

**TO DREAM, TO LIVE, TO DIE**

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## TO DREAM, TO LIVE, TO DIE

To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them. To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache, and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: aye, there's the rub;  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause: there's the respect  
That makes calamity of so long life.

Can a proposal that seems to be taken from Shakespeare's Hamlet be understood as an architectural mechanism? Because the statement *to dream, to live, to die, to dream, to live, to die*, sounds more like Hamlet than something to do with architecture. For the answer, logically positive, I can argue that I have used this argument, this mechanism, in several of my architectures and in some of my houses with proven effectiveness.

When in the Moliner house in Zaragoza I proposed and drew I built this dream, live, die (to sleep is to die a little) I am not superimposing a philosophical discourse to an architectural one, (some friends say that the proposal is very Bachelard) but very directly I am building a house with a living area on the first floor, living, which merges with the well-controlled garden, with a library illuminated with translucent northern light on the top, which is dreaming on a cloud, and with its bedrooms in the basement, to sleep which is dying, buried but through the English courtyards can see the sky.

And the fact is that, in substance and in form, the triple proposal serves to establish a triple spatial order, in the same way that the mechanism of the tectonic and the stereotomic did with a double spatial order. If this double order was resolved in the contrast between a more closed and heavy part of the architecture, the cave, and a more open and light part, the hut, the triple order now proposed offers a third spatial option, which is dreaming. If the double order could be qualified as an architectural *oxymoron*, I find no other literary figure to compare this triple order to.

Dreaming, which is thinking, all the way up, closed, introverted but full of translucent northern light. Like a cloud. The library.

Living, which is being, passing, transparent, totally open to the garden, where everything is garden.

To die, because to sleep is to die a little. Deep inside, in the cave. But in such a way that, through the English courtyards, the sky can be seen.

With these three situations, which thus become a real architectural mechanism, it is possible to set up an architecture that is worthwhile. In short, it is a question of transferring vertically the arrangement that in most houses occurs on a single floor. The precise placement of the staircase then becomes important, which, in our case, is resolved in the geometric center of the rectangle and with circular traces: a central spiral staircase that works very well, very clearly.

To dream, to live, to die, an effective mechanism of architecture.