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digital sketching

by

ALE GIRÁ

ALE GIRÁ

“Knowledge should not self-impose
barriers or limits. On the contrary,
it must feed on the different, on the
apparently anorexic and contrary. It has
to pursue integration, not exclusion, to
pursue what is unlimited, and not what
is limited.
There is no worse service to knowledge
than certainty of truth. And no better
service than integration of ...

_index

PAGE

8 **foreword**
'ON-THE-WAVE'
DIGITAL-SKETCHING

01
(@-realism) PAGE 14

PAGE

18 urban planning & architecture & engineering
20 what is culture?
22 modernity & contemporaneity
24 designing
26 measurable & non-measurable
38 are aesthetics functional?
30 aesthetics & technique & style
32 project: system & specificity
34 functionalism
36 subjective system: objective system
38 profit & architecture
40 creation & dream & imagination & design
42 possibility design
44 obvious
46 innovative & non-innovative

02
PAGE 48 (i-realism)

PAGE

VERTICAL CITY 52
CICULAR CITY 64
INTER-CONNECTED CITY 74
MODULAR CITY 80
DIAMOND CITY 86
ARCS CITY 96
SHELF BUILDINGS 106
LAYERS 112
BRIDGES CITY 118
CUPOLAS CITY 124
MUSHROOMS NEIGHBORHOOD 134
TREE-HOUSE NEIGHBORHOOD 140
CAVE CITY 146
HIGH-RISE DOUBLE SPIRAL 152
SEA FOREST CITY 158
CROSSING CITY 166
INCLINED CITY 172
ORTHO-CITY 178

PAGE

194 **about**
ALE GIRÁ

'ON-THE-WAVE'
DIGITAL-SKETCHING

>> by **ALE GIRÁ**

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#wave
#updated
#digital
#sketching

In the present investigation I voluntarily opted for an experimental system as a form of acquisition of knowledge. ↵
Today in architecture schools such as the Architectural Association in London (AA), this experimental system is used for the production of architecture with the lowest possible conditioning from prior knowledge. With this system It is intended to form creativity in the situation of liberty, acknowledging that all problems have at least one solution. ↵
My research in such manner has produced a situation of disconnection with respect to existent in the search of my own path not influenced by external conditions. At the end I experiment freely in order to experience without limits what would previously impose references or precedents. ↵
This experimental system produces errors, but experimentation always implies the possibility of errors in the process. Thomas Edison when asked why he failed 2000 times in its attempt to invent electric light said: 'I have not failed even once, it has been a project of 2000 steps' ↵

Adoption of the experimental system as a way of knowledge acquisition in the situation of untying all that already exists is a personal choice I needed to realize. I felt the need to search my own way of doing and understanding, the need to create my own criteria with which from now I can assess the past, the future. The existing and the upcoming based on own experiences, ideas, and knowledge. It is my belief that this is the only way knowledge produced by other people from past, present and future can be assimilated in a personal and true manner. ↵
However, one cannot say that I have acted without prior knowledge. Knowledge I have used is based more on open and non-coercive systems, that permit experimentation without passing the filter of a-priori valuations, than onto systems with limits imposed by correctional willpower, or the prejudice of realistic, traditionally imposed knowledge only

established as true, limiting freedom of thought and action, ultimately leading to non-conditional experimentation to itself by external factors. ↵

Knowledge does not consist in the adoption of a determined and exclusive line, but in the integration of different factors, including conflicting ones, that conclude in an integral, inclusive knowledge. Today we see how division and fragmentation affects all spheres of humanity leading to extremism and confrontation between tendencies, tastes, preferences and realities. ↵
Even political and social systems are aligned to this tendency of confrontation between individuals, social groups, policies, and geographical or religious boundaries. ↵
Architecture should produce knowledge that integrates differences, even from opposing and disparate perspectives. It must integrate science, art, ecology, individuality and collectivity ... Architects have to integrate in their projects as many factors as possible, without exceptions.
Is science important? Yes. Are aesthetics important? Yes. Is ecology important? Yes. Is individuality important? Yes. Is collectivity important? Yes. ↵
True knowledge and wisdom are integrated. Division between different viewpoints only leads to self-restraint, exclusion of complementary knowledge, and confrontation between different human facets that would not be generated if them all were considered necessary and complementary to each other, for the production and enrichment of knowledge from distinct perspectives, reducing tension and producing more and better understanding of reality. This amplifies the own boundaries of architects and their projects. ↵
Knowledge should not self-impose barriers or limits. On the contrary, it must feed on the different, on the apparently anorexic and contrary. It has to pursue integration, not exclusion, to pursue what is unlimited, and not what is limited. ↵
There is no worse service to knowledge than certainty of truth. And no better service than integration of differences. ↵

My system of thought and action is based on what I call ‘contrary philosophy’, which is to do and to think the opposite of what is considered to be correct. This form of thinking and action expands boundaries of ‘self’ by not admitting its internal and external constraints. ↵
This system often exists in children’s minds. Children learn by experimentation, by rebellion against their constraints. This form of learning is based on internal rebellion to all that exercises limitations in development, authority, by opposing their will to exercise unlimited freedom. ↵
‘Real' world is full of limitations. The i-reality of children is a reaction against their limits. By ‘irreality’ children learn not by imitation and acceptance of imposed limits, but through imagination free from constraints and limitations. It allows them to experience possible future and past situations at present, at their imagined present. ↵
This system allows children to acquire knowledge and prepare for future 'realities'. ↵
Contrary philosophy allowed me to acquire technical and non-technical skills to exercise my future personal and professional career in a situation of liberty, with the capacity to contribute useful resources to other professionals and people. ↵
The experimental system of knowledge acquisition involves the development of personal and distinct skills to other people favoring contribution and complementary production through difference and individuality. ↵
At present we see how negative criticism is made on different architecture just because it is different. It is my belief we should focus criticism to the majority of buildings constructed recently that are indifferent, not adding anything to the architectural

panorama. To buildings that are exclusively based on economic and market-related criteria with no relation to scientific, technological, aesthetic or ecological research. To buildings that have clogged our cities and environment. It is my belief that we should not negatively criticize architects who have opted for the path of differentiation, but to all those without courage or capacity to generate their own way of making architecture. To those who with indiscriminate and undifferentiated activity have devalued and degraded the architectural environment and quality of our urban surroundings. These architects, unaware of new technologies in the world at present, and their new aesthetic and scientific implications, continue to produce projects in the same way or even worse than the ones made before of the advent of new technologies. They fill our lives with de-contextualized, reactionary, harmful architecture. They are protected and shielded by insufficient laws and regulations of minimum architectural standards that permit them to make architecture with no quality and no vision; Unjust and antisocial; With the permission of governments, in the pursuit of economic benefits that are particularly abusing; In the expense of ruining and indebting individuals who compose society; Taking advantage of their longing for a better quality of life encouraged by consumerism and marketing, tools of manipulation and control of people's needs and desires. ↵
Negative criticism should be directed to these social agents. Among them are many architects without ethic who exercise their harmful activities with impunity at the expense of the most vulnerable. ↵
I see committed architecture is always different, not indifferent.

/imagine

01/(@-rea

This section contains my main design concepts guideline entitled 'designing-design'.

→

01/(@-realism)

	PAGE
urban planning & architecture & engineering	18
what is culture?	20
modernity & contemporaneity	22
designing	24
measurable & non-measurable	26
are aesthetics functional?	38
aesthetics & technique & style	30
project: system & specificity	32
functionalism	34
subjective system: objective system	36
profit & architecture	38
creation & dream & imagination & design	40
possibility design	42
obvious	44
innovative & non-innovative	46

designing-design
URBAN PLANNING & ARCHITECTURE & ENGINEERING

Should Urban Planning, Architecture and Engineering be separated? I wonder when we began to consider them as separate.

In the distant past, Architecture and Urban Planning formed a unity of actions. Cities were configured by production of Architecture. Urban Planning was not yet a discipline. It simply occurred while Architecture was constructed. Urban structure and Architecture formed a sensual unity.

Much later, Urban Planning was reinvented as a discipline to shape the form of a city, as Architecture was thought simultaneously to Urban Planning. Urban Planning was carried out through Architecture. Both shared the same (development?) project.

Modern Engineering is working on its own since it was re-invented as a scientific discipline.

Now, we have Urban Planning, Architecture and Engineering mostly separated. You can see how Urban Planning does not guarantee Architectural quality, and how good Architecture has to fight with Urban Planning regulations that often hamper its very realization. Engineering works aside of both.

There are possible advantages on the separation of the two disciplines. Each one of them solves some distinct problem types. But if we tried to bring both disciplines closer together, we might be able to better control our cities and their resultant environments. Urban Planning would be more real, and Architecture would be closer to urban reality.

All projects need their own degree of freedom to adapt to new conditions throughout time. However, I believe Architecture and Urban Planning must be closer to each other in order to successfully reach their common objective: A better reality.

'Better Reality' refers to a certain result that ensures greater coherence, and better response to factors such as:

- Spatial organization
- Temporal organization
- Sense of unity
- Generation of identity
- Generation of certain environment

I believe this can be achieved through joint work of Urban Planners, Architects and Engineers, through integration of Architecture, Urban Planning and Engineering, and through sharing of the common objective of both disciplines, for high quality of cities and buildings. This will ensure quality of environments, from smallest to largest, and vice versa.

I further believe that the solution to Urban Planning, Architecture, and Engineering is in one another. Let´s do Urban-Engitecture.

designing-design
WHAT IS CULTURE?

What is culture? Culture is Knowledge.

People produce knowledge. Culture is acceptance among people with knowledge.

However, if certain knowledge converts to culture, it does not ensure its absolute veracity.

Knowledge is alive. It evolves with the passage of time, and with new experiences it produces. This makes some past knowledge obsolete, while some other is verified. In this manner culture also evolves accordingly to new knowledge, which is produced by new people.

Nothing is absolutely static. Culture and Knowledge are not static either. New, inevitable human experience cause both Culture and Knowledge to evolve towards a perpetually unknown future, from a largely uncertain past.

This unknown, dynamic, and uncertain character of Knowledge and Culture causes all types of people, regardless of age, origin, etc., to produce new knowledge every day, for the evolution of both Knowledge and Culture. They evolve towards a new, authentic reality, beyond pre-established prejudices, beyond supposed truths, beyond proper and foreign limitations, to the advantage of evolution for the development of Humanity, for their Knowledge and Culture.

Produce Knowledge. Produce Culture.

designing-design
MODERNITY & CONTEMPORANEITY

Modernity and contemporaneity are complementary to each other.

Modernity occurred prior to contemporaneity. Without modernity contemporaneity would not be so necessary.

Modernity consists of an establishment of disciplines that are distinct and separate knowledge fields. It allows us to study specific and concrete knowledge in depth, and reality from different perspectives. It has the necessary independence to facilitate comprehension of distinct reality aspects. Modernity uses the scientific method as a form of knowledge-establishment, through observation and analysis of reality portions.

Contemporaneity consists of reality integration. Reality is composed by multiple, interconnected, inter-dependent, partial realities, which compose an integrated, unfinished whole. Contemporaneity pursues integration of distinct realities. This integration is not given. It provokes contemporary knowledge to use imagination as a tool of invention and generation of its own knowledge.

Specific modernity, and the global nature of contemporaneity, are not mutually exclusive, but they complement each other. They are both mutually necessary for the production of knowledge from the most specific to most general, and vice versa.
The specific and the general share the same sense, and the same reality. To reveal this sense we need to investigate both the concrete and the abstract, integrating them both in knowledge without scale, that includes reality in all of its dimensions.

Modernity and Contemporaneity share a common objective: Reality discovery.

designing-design
DESIGNING

To design is not to think about something that can or cannot be done, but to think about something that could be done.

To design is not to think about what should or should not be, but to think about something that could be.

The act of design is an exercise that opens possibilities, not limits possibilities. The act of design from freedom offers new possibilities that do not come given in advance. It offers new possible solutions to determined problems.

To design by repetition rather than innovation is not design. It is perpetuation of pre-established schemes that do not provide any new solution to the state of things. Design is the opposite of repetition. To design is to open up new possibilities, new walks, new horizons, that permit evolution of new realities.

Every project represents a change in reality. If we do not understand projects in this way, we confuse the act of design with the act of repetition. We limit our imaginative possibilities of a reality that can be different to pre-existing, pre-conceived reality. We behave as scheme repeaters, a direct result of lack of future vision.

The act of design is a journey to new possibilities that begins from personal freedom that one grants to himself in order to imagine new realities.

designing-design
MEASURABLE & NON-MEASURABLE

Why do we consider something measurable to be more important than something that is non-measurable?

Everything is composed of measurable and non-measurable variables. We tend to consider more important, and give more credit, to measurable variables rather than non-measurable variables.

Measurable variables refer to the collective with respect. They refer to something invariable from the personal perspective from which it is observed. These variables are called ‘objective’.

Non-measurable variables depend on one’s own self. They depend on a personal and individual perspective in accordance with one’s own subjectivity and perception. These variables are called ‘subjective’.

‘Objective’ variables are scientific. They are susceptible to reduction to precise, impersonal, numerical values. ‘Subjective’ variables are artistic. They can only be valued in an imprecise, approximate, and personal manner, through language that is aesthetic and symbolic. These variables are called ‘subjective’.

‘Quality’ (‘adequacy’ and ‘suitability’) is a concept composed of ‘objective’ and ‘subjective’ variables. There are distinct grades of inter-relation and different proportions between them that become ‘quality’. ‘Quality’ is a variable that is also ‘subjective’, for which it is not possible to determine an optimum composition, nor a unique, optimum solution.

The ‘subjective’ feature of ‘quality’ makes its ‘objective’, scientific, valuation impossible. It should be treated from personal ‘subjectivity’, in which the ‘objective’ is no more than a result that defines ‘quality’ partially as a possible, ‘adequate’, ‘suitable’ solution or not.

For this reason, and in the search for ‘quality’, we must begin from our own ‘subjectivity’ to later determine the ‘objective’ values that comprise it. The ‘objective’ values of ‘subjectivity’ give us clues about possible modifications of ‘subjectivity’. The form of ‘subjectivity’ is always imprecise and malleable in order to adjust to ‘objective’, scientific, and collective reality, not the opposite.

‘Quality’ is a ‘subjective’ variable that utilises ‘objectivity’ to shape itself, to become a possibly ‘adequate’, ‘suitable’ solution.

designing-design
ARE AESTHETICS FUNCTIONAL?

Are aesthetics functional? Yes.

Who would not want to work in a nice and special place? And to reside in one? And to be in one?

Aesthetics, along with environmental factors, produce a sensation of well-being within us. Aesthetics make us feel better with our environment, physical and human, and with ourselves. Well-being is translated into a minor tension between our interior and the exterior. It improves our capacities of relation, reflection, tolerance, interaction, assimilation, coexistence, and ultimately, of efficiency and productiveness.

Aesthetics are related to beauty. Beauty is related to health. Through aesthetics we create beauty, and through beauty, we create health.

In the absence of aesthetics, both physical and human environments degenerate into passiveness and indifference, or even worse, they degenerate into aggressiveness and intolerance.

By investing in aesthetics, we also invest in functionality.

designing-design
AESTHETICS & TECHNIQUE & STYLE

Aesthetics determine technique. Technique determines style. This ought not to be the inverse.

Aesthetics require a certain technique to materialise in a certain style. Aesthetics constitute a mental strategy, a form of positioning, and a manner of relationship with the exterior. Technique is the tool for production and realisation of aesthetics (in order) for them to result in a certain style.

There is a cascading relationship between aesthetics, technique, and style. It occurs in all human activity, in all forms of being. It can be appreciated in the form of speaking, thinking, and understanding.

If we reverse that order, i.e. first style, then technique, and then aesthetics, it leads to lack of authenticity, lack of accuracy, and ultimately, lack of personality with our exterior relations.
These two formulas, direct and inverse, determine our way of being and relating. They can be found in all we do and think of. The direct formula favours individual evolution, experimentation, and innovation. While the inverse results in immobility, repetition, and conservatism.

The inverse formula (style, technique, aesthetics) is in reality a form of evasion of the aesthetic problem as a fundamental problem of:

- World positioning
- Self-creation of our own personality
- Self-affirmation as autonomous and free individuals.

All human activity is, or has the potential to be, creative. It requires the direct formula of aesthetics, technique, style, to develop into a form that is personal, authentic, free, and honest with oneself, and the exterior world.

Human beings are creative by nature, especially during infancy, during which they utilise the direct formula spontaneously. Abandonment of the direct formula in favour of the inverse is caused by lack of self-confidence, provoked by environmental factors of absence of liberty to develop as an individual through the lack of creation of:

- Oneself
- A proper personality
- A proper way of thinking
- A proper way of acting

And finally,

- A proper way of being.

designing-design
PROJECT: SYSTEM & SPECIFICITY

In the globalized era, system and specificity define contemporary reality with projects that stand halfway between the general and the particular, halfway between the systematic and the customized.

Contemporary projects are the search for solutions that can become exported to other places, to other realities, without renouncing their specificity. That is what produces adaptation of a system to a particular set of conditions of place.

To produce contemporary projects we should think about abstract systems of organization. We should think about systems of abstract ideas not referenced to any particular reality, or rather, with the possibility of being linked to any reality. Subsequently, we must bring this abstract system to the concrete reality of place, with its specific conditions, allowing realities of different places to provide specificity to the system, converting it to a specific solution for a determined place.

The idea of system emerges precisely from the needs and possibilities of establishment of general bases onto which various types of constraints can be resolved. Distinct types of needs arise from a structure that is flexible and adaptable to external requirements.

By renouncing the use of the idea of an abstract system, we relinquish the possibility of creation of an underlying order that organizes the project in a generally abstract manner. That is what permits precisely, on a second level, the organizational system to solve place-specific problems, through which the system itself favours the project depth and coherence.

A project without system is like a root-less tree, like a day without light, like a human with no ideas.

designing-design
FUNCTIONALISM

Architecture is designed by people and reflects its creator as a person.

Functionalism arises from a global perspective and of one's self as a mechanism: A machine whose proper functioning depends exclusively on physiological and organic factors.

However, proper functioning of architecture, as well as development of people, not only depends on organic factors but is also largely based on intangible, unquantifiable issues. They determine the degree of satisfaction of supra-organic, emotional needs, which provide the proper functioning of architecture to a great extent.

Organic functioning has importance as physiological functioning. Its adequacy should always be taken care of. This does not imply, and should not in any case imply, any removal of the importance that non-mechanical, immaterial, unquantifiable factors have, as producers of satisfaction and emotional well-being.

Therefore, I believe that currently the need for good organic functioning has to be well understood and developed further. We have to conceive architecture that satisfies immaterial, emotional issues, which reflect a concept of contemporary human being, as a being on the midpoint between the organic and the immaterial.

designing-design
SUBJECTIVE SYSTEM: OBJECTIVE SYSTEM

‘System’ refers to the idea of order. Any system implies the existence of a certain underlying order that organises its various elements in its composed form: Ideas, Concepts, Values, Signs, Symbols, Numbers, and more.

Every ‘system’ is ‘objective’ to its real and specific existence.

‘Subjectivity’ does not serve any organisational system but nevertheless, if explored in depth and with rigour, the orders that organise it and define it will emerge. It is an open system composed of past, present, future, intuition, possibilities, and limitations. These components make up our sentiments, emotions, dreams, needs, hopes, fears, beliefs, etc.

If we manage to unveil the underlying order of our own subjectivity, we see how certain patterns are followed. They can even be repeated over time, becoming our proper subjectivity: A system that organises and reorganises our lives through reproduction of perceptions of each of our own subjectivities.

Unveiling the underlying order of our subjectivity is the process that leads to self-knowledge. It results in objectification of subjectivity, converting it to a system that is orderly, predictable, known, and specific to each one of us.

Once subjectivity is objectified, people are in possession of themselves, of their underlying order, of their own way of being, and ultimately, of their own existence.

designing-design
PROFIT & ARCHITECTURE

Architecture is an activity that has to be based onto altruism, service to others, and love for humanity. If not, it is not architecture.

Everyone shares architecture, directly or indirectly. It should not in any case be conceived as a way to obtain individual profit over collective profit.

Ideal architecture has to offer the best service to humanity as a whole, in functional, aesthetic, and environmental terms. All construction that does not respond to these premises should not be considered as architecture, but as means of search for individual profit at the expense of societies, cities, and individual inhabitants, both present and future.

designing-design
CREATION & DREAM & IMAGINATION & DESIGN

The act of design is an act of creation.

Imaginative processes utilize speculative thinking methods that are similar to those present in the making of dreams.

When we imagine, we invent unreal scenarios that are near to dreams.

When we design we utilize our imagination as a form of visualization of possible reality. Thought becomes speculative, situated outside reality. In this way we have the necessary freedom to create a new reality, a new entity, which until that moment had been non-existent and unthinkable.

For something to become real, at first there must be a dream.

designing-design
POSSIBILITY DESIGN

Habitually design is focused on the solution of a predetermined problem. The produced result that solves the problem generates unforeseen problems with other possible situations. This type of design can be called ‘Predetermined Design’.

‘Possibility Design’ on the other hand is based on the opening of possibilities. It does not search the solution to a predetermined problem, but permits emergence of distinct situations by opening a ‘Possibility Spectrum’.

‘Predetermined Design’ limits possibilities of use, adaptation, and evolution. ‘Possibility Design’ favors them.

‘Possibility Design’ does not search for a specific result. The result is the product of the possibilities provided, and utilizes non-determination as means of enabling the unexpected and the unpredictable.

designing-design
OBVIOUS

The 'obvious' is merely the necessary.

Each time reality is more complex, which makes the 'obvious' increasingly obscured by the superficial and unnecessary.

At present, more necessary than ever, is the 'obvious' as a way of achieving avoidance from the superficial and unnecessary, in order to enhance what is really important.

Contemporary design should feed from the necessary, from the 'obvious', to solve real problems raised in the world today.

However, actual, 'real' world problems range from functional to aesthetic, from real to imaginary, from practical to symbolic.

Obviously, contemporary design should seek joint solutions to really necessary problems, both functional and aesthetic, through the obvious, through conceptual simplicity.

designing-design
INNOVATIVE & NON-INNOVATIVE

In the contemporary world ideological battles divide humanity into two fronts: the innovative and non-innovative.

People who defend non-innovation turn out to be non-imaginative, enacting a static and repetitive world, in which to feel safe and comfortable.

For this purpose, they use elements of past (styles, types of life, forms, etc.), which receive the prestigious attribute of classical.

However, these styles, types of life, forms, etc.., were at the time of their creation and gestation innovative. This leads to the contradiction and the paradox that when something is innovative it is contrary to static and repetition, and inside its spirit there is innovation as its way of being and its philosophy of existence.

For this reason, non-innovation supported by a large part of humanity is simply a misinterpretation of preceding reality to which they cling, and a contradiction with the changing of times and people.

Innovation is what causes everything existing, while non-innovation is no more than a denial of life itself, of existence itself.

02/(i-re

This section contains my **'3d computer generated designs'** following my previously exposed design ideas and concepts.

