

conclusion _

The true living condition humans require is an intimate and frugal relationship between man and nature. Various attempts have been made to attain an honest relationship. Some have had more success than the others and perhaps both will apply for this document. The answer in the end was not to get the right and perfect solution but rather the attempt of achieving something better. Living cities where interdependent urban networks function cohesively with intricate micro environments, thus optimising the use of land resources based on basic human needs rather than the idealised desires. Placing the architecture to respond and emphasize this. Perhaps the best example for this is the Athens Acropolis and the way it functions in the contextual environment. The aim of the dissertation is to achieve this relationship, but time has proven to be the best judge of success.

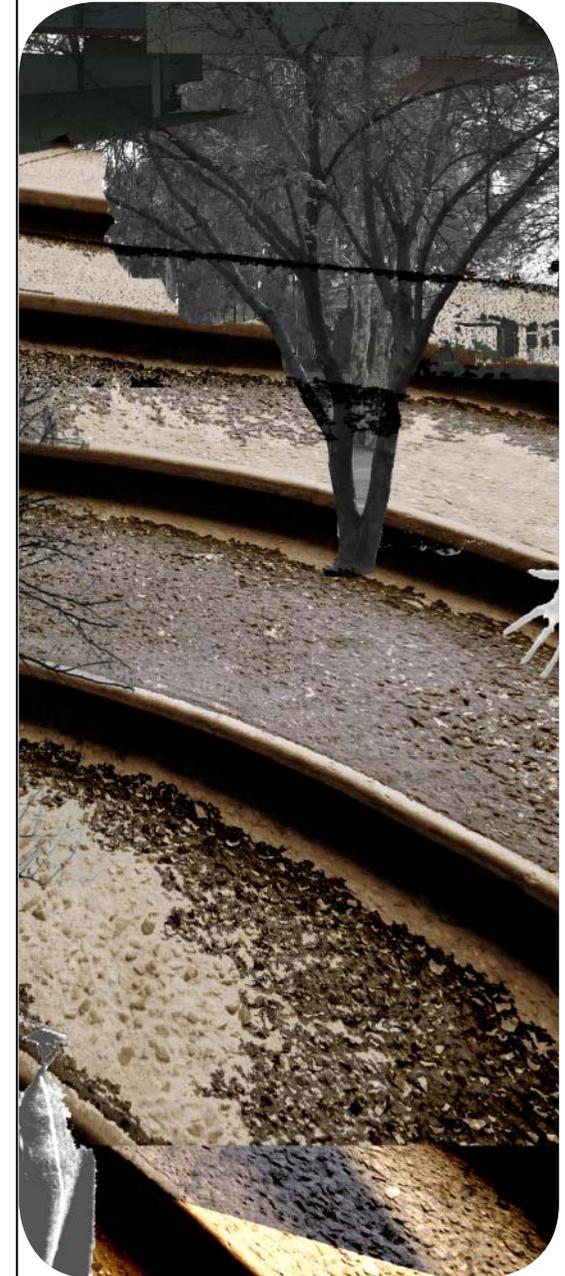
We need to consciously realise our power to produce nature for as we engage with nature and recognise that our producing of nature is aligned with our social relations-then only will we be able to construct different natures. By reintroducing ecology as a social construct and acknowledging the use of material social practices it may be possible to renew the social nature. (KATZ & KIRBY 1991:268)

And perhaps then our children will have the same honour of sharing this earth with all its other counter parts.

JUAN DOMINGO SANTOS. Hushed music.
Poetry of a silence
HUSHED MUSIC. POETRY OF A SILENCE
Notes on an intimate architecture
The Gaspar House by Alberto Campo Baeza

“Time settled happily there...”
There is, between the walls, an arrested
architecture
that forgoes venturing out. It exists in itself, in
Nature,
in the heart, where each thing is as it is.
Intact in its original purity, it has lived for some
time removed from an exterior reality
which hurts it. Impregnable, it sinks its roots
and retreats inside so as not to shed its essence.
There is within an invisible thought
which is offered to view,
yet remains hidden in its longing for opacity,
to thus become the resting place
of the soul.
In the interior nothing is the same. A serene,
tranquil architecture
that appropriates reality with an intimate order.
A visible captivity;
the beauty of a void which opens its innermost
parts.
The transparent and diaphanous quality of the
whole leads irremediably
to abstraction.
There is a calm presence, a rare stillness. An
intimate occurrence. A mystery

figure 7.1



which fulfills its destiny. Its place is time, even before the space it inhabits. A time in which there is neither before nor after, an immobile time of eternalized instants. II
 The ownerless air enters. It flows freely. It laps the walls dense with captivity. It plies the carved void like an imaginary ship that interrupts dintels of light and shadow. There is a silence. A special silence. A comfortable, mysterious, silence which transports us to a different time. A place where the displaced sound of the air allows itself to be caught in order to sing of its mystery.

