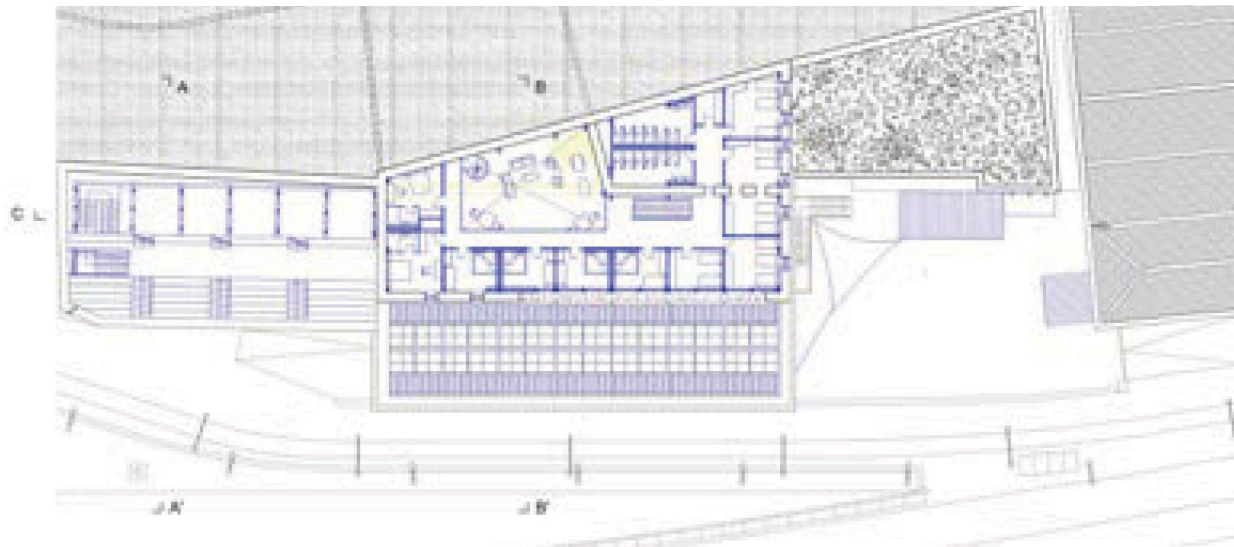
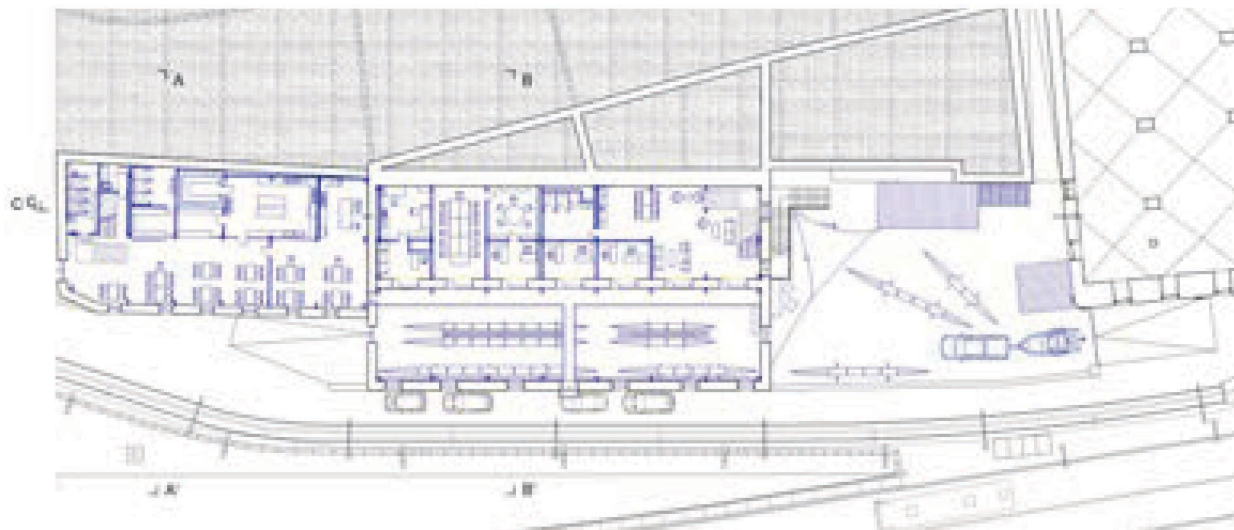


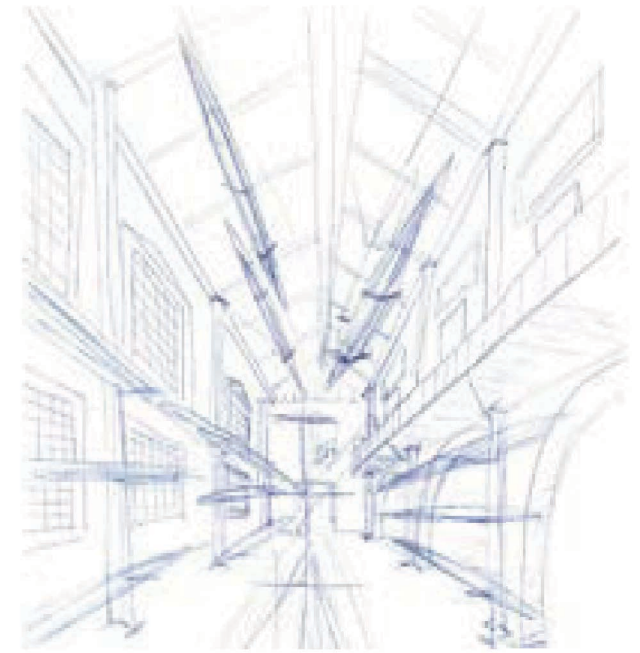
The spatial organization plays with variations in height: the boat storage hall and the main communal space are conceived as large, open volumes, topped by a glazed roof that allows light to penetrate deep into the building. Circulation for the upper levels is integrated through elevated walkways overlooking these spaces.