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02/(i-realism)

	PAGE
VERTICAL CITY	52
CICULAR CITY	64
INTER-CONNECTED CITY	74
MODULAR CITY	80
DIAMOND CITY	86
ARCS CITY	96
SHELF BUILDINGS	106
LAYERS	112
BRIDGES CITY	118
CUPOLAS CITY	124
MUSHROOMS NEIGHBORHOOD	134
TREE-HOUSE NEIGHBORHOOD	140
CAVE CITY	146
HIGH-RISE DOUBLE SPIRAL	152
SEA FOREST CITY	158
CROSSING CITY	166
INCLINED CITY	172
ORTHO-CITY	178

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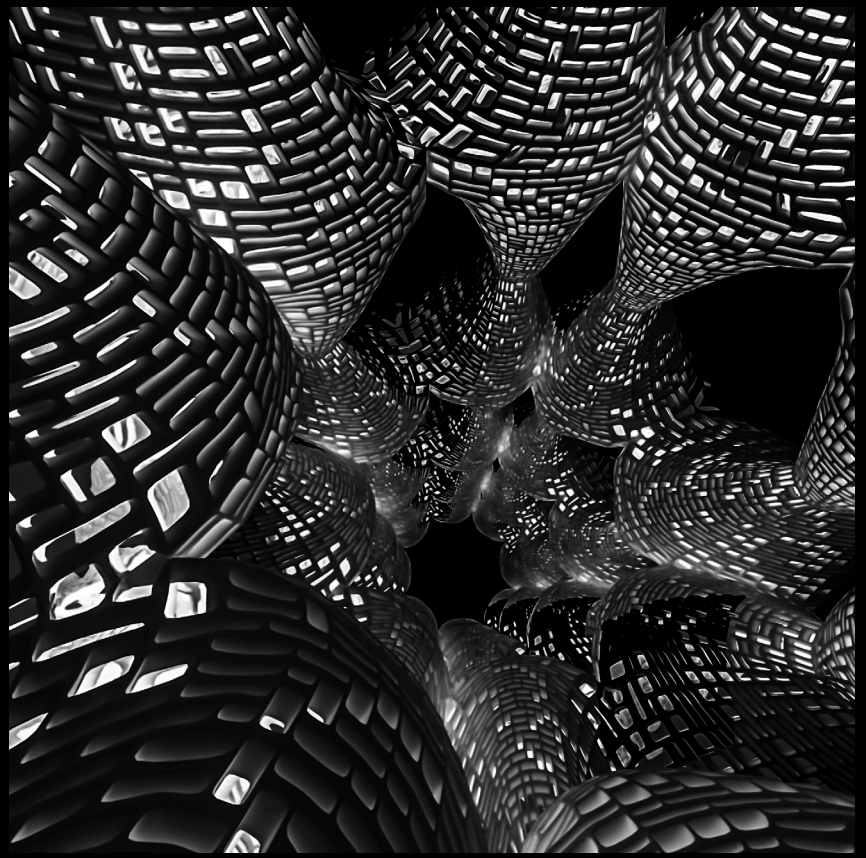
#architecture
#vertical
#city
#digital
#sketching



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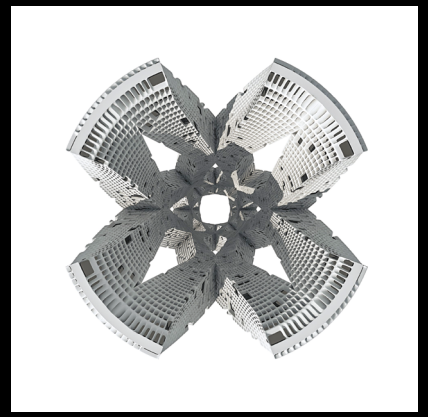

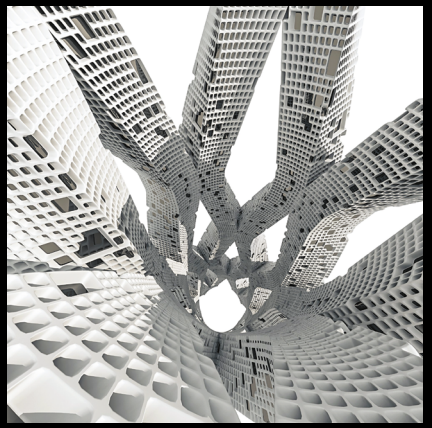

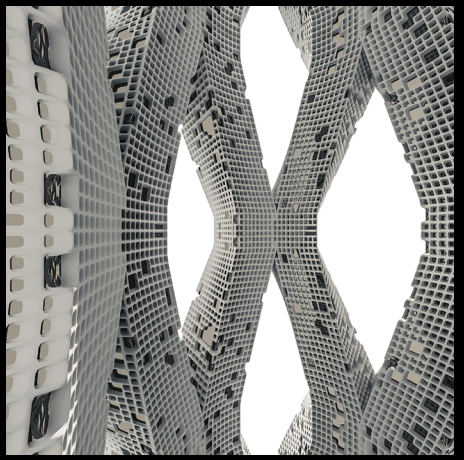

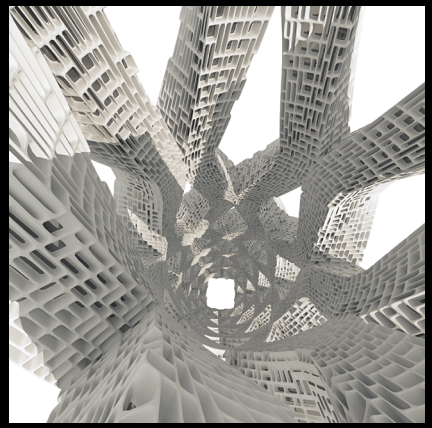

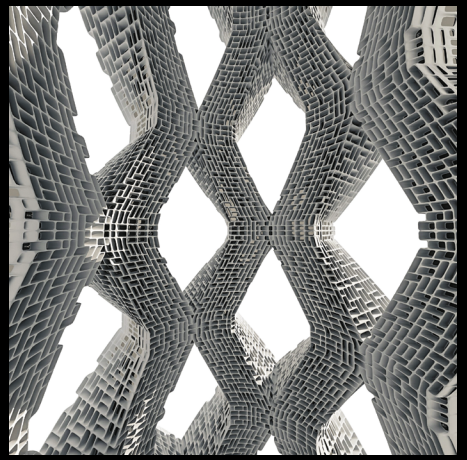

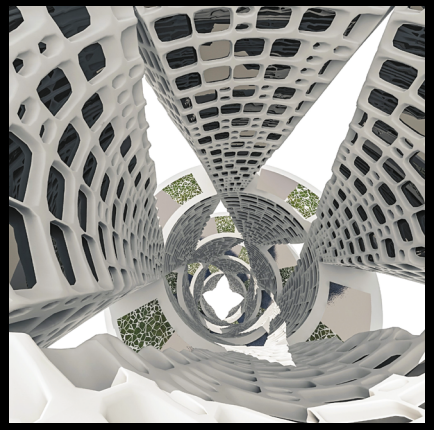

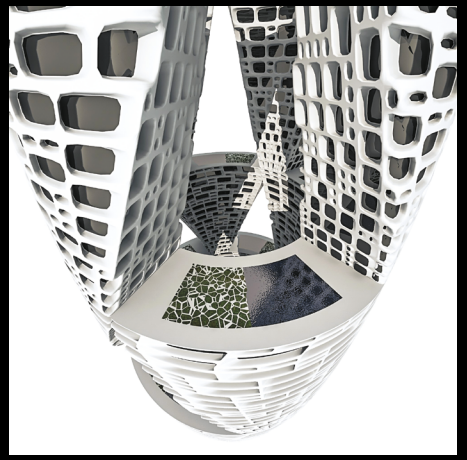

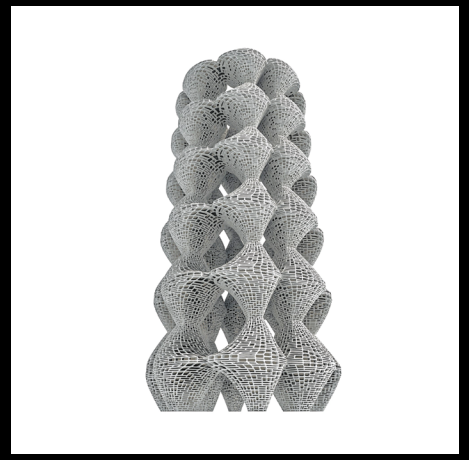

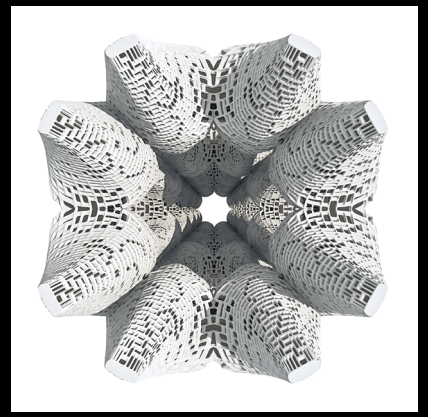

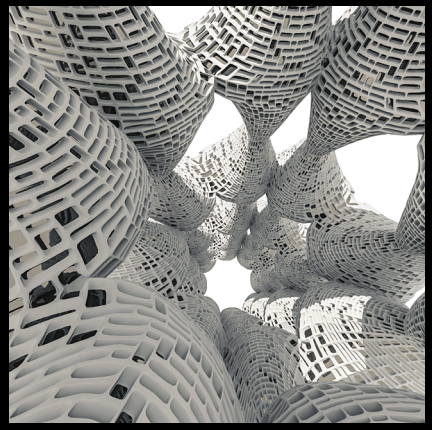

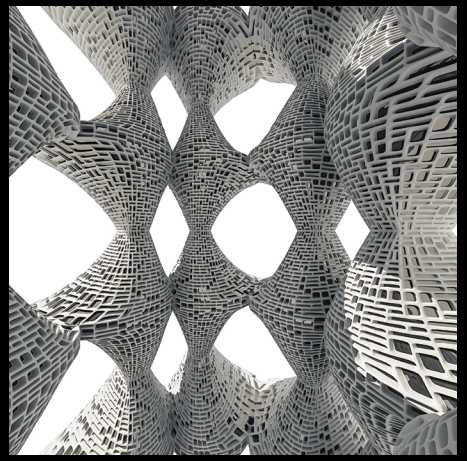

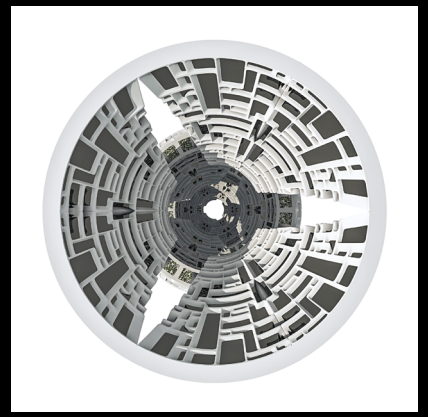

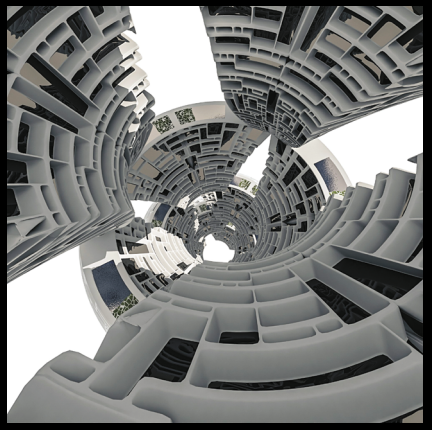

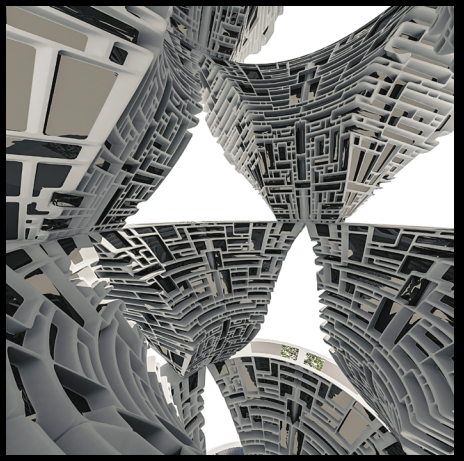

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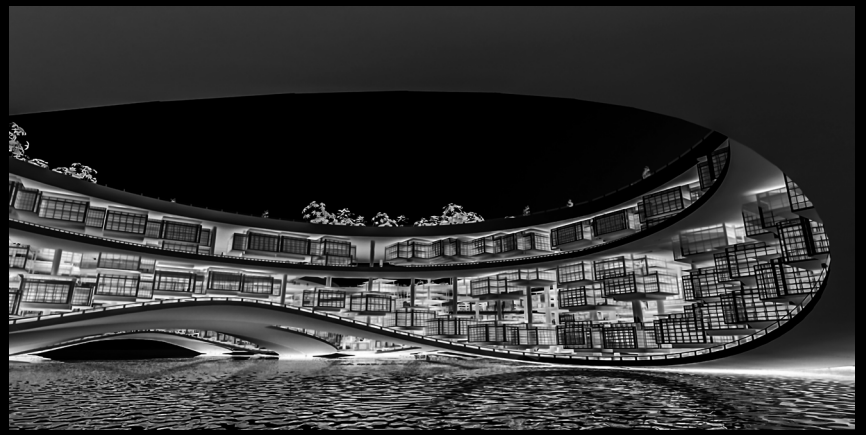

CIRCULAR CITY

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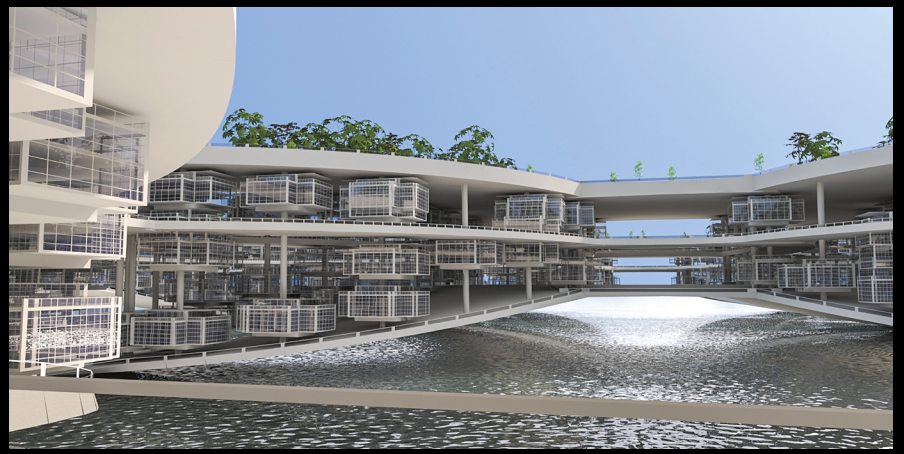

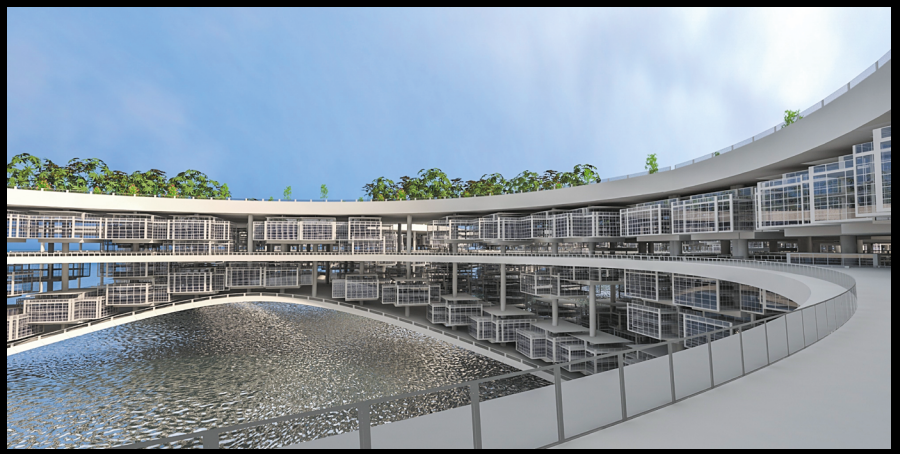

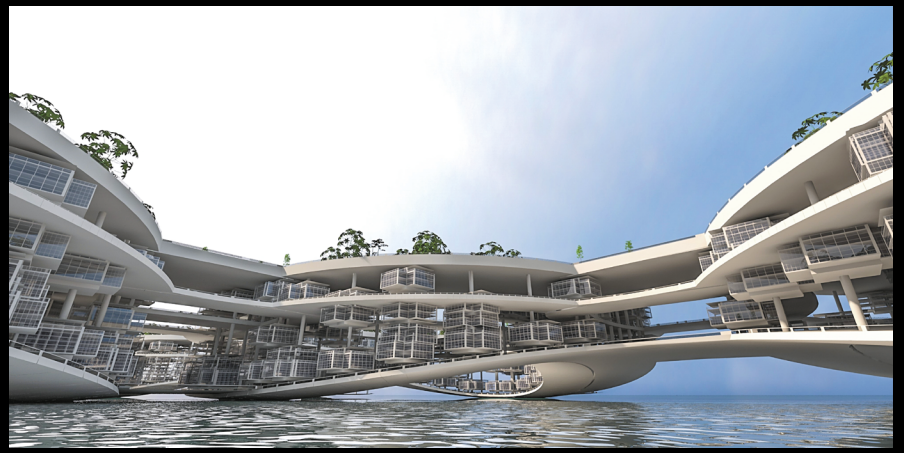

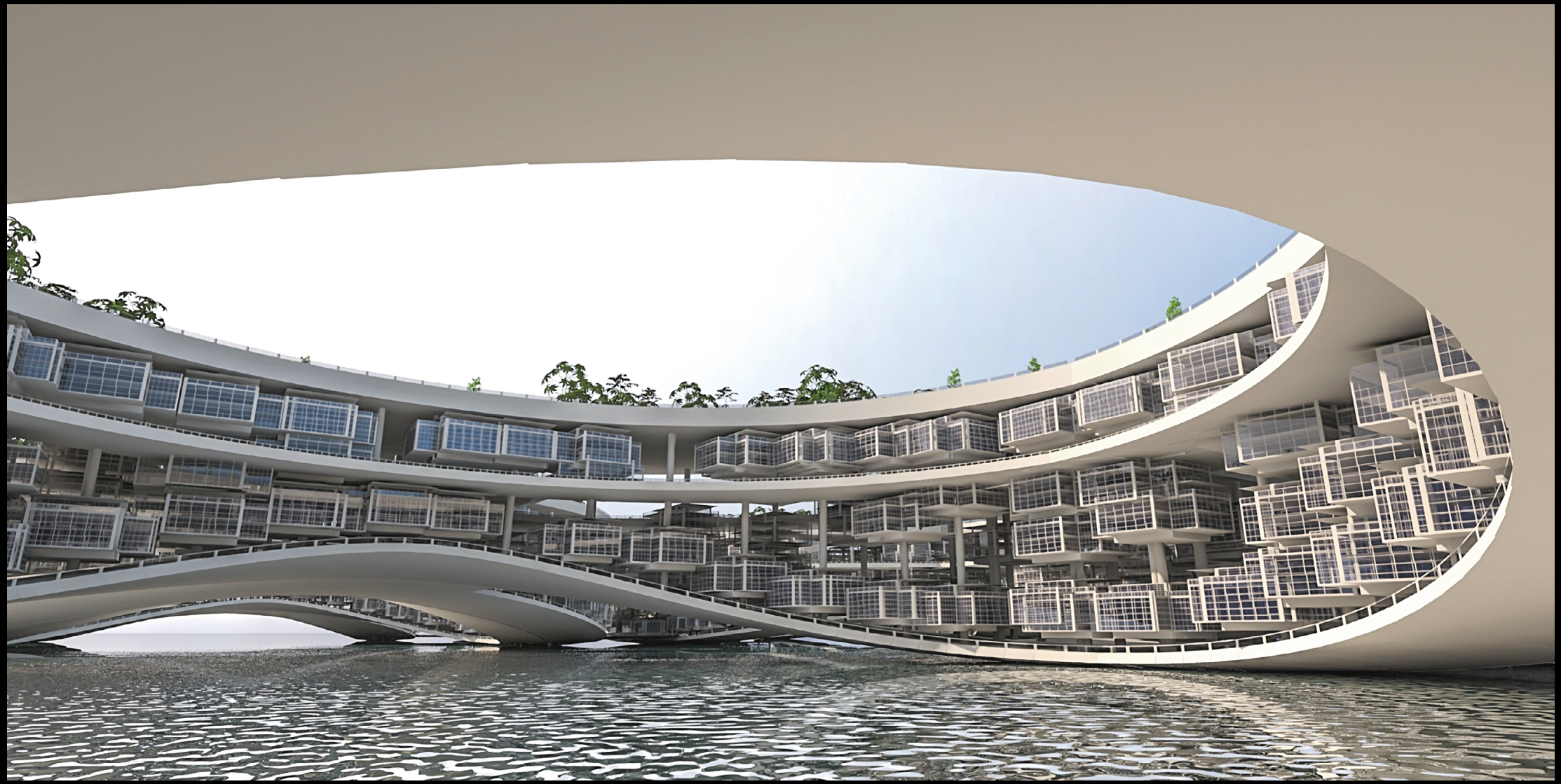

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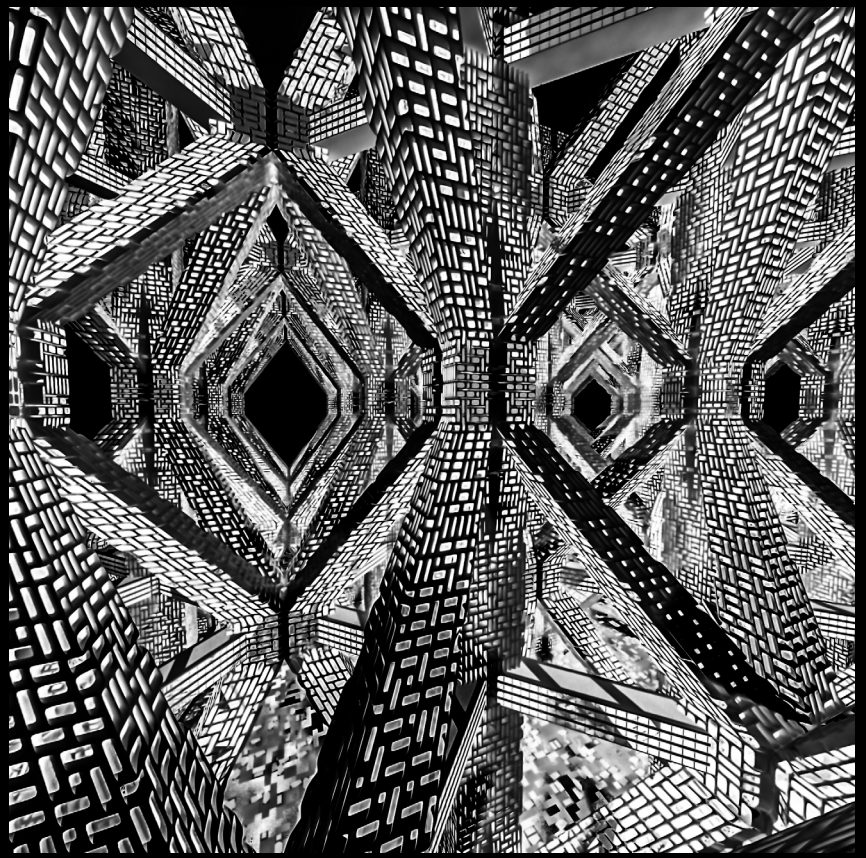

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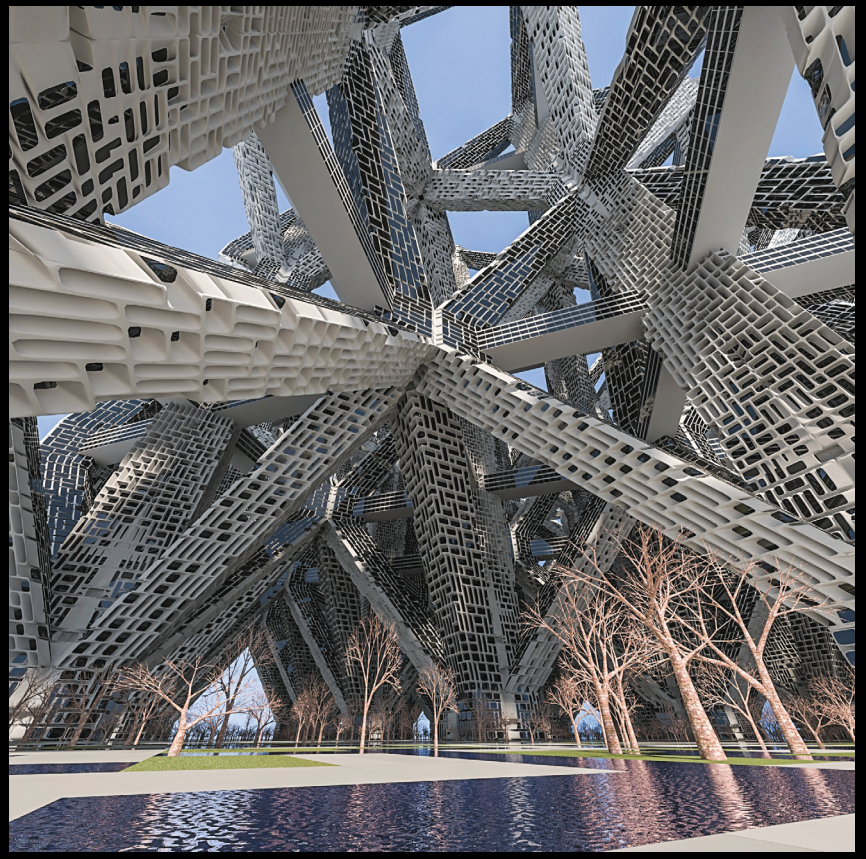

