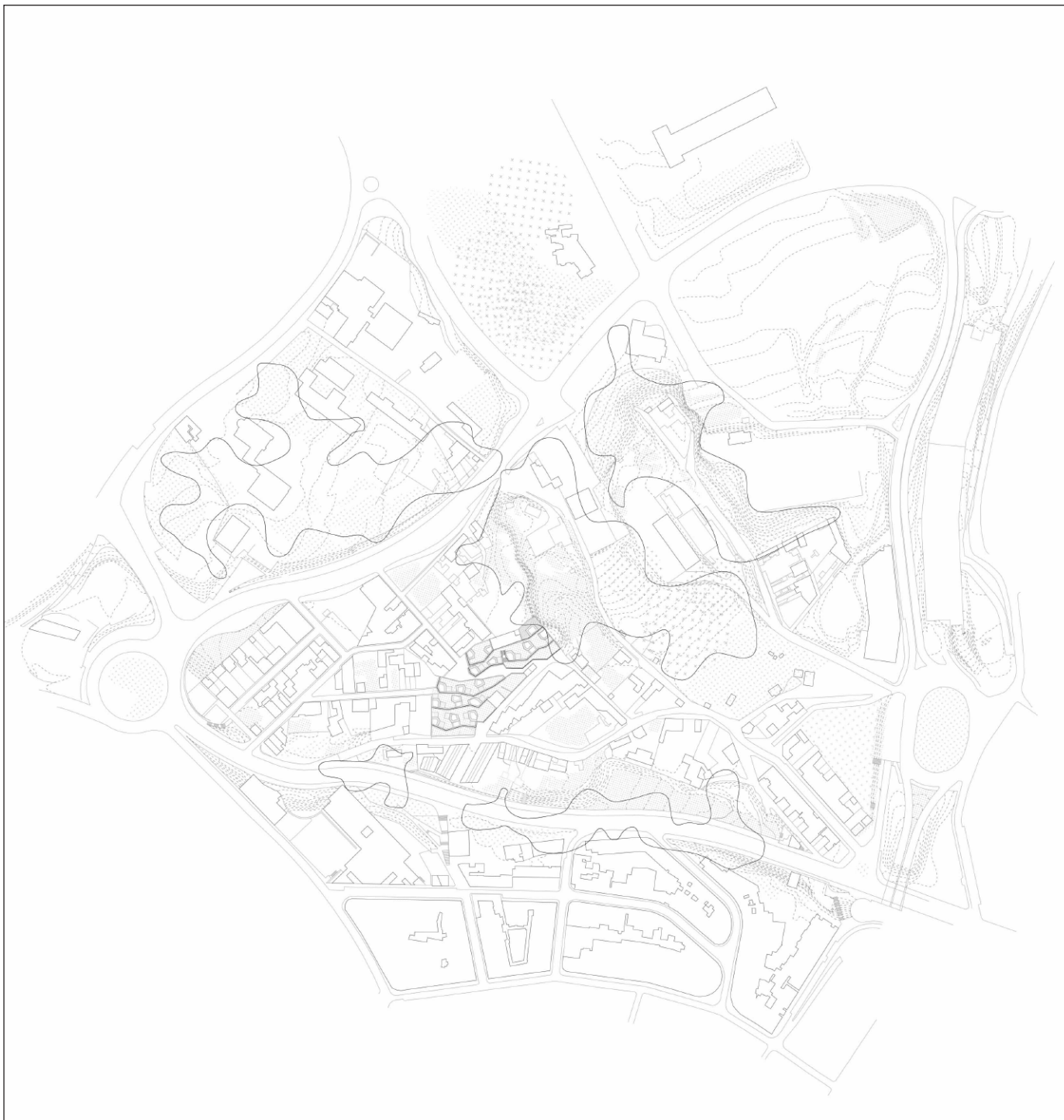
The structure is composed of five different components, but a total of six parts (one is used in two positions). The female dial is the part the user interacts with, and it is connected to the catch using a metric 2 screw, which is mounted into the ball through one of the two screw adapters. These screw adapters serve to guide the circular movement of this part of the mechanism. The second adapter guides the male part when it is inserted into the hole at a 90-degree angle from the mechanism. Its function is, to hold the male piece in place, allowing no movement except for traction, which is then blocked by the female mechanism.

	Name	QTY	Origin
Male Block	Male	1	Own
Female Block	Dial	1	Own
	Catch	1	Own
	Screw Adapter	2	Own
	M2 Screw	1	Bought