Level 3



Level 2

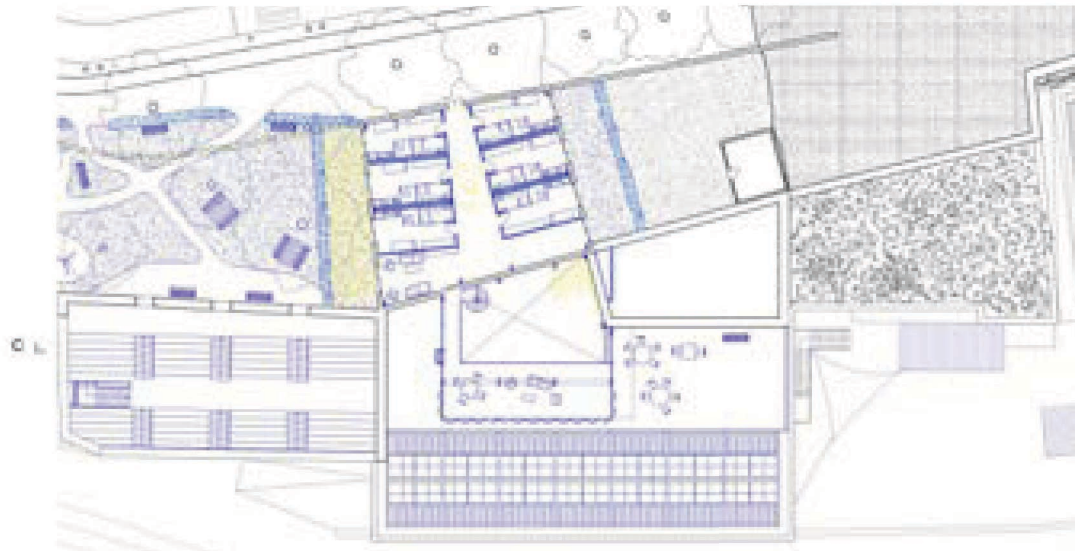


Sketch of the boat storage hall

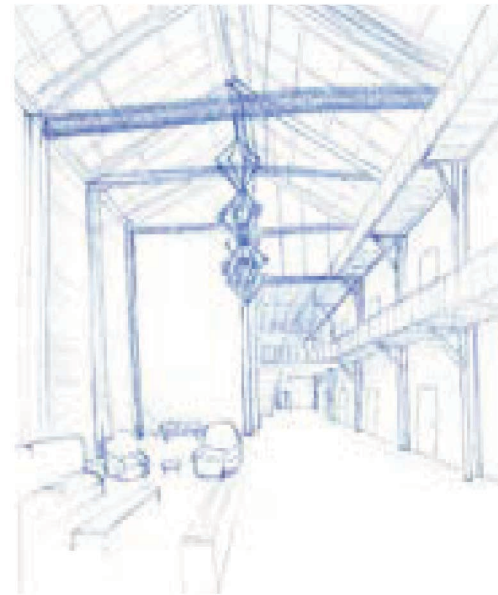


Sketch of the cafeteria beneath the bleachers.

