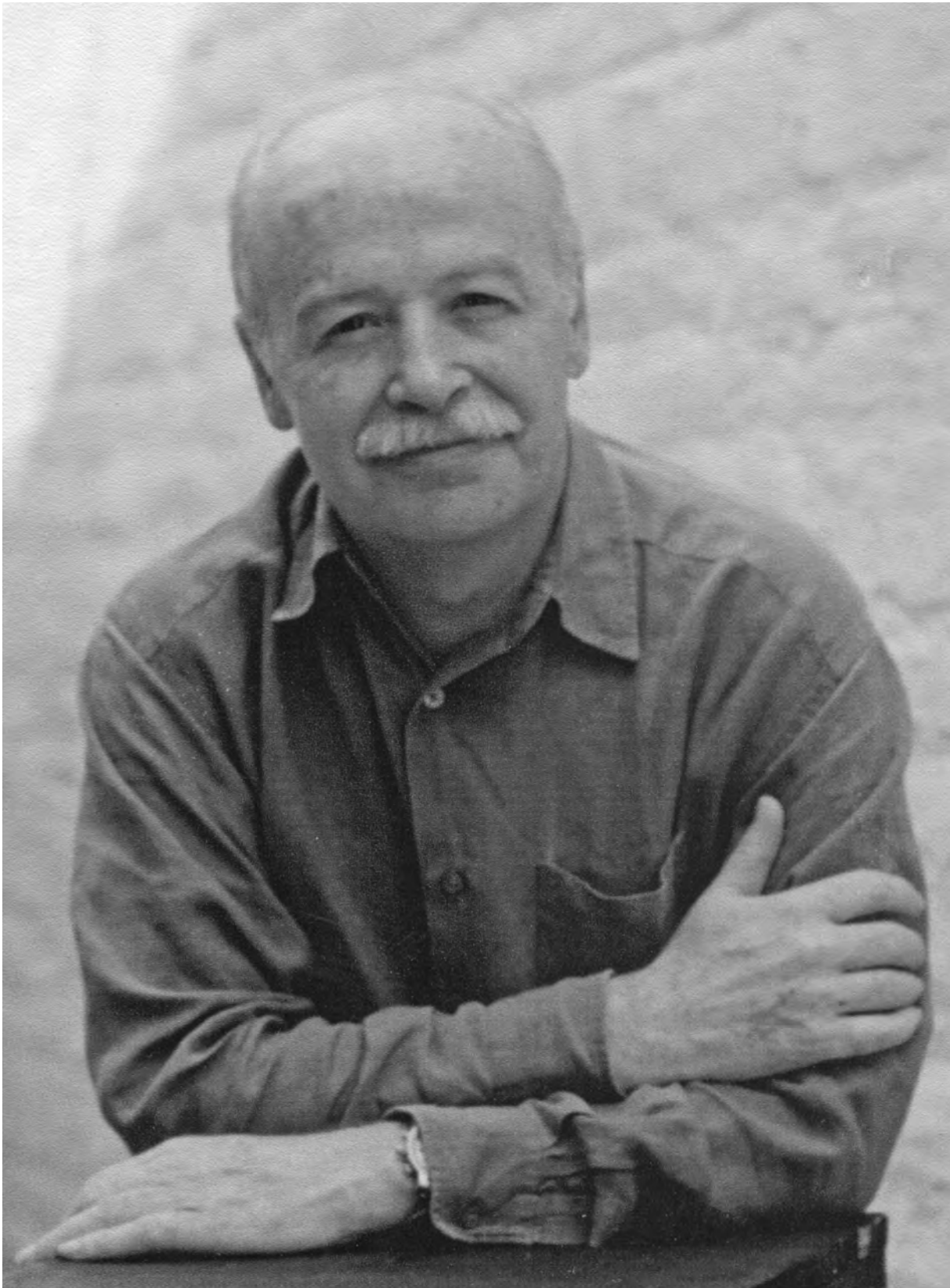


CROQUIS

**Cuadernos
de trabajo**

**Vicente García
Etchegaray**



Kente

Formas y trazos ensamblados

A propósito de Vicente García EtcheGARAY

*¿Qué más queda ahí, en el mundo, para darme forma, a mí,
semblante insaciablemente devorador de ella?*
—Botho Strauss, *El Particular*, 2003.

El mundo, para los observadores, a un mismo tiempo seductor y aterrador, encuentra su sentido en ser materia de percepción y acaso aprehensión. Algunos se detienen en mirarlo, otros en pensarlo; y de tanto en tanto los despistados emprenden ambas tareas. En cualquier caso, se trata de involucrarse con esa realidad que puede enfundarse en la materia o camuflarse en su representación. Ahora bien, ciertos espectadores se afanan en dejar de serlo para imprimir su sello y personalidad en eso que ven, como si buscasen justificar su mera existencia al fusionarse con la circunstancia objetiva que, en más de un sentido, los engulle. La estirpe de Vicente García EtcheGARAY es justo así, funciona a partir de la fábrica de formas y de la modulación de espacios; y entre uno y otro empeño se localiza un ejercicio articulador permanente: el dibujo.

Compulsivo hacedor que incluso en la bidimensionalidad del papel aislado o magníficamente agrupado en libretas y bitácoras infinitas, formula y oferta volúmenes. Para nuestra sorpresa resulta incapaz de traicionar, o suspender al menos, su íntima vocación manifiesta siempre con un doble acento: la de constructor genérico y la de ensamblador en particular. Con seguridad gracias a la disciplina del taller su modalidad de pensar las formas se expresa en el movimiento “instin-



tivo”, casi automático, de la mano que se desplaza en no importa qué superficie mientras sea pintable, habitable por gestos y señas, líneas y puntos, trazos que simulan bloques, módulos, planos, cortes, alzados y distribuciones. En fin, que la suya constituye una errancia que oscila del arte hacia sus manifestaciones constructivas y su periplo: el diseño de espacio y la producción de esculturas y pinturas.

Devendría ocioso preguntarse sobre la prelación que guardan tales elementos, mismos que establecen una tensión dinámica, uno de cuyos impactos es la no diferenciación. Si acaso pudiera hablarse de estilo tendría que enfatizarse una suerte de compulsión conceptual por los orígenes. Así, podría enunciarse un rito peculiar: la adoración del secreto, esa búsqueda afanosa y dilatada de las prefiguraciones contenidas en los materiales que interviene el artista, ya sea en las rocas y los metales o en el caso de la composición arquitectónica, el ajuste y aprovechamiento del entorno; de allí que las maquetas nos evoquen con singular fuerza su filiación escultórica.

Desde esta perspectiva de análisis el dibujo adquiere una relevancia funcional, la de ser lenguaje en transición, es decir, vínculo y cúpula de un proceso de alumbramiento: la de objetos simples, más allá de su escala. Edificios, paisajes, concreciones plásticas, lo mismo da pues su apreciación es estética. Su naturaleza cumple, en las fatigas



del restirador, el caballete y el estudio, la aspiración de proponernos un mundo mejor, marcado por el fuego de la pasión creativa, aderezado con la agudeza intelectual y, en suma, en felices esponsales con la belleza. Pero también resulta ser algo más: un refugio, íntimo y secreto, de sus preocupaciones, esas reflexiones que anteceden la acometida a la circunstancia fenoménica y que quizá no ocurren o acontecen, lo que significa que se resisten a tornarse en ocupaciones o, mejor aún, encallan en el camino, no logrando presentificarse en la dimensión de la existencia material, concreta, identificable. Son energías nutrientes y aliento trascendente que aguardan su tiempo oportuno.

Croquis que encarnan atisbos de ideas, incursiones del espíritu en la cáscara del mundo, al que desean mondar para domeñarlo y convertirlo en una versión revisitada del Edén primigenio. Empero, estos dibujos a mano alzada que abiertamente desechan los recursos técnicos de la modernidad o los bártulos clásicos de la geometría, aspiran a ser hue-

lla y marca de algo más, una ofrenda excedente: la avidez del creador por adentrarse en los meandros y los vericuetos de todos los asuntos posibles. Su curiosidad jamás encontró freno o tope; deambulaba incansable por los más exóticos territorios.

Y de tales geografías habría que subrayar una en particular: la propiamente humana, la más sensible de todas, puesto que los espacios construidos, las soluciones habitables, sólo se justifican —adquieren sentido, en rigor— si son pensadas desde el sujeto y para el sujeto. Adentrarse en las posibilidades de uso y función, molicie y tránsito, la cualidad de útero primigenio del refugio arquitectónico contra la intemperie y los riesgos de la naturaleza, la soledad y el aislamiento necesarios de sus moradores o está por demás registrar los cómo y los para qué del convidar alteridades animadas, otras personas, al lugar de uno y los suyos, atraviesa su ejercicio de la fábrica mediante el artificio ingenioso del dibujo.

Vicente García Etchegaray es, en presente histórico, un poeta de las formas que mediante los trazos y las gesticulaciones del diseño mental que ordena el movimiento de la mano, procura se conviertan en masas rotundas y ligeras, transparentes y capilares, para los desplazamientos de sus inquilinos, para la danza de sus sentidos. Desde esta perspectiva, su quehacer manifiesta un *continuum*, que se rehúsa a establecer mojoneras y distinciones entre el arte y la arquitectura. Más bien, su ejemplo y trayectoria nos recuerdan que la arquitectura es una de las bellas artes por excelencia, tal como lo prescribiera Charles Batteux en su *Les beaux arts réduits à un même principe* (París, 1746), y él, uno de sus aguerridos creyentes.

Este pequeño gran libro advierte de ello, atesora moralejas varias, siendo acaso el primero de otros tantos que le seguirán en el empeño de rendir cuenta y testimonio de su origen y destino: Vicente García Etchegaray, el humanista ilustrado, el gozoso campeón de los albergues de la conciencia, sus apetitos y responsabilidades. Veámoslo, el volumen, con esos ojos: los de la complicidad amorosa para sacarle el tuétano de su profunda enseñanza: el placer de la vida; y agradezcámosle a Vicente García Landa, el empeño por restituirnos a este enorme personaje a través de la delicadeza y espontaneidad de sus bocetos.

Luis Ignacio Sáinz

Strokes and forms in assemblage

About Vicente García Etchegaray

*What remains, in the world, to give me form, to me,
insatiable visage, devourer of her?*
Botho Strauss, *The Particular*, 2003.

The world, for observers, is at the same time seductive and frightening, finding its meaning by being material of perception and also, maybe, of apprehension. Some abide upon watching it, others upon thinking it; and sometimes, the distracted, pursue both endeavors. In any case, the task is to involve oneself in this reality that can sheathe matter or camouflage itself in its representation. Now, some spectators decide to stop being one, so they may imprint their seal and personality on that which they see, to try and justify their mere existence merging with their objective circumstance that, in more than one sense, absorbs them. This is the way of Vicente García Etchegaray, it functions by means of fabricating forms and the shaping of space. Between one and the other we find an articulating exercise: drawing.

Compulsive maker that even in two dimensions of isolated paper or magnificently grouped in infinite notebooks, formulates and offers volumes. It is surprising that he isn't able to betray, or at least pause his intimate vocation always manifest in a double accent: One of constructor in a broad sense and one of assembler in particular. Surely, thanks to the discipline of the studio his modality of thinking forms expresses itself in "instinctual" movement, almost automatic, of a hand that moves on top of a –doesn't matter where- surface while it can be drawn on, livable by gestures and signals, lines and points, strokes that simulate blocks, modules, planes, section cuts, elevations and distributions. In the end, this constitutes a personal vagrancy that oscillates from art towards its constructive manifestations and its offspring: the design of space and the production of sculptures and paintings. It would be idle to ask about the pref-



erence those elements keep, while holding a dynamic tension, one of their points of encounter is that of no differentiation. If one could talk about style, a conceptual compulsion for an origin would have to be mentioned. In this way, a particular rite can be enounced: the adoration of the secret, that eager and dilated search for the foreshadowing inside matter that the artist intervenes, in rocks, metals, or in the case of architectural composition, the transformation and use of space; from this his mock ups invoke a singular sculptural affiliation.

From this analytic perspective drawing is functionally relevant. By being language in transition, a merger and to copulate a process of birth: of simple objects, becoming more than their scale. Buildings, landscapes, plastic consolidations, their aesthetic appreciation is irrelevant. Their nature reaches, through the tiredness of the drawing board, the easel and the studio, the aspiration of proposing a better world, marked by the fire of creative passion, dressed with intellectual acuity and as a result, a happy marriage with beauty. But this also becomes something more: a refuge, intimate and secret, of his preoccupations, reflections that come before the task of confronting circumstance and phenomena that maybe will not occur or become reality, which means they resist to become occupations, or better yet, they do not reach land on their way, not being able to present themselves on concrete, identifiable, material existence. They are nutrient energies and transcendent breath that await the right time to be.

Sketches that embody hints of ideas, irruptions into the spirit of the world's shell that some want to peel to dominate and turn them into a revisited version of the original Eden. However, this free drawings that openly discard technical resources of modernity or the classical baggage of geometry aspire to be imprint and mark of something more, an additional offering: the creator's eagerness to venture into the roads and byways of all-encompassing themes. His curiosity never found a break or limit, it wanders tirelessly towards the most exotic territories.

And from such geographies one must be emphasized upon: the human one, the most sensitive of all, because the constructed spaces, the livable solutions are only justified –acquire meaning, strictly speaking– if they are thought from and for the subject. To dive into the possibilities of use and function, softness and transit, the quality of architectural refuge in the original uterus, against the outside and the hazards of nature, against loneliness and isolation of its dwellers, or, it is unnecessary to register the how's and whys of inviting animated otherness, other persons, to one's abode, within this exercise of the ingenious artifice of his drawings.

Vicente García Etchegaray is, in the historical present, a poet of forms that by the strokes and gestures of mental design that orders the hand's

movements, takes care that they will transform in solid and light masses, transparent and capillary, for the travels of its tenants, for the dance of their senses. From this perspective, his work manifests a continuum, which refuses to establish signposts or distinctions between art and architecture. Rather, his example and trajectory remind us that architecture is one of the fine arts by excellence, just how Charles Batteaux prescribed in his Les beaux arts réduits à un même principe (Paris, 1746). And him, one of his most seasoned believers.

This great little book forewarns this, it keeps various morals, being maybe one of others that follow in the endeavor to testify and to be testimony of its origin and destiny: Vicente García Etchegaray, the illustrated humanist, the joyful champion of consciousness' shelter, its appetites and responsibilities. Let's see this volume with that vision: that of loving complicity to suck the marrow of its profound teaching: the pleasure of life: and let's thank Vicente García Landa the effort to retribute this enormous character by means of the delicacy and spontaneity of his sketches.

Luis Ignacio Sáinz

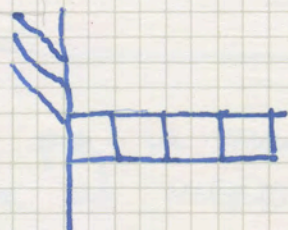


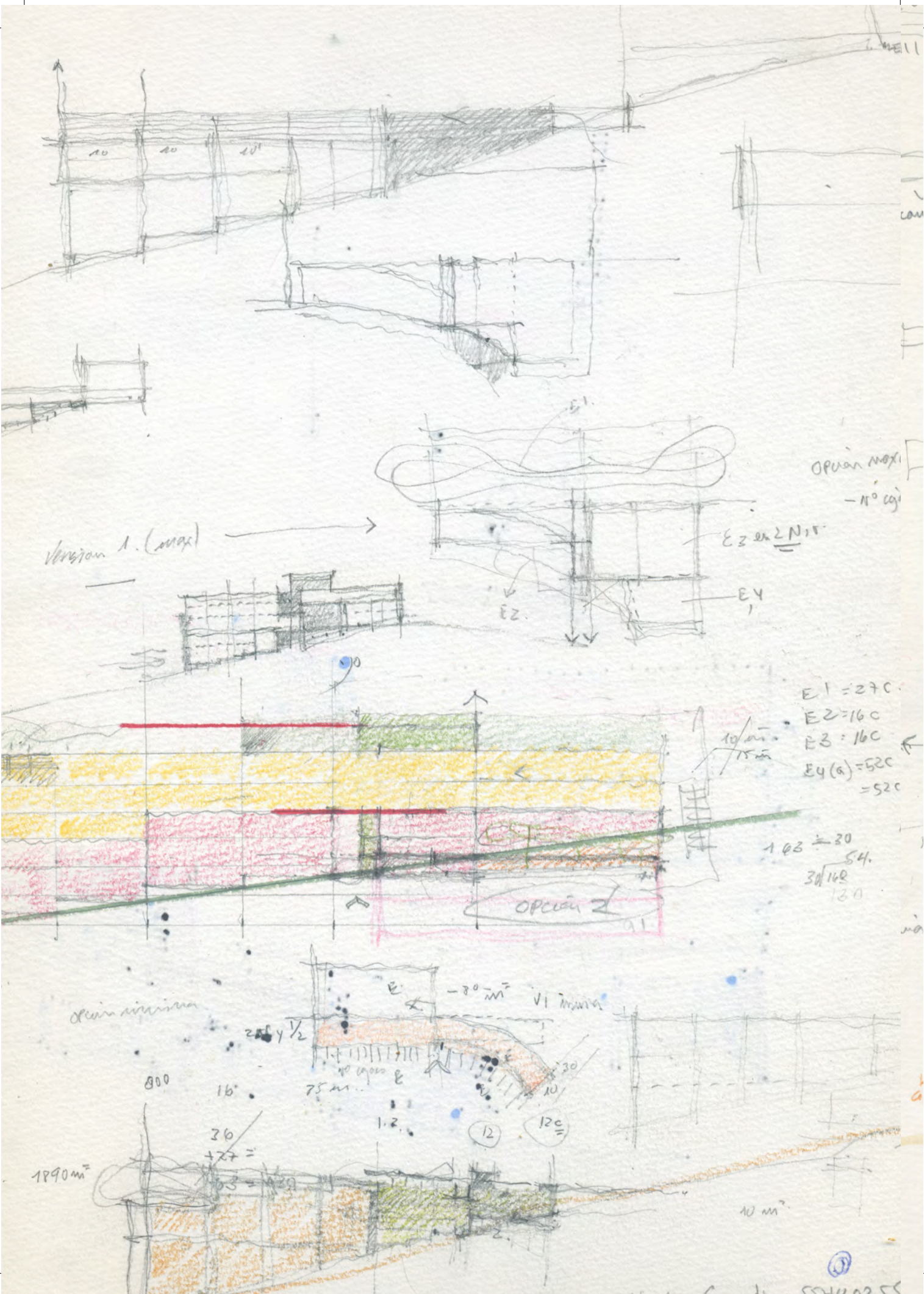
: 7 . .

1
2
2
4
4
3
4
7
7
1
2
4
1
2
3

1 2 3 4 2 3
4 3 2 1 3 4
2 3 4 1 3 4
3 4 1 2 4 1 2

1
2
3
4
2
3
4
3
2
4
2
3





Version 1. (max)

Opción max
- 11° caji

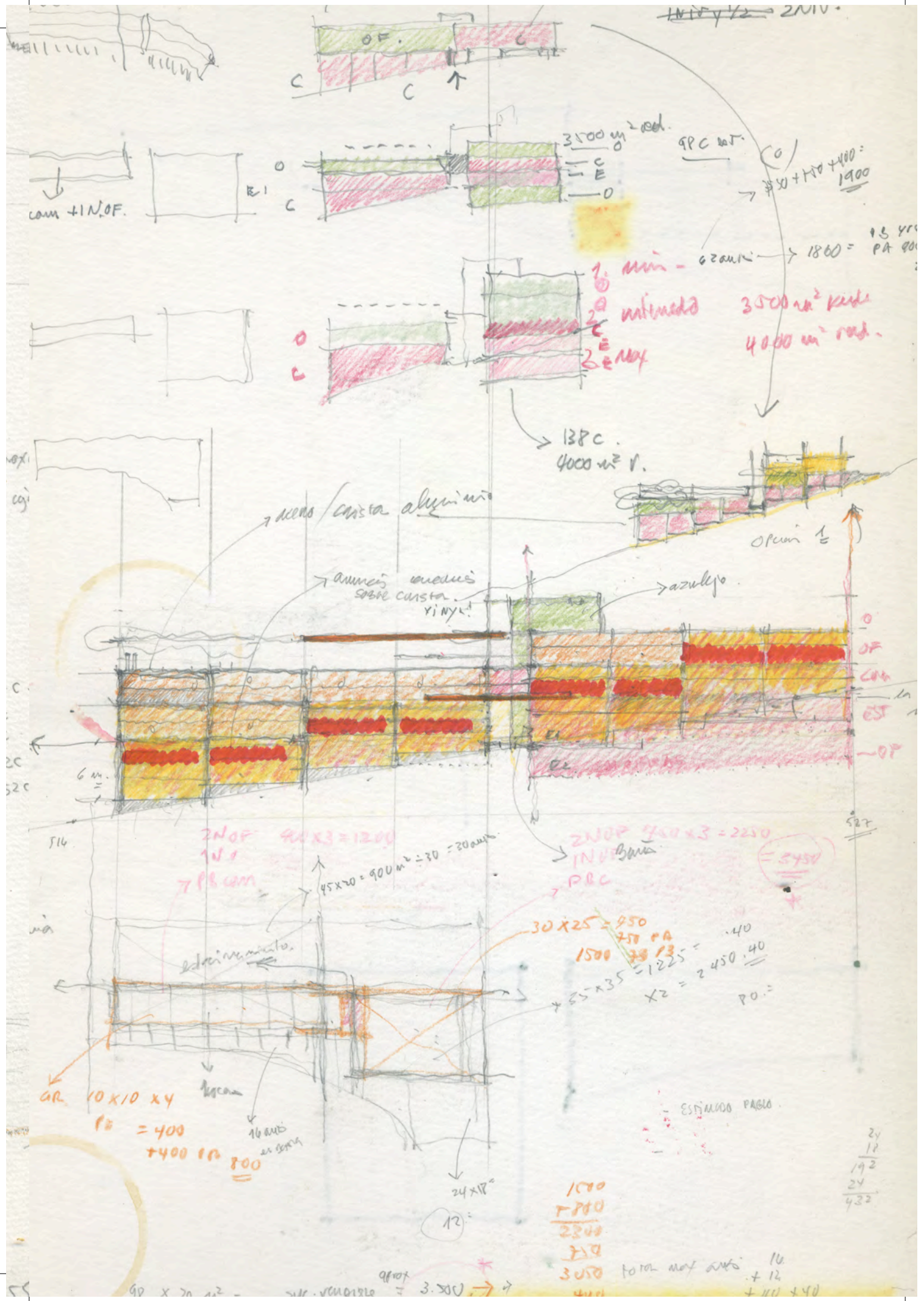
E1 = 270
E2 = 160
E3 = 160
E4(a) = 520
= 520

$100 \div 30 = 3.33$
 $30 \sqrt{160} = 380$

Opción mínima

1890 m²

10 m²



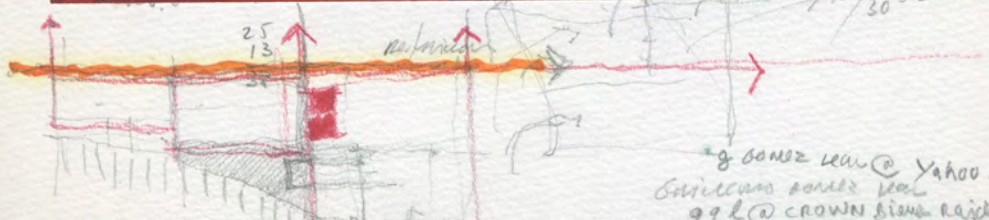
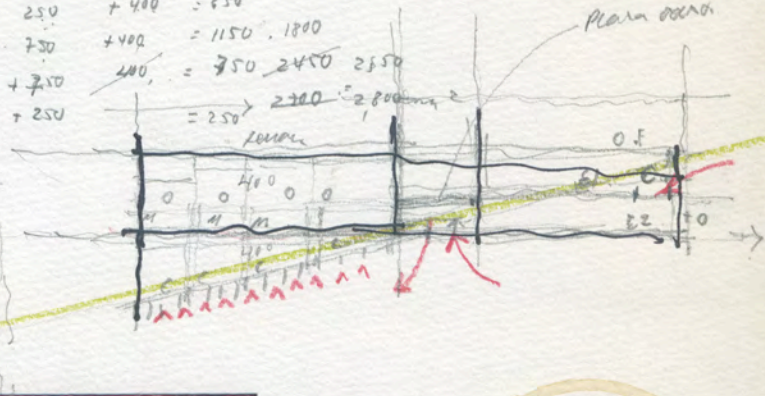


elev. bot 1. 16 columnas
 E2 = 36 columnas
 E3 = 24 columnas
 E4 = 16 columnas
 7. 45 columnas =

m² columnas 2, 250 = 2750 m²
 + 15% circ. 427.50
 3, 277.50

7400 + 750 = 1150
 + 750
 1900
 + 250
 2150
 + 400
 2550
 + 210
 2800 m²

N0 = 250 + 400 = 650
 N1 = 750 + 400 = 1150 · 1800
 N2 = 750 + 250 = 1000
 N3 = 250 + 250 = 500



g. bonuz lea@Yahoo.com.mx
 GUILCANS BONUZ LEA
 992@CROWNBIENRAJID.COM

17 DIC. 2009



1

area 25 x 80
x Reg. 750 = 40 =

2

concreto 40 x 10 = 400 m²
x Reg. 400 ÷ 40 =
pt. 1150 ÷ 40 = 29 m²
→ concreto aluminio
bea.



Reglamento

concreto
oficio

29 m²
34 m² →
3. m²

3A. com
vs Reg.
29 = 710.

Oficina = 450 m² - 1. NIV
250 m² - 1

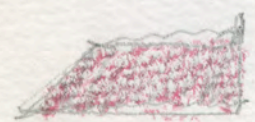
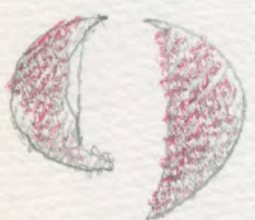
29 + 34 =

63 =

2750
7/10

60 vs 71 = 18.

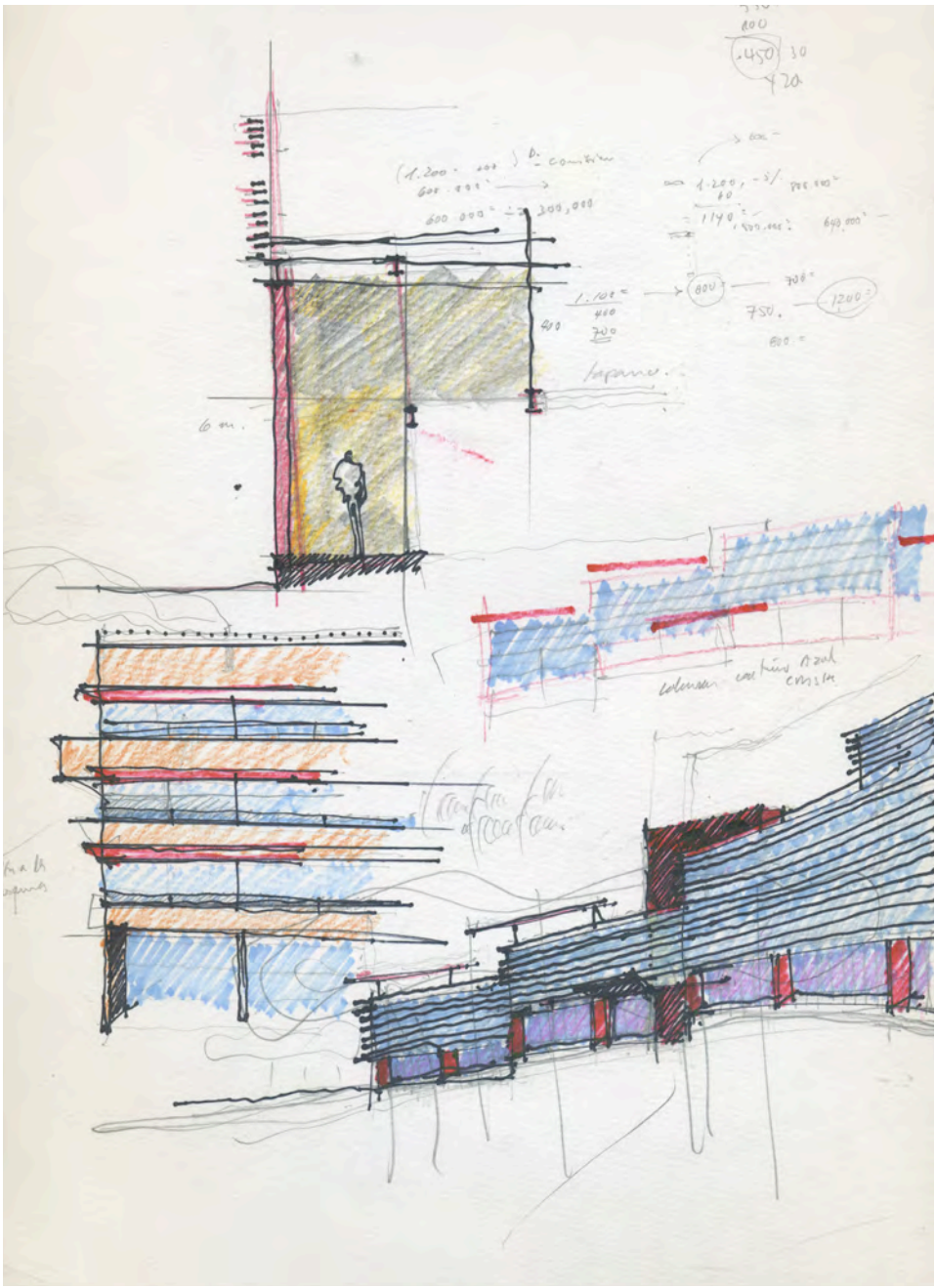
→ base loc

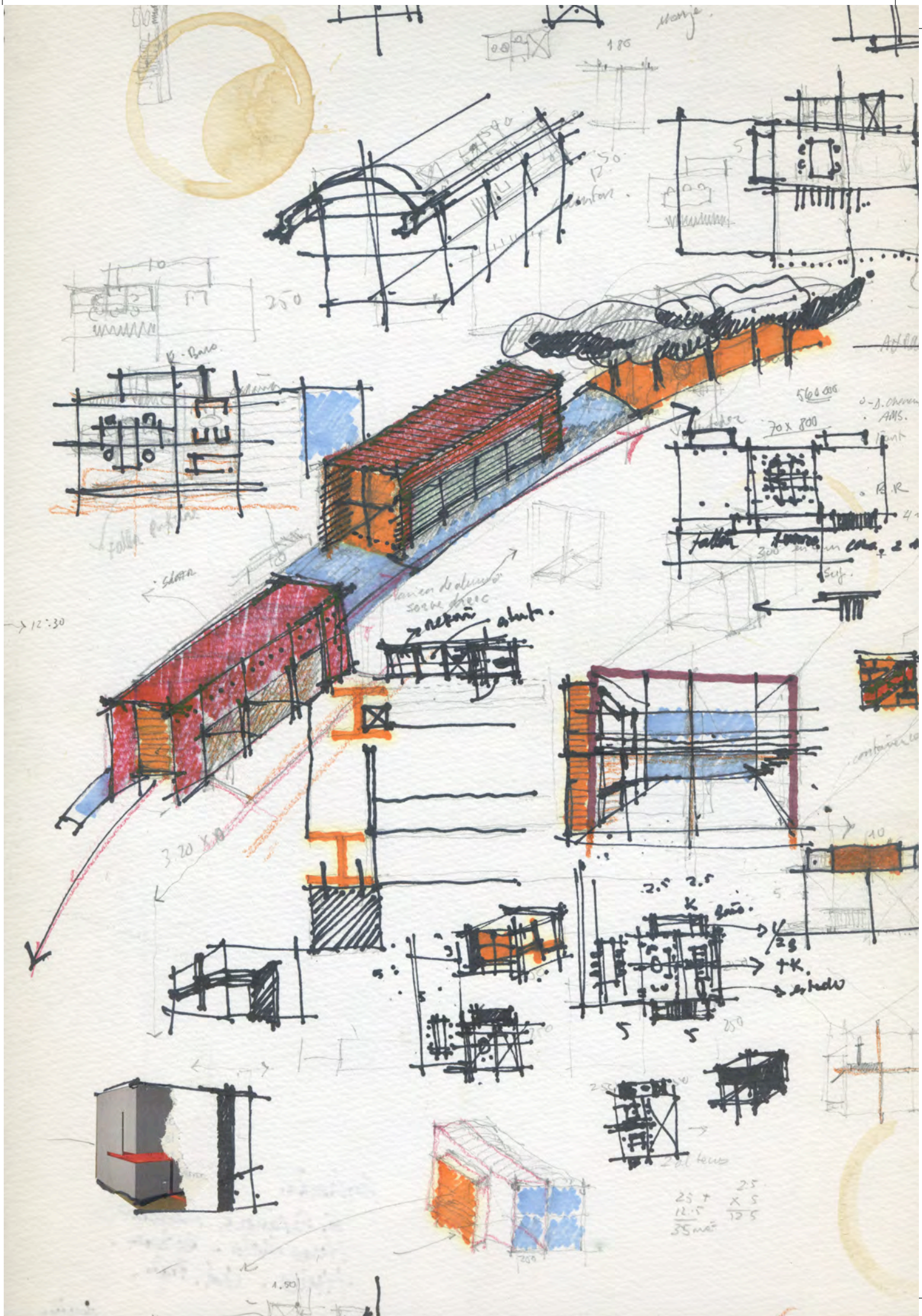


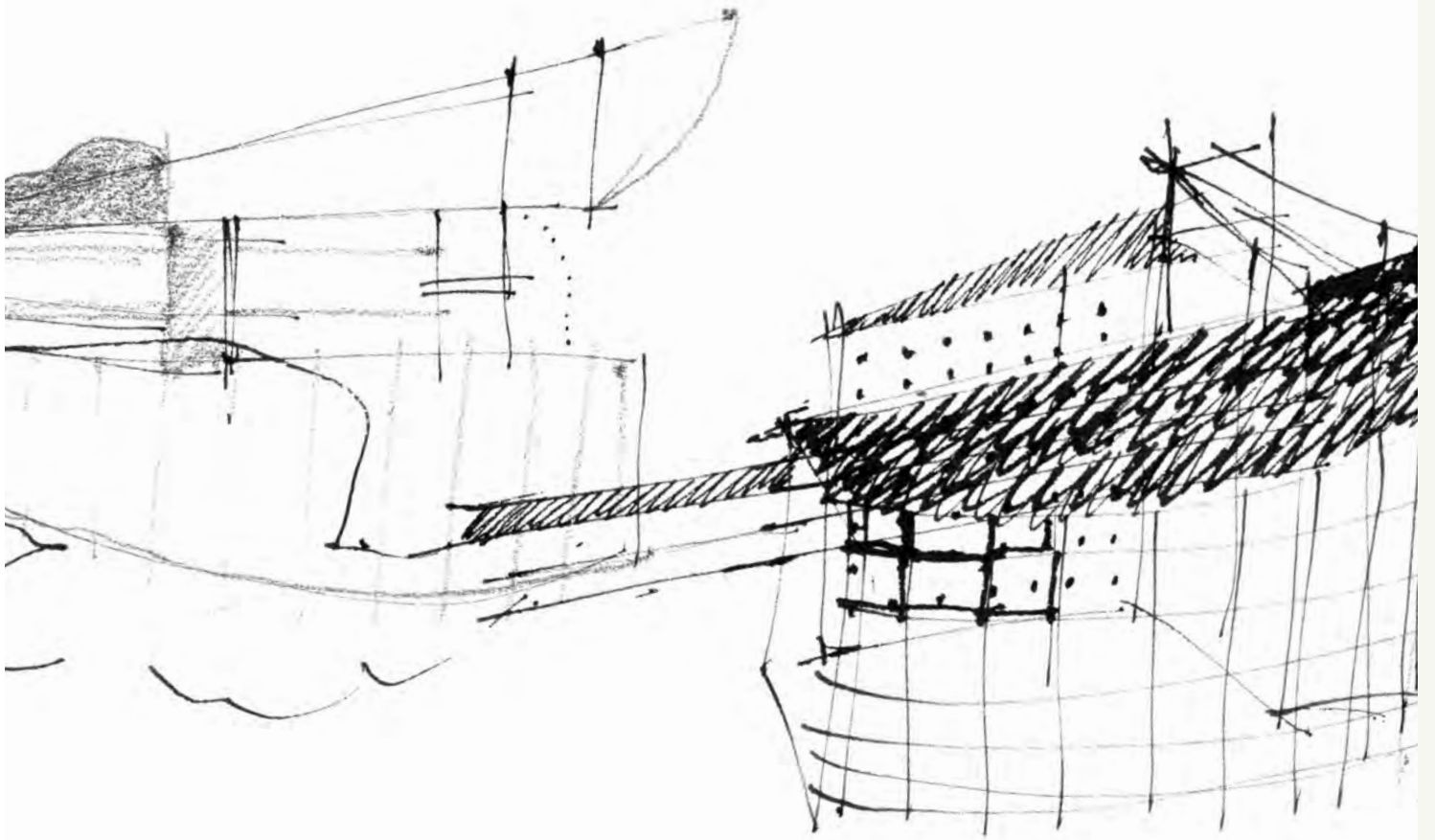
estructura concreto +
ocero

2000

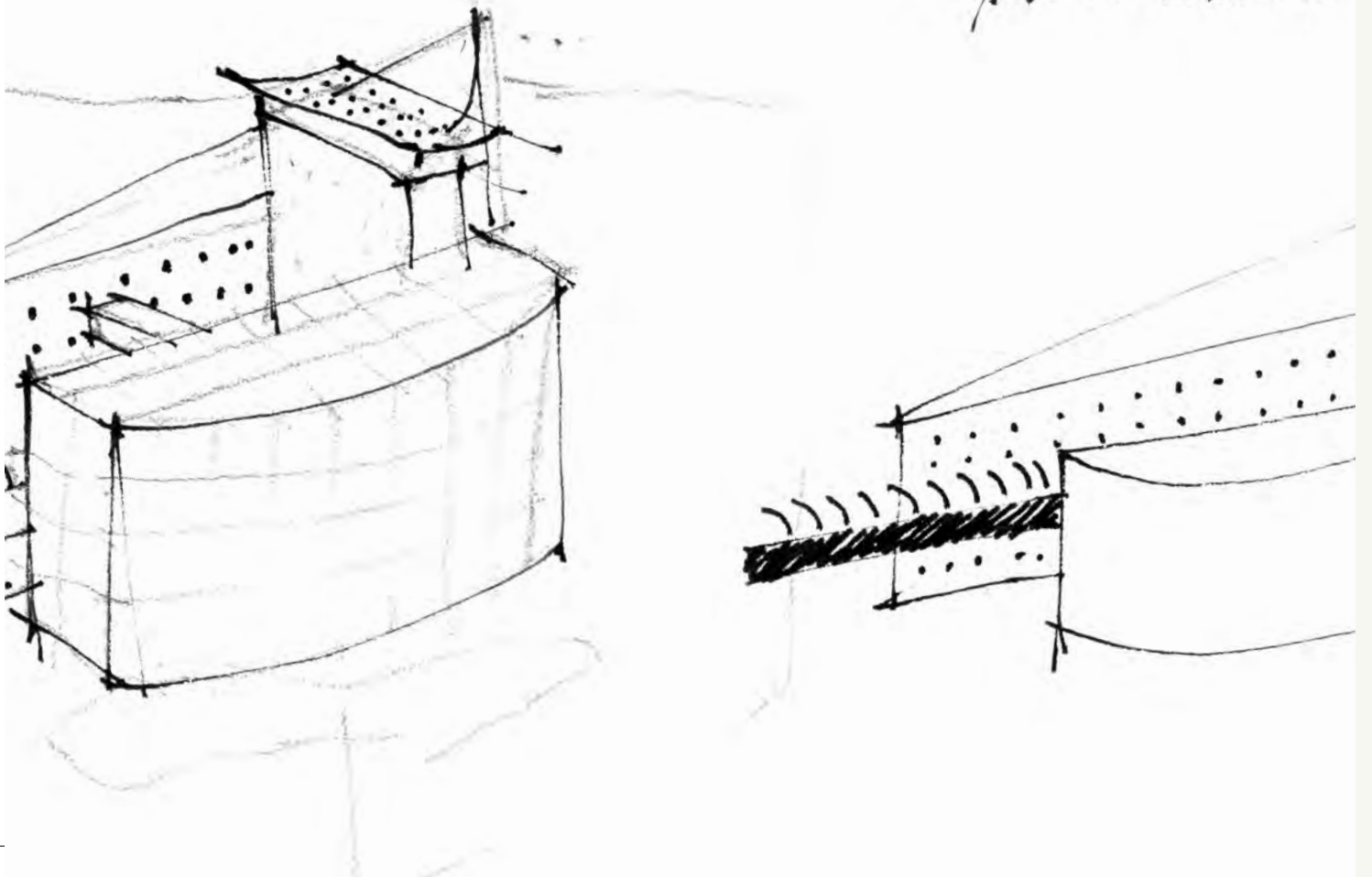
Anremo Gomez car. 9153428

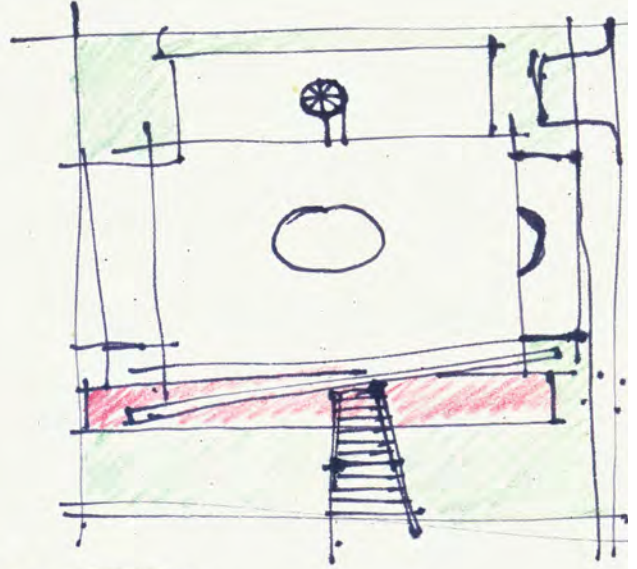
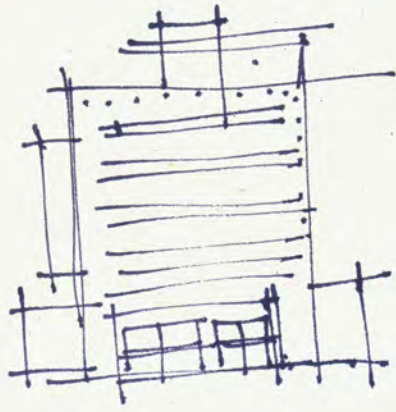






- *fabbrica a Vaccaro*





17.

16

15

14

13

12

11

10

9

8

7

6

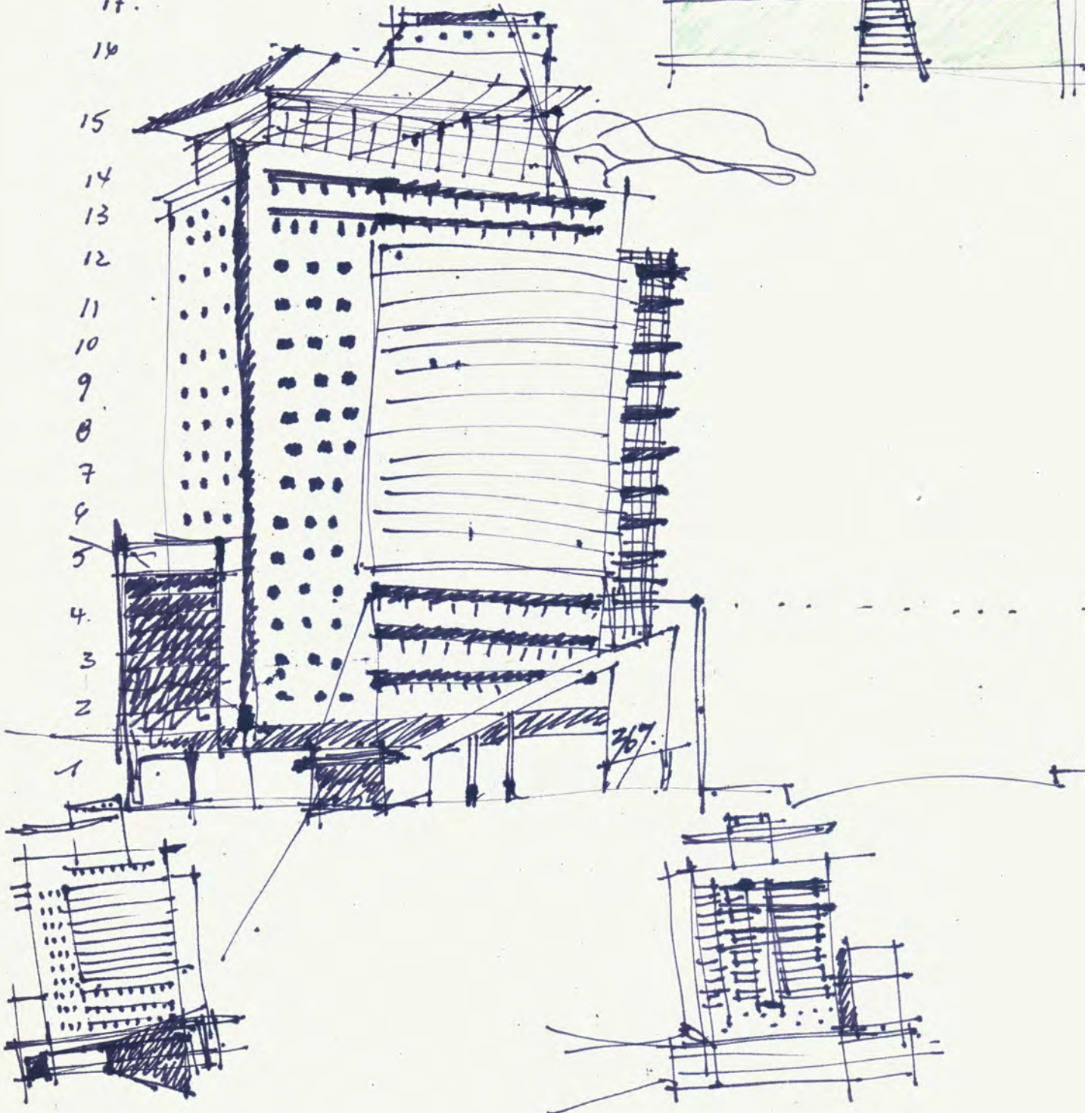
5

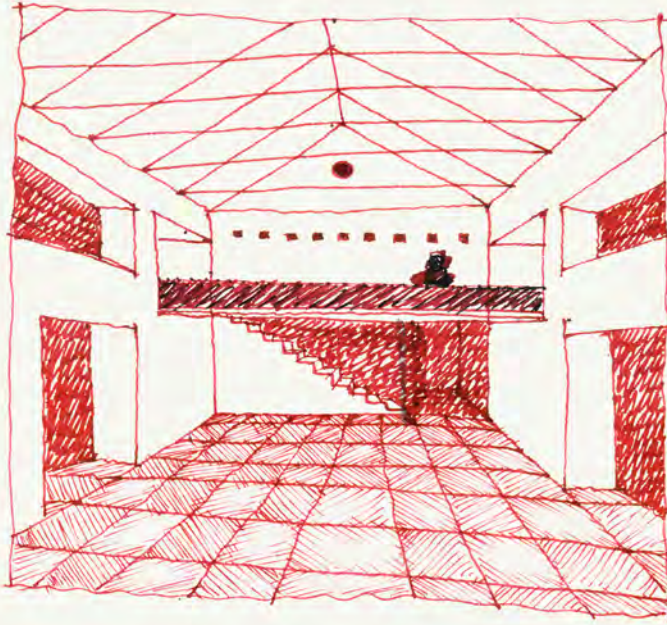
4

3

2

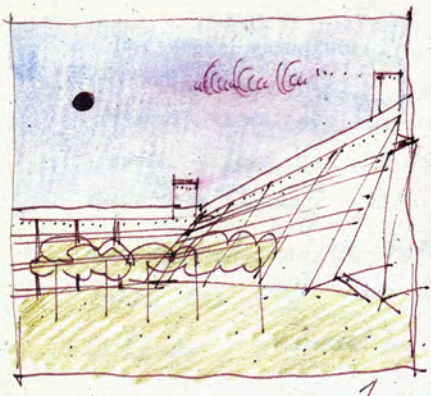
1



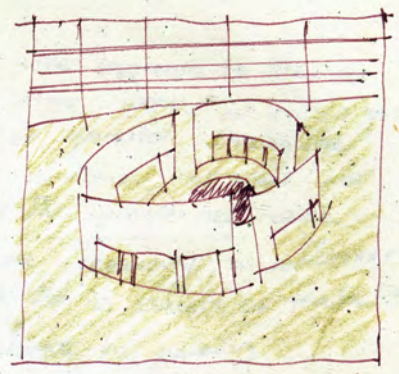


CASA SATEO. 1993. ANTEPROYECTO. VISTA DEL PATIO
DESDE LA COCINA.