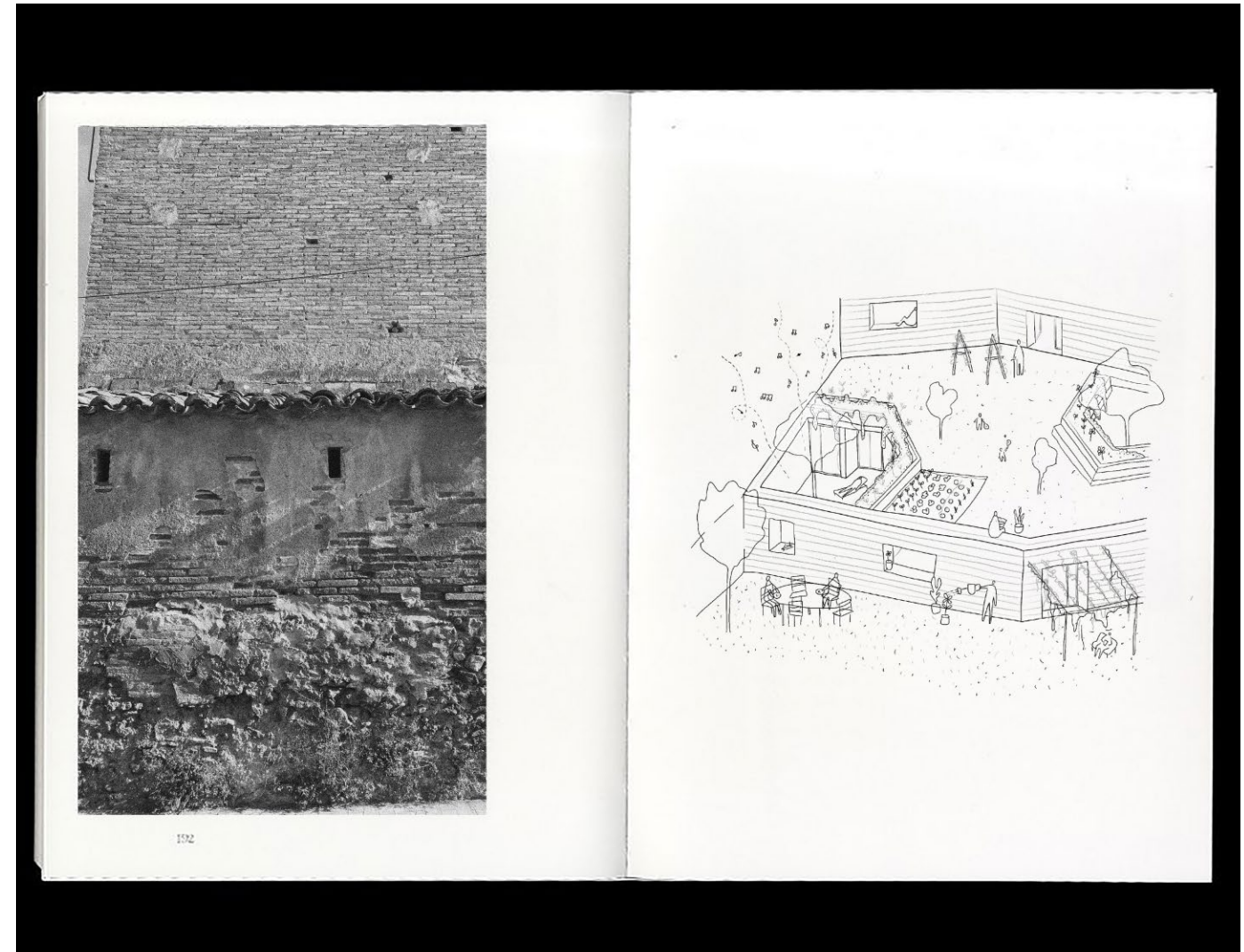
Diagram labels: Dial, M2 Screw, Male, Catch, Screw Adapter.

Section view of the AS-2 mechanism showing how each component fits together. The diagram illustrates the interaction between the female dial, catch, screw adapters, and male insert.

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Site plan concept-Morphology



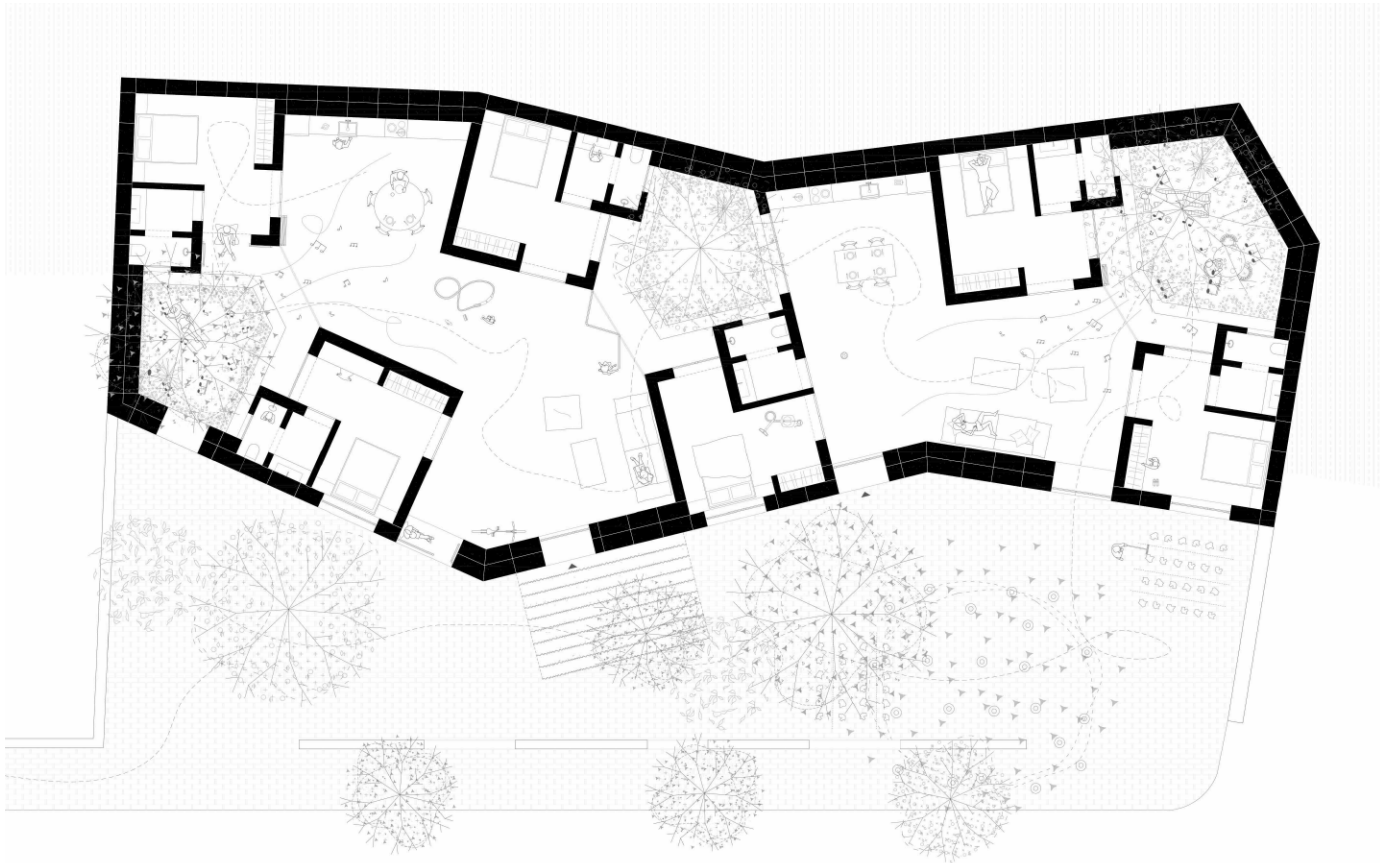
Atmosphere concept

La Clota is steep, quiet, and shaped by the land more than by buildings. The project settles into this condition, not as an object placed on the slope, but as a sequence of inhabited terraces where living unfolds close to the ground.

