

Architectural rendering of a modern building with a dome and stepped concrete structure. The building features a central dome and a base with multiple levels of concrete blocks. Red dimension lines and a scale bar are overlaid on the right side, indicating measurements in meters (m) and centimeters (cm). The scale bar shows 0, 200, 400, 600, 800, and 1000 cm. The dimension lines indicate a total height of 1000 cm and a width of 100 cm.

We do not remember the world.

We remember ourselves within it.

NOTE I

THE INNOCENCE OF THE WORLD

Sometimes the world is innocent.
We do not remember the world.
We remember ourselves within it.

Every act of remembering reconstructs
not reality,
but the place from which reality was once perceived.



*When that position changes,
the world appears to change.*



2380

NOTE II THE COMMISSION

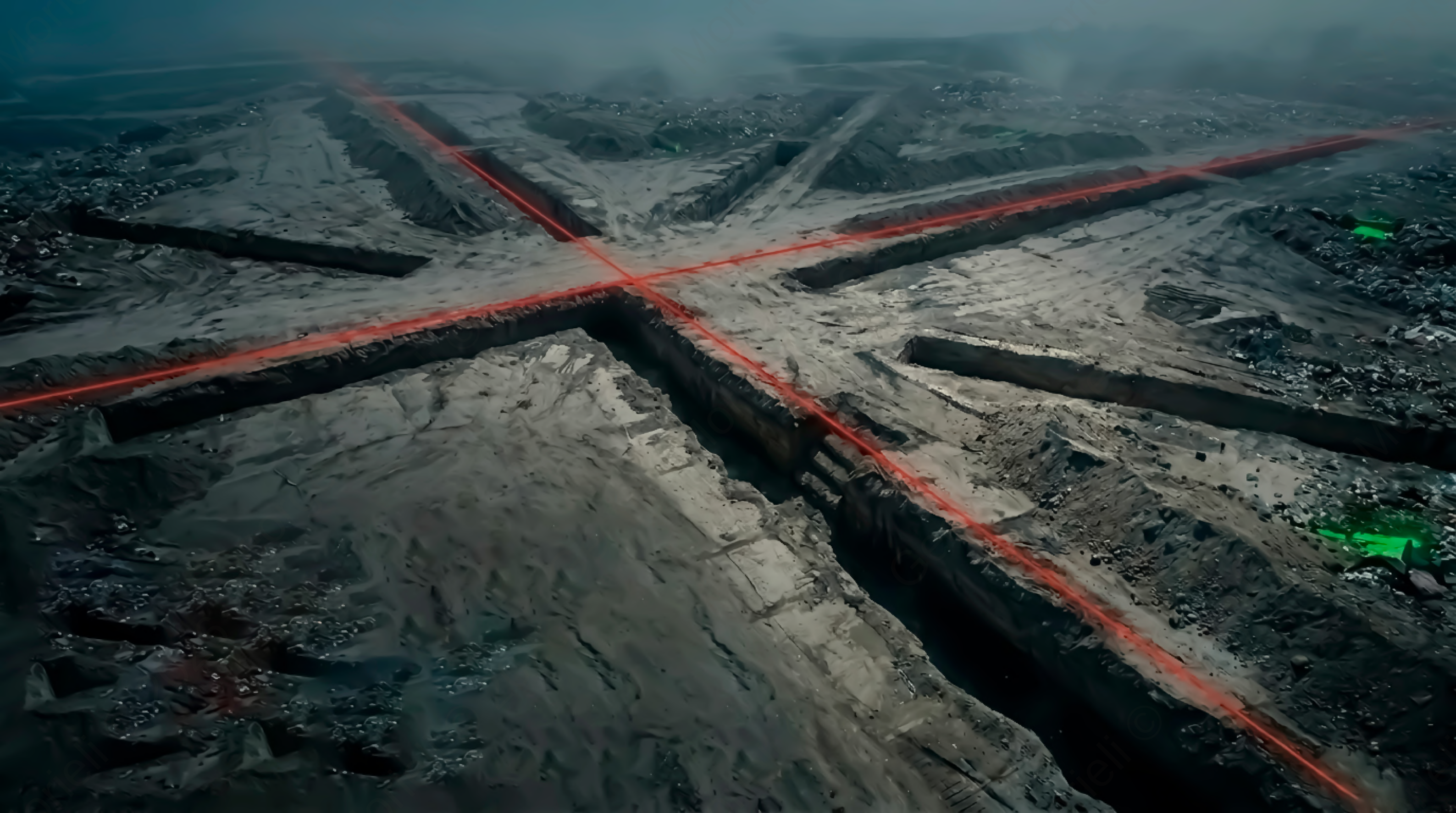
Death never announces itself.
It enters life disguised as necessity.
The commission is accepted long before it is understood.

Every destiny begins with a visitor.
Every architecture begins with acceptance.