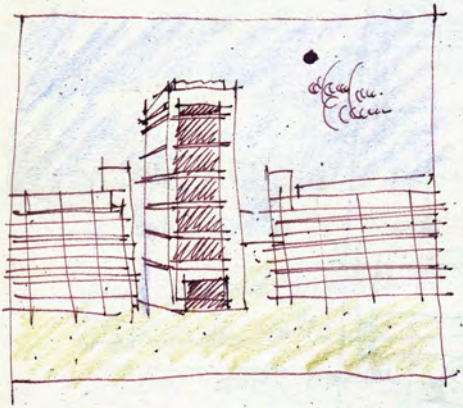
A handwritten signature in red ink, located to the right of the caption. The signature is stylized and appears to be the name of the architect.



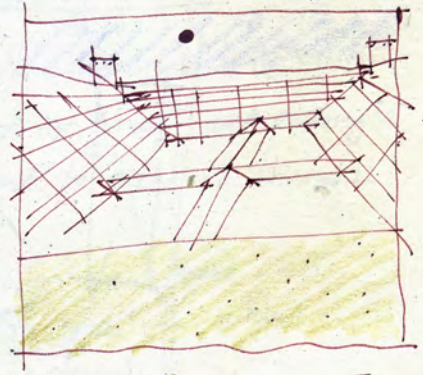
1



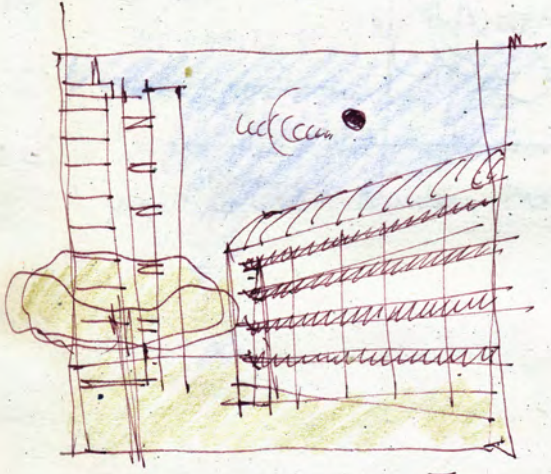
4



2



5



3



6

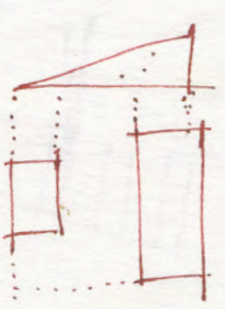
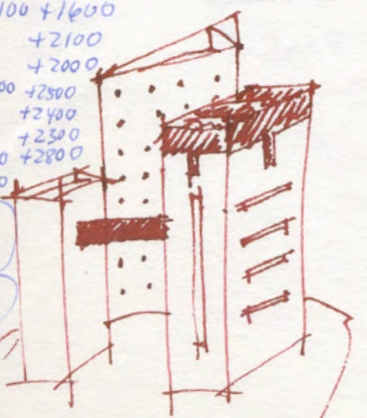
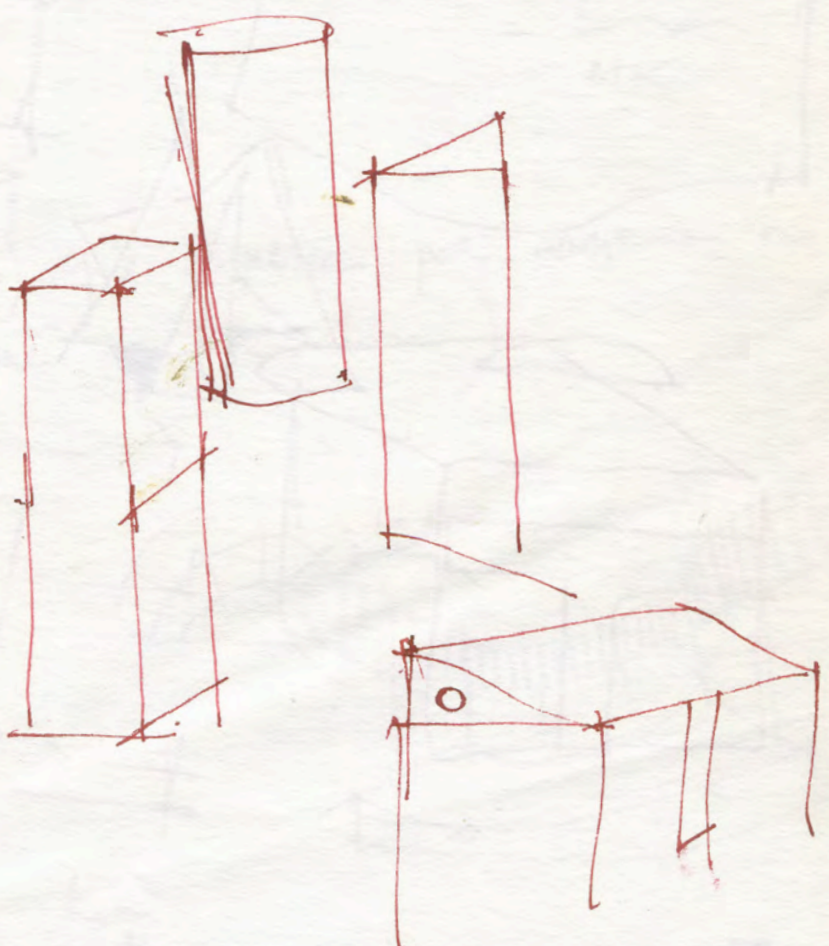
J. Moreno 1995
Conjunto Folclore Edo de Mex.



+100	+100	-100	-100
+100	+100	-100	-200
+100	+200	+500	+300
+200	+100	+400	
-500	-300	+500	+900
+700	+500	+100	+1000
+100	+600	-100	+900
+100	+700	-100	+800
+500	+1200	-500	+300
-100	+1100	-800	-500
+500	+1600	+1200	+700
+100	+1700	+100	+800
-500	+1200	-500	+300
-800	+400	-800	-500
+1000	+1400	* -1200	-1300
-100	+1300	0	-1700
+500	+1800	-100	-1800
-100	+1700	+500	-1300
-100	+1600	+100	-1200
+500	+2100	+100	-1200
+100	+2200	-500	-1700
-500	+1700		-900
-800	+900	+700	+100
-1000	+1900	-100	-900
-100	+1700	+100	-800
	+1900	-100	-900
	+1900		-900
+100	+2000	+100	-800
-100	+1900	-100	-900
	+1900		-900
	+2000	+100	-800
-100	+1900	+100	-700
	+1900		-700
	+2000	-500	-1200
	+2000		-400
	+2100	+800	-500
	+2600	-100	0
	+2600	+500	0
	+2500	+100	+100
	+2500	-500	-400
+500	+3000	+300	+400
	+2900	+100	+500
+100	+3000	-100	+400
	+2900	-100	+300
+100	+3000	-500	-200
	+2900	+800	+600
+100	+3100	+500	+1200
	+3600	-100	+1100
	+3500	-500	+600
	+3000	-800	-200
	+2200	+1200	+6000
	+1700	+100	+1100
0	+1200		+1100
	+1100	-500	+600
	+1000	+800	+1400
+500	+1500	+100	+1500
	+1600	+500	+1600
	+2100	-100	+2000
	+2000	+300	+2500
	+1500	-100	+2400
	+2700	-100	+2300
+700	+2200	+500	+2800
	+2300	+100	
+100	+2300	+2700	
+100	+2400	+500	
	+2900	+3400	
	+2800		
	+2300		

- CARPINTERIA ←
- VIDRIO ✓
- HERRAJES ✓
- EQUIPO
- TUBOS

0	+100	+100
	+100	+200
+500	+300	+300
-100	+600	+600
	+500	+1100
-100	+1000	+1000
-100	+900	+900
	+500	+1400
-100	+1300	+1300
-100	+1200	+1200
	+500	+1300
-100	+1600	+1600
-100	+1300	+1300
-500	+100	+100
-800	+200	+200
-1000	* -800	* -800
0	0	-80
	0	-80
+100	-70	-70
+500	-20	-20
	+100	-10
-100	-2	-2
-100	-3	-3
-700	-8	-8
-100	1800	1800
	+100	+100
+500	+100	+100
	+100	+100
-100	+5	+5
	+500	+500
	+100	+100
+800	+1	+1
-700	+1	+1
	+1	+1
	+1	+1
	+100	+100
	+19	+19
	-500	-500
+800	+2	+2
-100	+21	+21
-500	+16	+16
-800	+8	+8
-1000	-2	-2
0	-2	-2
0	-20	-20
-100	-30	-30
-100	-40	-40
	+500	+500
	+100	+100
	-500	-500
1800	+50	+50
	+100	+100
	+600	+600
-100	+500	+500
+100	+600	+600



2 *



$$\begin{array}{r} 210 \\ - 15\% \\ \hline 369.920 \\ \underline{170.500} \end{array}$$

160

$$280 \times 1214 = 339.920 =$$

$$\frac{30.000}{30} =$$

$$\frac{369.920}{30} =$$

$$\frac{370.000}{210} = 1,147.000$$

$$\frac{160.000}{210} = 500 \overline{m}$$

meto. 553 ano 1147. dif. 593.

series

$$\begin{array}{r} 70.000 \times 3.1 \\ + 60 \text{ ya} \\ + 220 \\ \hline \end{array} = \frac{217}{277} = 497.$$

56

$$200 \quad 320 =$$

$$120 \times 3.1 = 372.000.$$

$$15\% = 55.8$$

There is a community of the spirit.
Join it. and feel the delight
of walking in the noisy street,
and being the noise.

Drink all your passion,
and be a disgrace.

Close both eyes
to see with the Other Eye.

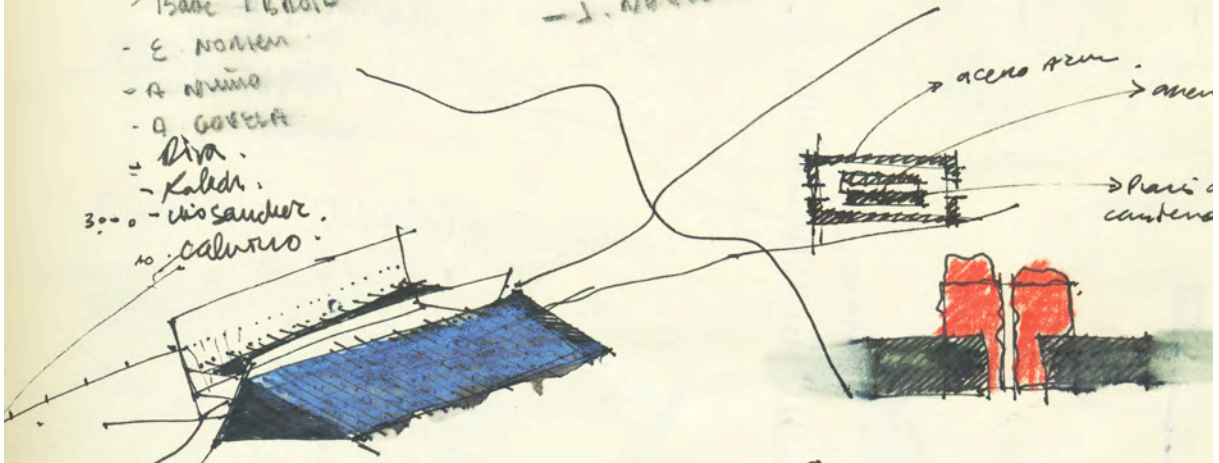
Open

Medidas de saneamiento

- R. Legonera
- Pedrono
- C. Anjona
- M. Schlegelium
- Isaac I. B. noia
- E. Nomen
- A. Numa
- G. Gascia
- = Dira
- Kaledi
- 300 - Misander
- 10 - Caluro

- A. MENDIOLA
- C. GANTOVA
- C. Ujeda
- J. NOVA

450
AGL.



Las condiciones del
plano sanitario son 5:

- 1ª que va a lo mas alto;
- 2ª no tiene continuidad, aunque sea de su naturaleza
- 3ª que pone el piso al aire;
- 4ª que no tiene determinado color
- 5ª que caera suavemente

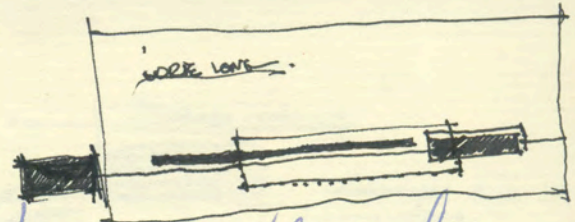


una cantidad de feno. el agua contemplativa.

S. Juan de la Cruz.

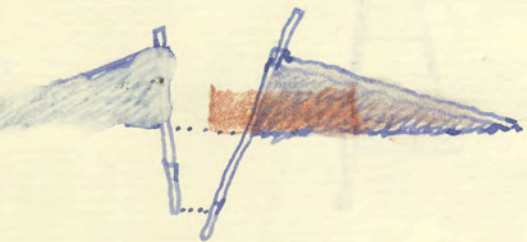
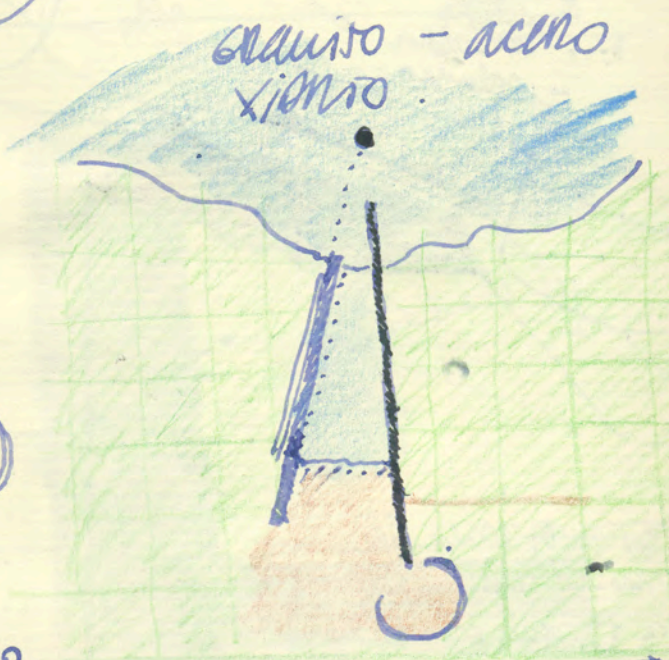
No hay que olvidar.

Lo importante es la
fajada
hendidura.



si ↑

causado - aceno
xionso



siabaca - con puelin.

el sitio.

Principio + Surcio
Puelin

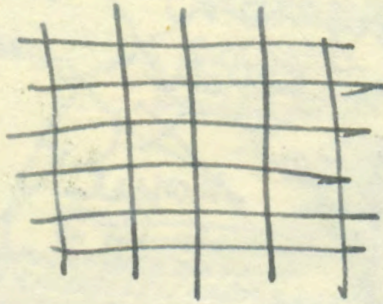
una EXT.

150

mes.

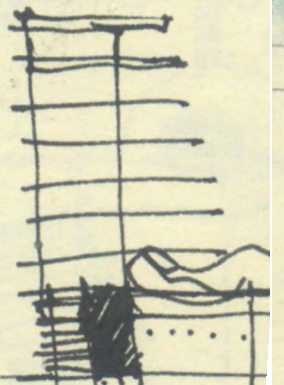
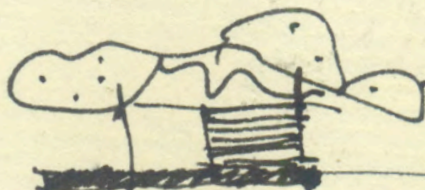
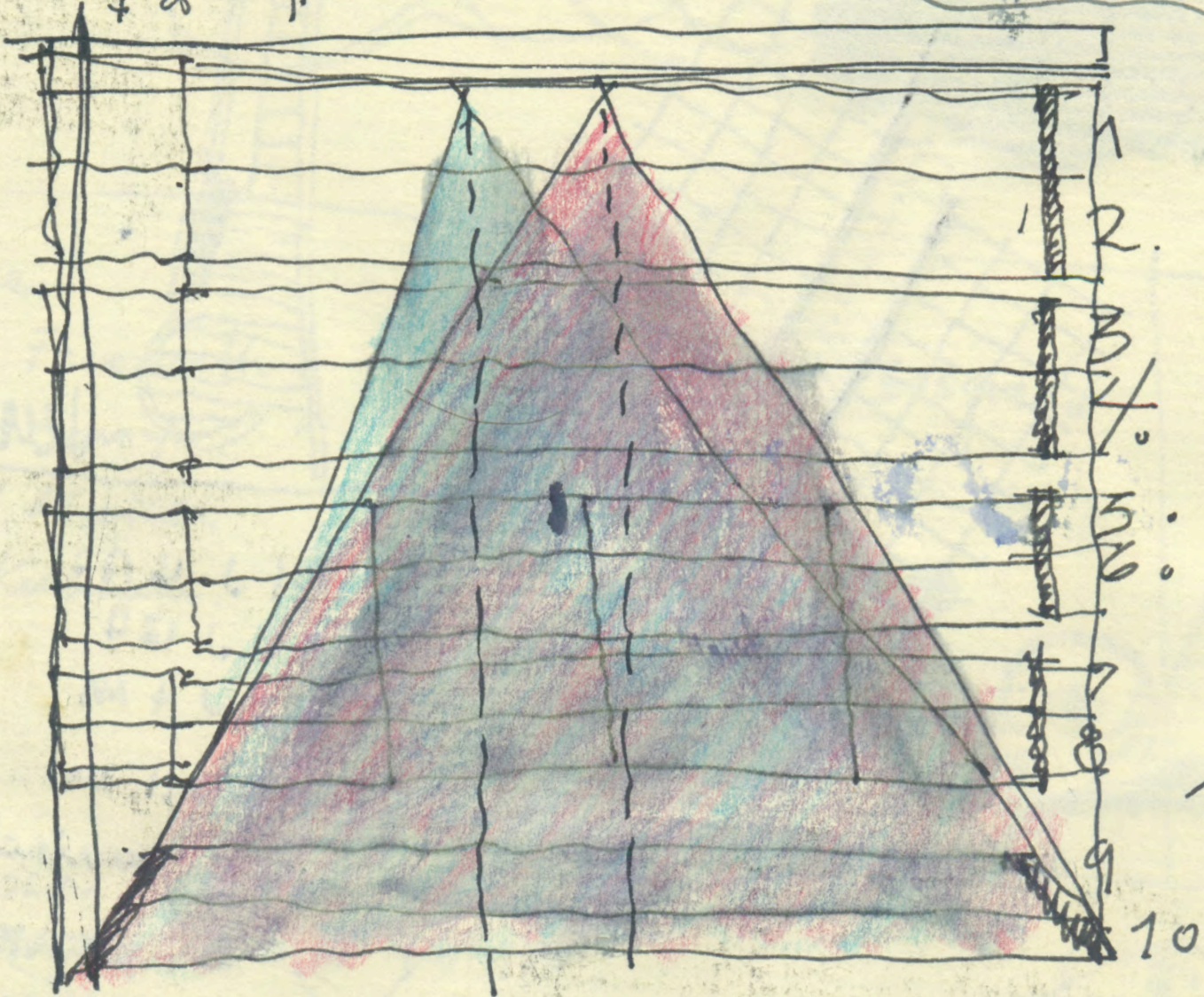
100

20
25

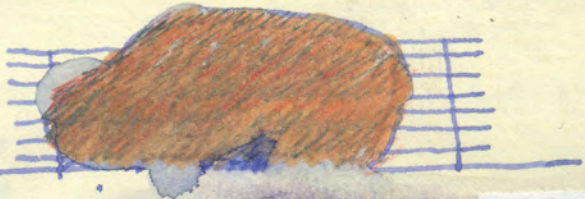
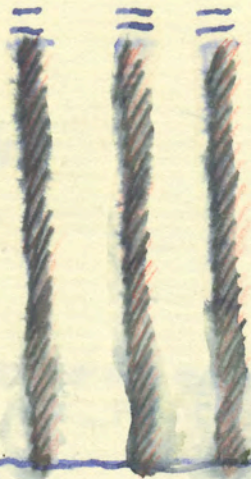


Sisnologia
sudas.

% espacio



→ Mono 2000



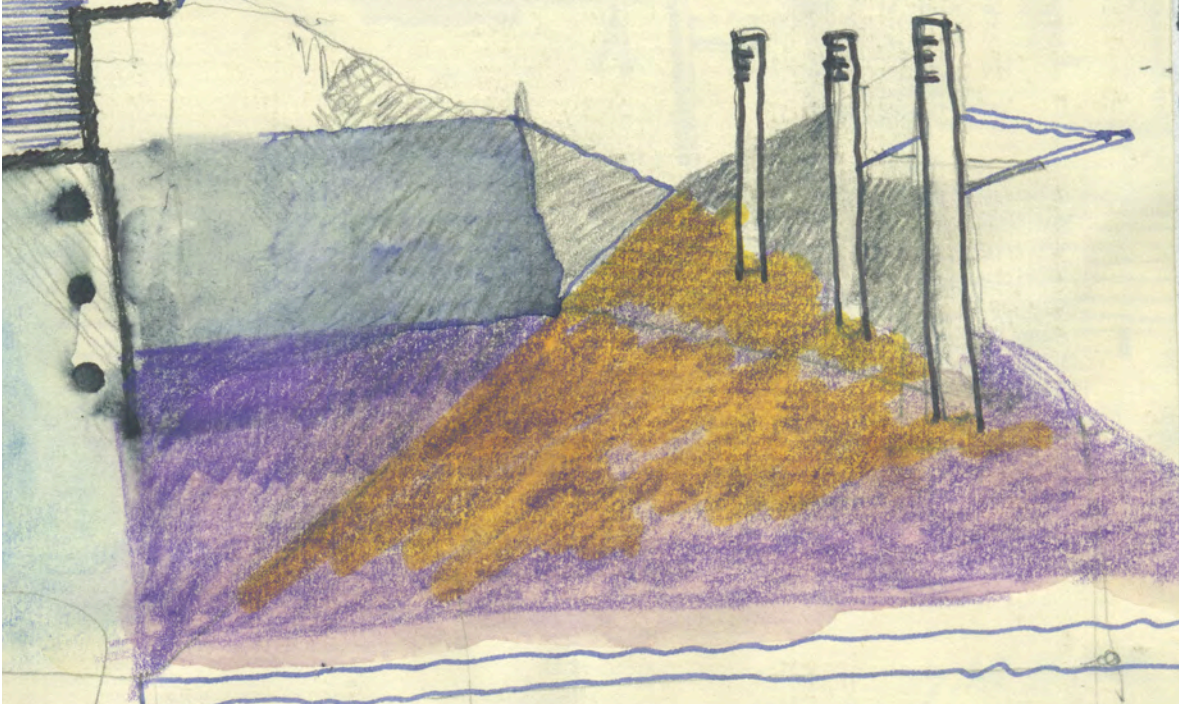
coda

ring the bells that still are ringing
forget your perfect offering
there is a crack in everything
that's how the light gets in

Leovans. when.



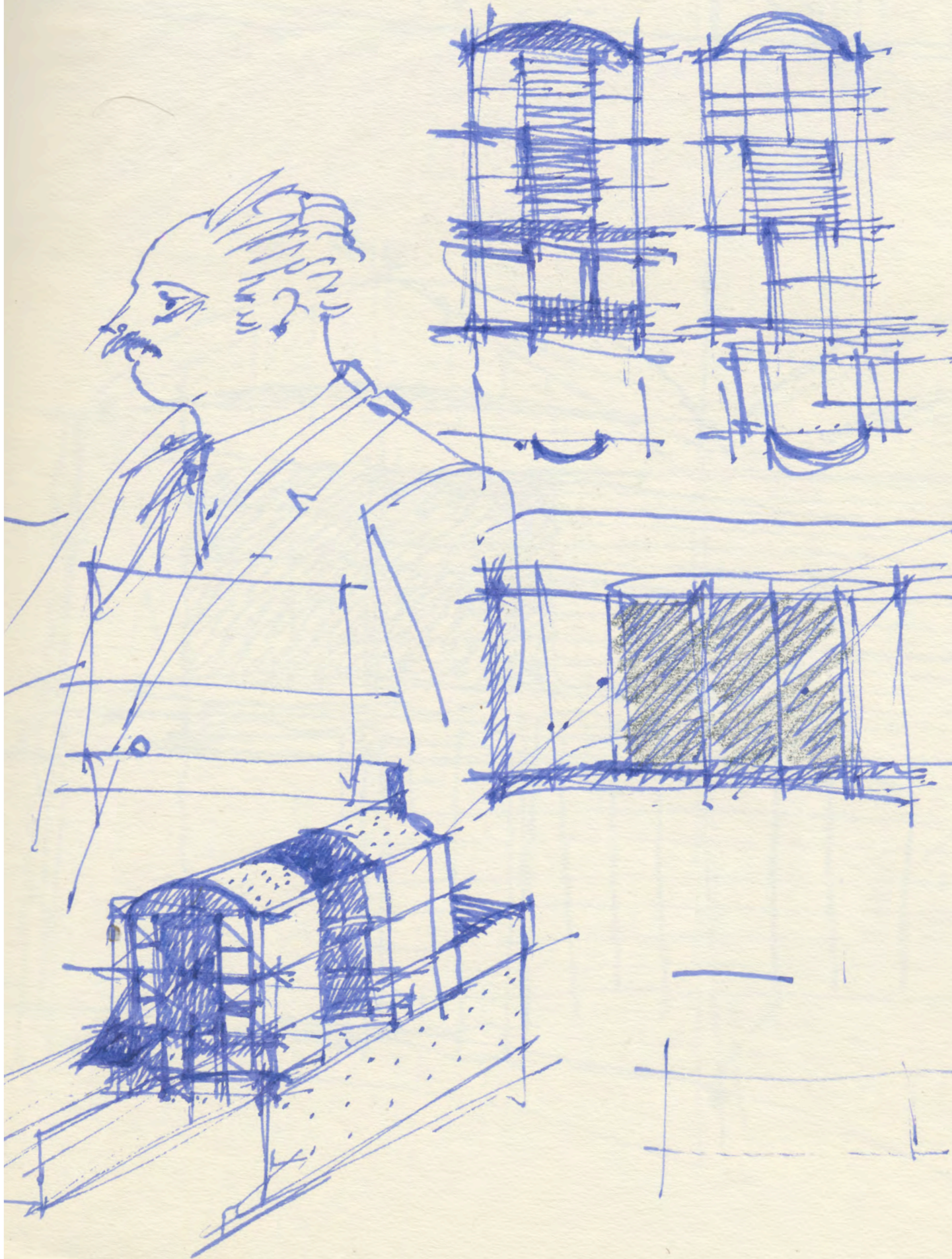
→ in theory

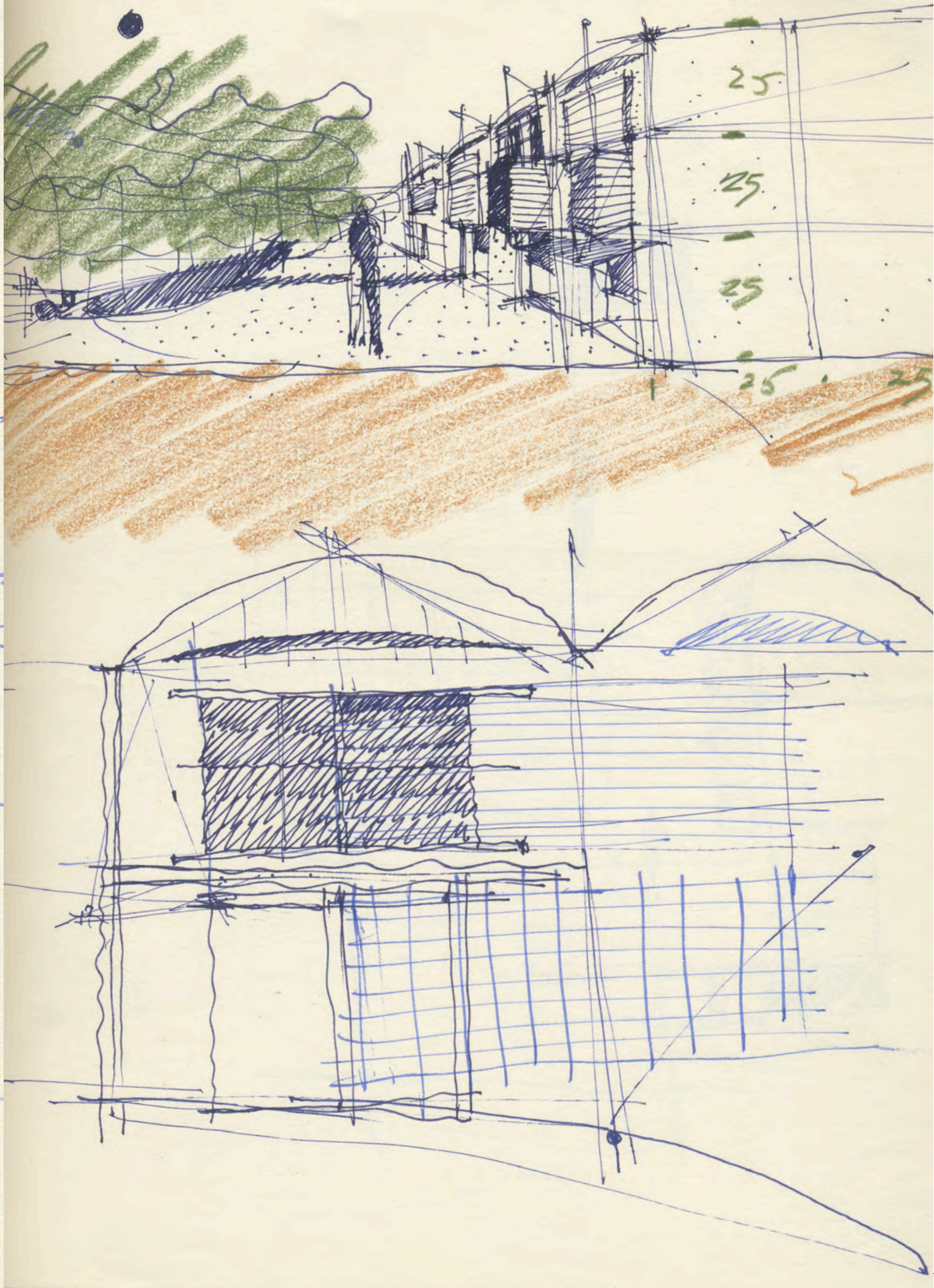


12

INSIT

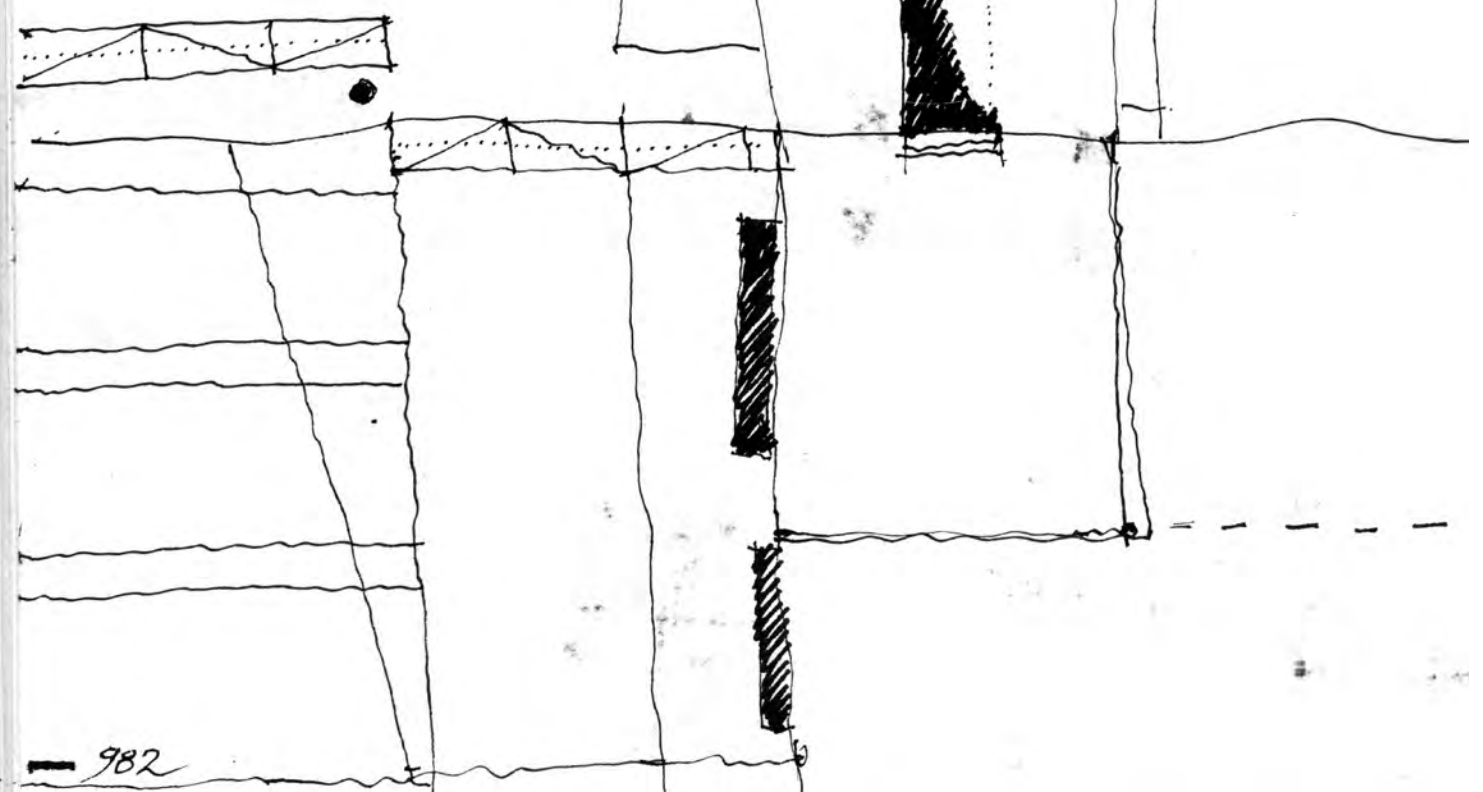
55 70 7682





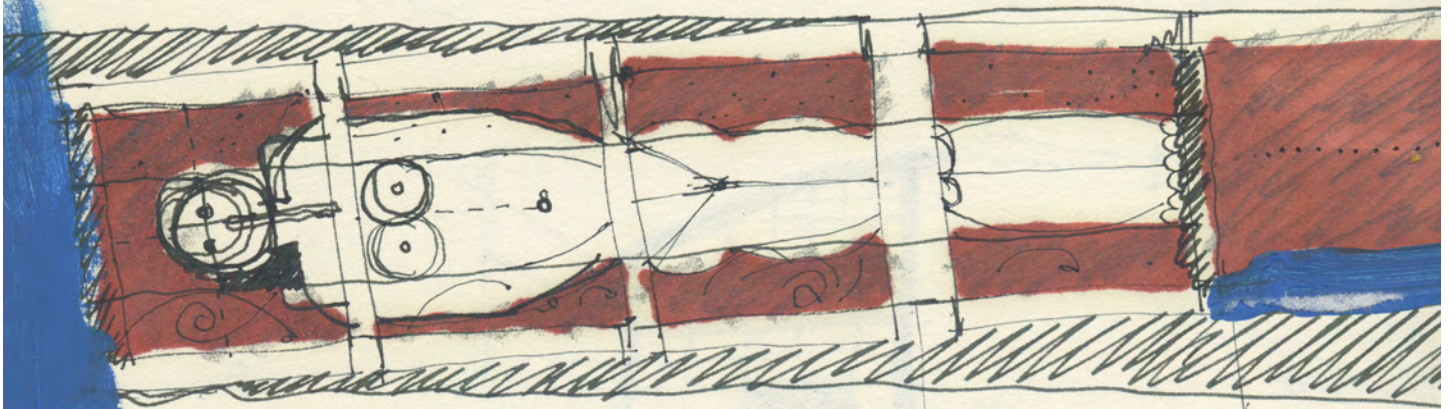
1644

1642

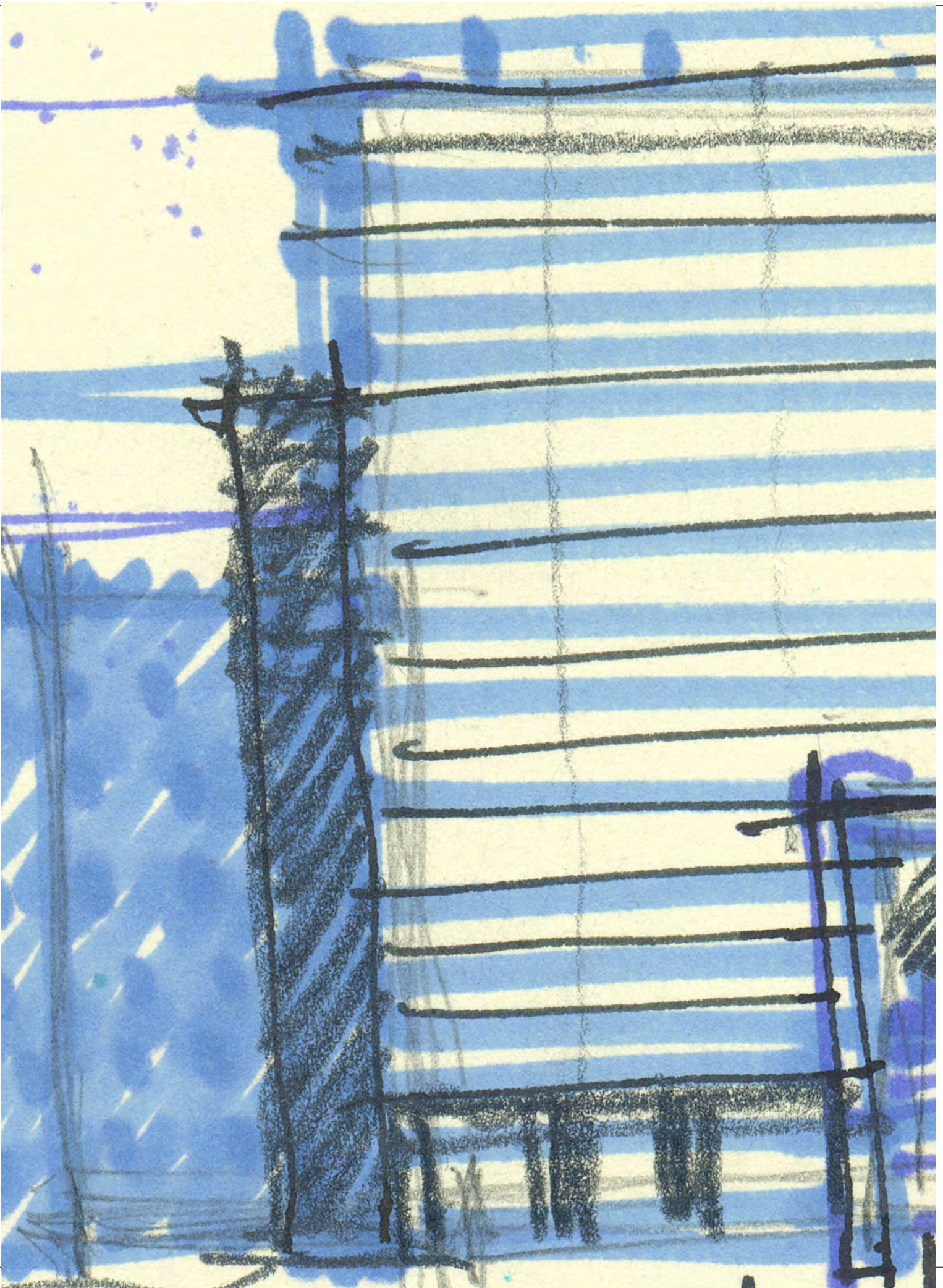


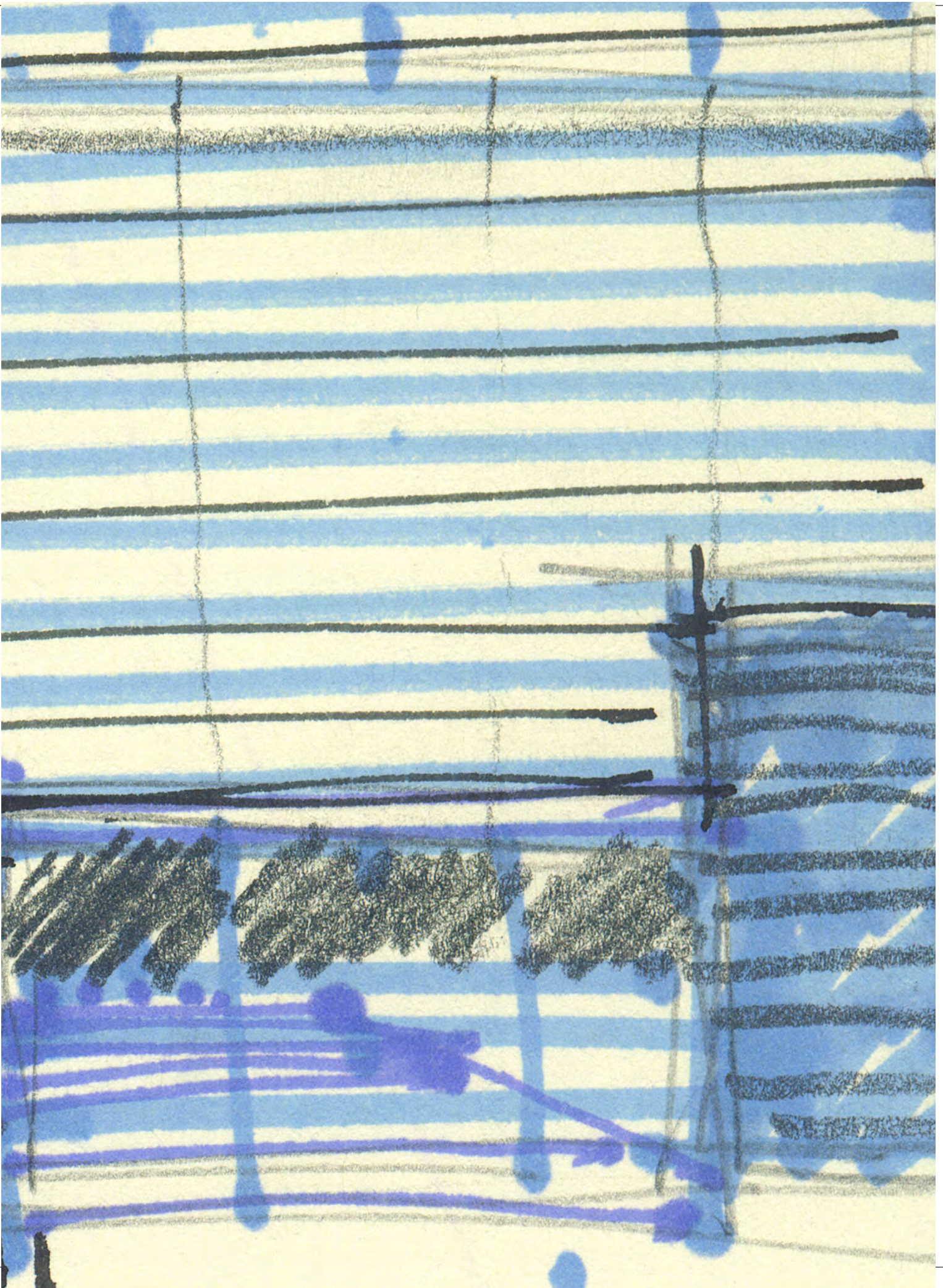
982

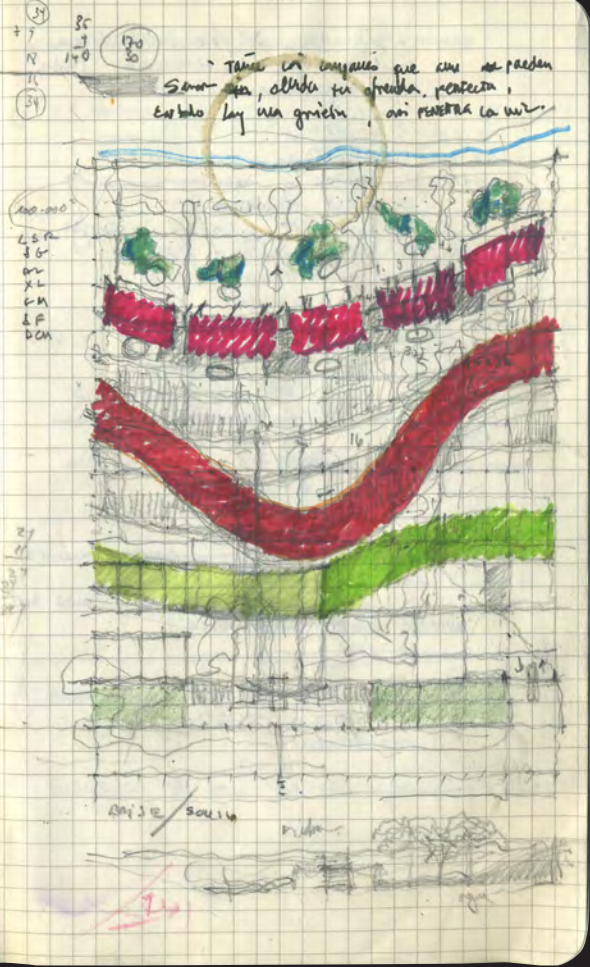
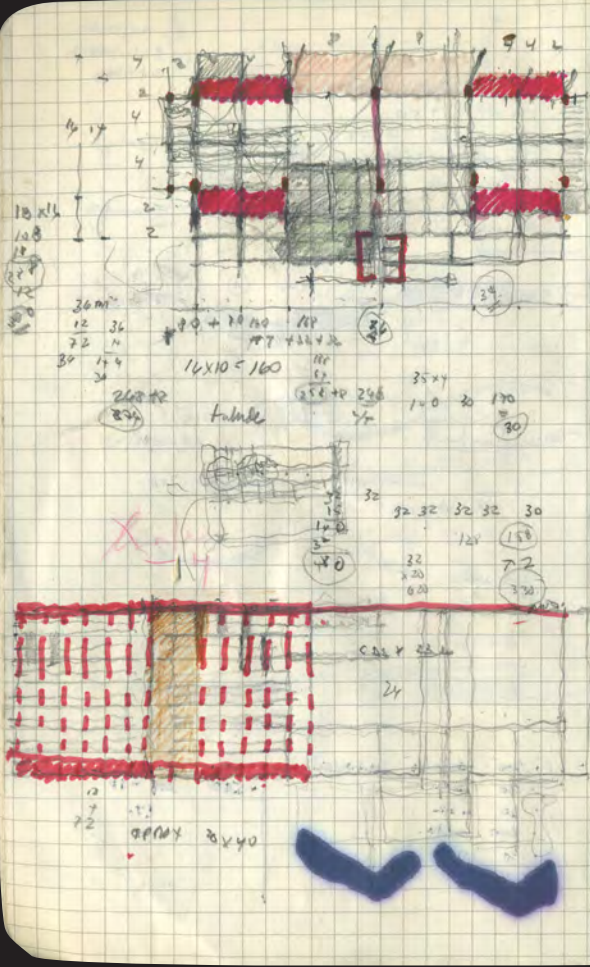
• Guño: ni nana ni megladone las uñas.