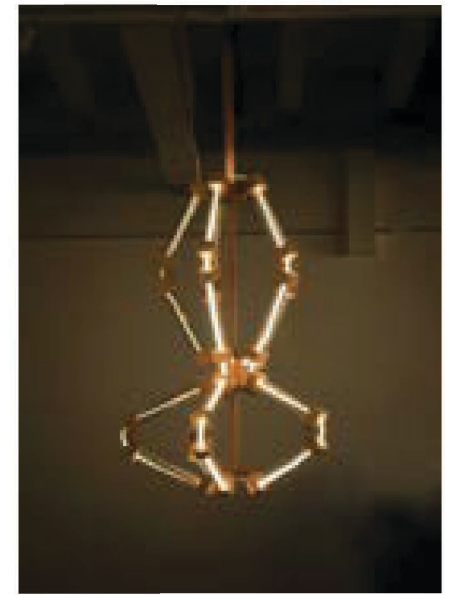
Casa Nobre do Remo



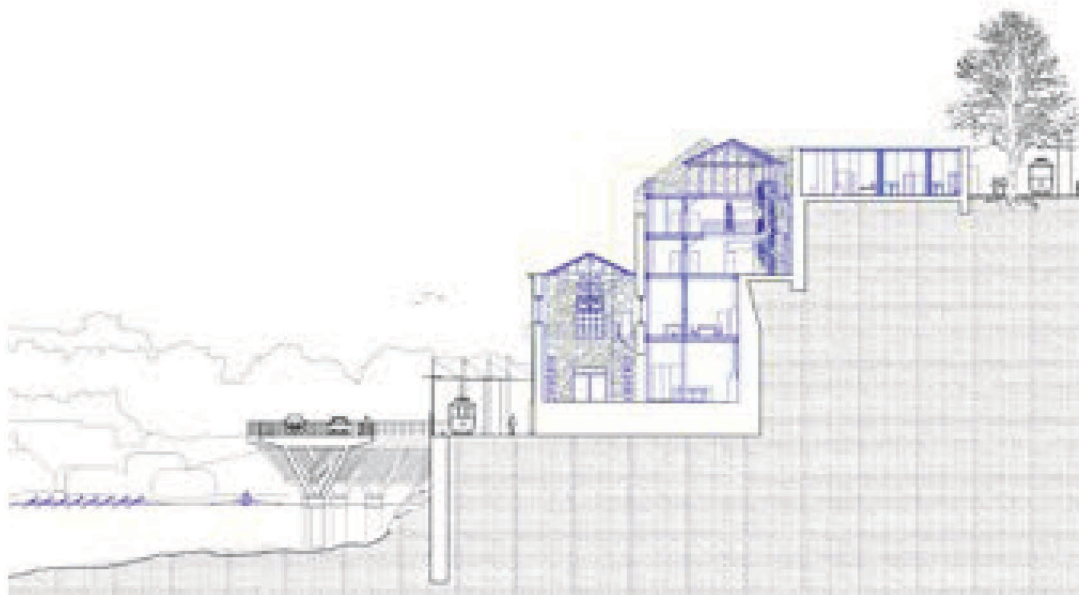
Level 4



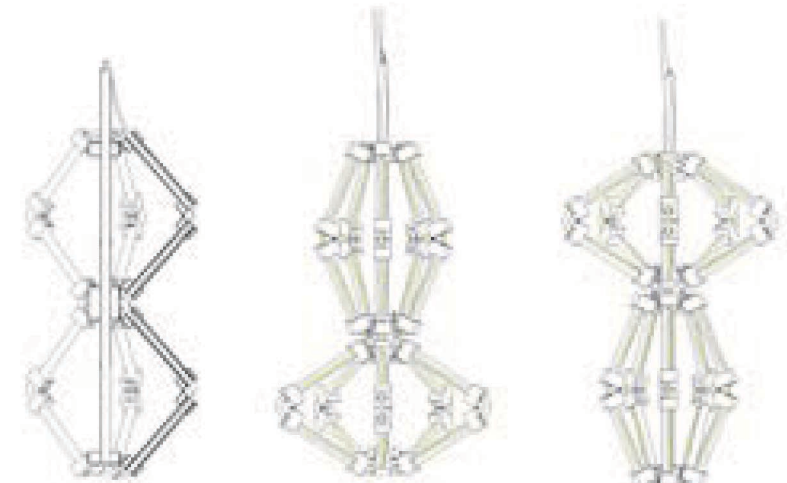
Sketch of the main common room.

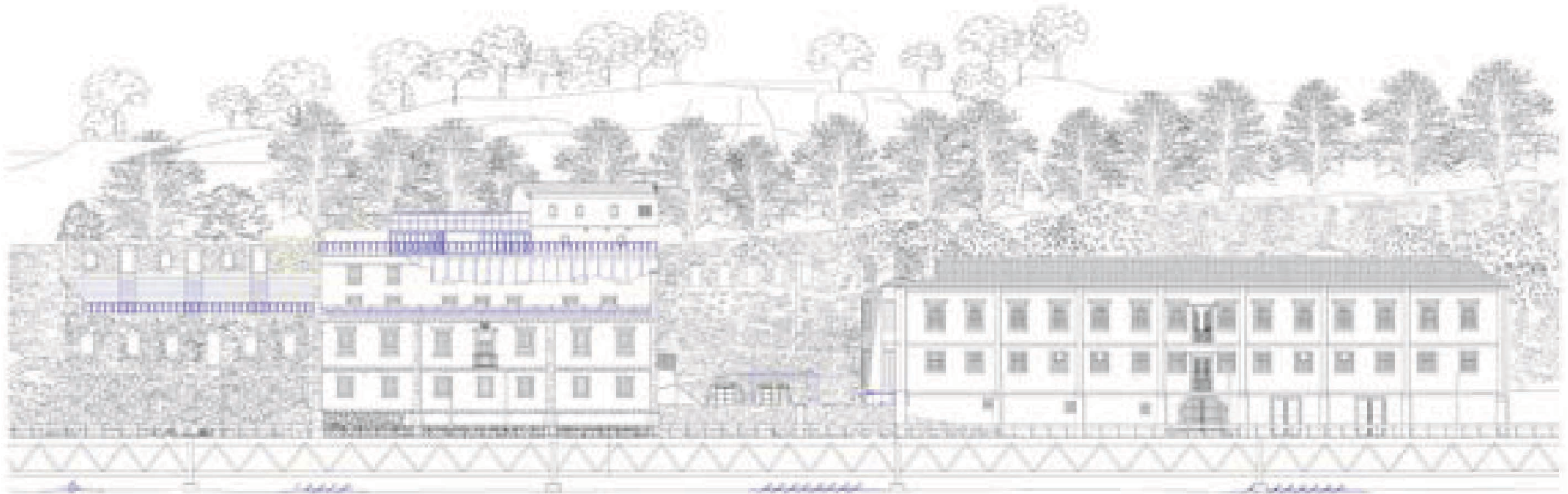


This lamp was designed to evoke the rhythmic movement of rowing paddles through water.