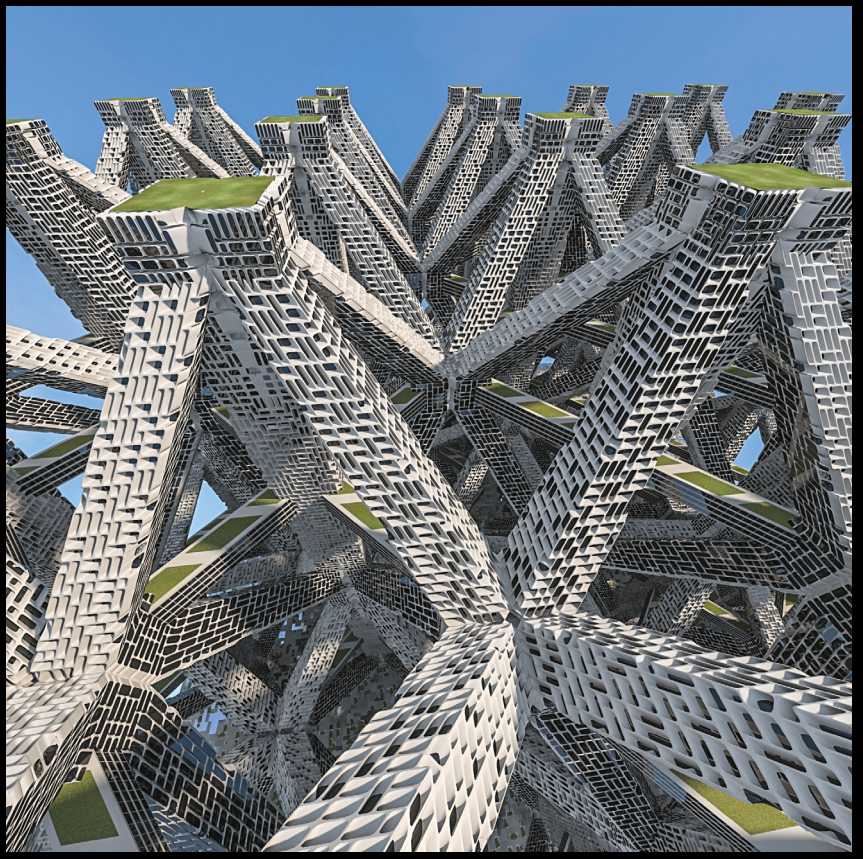

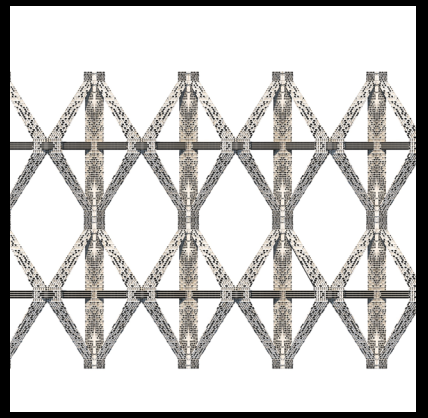

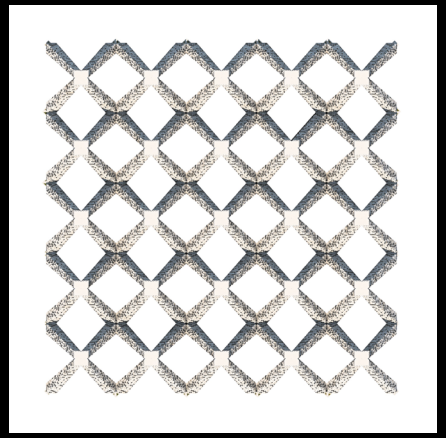

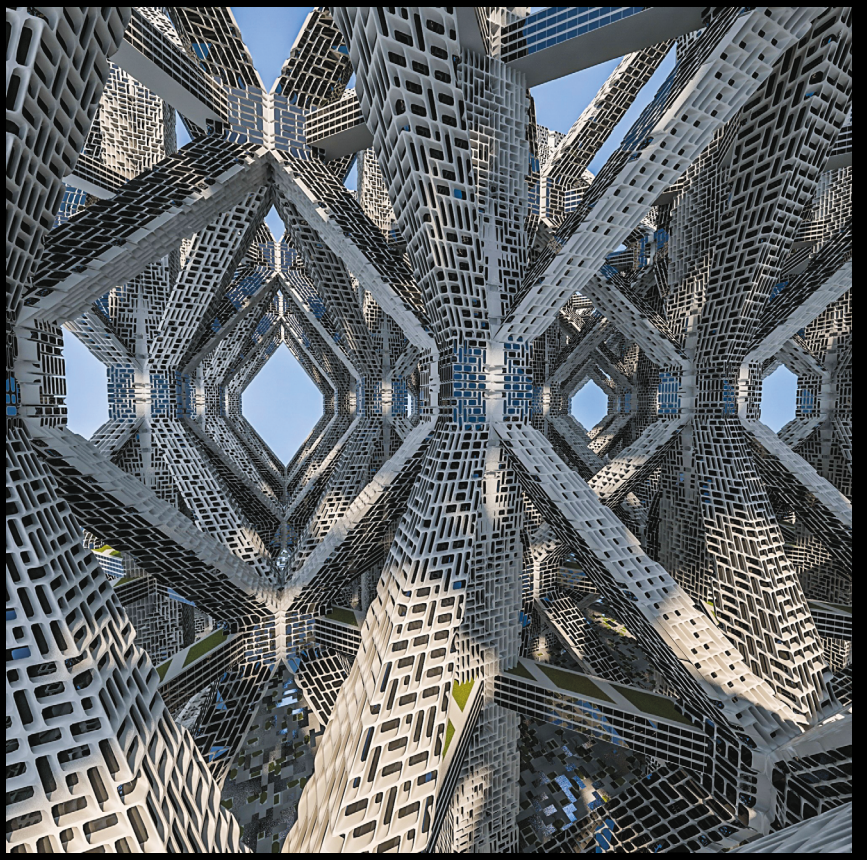

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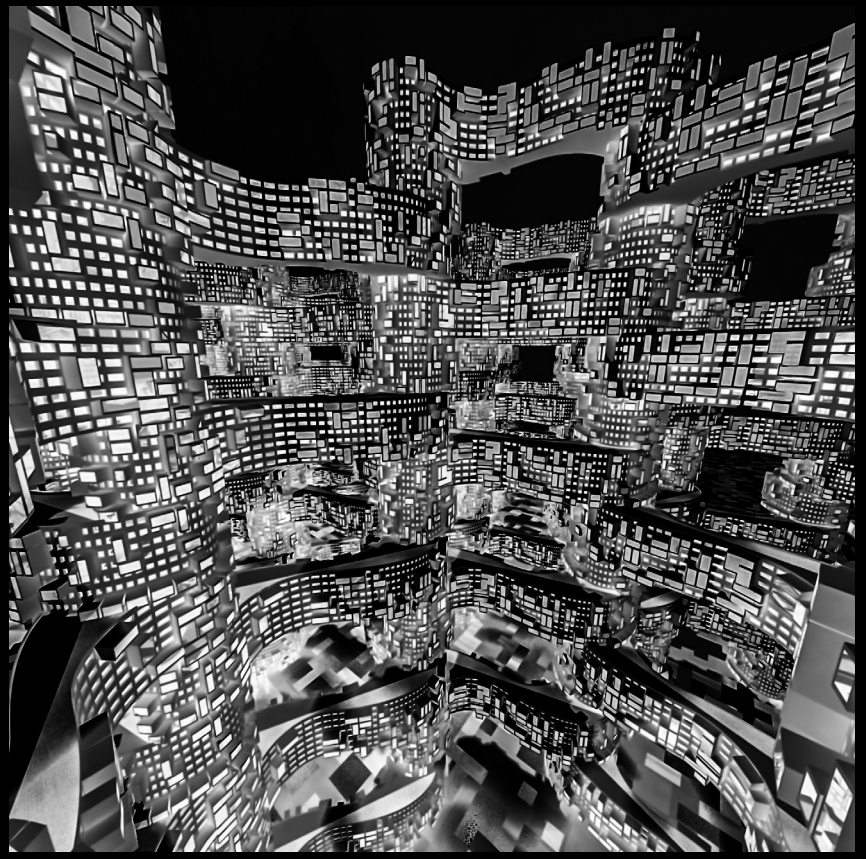
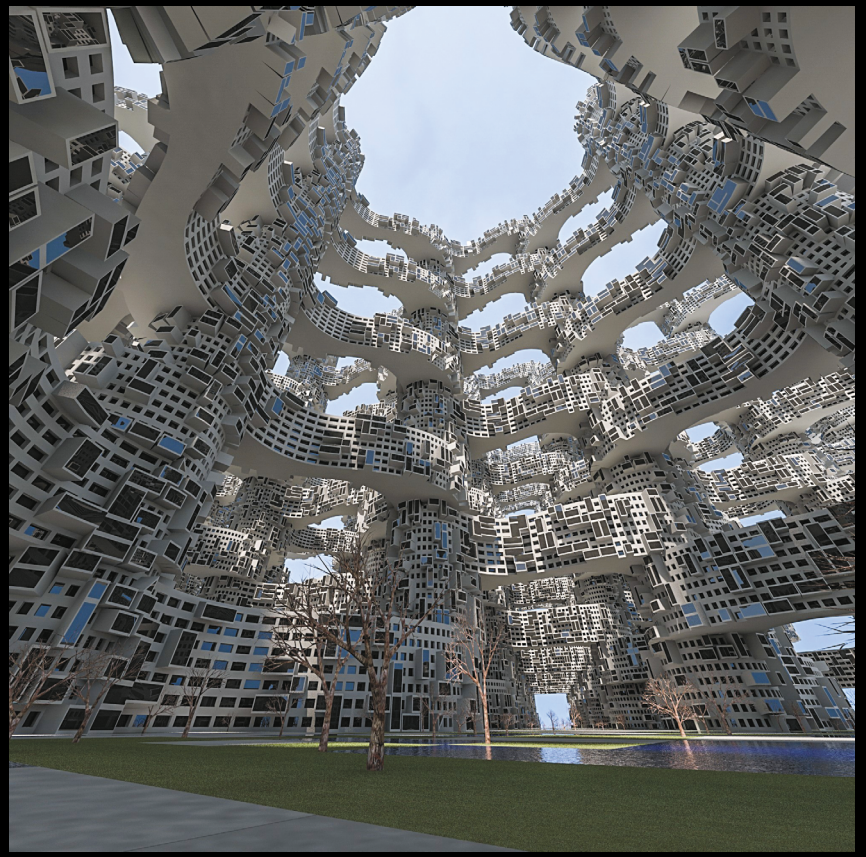
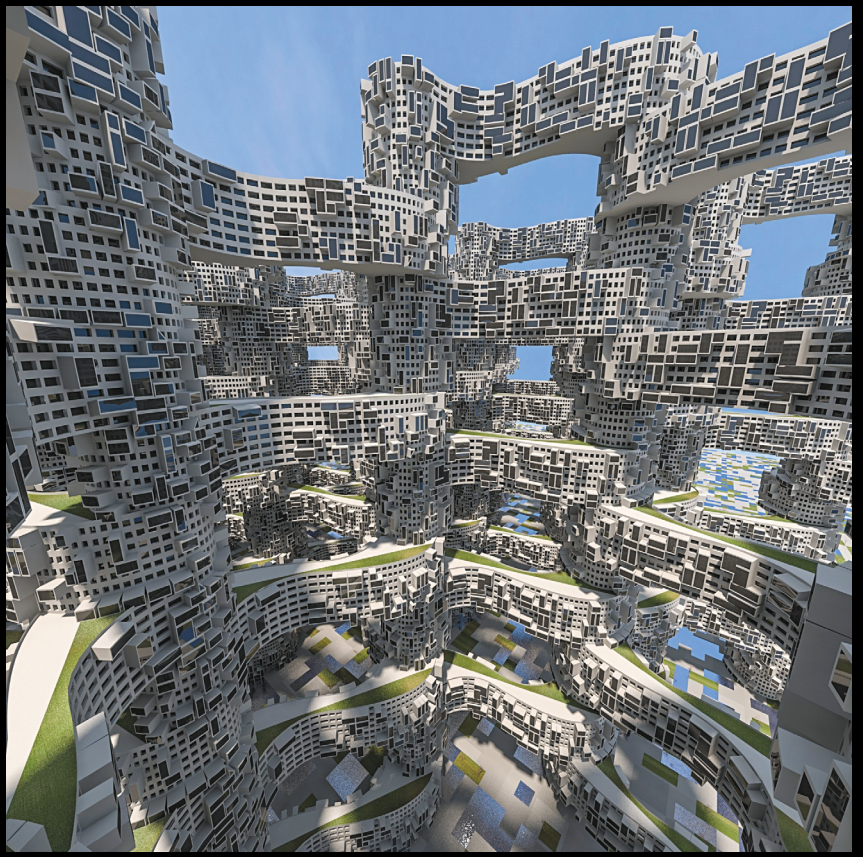
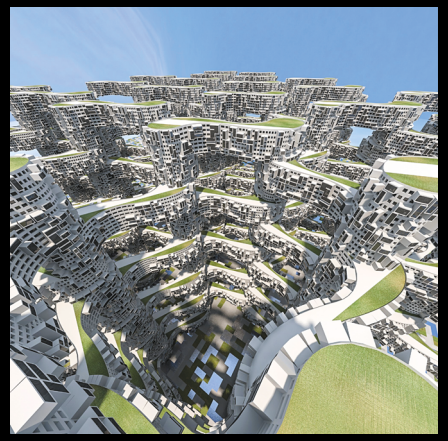


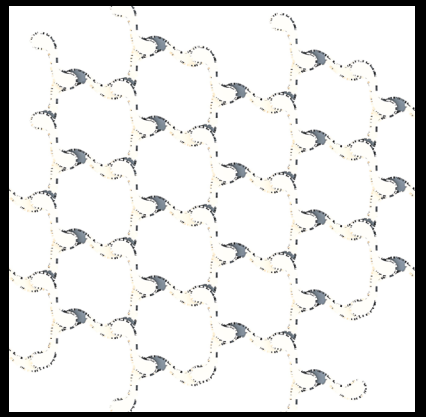
MODULAR CITY

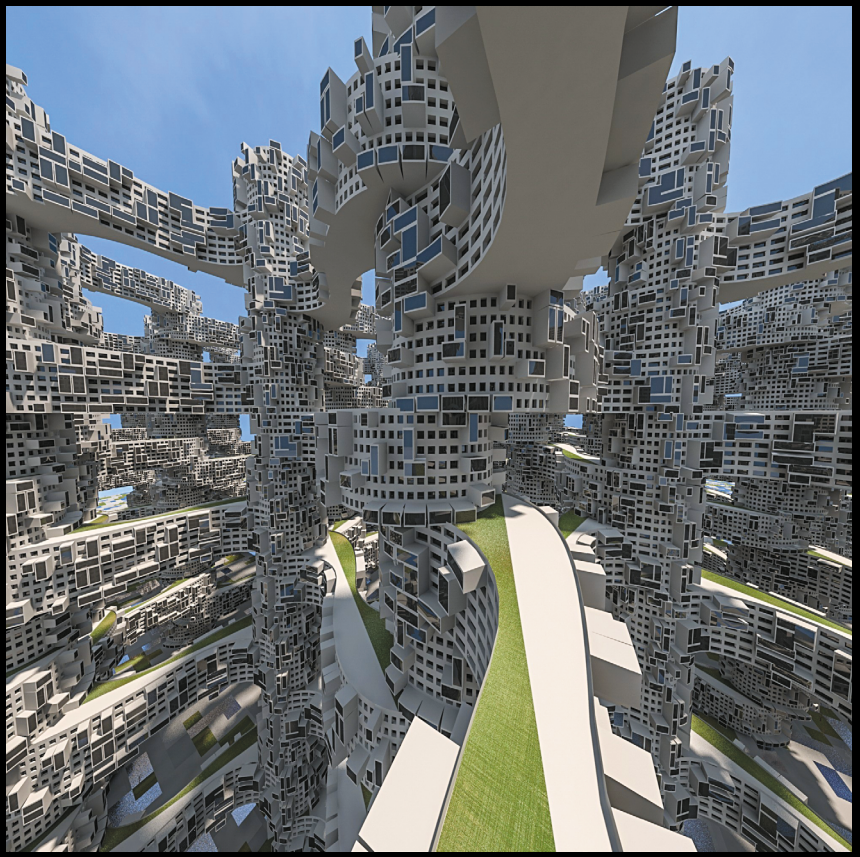
digital-
sketching











#engineering
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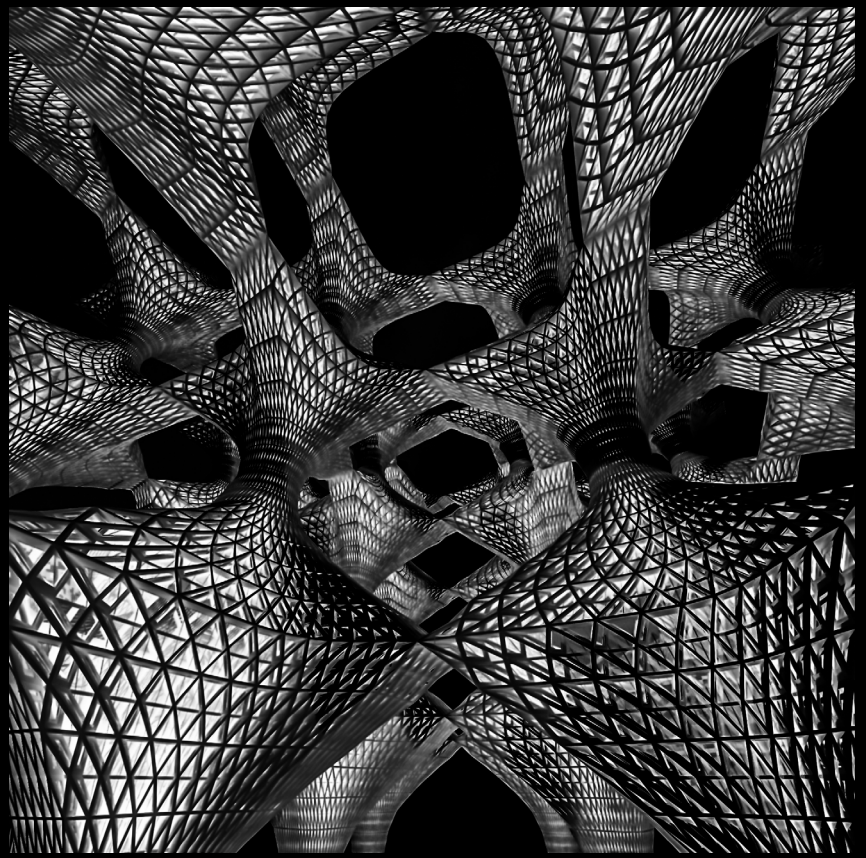
#digital
#sketching



DIAMOND CITY

digital-
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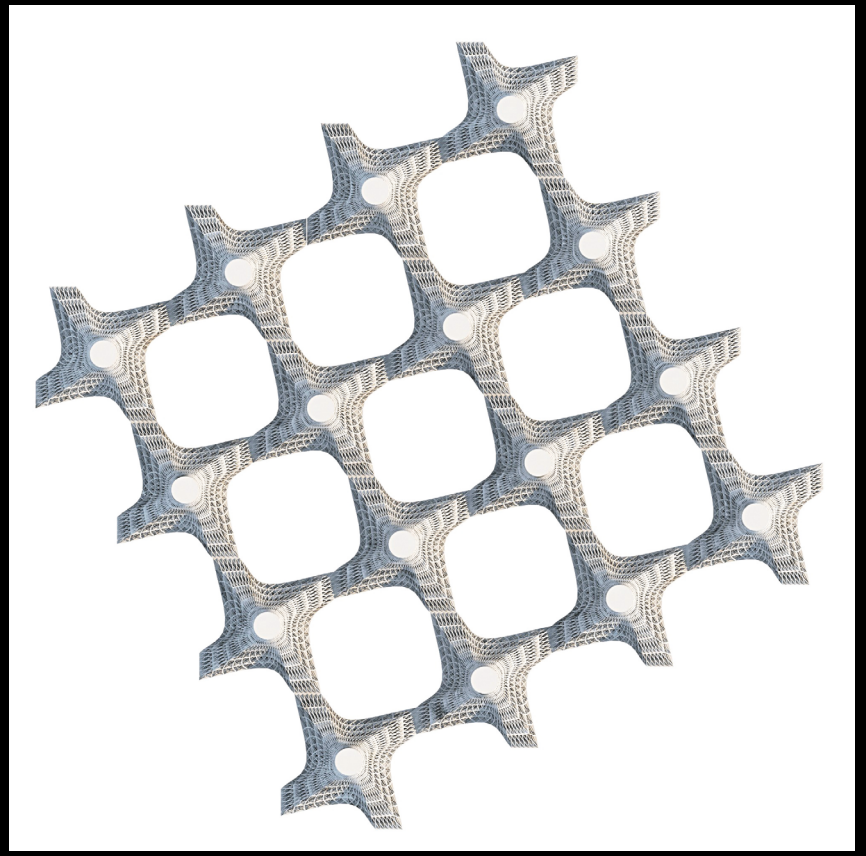