NOTE III THE HOUSE

A house is not a building.
It is memory given **geometry**.
Walls preserve what consciousness abandons.
Corridors remember directions long after those who
walked them have forgotten where they were going.
Architecture never forgets.
People do.





NOTE V THE INVESTIGATION

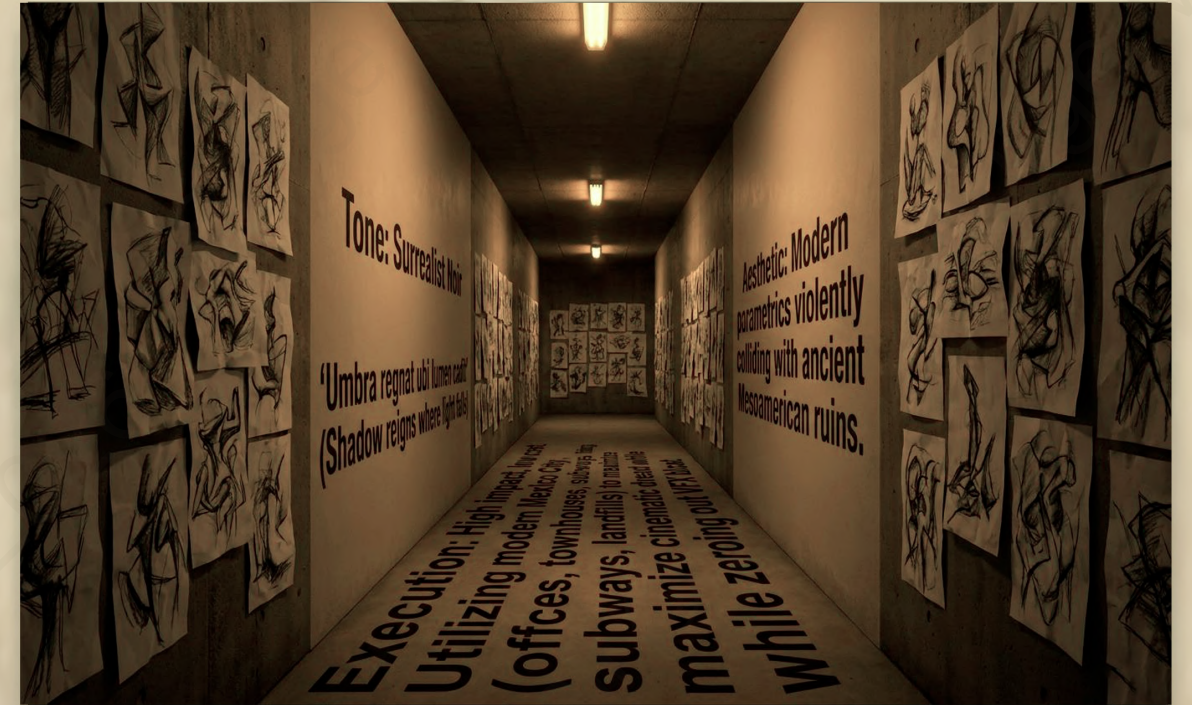
Every investigation assumes
that the truth lies ahead.

Sometimes
it has already happened.

NOTE VI EVIDENCE

Evidence never lies.
Interpretation does.

Every clue belongs to the world.
Every conclusion belongs to the observer.
They are rarely found together.





NOTE IV *MOTION*

The living never stop moving.

They *walk*.

They *search*.

They *desire*.

They *investigate*.