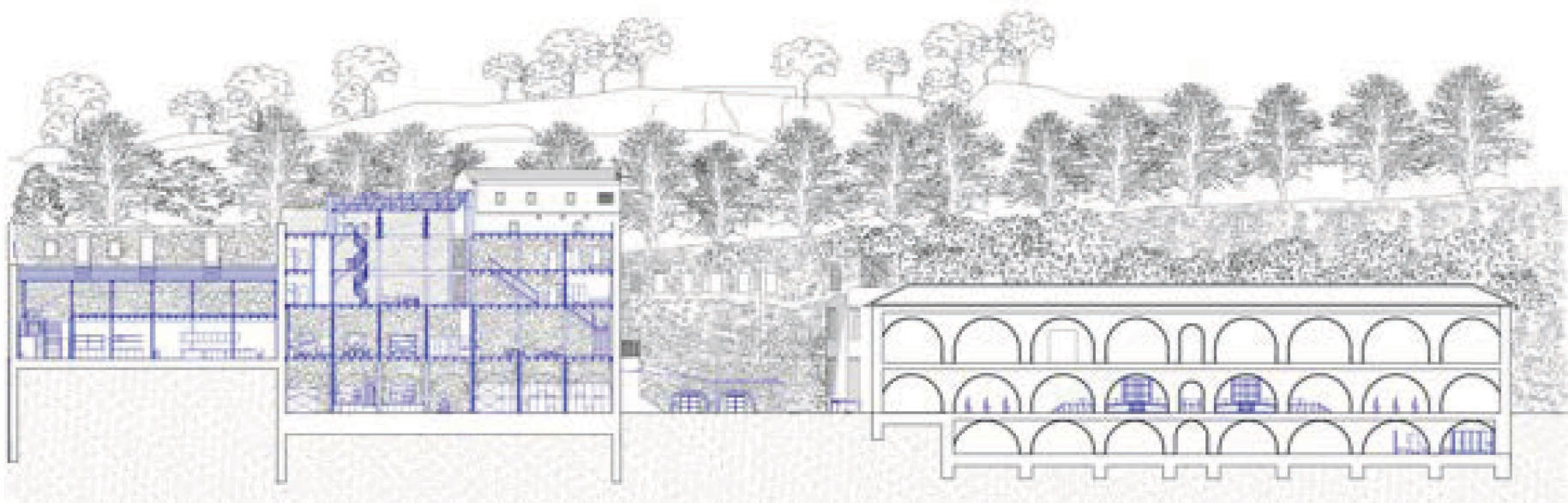


Section BB'