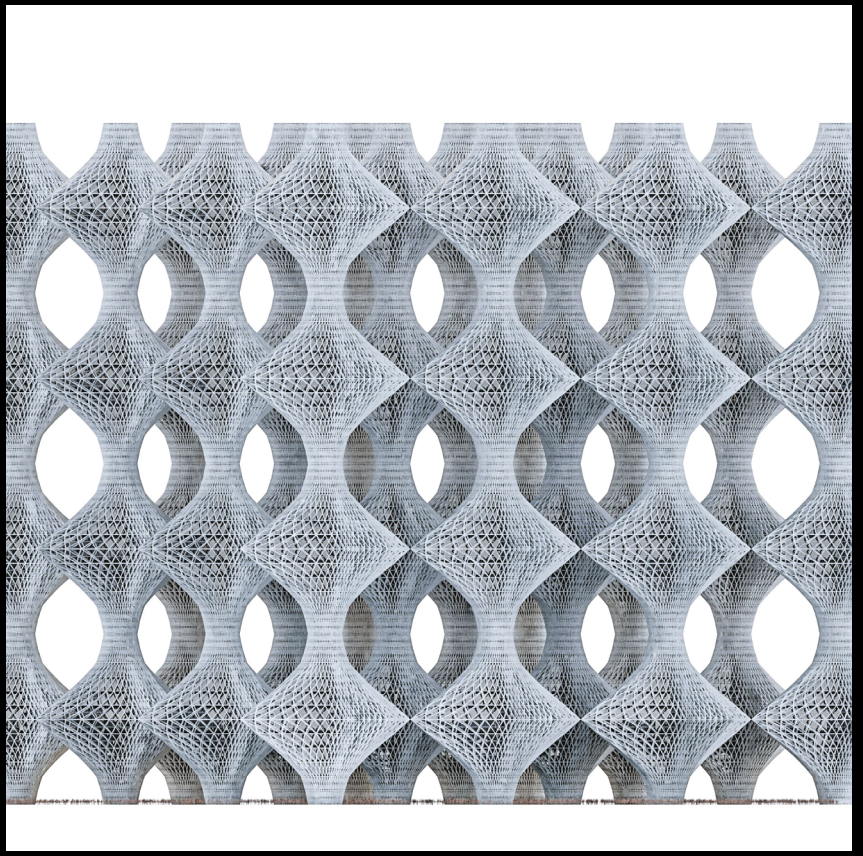

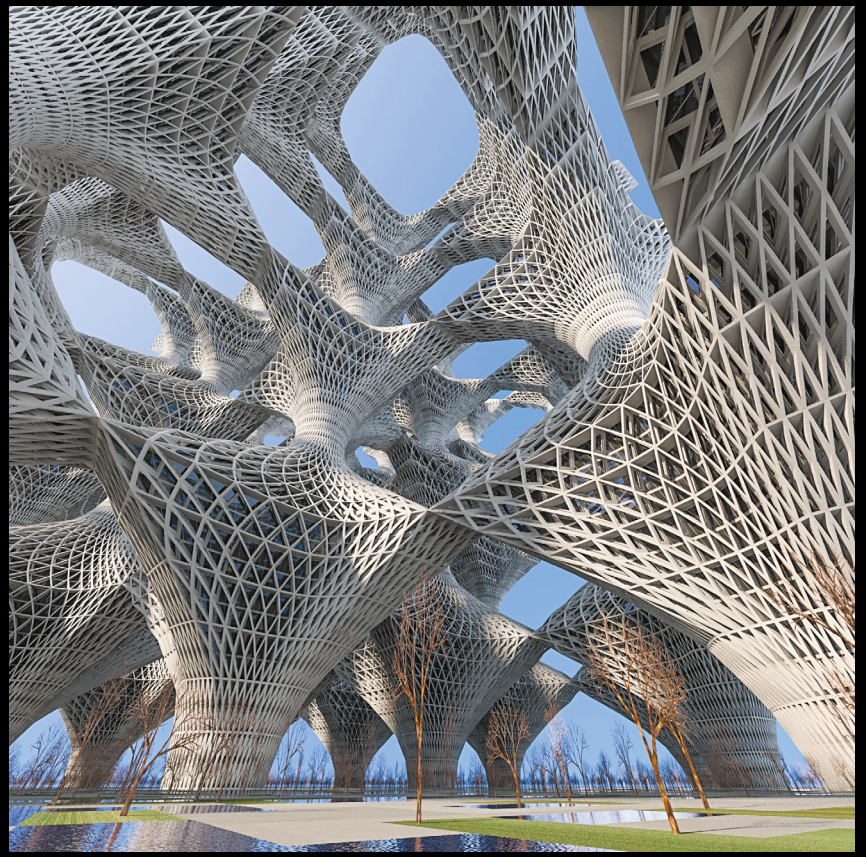

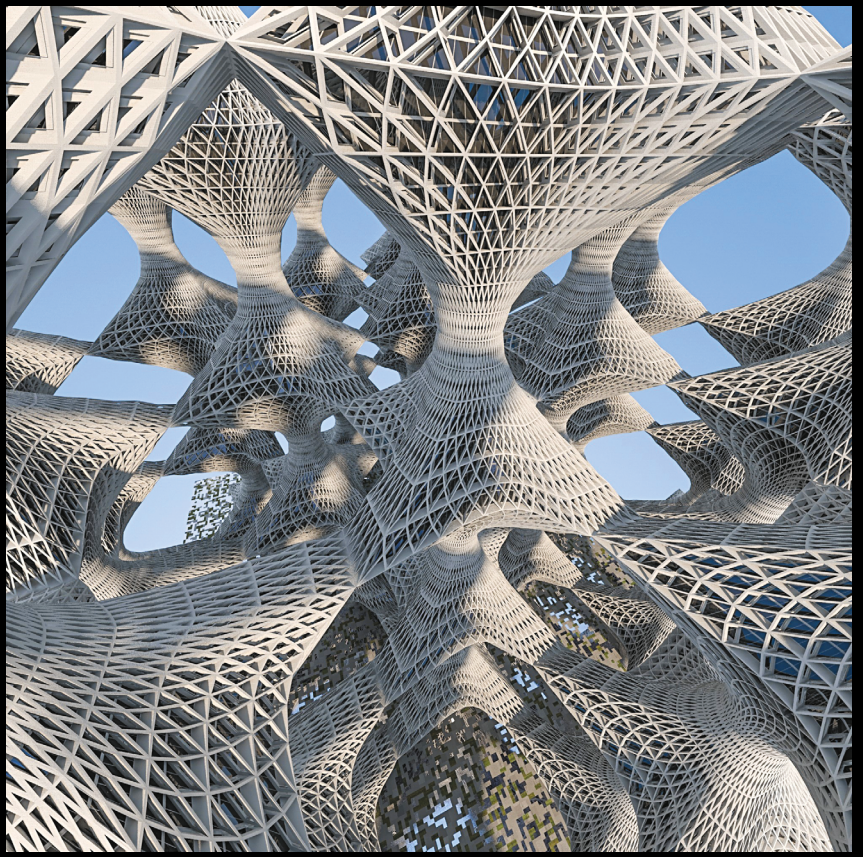

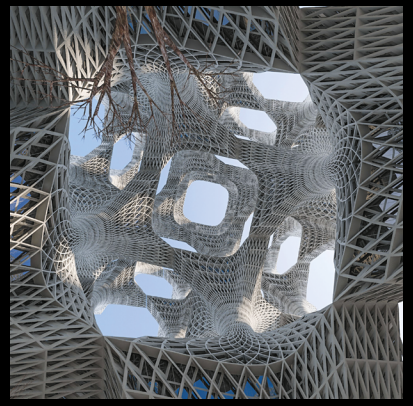

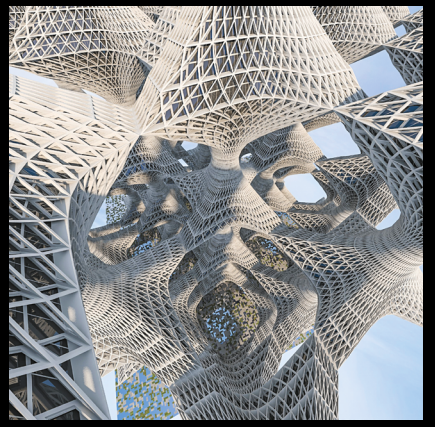

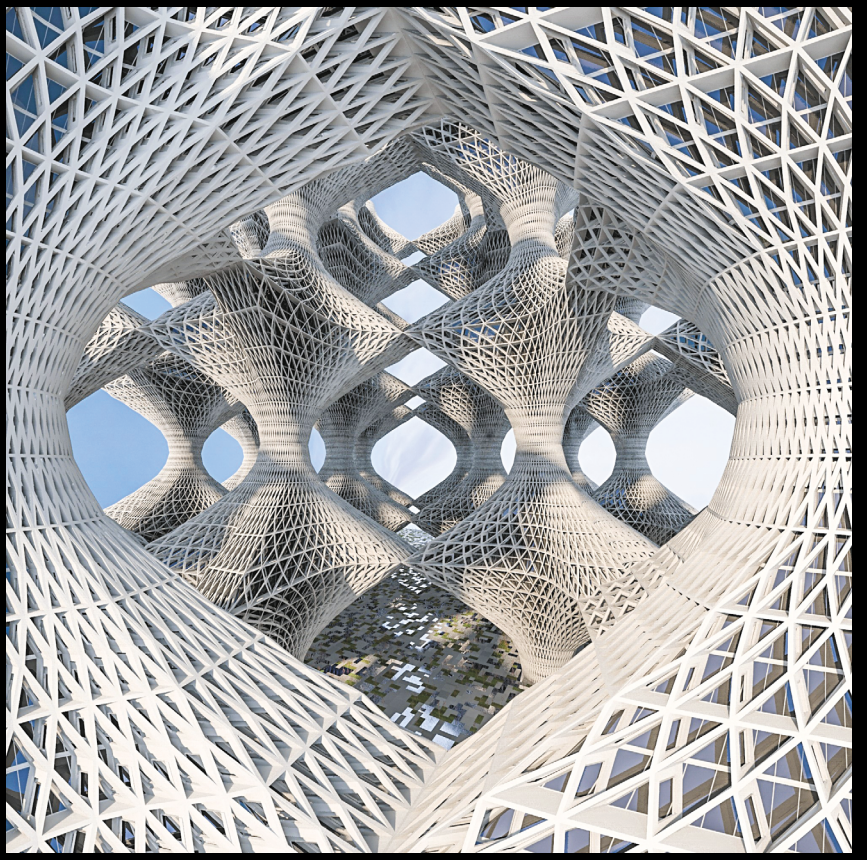

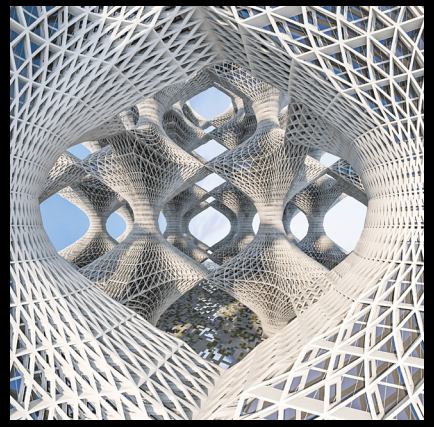

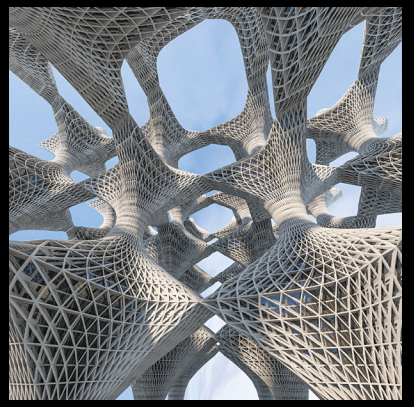

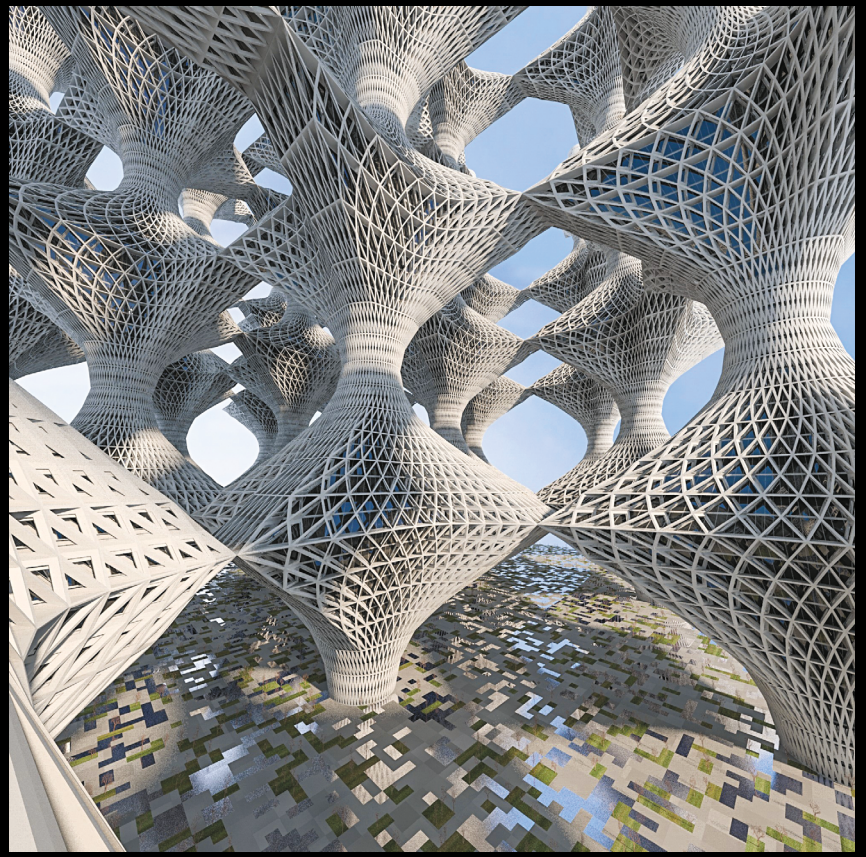

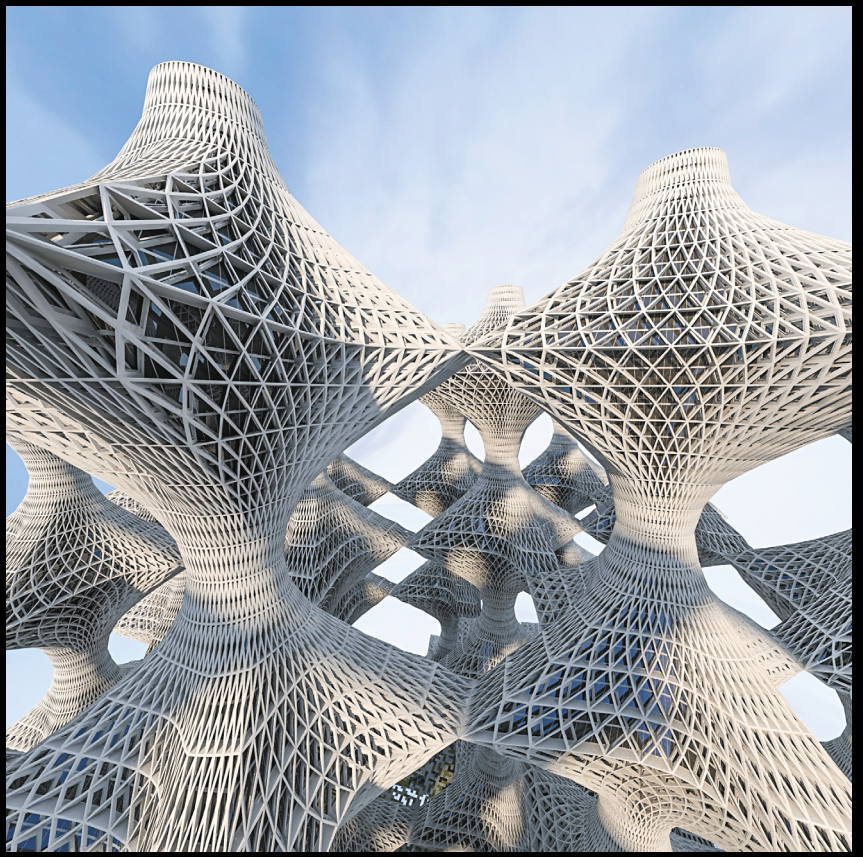

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#engineering
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ARCS CITY
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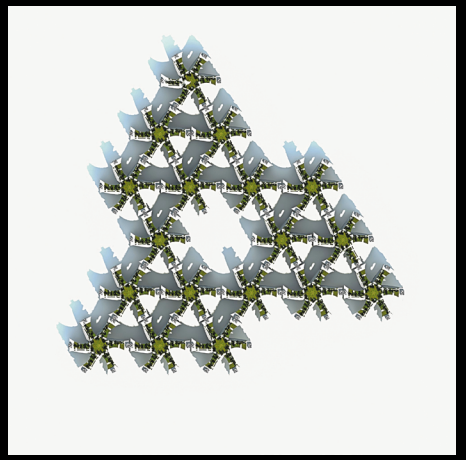

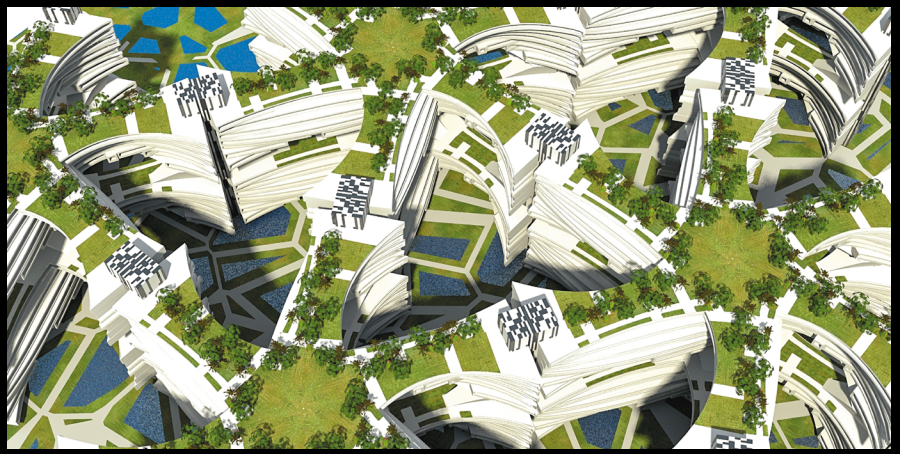

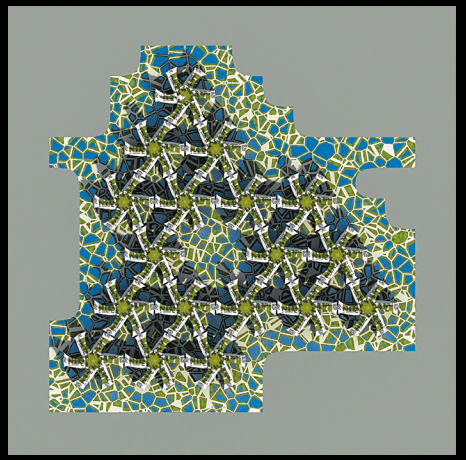

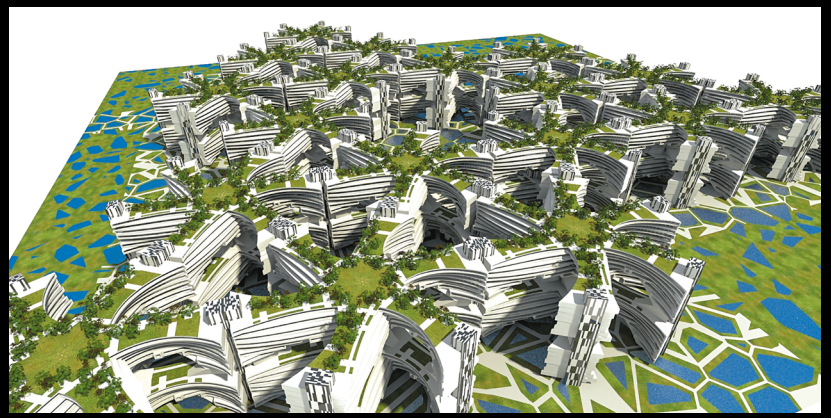

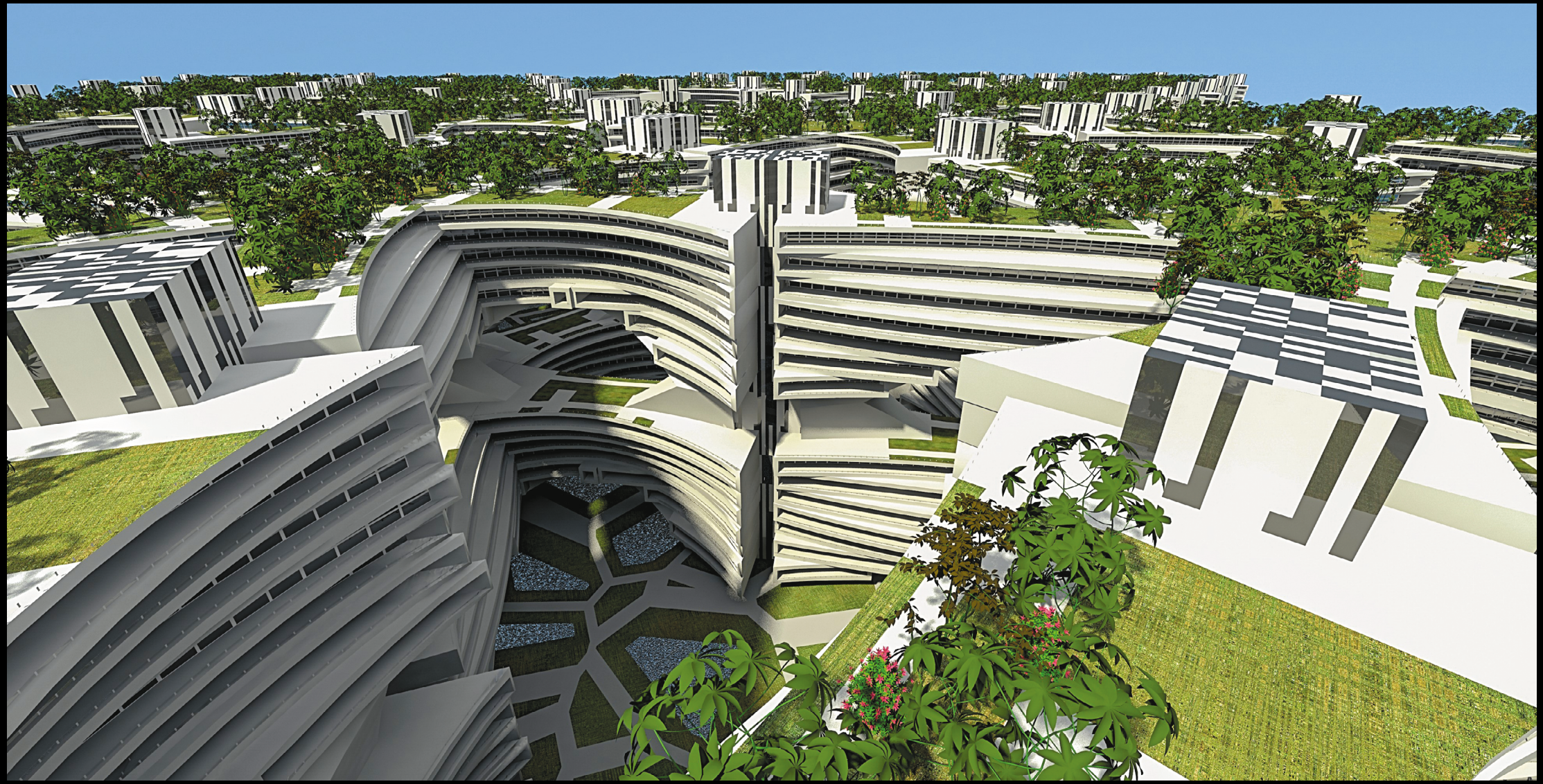

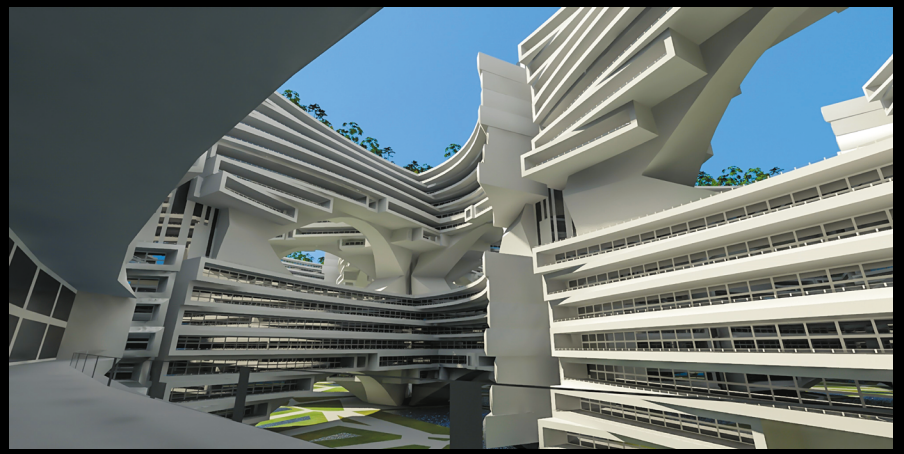

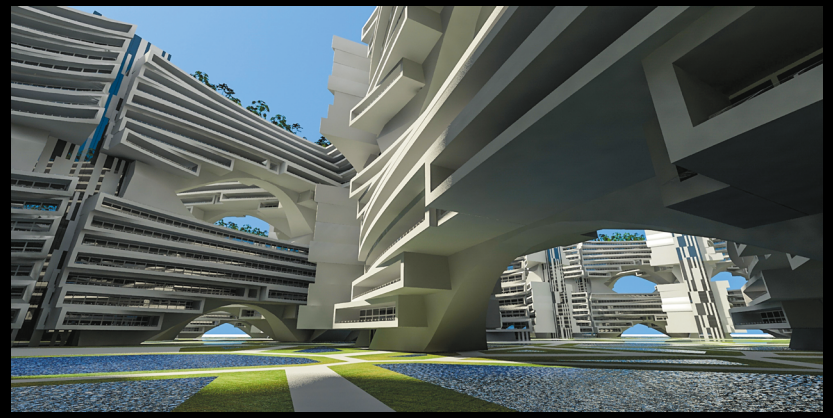

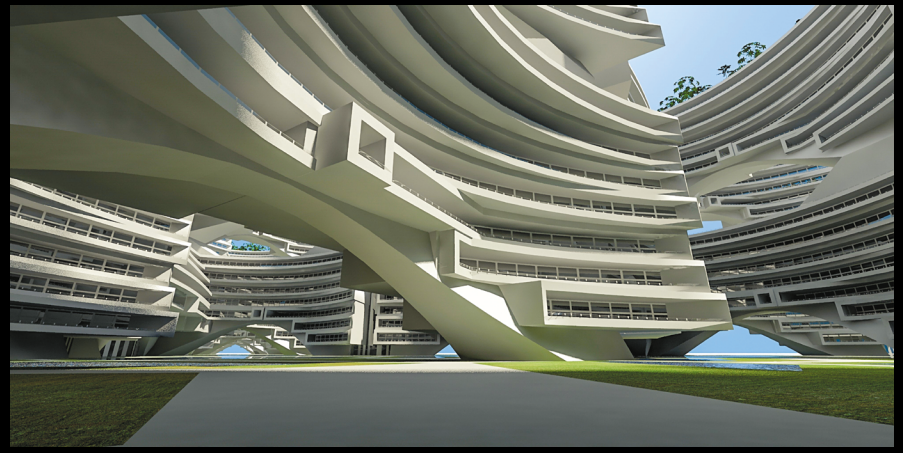

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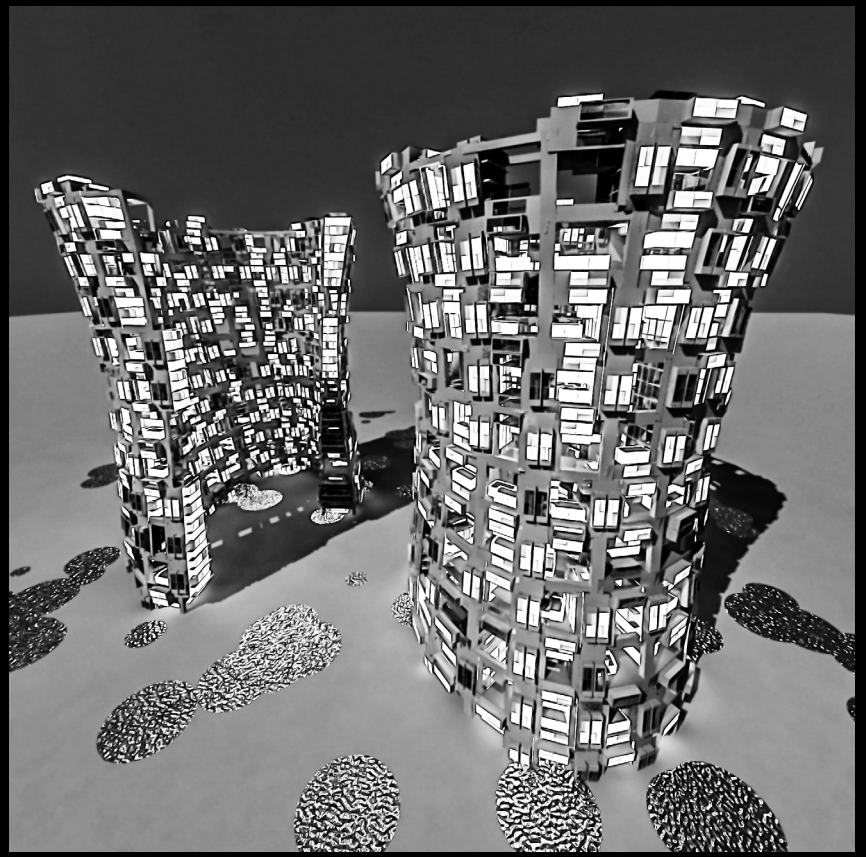
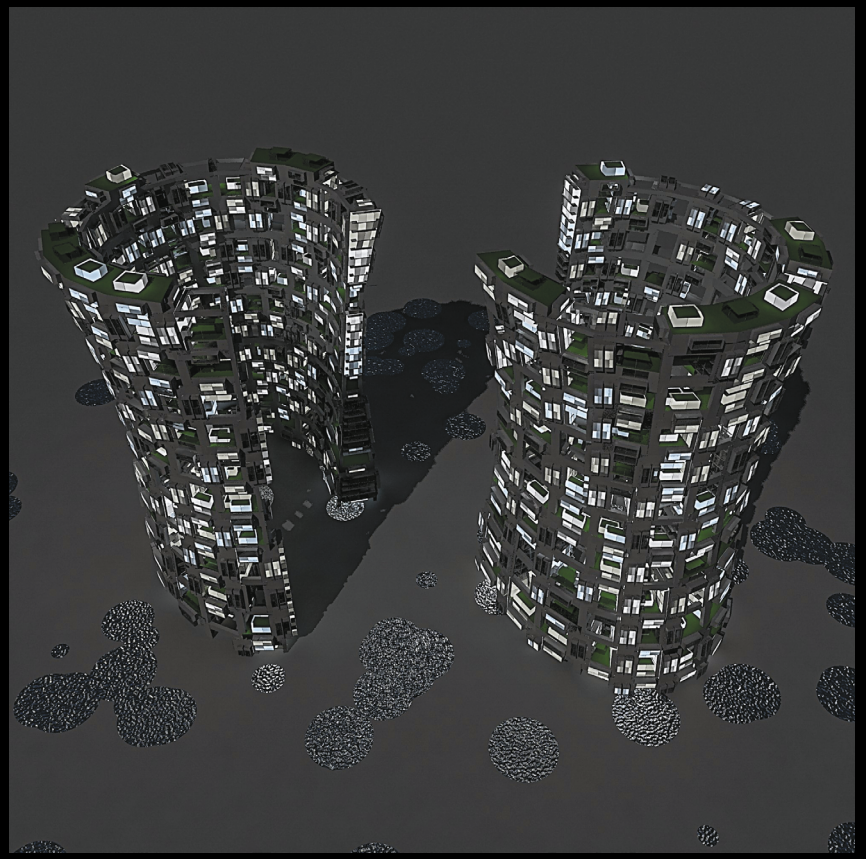
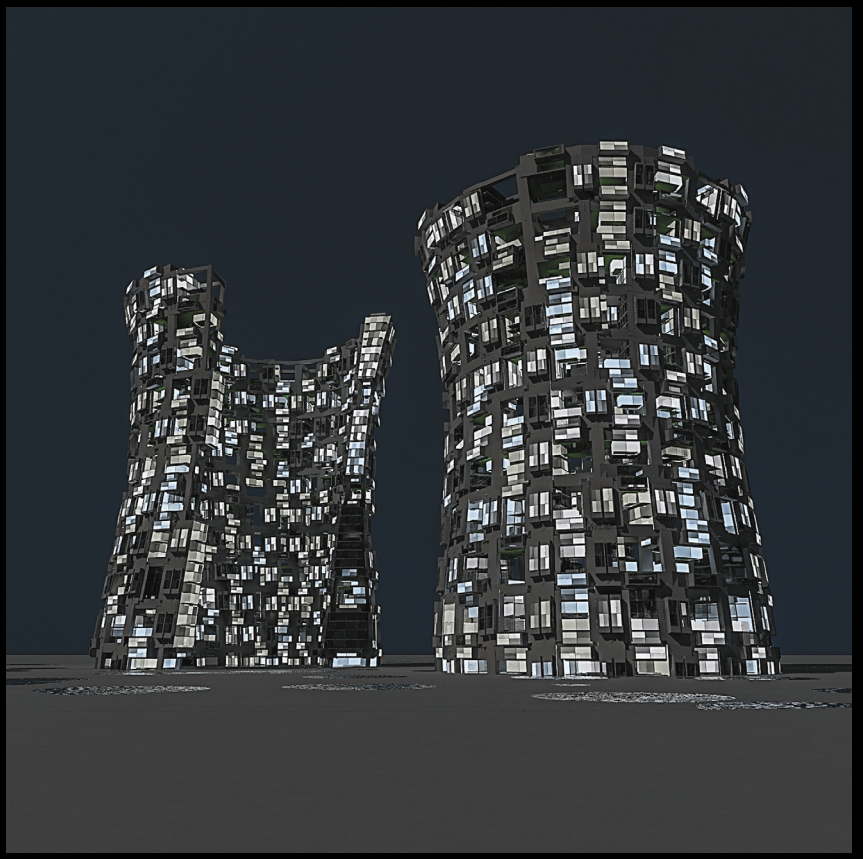
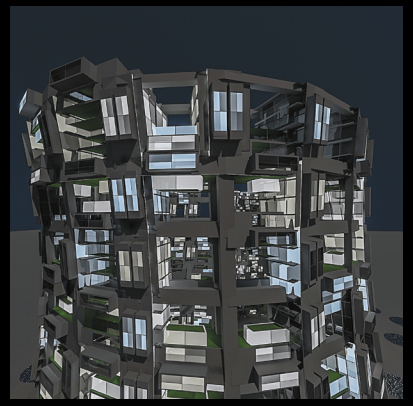
#sketching