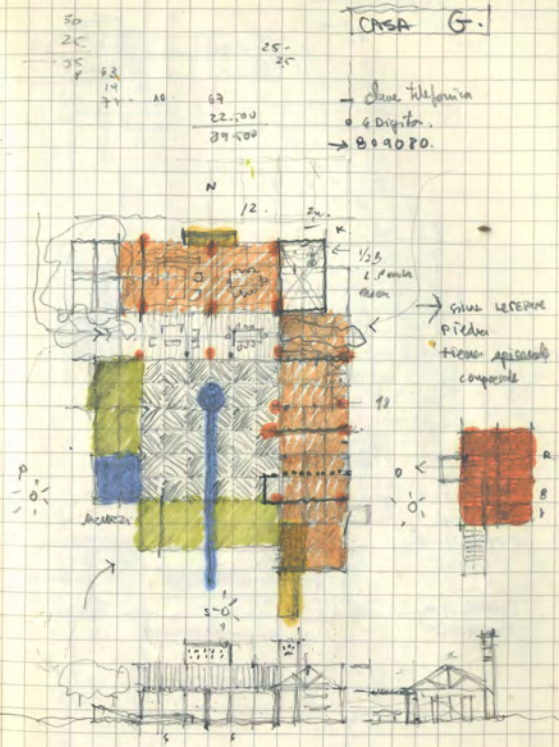
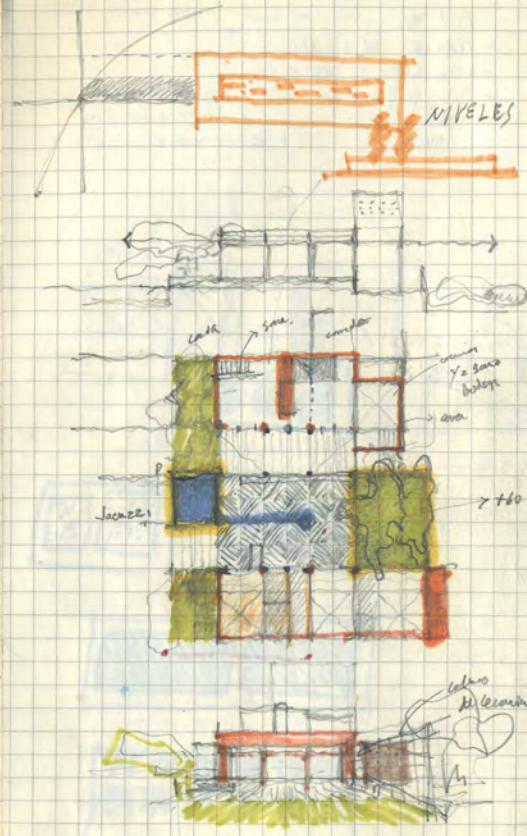


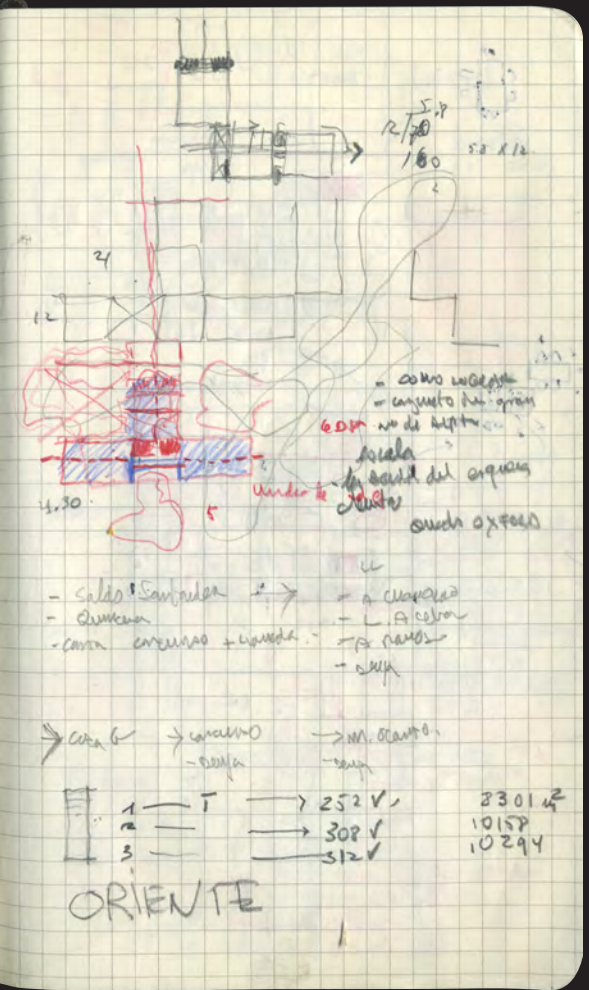
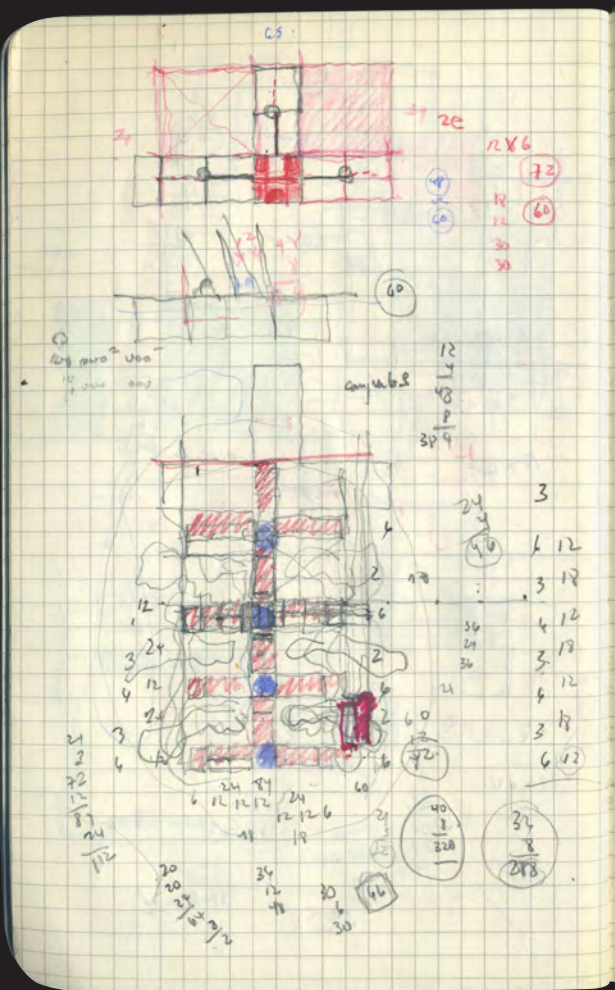
Eseucando Gorecky. simfonia Nº 3



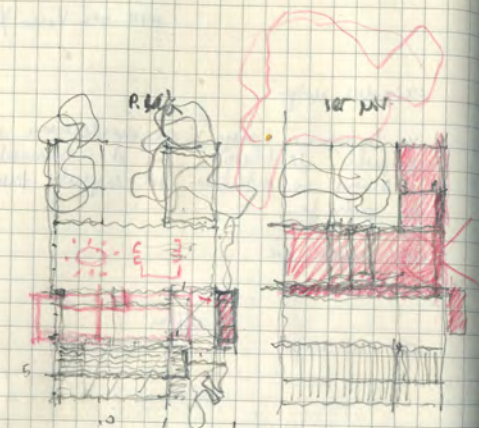




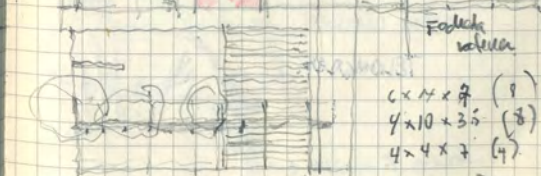
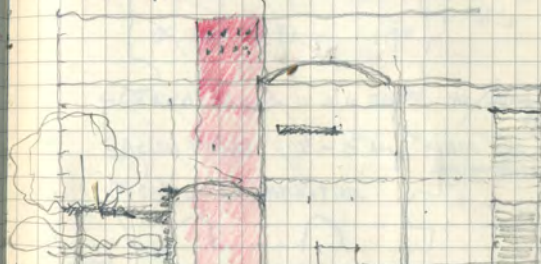
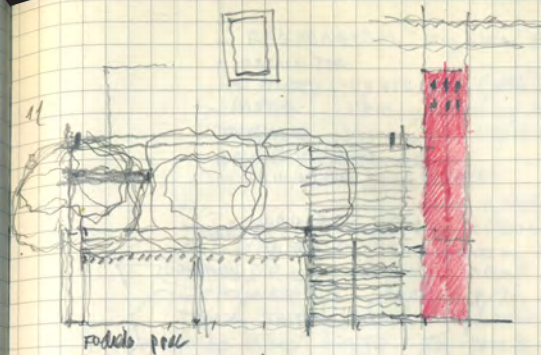
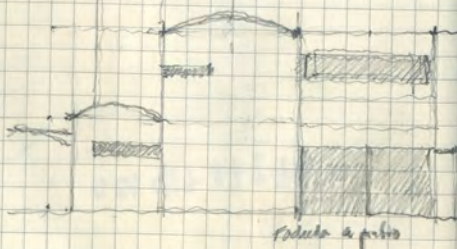




OPERA 101 | on L,
SINON ON 1

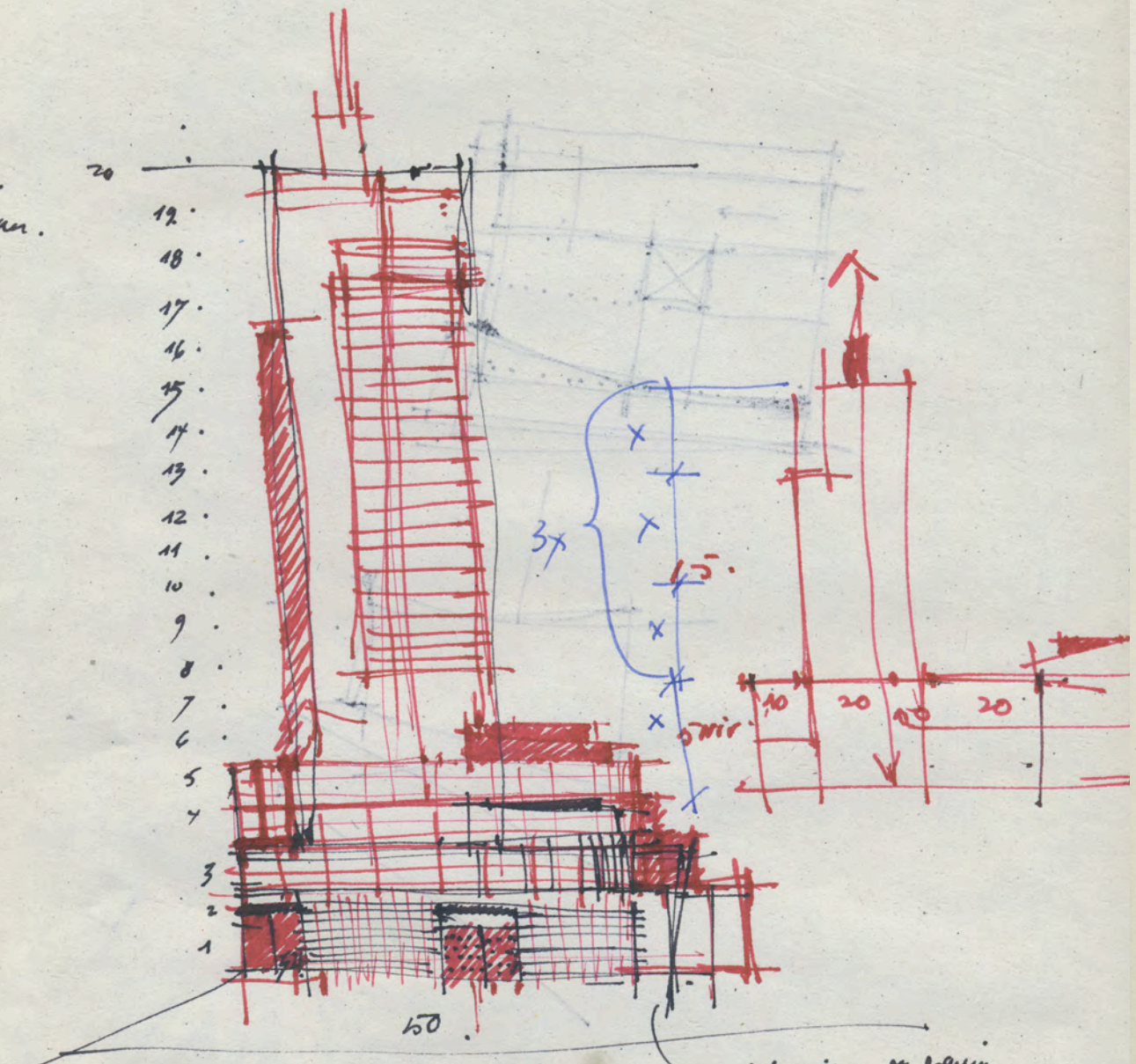


SINON ON 1



$6 \times 11 \times 9$ (1) c/c
 $4 \times 10 \times 35$ (8) c/c
 $4 \times 4 \times 7$ (4)
 $11 \times 11 \times 10$ (2)
 $2 \times 4 \times 10$ (2)

Alfama
maxim.



$$\begin{array}{r} 2281 \\ \times 5 \\ \hline 11405 \end{array}$$

$$17 \cdot 8000$$

$$\frac{4}{20} \cdot 20 \times 30 \cdot 20$$

$$30 \cdot 20$$

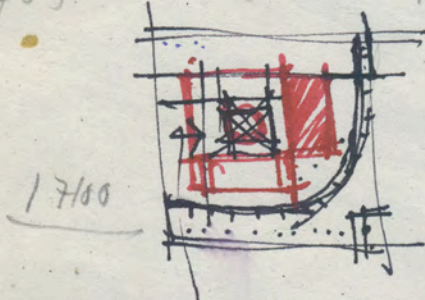
$$450 =$$

$$17.100 =$$

$$2281$$

$$\times 2$$

$$\hline 4500$$



$$17100$$

$$12600 =$$

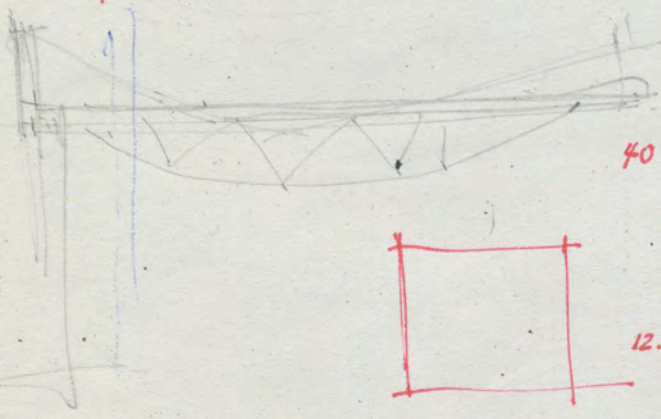
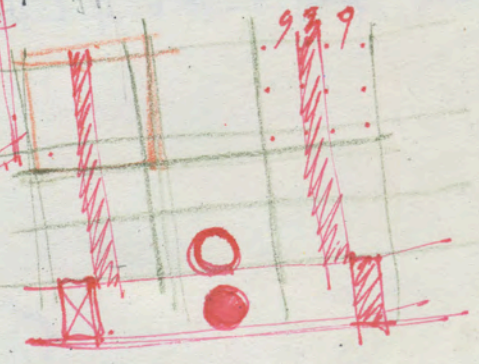
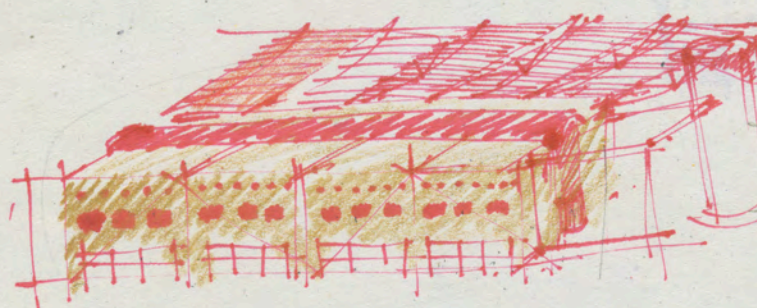
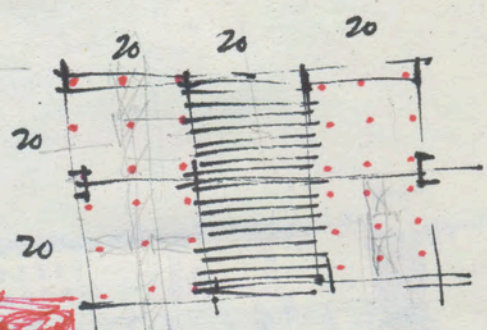
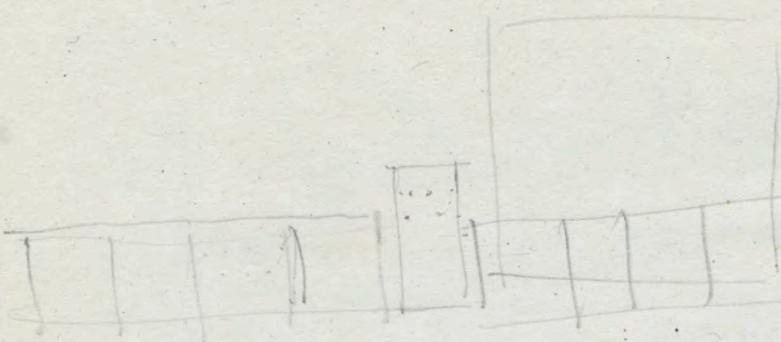
$$\frac{430 =}{2} = 215$$

$$17.100 =$$

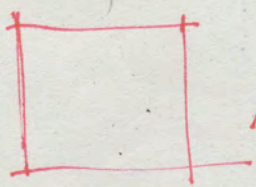
$$\frac{4.500}{27.600}$$

$$27.600$$

$$12.600$$

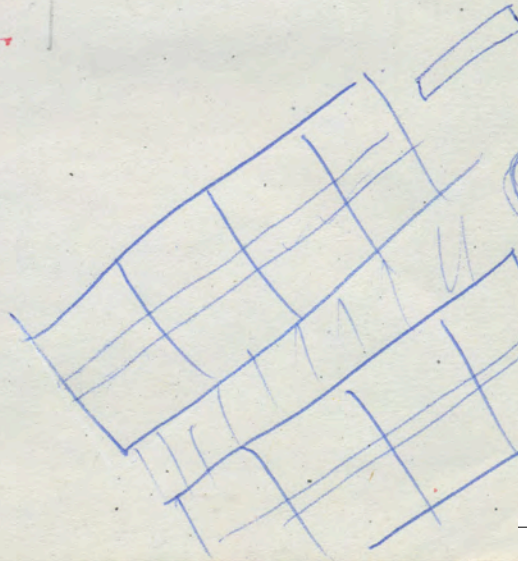
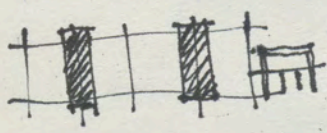
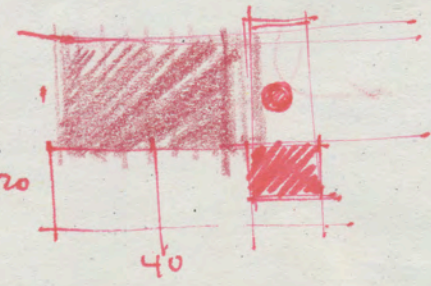
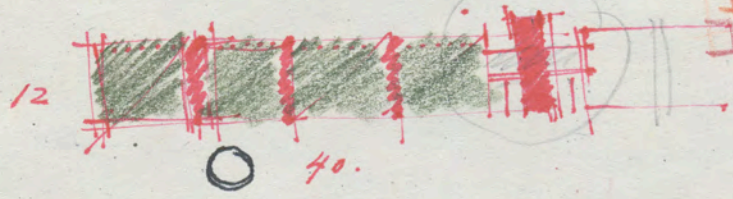
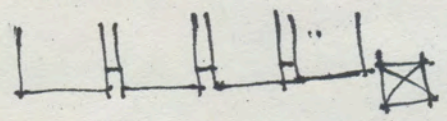
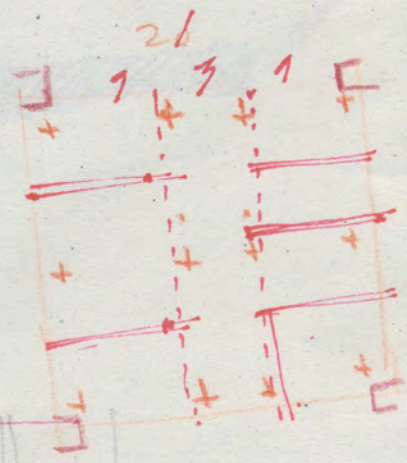


40



20
3
3.5
11.5

12.00h.

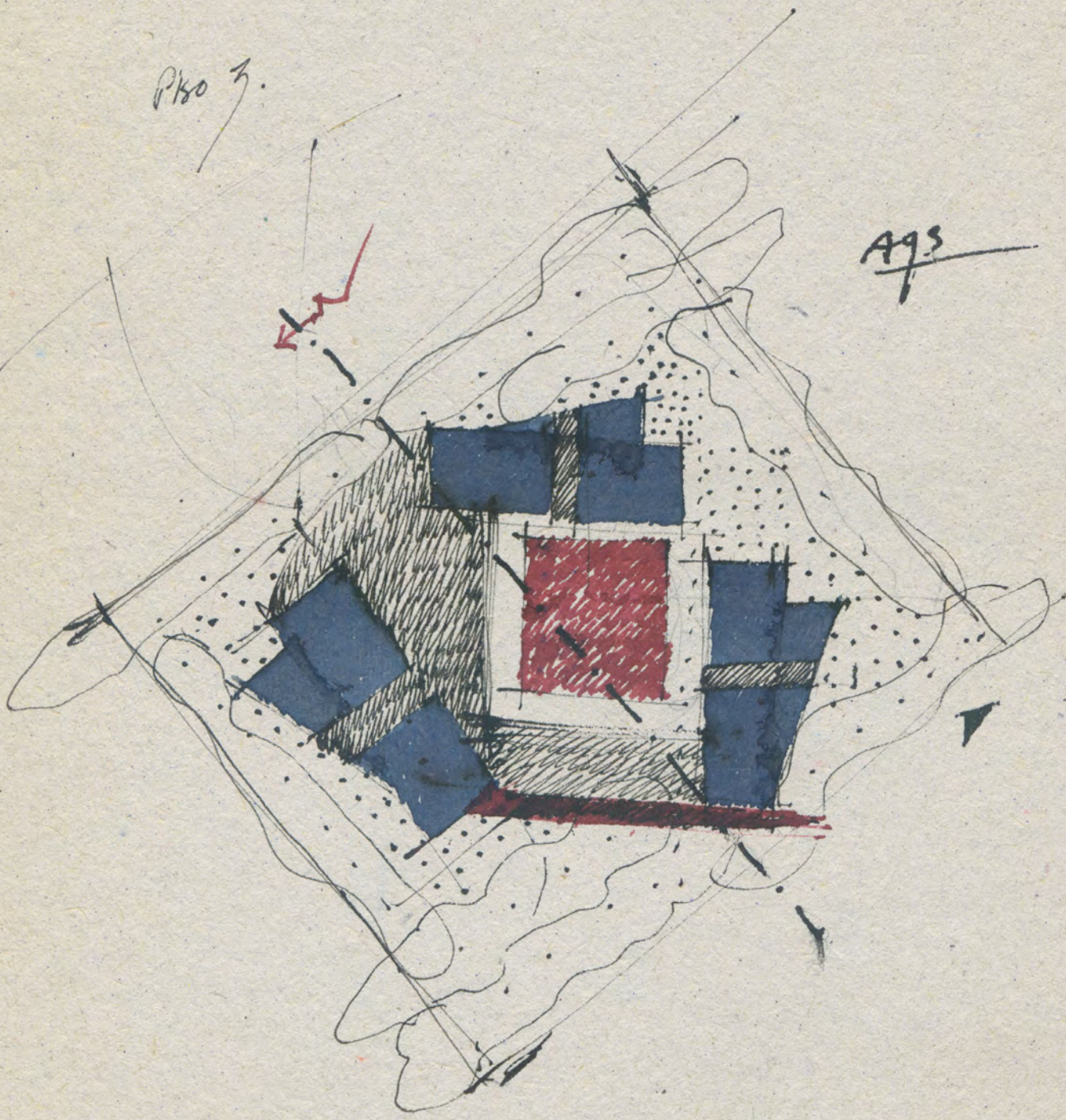


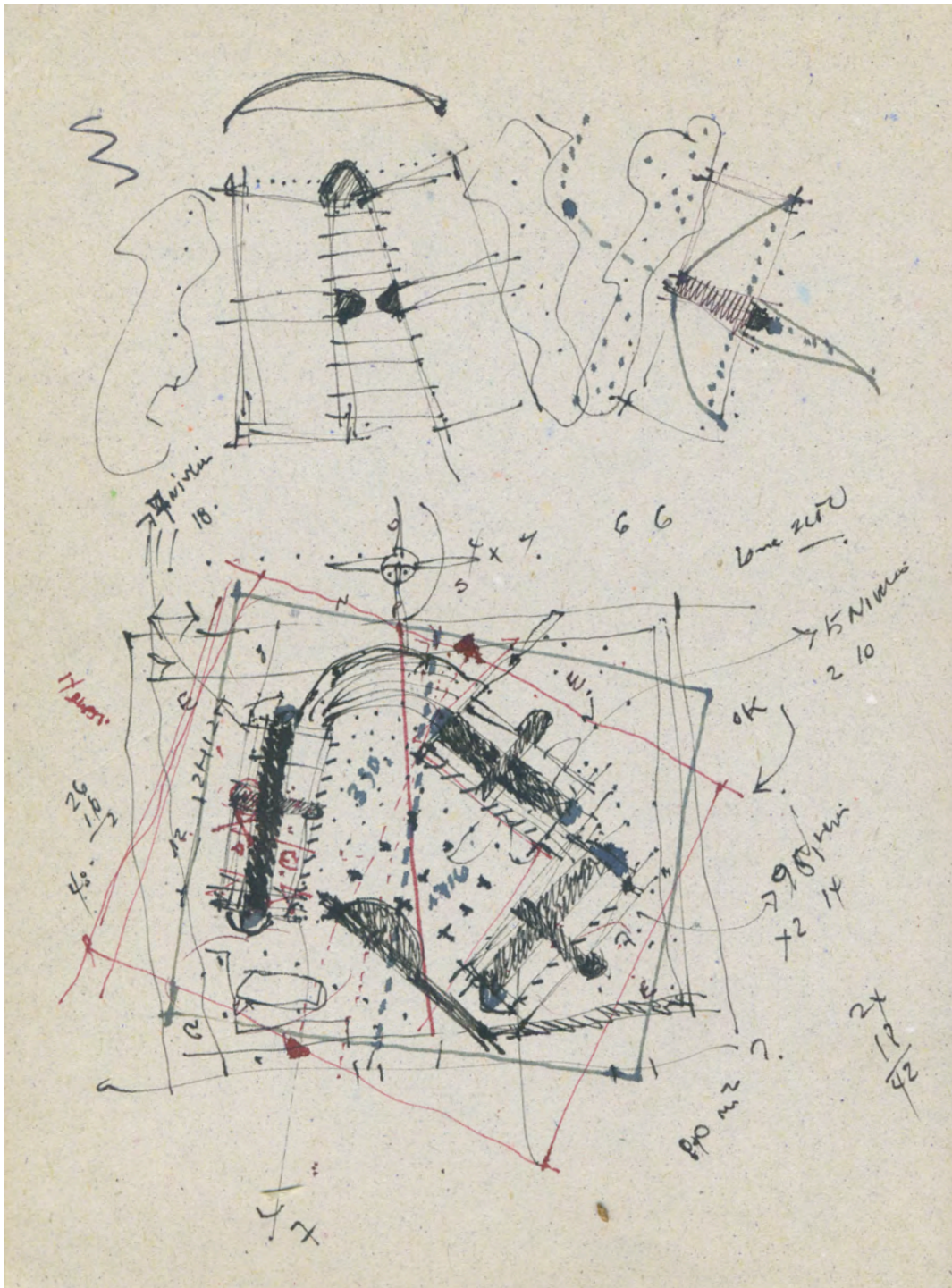
~~Oficina de Arquitectura~~

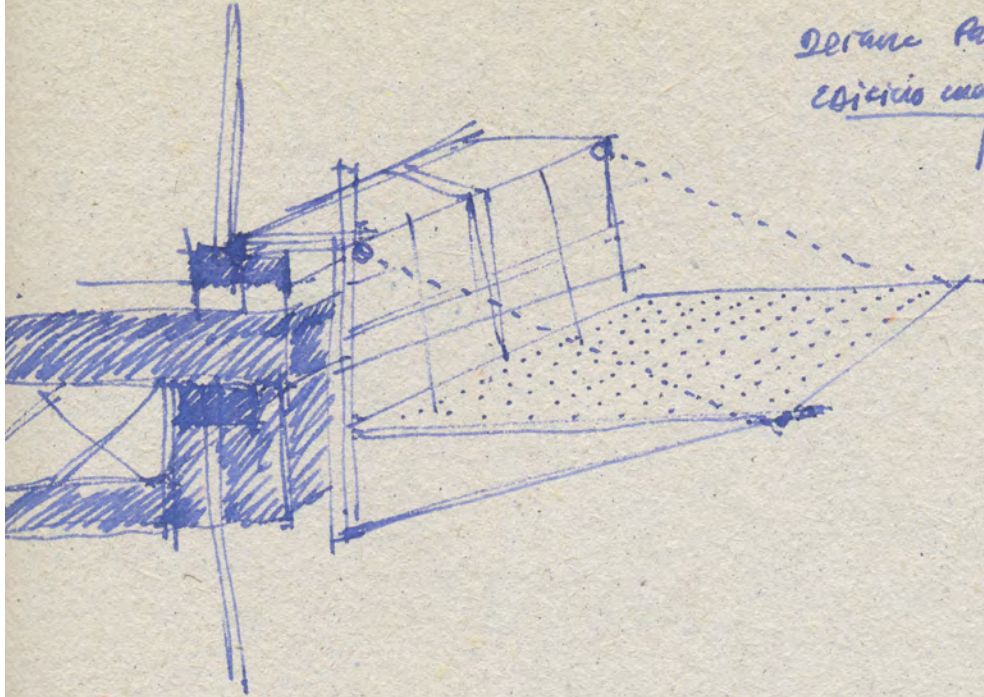
creo en ti.

Piso 3.

A95





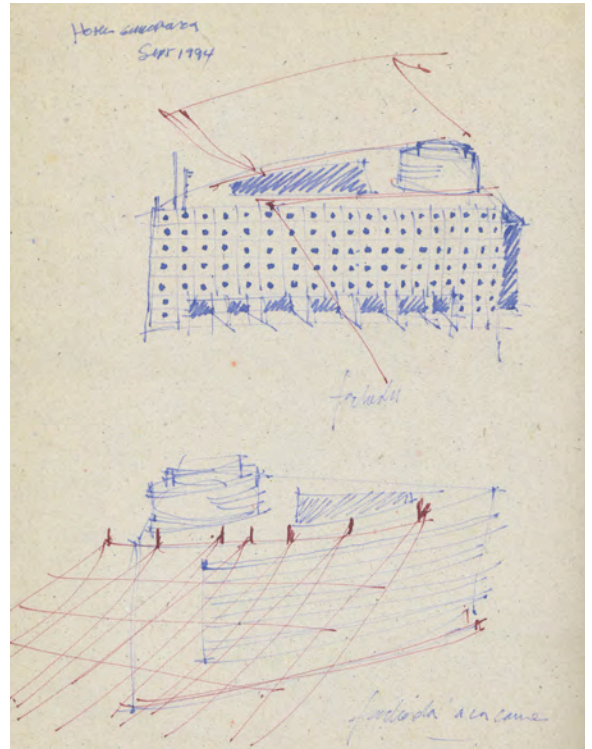
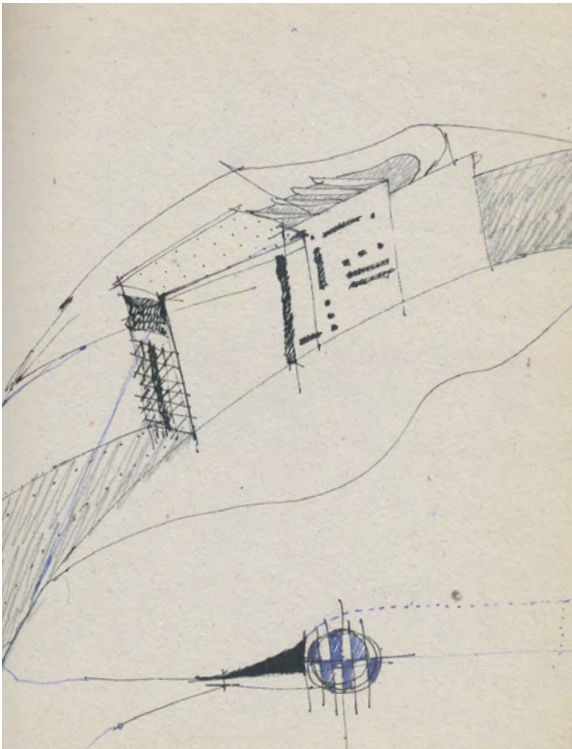
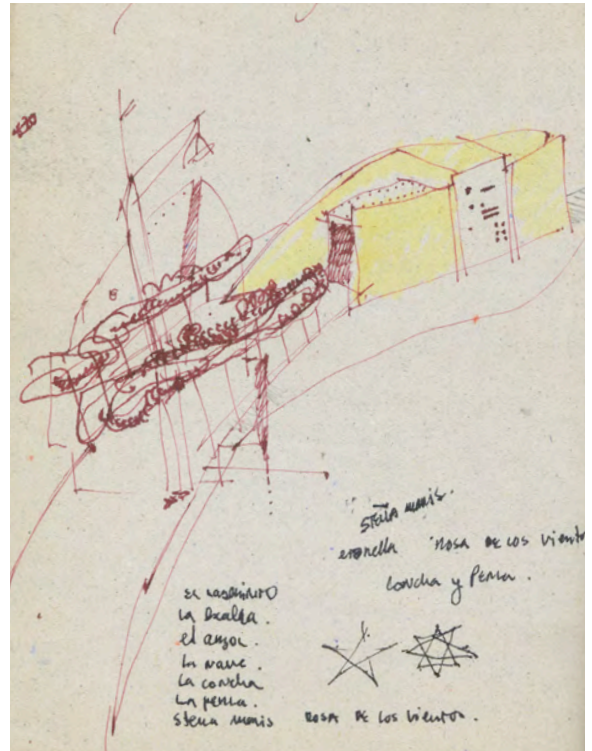
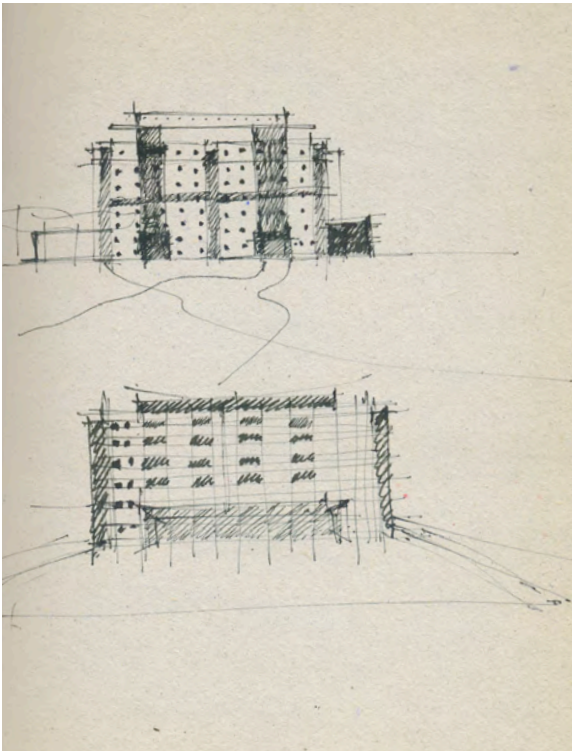


Dezane Perrosos
exercício maximalista

FEAR NO MORE THE HEAT O' TH' SUN
NOR THE FURIOUS WINTERS' RAGES;
THOU THY WORLDLY TASK HAST DONE
HOME ART GONE, AND TAK'EN THY WAGES,
GOLDEN LEADS AND GIRLS ALL MUST,
AS CHIMNEY-SWEEPERS, COME TO DUST.
THE SCEPTRE, LEARNING, PHYSIC, MOST
ALL FOLLOW THIS AND COME TO DUST.

FEAR NO MORE THE FROWN O' THE GREAT;
THOU ART PAST THE TYRANT'S STROKE
CARE NO MORE TO CLOTHE AND EAT;
TO THEE THE REED IS AS THE OAK,
THE SCEPTRE, LEARNING, PHYSIC, MUST
ALL FOLLOW THIS AND COME TO DUST.
ALL LOVERS YOUNG, ALL LOVERS MUST
CONSIGN TO THEE AND COME TO DUST

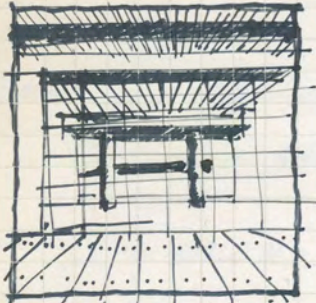
W. SHAKESPEARE.





→ caos — no forma
∴ la simplicidad y el caos hay
una delgada línea de complejidad
trascendente.

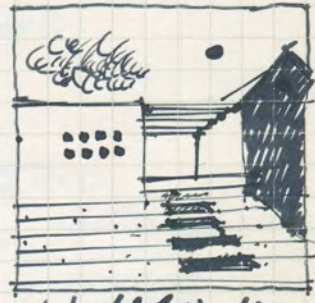
CASA EN MARINERO 1991.



· Vista desde la sala hacia la terraza y la alcoba. 1.



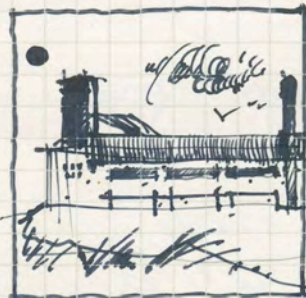
· Vista del interior del comedor hacia la alcoba y las columnas. 2.



· Vista del patio de acceso. 3.



· Vista del muro exterior de acceso. 4.



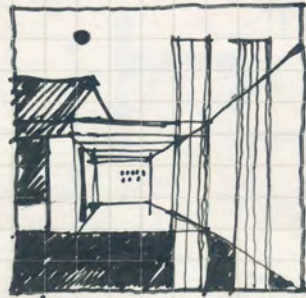
· Vista desde el exterior hacia el área de recreación. 5.



· Vista del área de recreación hacia el jardín. 6.



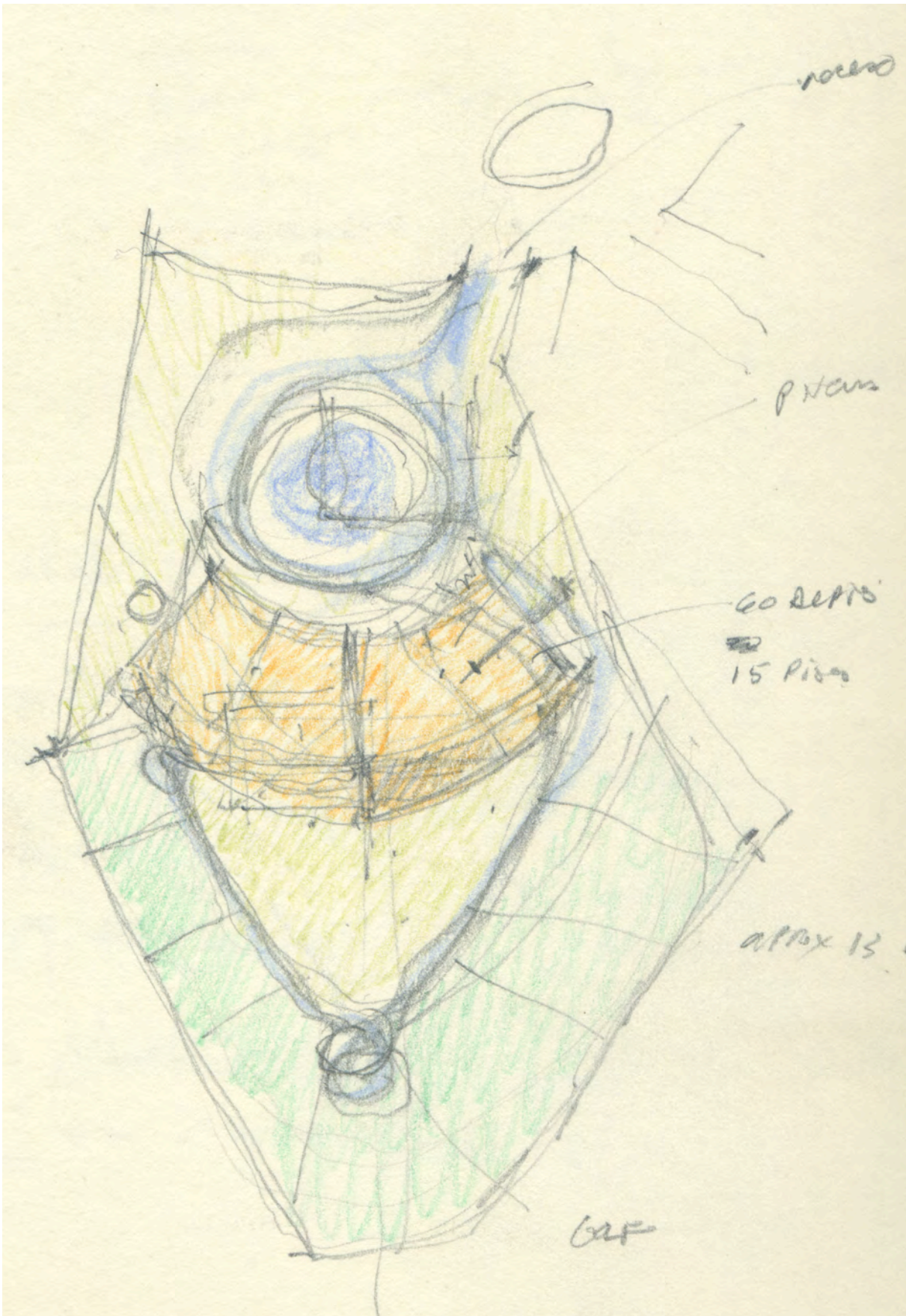
· Vista exterior del muro de recreación y terraza. 7.