Main elevation

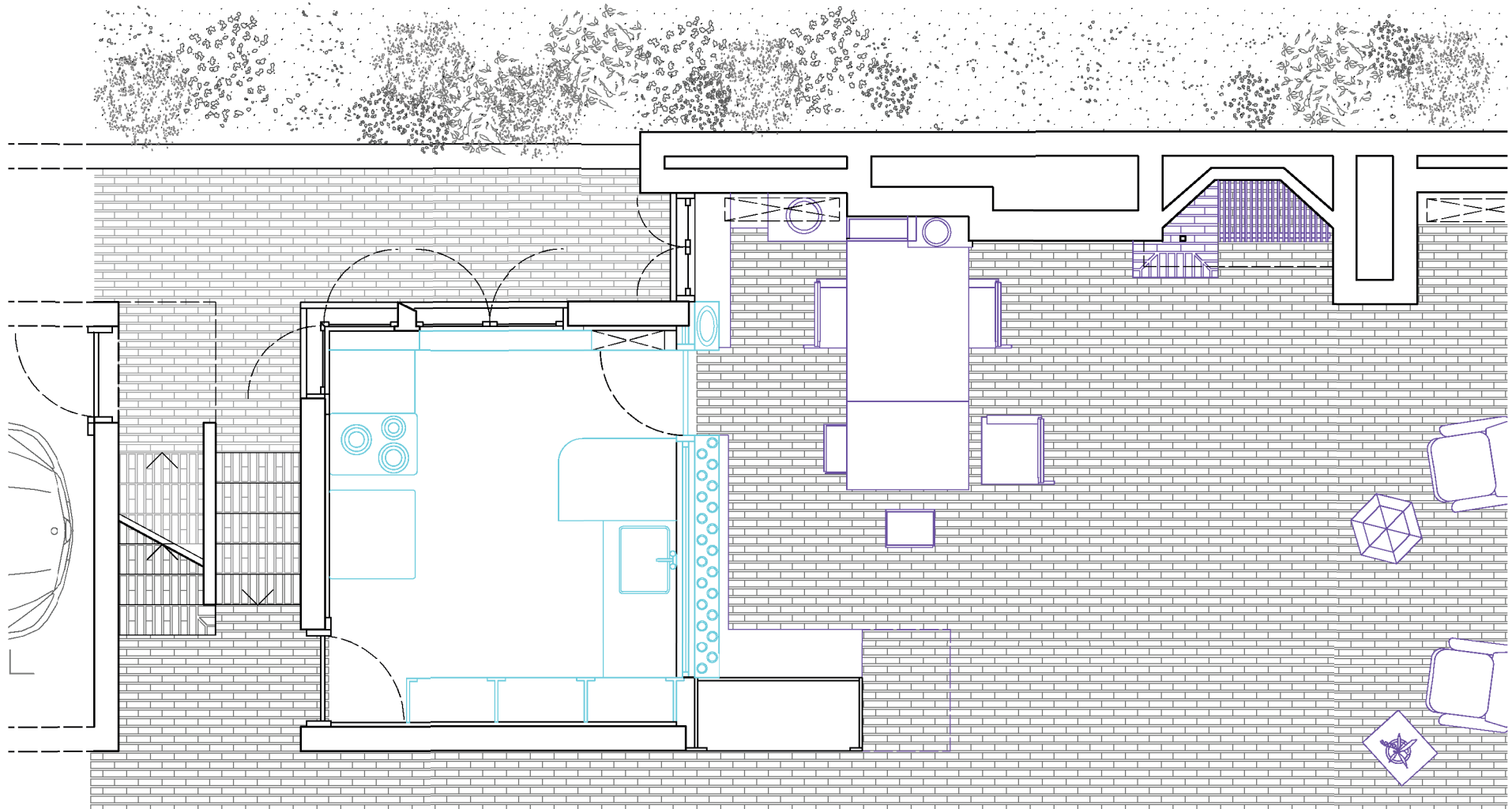


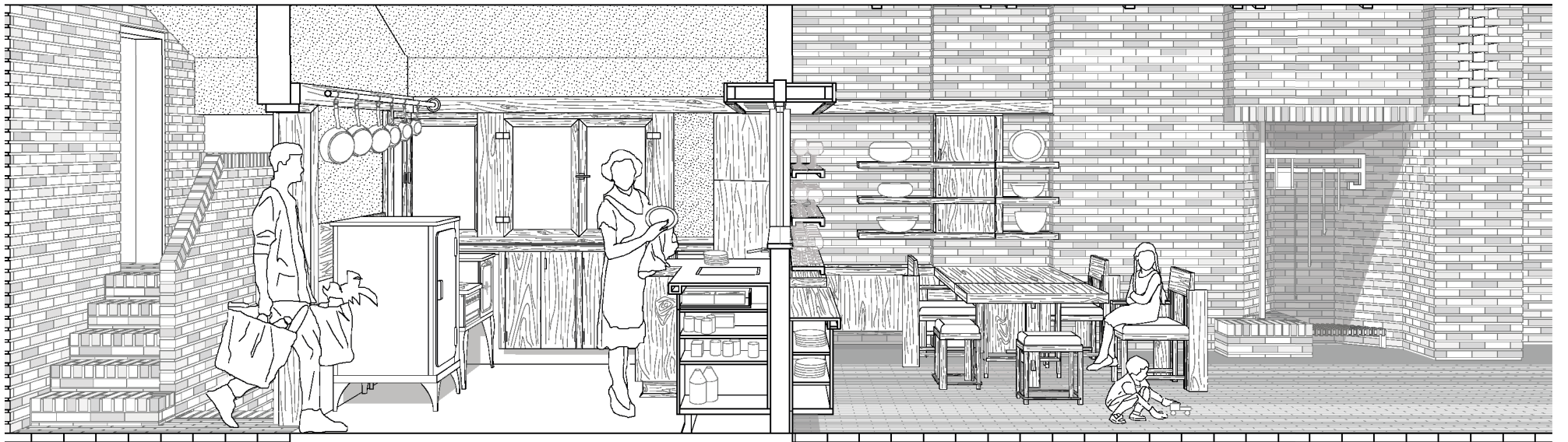
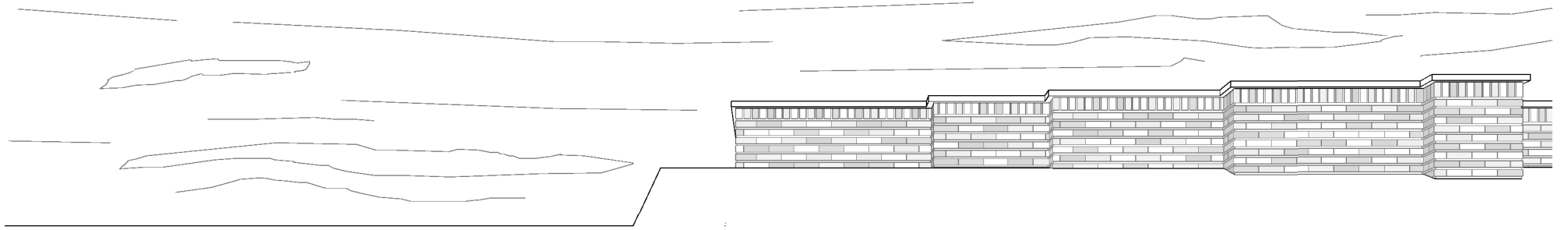
Section CC'

Analysis : Malcolm Willey House - Frank Lloyd Wright

In 1932, Malcolm and Nancy Willey rejected Frank Lloyd Wright's initial design due to budget constraints during the Great Depression. As servant-based domestic layouts became obsolete. Central to this redesign was the open kitchen, or "workplace".

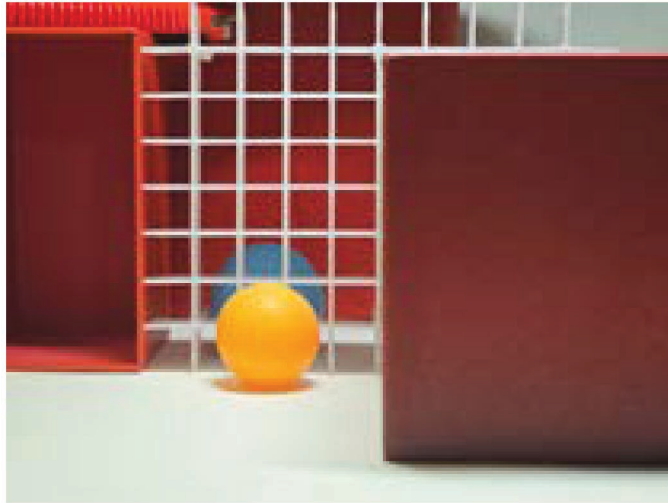
Although often seen as an early example of the open kitchen, Wright still maintains a clear separation from the living space. Shelving and objects partially obscure the large window, while elements like the Dutch door reinforce this boundary. Functional surfaces—such as the countertop, oven, and sink—are kept out of sight, and material changes further define the threshold. Even Wright's term "workplace" suggests a space that remains distinct rather than fully exposed.