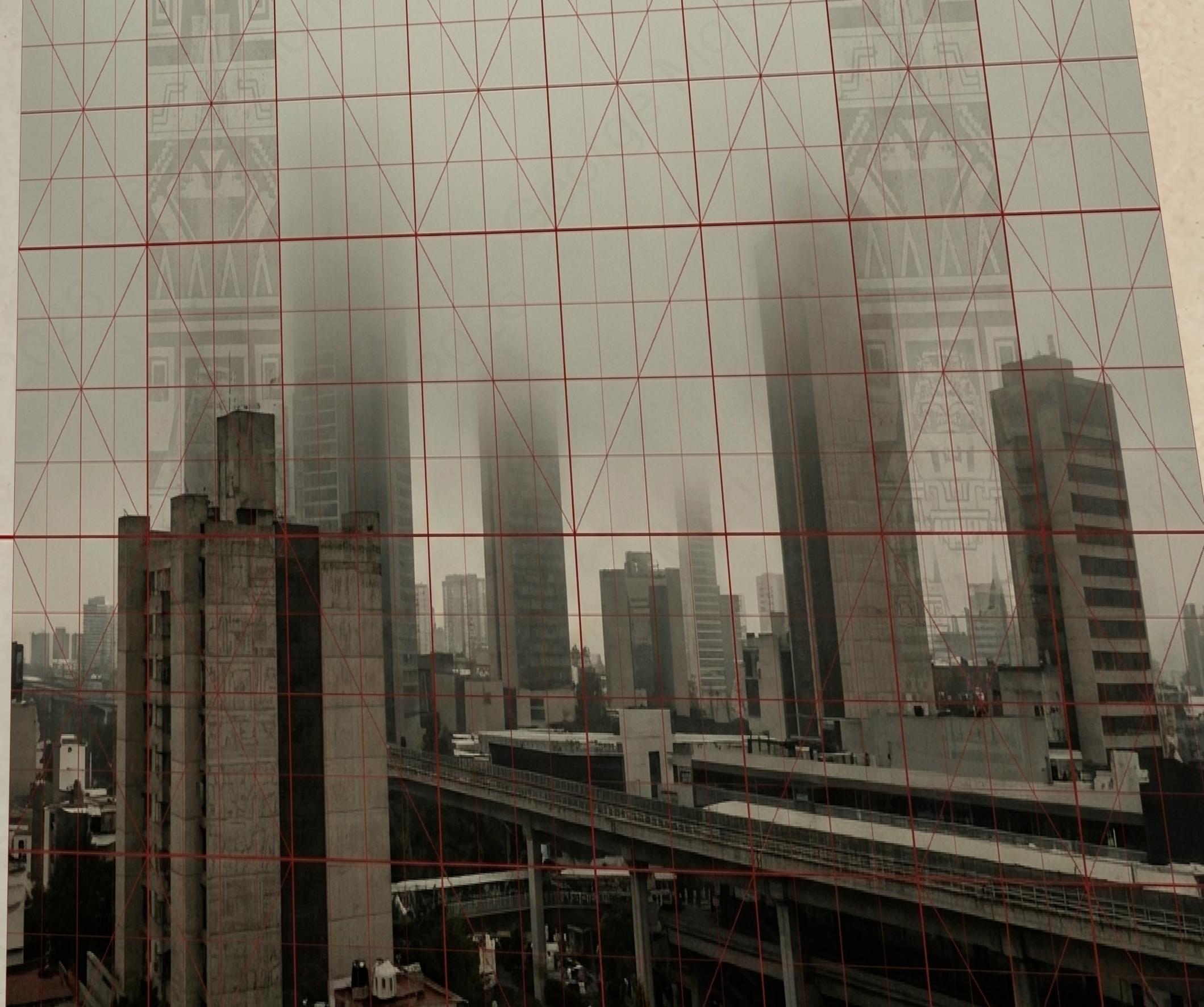
They *love*.

Motion is often mistaken for life.



NOTE VII THE CITY

A city remembers differently.
It keeps no faces.
It remembers every path.
Streets recognize footsteps
long before they recognize names.