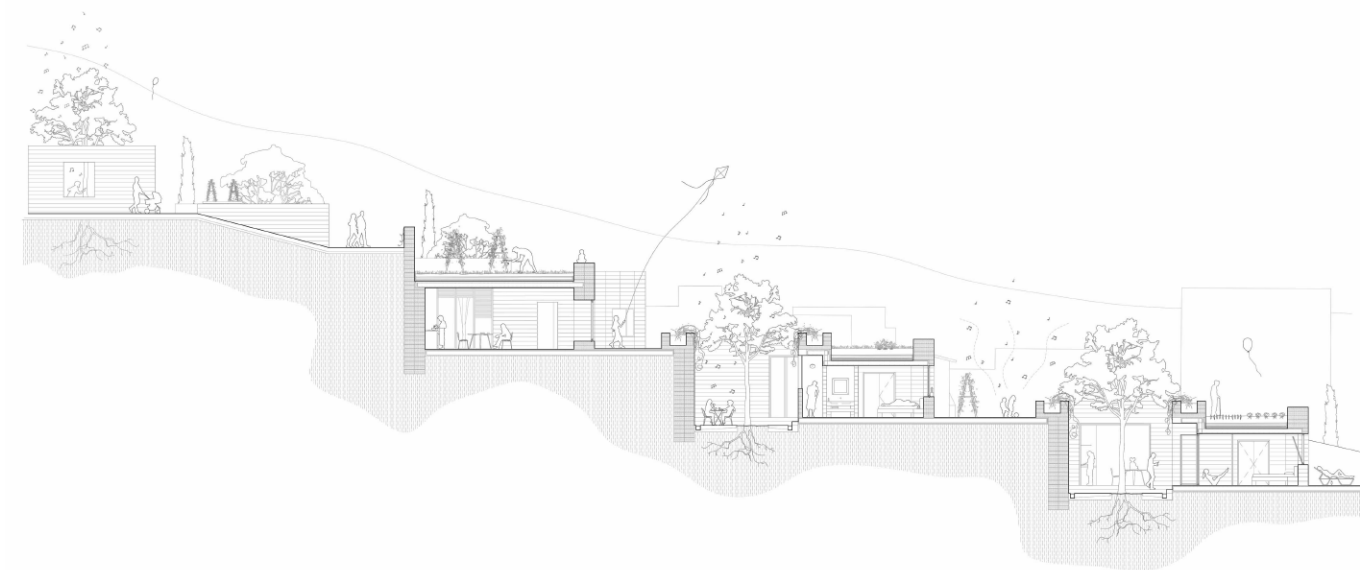
Homes are held between earth walls and platforms that step with the terrain. Movement happens horizontally and diagonally, crossing shared spaces where neighbours meet naturally. What is private and what is collective is never fully separated; instead, it shifts gradually across patios, thresholds and outdoor rooms.

Light enters laterally and from above, filtered by vegetation and reflected off the ground. Patios act as pauses between dwellings, bringing air, shade and fragments of landscape into daily life. The architecture remains restrained, allowing the presence of earth, light and seasonal change to define the experience of living together.

Credits:
Marta Fernández, Mercè Baquè and
Studio Xavi Ros (H Arquitectes)



Two housing units plan



Building a community



Interior view to the patio

THE CURTAIN RISES.

CRIME SCENE: A WORLD SATURATED WITH OBJECTS. CLUES EVERYWHERE. WHAT MEANING DOES DESIGN HAVE IF NOT AS A FORM OF CRITICAL THOUGHT? AND YET, DESIGN IS CARRIED OUT DAILY WITH BLINDFOLDED EYES—GIVING RISE TO OBJECTS, SYSTEMS, ENVIRONMENTS, WITHOUT PAUSING TO CONSIDER THEIR MEANING, THEIR NECESSITY, OR THEIR CONSEQUENCES.

WE INHABIT AN ERA OF OVERPRODUCTION, OVERCONSUMPTION, AND IMMEDIACY. THE CONTEMPORARY INDIVIDUAL, IMMERSED IN THIS MACHINERY, HAS BECOME INCAPABLE OF MAKING AUTONOMOUS DECISIONS, REPLICATING BEHAVIORS THEY SCARCELY UNDERSTAND, GUIDED BY THE MASSES. THERE IS A SENSE OF LIVING INSIDE A FILM IN WHICH SOMEONE PRESSES A BUTTON AND EMOTIONS SUDDENLY VANISH, AS IF THEY WERE EXTERNALIZED AND ASSIGNED TO YET ANOTHER PRODUCT. ULTIMATELY, THIS IS THE RESULT OF A SOCIETY THAT PURCHASES PACKAGED EMOTIONS THAT DISAPPEAR IN AN INSTANT.

TODAY, PLANNED OBSOLESCENCE HAS BEEN HUMANIZED: OBJECTS NOT ONLY CEASE TO FUNCTION, THEY CEASE TO BE DESIRED. DESIGN HAS ACCELERATED ITS PACE TO SUCH AN EXTENT THAT IT HAS FAR SURPASSED THE SPEED OF CRITIQUE.

ONE MIGHT ASK WHETHER WE ARE STILL TRULY “HUMAN” BEINGS. LONG AGO, WE STOPPED QUESTIONING THE ORIGIN, THE WHERE, THE WHY, THE FORM... OF WHAT SURROUNDS US. BUT WHAT IF IT IS PRECISELY WHAT WE DO NOT WANT TO SEE? BECAUSE WHAT WE REFUSE TO LOOK AT MIGHT BE WHAT DEFINES US MOST. PERHAPS WE AVOID THE MIRROR OUT OF FEAR OF THE BEAST. AS DE BOTTON WARNS, “PERHAPS WE DO NOT EVEN REALIZE THAT WE HAVE ANNIHILATED OUR OWN CURIOSITY, JUST AS WE DO NOT KNOW THAT WE HAVE SOMETHING TO SAY UNTIL WE ENCOUNTER SOMEONE WILLING TO LISTEN.” (DE BOTTON, 2008, P. 260)