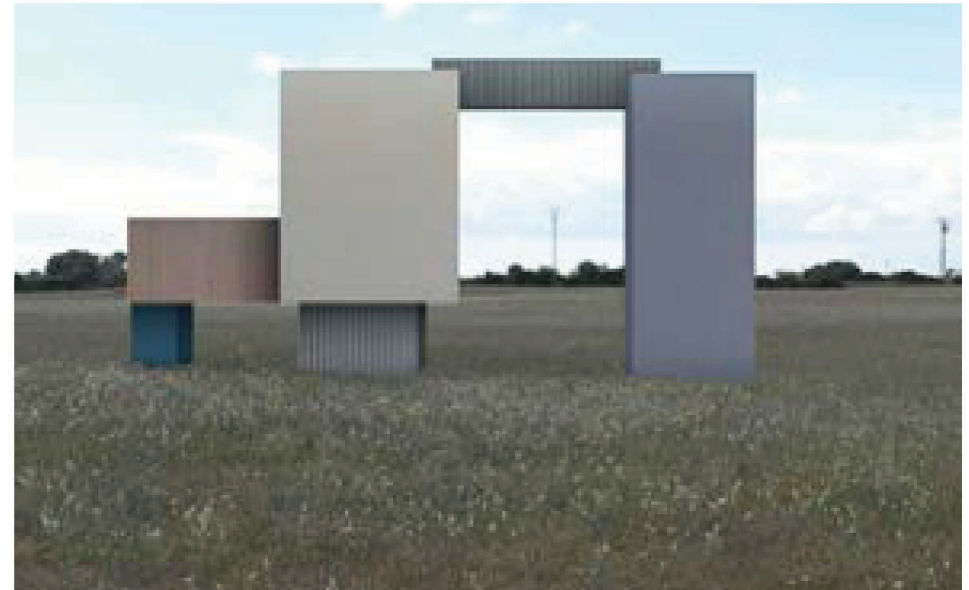
Still life ...

This series of photographs was made by using everyday life objects, arranged in a specific way. The photographs were taken in a way that confused the viewer. They seem to be without any scales or materiality