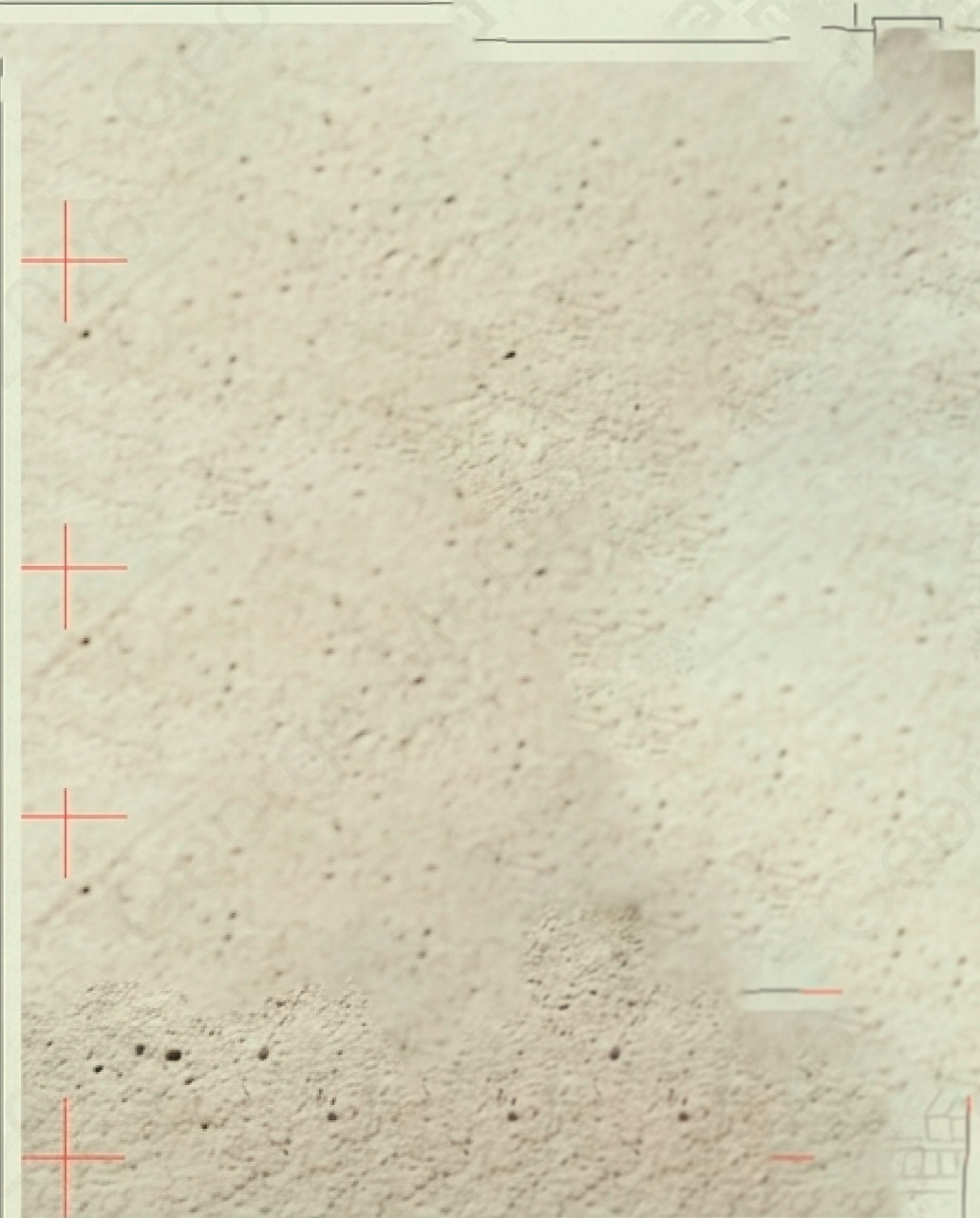


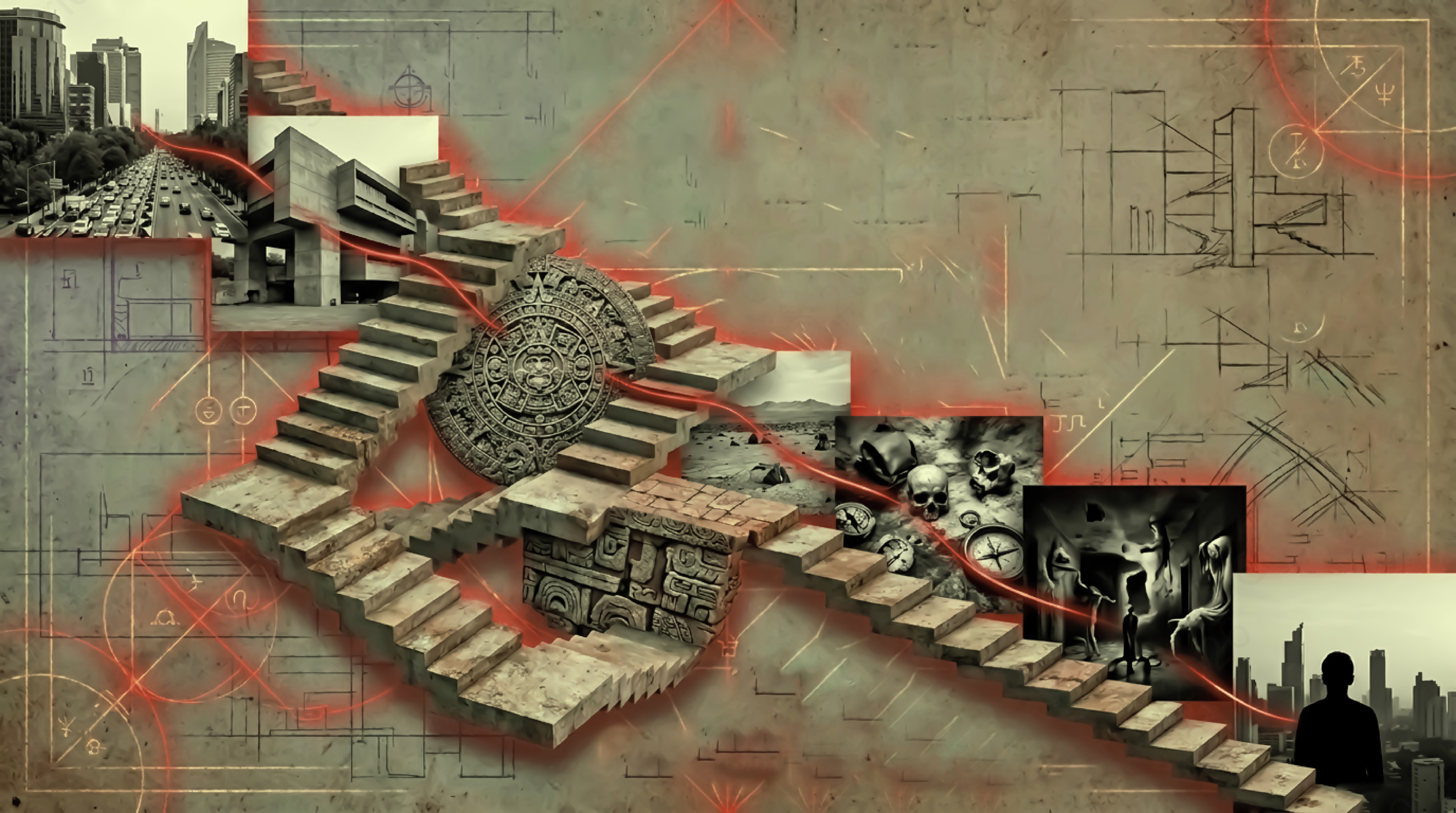
DANCER'S DELUSION



To cure a delusion, you must build a theater until last breath.