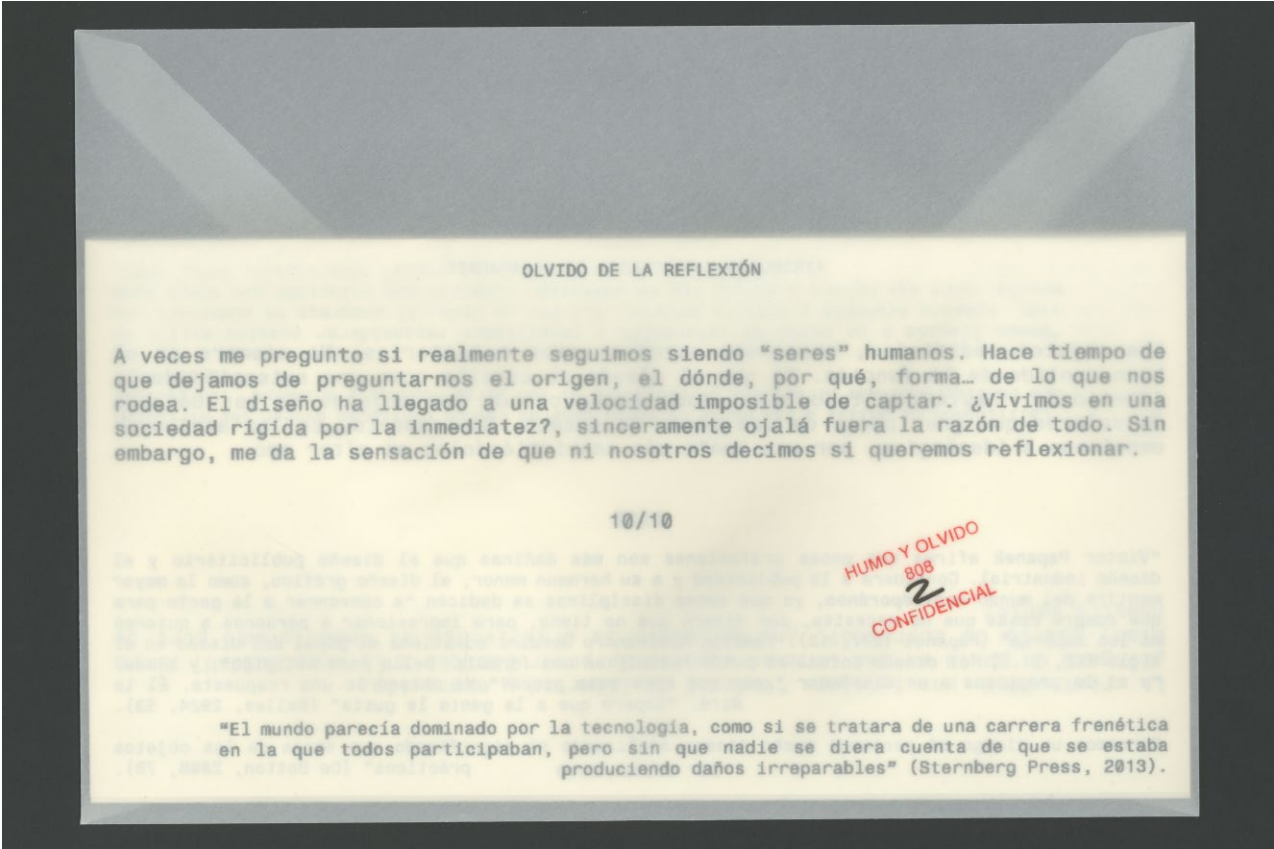
DOES IT MAKE SENSE, THEN, TO SPEAK OF DESIGN IN A WORLD WHERE OBJECTS ARE EPHEMERAL, BODIES DISPOSABLE, AND IDEAS LITTLE MORE THAN MARKETING RESIDUE? VÍCTOR PAPANEK ASSERTED THAT FEW PROFESSIONS ARE MORE HARMFUL THAN ADVERTISING DESIGN AND INDUSTRIAL DESIGN. HE REGARDED ADVERTISING AND ITS YOUNGER SIBLING, GRAPHIC DESIGN, AS THE GREATEST LIE OF THE CONTEMPORARY WORLD, SINCE BOTH DISCIPLINES ARE DEVOTED “TO PERSUADING PEOPLE TO BUY THINGS THEY DO NOT NEED, WITH MONEY THEY DO NOT HAVE, IN ORDER TO IMPRESS PEOPLE WHO DO NOT CARE.” (PAPANEK, 1977, P. 12)

IF THAT IS DESIGN, WHAT ROLE DOES THE DESIGNER FULFILL? WHAT ARE WE REALLY PRODUCING? OBJECTS... OR DISSATISFACTION? DO WE DESIGN SOLUTIONS... OR NEEDS? DESIGN CAN—AND MUST—QUESTION ITS OWN ROLE WITHIN THESE DYNAMICS, BEYOND AESTHETICS AND FUNCTIONALITY. THAT IS, IT MUST INVENT A NEW LANGUAGE TO REDEFINE OUR RELATIONSHIP WITH THE ENVIRONMENT AND WITH OTHERS.

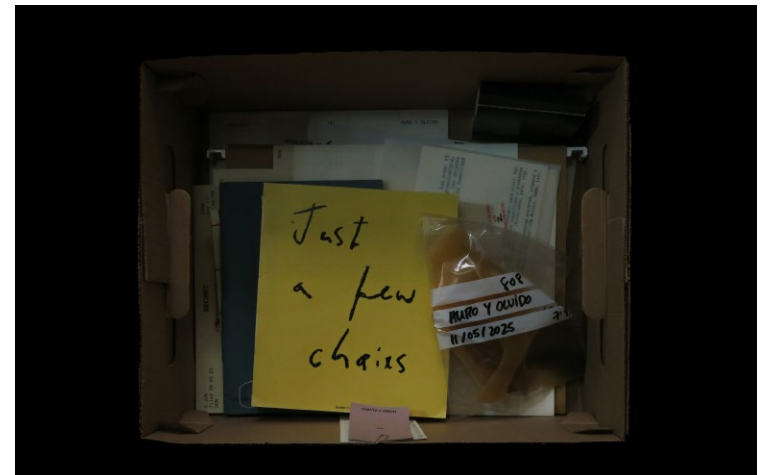
IN THIS SENSE, SMOKE AND OBLIVION IS AN ATTEMPT TO CRITIQUE AUTOMATIC DESIGN AND AN INVITATION TO RETHINK OUR RELATIONSHIP WITH OBJECTS, TIME, AND DESIRE. A PROJECT THAT DREAMS OF THE NOW DISTANT WORDS OF SUPERSTUDIO: “A TYPE OF DESIGN THAT IS MORE CULTIVATED AND PRECISE, REMOVED FROM CONTINUOUS COMPETITION, MORE CONSCIOUS OF HUMAN LIFE: A TYPE OF DESIGN THAT WILL ALSO FREE VAST OPEN SPACES FOR REFLECTION AND SILENCE, A DESIGN THAT TRULY PROVIDES THE ESSENTIAL INSTRUMENTS FOR PHYSICAL AND MENTAL SURVIVAL. OUR ASPIRATION TOWARD CALM AND SERENITY THROUGH GREATER BALANCE IS ALSO OUR HOPE.” (SUPERSTUDIO, 1970, CITED IN PARGA, 2003, P. 168)