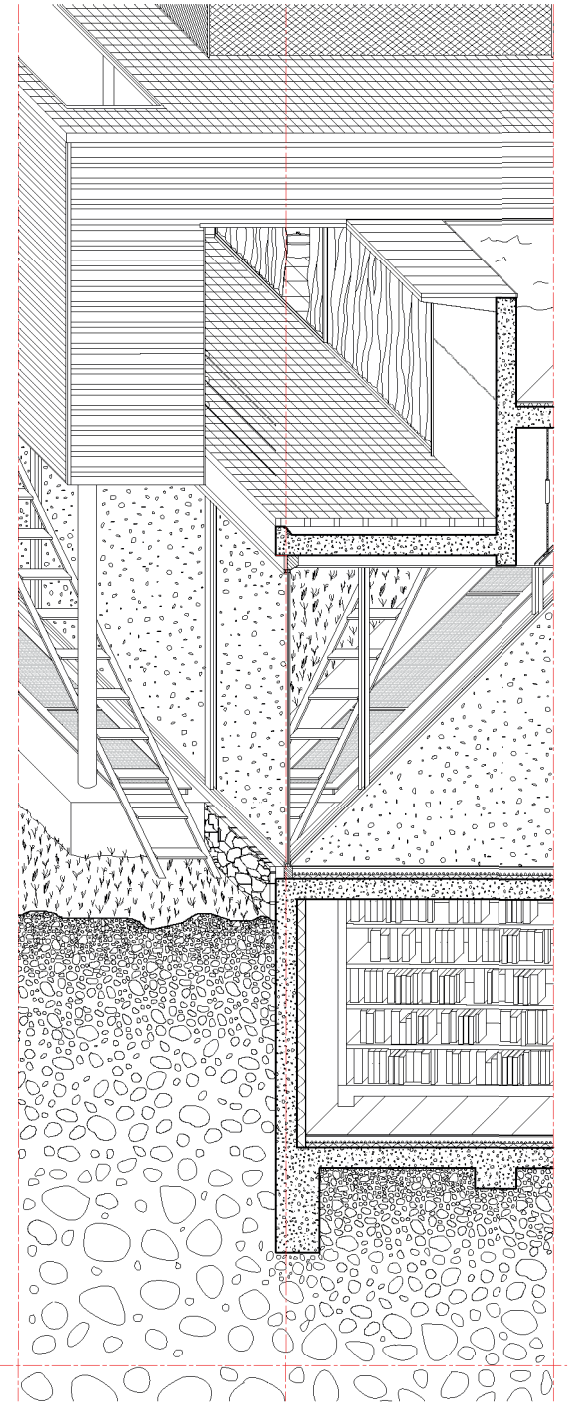
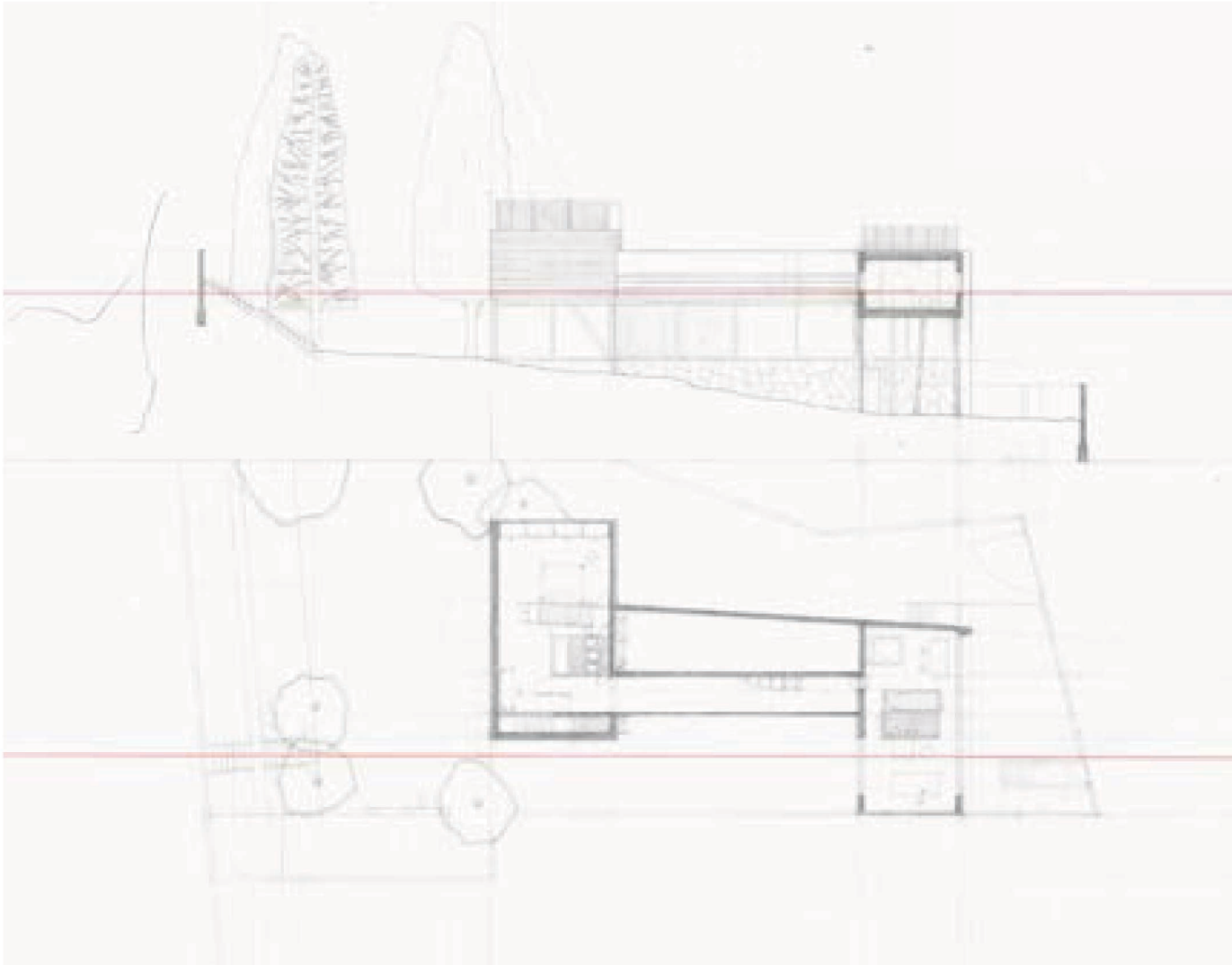


... and compositions

These two images were developed through a process inspired by the work of Piet Mondrian. The compositions were first drawn, then assigned tonal values using textured cardboard, followed by the application of color and surface texture. The final images were integrated into photographic depictions of natural scenes. The entire process was carried out using Photoshop.



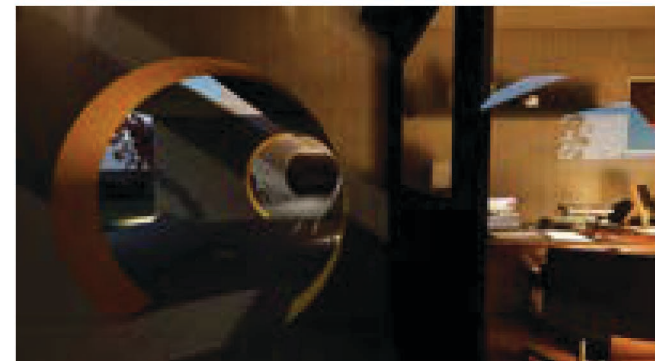
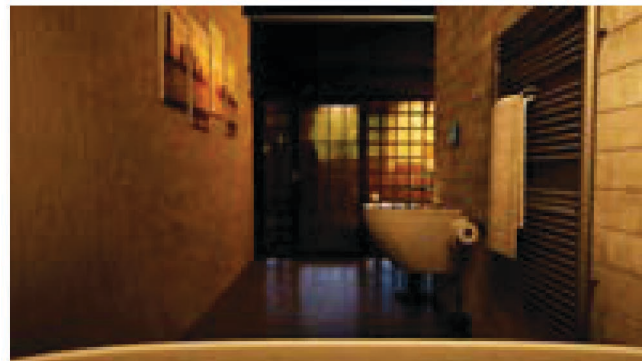
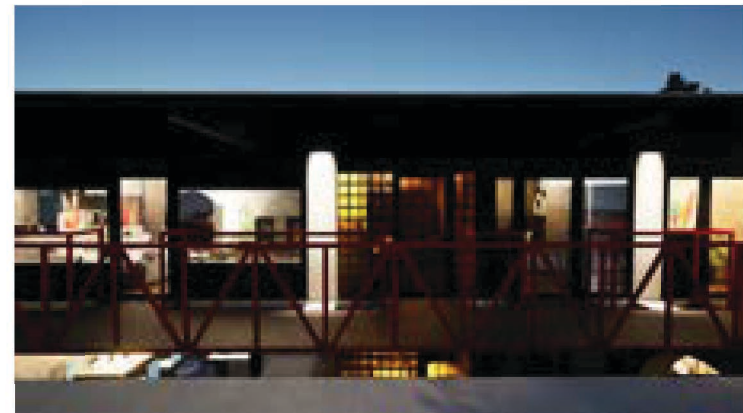
Analysis : Villa Dall'Ava - Rem Koolhaas



A reimagining of Villa Le Sextant by Le Corbusier.