THE INCITING INCIDENT: THE NUMBER OF THE BEAST



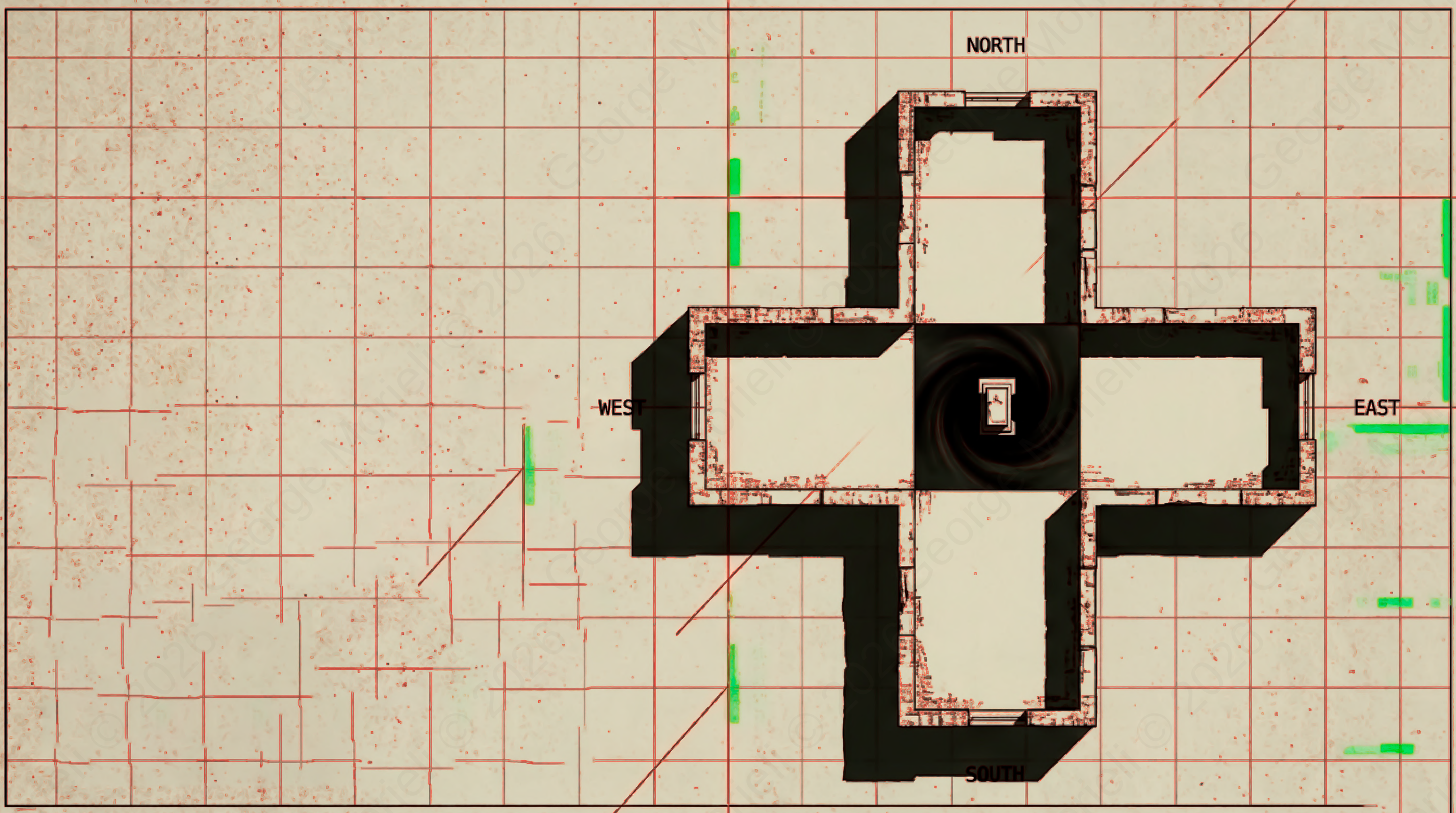


NOTE IX
THE VISITOR

She never enters.