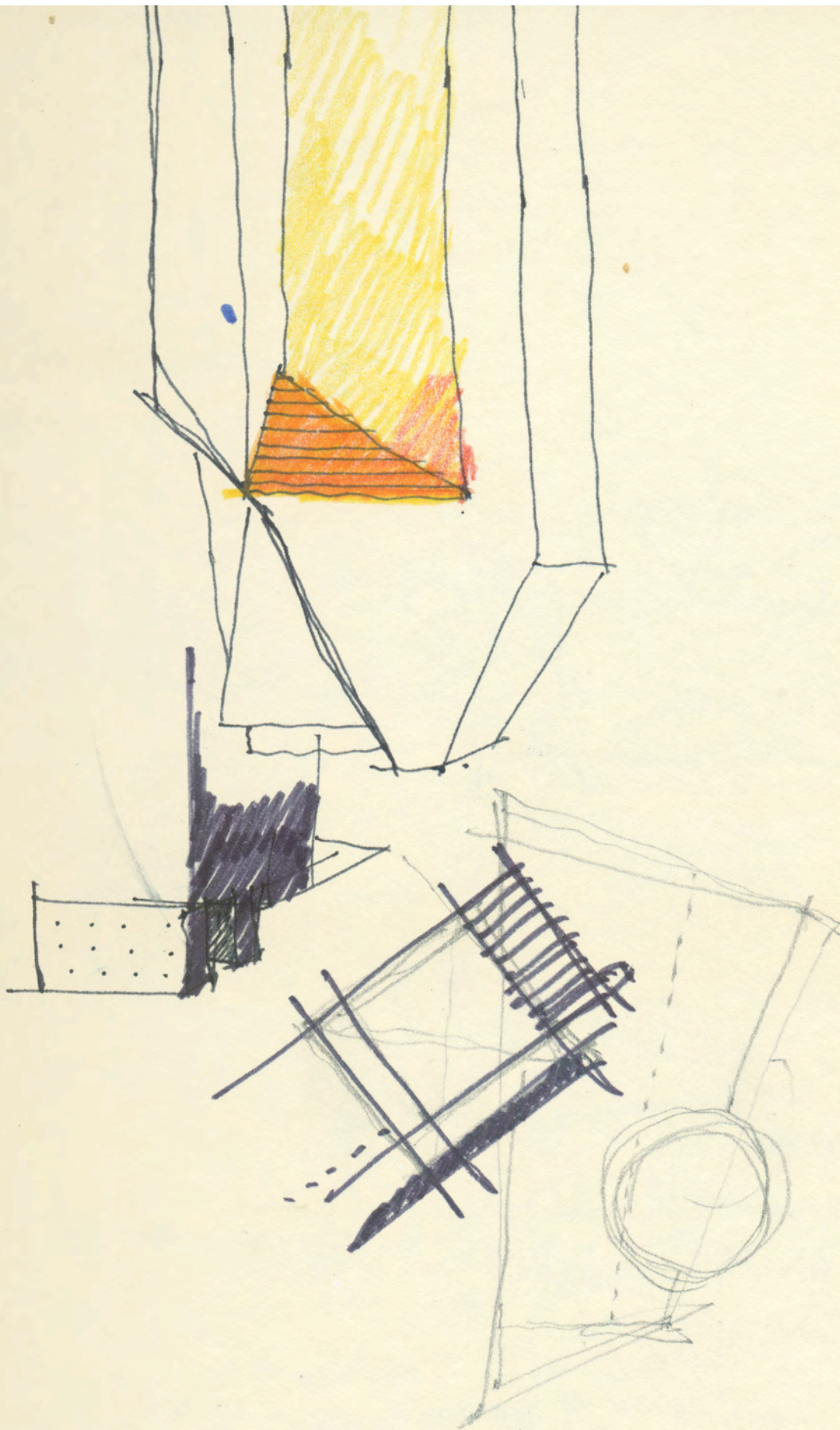


· Vista del comedor desde la alcoba. 8.



· Vista de la zona desde el campo de Golf. 9.





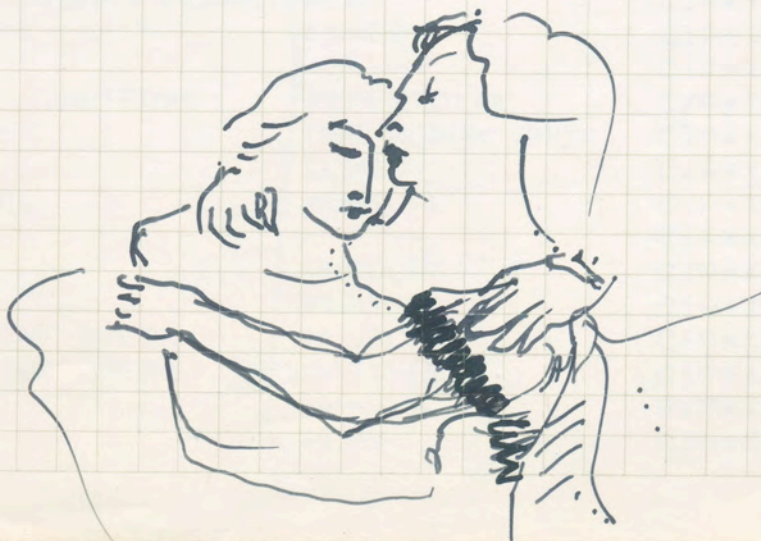
OUR BIRTH IS BUT A SLEEP and a forgetting:
THE SOUL THAT RISES WITH US, OUR LIFE'S STAM,
HATH HAD ELSEWHERE ITS SETTING,
AND COMETH FROM AFAR:
NOT AN ENTIRE FORGETFULNESS
AND NOT IN UTTER NAKEDNESS,
BUT TRAILING CLOUDS OF GLORY DO WE COME
FROM GOD, WHO IS OUR HOME.

Wordsworth.

I strove with none, for none was worth my strife;
Nature I loved, and next to nature, art.
I warmed both hands before the fire of life;
It sinks, and I am ready to depart.

Written Savage Landor.

This strange disease of modern life
with its sick hurry and
divided aims.
Matthew Arnold.

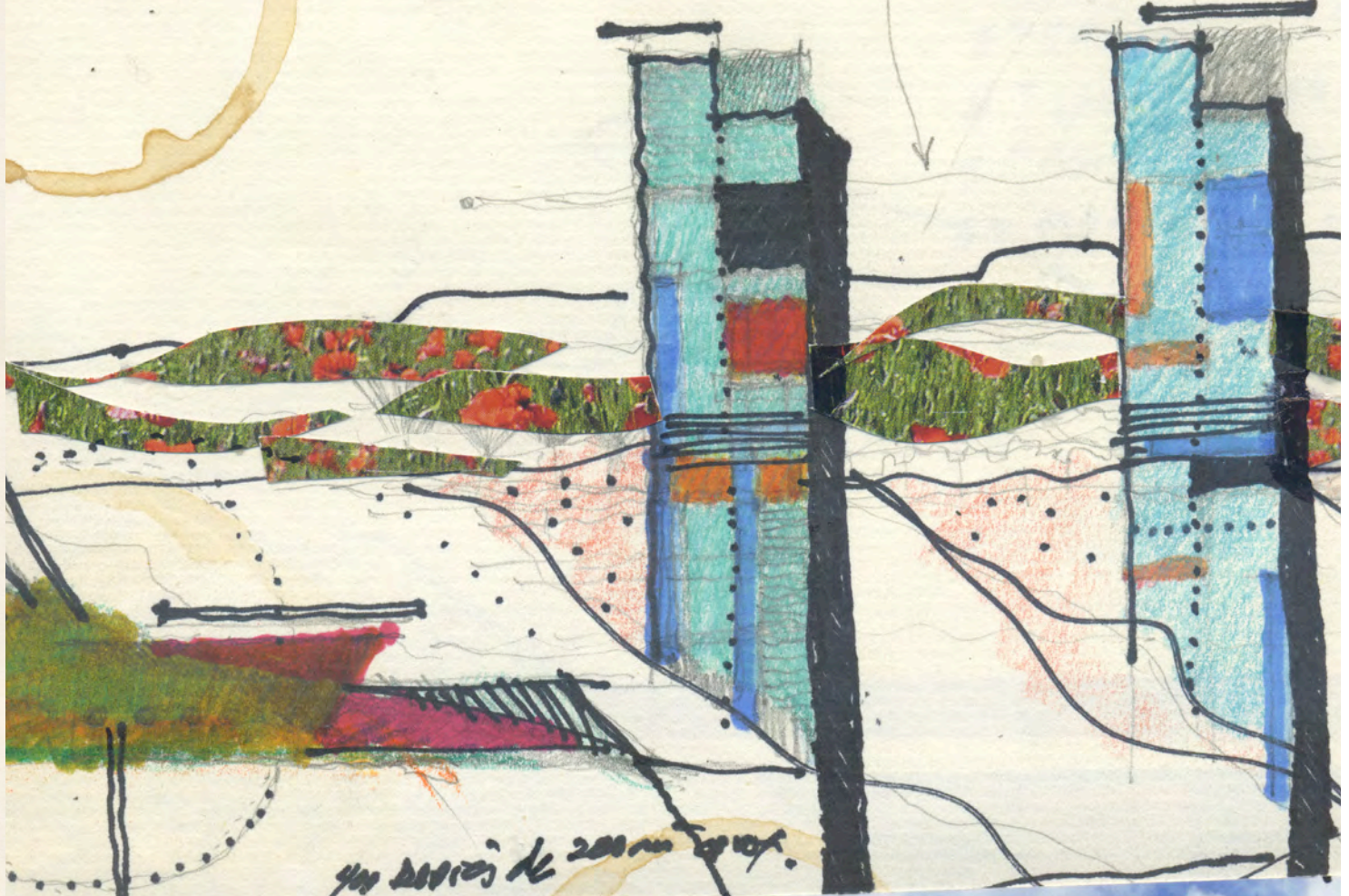


Nº 79 . 1962

energia eléctrica - fiscal

o ——— campo —> influencia eléctrica — fiscal

Lowry —> vidalton



400 metros de 200 m 1962

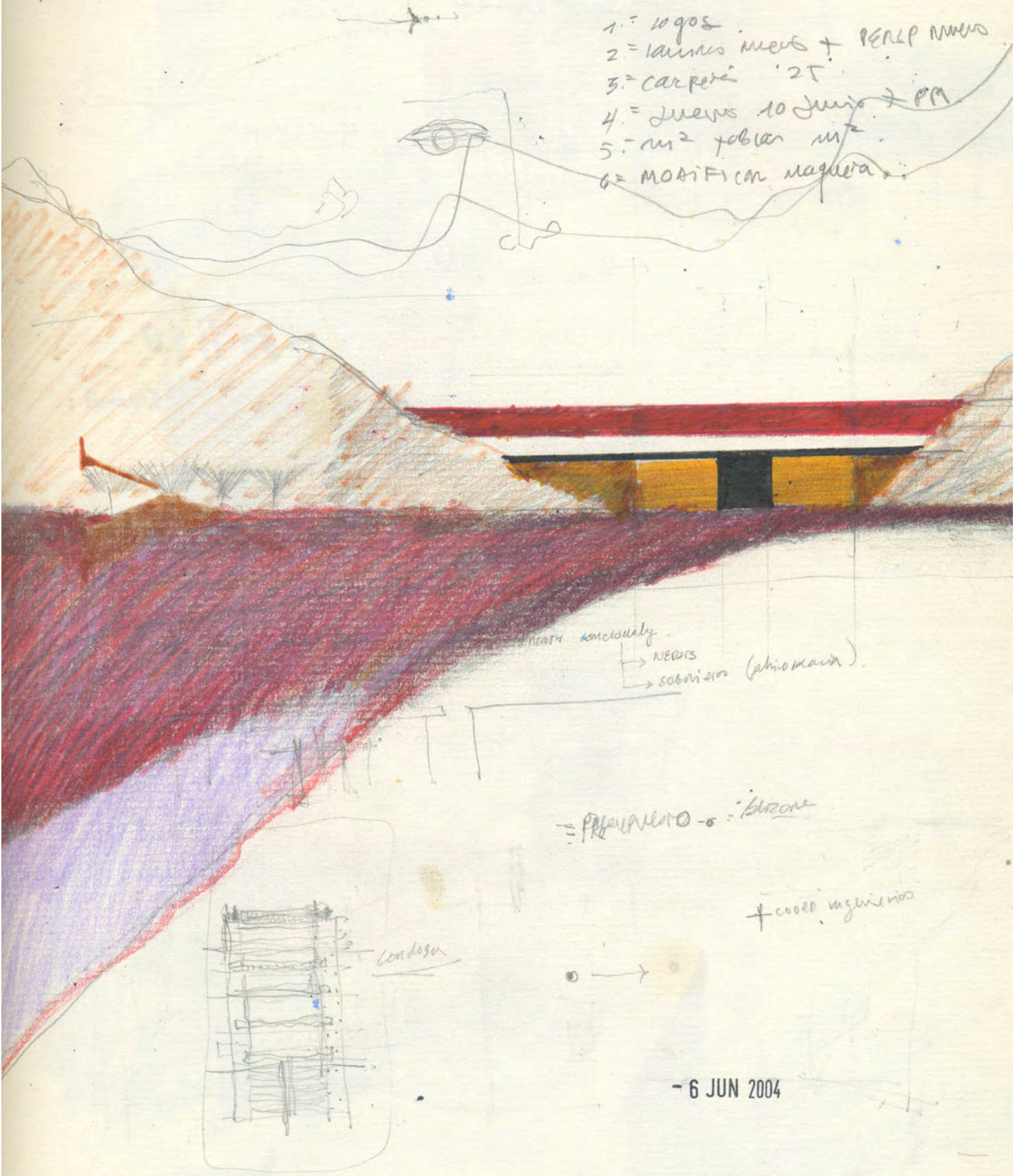


la anarquía

PEROT. 20%
 MAIS 5%
 MID 46%
 WT. 35%

ANEXOS

1. = logos
2. = laines ments + PERLP ments
3. = carpete 2T
4. = Jueves 10 Junio + PA
5. = m² tablas m²
6. = MODIFICON maquina



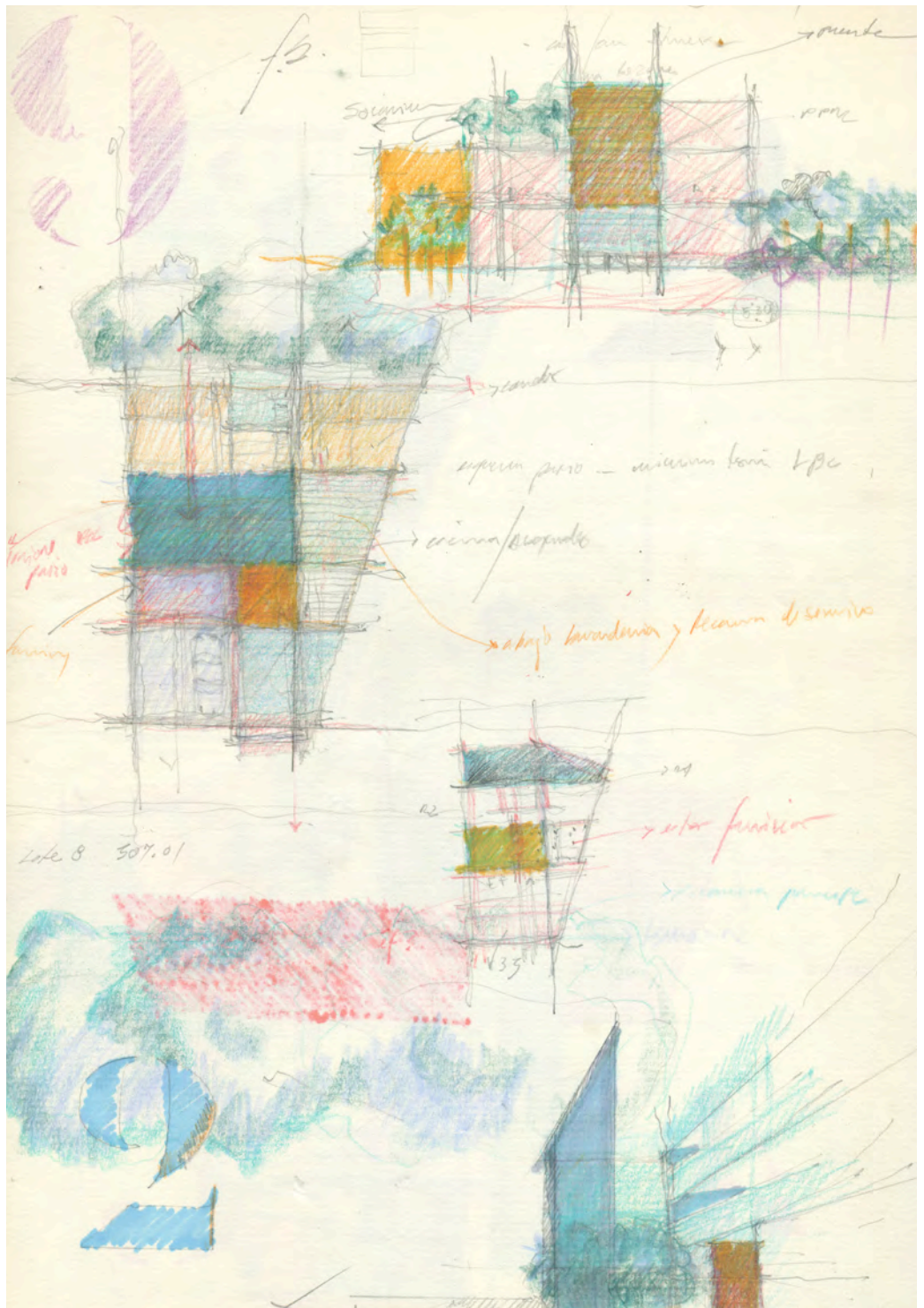
PATH consciously
 → NERVIS
 → SOBREVIDA (plasticina)

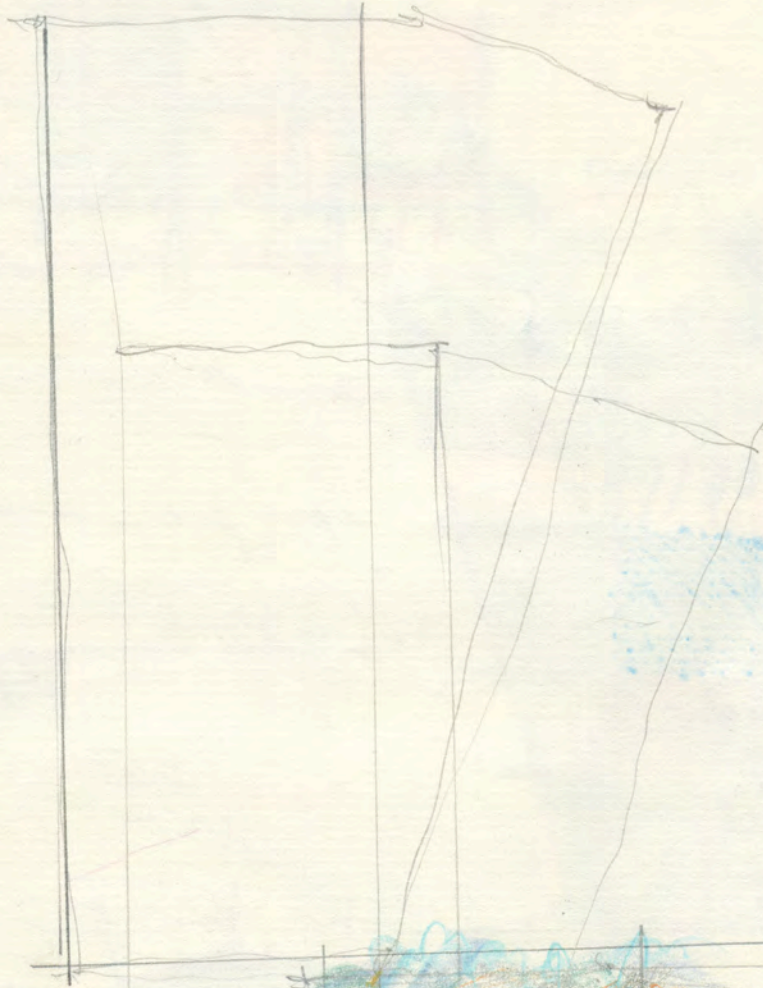
PREPARADO - 6 JUN 2004

+ COLO INGENIEROS

CONDOSA

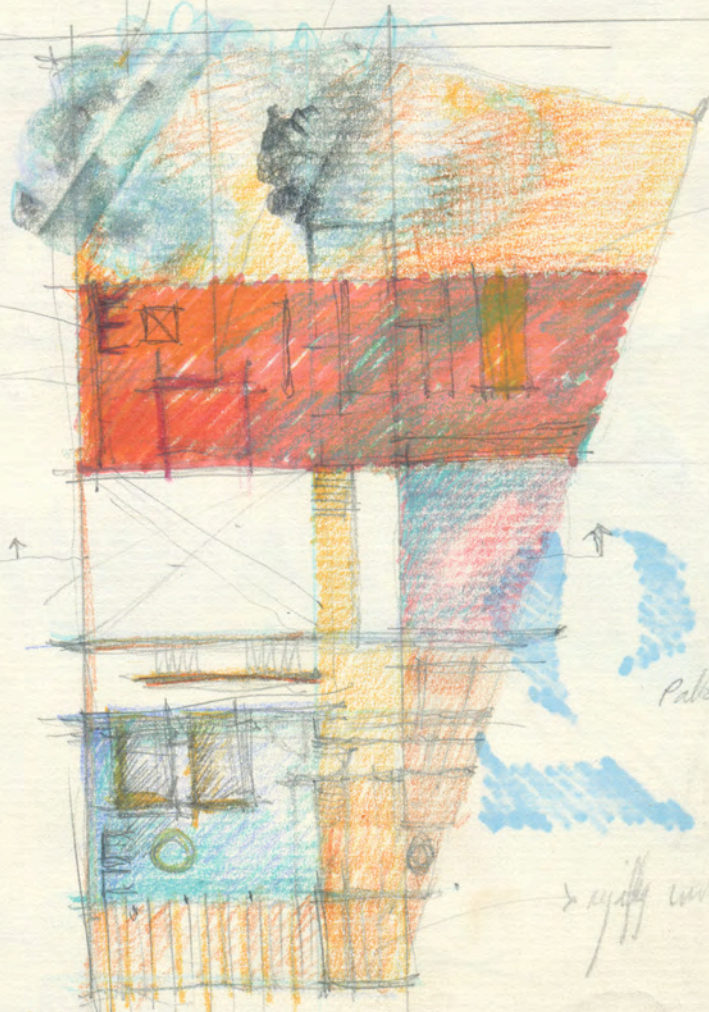
- 6 JUN 2004





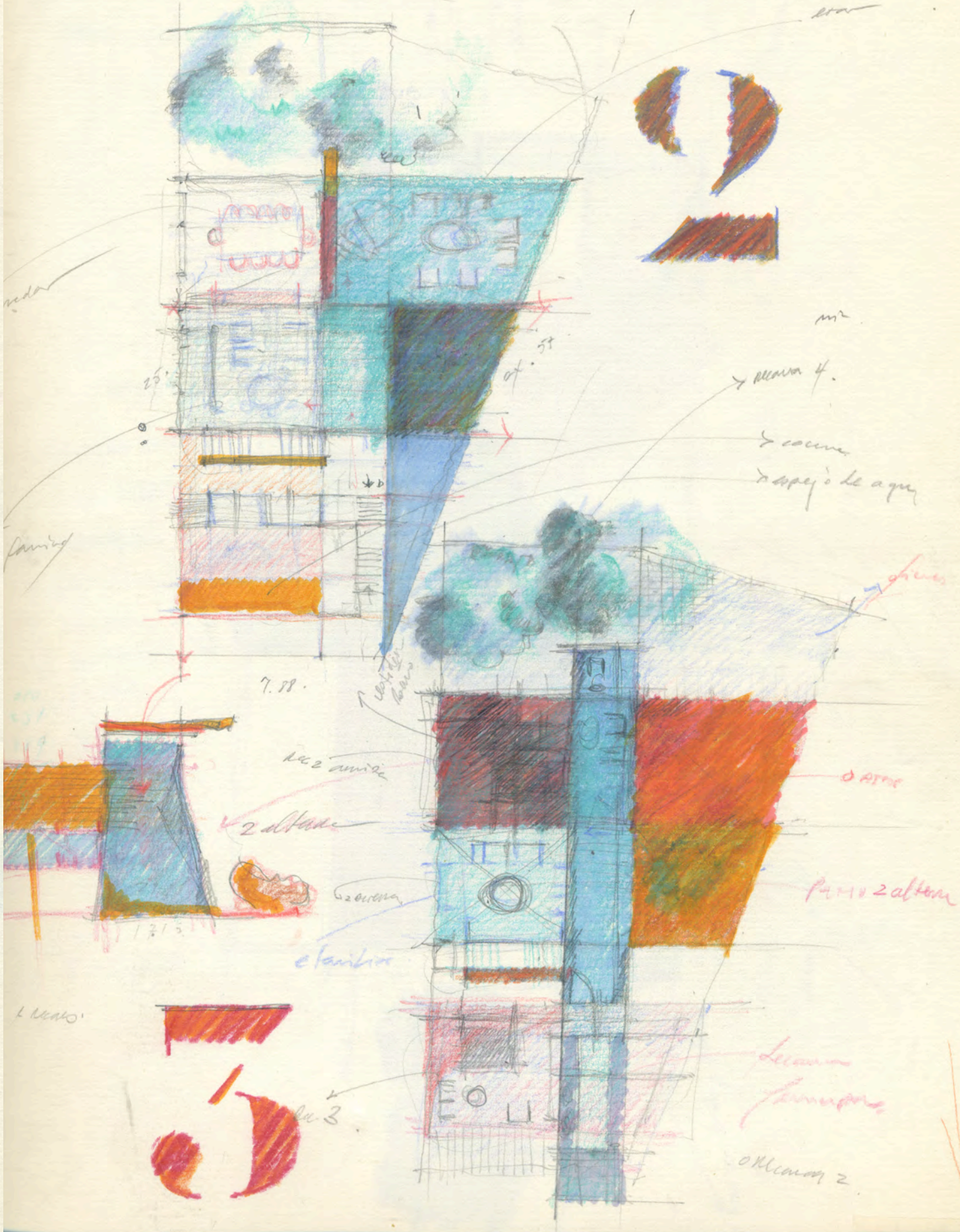
← see principal

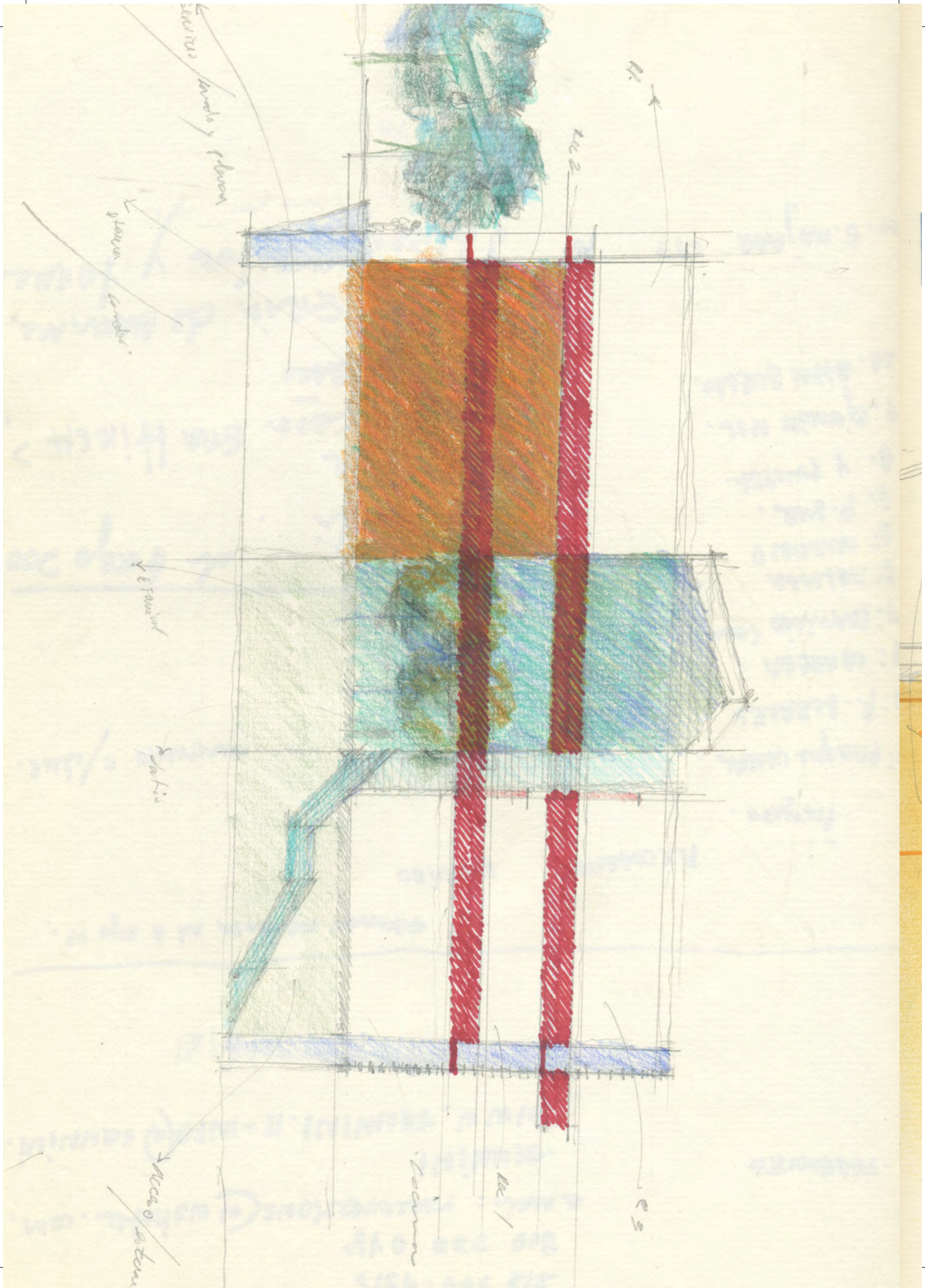
see ppa



Patte

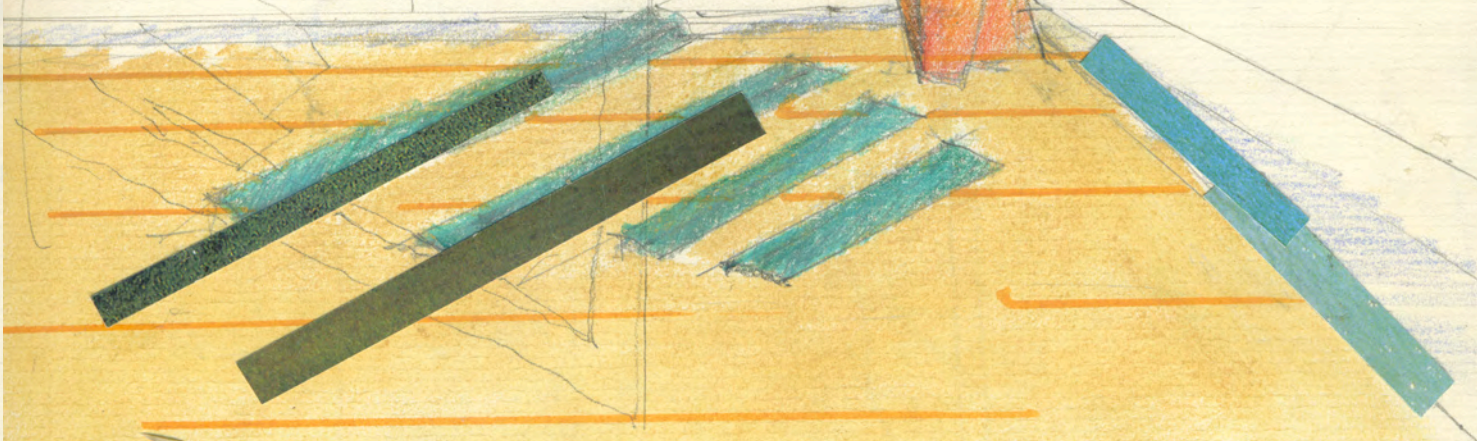
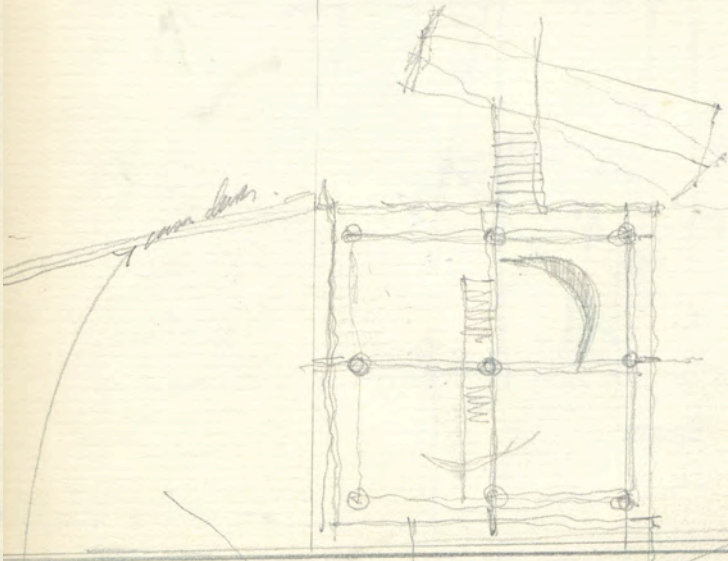
→ gently curving

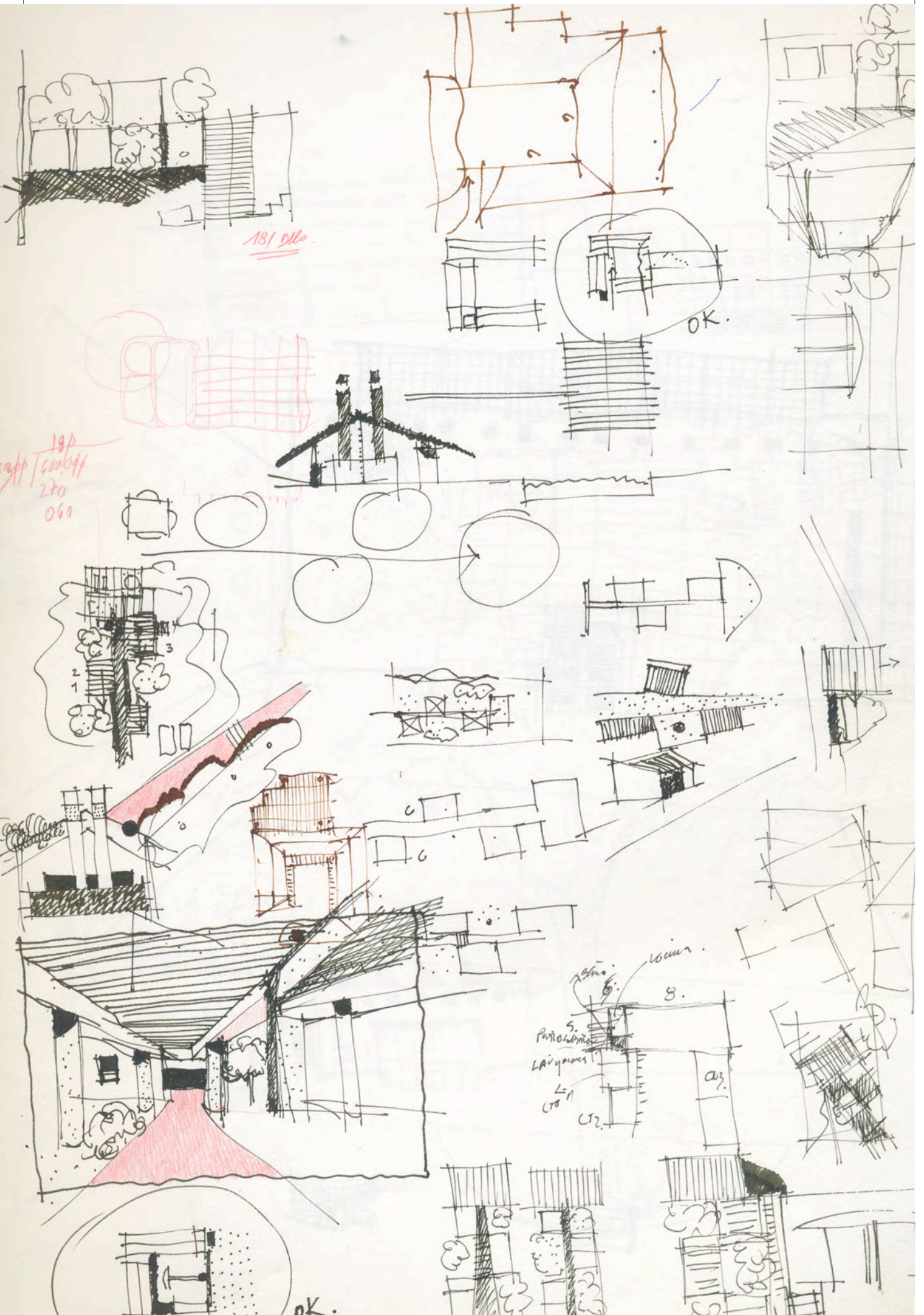






aprox
3.5 m
naturale





18/ D60

OK.

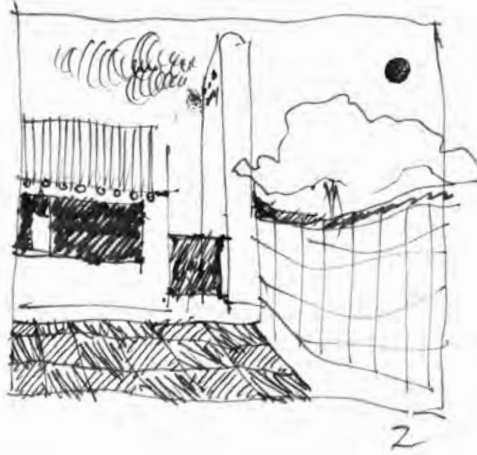
18p
270
060

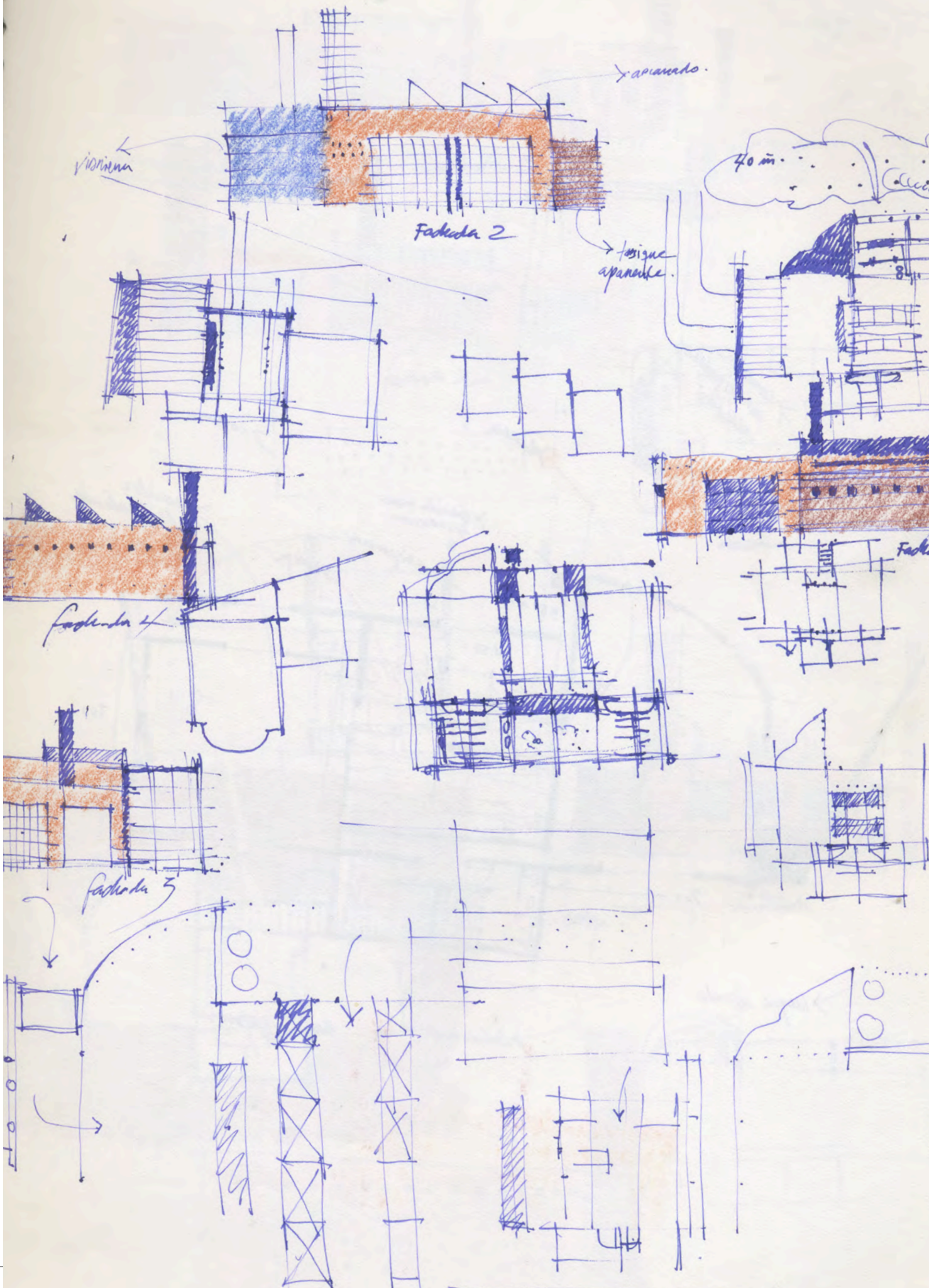
1
2
3

8.

Patio
Lounge
L1
L2
L3
L4
L5
L6
L7
L8
L9
L10
L11
L12
L13
L14
L15
L16
L17
L18
L19
L20
L21
L22
L23
L24
L25
L26
L27
L28
L29
L30
L31
L32
L33
L34
L35
L36
L37
L38
L39
L40
L41
L42
L43
L44
L45
L46
L47
L48
L49
L50
L51
L52
L53
L54
L55
L56
L57
L58
L59
L60
L61
L62
L63
L64
L65
L66
L67
L68
L69
L70
L71
L72
L73
L74
L75
L76
L77
L78
L79
L80
L81
L82
L83
L84
L85
L86
L87
L88
L89
L90
L91
L92
L93
L94
L95
L96
L97
L98
L99
L100

OK.



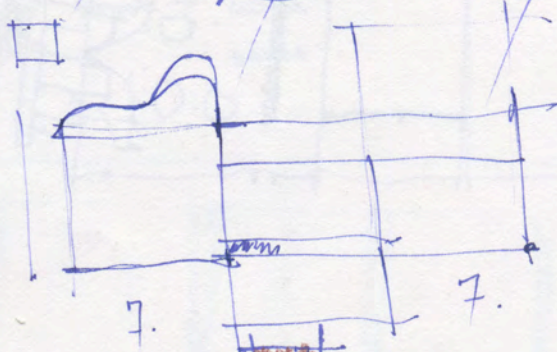
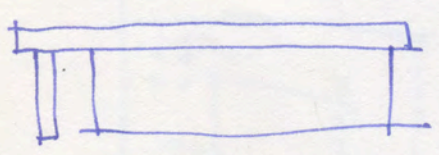
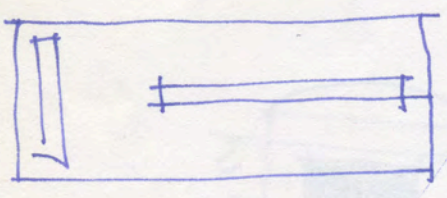
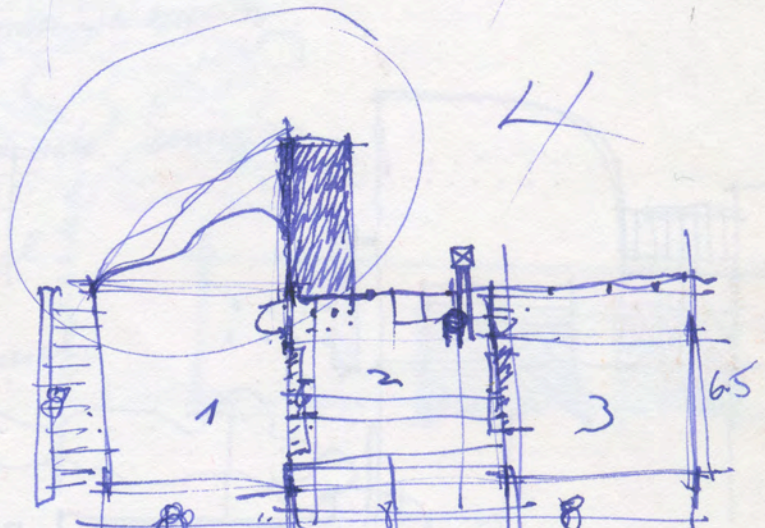


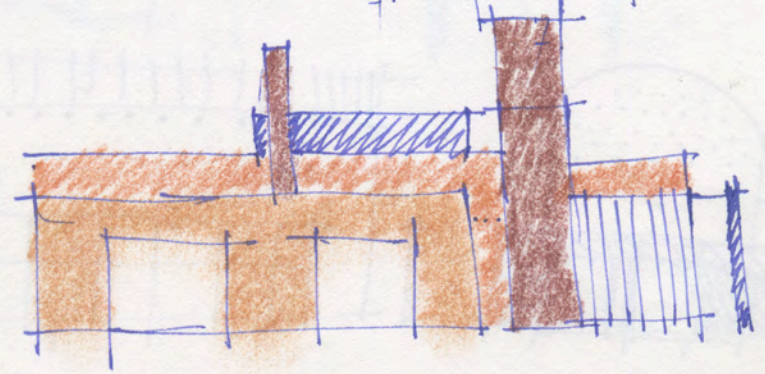
?