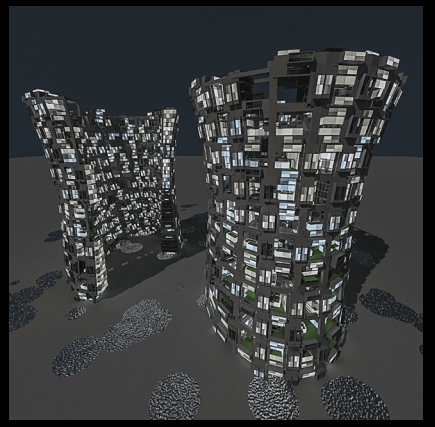


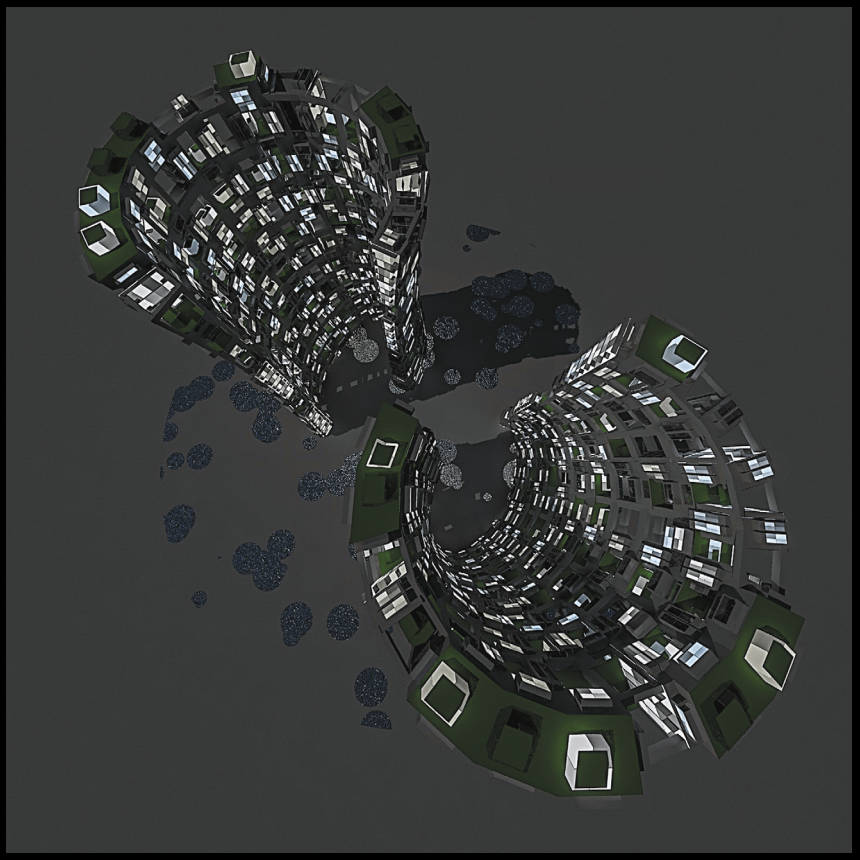
SHELF
BUILDINGS
digital-
sketching

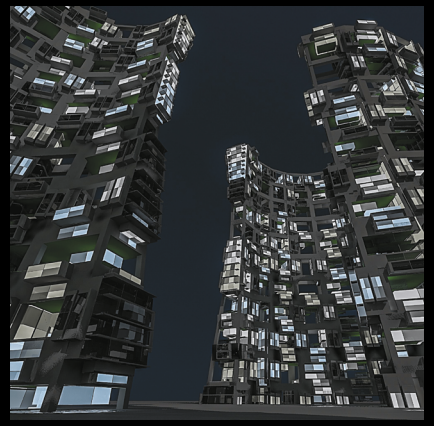


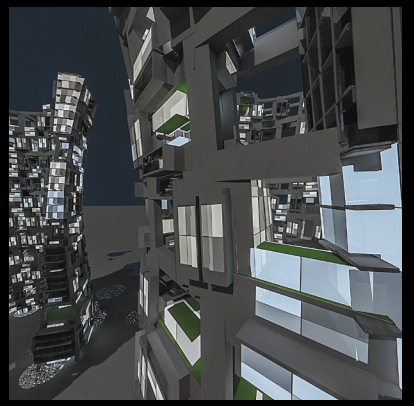












#engineering
#urbanplanning
#architecture
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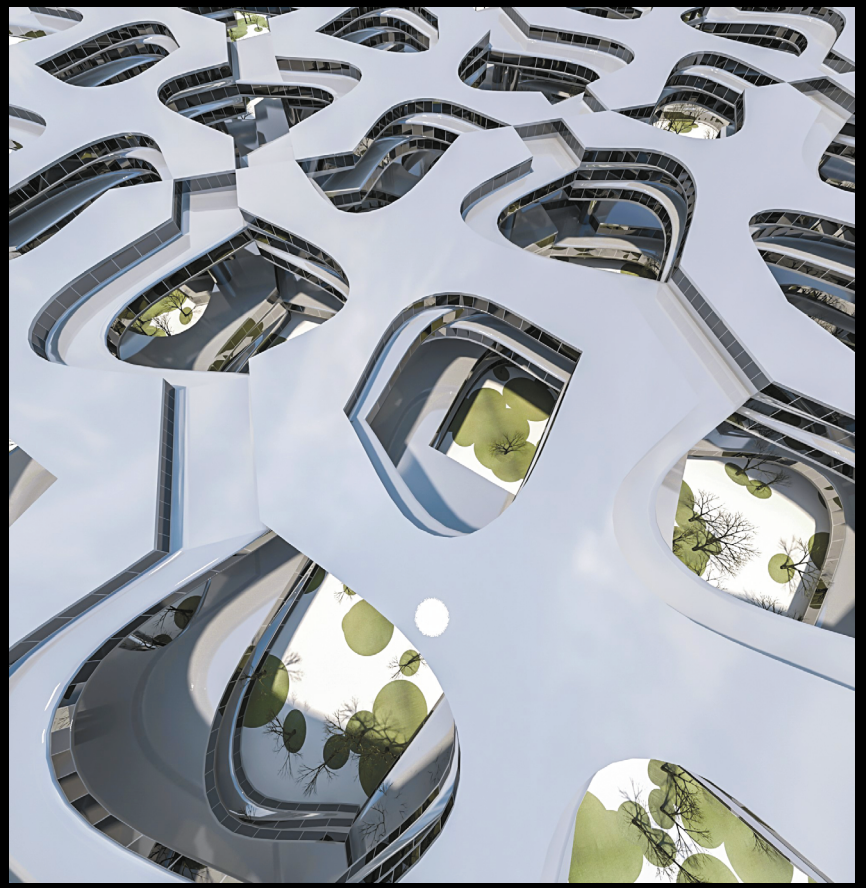
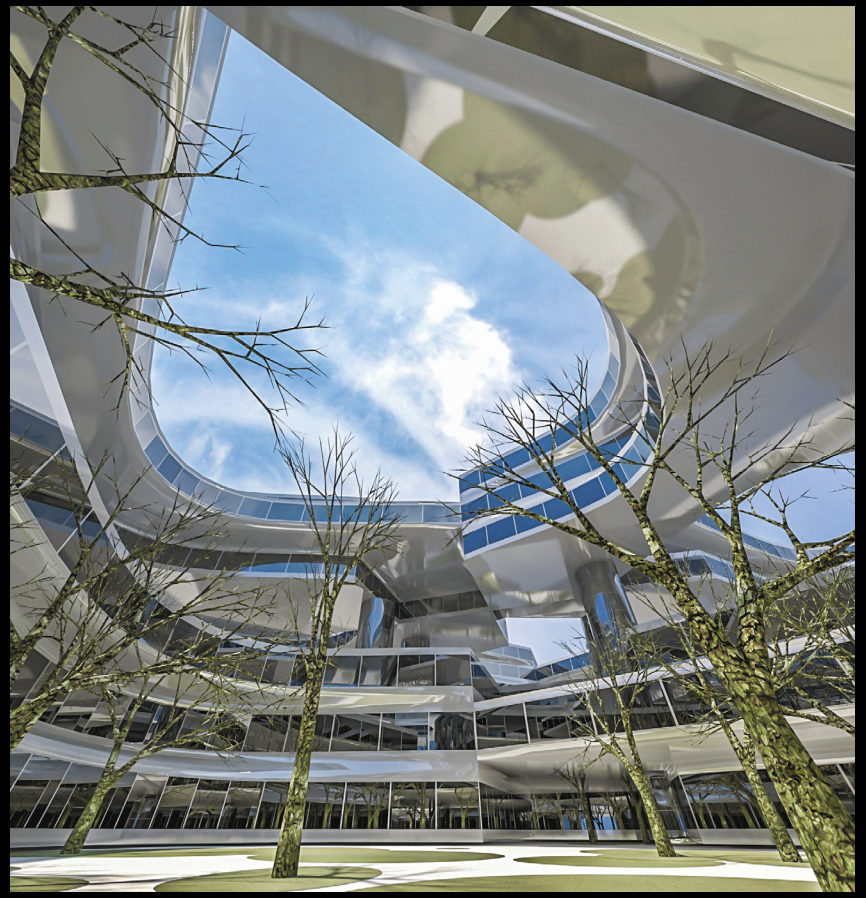
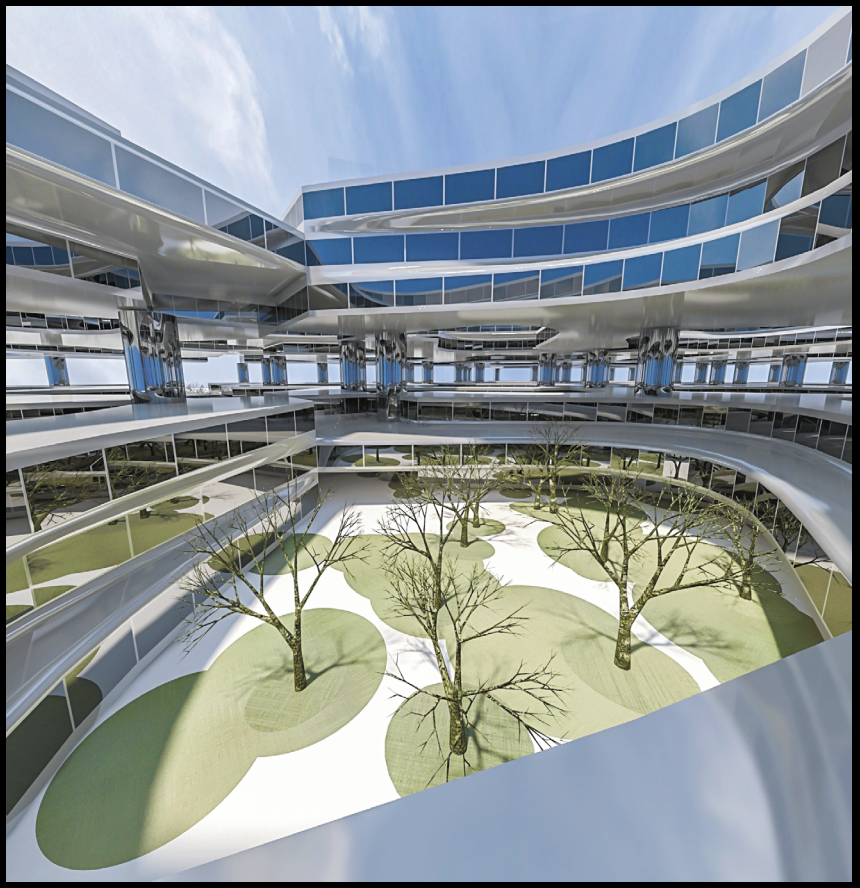
LAYERS
digital-
sketching

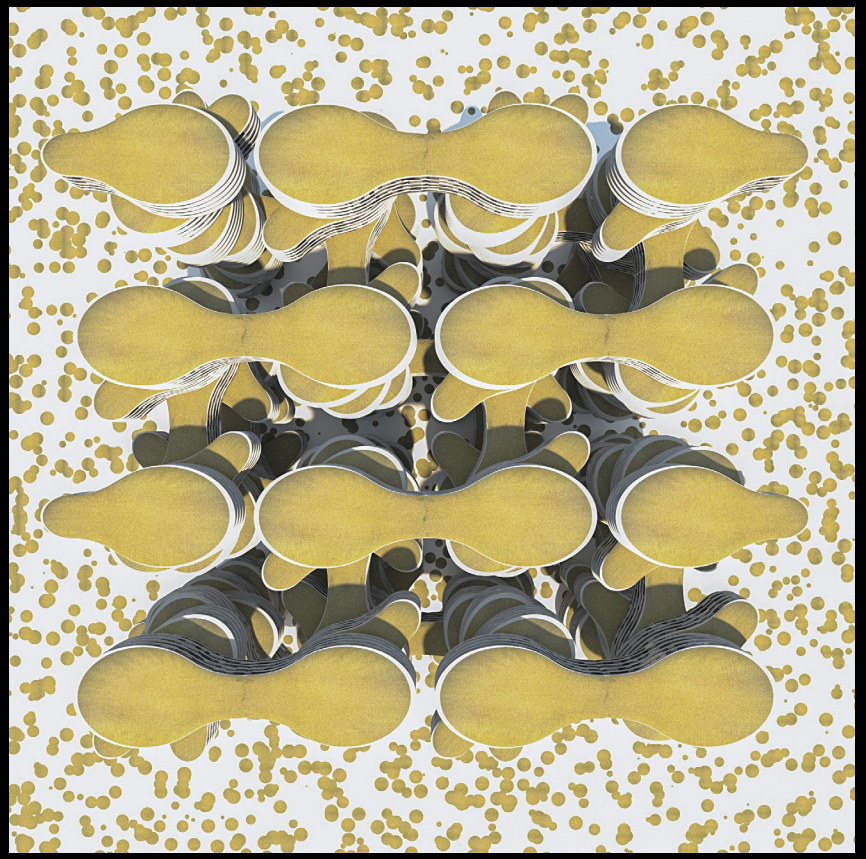


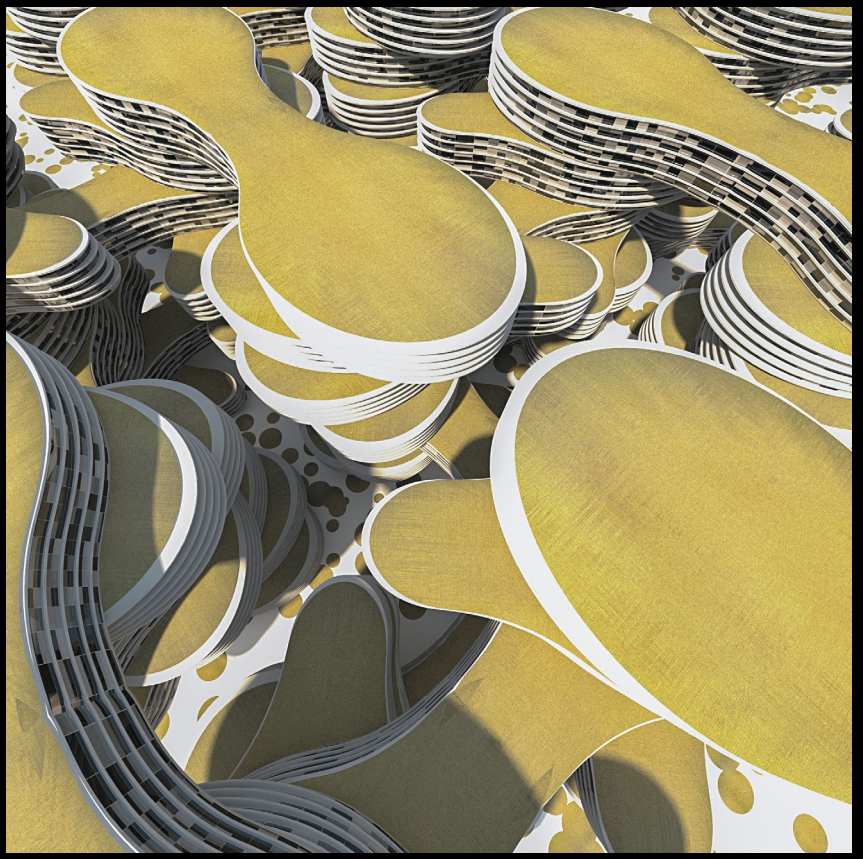


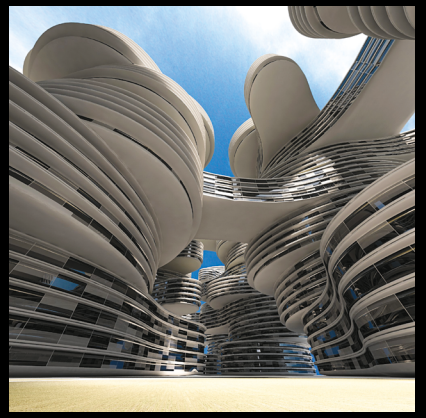


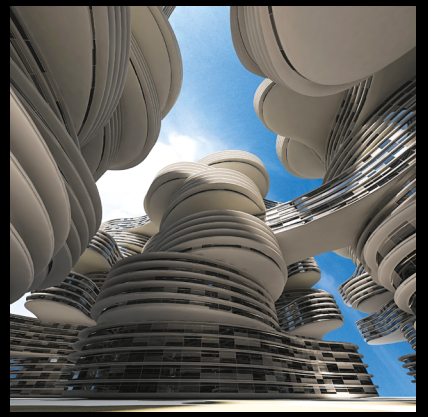
#engineering
#urbanplanning
#architecture
#bridges
#city
#digital
#sketching

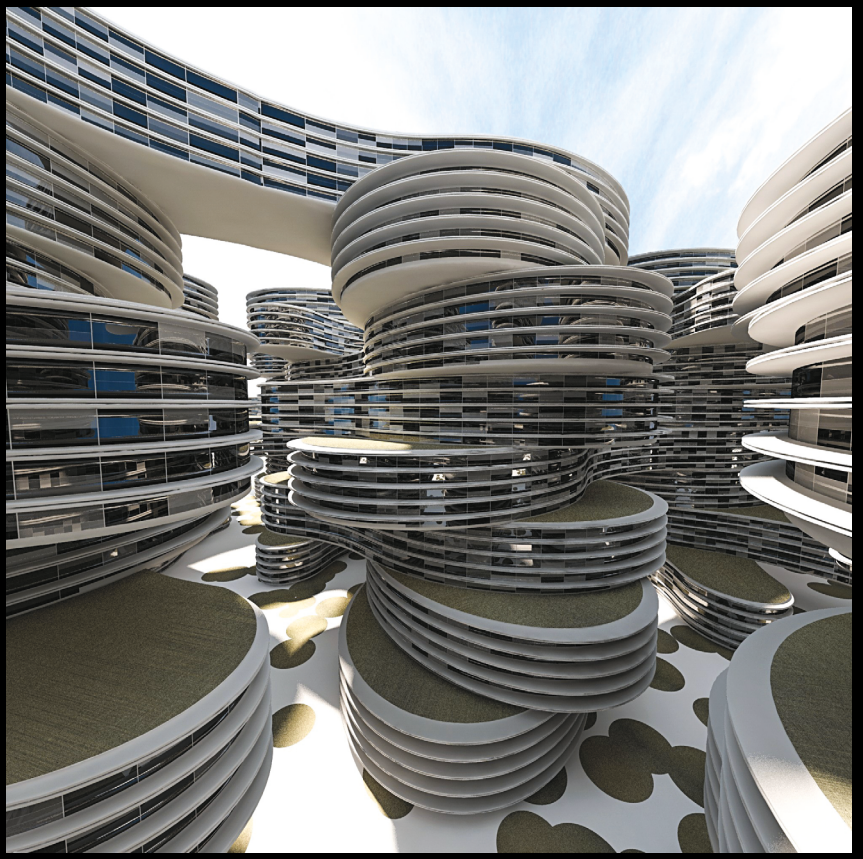
BRIDGES
CITY
digital-
sketching







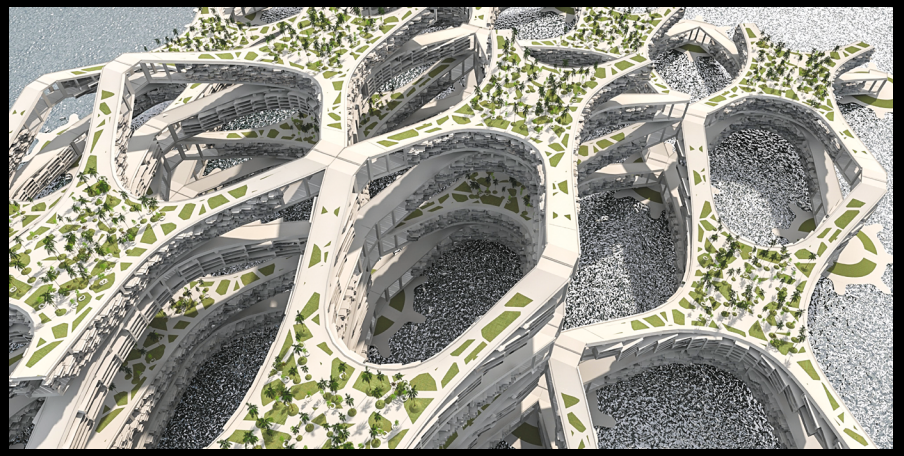


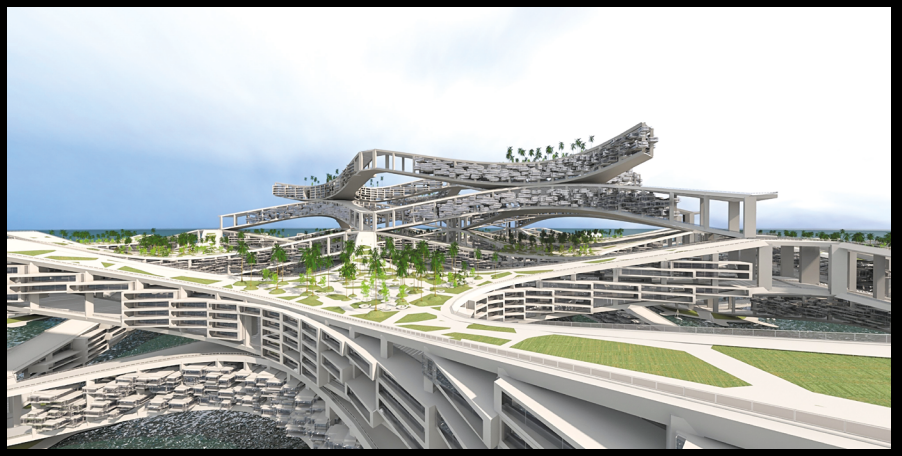


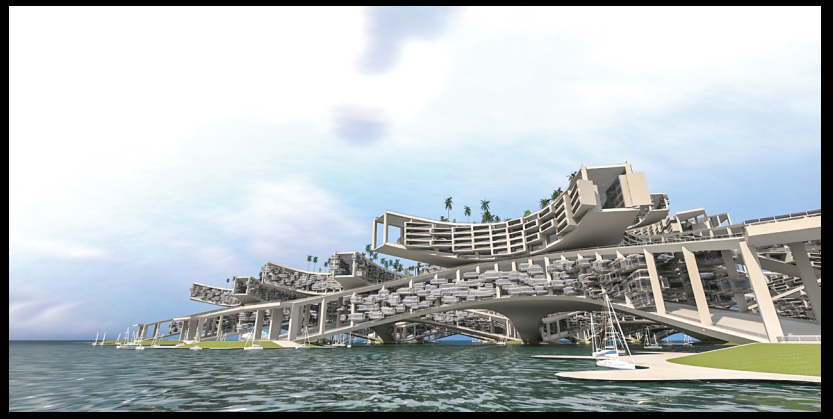
#engineering
#urbanplanning
#architecture
#cupolas
#city
#digital
#sketching