She is already inside.
Others cross the threshold.
She has always been waiting.



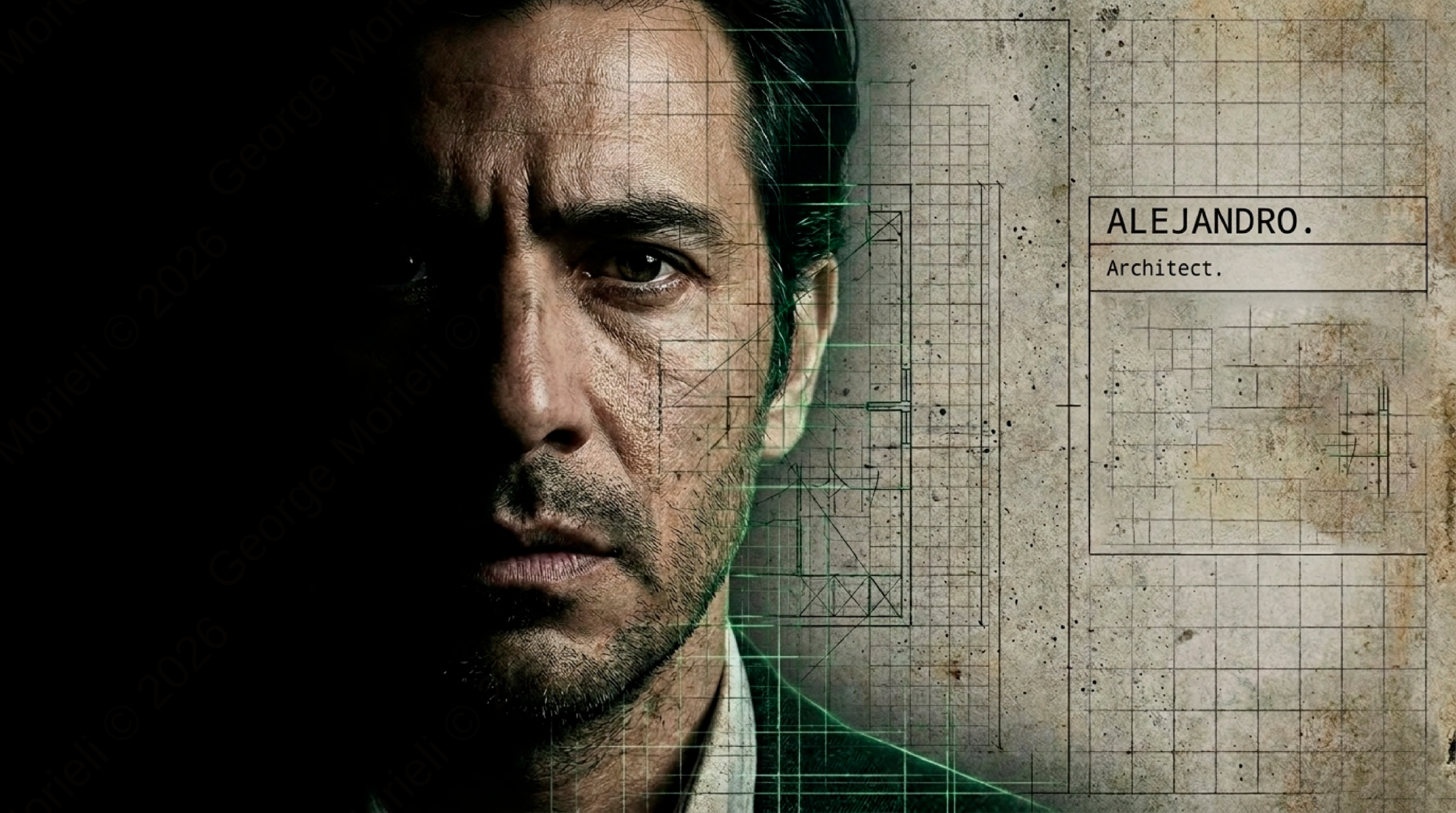


NORTH

WEST

EAST

SOUTH



ALEJANDRO.

Architect.

NOTE X THE FATHER

Some departures are allowed to be seen. Others remain hidden inside the lives that continue.



NOTE XI THE DAUGHTER

Every story chooses its own moment to become true. Some listeners discover too late that they were inside it.







VICTORIA.