H

H

05.
04.
07.



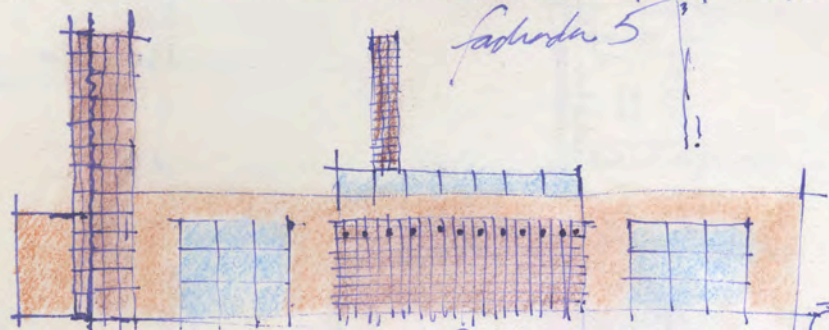
$$\begin{array}{r} 28 \\ \times 9 \\ \hline 768. \end{array}$$


Handwritten notes in the top right corner, possibly including a name and date.

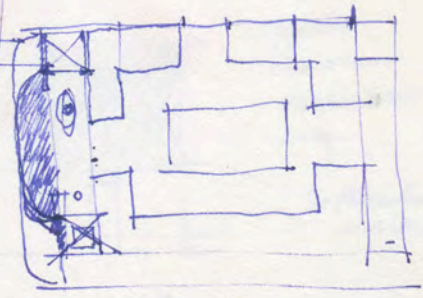


fachada 5

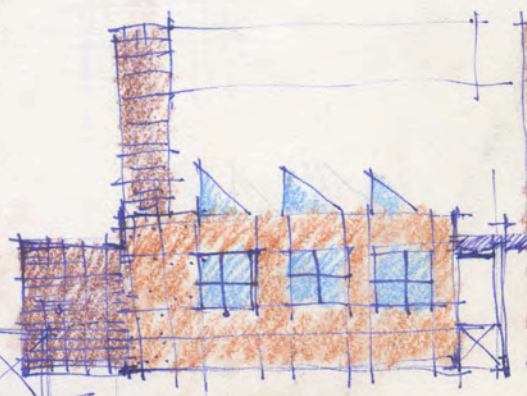
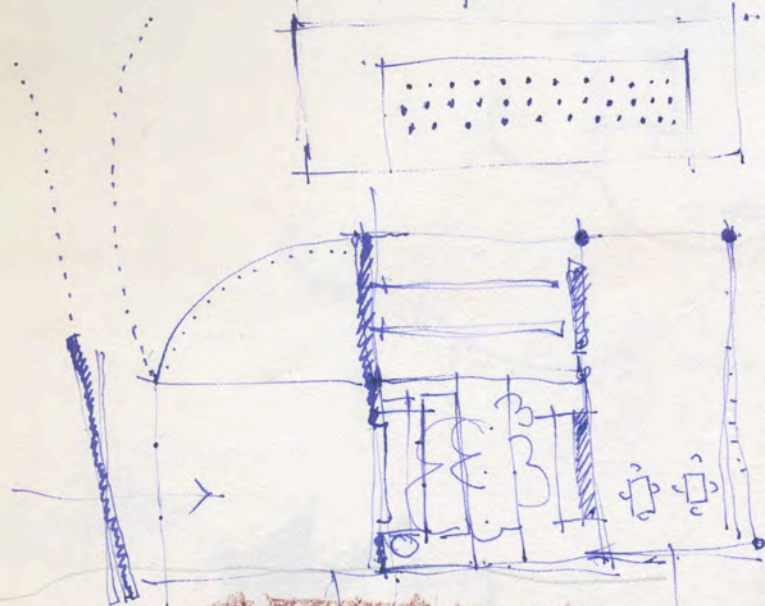
fachada 3



fachada 2

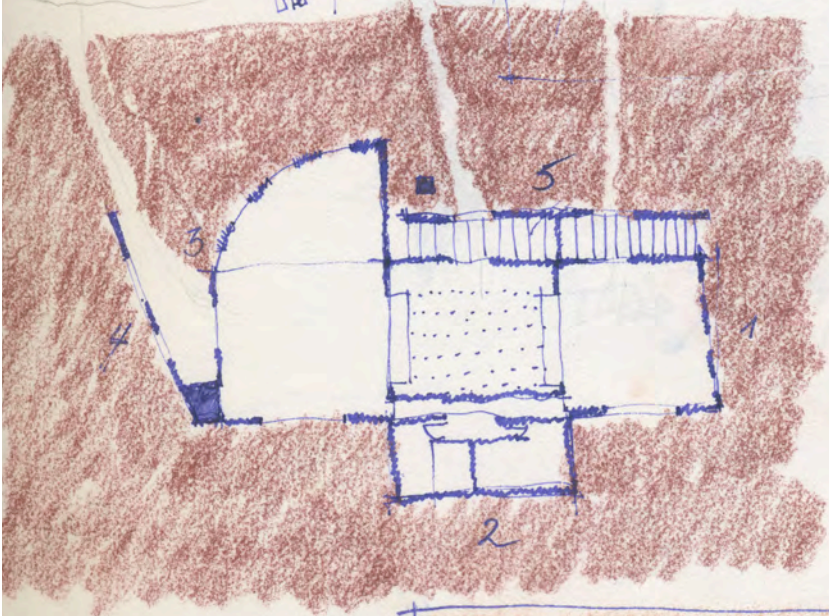


cocina

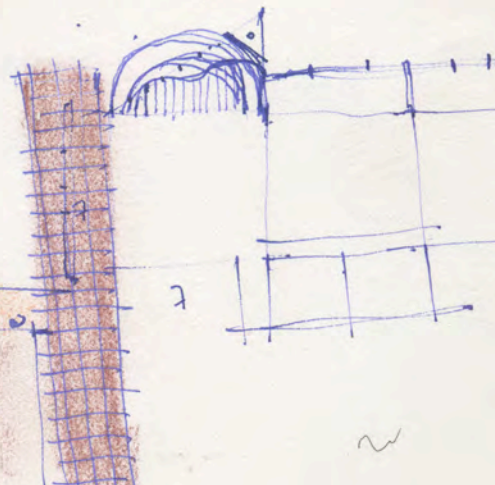


fachada 1

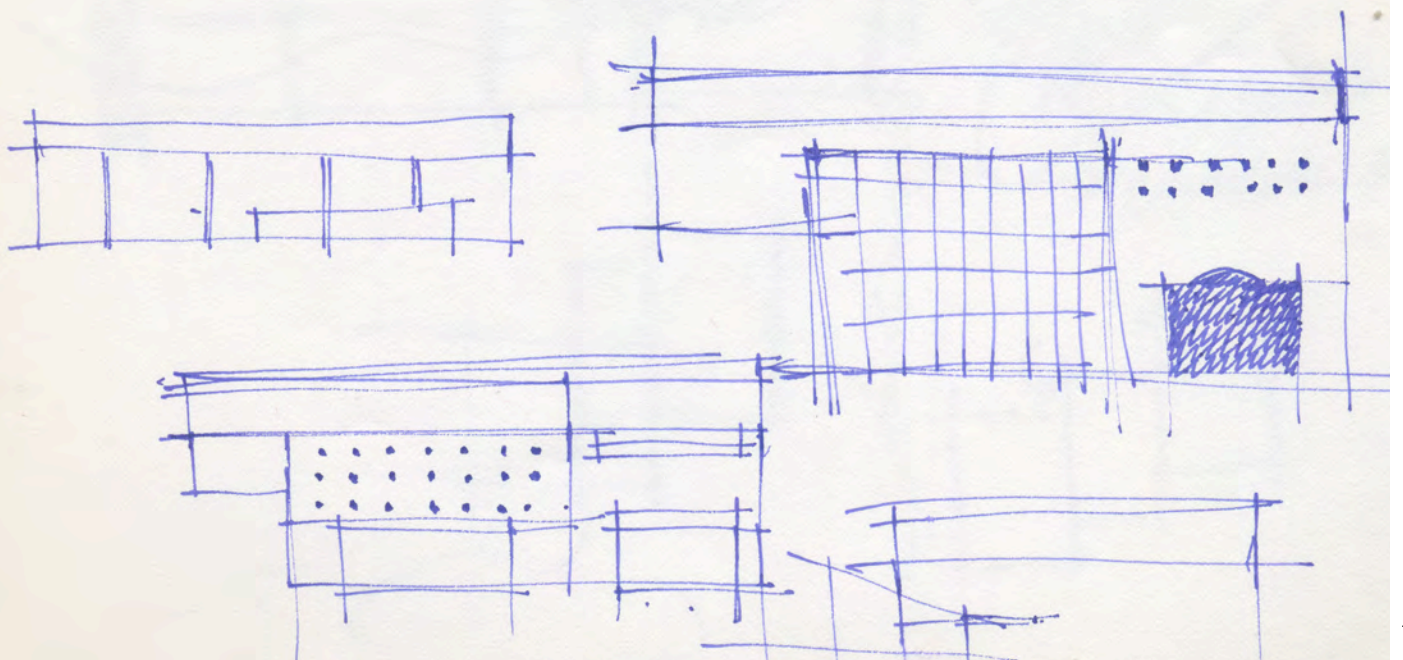
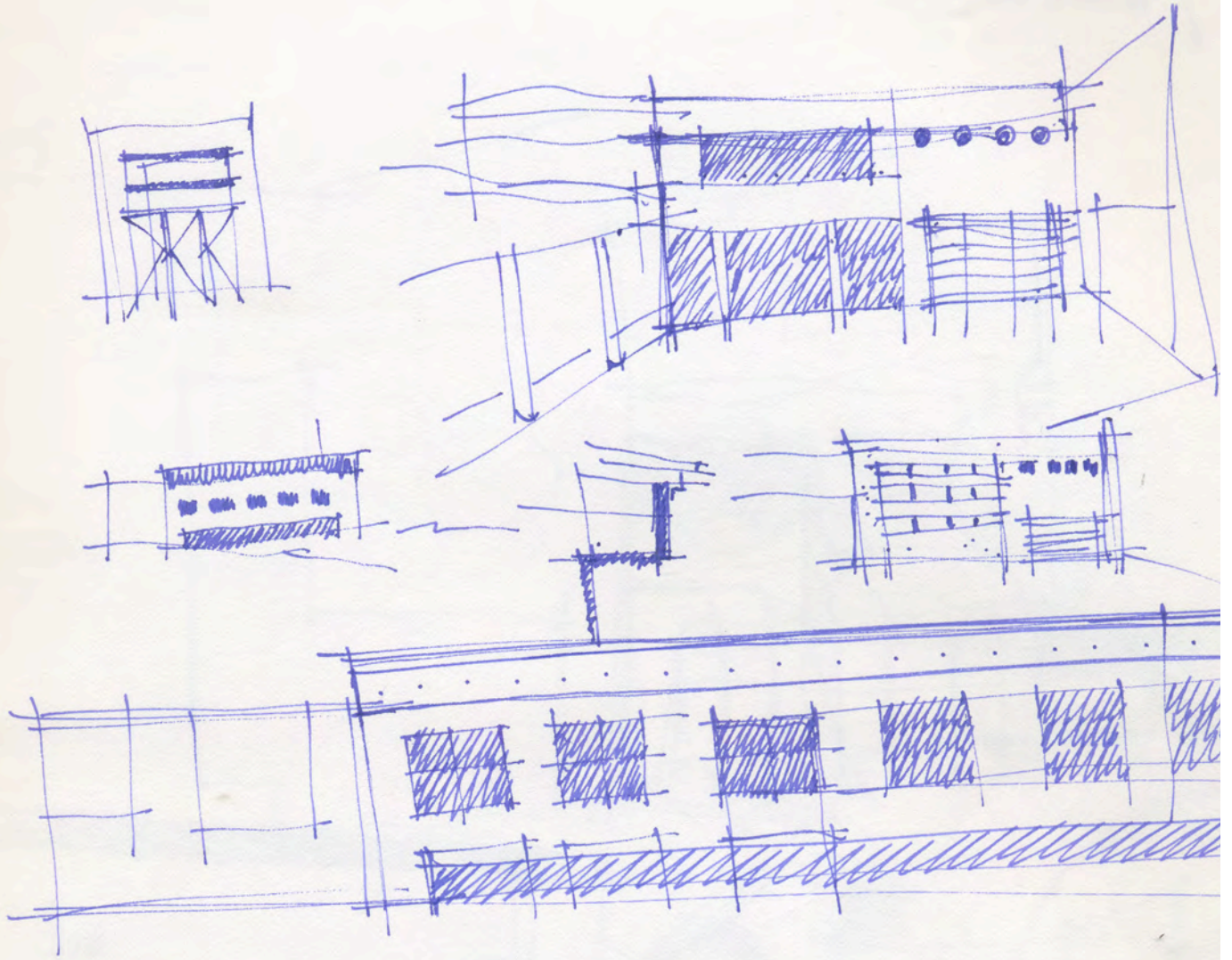
bodega

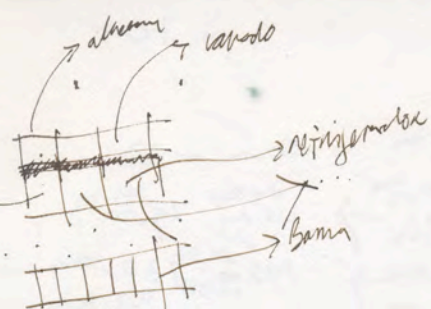


2



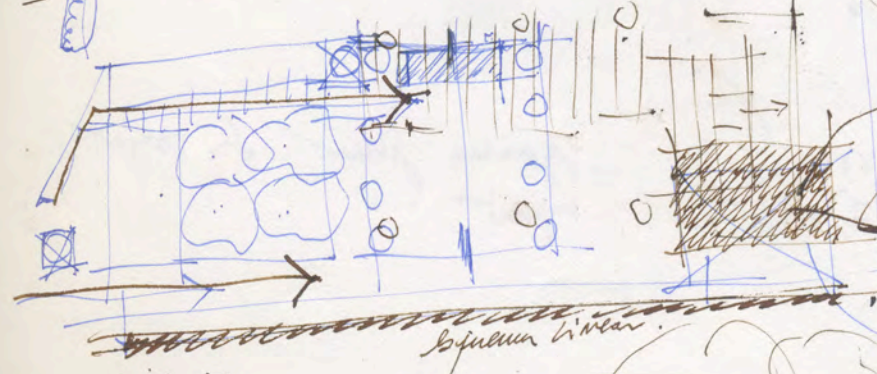
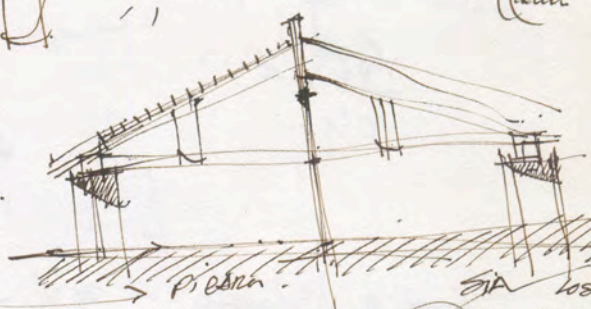
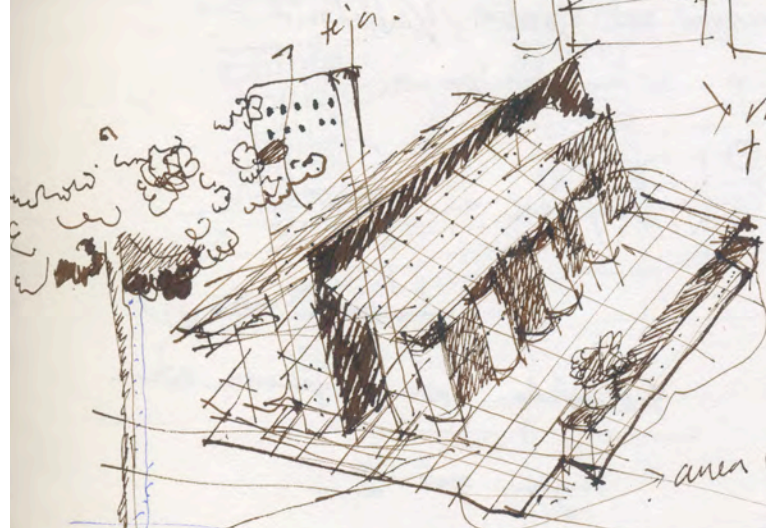
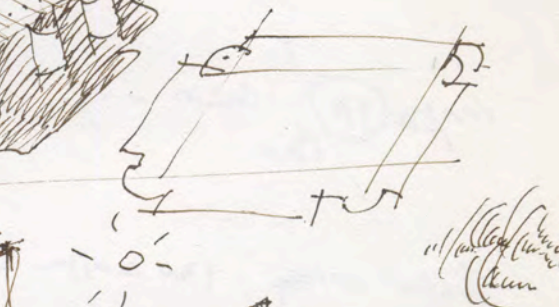
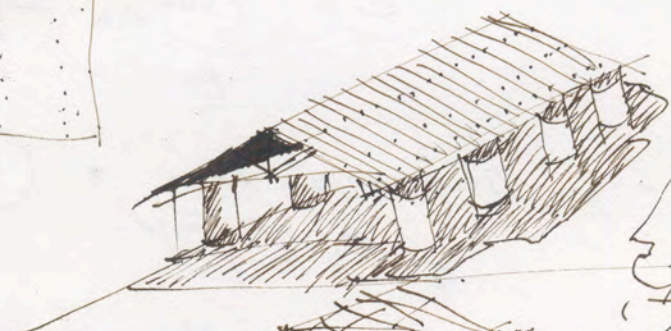
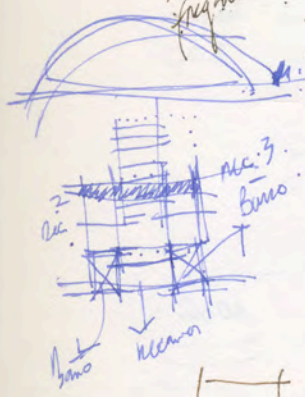
2



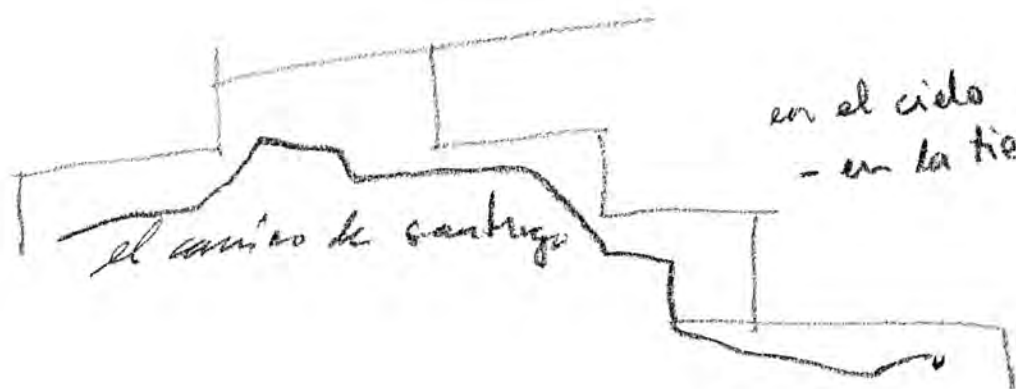


- Dr. Hernandez
- Fald
- Epifania
- escanera del lado Cide
- casa bazarech
- casa Alencuz Rodilla
- Gokun

Aljaco Giratunayon

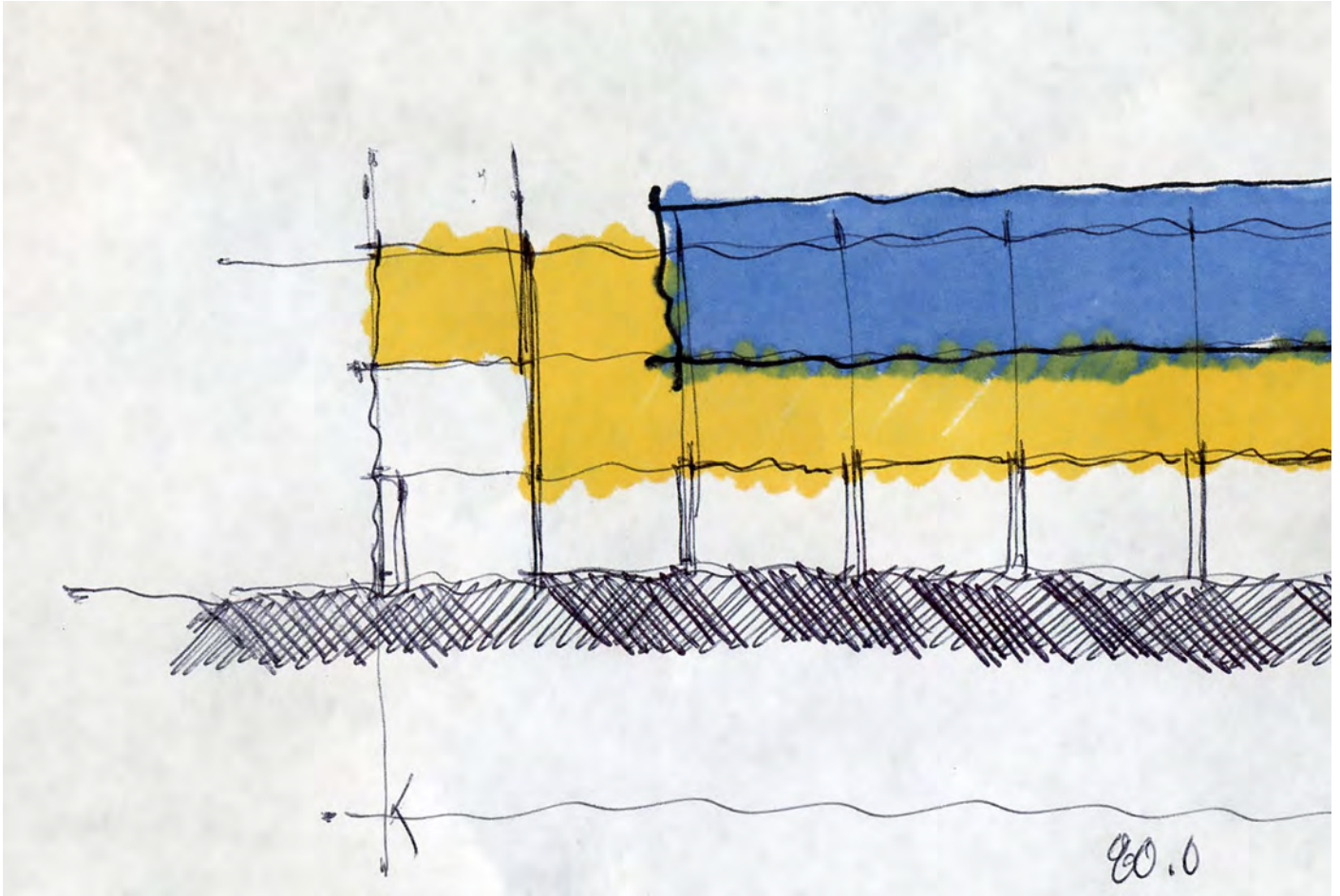


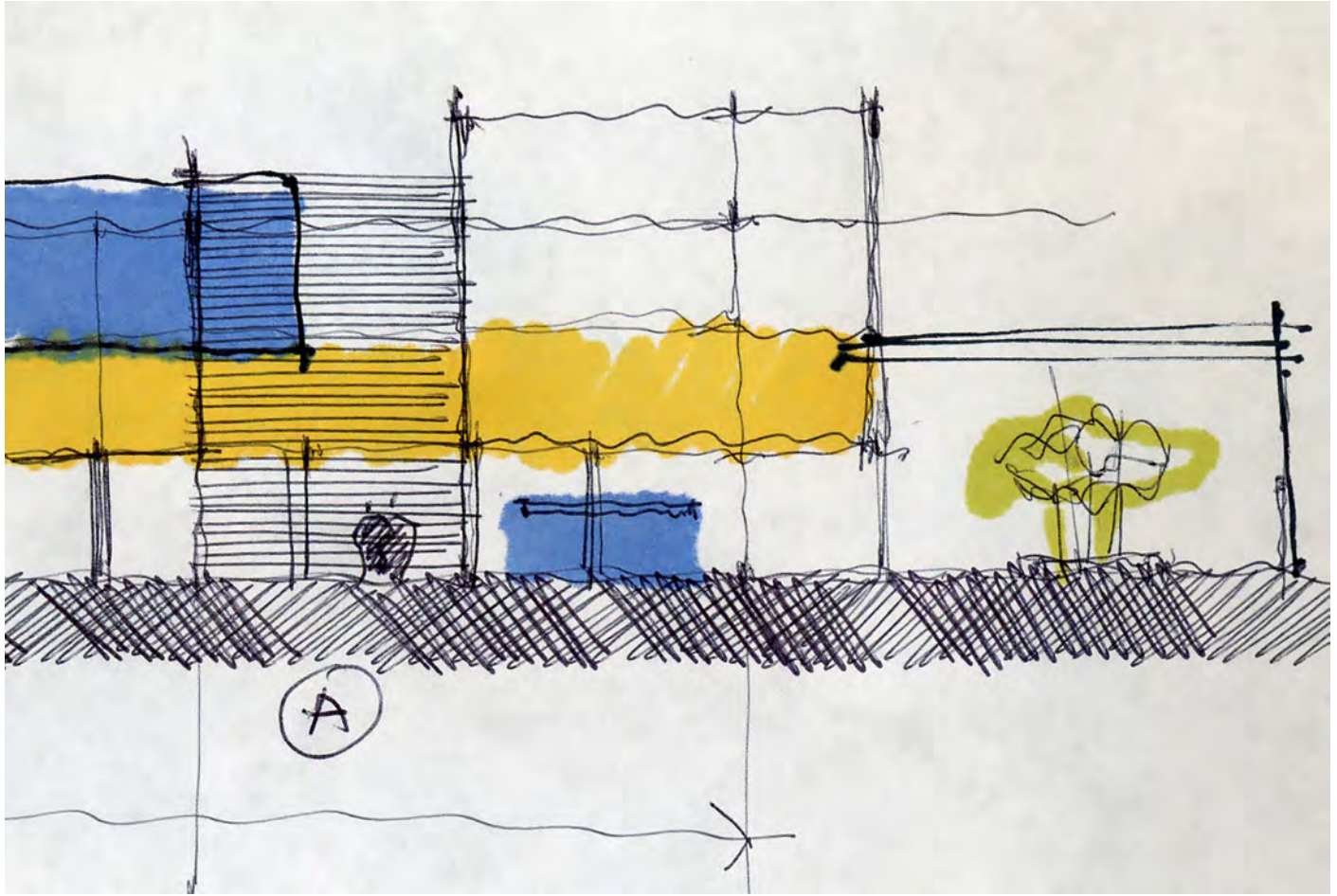
→ ausencia

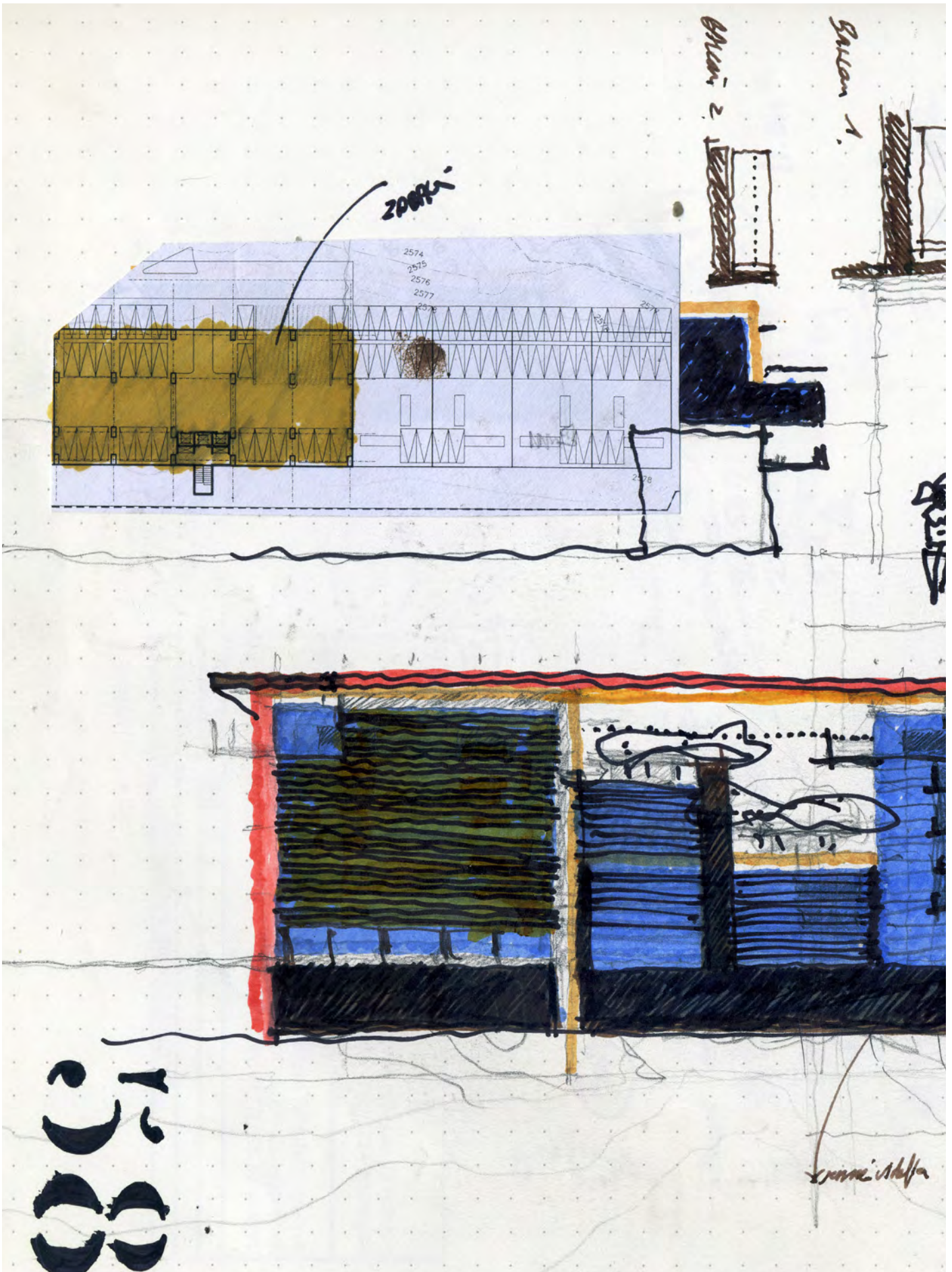


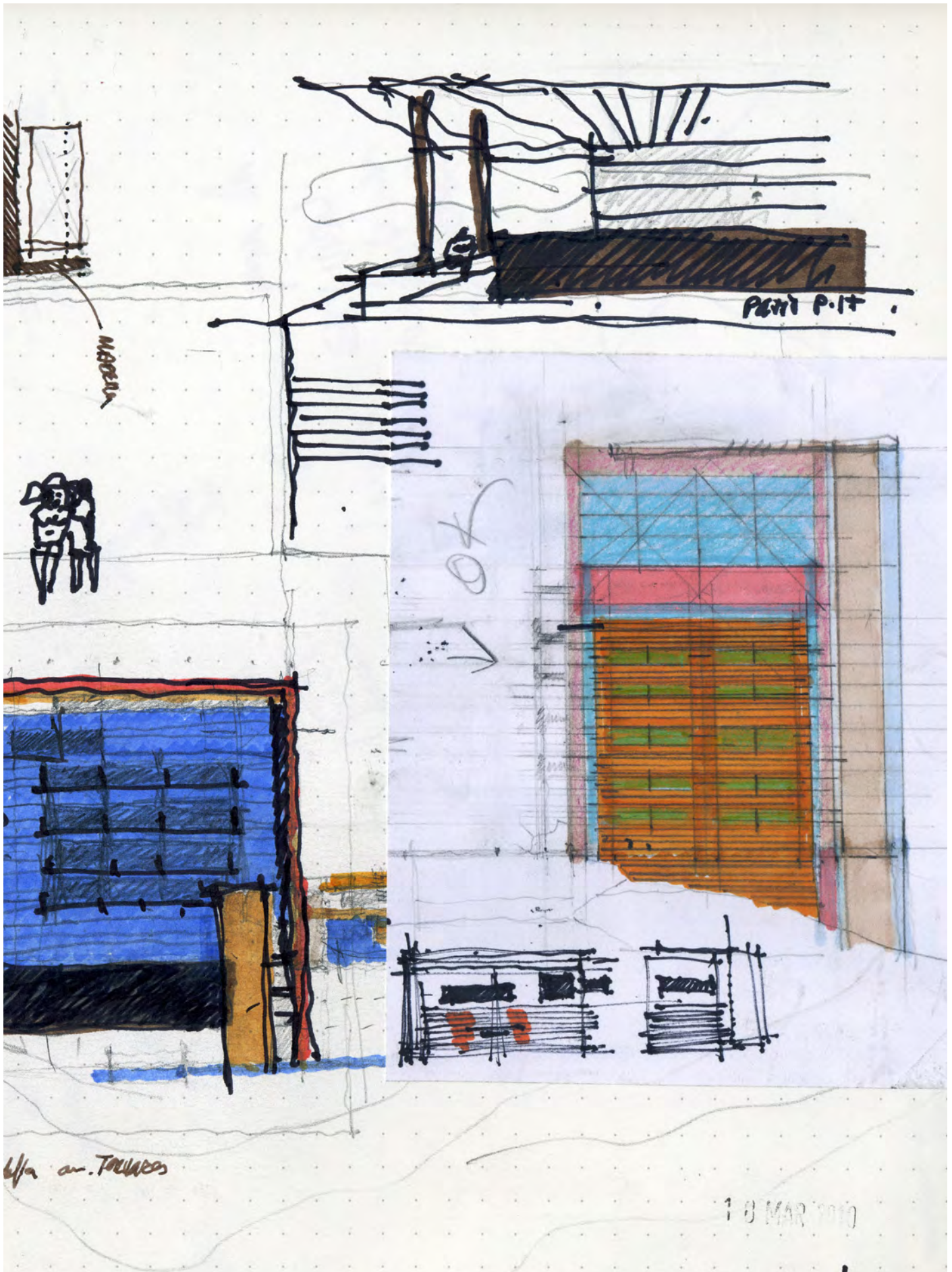
en el cielo
- en la tierra











3.40 .40
586 200.

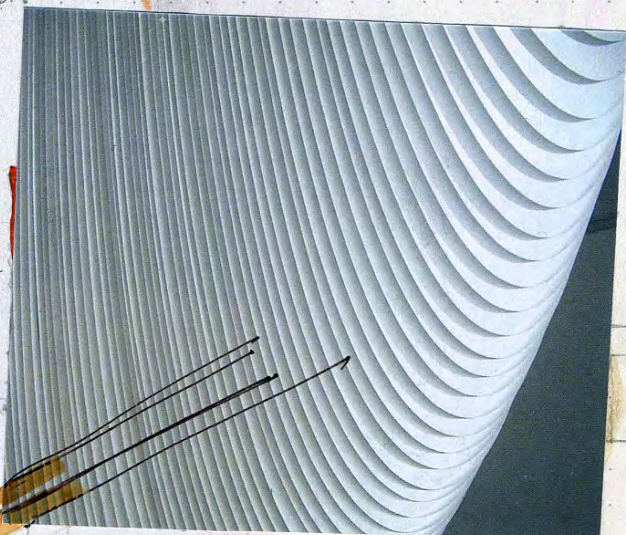


28
84
83
82
81
81
83

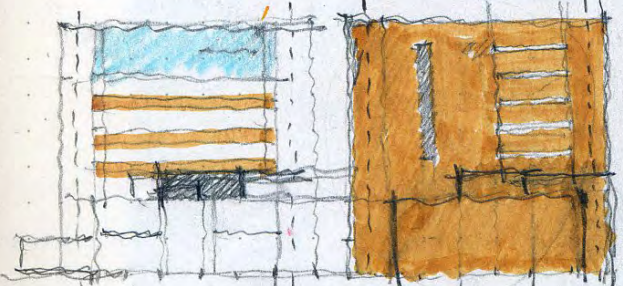
40
47
46
45
42
41



1.618



86

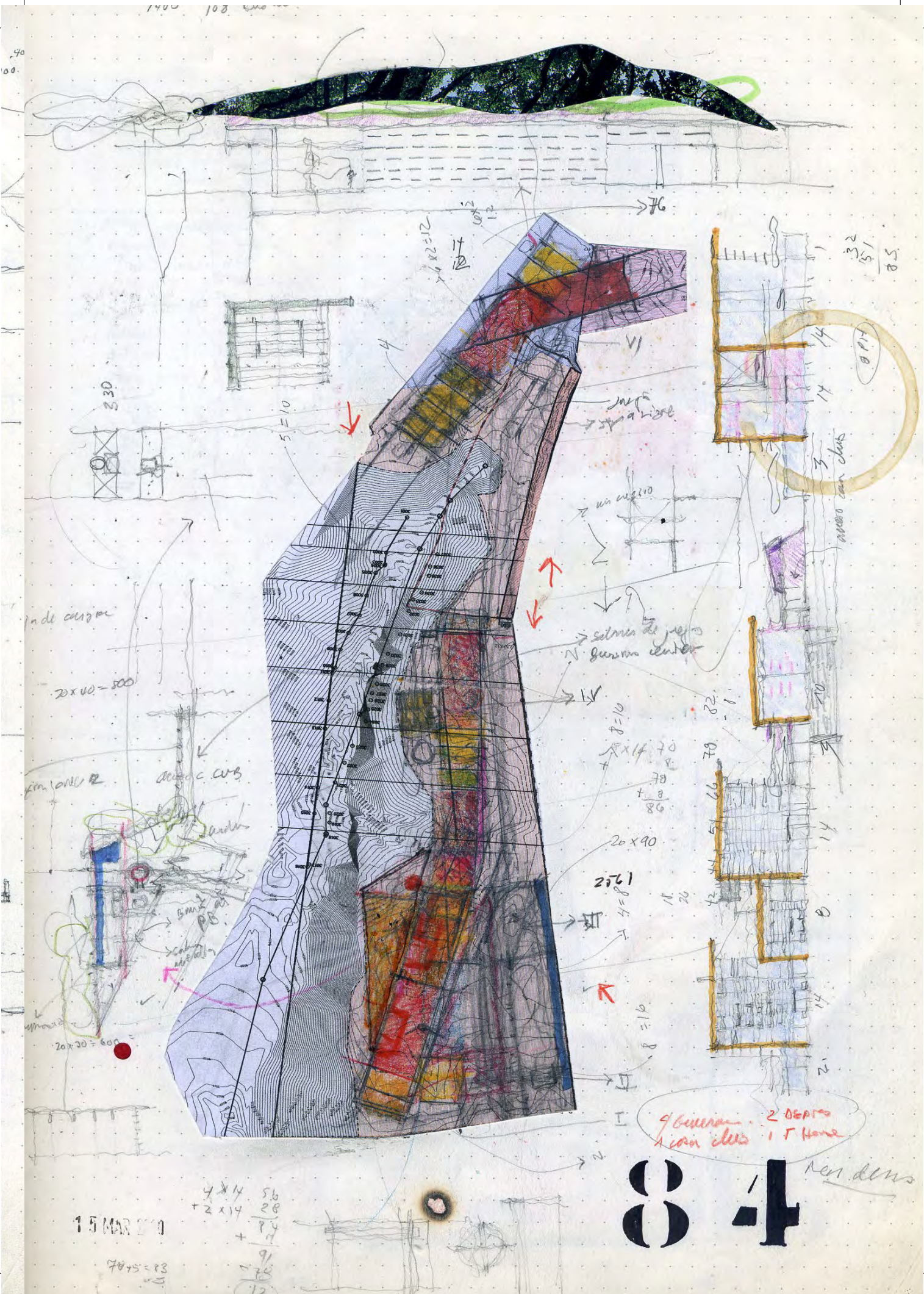


6
5
4
3
2
1
PB



... es fundamento de cultura y ciencia

10 MAR 2010



1400 108

40
00

330

5 = 10

12
12
17
12

76

32
51
83

Inde caspa

20x40 = 800

lim. ONU 2

Arco C. CVB

20x30 = 600

ma
a
a
a

un
a
a

salma de jeso
N. guerra en d

8 = 10
14 70
70
+ 8
86

20x90

2761

4 = 8

11 26

8 = 16

9 guerra - 2 de pto
A con dno 1 T Home

84

Res dens

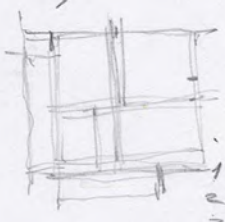
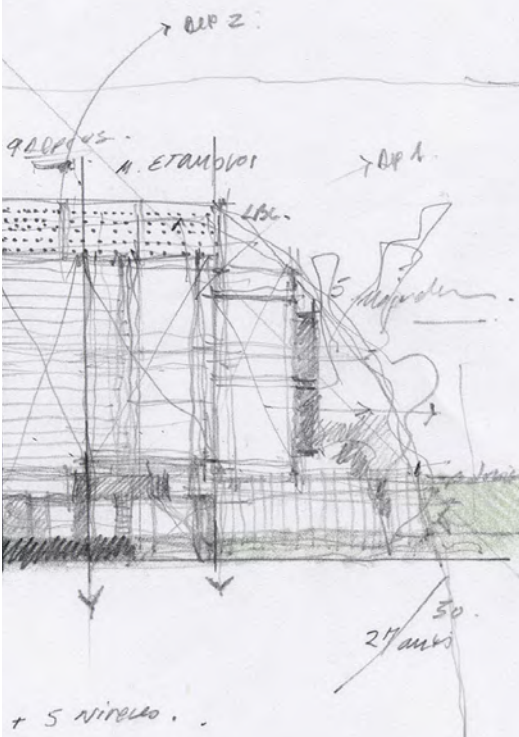
15 MAR 200

4x14 56
+ 2x14 28
+ 74
91
70+5=75

70+5=75

18 OCT 2004

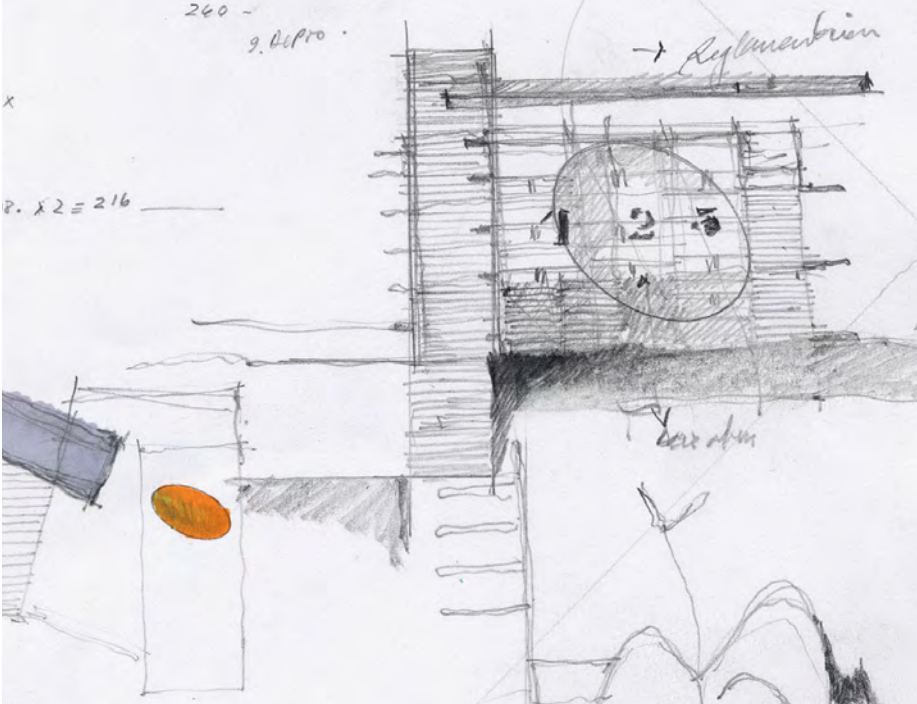
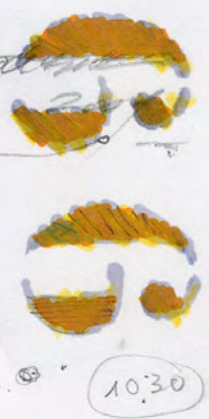
Grandes yelley isla



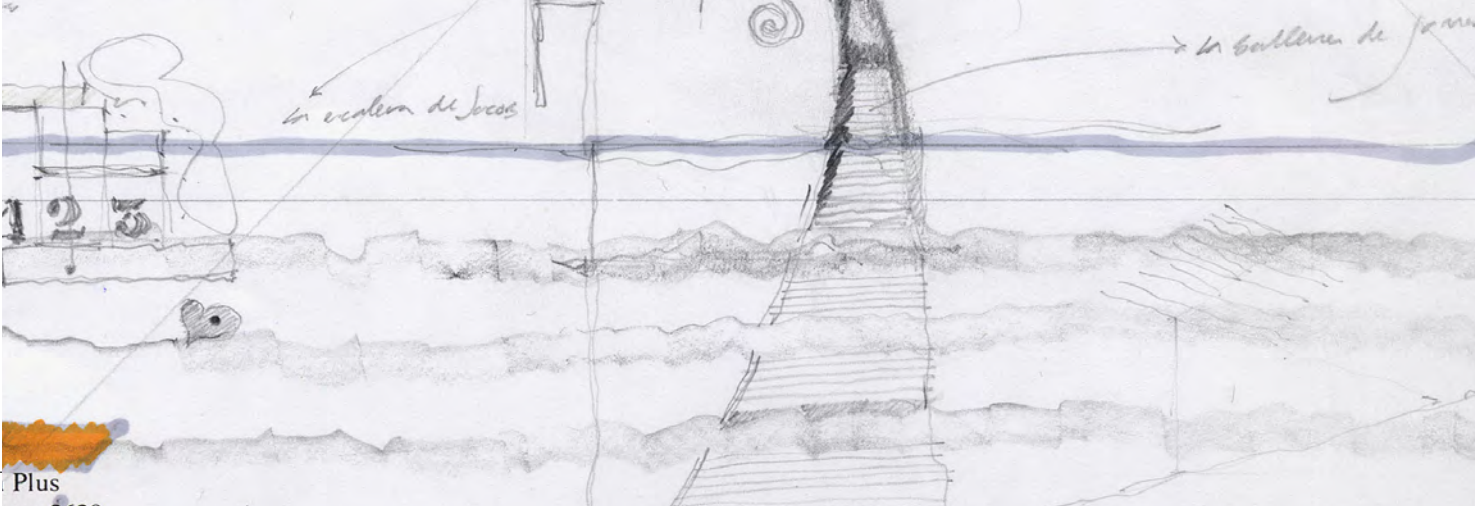
P.H.