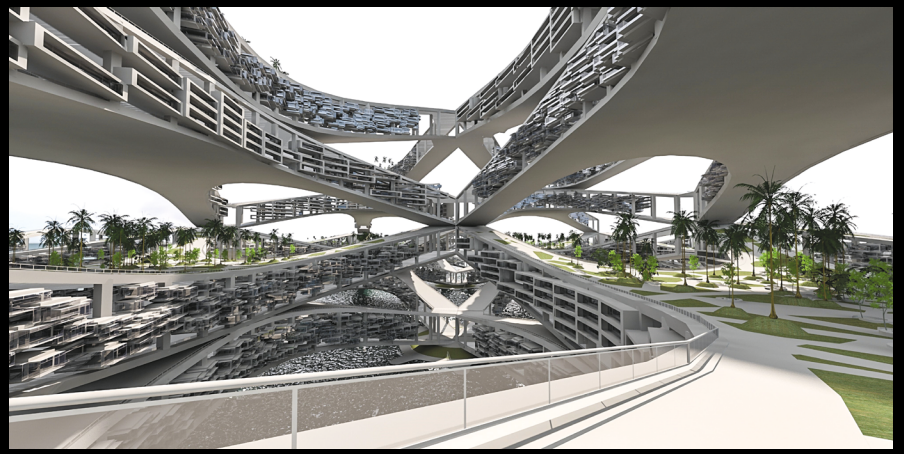
CUPOLAS CITY

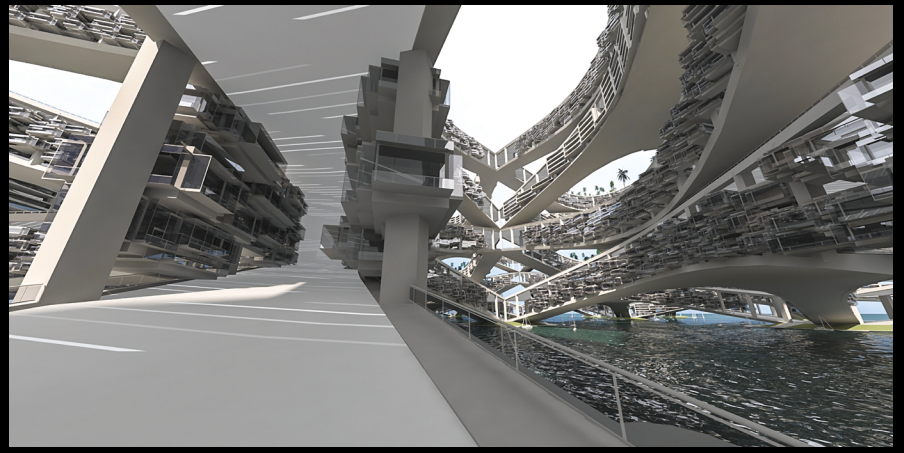
digital-
sketching

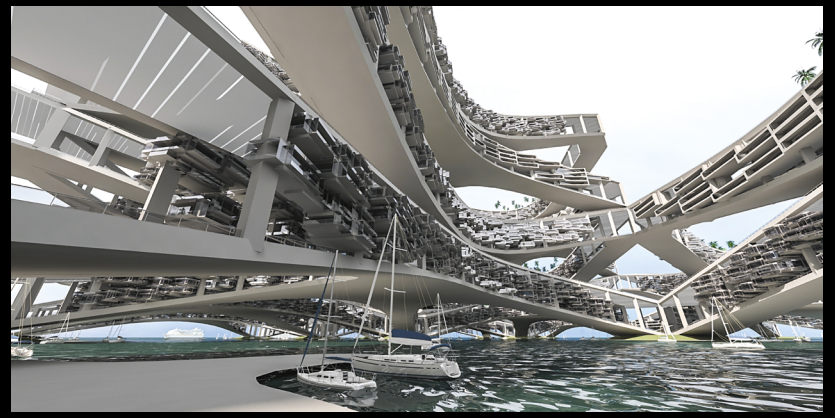


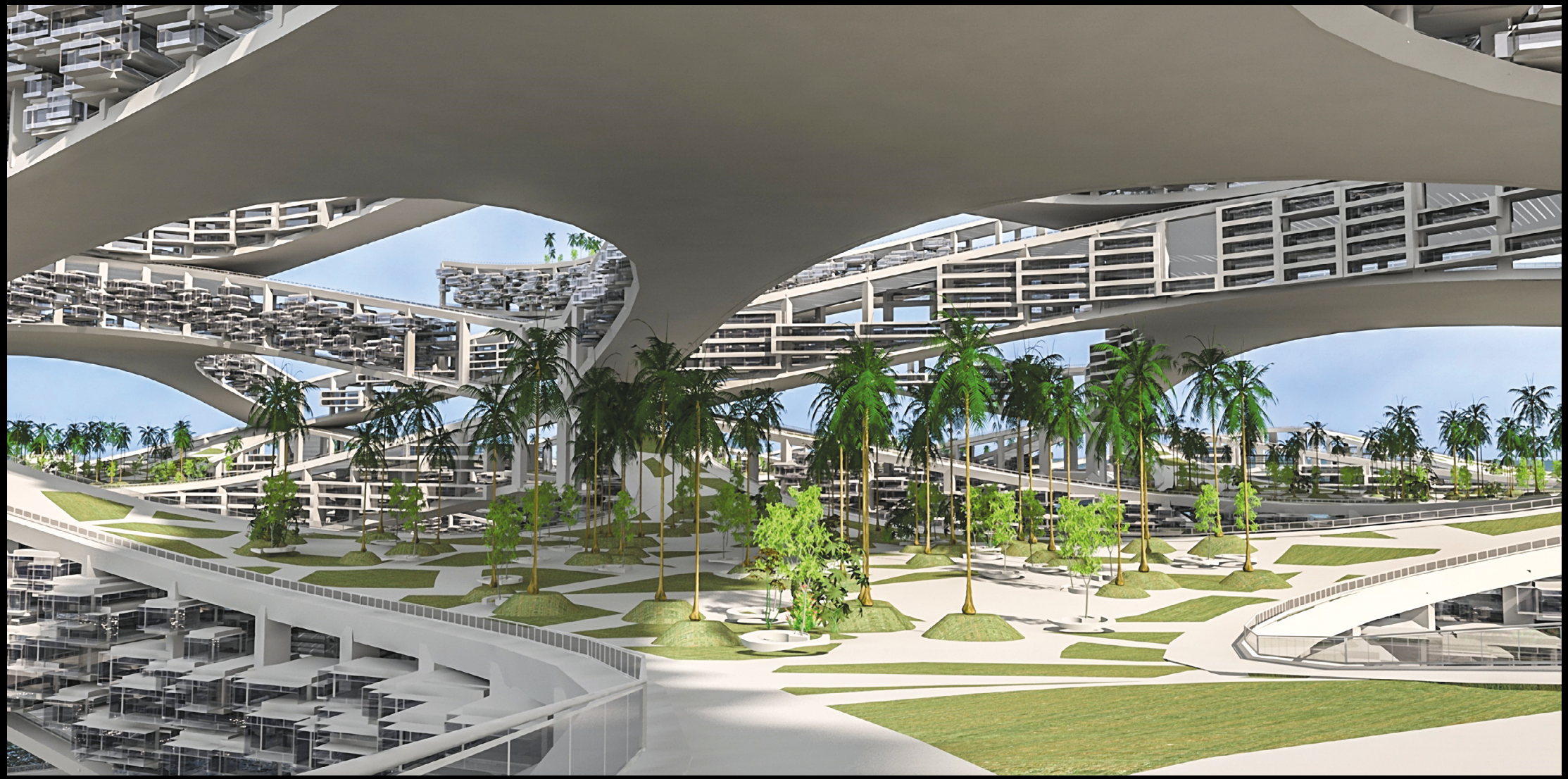








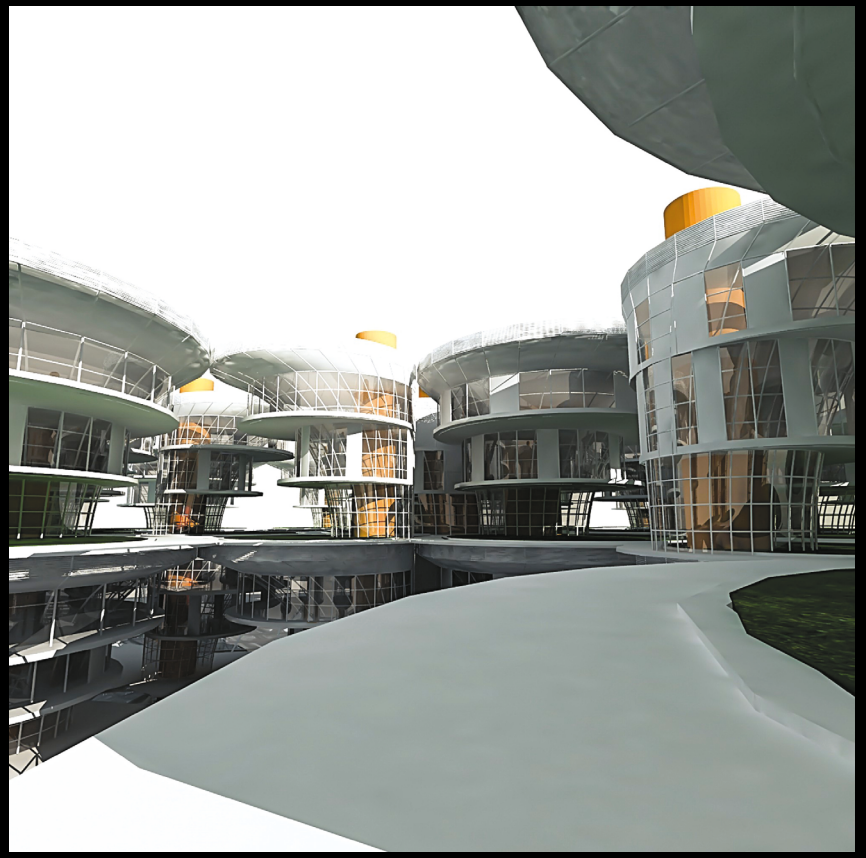


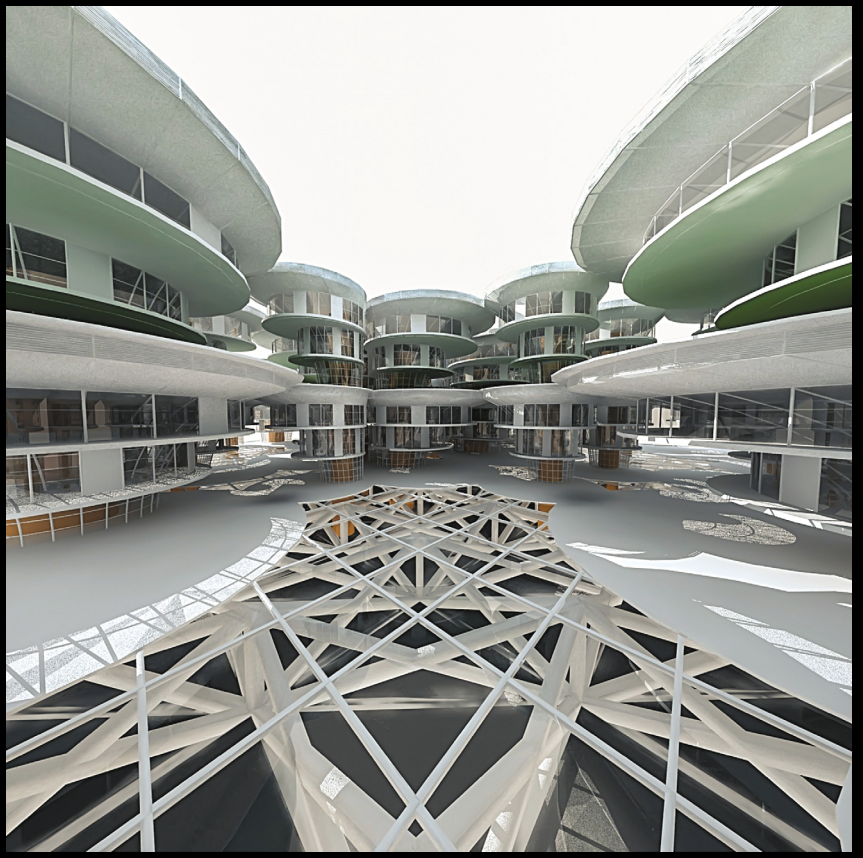


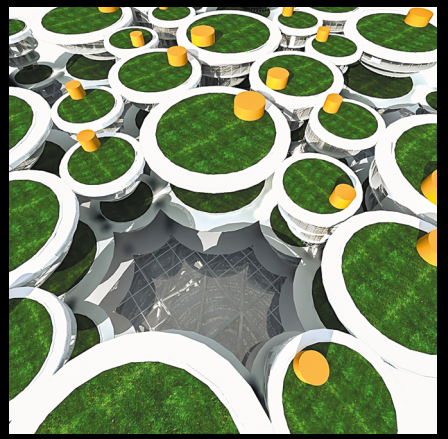
#engineering
#urbanplanning
#architecture
#mushrooms
#neighborhood
#digital
#sketching

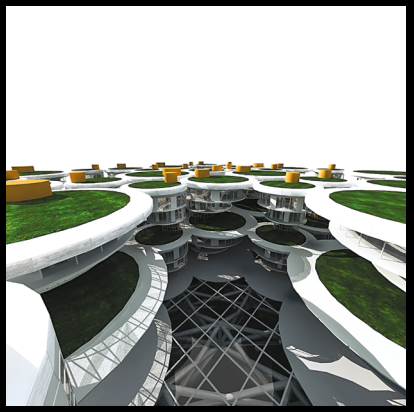
MUSHROOMS NEIGHBORHOOD

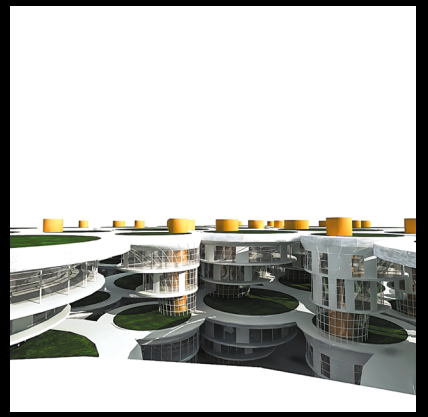
digital-
sketching

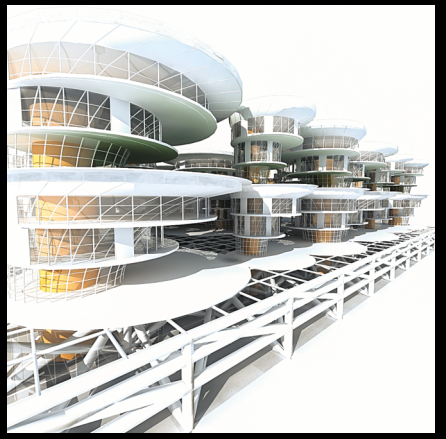




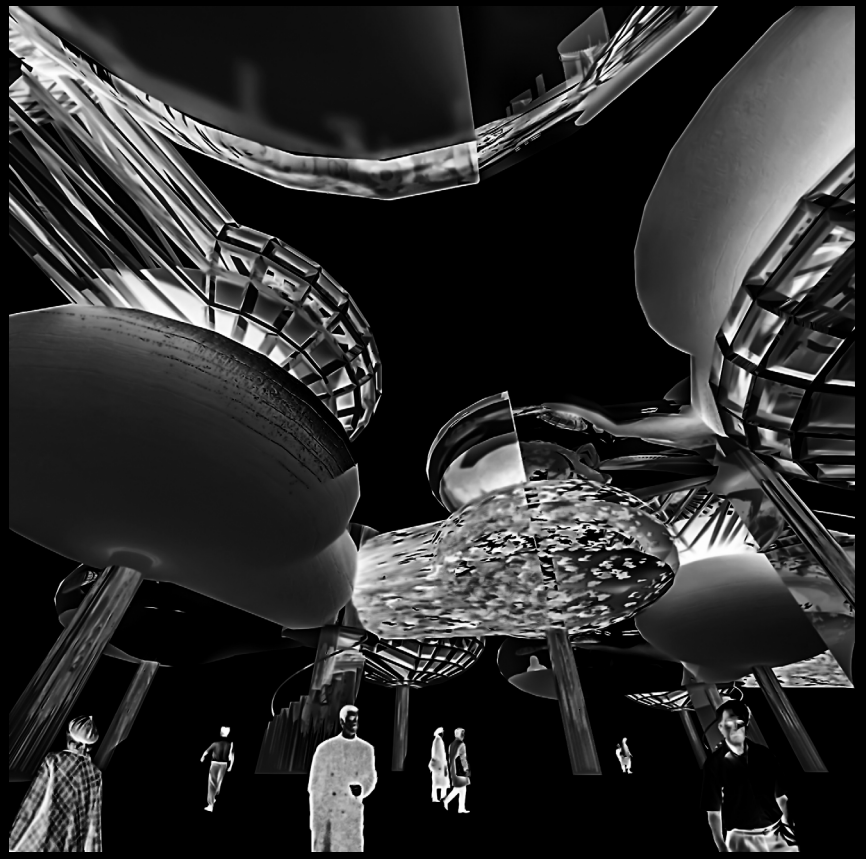






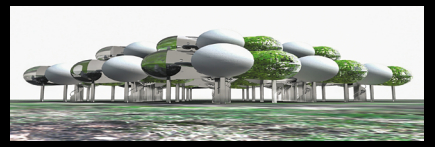


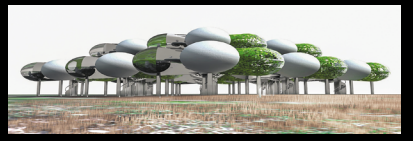
#engineering
#urbanplanning
#architecture
#treehouse
neighborhood
#digital
#sketching

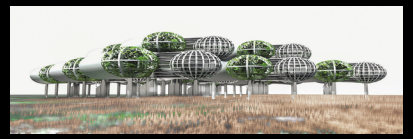


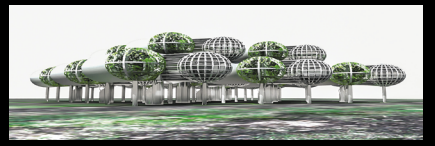
TREE-HOUSE NEIGHBORHOOD

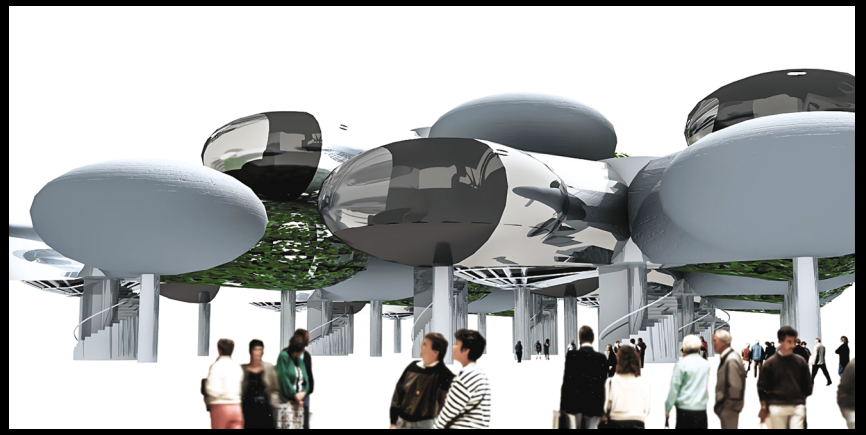
digital-
sketching

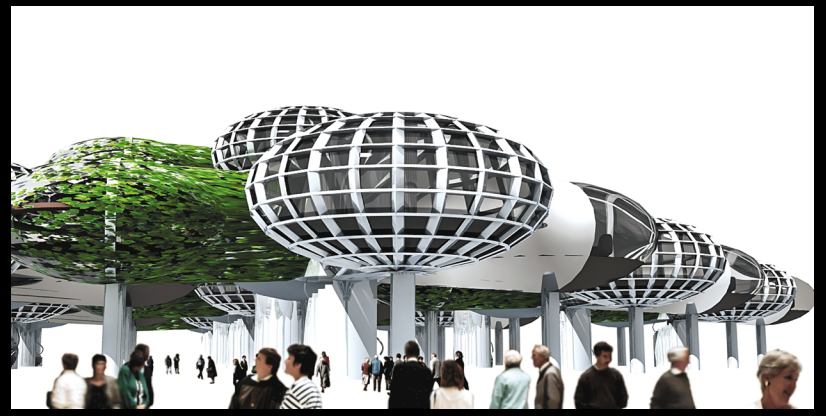












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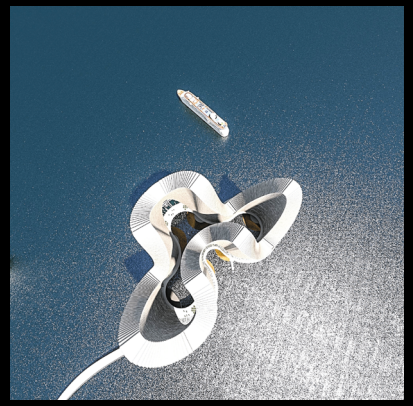
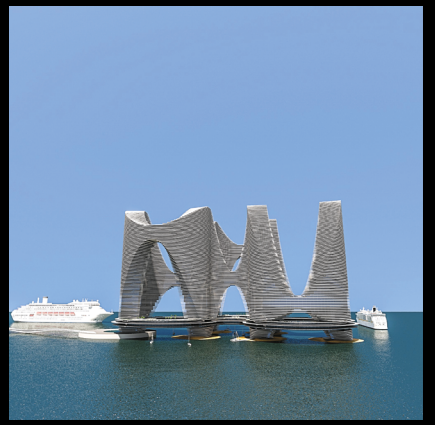
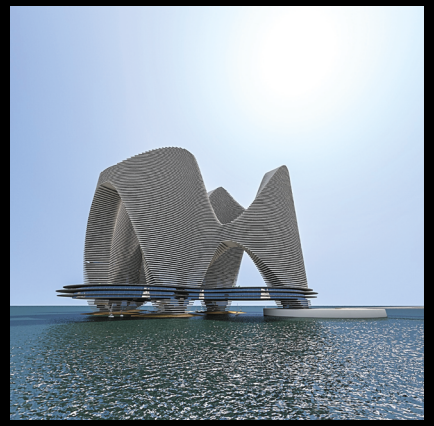
#engineering
#urbanplanning
#architecture
#cave
#city
#digital
#sketching

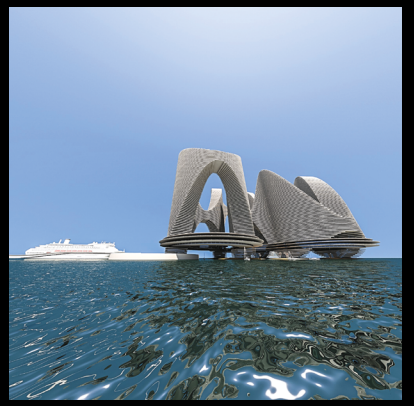
CAVE CITY

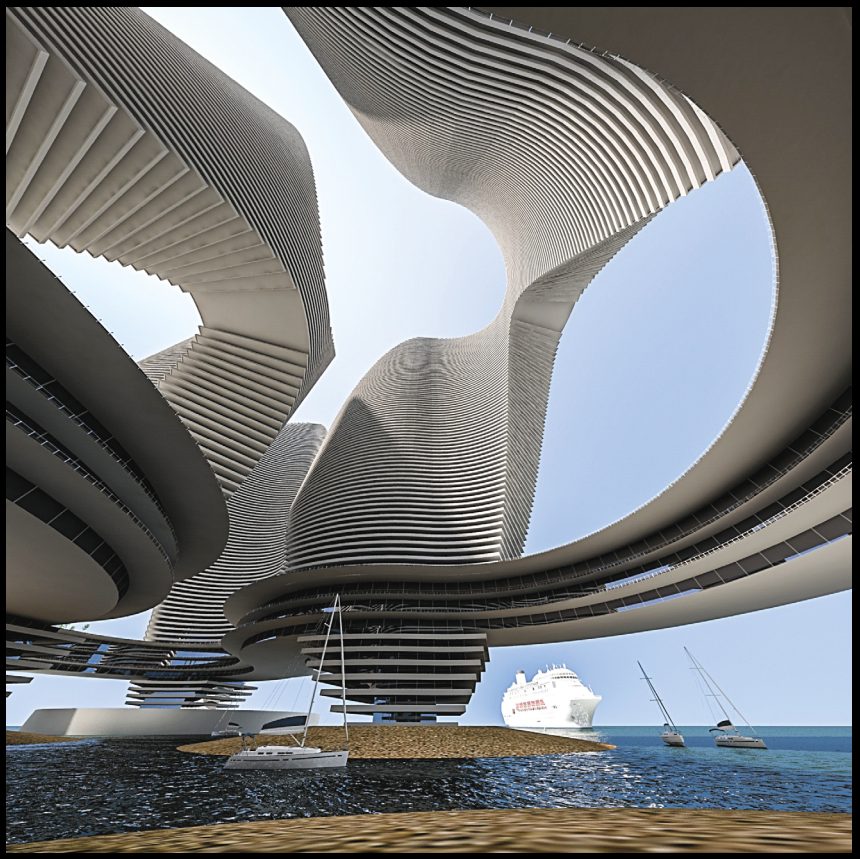
digital-
sketching

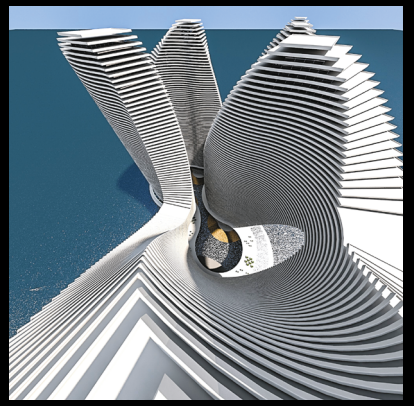


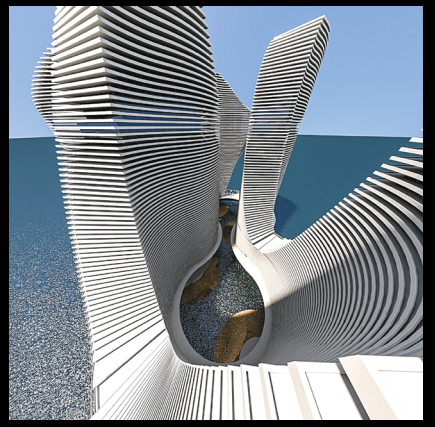


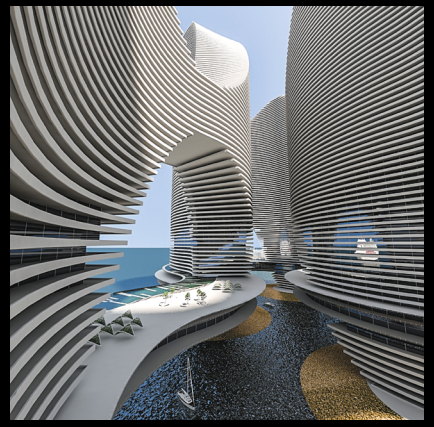


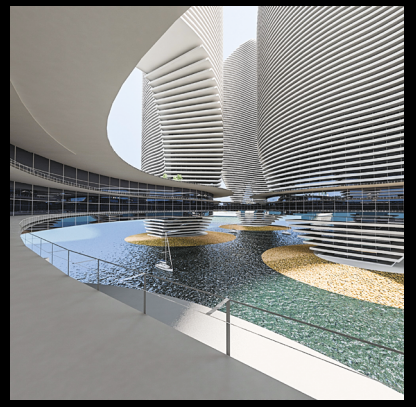


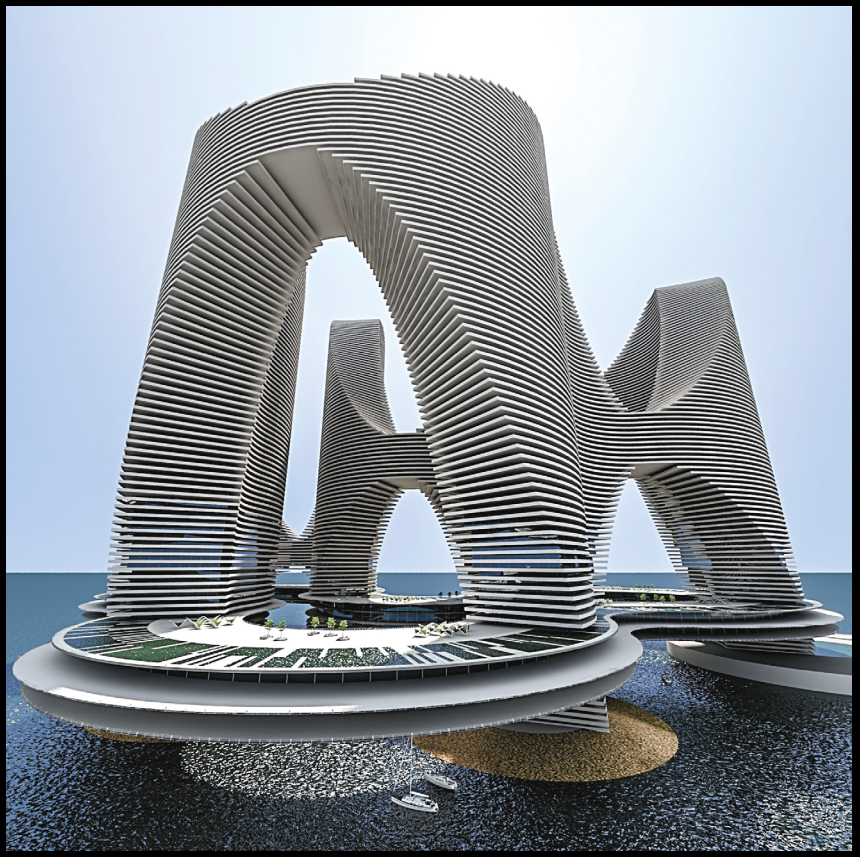








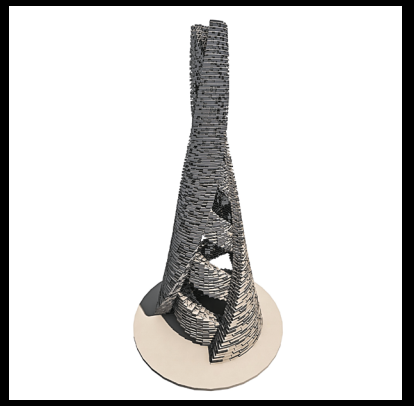


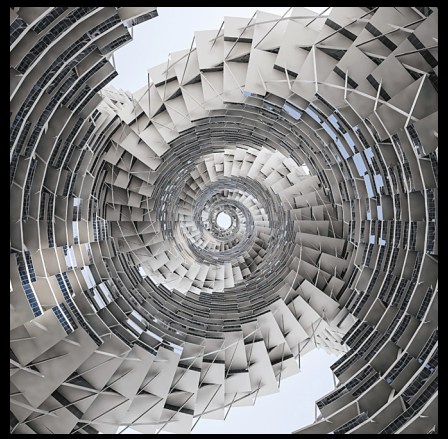


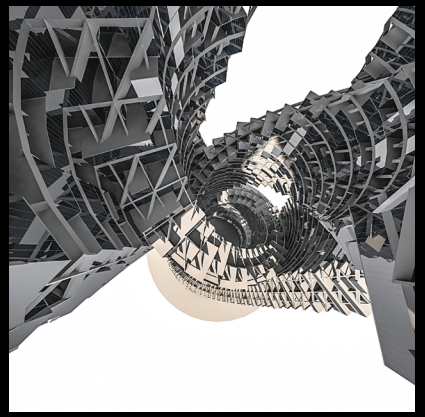
#engineering
#urbanplanning
#architecture
#highrise
#double
#spiral
#digital
#sketching