Wife

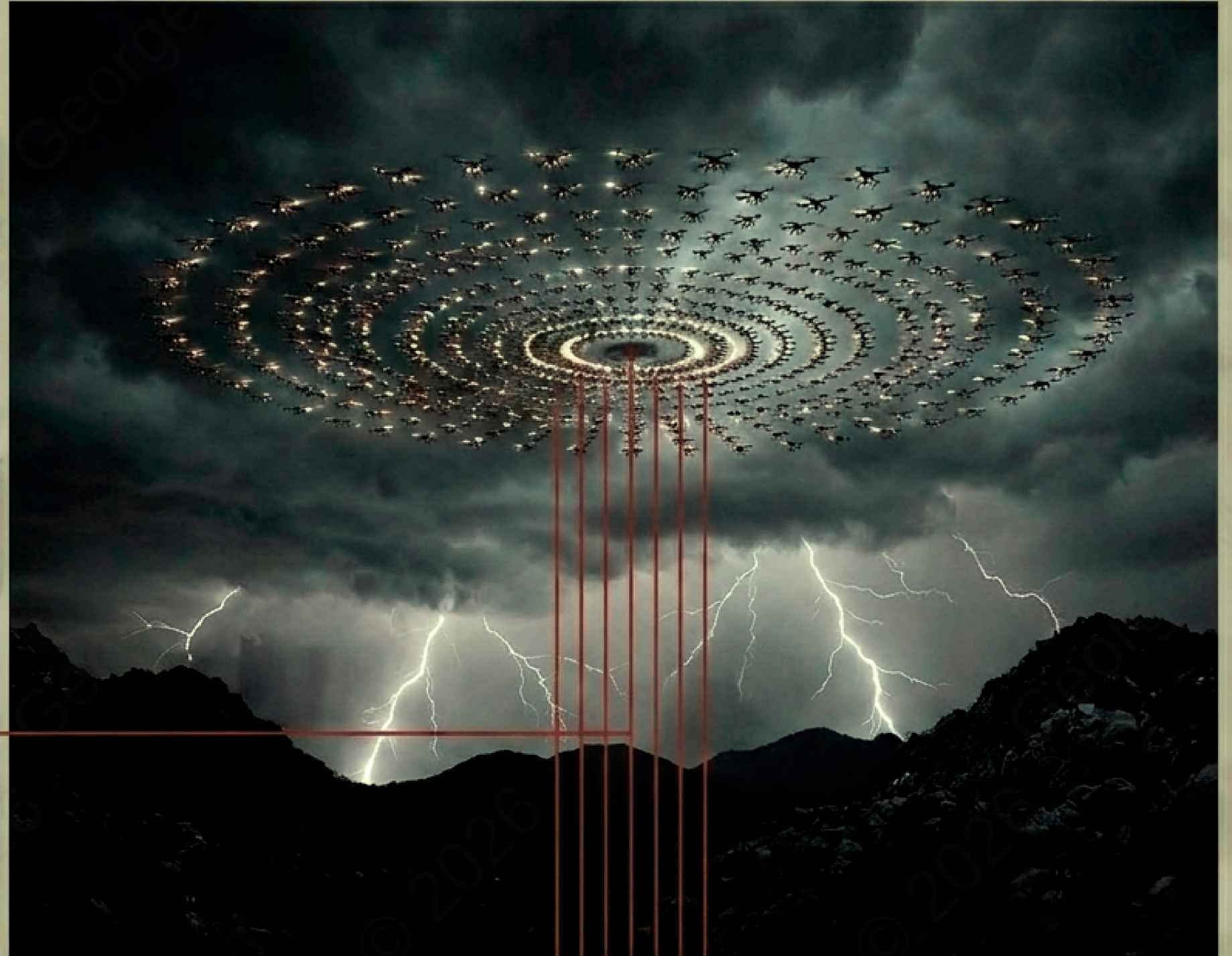


CARLOS. The Rival.

NOTE XII
THE CONSTELLATION

Some truths
are never buried.

They remain above us
until someone
learns
where to look.



NOTE XIII THE DETECTIVE

The detective
never follows the truth.
He follows
the shape —
the truth has left behind.



PARAMETRIC RITUAL.

Silver skin.

Mechanical wings.

Age 26.

The modern grid intersecting
an ancient eruption.



NOTE VIII GEOMETRY

Geometry has no morality.
Every repetition leaves a trace.
Every order excludes another.
Every pattern asks
who arranged it.

Evil loves geometry, loves order, loves repetition. Evil loves signs you can't ignore.

Umbra regnat ubi lumen cadit.