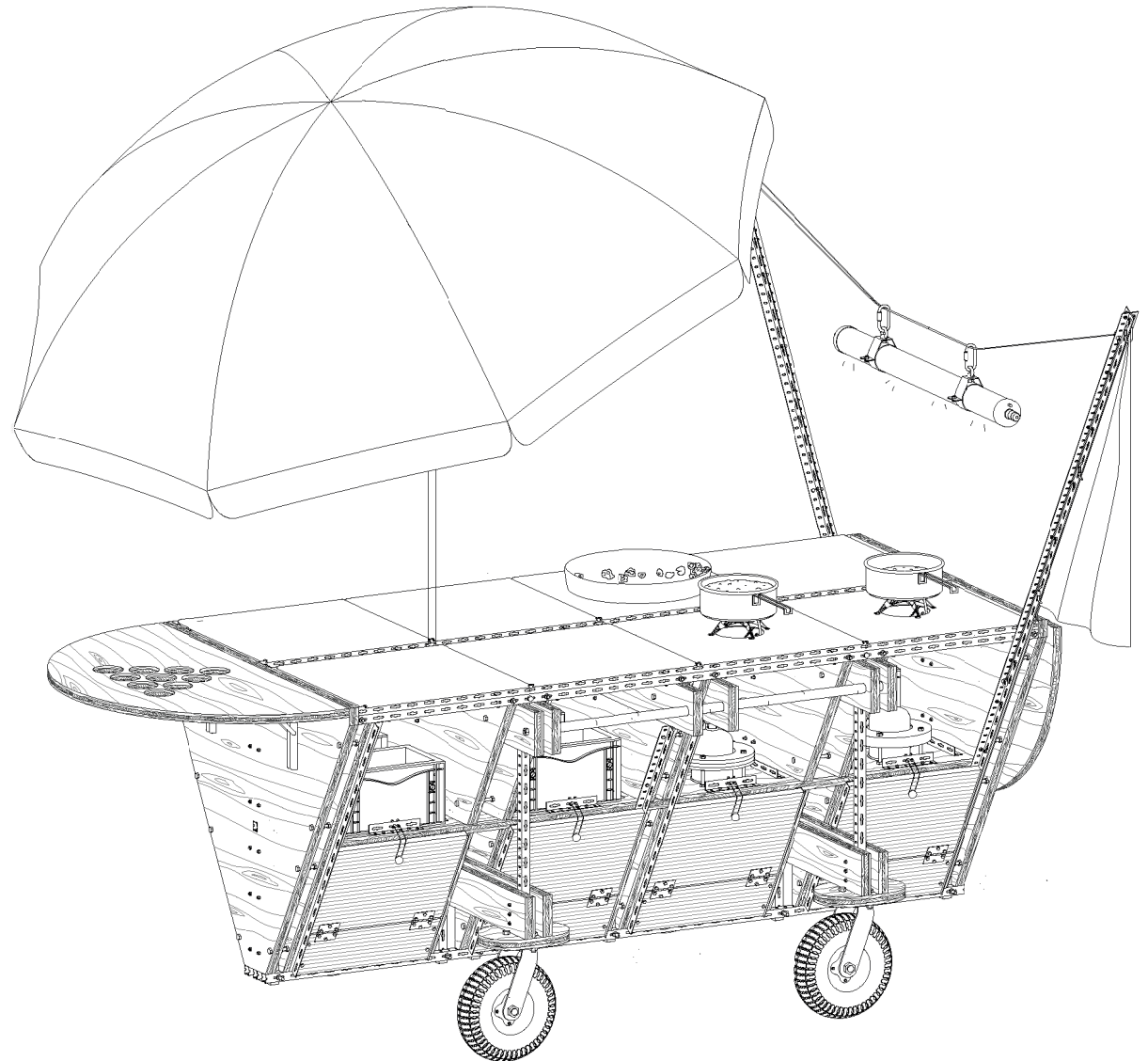
This reinterpretation of Le Corbusier's Villa Le Sextant draws direct inspiration from the work of Mario Botta. The use of simple geometric forms in the original project informed our approach, with Botta's architectural language offering a complementary reinterpretation.

The 3D model of the existing villa was developed in Archicad, while most modifications were also carried out within the same software. More complex elements, such as the circular skylight, were modeled in Rhino before being integrated into Archicad. The final renderings—including materials and furniture—were produced using Twinmotion.



The Tablar ...

The final project of our first year involved mobilizing all first-year EPFL students to Geneva for just over a week to build their projects on site. Our studio aimed not only to activate the site—with the project intended to be donated to a migrant housing association—but also to enrich the construction period itself. The table functions as a mobile kitchen, while the screen creates a space for gatherings, serving both the student group during the week and the residents in the long term.



... and the cinema screen