HIGH-RISE DOUBLE SPIRAL

digital-
sketching







#engineering
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#architecture
#sea
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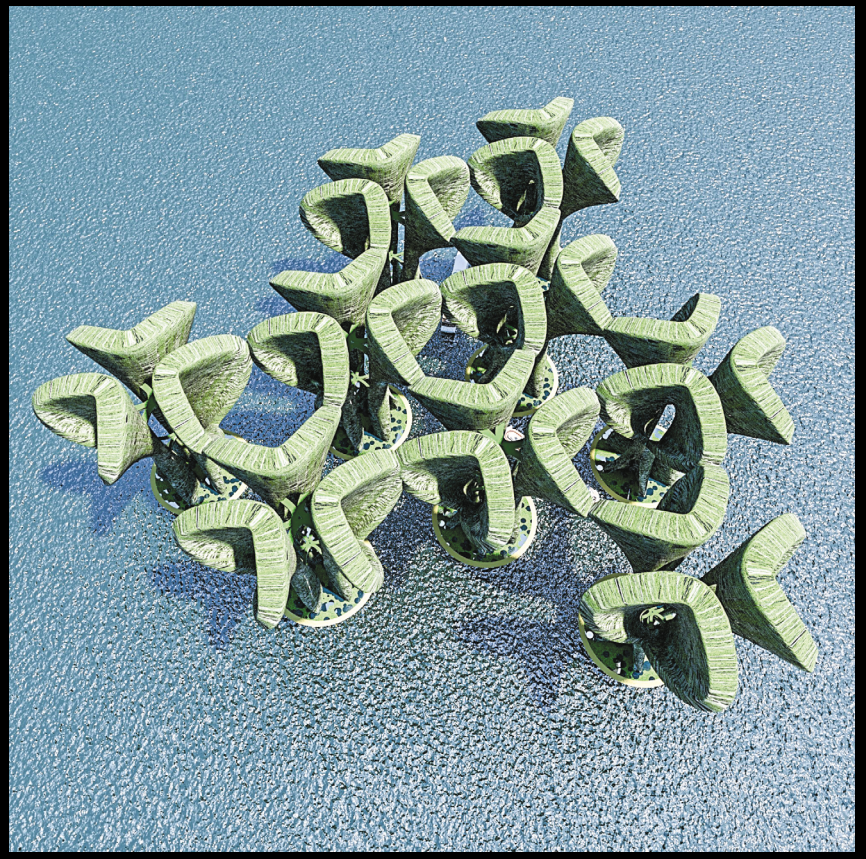
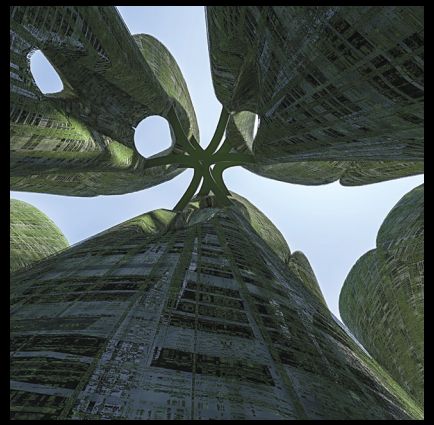
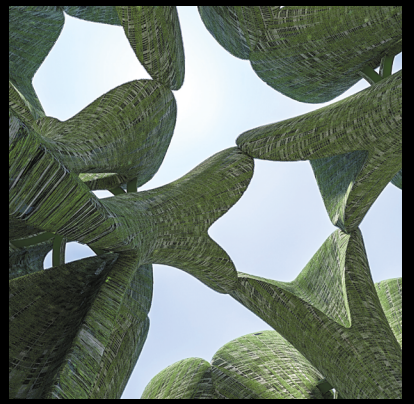
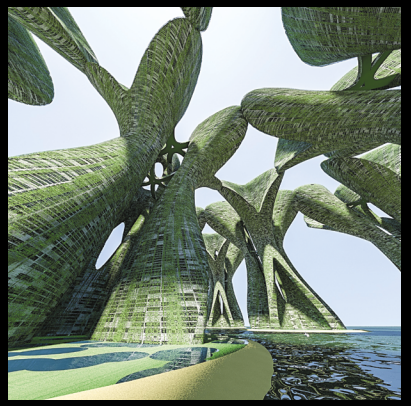
#city
#digital
#sketching

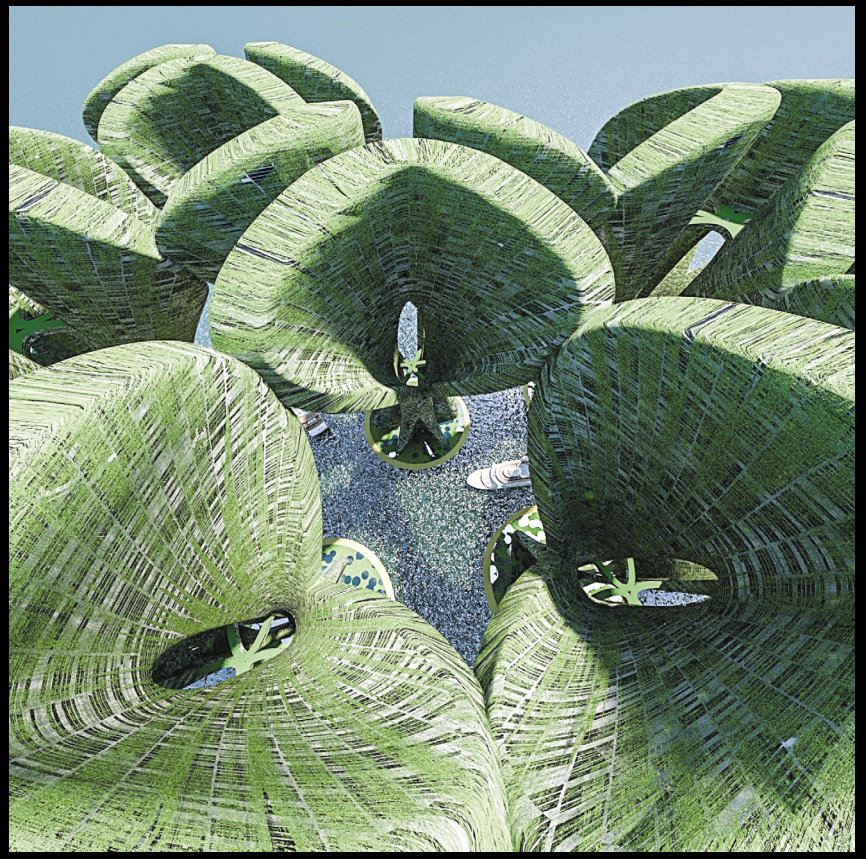
SEA FOREST CITY
digital-
sketching

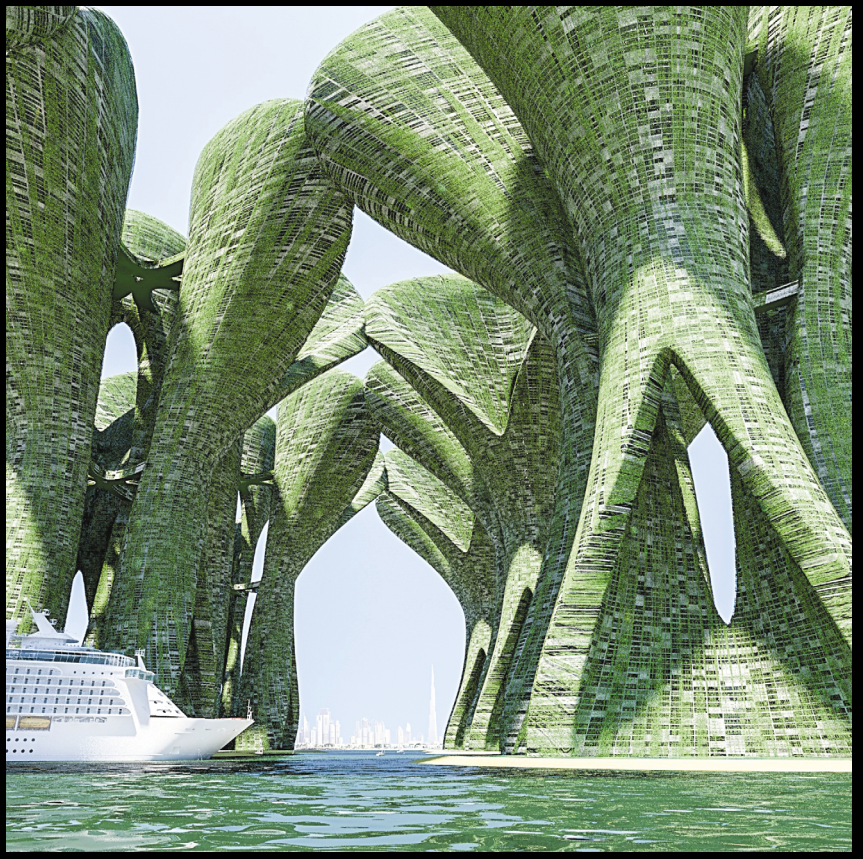












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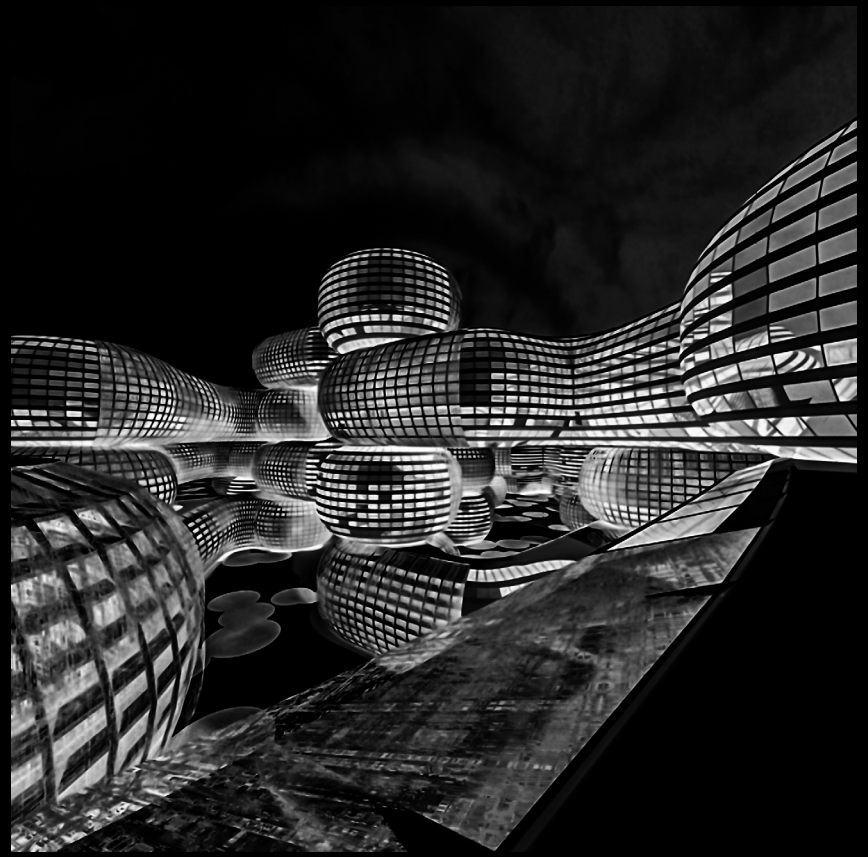
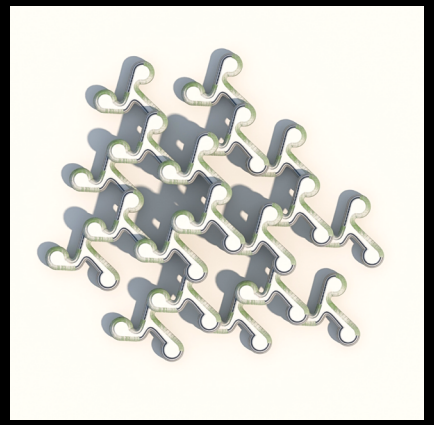
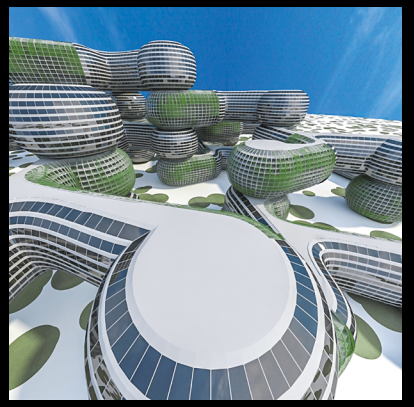
#engineering
#urbanplanning
#architecture
#crossing
#city
#digital
#sketching

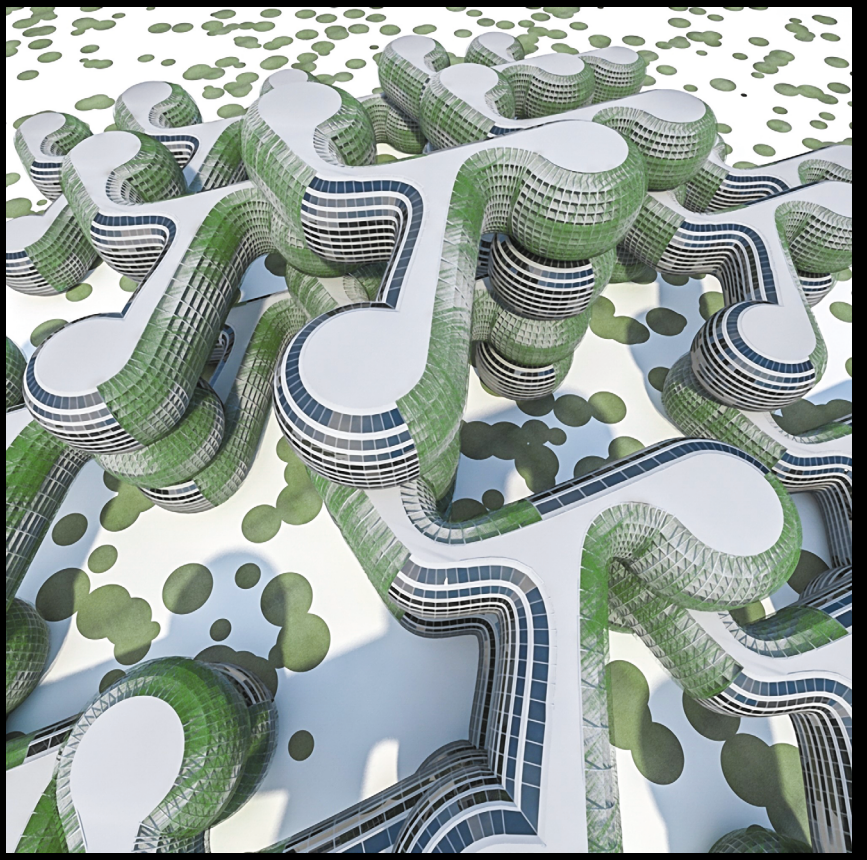


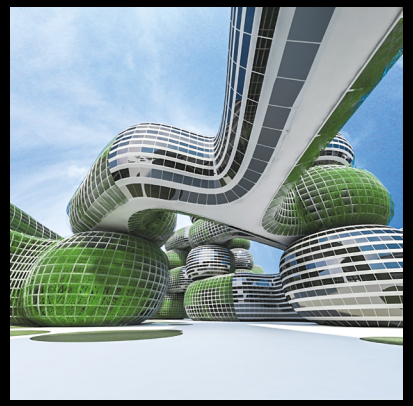
CROSSING CITY

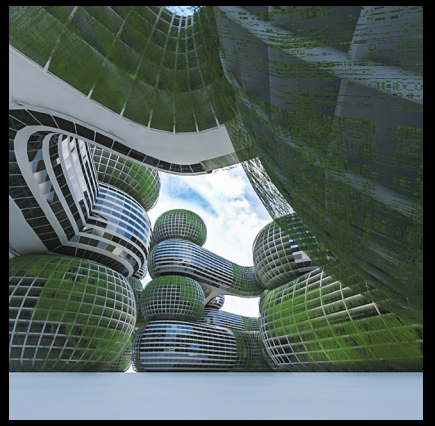
digital-
sketching

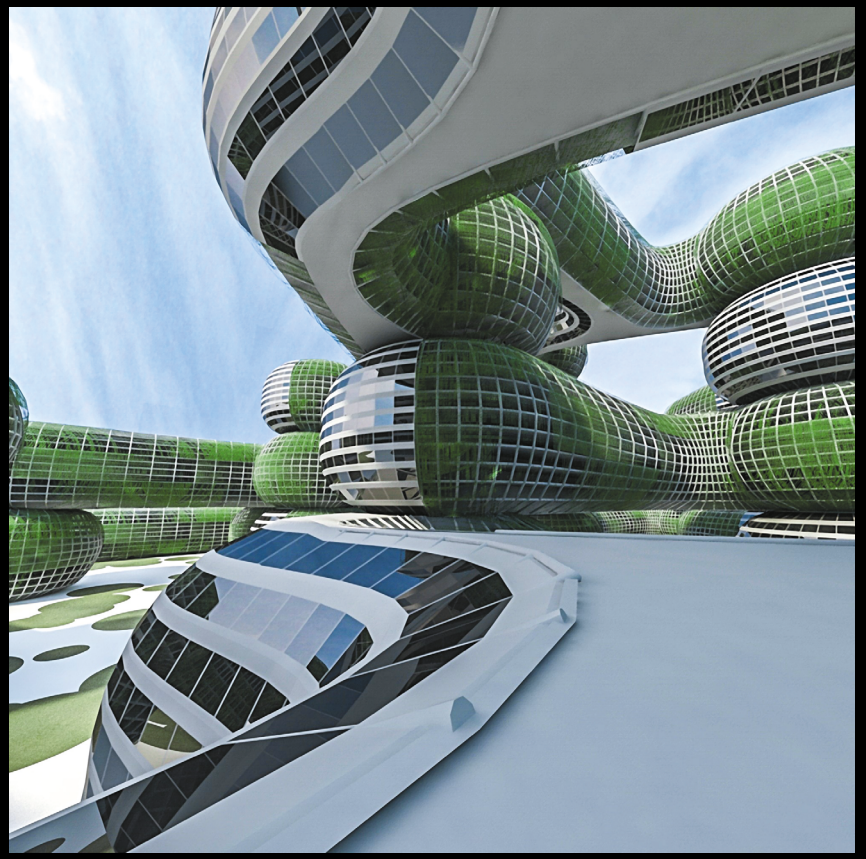


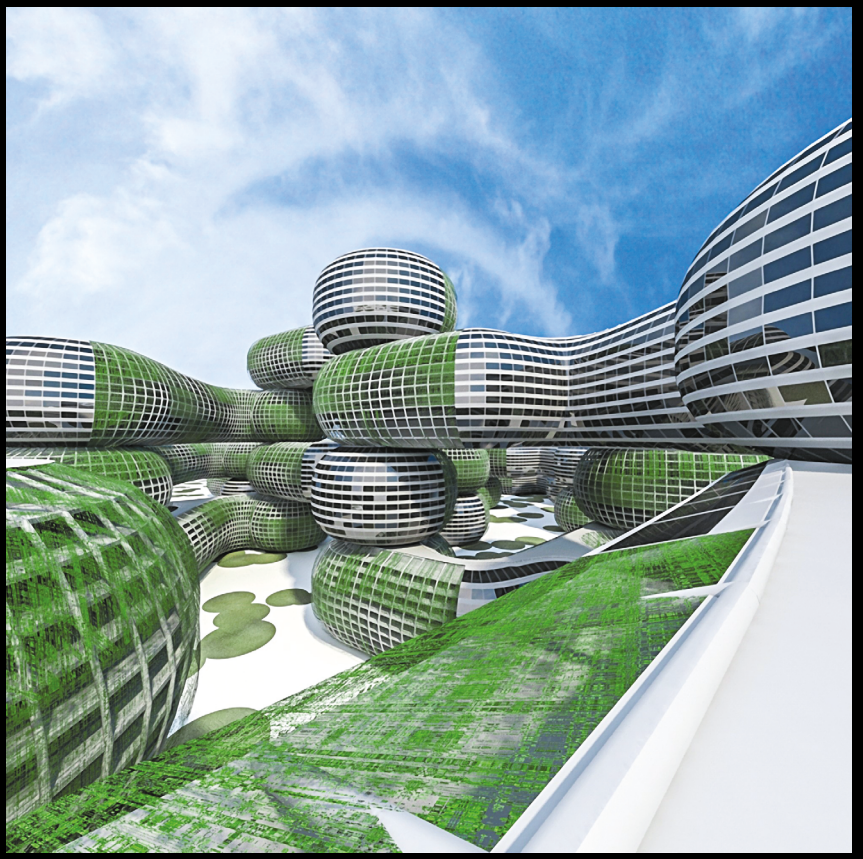




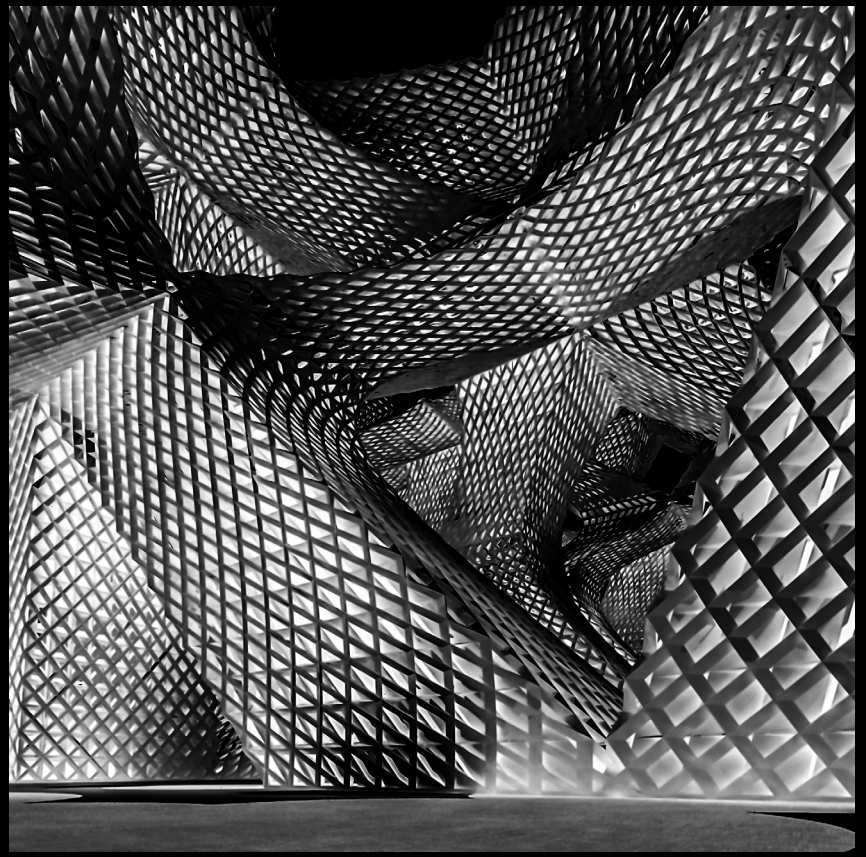






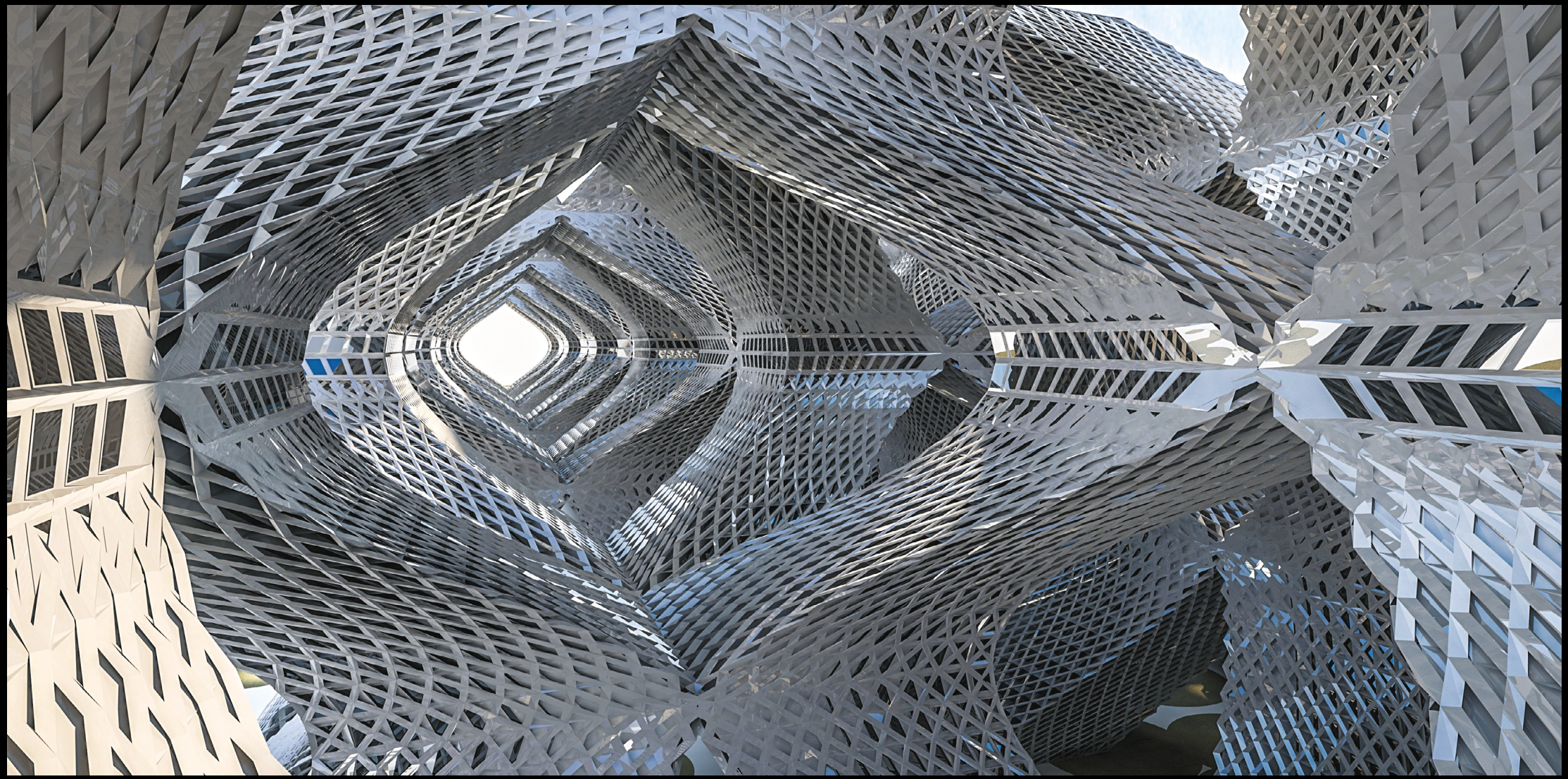


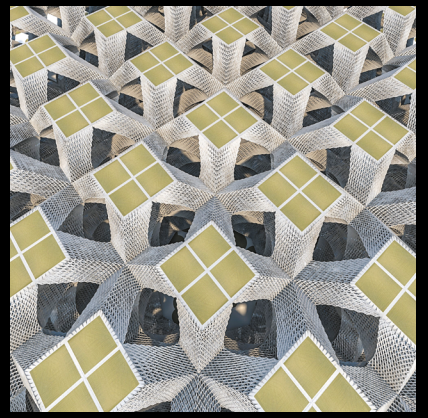
#engineering
#urbanplanning
#architecture
#inclined
#city
#digital
#sketching