**Evil loves geometry, loves
order, loves repetition.**



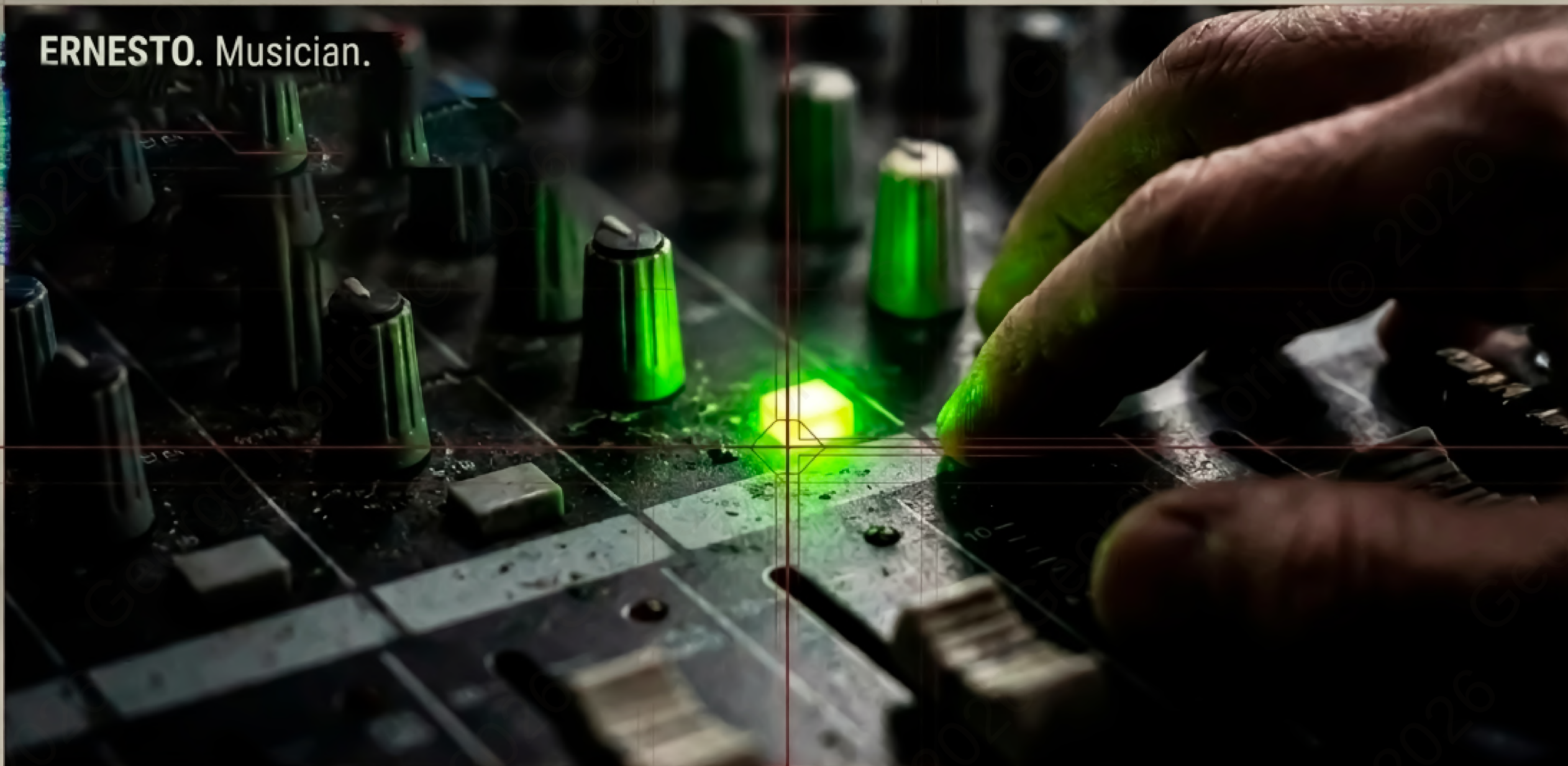
DOCTOR WEISS. Neurologist.

NOTE XIV THE DREAM

*Dreams never begin.
We only notice when we are
already inside them.*



ERNESTO. Musician.





THE INTERVAL

The delay
does not protect possibility.

It protects
intimacy.





David
Lynch

Gregory
Crewdson

Remedios
Varo

Luis
Barragán

Brutalist
Mexico

David
Lynch

Zdzisław
Beksiński





ARCHITECTURE OF HORROR.

- **Texture:** Brutalist Mexican concrete, suffocating dust, opaque fog.
- **Light:** Cinematic chiaroscuro piercing through vast, empty spaces. Acid-green club flashes against ancient stone.
- **Geometry:** Parametric logic colliding with the terrifying symmetry of Aztec mythology.

Maximum space. Maximum silence.

NOTE XV
THE BODY



Every body reveals itself.
Evidence appears long before recognition.
Every death waits to be recognized.



The foundation is laid. Reality begins to fade.

THE INTIMATE SCREEN

A series returns
across several evenings.

It gives the spectator time
not to solve Alejandro,
but to draw near to him.



DREAM

Limited Series

6 Episodes × 50–55 Minutes

I THE INNOCENCE

II THE MOTION

III THE GEOMETRY

IV THE OTHER SKY

V THE BODY

VI RECOGNITION

Final knowledge should
never arrive before love.

The transmission is the infection.
The audience is the witness.

We are given time
not to prevent
Alejandro's death,
but to become
capable of grieving it.