AT THIS POINT, YES—ANOTHER CHAIR. YES, ONE MORE. FAR FROM BEING THE OBJECT OF THE CRIME, IT IS INSTEAD THE REPRESENTATION OF A THOUGHT. THE CHAIR: THE OBJECT REPRODUCED AND DESIGNED TO EXHAUSTION, AS A METAPHOR FOR MENTAL OBSOLESCENCE TOWARD OBJECTS, THE VERTIGO OF IMMEDIACY, AND THE LOSS OF MEANING.

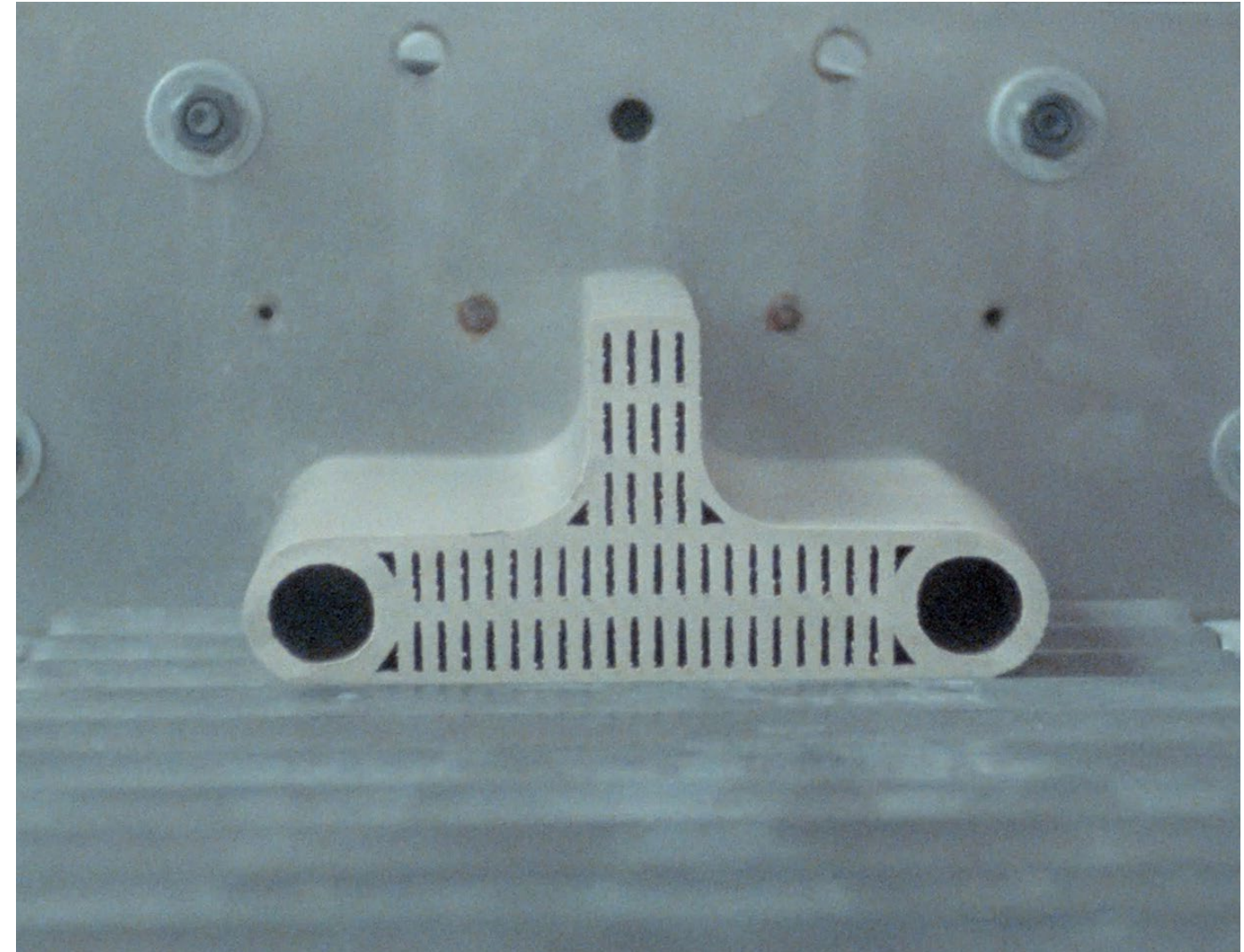
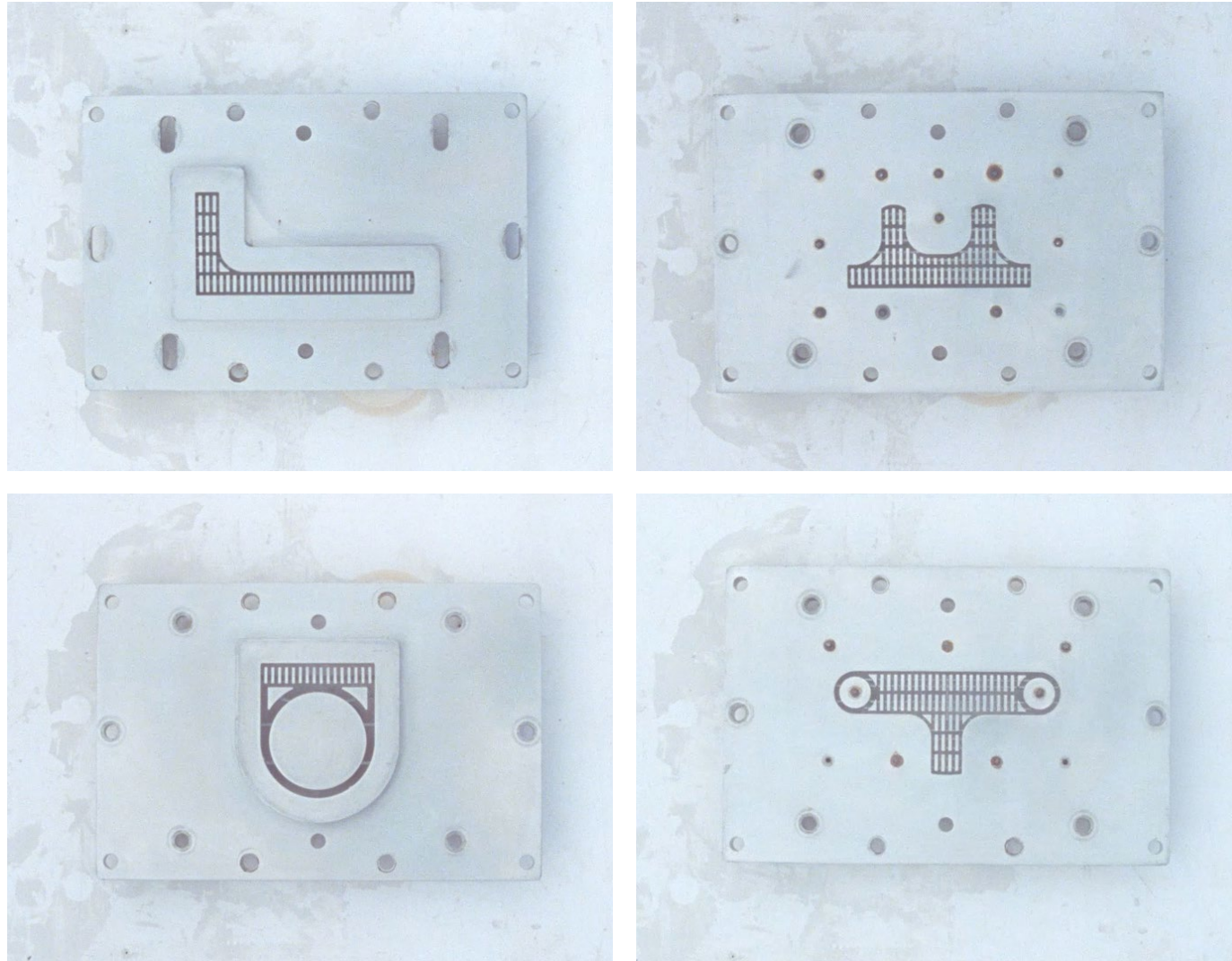
808, THE CHAIR IN QUESTION, PROMISES NOTHING EXCEPT THE POSSIBILITY OF ASKING OURSELVES WHY WE CONTINUE TO DESIGN.