5	5	6	5
2	3		3
2	2	4	
1	1		3
3	2		

Annotations: *oceno*, *Playa + 5'*

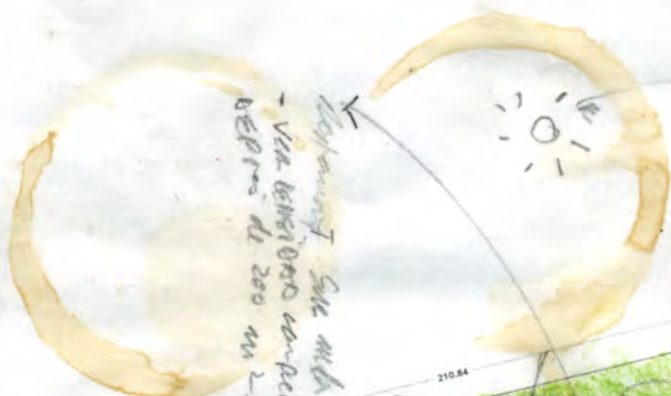


no niveles
 una vista
 restaurantes
 area peatonal



67

Replanteo I. Site with
- Via terciario completa
de 200 m



19.72
14.85
186.02
6. X 16.
90

→ 11.31
→ 64.10
→ 2.50
→ 31.65
→ 59.11
→ 210.84
→ 165.98
→ 12.44
→ 4.3



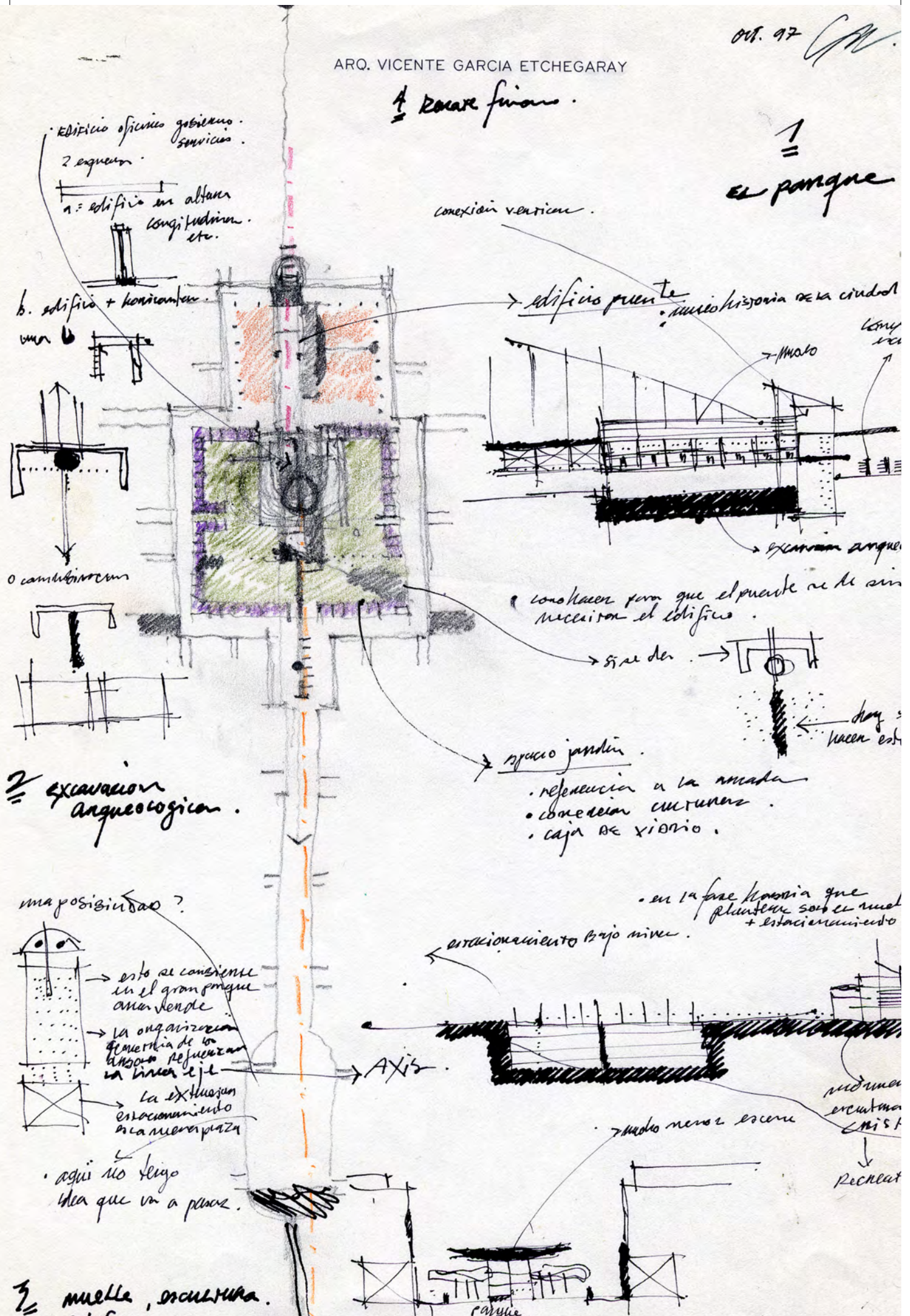
VIÑEDOS. Pina
#3.00
cuerpo 2 niveles

→ 120
→ 8. X 20
→ 160
→ 280
→ 96
→ 376
→ 160
→ 800
→ 300



A Rector financ.

1 = El parque



Edificio oficinas gobierno servicios.
2 esquemas.

a. edificio en altura longitudinal etc.

b. edificio + horizontal

0 cambios

2 = excavacion arqueologica.

ma posisindao?

→ esto se consigue en el gran parque cuando...

→ la organizacion de la planta de los edificios se organiza en la linea eje

→ la exclusion estacionamiento de la manzana

• aqui no tengo idea que va a pasar.

3 = muelle, escultura.

conexion vertical.

→ edificio puente: microhistoria de la ciudad

• construyen para que el puente se de sin necesidad de edificios.

→ espacio jardín.

- referencia a la manzana
- comercio cultural.
- caja de vidrio.

• en la fase historia que plantea sobre el nivel + estacionamiento

← estacionamiento bajo nivel.

→ AXIS

→ modos nuevos escena

moderna escultura en el

Reclat

parque

$400 + 200 = 600$
 $45 \times 20 = 900$
 $2 = 450 - 50 = 400$

en fonction
point blanc
signaler 0 x 00

$6150 \cdot 4 \times 6$
 0.24

216
 240
 $256 \cdot 244$
 $- 12$
 $12 \times 20 = 240$
 $+ 12 \times 18 =$
 $12 \times 12 \cdot 12$
 20
 $1/2$

$240 + 240 = 480$
 $- 12 \times 2$
 24
 $256 \cdot 24$

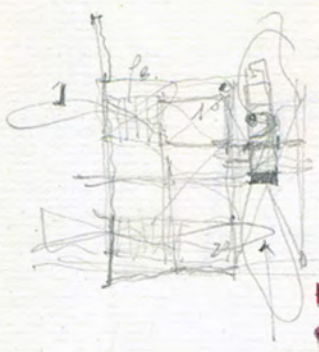
$240 - 0.4 \cdot 420$
 $480 - 0.4 \cdot 420$

$14 \times 5 = 70$
 $15 \times 5 = 75$

$10 \text{ f r H. en vez de } 81 =$
 $6 \times 5 = 30 \text{ de } 420 \text{ en } 25 \cdot +$
 $6 \times 5 = 30 \text{ de } 330 \text{ au vez de } 35$
 $+ 35 \rightarrow$

$20 \times 20 \cdot 400$

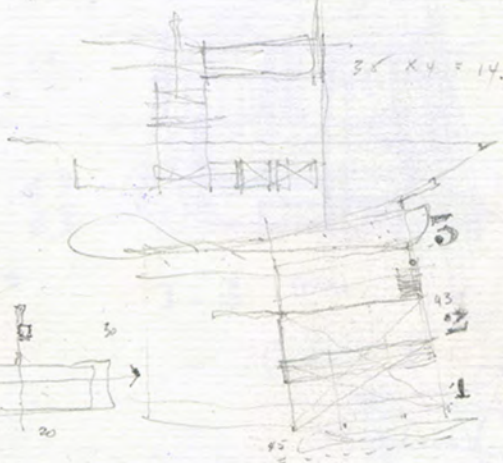
11 MAR. 2010



RCA INVESTIGU.
 9013/80770
 CTA Citepa
 13980
 No Ciudad
 59263126
 Clave 1234

30 = 35%

A. Puchner



$3 \times X4 = 14.0 + 3.5 = 17.5$

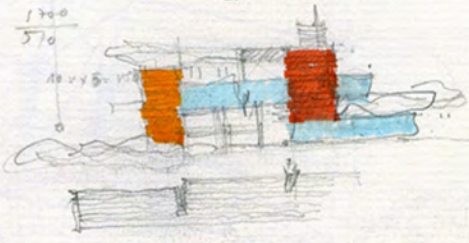
o vglanda@yahoo.com
 www.soric.mdx.ac.uk/index.htm

- mesa ppn 15.326.40
 puros cam. 4.264.40
 y 3.744.00

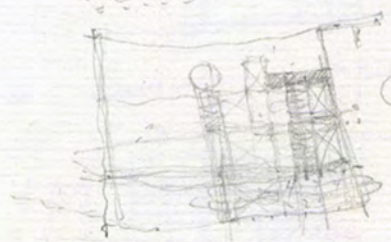
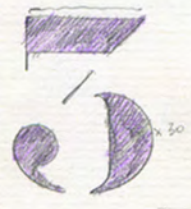
o - usica@uforac.net.mx
 virginia rozo

o - Paeraby Edwards
 bedwards.yoy@mac.com.

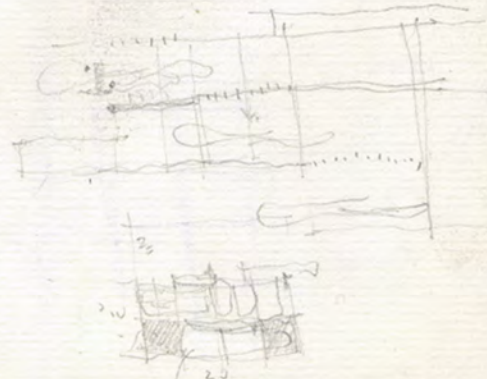
30%
 1700
 570



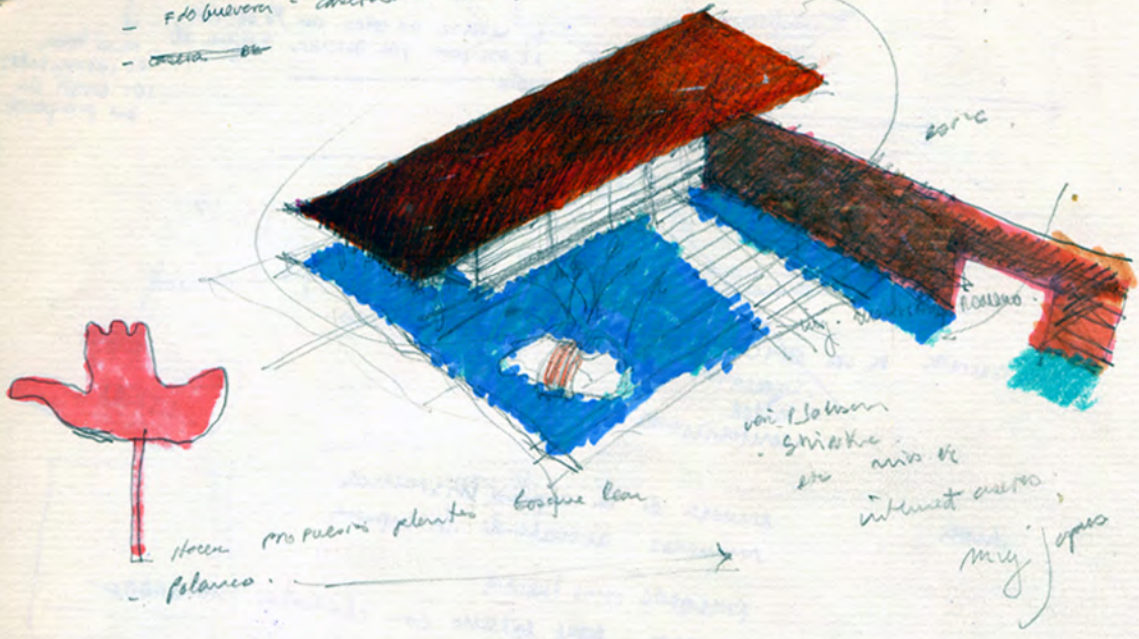
→ 1200
 X 1 3600



24 MAR 2003



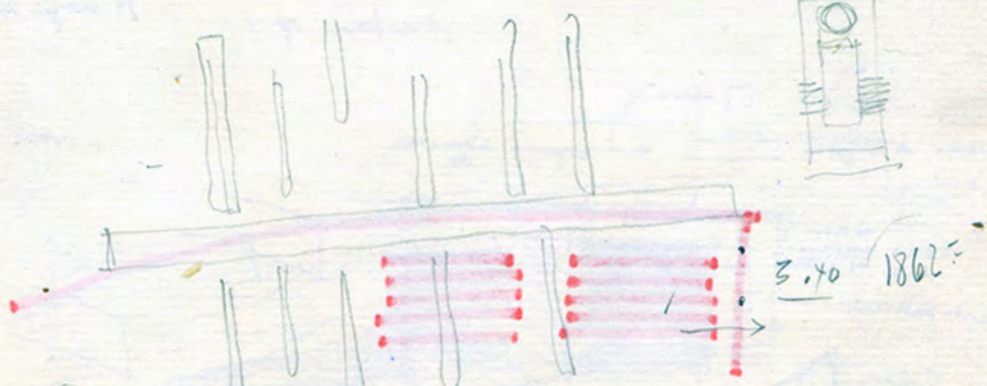
- Alejandro GARCÍA LUNA - Parque foto.
- RENE POISSON - Parque conchas
- Fdo Guayana - caserío de acceso, caserío de ventos, edificio 1.
- ~~caserío de~~



- Secuencia por ventos ✓
 Diagrama

-> parque Luis Juncos

3950
 >
 195 00



- 1200 personas que van al museo.

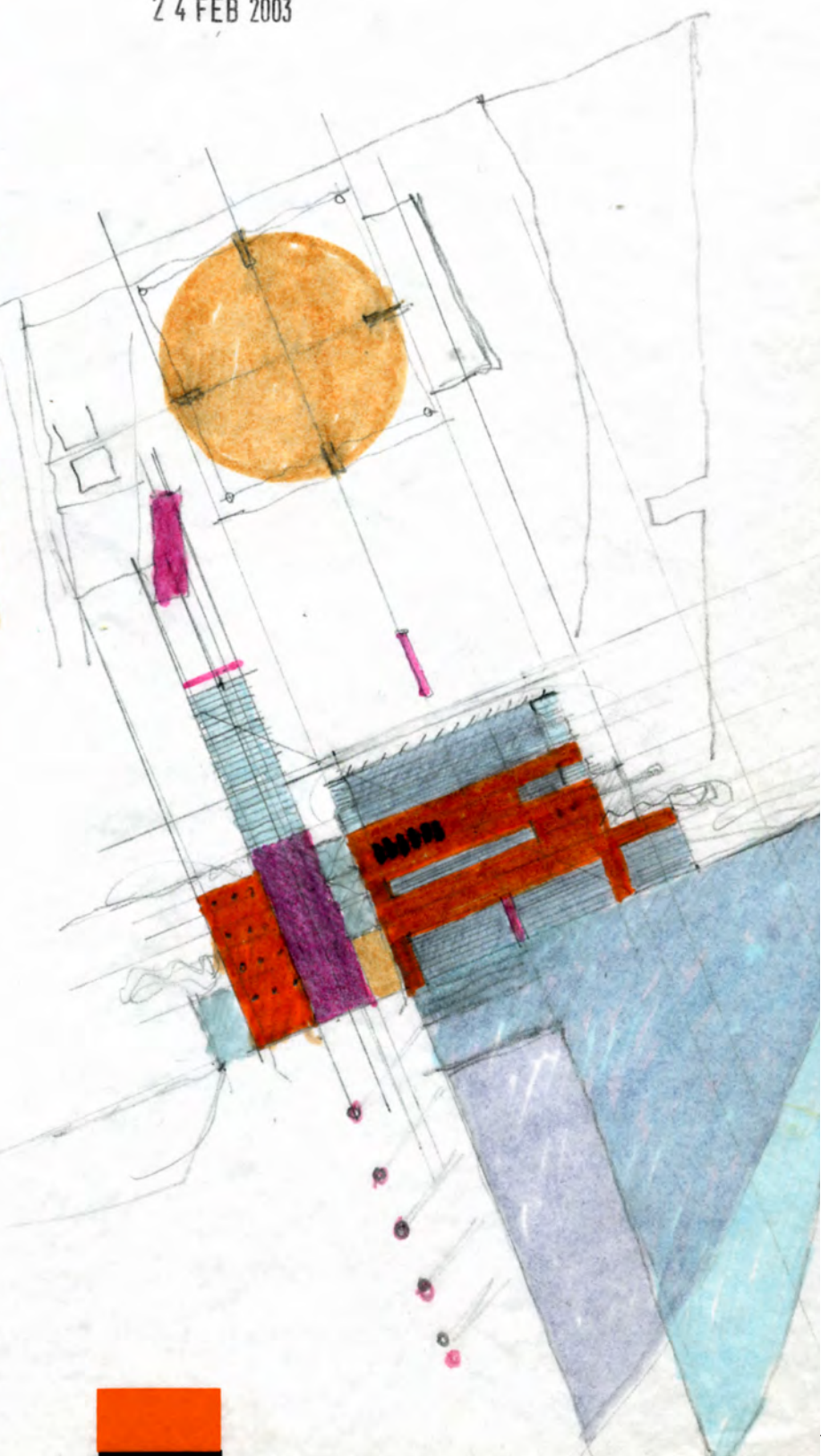
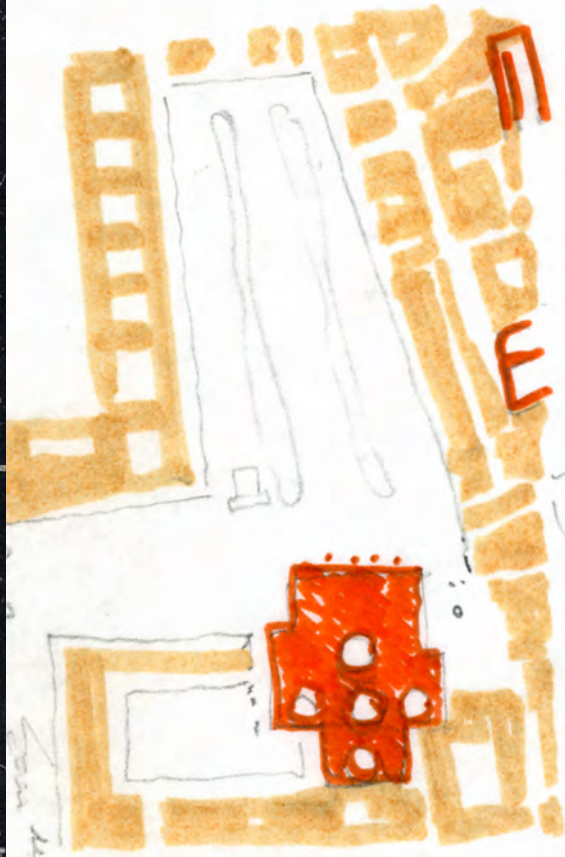
• piso a piso
 • no caperzas de botas



TOPIC

2 4 FEB 2003

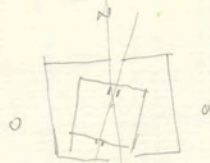
16
2 4 FEB 2003





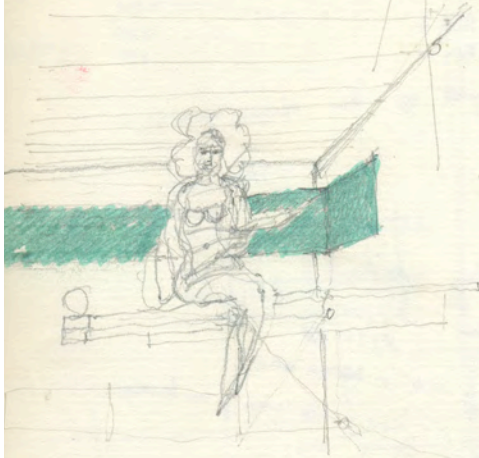


particular can leo trace. - pavimento laminado.
 - casa entera, 1000 m, campo de la

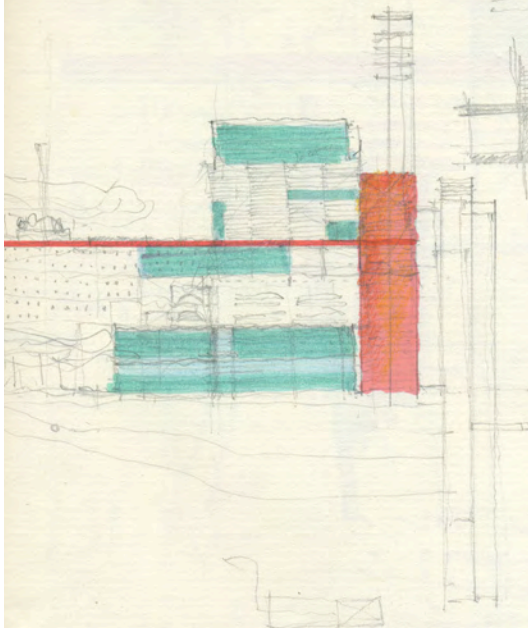


www.johnbrooks@advisorrolandia.com

- www. iua. ups. es / docencia
- www. mader. owa. digital / post. beth. es
- www. gresator. com
- www. asympire - architecture. com

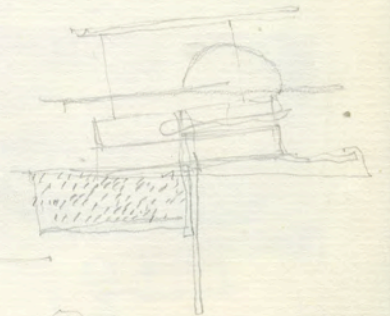


2 6 MAR 2003



- Materia a Sala de la
- E. bio. - Espacio de
- Domo de
- Muro de
- Análisis arquitectónico A.F.

A.F. Sanders caso gymlex.
 • Casa Doris



Being attentive to love.
 June 23 / 27 2003.

meisio kayamante
 Alas 731 - 402 1/2

MAR.
30 ABR 2003

camos tejeda
Ajuste diademas

70.000 =
6000.000 3 ADMIL.

50.000 — 30.000²
— 14.000²
5000² — 49.000

Moisés Kajonowitz.

— lomo camuflado MoKa
— 9 cordos — 3500 m 9/3500
8495.20
→ 350 + 3000g extra
60 camos y un timbre

Planta tejida
corda lona tipo
muyera

2 sellos

— Polaris 24 x 3

= 814

34
2/34
94

Horas 833

local camuflado

+ visor end 150

12 m altura

35% ajuste

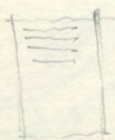
3 m de depth

2 camos x depth

10 x 40 m local/bombas

antena 15m

36 sellos



1. acopio 1. ✓
2. Antenas 2. ✓
3. clo de lona 3
4. rocamo 4
5. camo clo 5.
6. Fochada lona sea 6
7. casaca sea 7

4 ABR 2003

4 ABR 2003

ONE ARMED + PARTNERS.
 901 MARKET STREET.
 SUITE 200
 S FLO CAL 94103
 TEL 415. 957 9445.
 Facsimile 415. 957 9094

4 APR 2003

15 ways events.

28 Parque Lomas.

www. onearmed.com.mx /
 BOUETIM

tangerine
 cress

orientación

acupuntura

A/B

15x

$3 \times 120 = 360 =$

320
 480
 $4,500$

$320 \checkmark$
 $440 \checkmark$

700 m x planta

4×700
 2800

34
 120
 630

21
 400

12

40×700
 28000

4×700
 2800

20×20
 400

20×40
 800

12×16
 192

$80 =$

Blanco puro

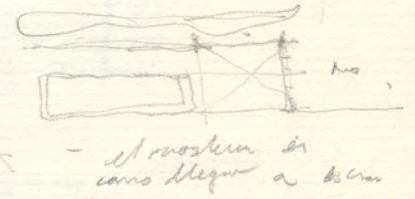
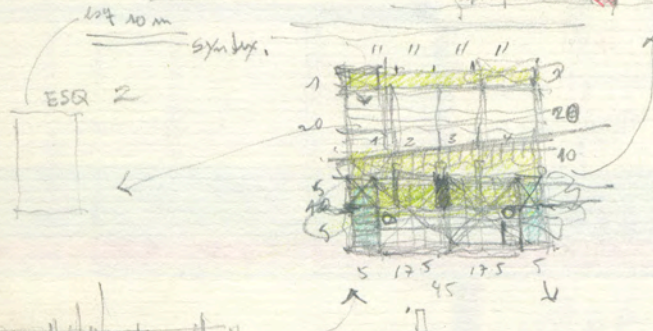
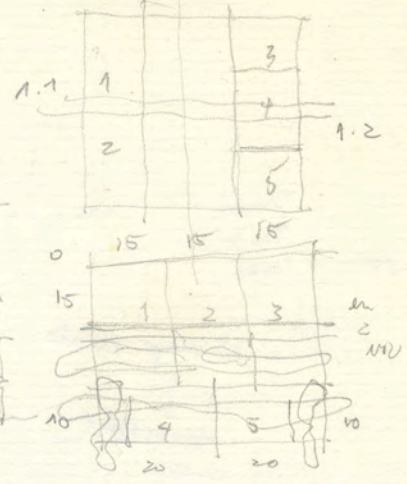
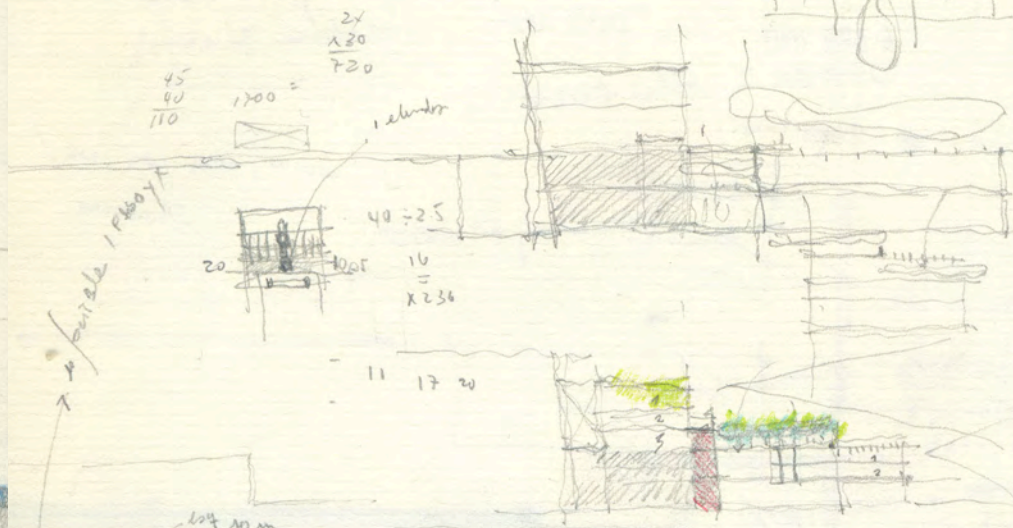
King on ceiling



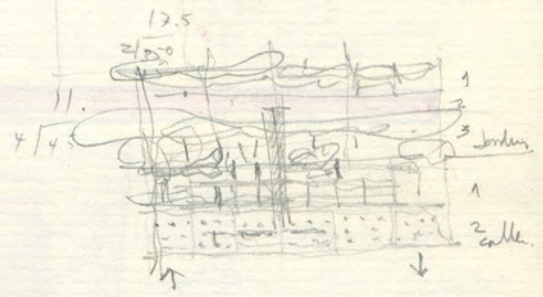
ESQ. Tipo 1.

1.1. 6 covas
1.2 5 covas.

Almoharra



- el mochar en carro llegar a 10 covas



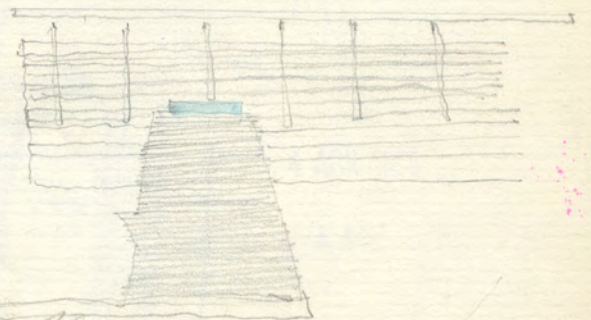
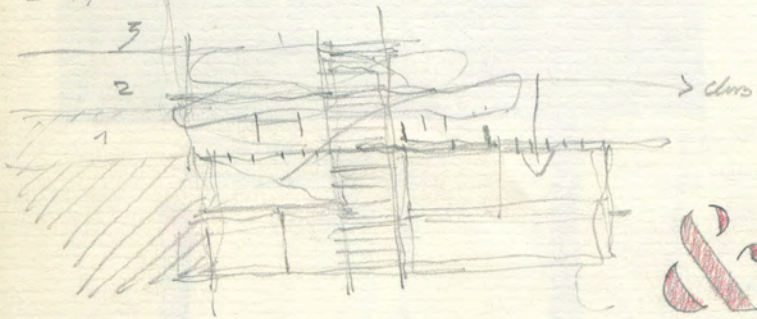
- sin del mundo
- mi vida
- ni hombre

modera
piedra
Fondo blanco



17.5
2/35
15
10
309.25

Plant your great seeds



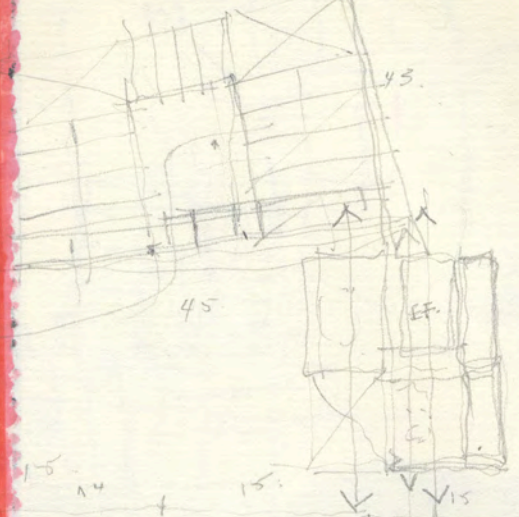
Blanca

-LVL

Alfueru

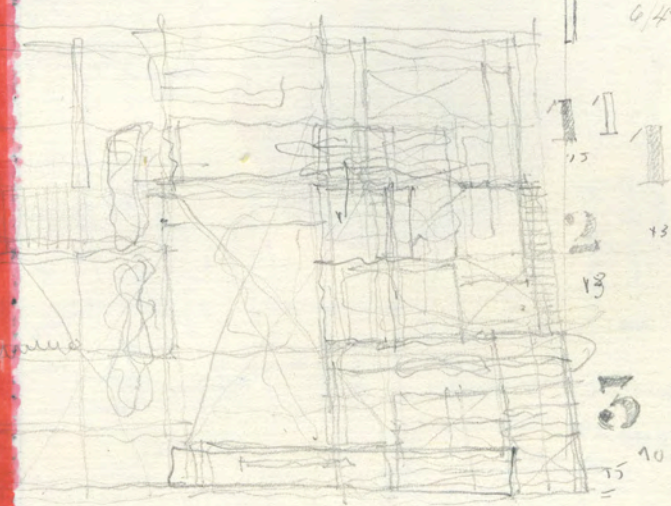


30



$$\frac{6}{45} \quad \frac{15}{3 \frac{4}{5}} \quad \frac{15}{15}$$

30



$$\frac{15 \times 20}{450}$$

$$\frac{15}{15} \times \frac{15}{15} = \frac{225}{225}$$

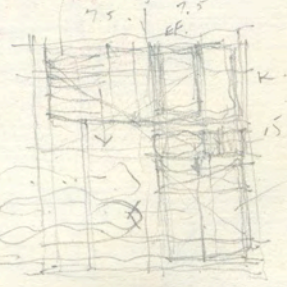
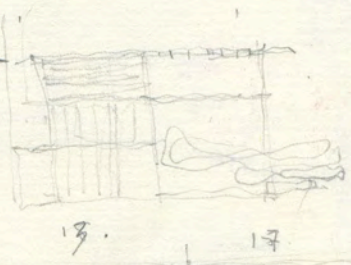
3mm

$$\frac{50}{7 \frac{25}{28}}$$

4 ABR 2003

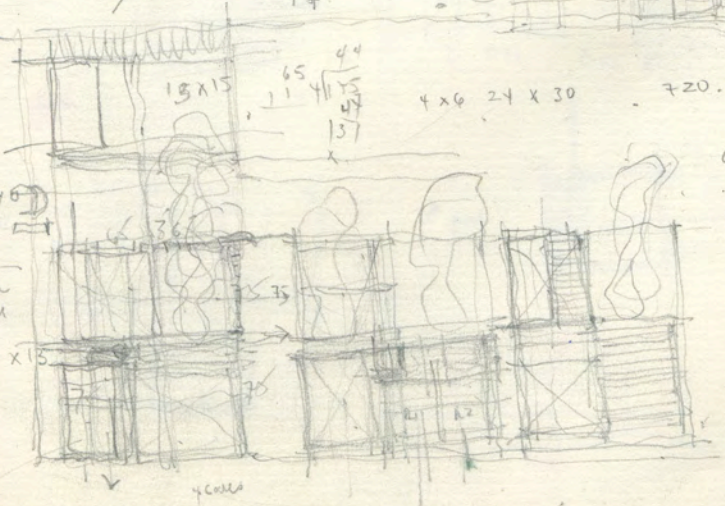
Comedor o Sala

$$\frac{225}{36} = 770$$



apenas con
Sala o comid

750m²



CASAS AM



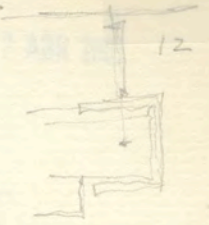
Esq 4 3 cosas



Esq. 5

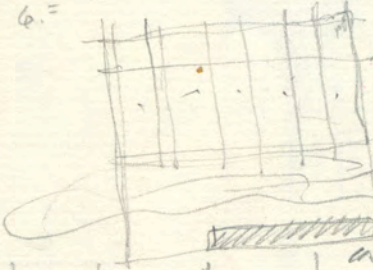


Almuerzo

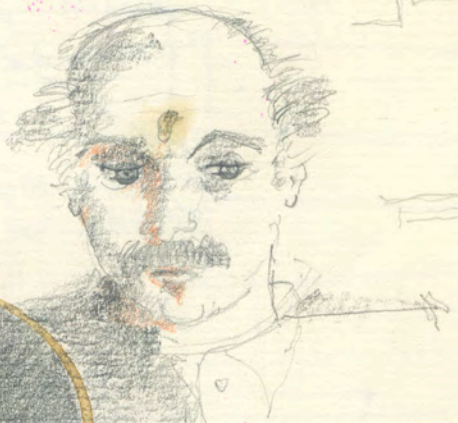


6 | 45

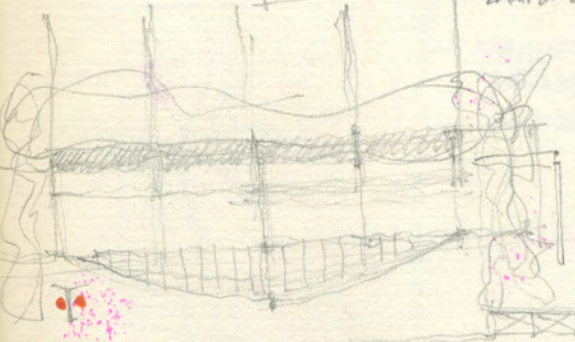
Esq 6 =



Comitonal
Gran jardín



madre



EL AMOR ES un Rio
circularito alrededor
de la vieja piedra negra
de la roca

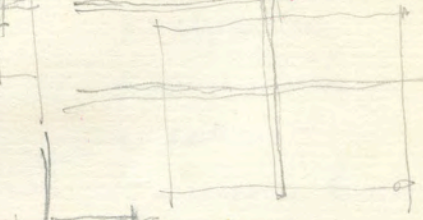
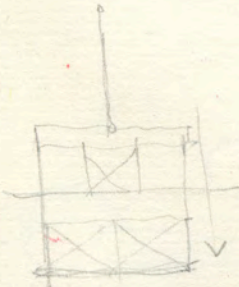
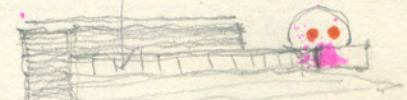
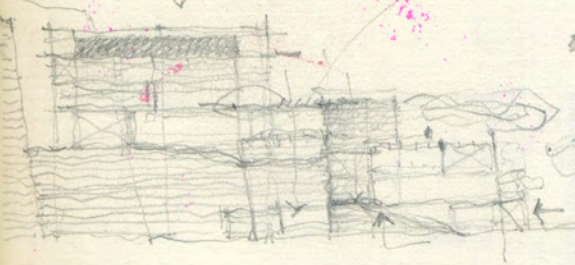
Manera

MZ.

LBC

Baños ACT

NADA



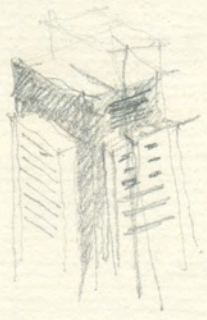
5 ABR 2003

5 ABR 2003

7 ABR 2003

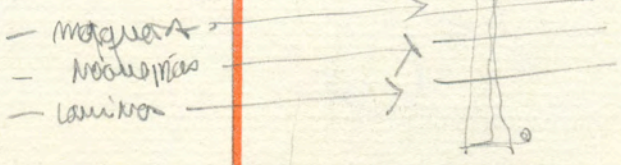
1. ATUENUELO.

- HACER laminas 3 alternativas
- HACER plantas como - ALZAROS . 1:100
2 PROTOTIPOS .



DISEÑO JACOBO
AREA EMILIO SETIEN

→ Por que como
donde a la escuela



Una zona comunitaria
plantas arquitectónicas

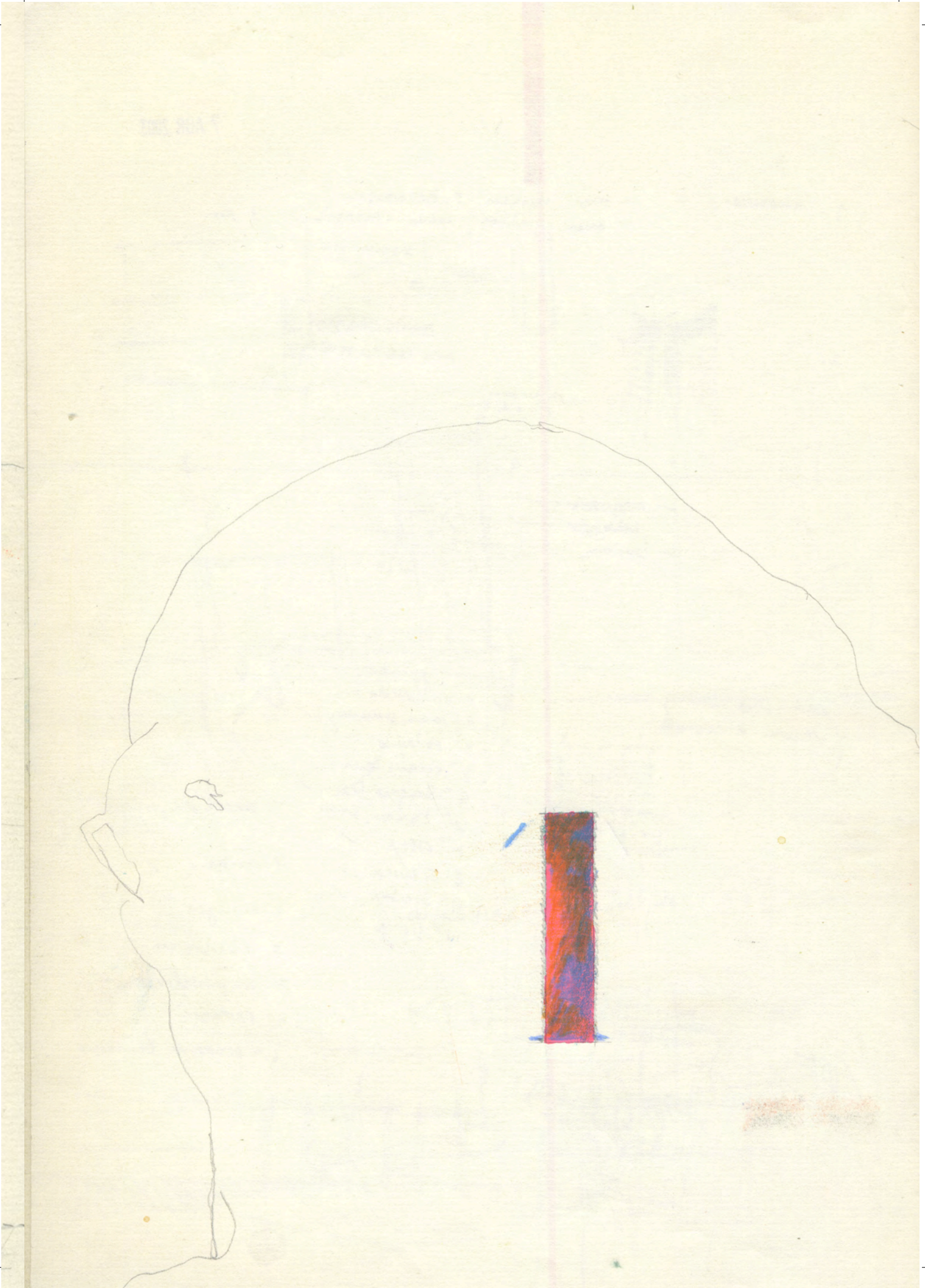


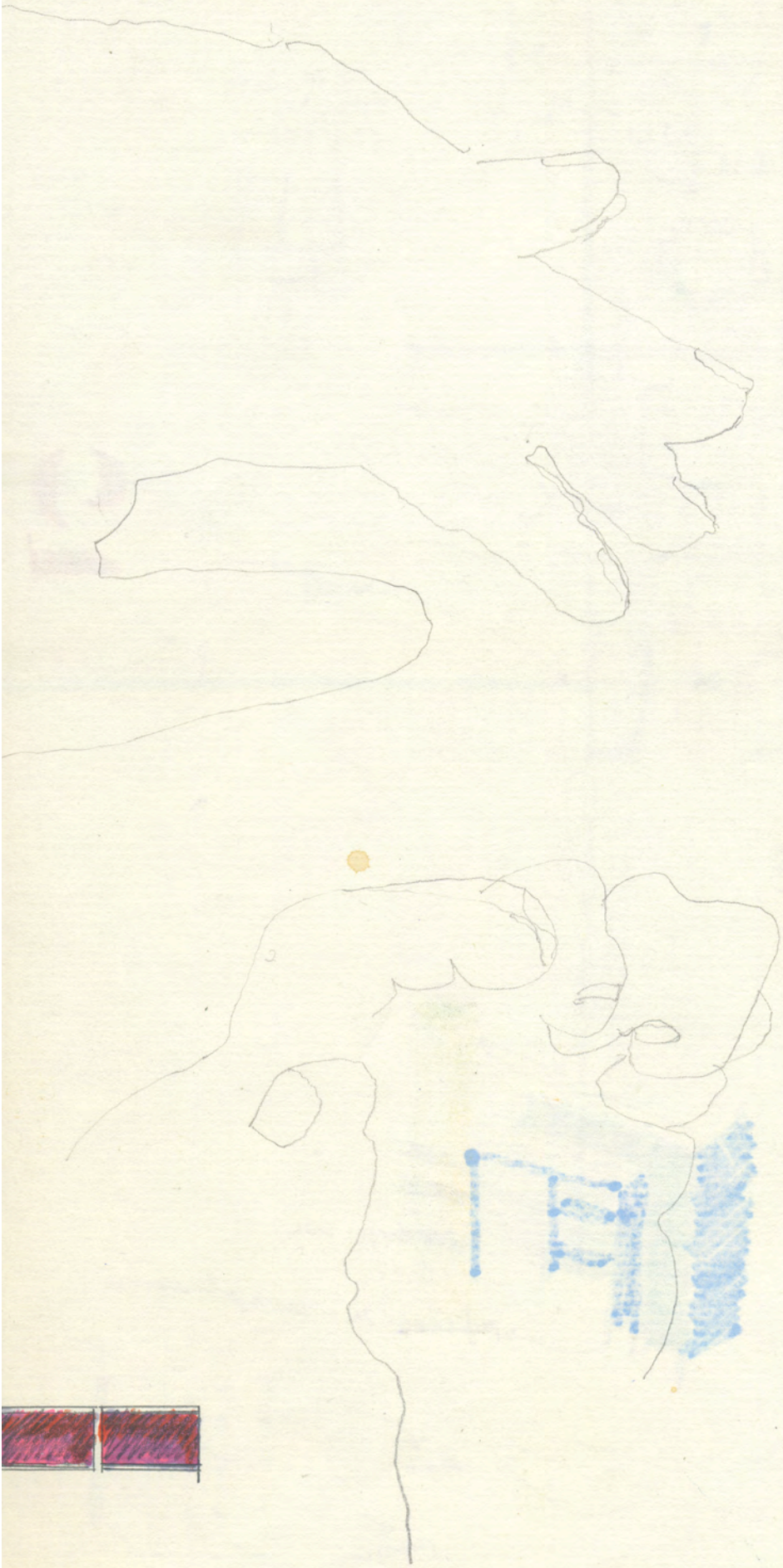
- 1. ATUENUELO
- 2. zona comunitaria ✓
- 3. Polanco
- 4. Parque Loma ✓
- 5. Bosque Real ✓
- 6. Distrito Sur
- 7. APEX ✓
- 8. El Laurel ✓
- 9. Synlex ✓
- 10. Dora

Ampliar del proyecto.