(Shostakovich in the background on a long summer's night)
 JUAN DOMINGO SANTOS, Granada 1995
 (CAMPO BAEZA, A. 2006: The Gaspar House)

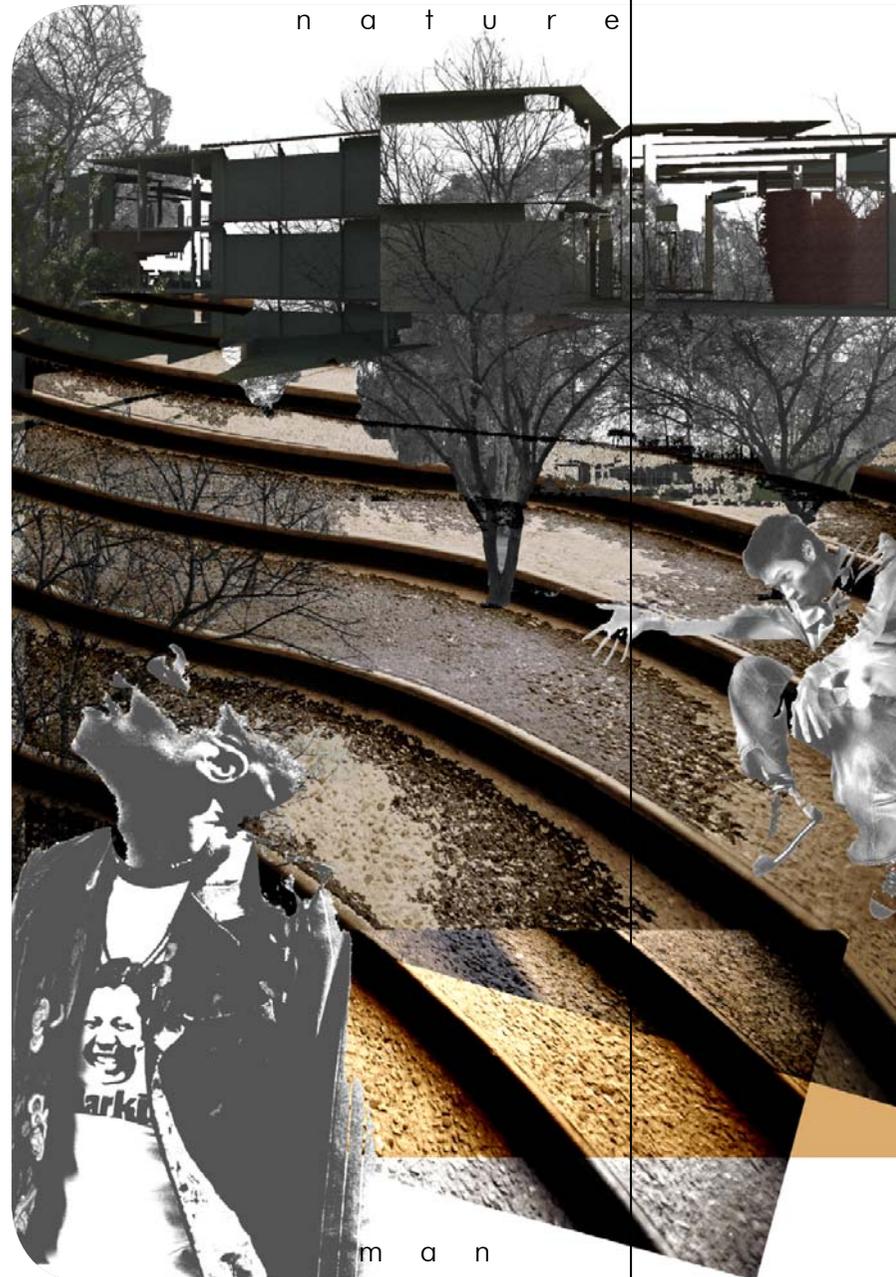


figure 7.2