The 808 chair made of wax, merely a medium, as a metaphor of ourselves. To create, to accumulate, and to make objects disappear through a critical act that reflects mental obsolescence, immediacy, and the loss of meaning. It is not a project that offers answers; it is an exposition in the face of a world that advances without looking.







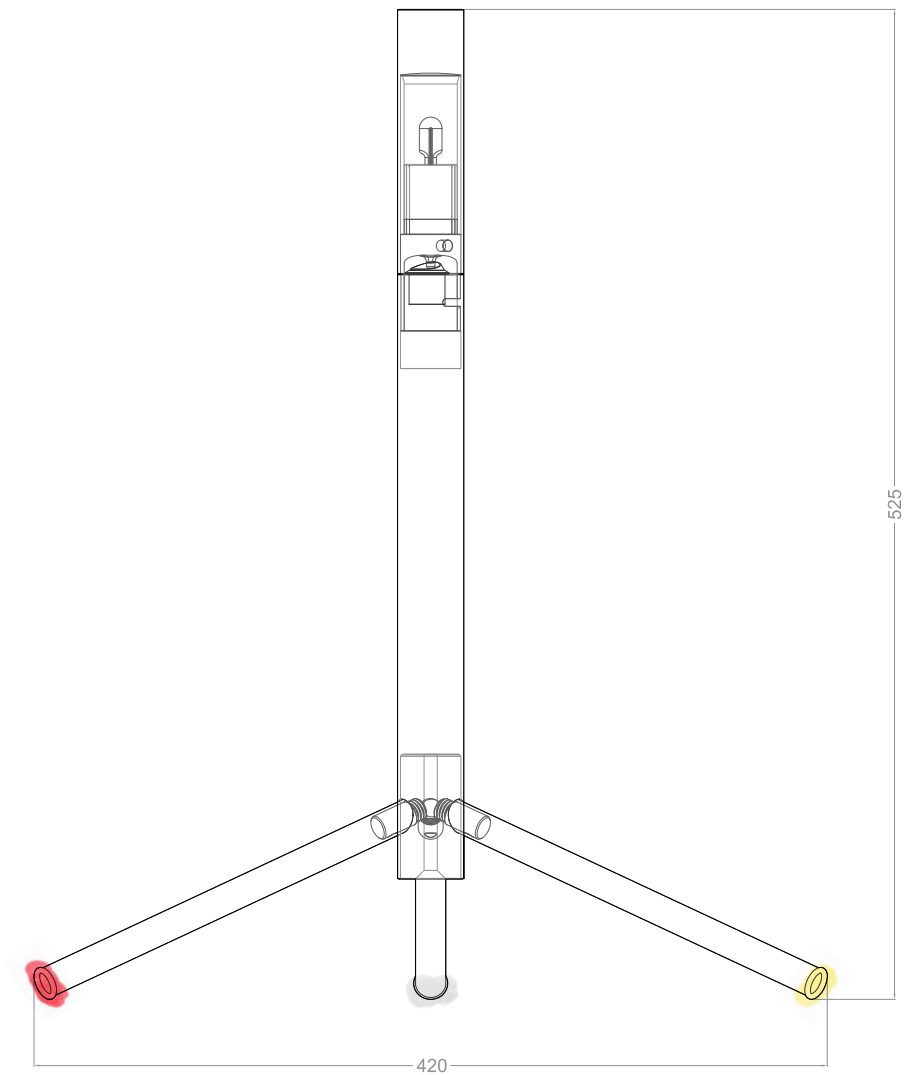
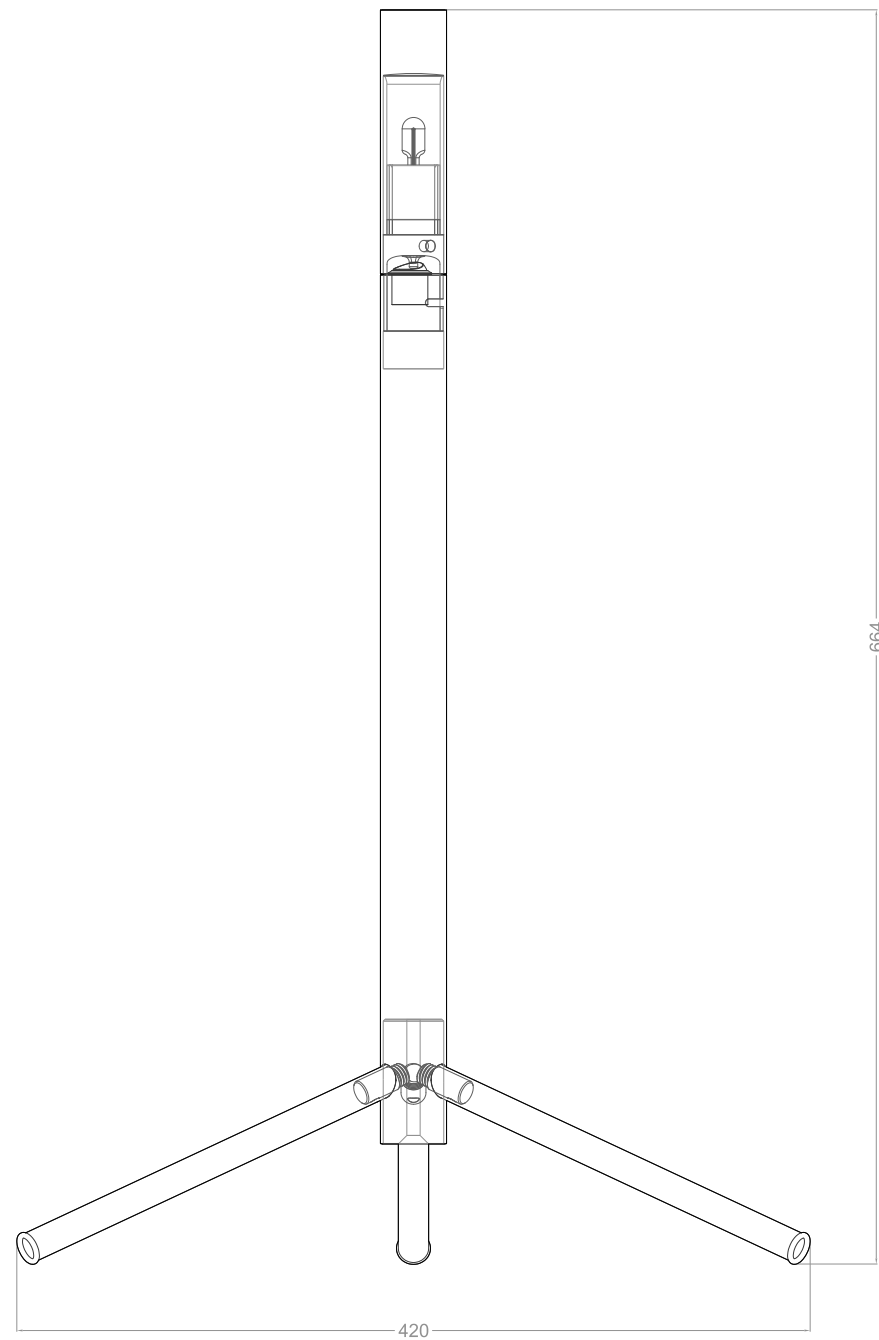
The production of the Tiili series –‘brick’ in Finnish– comprises a vase, a candleholder and a wall hook developed for Artek (Vitra) based on the original design by Xavier Mañosa. A collection of ceramic objects inspired by the idea of the brick as a basic unit of construction, the collection transfers this elementary logic to the realm of everyday objects.

Produced in:
Xavier Mañosa

Photography®: Jara Varela

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Dupond and Dupont are two lamps that resemble each other almost to the point of confusion. Their origin lies in a simple exercise: take a familiar typology and let a minimal deviation define two separate pieces.

The structure is direct. Three metal legs converge firmly. Cold surfaces, exact junctions, and an assembly that appears more casual than it is: ironically, a disciplined geometry producing a form that seems almost too easy.

Light is directed upward. The ceiling becomes the reflector, softening the beam. A small twist of the top activates a concealed standard switch. The gesture is minimal and the mechanism is ordinary, but its integration creates the illusion of a more elaborate system.

Exhibited in:
Inspired in Barcelona: Luce

Credits:
Martí Capdevila, Gabriela Cholvis,
Luis Doornekamp, Matteo Guida



On/off mechanism



Plastidipped® feet



Feet triple clamp





Traveling from Baghdad to Mosul, we visited archaeological sites, historical cities, and museums, immersing ourselves in the remnants of the Assyrian and Abbasid worlds. Through this journey, I gained a deeper understanding of how history, destruction, and reconstruction shape the built environment. Capturing these moments on film, I aimed to document the enduring presence of these places and their silent dialogue with time.

Location:
Ctesifonte; City of Samarra; City
of Hatra; Zigurat Dur-Kurigalzu.

Photography®: Marta Fernández

© 2025

I was trained as a Product Design Engineer, but I've never understood design as a discipline enclosed in its own borders. I enjoy moving transversally: from research to form-giving, from engineering to storytelling. A product is never just a mechanism nor just an image — it is the sum of both, in balance.