- 1. Urbano ✓
- 2. Ecología
- 3. Flexibilidad
- 4. Arquitectónica
- 5. Proceso
- 6. Etapas de desarrollo

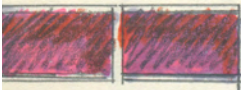
APEX

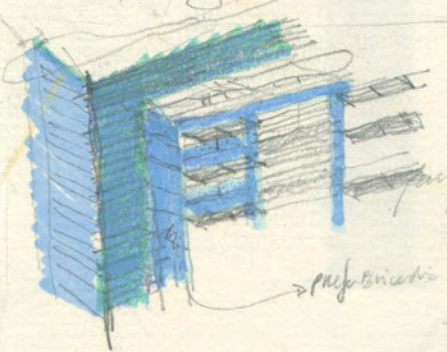
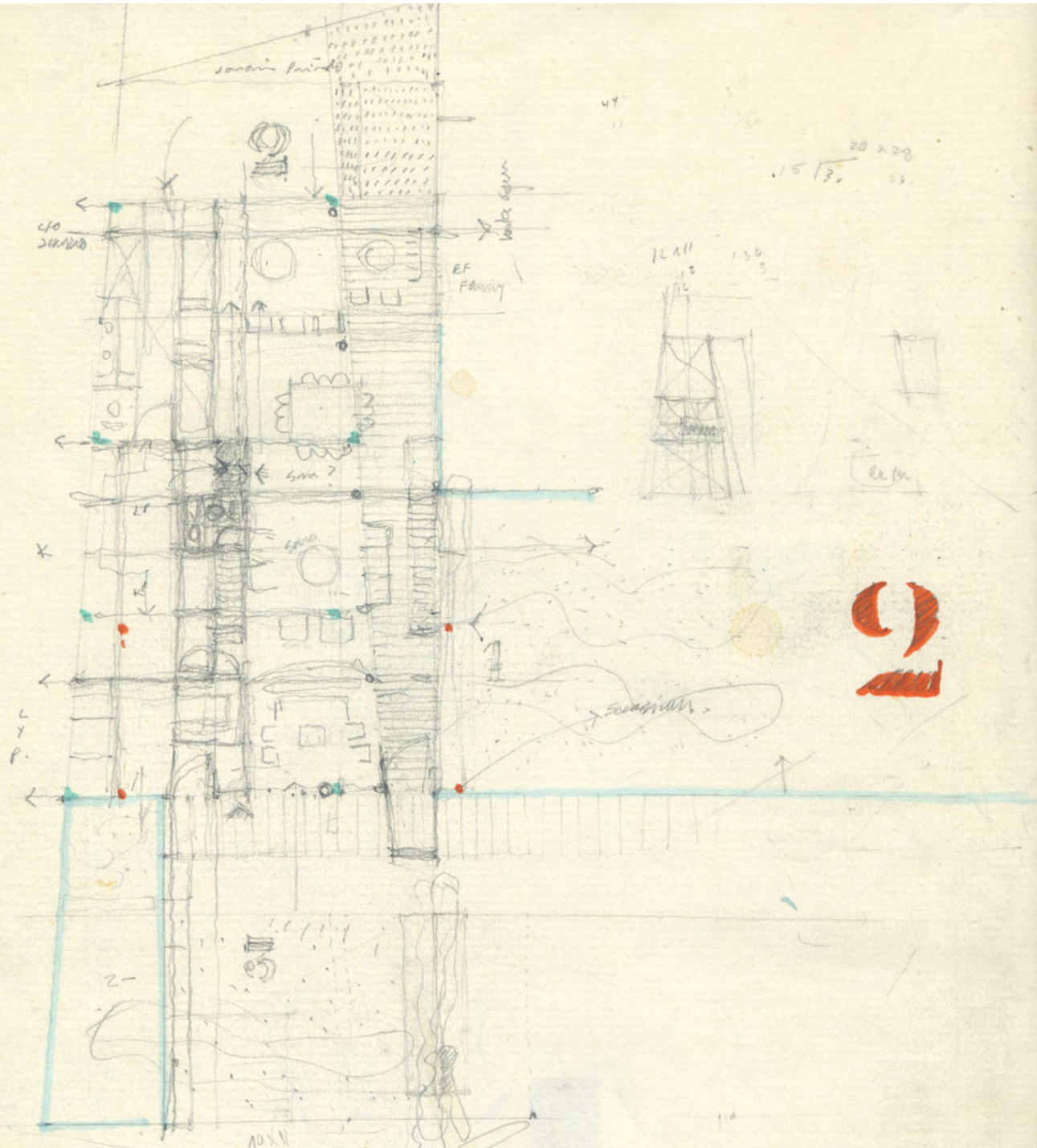




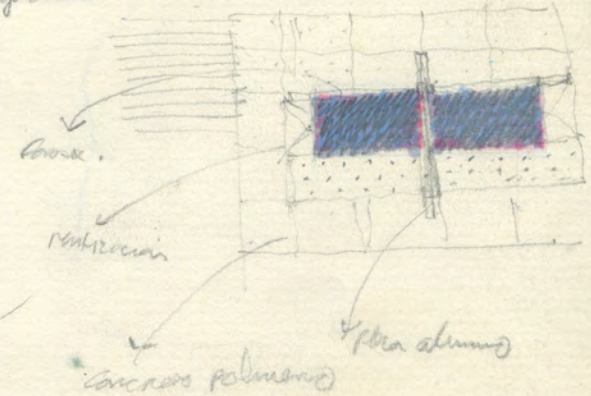
J. M. de

San Miguel de Allende





→ prefabricado de concreto polimérico



15 ABR 2003

3

Horsion can ing Alamo.

22 april 2006

Dajitp from
Horsion.

→ coming.

• low's coming too.

12
30 | 360
50

$$30 \times 25 = \begin{array}{r} 3500 \\ 750 \\ \hline 2750 \end{array} \div 6$$

142857

200.000
100

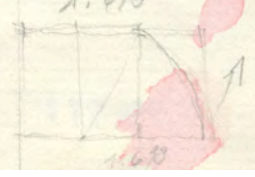
300.000

1.619

Remarke - servicio blano.

1:1.618

- cemento bloque torn
- " bloque per
- " bloca
- " symber
- " amentis



come out of the circle of fire
and into the circle of love

- Come out of the circle of fire
and into the circle of love
- Enter the street of taverns
and sit among the DRUNKARDS
- If you want a secret I, just
SHUT YOUR EYES
- If you desire an embrace
JUST OPEN YOUR ARMS.
- TASTE THE SWEETNESS IN YOUR MOUTH
THAT WAS BEFORE HONEY OR BEE.
- LOOK, HERE IS A BARGAIN
GIVE A LIFE
AND TAKE ONE HUNDRED

RUMI

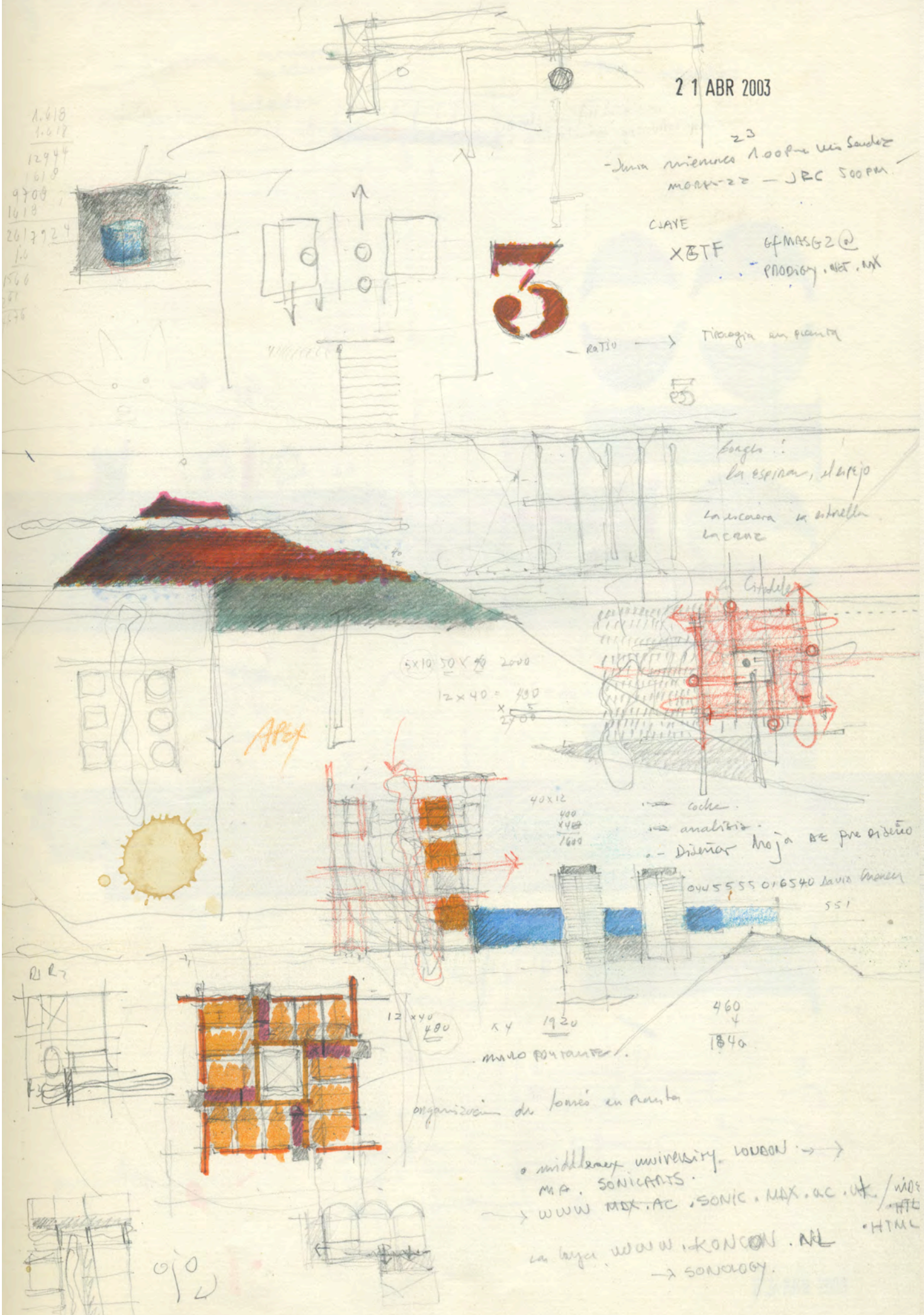
21 ABR 2003

1.618
1.618
12944
1618
9708
1618
2617924
1.6
1566
57
1.76

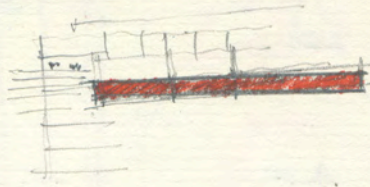
23
- Juan Mieres 100m - via Sandoz
mora-22 - JRC 500 PM

CIAYE
XBTF GFMSGZ@
PRODIGY.NET.MX

- ratio -> Tipografía en planta



FACHRNAS - Bosque near



Bosque near

R2



EC

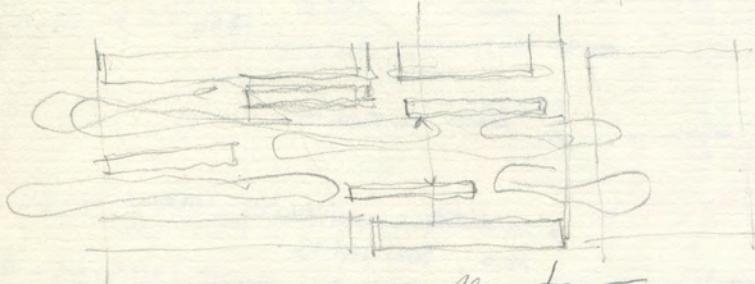


fraser

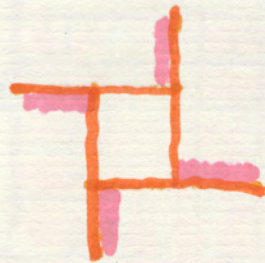
torres Apaf



alzado

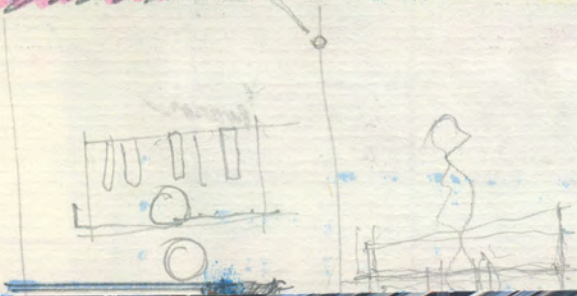
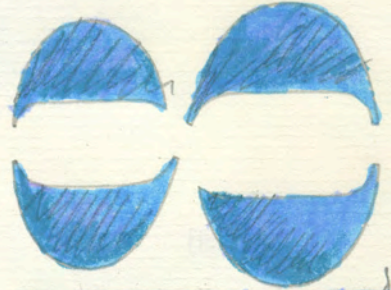
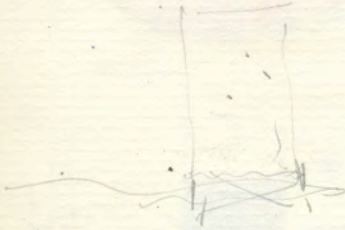
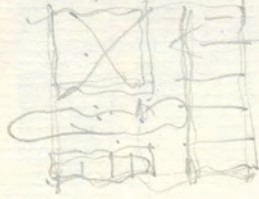
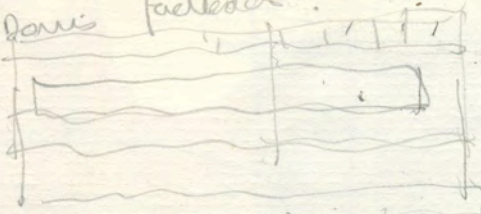


florita



- Borque Near . Estaciones
instalaciones

- Dennis Federico



Auto-federación

- Pannosos prudentes
- San San
- Borque Near
- Borque Low
- Acapulco

23 ABR 2003

Fin de Semana

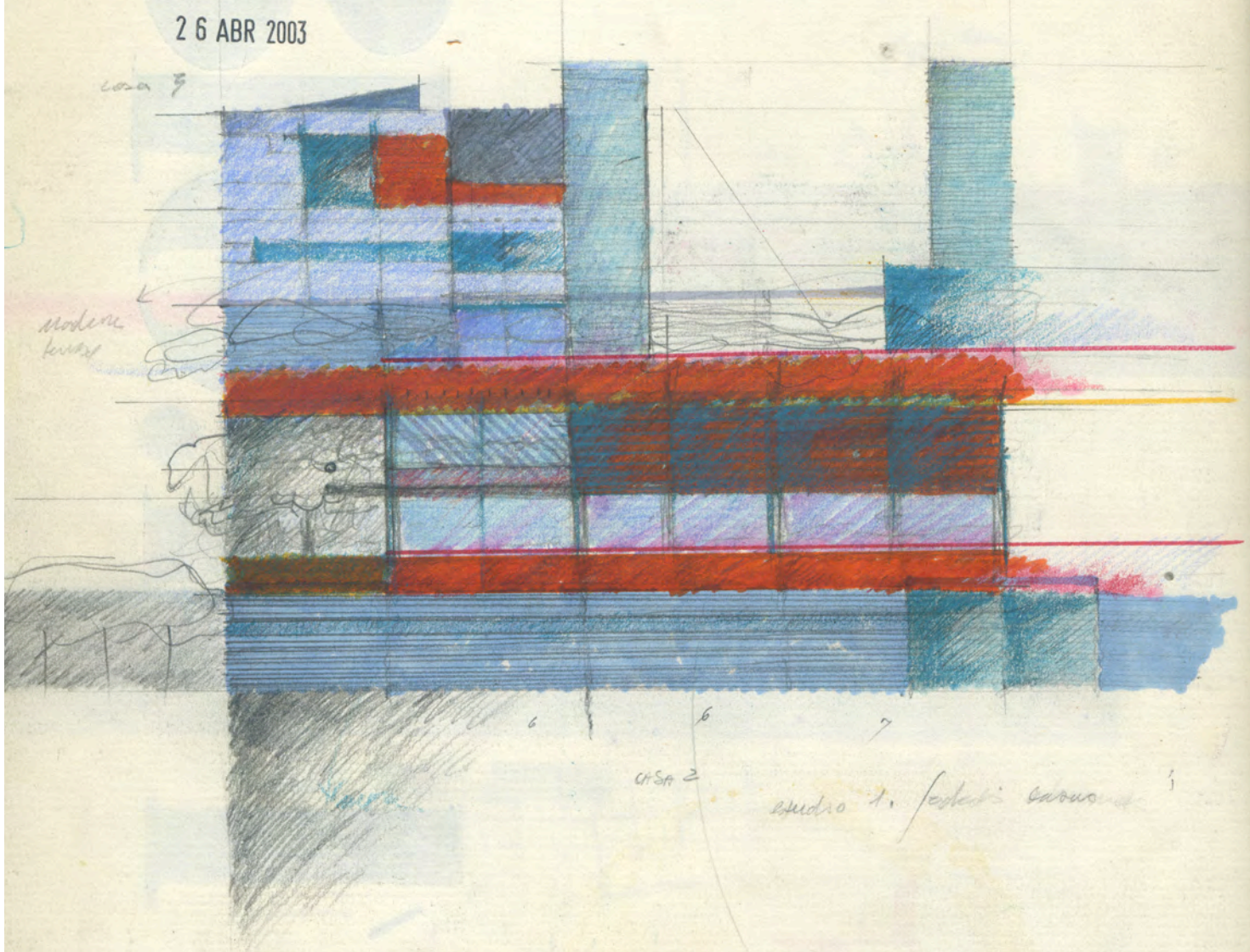
- foché de bronze noir
- conjunto Arco,
- foché de alchuzes



26 ABR 2003

casa 3

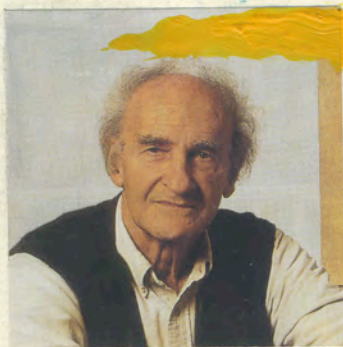
moderne
kuras



CASA 2

cuadro 1. foché de cascos

es



Amilhera

- radiente jeans
- APEX
- ~~circos~~ circos con 3 tonos
- magen darsd
- SYMEX
- ~~triple~~

28 ABR 2003

SMJ TPM

Palma L.C. levante

argue lomas
can chus y
fome

oalp 895-266-4444
monday 23 friday 27 una
Reheat with LPL

Melissa m m w. Silent Bliss DE
Hansen Douglas o

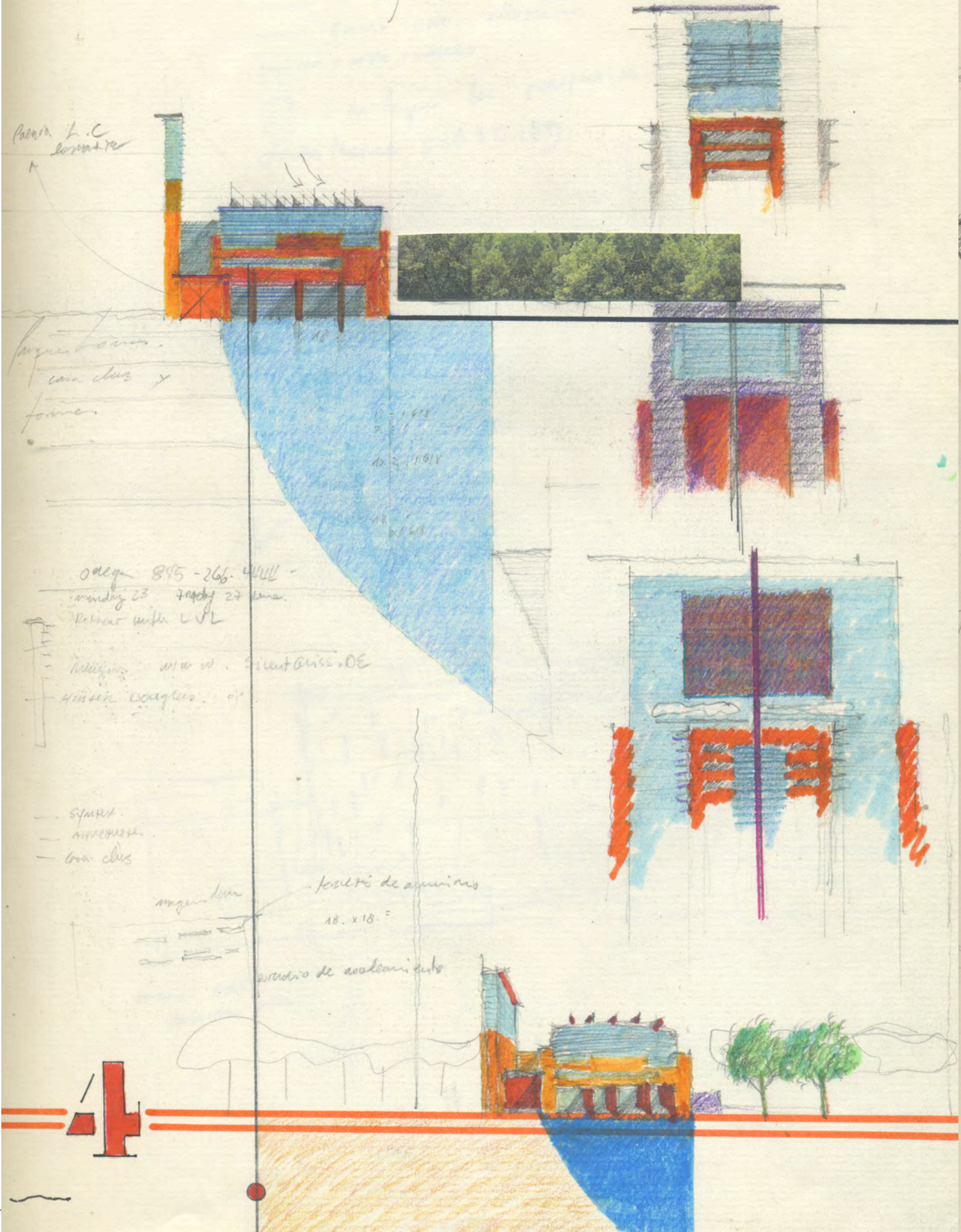
- SYMEX
- ~~triple~~
- can chus

magen darsd

teatro de amirios

18. x 18. =

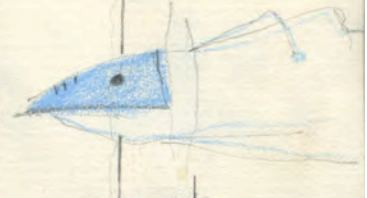
estudio de acalaminado



- Uraar un gan pryoa, conwona -
in daktar daktar

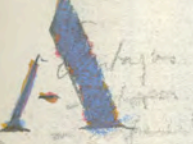
1

ca. 2000



03 MAY 2003

Ura. Juncos
- plates



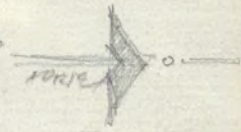
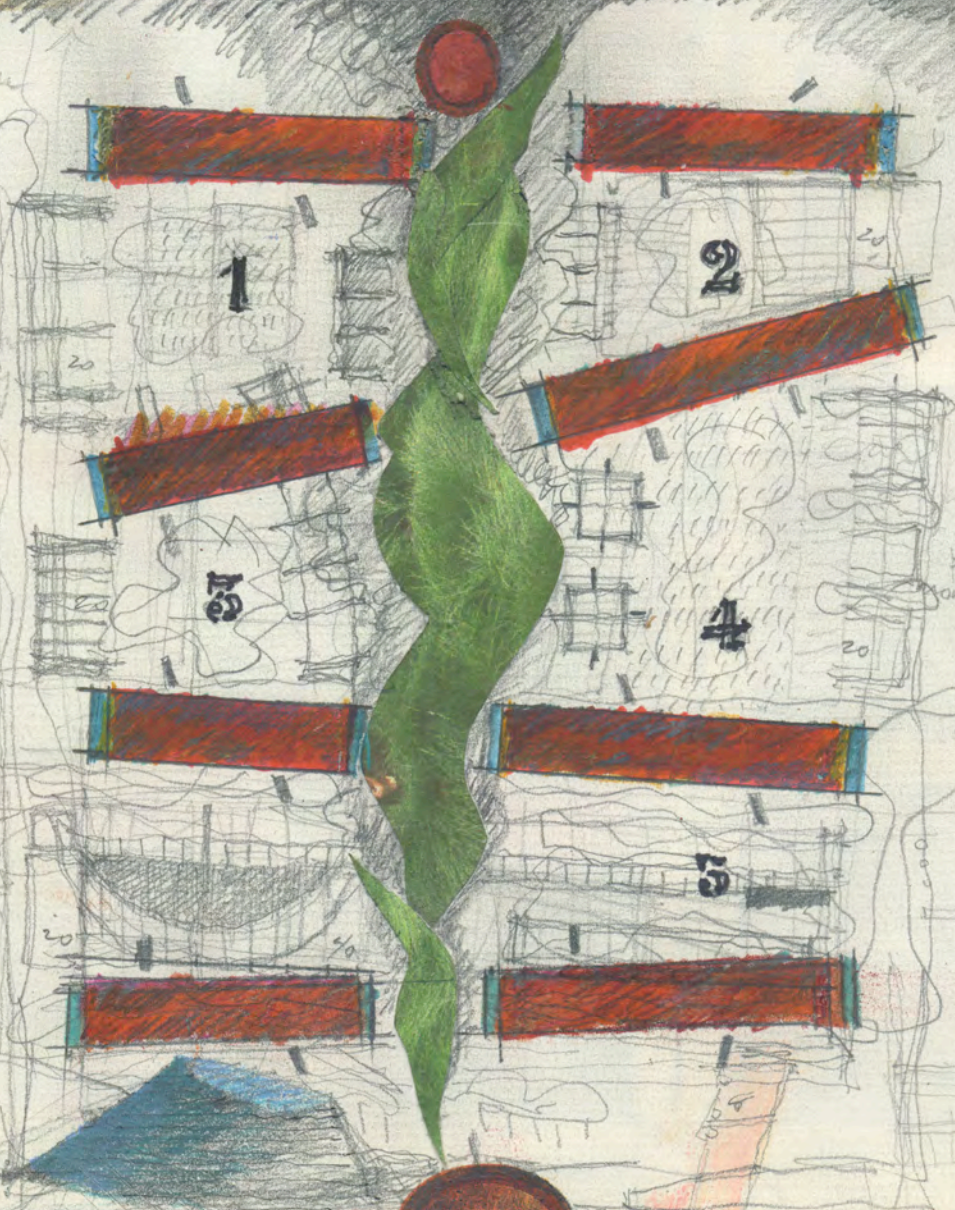
- 2000
- 2000
- 2000

ALEX
B

C

- Lakan Sebastian bech
Somara Viola & GAMES
JSB.

2 mayo 2003

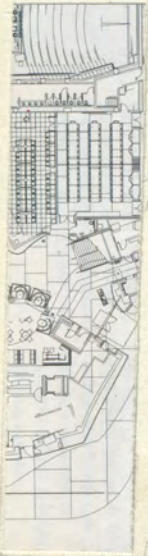


- the above

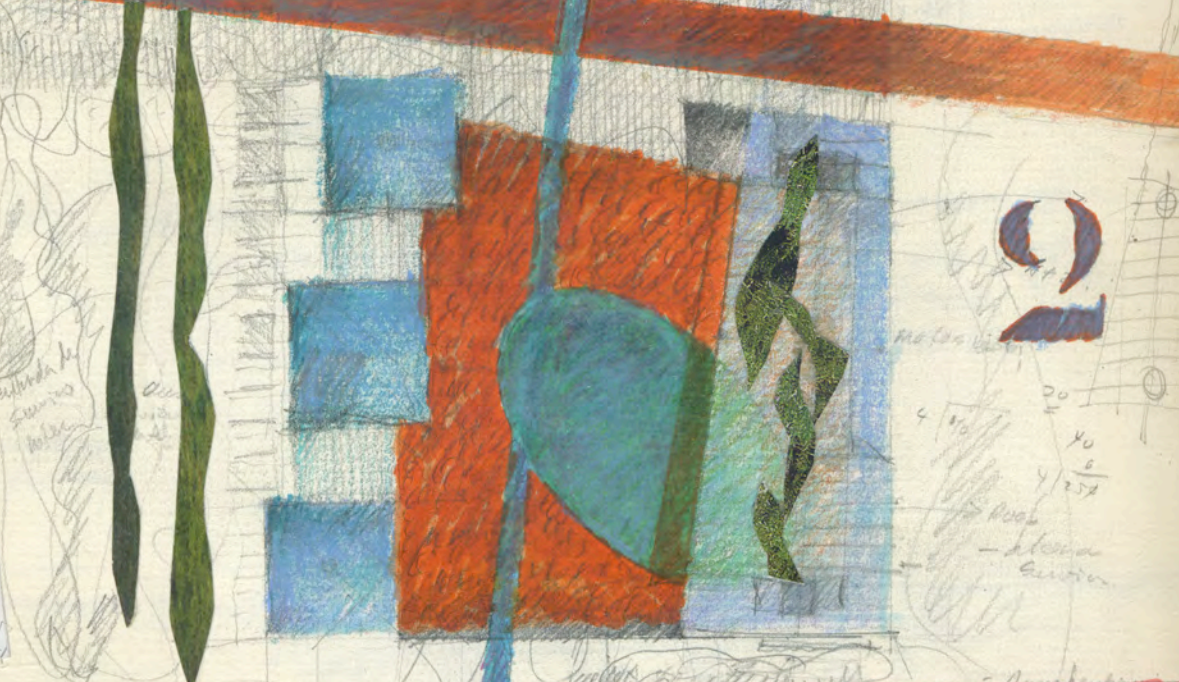
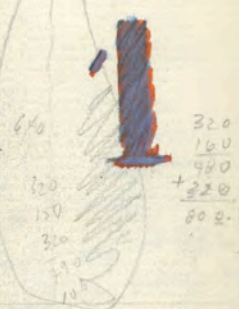
num.

2 MAY 2003

K



area Santos carmen
20 Mtr. 320



Antoni Talier

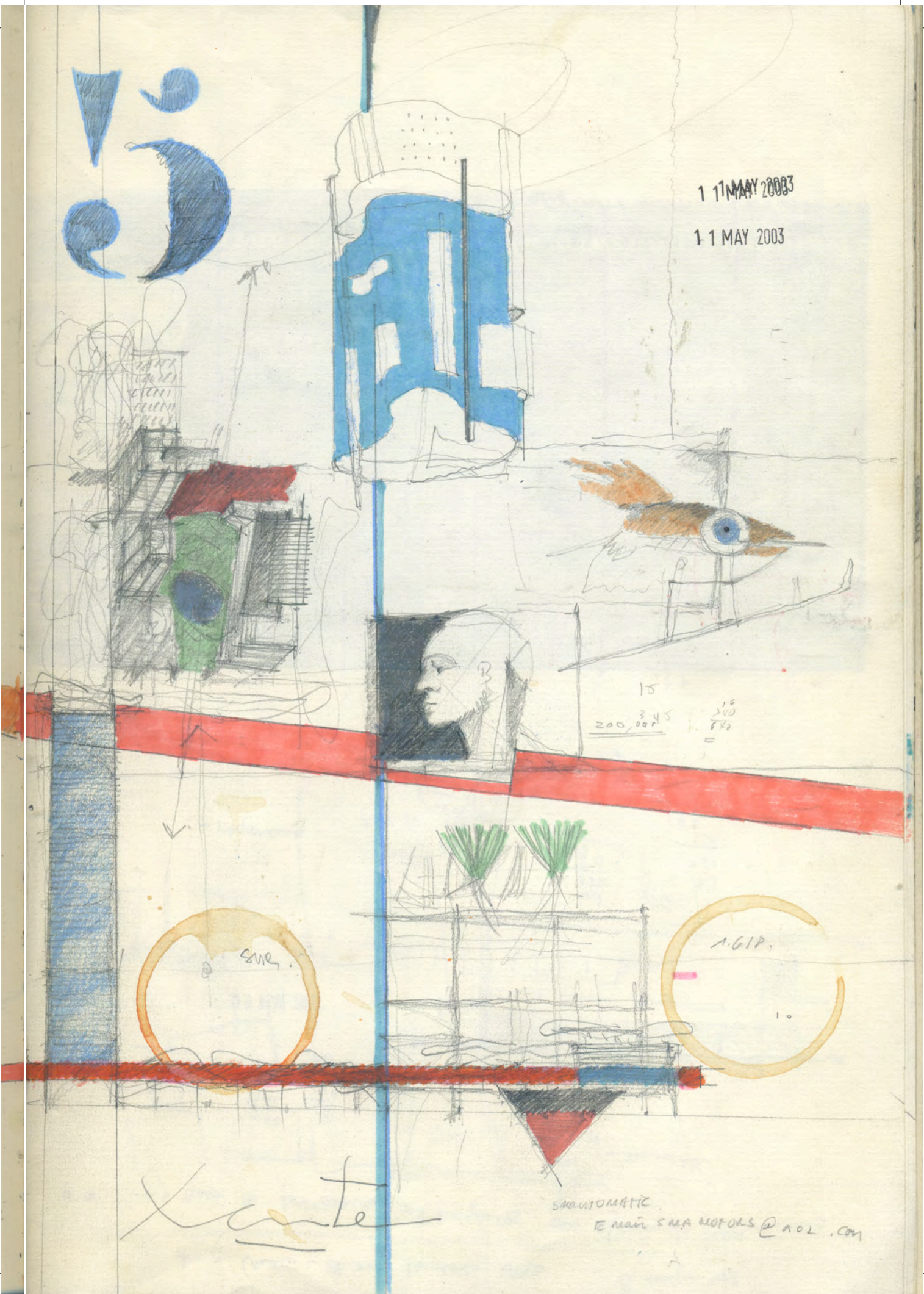


10 MAY 2003

Santa Cruz

11 MAY 2003

1-1 MAY 2003



15
200,000
345
200
82

S.M.R.

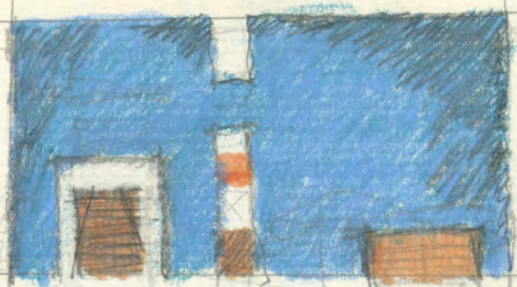
A.G.P.

Xente

SMAUTOMATIC
E mail SMA NOTORS @ AOL .COM

1 5 MAY 2003

SLH



1 5 MAY 2003

- amplitud
- orientacion
- aislamiento

5455905

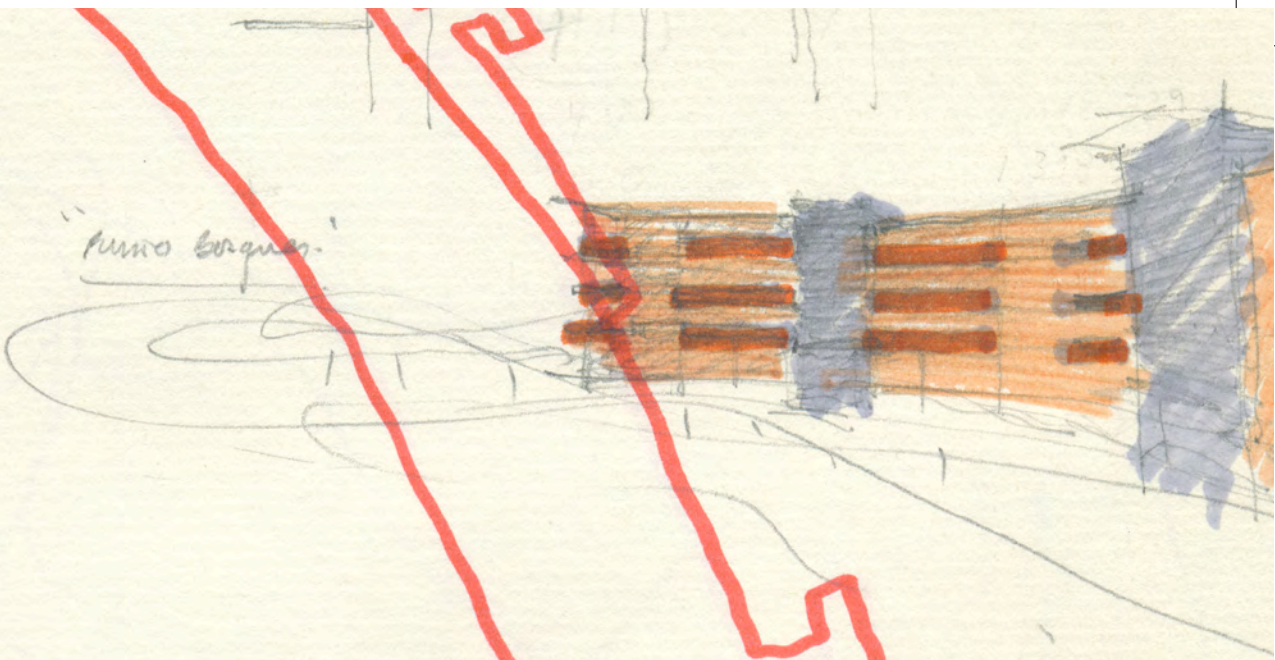
Roof border
200

Roof
entire corner

Roof corner

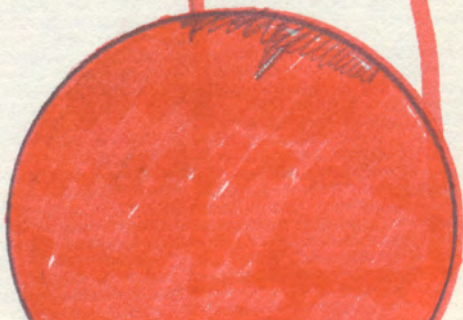
o proyecto

"fundo borques"



fundo

anexo Mye
- pro. prog. A



- acuerdos con E. to.

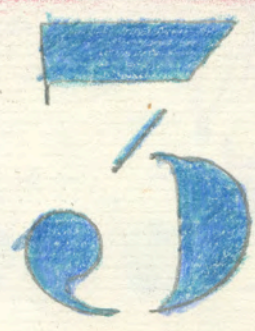
- Sillas H. minen ✓
- local ✓
- cuentas x josuar ✓
- saunas ?
- presupuesto asociada B. recur
Carró Sun.

- Boleto de avion
- nueva code
- Depo Arriero para otra cosa
- conserje Felipe
- mandar papela a Fdo Vasconcelos.

otera X escrito por plus 0/4 Dll
netto
400

12 → papeleria de
4 oftc

14 JUN 2003



50000
10 mm

- Mauricio Lora's Country -

- BERSTWIN HOUS.
7 EAST 27th STREET
NEW YORK, NY 10016
P 212-545-8000.

↓
DINAS ROAD

Comunicacion

- 200,000 US dollars ✓
- 1/2000 - 0.001
8.000
1.800
1.500

53 x 1.61P
8.52 6.6

17 JUN 2003

1,500. Squared
800. various
Dinas 710. Dinas 22

3,000
2,000

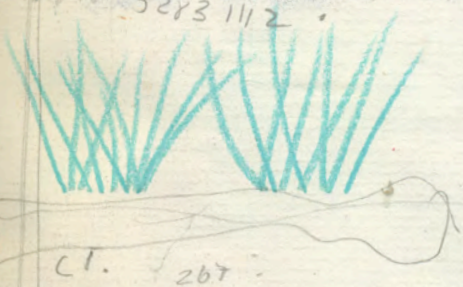
5m = 10m

+ -1,500 x 6 9,000,000
3,000
+ 12,000
1m mm
50g mm

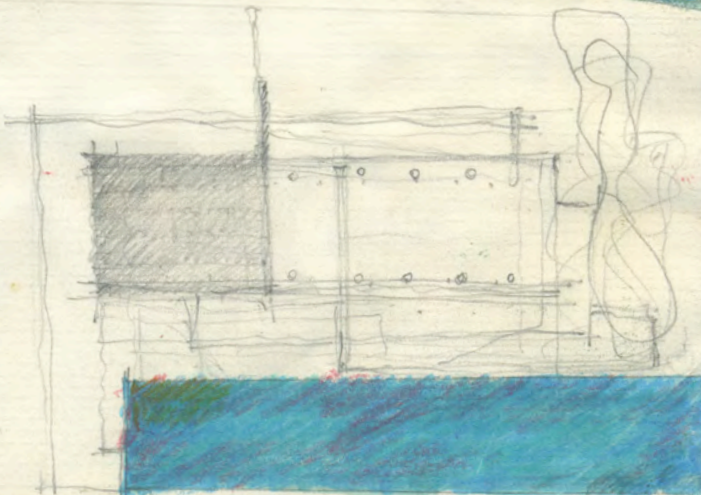
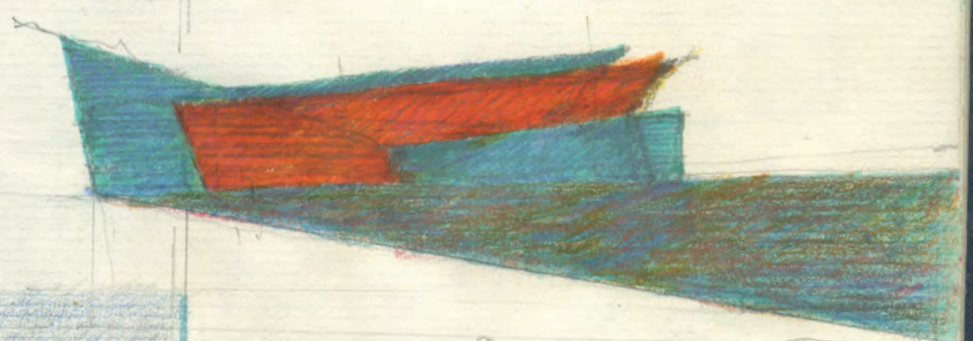
142 MIAO

Unos.

100,000 US dollars 50,000 76665
100,000 50,000 50,000
Budget 50,000 700,000
100,000 5283 1112



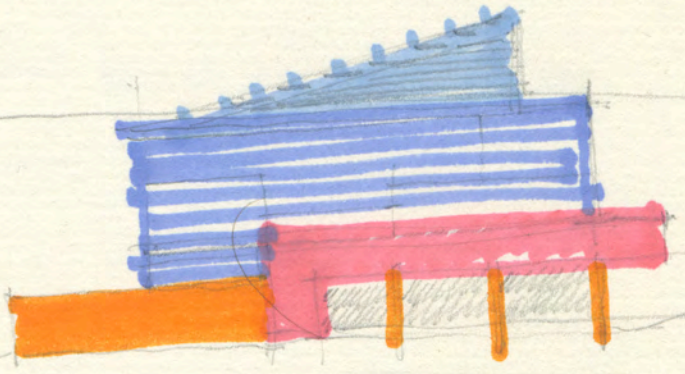
Cl. 267



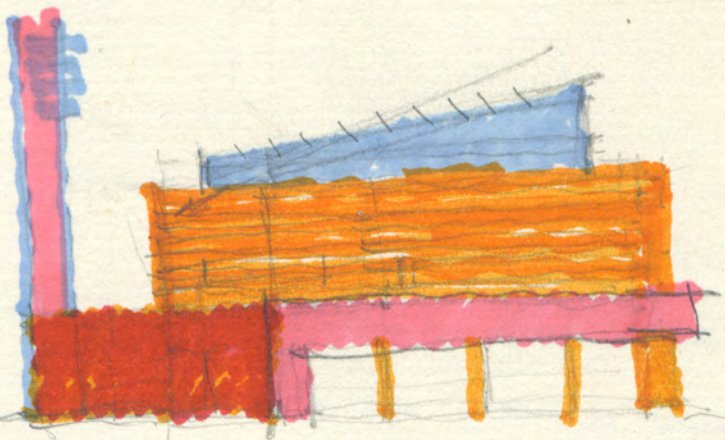
22. octubre 2003.

- campo Julio GARCIA
- ARENAS ETAPA C. GARDUÑA.

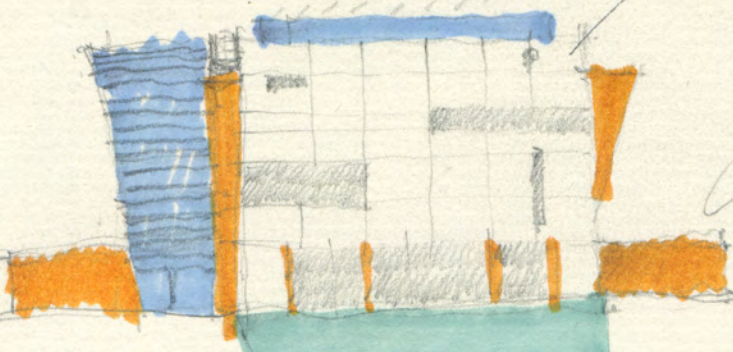
2-2 OCT 2003



ivy.



moderna.



casa de p. 10

22 OCT 2003

905 841 6911

e-mail: JULIE.LAMB@SAC.ON.ITA

- Epsilon - punto periferico
- rigo p. can.
- linee
- punto sic.
- y punto.