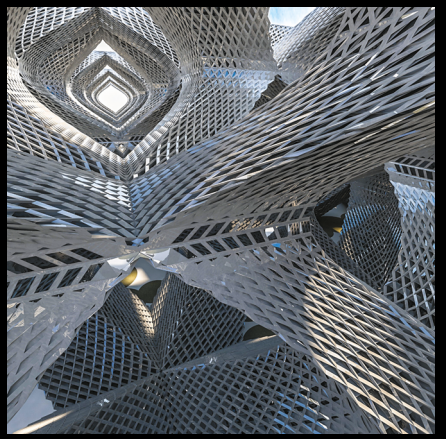


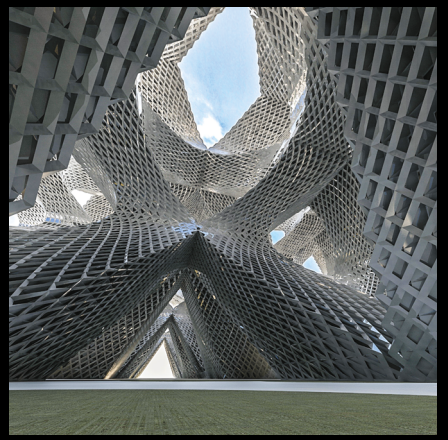
INCLINED CITY

digital-
sketching



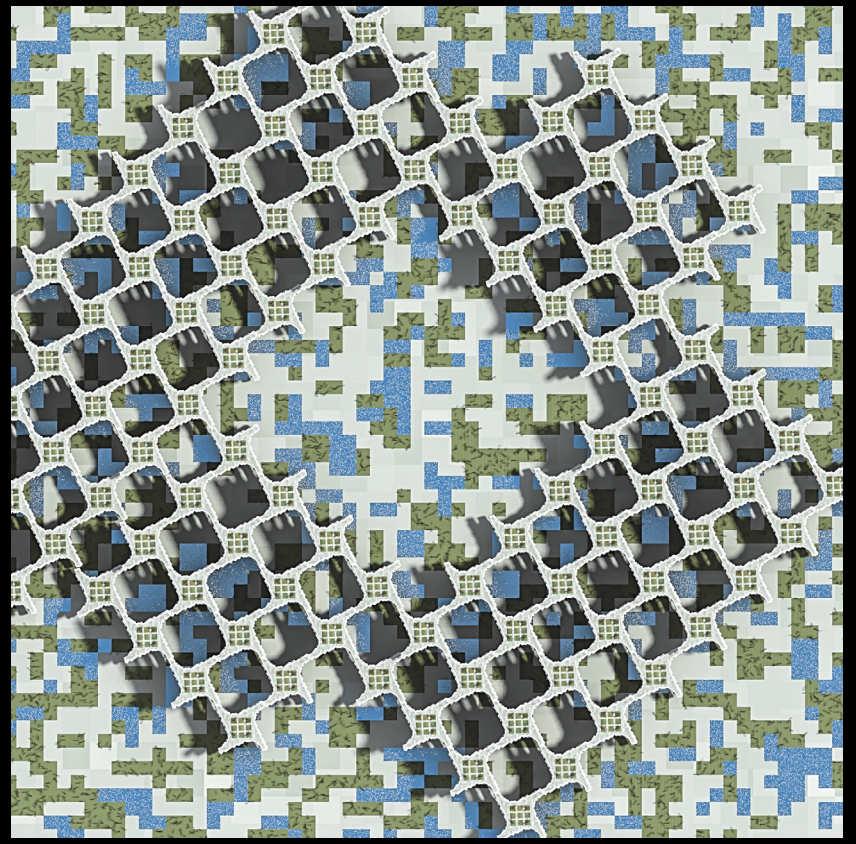


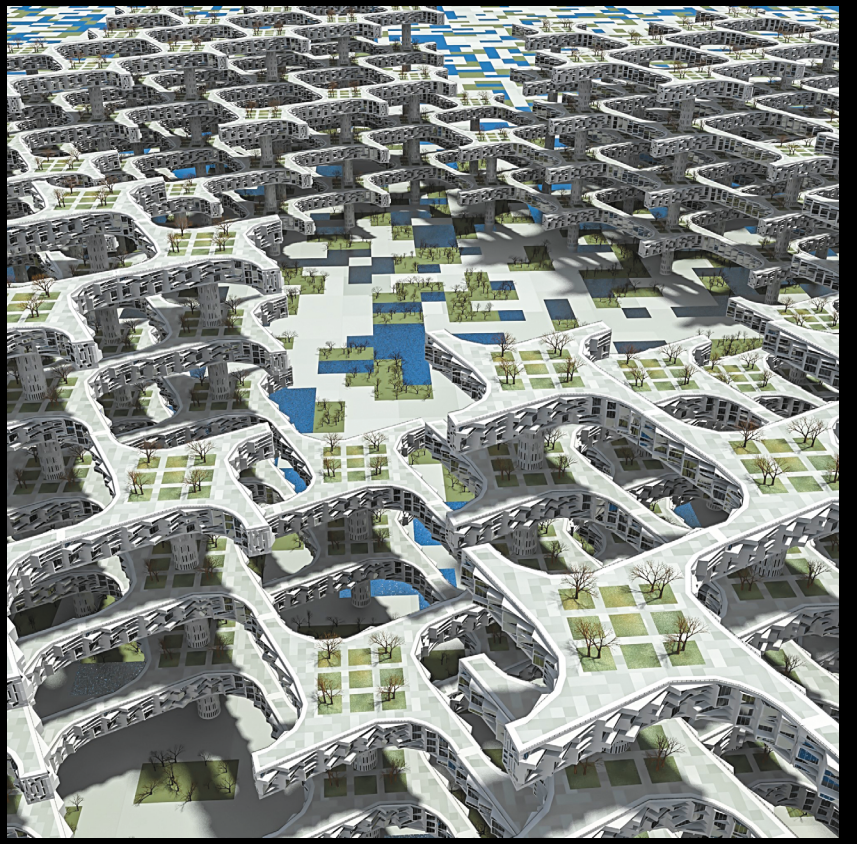


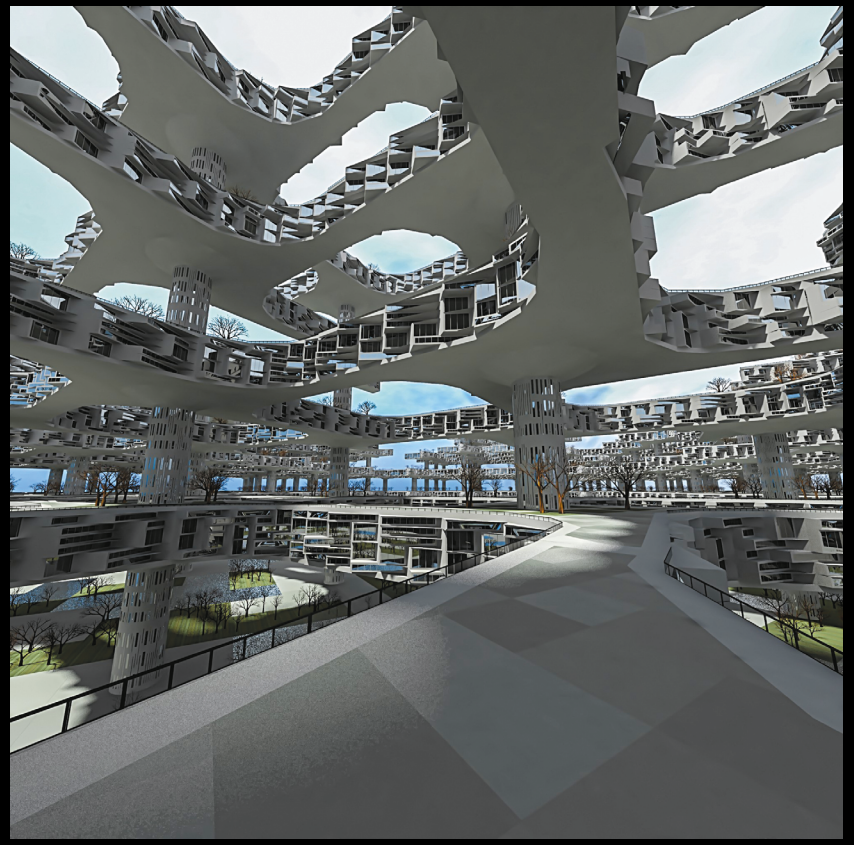


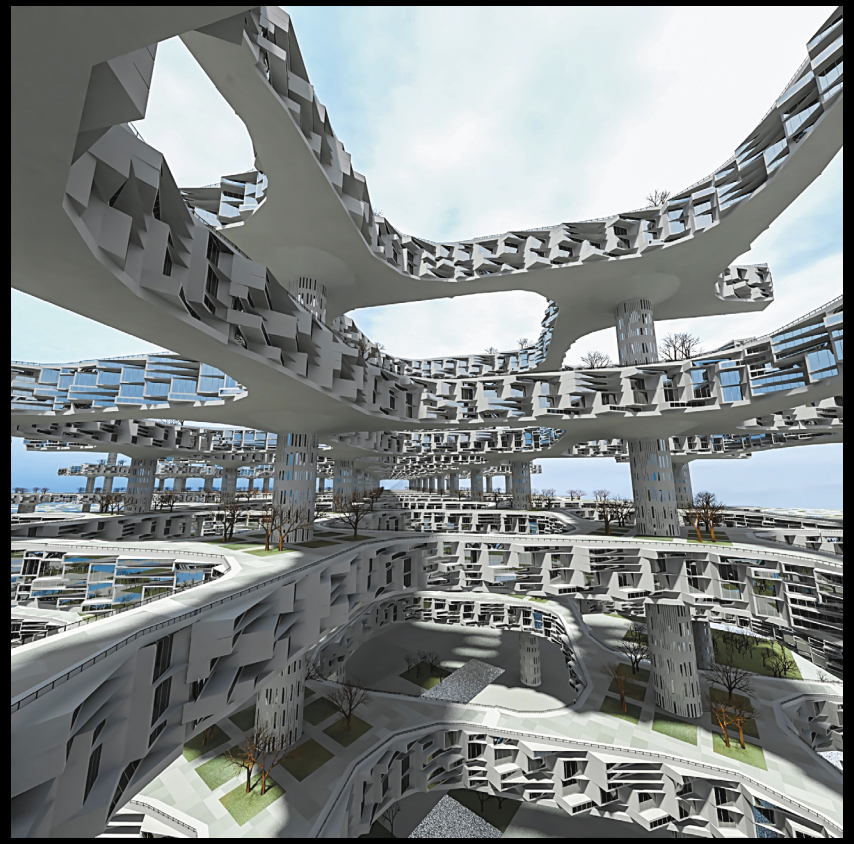
#engineering
#urbanplanning
#architecture
#ortho
#city
#digital
#sketching

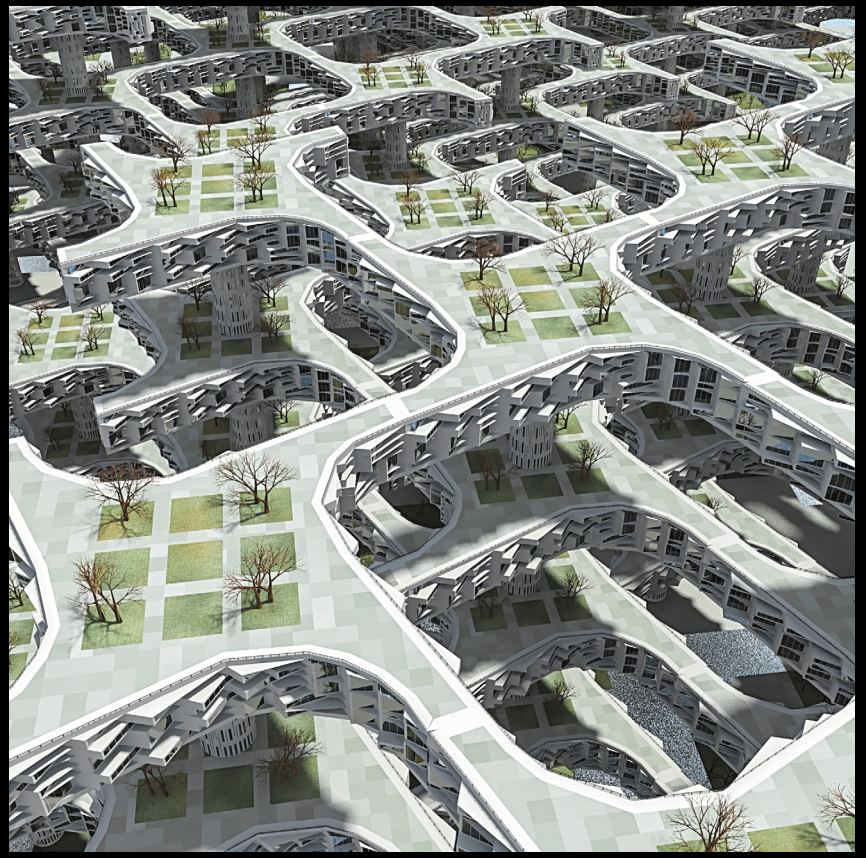
ORTHO-CITY
digital-
sketching

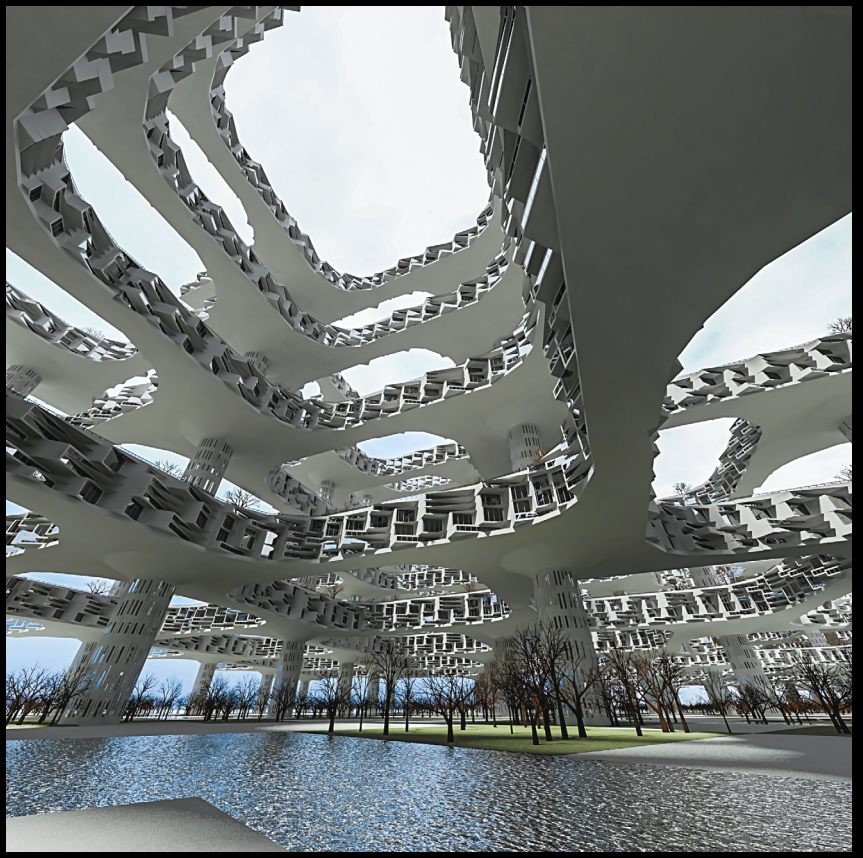


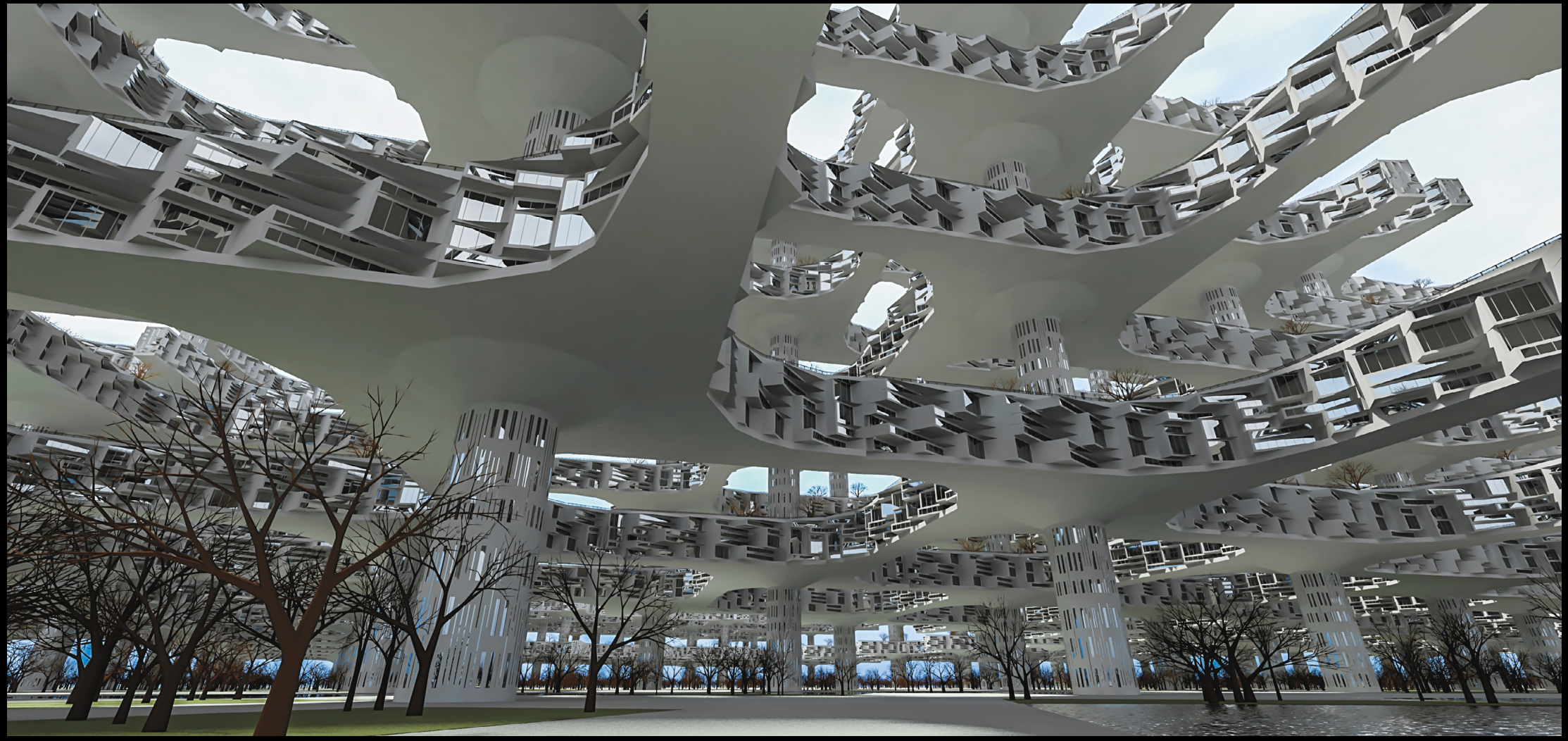


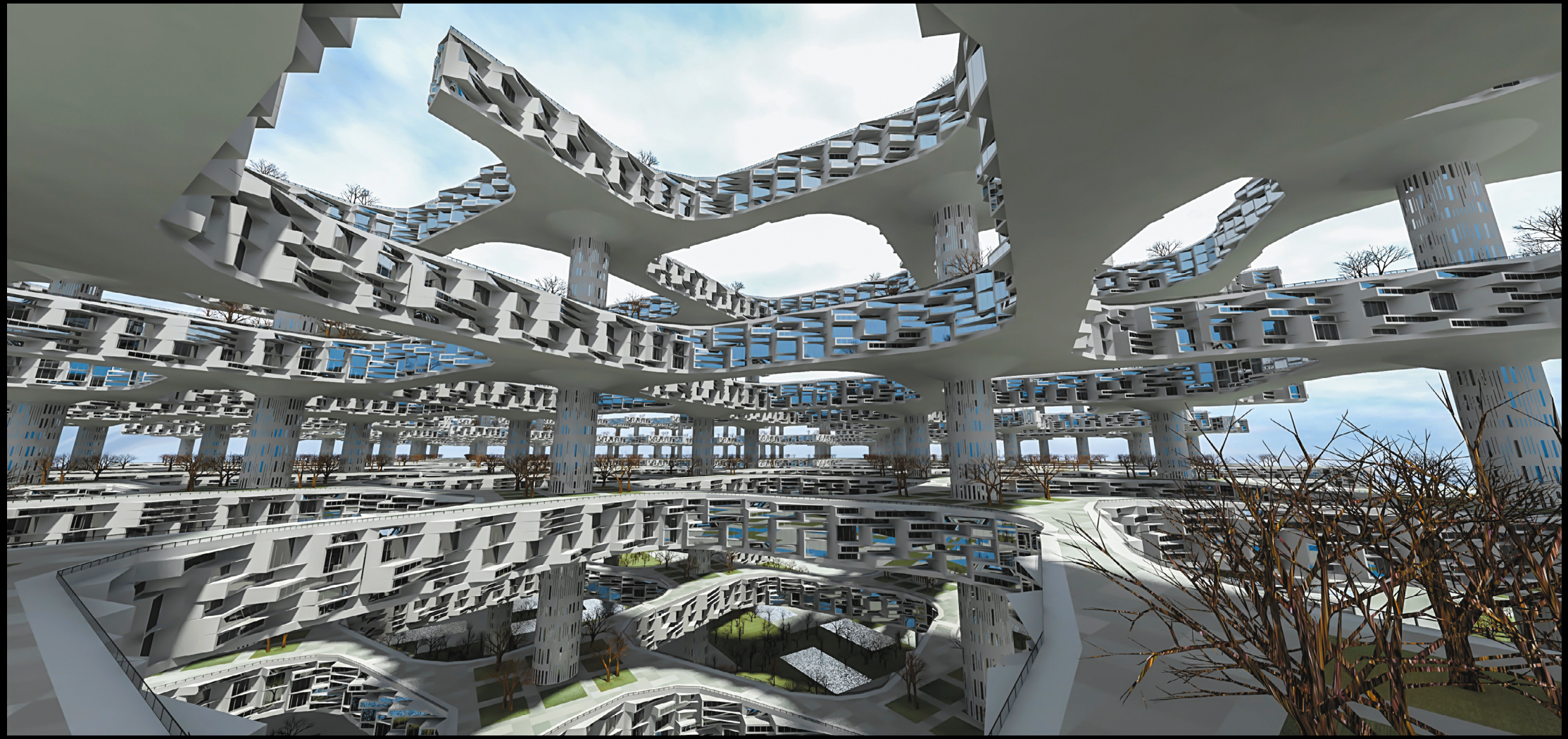












/imagine

“I see committed architecture is always different, not indifferent.”

ALE GIRÁ

PhD Architect at the University of Seville, vocational architect since a very early age; he always believed in the importance of architecture as a generator of a big part of the reality we live in. ↵ He describes himself: 'My way of thinking and acting is essentially inductive. There are numerous theories and definitions of this type of thought and action, for which I have little knowledge and awareness. However, I share the vision of the inductive method as a form to draw general conclusions based on particular observations. I also share the vision that it is a method of probability, which does not ensure absolute accuracy of assumptions or conclusions. ↵ In the elaboration of my systemically inductive work, I have considered my own perceptions about myself as much as my perceptions of others, my peers in my environment, which is obviously limited and specific. However, the validity of my work may not be corroborated for all people because it is impossible to determine their different characteristics and social, genetic, ideological, configurations. At present, my work must be understood as a theory limited to myself. ↵ In favor of my architecture, it should be noted that it has fair acceptance by increasingly more people of all types, ages, cultures, education, taste and inclination, who favor daily the idea of reaching beyond myself and my limited knowledge, my limited environment, and the specific circumstances in which it was produced. ↵ I would also like to express my artistic vocation that utilizes architecture as a means of expression and experimentation. It states both the artistic character of architecture as much as the scientific. Renunciation of any of these two facets devalues its integrated character and knowledge as a producer of reality and 'irreality' that reflect human beings in a particular time, with their needs and dreams.' ↵

ale girá

SEVILLE, SPAIN, 1974

He studied his Degree in Architecture in Seville (Spain), and completed his studies in other countries and cities; before undertaking his studies in Architecture he attended in 1991-92 the Pre-University course in New Jersey (US). Later on, in 1996-97, he was awarded a scholarship within the 'Erasmus' exchange program, leading him to the University of Venice (Italy), where he attended lessons given by Aldo Rossi. Once he had completed his studies at University of Seville, the Camuñas Foundation (Centre for Higher Education in Architecture) of Madrid (Spain) awarded him a scholarship in 2004-05 for a Master Degree in Virtual Architecture. The knowledge there acquired gave him the opportunity to achieve in 2008 a European Exchange 'Leonardo' scholarship, awarded by the Architectural Association of Architects of Seville, that led him to Hannover and Hamburg (Germany) where he worked with Professor Andreas Uffelmann. In 2009-10 he attended the Master's Degree of 'Innovation in Architecture: Technology and Design' at University of Seville (Spain) finishing those studies with honors. His unceasing research in architecture reached its highest point with his PhD lecture in 2012 at the Department of Structural Design of the Higher School of Architecture of the University of Seville (Spain) —where he achieved the qualification of Cum Laude—, this being a compendium of his works up to that date; the PhD brought him to teach Architecture and Urban Planning at the Southwest University of Science and Technology of Miangyang (China) in 2013, where he widened his thesis with new projects and writings. ↵ In 2020, Oscar Riera Ojeda Publishers published his first book entitled 'Hyperirrealism', a compendium of 15 years of his previous production. ↵ Ale Girá has continued to impulse his research and development, until this new books series entitled 'realism-s', supported by Artificial Intelligence and based on his previous work.¶

(@- + i-)
realism-s

TEXTS, ILLUSTRATIONS
Ale Girá

INTERPRETATION & TRANSLATION INTO ENGLISH
Simon Craig Exelby

GRAPHIC CONCEPT
Diego Pinilla Amaya

GRAPHIC LAYOUT, COVER ILLUSTRATION
Ale Girá

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