SEP 2017 / JUN 2021
BACHELOR IN PRODUCT DESIGN ENGINEERING
Elisava, Spain

DES 2019
WORKSHOP UAV IN URBAN CONTEXTS
Elisava, Spain

SEP 2015 / JUN 2017
TECHNOLOGICAL BACCALAUREATE
San Miquel dels Sants, Vic

SOFTWARE	LANGUAGES
PTC Creo (Advanced)	Spanish (Nativo)
Fusion 3D (Advanced)	Catalan (Nativo)
Rhinoceros (Advanced)	English (C1)
Altair HyperWorks (Advanced)	Italian (A2)
AutoCad (Advanced)	
Photoshop (Advanced)	
InDesign (Advanced)	
Illustrator (Intermediate)	

PROFESSIONAL EXPERIENCE

AUG 2021 / CURRENT	FOUNDER & DESIGNER FORMA ENGINEERING I am in charge of the medium and long term strategic vision of the company, in addition to interceding in the processes involving design, engineering and communication.
JUL 2022 / CURRENT	ASSOCIATE PROFESSOR ELISAVA I work as the head of the CAD Department, professor in the Projects course where students develop products transversally from research and ideation to technical development, bachelor's thesis tutor, and researcher.
JUL 2021 / JUL 2022	PRODUCTION ENGINEER ASMITEC SL I design, evaluate and control production for production customer orders within the fields of metal products and architectural metallic structure for clients like RCR Arquitectes, Telefónica and Tibidabo, among others.
JUN 2019 / APR 2022	JUNIOR PRODUCT DESIGNER ELARCO DESIGN

I maintain a constant curiosity for everything around me and an innate drive to keep learning and exploring. I am inspired by finding the meeting point between the functional and the emotional, crafting visual and narrative experiences that invite questioning, discovery, and connection.

SOFTWARE
Indesign (Advanced)
Photoshop (Advanced)
Illustrator (Basic)
Figma (Advanced)
Rhinoceros (Basic)

LANGUAGES
Spanish (Nativo)
Catalan (Nativo)
English (B2)
Italian (B1)

SEP 2021 / JUL 2025
DEGREE IN DESIGN AND INNOVATION
Elisava, Spain

MAR 2024 / AGO 2024
ERASMUS PROGRAM
Universidad Pontifica Católica de Chile, Chile

FEB 2024
WORKSHOP CARRUSEL
Howest University of Applied Sciences, Belgium

MAR 2020 / MAY 2020
ENTREPRENEURSHIP PROGRAM
University Ramón Llull, Spain

SEP 2019 / JUL 2021
HIGH SCHOOL DIPLOMA IN SOCIAL SCIENCE
La Salle Bonanova, Spain

PROFESSIONAL EXPERIENCE

FEB 2025 / CURRENT
PRODUCT & COMMUNICATION DESIGNER
APPARATU; XAVIER MAÑOSA
I combine ceramic production with design and communication, managing all processes (molds, glazes, slip casting, and finishing), contributing to the design team, and overseeing the communication strategy.

FEB 2021 / JUL 2025
SALES DEPARTMENT
ON STAGE
I manage the sale of merchandising at major events and coordinated stock entries and exits, providing added value to the company through personalized customer service.

VOLUNTEERING & OTHERS

FEB 2023 / MAR 2023
CONSTRUCTION VOLUNTEER
COOPERATING VOLUNTEER
I collaborated in circular development, workshops, and projects in a local community facing developmental challenges, creating safer learning environments.

JUN 2015 / JUL 2018
COACH AND TEAM LEADER
YOUTH CAMP
I completed a leadership and self-development course and trained beginners, promoting my leadership and communication skills.

As a recent graduate in architecture, I am motivated to step into professional practice. This new stage offers an opportunity to refine my skills, gain experience, and continue expanding my knowledge.

M.A. THESIS / OCT 2025

The third square: The entrance to the greenery and the city.
(<https://hdl.handle.net/2117/446402>)

B.A. THESIS / JUN 2024

Mechanisms to introduce natural light into narrow houses in Japan (<https://hdl.handle.net/2117/408652>)

SOFTWARE

AutoCAD (Advanced)
Rhinoceros (Advanced)
SketchUp (Advanced)
ArchiCAD (Medium)
Revit (Basic)
InDesign (Advanced)
Photoshop (Advanced)
V-Ray (Medium)

LANGUAGES

Spanish (Native)
Catalan (Native)
English (C1)
German (B1)
French (A2)
Portuguese (A2)

SEP 2024 / OCT 2025

MA IN ARCHITECTURE STUDIES

Graduated with Honours, final grade: 10
Escola Tècnica Superior d'Arquitectura de Barcelona/ ETSAB, Spain

SEP 2018 / FEB 2024

DEGREE IN ARCHITECTURE STUDIES

Escola Tècnica Superior d'Arquitectura de Barcelona/ ETSAB, Spain

SEP 2021 / JUN 2022

ERASMUS PROGRAMME

Facultade de Arquitectura Universidade de Porto/ FAUP, Portugal

FEB 2020

WORKSHOP URBAN PLACES AND URBAN PEOPLE

Bachceseir Univeristy/ BAU. Istanbul, Turkey

MAY 2019

WORKSHOP THE PAPER HOUSE

Collaboration with Cardiff University/ WSA. Cardiff, UK

PROFESSIONAL EXPERIENCE

MAR 2024
/ AUG 2024

INTERNSHIP, FULL-TIME / COMPETITION TEAM

POOL ARCHITEKTEN

Competition, 1st Prize, Erneuerung Stammsiedlung BBZ, Zürich.
Competition, Lindenhofareal, Basel.
Variance process, Campus Wädenswil, Zürich.
Potential analysis, MBS Bildungsmeile, Zürich.

APR 2023
/ FEB 2024

INTERNSHIP, PART-TIME

MACH

Competition, 2nd Prize, Constanti Music Centre, Tarragona.
Competition, 1st Prize, Calasparra City Council, Murcia.
Executive phase, Caldea Thermal Building, Andorra.
Executive phase, Andorra Public Square, Andorra.

VOLUNTEERING
& OTHERS

JUL 2023
/ AUG 2023

UPC DEVELOPMENT COOPERATION CENTER

Sabana Yegua, Dominican Republic
Participated in the educational development of a community in the Dominican Republic.

SEP 2020

ARCHITECTURE GUIDE

48H OPEN HOUSE, Barcelona
Architecture guide and information assistant.

M.F.C