(35) - molto vuoto

- una due porzioni

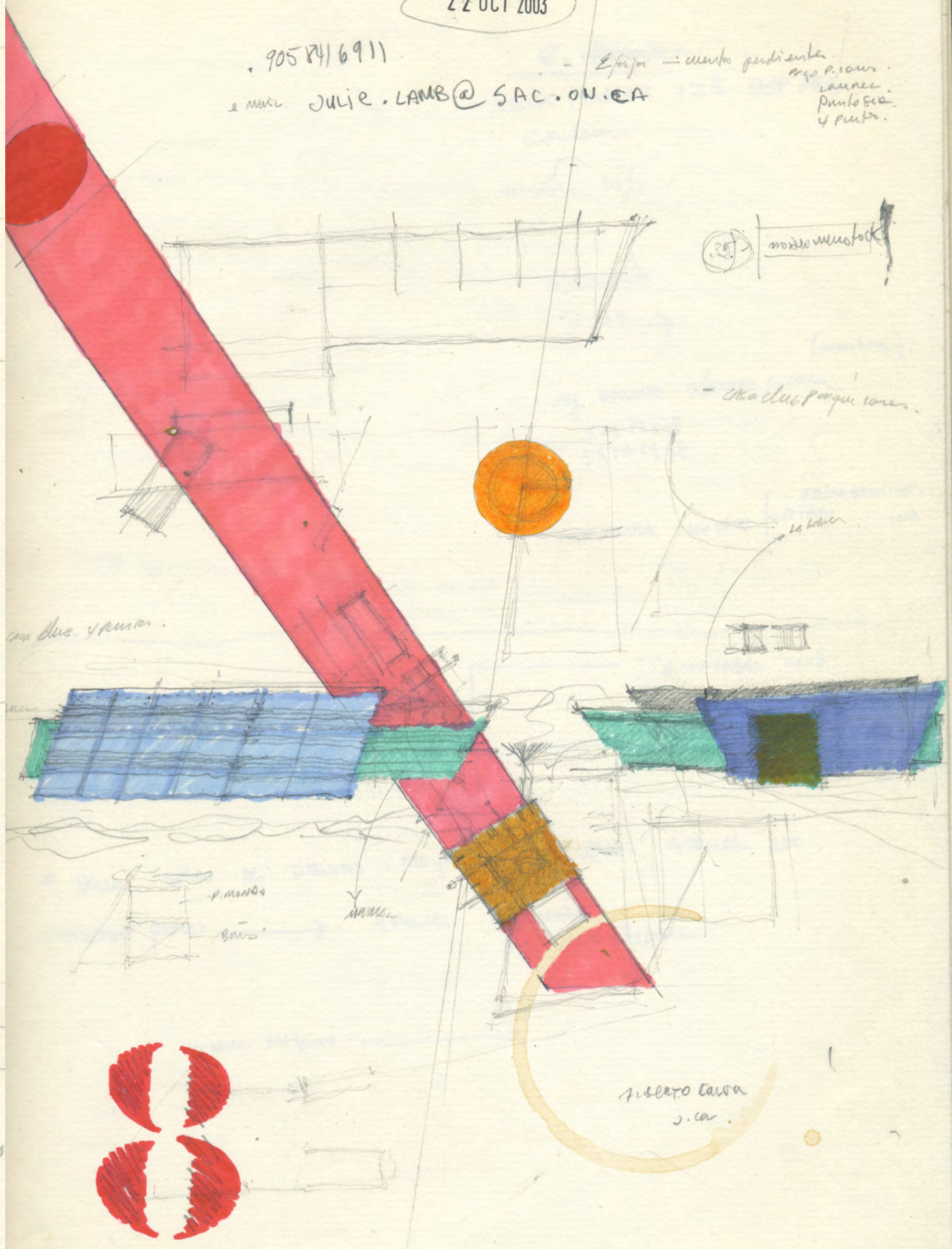
la linea

con due y punto

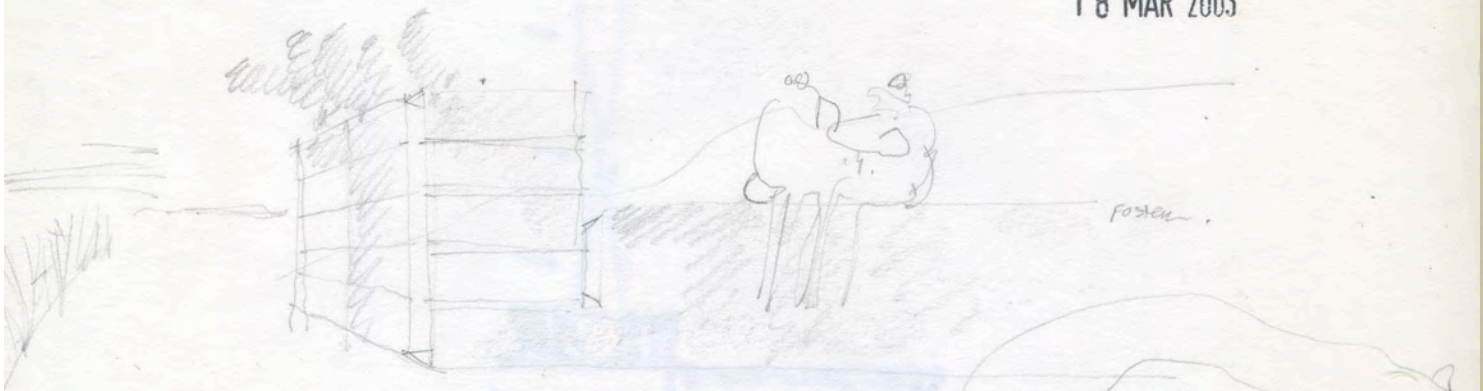
p. manna
Bava

manca

pubblico casa
J. ca.

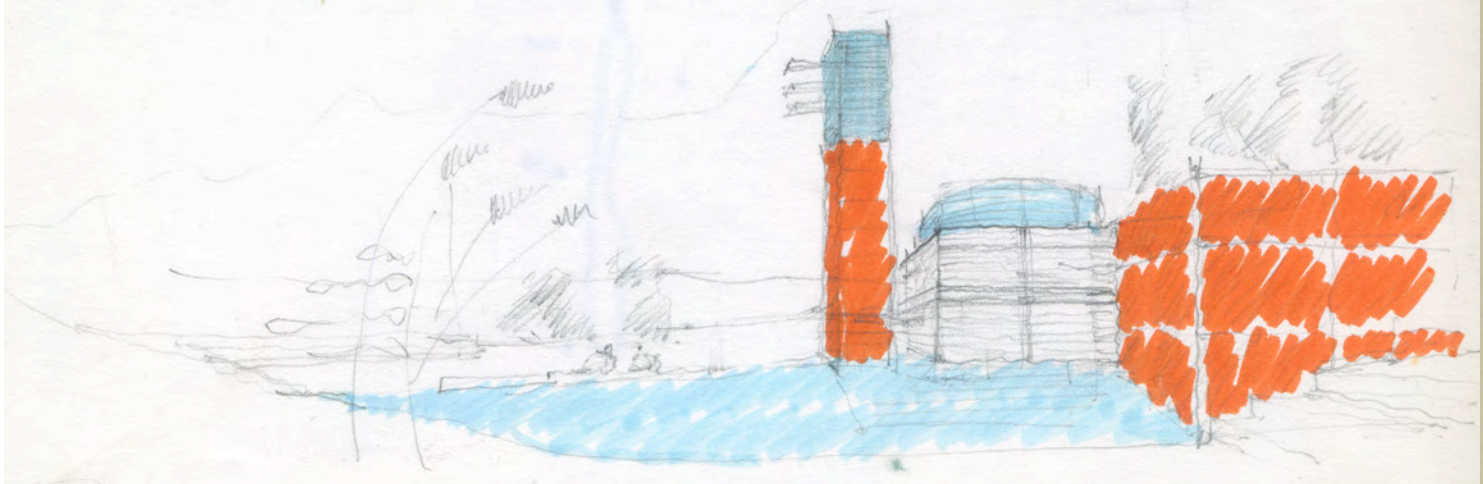


18 MAR 2003



52

Xante 2003



Planos

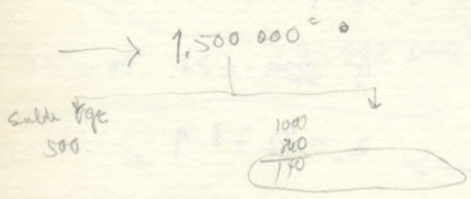
100 x cobert, 1,520,000 =

$\begin{matrix} \sqrt{92} & 500 \\ + & 400 \\ + & 200 \\ \hline \end{matrix}$	<p>1000 Suellos 500 Lafa 200 Inverniz 20 Barreras</p> $\begin{matrix} 1.280 + 75,000 \text{ dls} = 1100 \\ - 27700 \end{matrix}$
<p>+ 170 Barrera. 4,184,000 + 75,000 dls. 200,000 dls este año</p>	<p>+ 152 396 548,000 dls.</p>

250 + 300 = 300

- Domo con av. a la tda 78,120 usds
- Lanteo 38,000 Albo.
- B. Plan, 126,359 = -50 = 136,359
- P. Vales = 150,000 1,500,000

394,000 dls



Pago. Pasivo =

→ Gfa 681,050 =
Vte 180,600 =

Sueldos Vte 537,310 =

1,398,960

aprox 570,000 = dls.
- 140,000 =
430,000

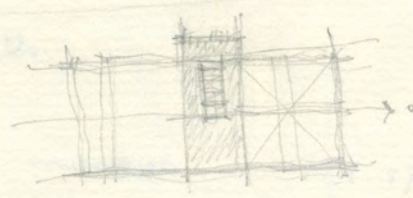
+ saldo 12,000.

Vte 537,310 =

2100
2400,000
+ 280
+ 400
3,280,000

a muy menos

500



ing alumno

33 JUNY 2003

3 JUN 2003

Planos

Cuentas por cobrar al 2 Mayo Junio 2002

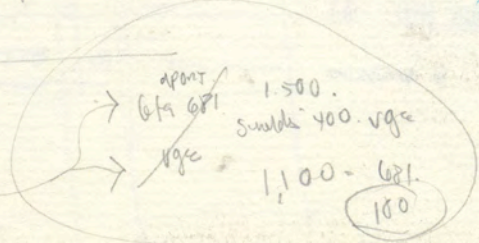
Domo	costa de acero	18,653.35
	vic de construcción	41,048.87
	gasas del tes	320,535.90
	man. nup	140,921.17
Lanteo		308,320 =
Planos		→ 542,812 =
Domo sin		→ 100,000
Saque de		→ 449,294 = 5000 x 10 x 520 =

Domo con	195,300 USD	- 78,120 usds
Lanteo	380,300 USD	- 38,000 usds
B. Plan	467,259 USD	- 100,000 =

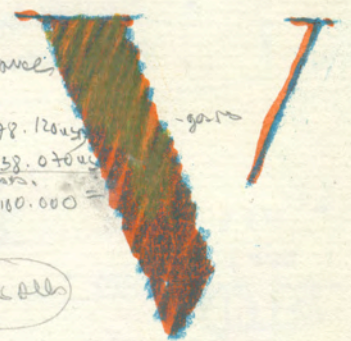
250,000 US Albo

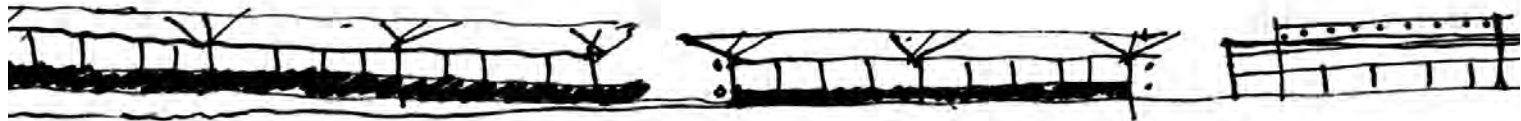
3000

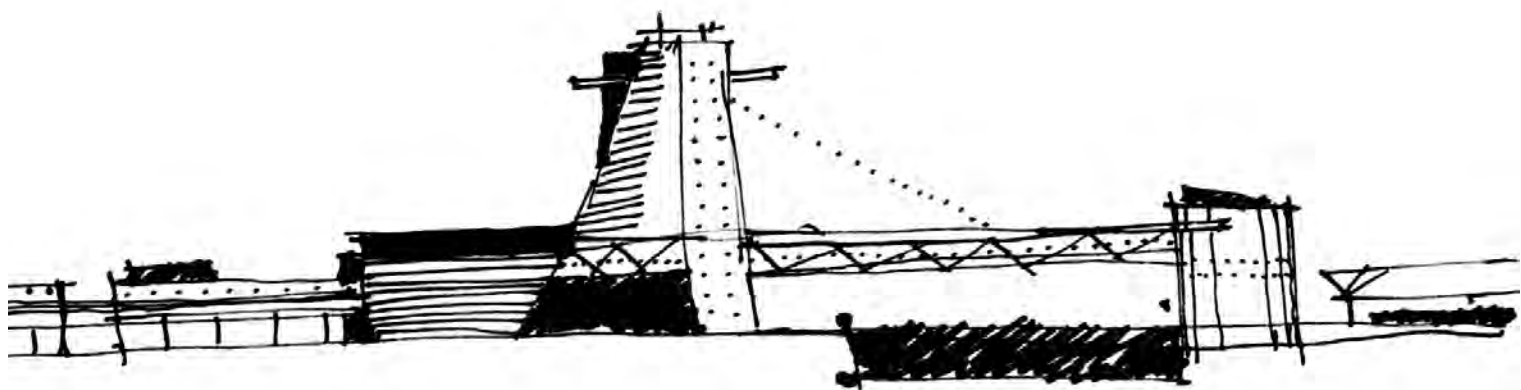
1,487,300
+ 12
1,500,000

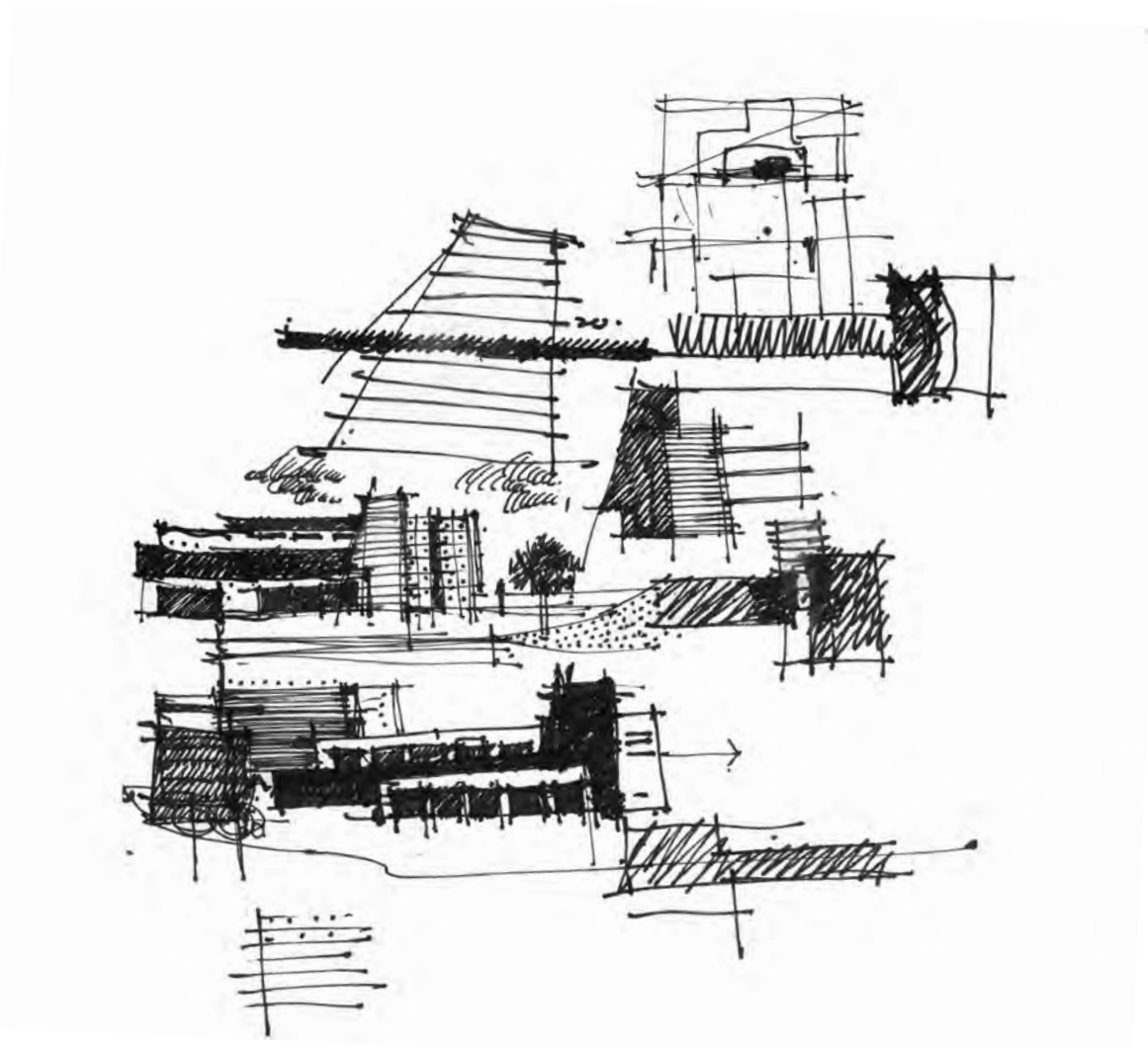


+ 250 saldo 350,000 =

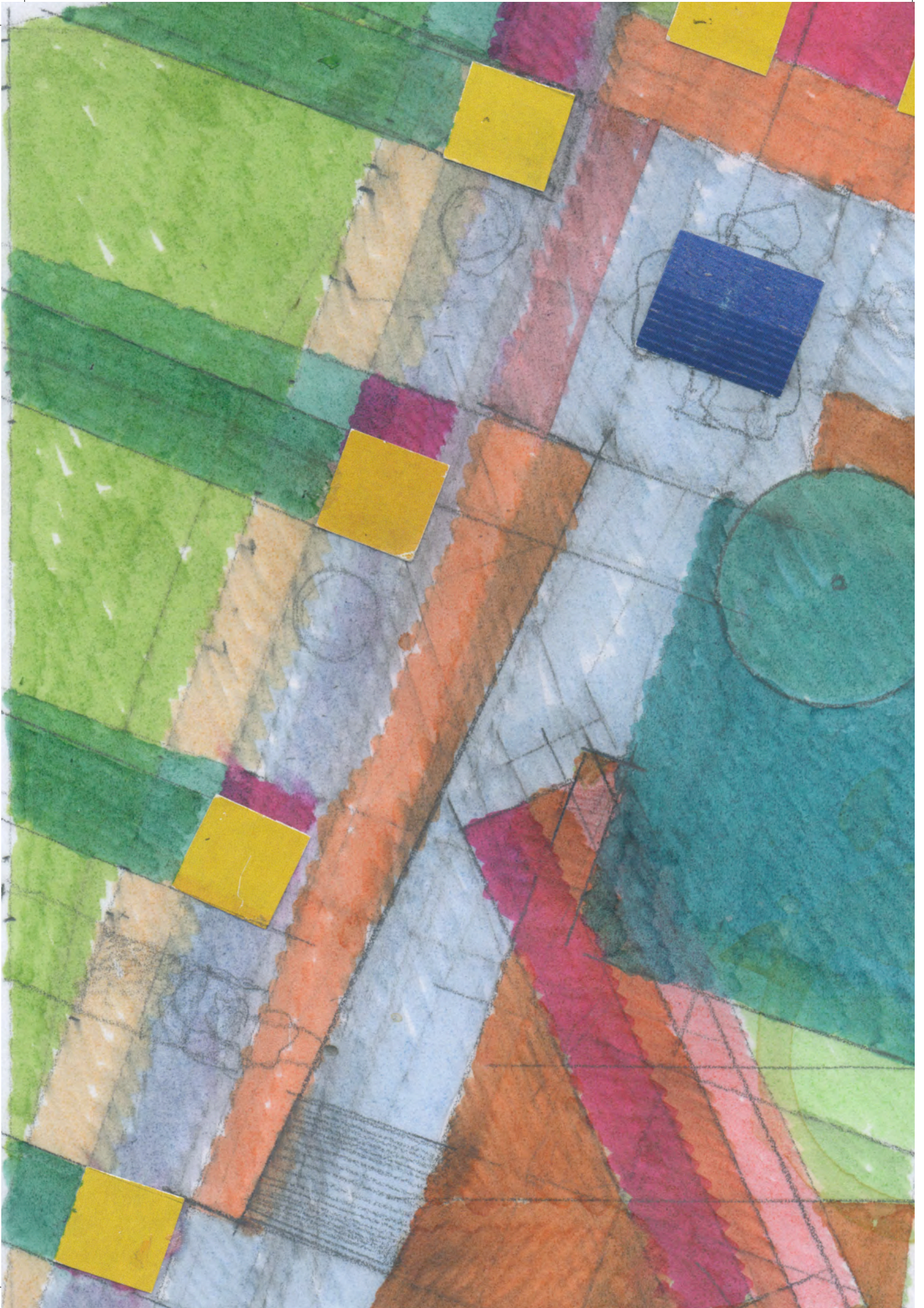


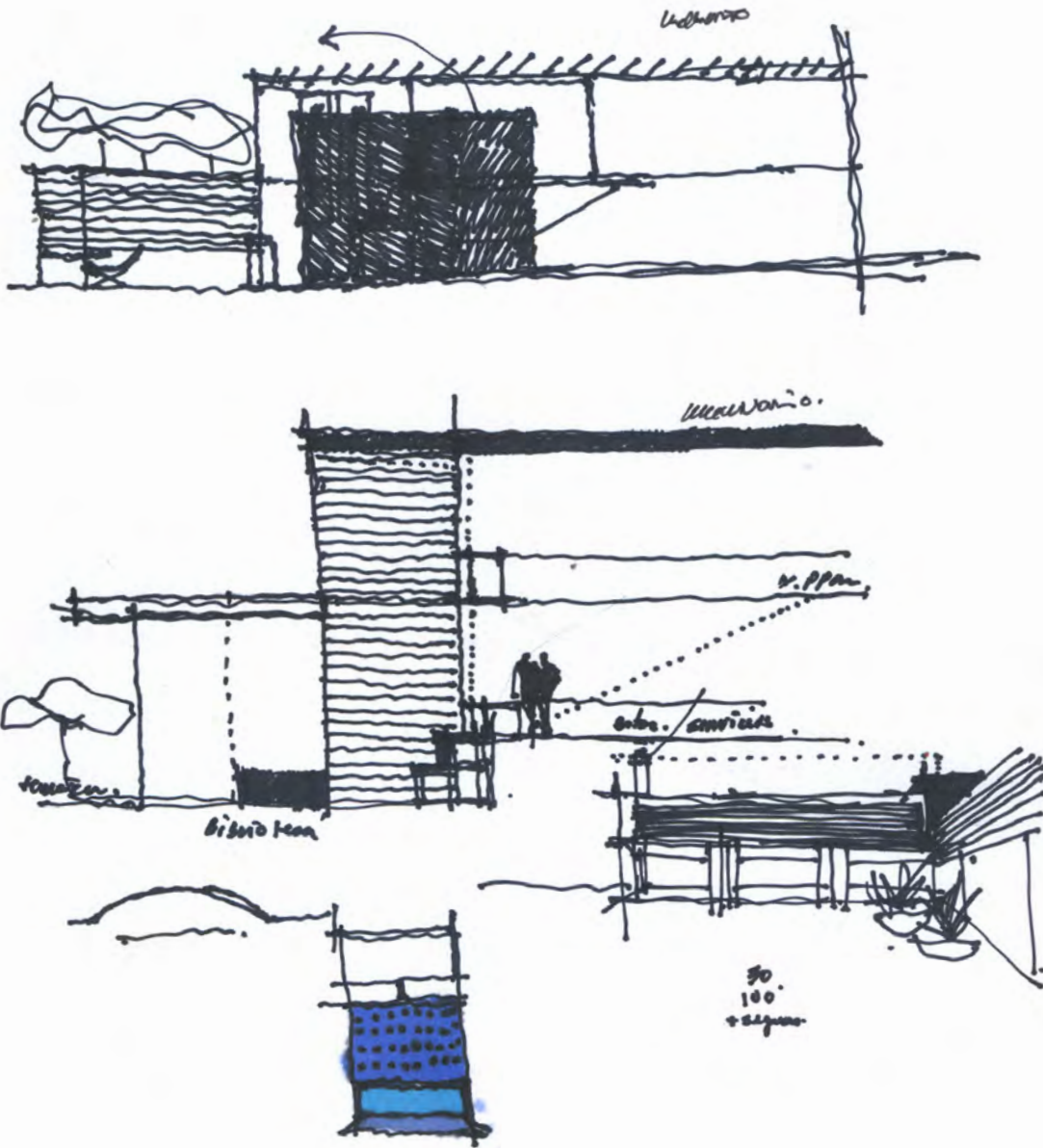


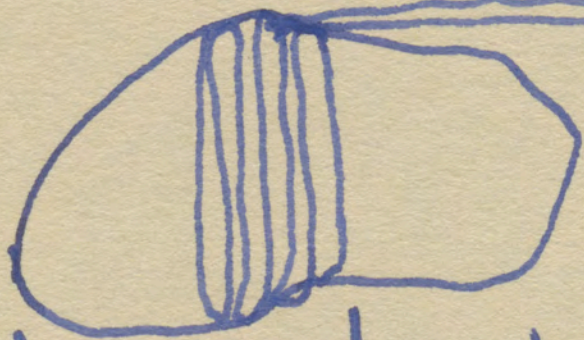
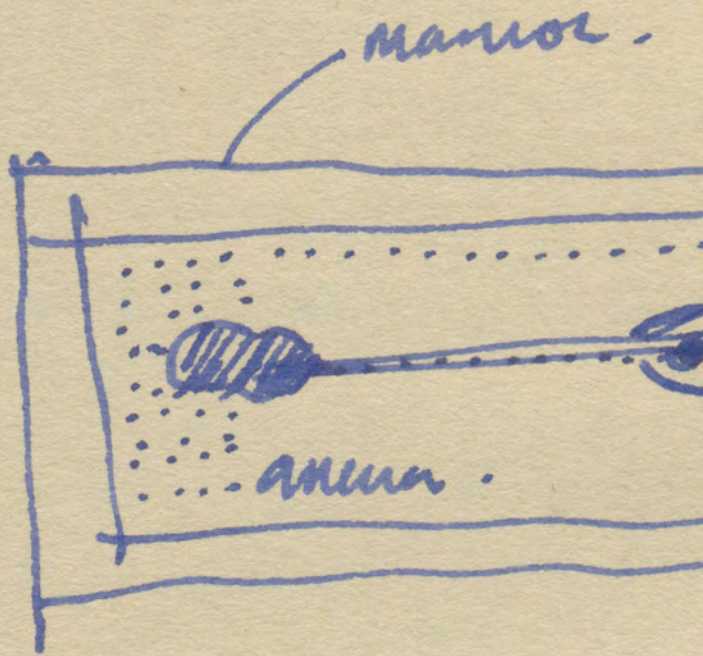
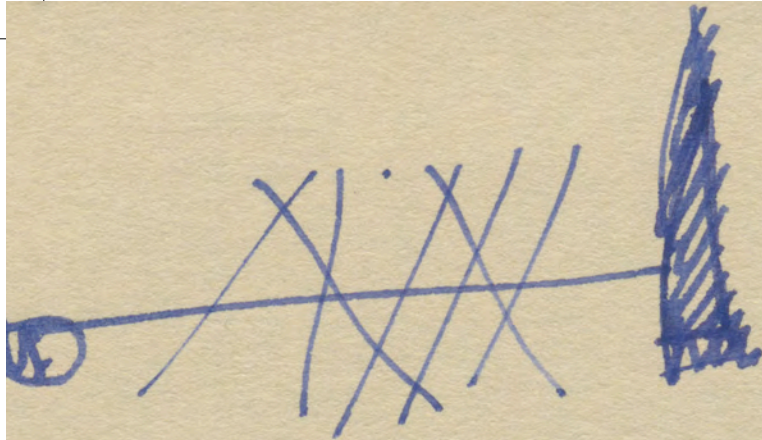




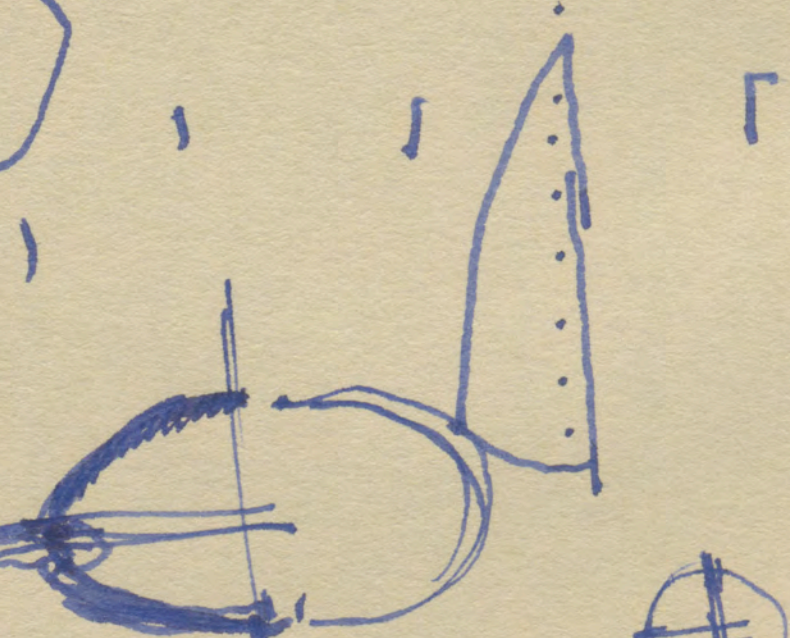
-
1. Your journey is towards your homeland. ~~Remember~~ you are travelling from the world of appearances to the world of reality.
 2. Solitude in the crowd. In all your outward activity remain inwardly free. Learn not to identify yourself with anything whatsoever.
 3. Keep God the beloved, always in your heart. Let your prayer (ZIKR) be the prayer of your heart.
 4. Remember that you belong somewhere and your goal is to attain reality.
 5. Struggle with all alien thoughts, be always mind free of what you are doing and thinking. So that you may put the ^{importance} of your immortality on every passing.







20

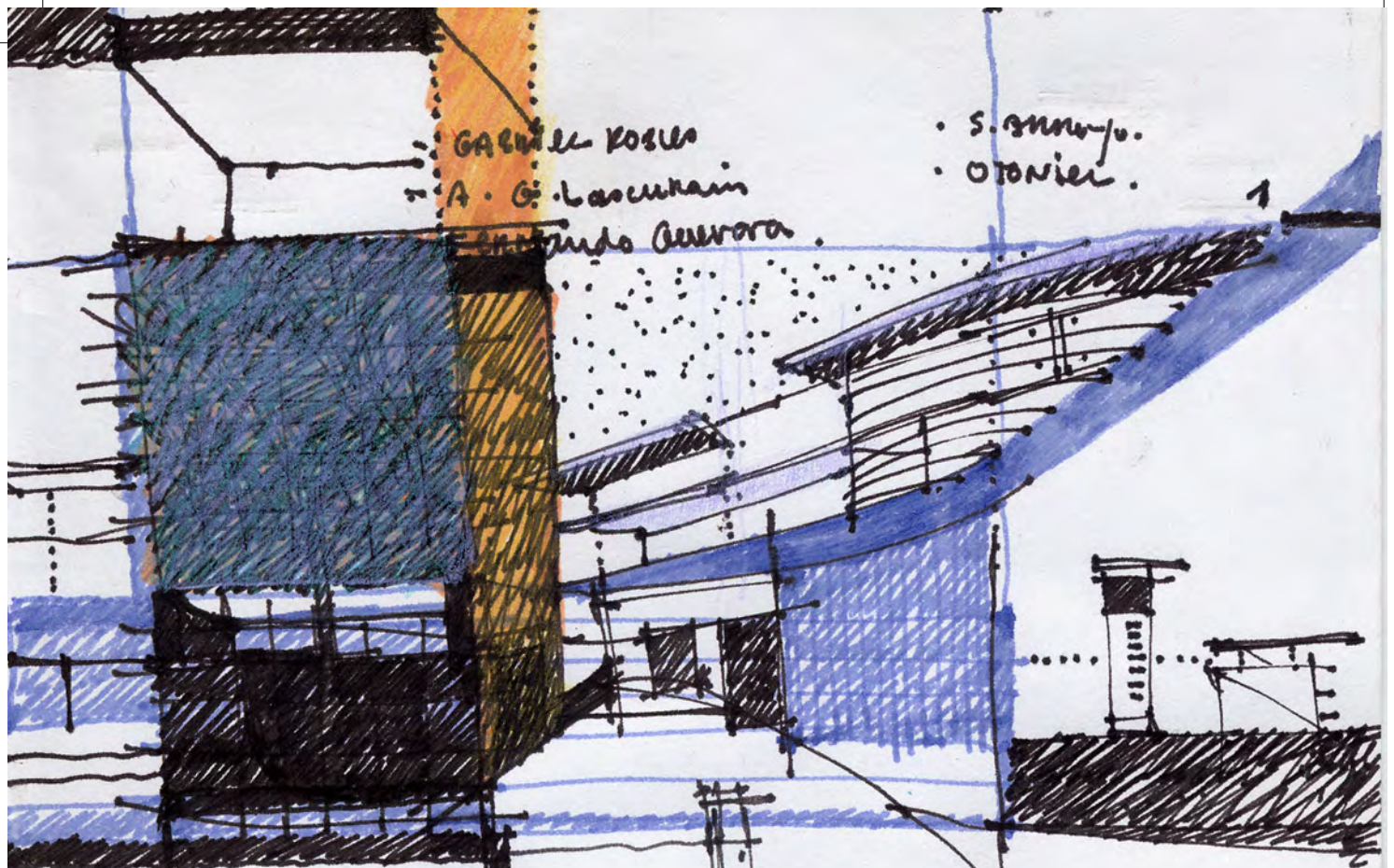


primavera 2009
motivado a trabajar profundamente por
la no-existencia, no que por la existencia.
La no existencia se muestra a través de la
existencia - para decir a la no existencia
habitar en la existencia, es necesario construir
el ~~ser~~ lugar de la N.E en la existencia



GABRIEL ROSAS
 A. G. Lascukain
 Fernando Alvarez

• S. Gromyko.
 • Otonier.



La única aventura que vale la pena
 en la que ~~se~~ ^{se} tensiona ~~tra~~ ^{ante} la presencia.

→ por el by N. posición nueva
~~clausura~~

→ en caso inv

→ la pluma de Tankovsky.

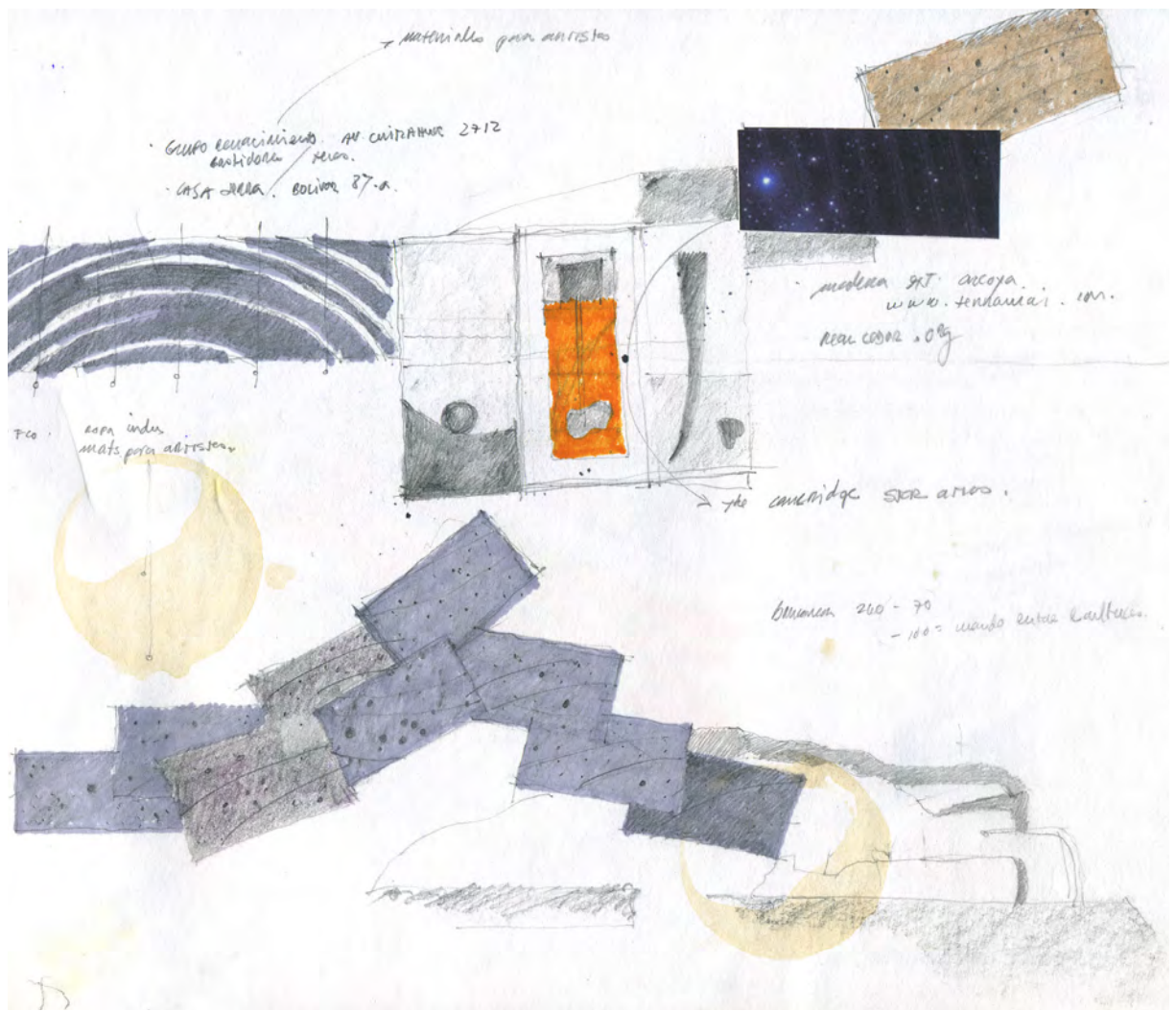
la pluma de
 Tankovsky.

la pluma de Tankovsky

→ el edificio Pichon.
 en intento de
 Simberis



3





Ferruccio Rafael Pereno "El Ballin"
Helmiro's work straight no curve
ant paper so in line
like beans the complete line in the
William Varguand.
Craig Rigby Steele.

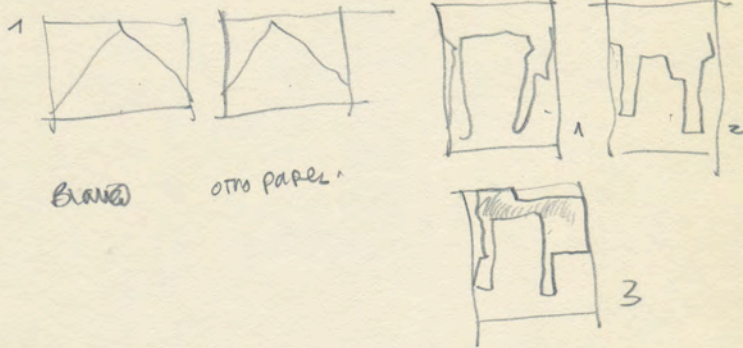


La via Laven.

purfilla
10

chius

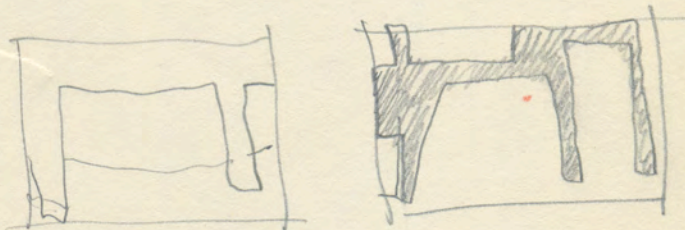
(7)



BRUNO OTTO PAPER

Granda

(3)

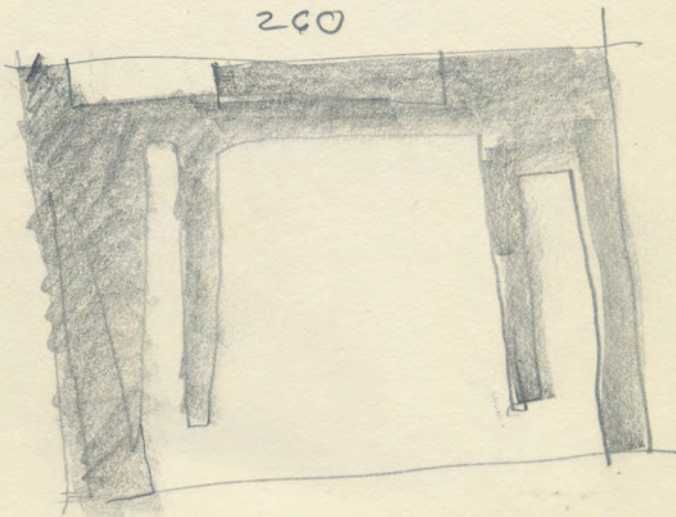


260

Lenzo

130

3





LLEGO EL MOMENTO
PRECISO DE NO DECIR
NADA

Este libro, a manera de narrativa visual, reúne una selección de croquis extraídos de los numerosos cuadernos de trabajo del arquitecto y artista plástico mexicano. Entre ellos se encuentran la arquitectura, el arte y la espiritualidad desde una misma sensibilidad brillante; la de Vicente García Etchegaray (27 de enero de 1949 - 23 de noviembre de 2014).

Vicente García Etchegaray, uno de los talentos más destacados de su generación, tuvo una muy intensa y polifacética trayectoria como arquitecto, docente, pintor y escultor. Fue socio y director de varias firmas arquitectónicas en México.

Como arquitecto fue diseñador de conjuntos urbanos residenciales, vivienda, edificios de oficinas, comercio y planteles educativos. Entre sus proyectos destacan la biblioteca del Centro de Investigación y Docencia Económicas, la Antigua Escuela de Jurisprudencia para el Departamento del Distrito Federal, el Aeropuerto de Cozumel en Cozumel, Quintana Roo y los conjuntos urbanos residenciales Vidalta y Cuatro Puntos en la Ciudad de México. Su obra plástica se expuso en distintos recintos y galerías de México.

Estudió la Licenciatura de Arquitectura en la Universidad Iberoamericana, Ciudad de México (1969-1975), la Maestría en Diseño Urbano (M.A. Urban Design) en la universidad de Oxford Brookes, Oxford Polytechnic, Oxford, Inglaterra (1976-1979), becado por el Consejo Británico y por el Banco de México, donde también fue docente. Cursó estudios de posgrado en el Instituto Panamericano de Alta Dirección de Empresa (IPADE) en la Ciudad de México (1983).

Fue miembro del consejo académico, profesor y coordinador del ciclo de proyectos del Departamento de Arquitectura, Urbanismo y Diseño de la Universidad Iberoamericana desde 1975. También fue profesor invitado en la University Of Wisconsin en Milwaukee, y en University Of California, Los Angeles, EEUU (1997-2000).

This book is a visual narrative bringing together a selection of sketches from the numerous notebooks of the Mexican architect and visual artist. In them, we find architecture, visual art and spirituality from the same brilliant sensibility; that of Vicente García Etchegaray (January 27th, 1949 – November 23th, 2014).

Vicente García Etchegaray, one of his generation's most outstanding talents, had an intense and multifaceted trajectory as an architect, teacher, painter and sculptor. He acted as partner and director of various architectural firms in Mexico.

As an architect he designed residential housing complexes, office, commercial and educational buildings. Some of his outstanding projects are: The Library of the Center of Economic Investigation and Learning (CIDE), The Old School of Jurisprudence for Mexico City's Department, the Cozumel Airport in Cozumel, Quintana Roo, and the housing complexes Vidalta and Cuatro Puntos in Mexico City. His visual art was exhibited in different galleries and public spaces in Mexico City. He studied a bachelor degree in Architecture in the Iberoamericana University, Mexico City (1969-1975), a master's degree in Urban Design (M.A, Urban Design) in Oxford Brookes University, Oxford Polytechnic, Oxford, England (1976-1979) where he also taught. He studied postgraduate studies at the Panamerican Institute of High Direction (IPADE) in Mexico City (1983).

He was a member of the academic body, professor and coordinator of the projects workshop in the Department of Architecture of the Iberoamerica University of Mexico City since 1975. He was invited to lecture in the University of Wisconsin, Milwaukee, and in the University of California, Los Angeles, USA (1997-2000).

CROQUIS

Cuadernos de trabajo de Vicente García Etchegaray

Para María, Helena y Alondra.

Gracias a Alberto García Lascuráin, Elías Fasja, Felipe García Landa, Joaquín García Landa, Félix Sánchez Aguilar, Jorge Calvillo Unna, Luis Ignacio Sáinz, Luis Sánchez Renero, María Mercedes Landa Quintanilla, Pablo Landa Ruiloba e Yvonne Tron.

Edición, maquetación y digitalización: Vicente García Landa y Nicolás Pradilla.

© Derechos Reservados, 2017.
Impreso y hecho en México.

Primera edición. La presente edición consta de 100 ejemplares. Se terminó de imprimir en los talleres de Fogra en noviembre de 2017.

SKETCHES

Vicente García Etchegaray's Notebooks

For María, Helena and Alondra.

Thanks to Alberto García Lascuráin, Elías Fasja, Felipe García Landa, Joaquín García Landa, Félix Sánchez Aguilar, Jorge Calvillo Unna, Luis Ignacio Sáinz, Luis Sánchez Renero, María Mercedes Landa Quintanilla, Pablo Landa Ruiloba and Yvonne Tron.

Editing, layout and digitalization: Vicente García Landa and Nicolás Pradilla.

*© Copyright, 2017.
Printed and made in Mexico.*

First edition. This edition consists of 100 copies. It was printed in the Fogra workshops in November 2017.

