GEOMETRIC INDEX
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FOREWORD OF THE 2ND EDITION

I decided to schedule a second edition for the repeated success and permanent request for information on the first edition, showing great interest, having donated a considerable amount of publications. The first edition was made to give novel approaches to the consideration of matter and color in a small book, summarized in its content.

The essential difference of this edition is the extension in 2 volumes, being in the 1st volume, the generation of an extended explanation of the philosophies adopted for the writing of the book, in the vision of being able to generate extensions for those who are interested, also forming a corroborated basis of the context in which the research is located, and the parameters that were adopted for each approach.

Due to the complexity that it represented in the interpretation of certain contents as definitions, I proceed to adopt terms that are used for organisms, while they are intertwined with the architectural language. With the same objective of simplifying concepts, introductory explanations related to the effects of nature, environment and perception are made, making simple analogies to explain complex phenomena, which, being of diverse or unknown origins, are learned from known principles.

On the end of the book, a chapter is added, pretending to approach the practices, leaving a wide range of possibilities, the application skills are found with historical examples considering it, as the origin of the existing, comparing it with current references to continue the research and application of concepts. This last chapter serves as a link for the extension of volume 2, generating a scientific development of the breadth of materials with which we have for construction, along with its technical characteristics, opening a real applicative panorama in the design.

I hope with this edition to generate the same enthusiasm I have for writing it, finding materials that are in the environment, reading its principles to apply them, also giving the possibility of re-understanding the history of past and contemporary teachers, who have this innate sensitivity to project in the environment.
CHAPTER - A

BOOK OBJECTIVES
A – BOOK OBJECTIVES

A.1 – DEFINITION

The art of separating the just from the unjust, healthy from insane, was an activity carried out with alchemy and / or spagyria. Understanding the necessary elements for personal sustainability and its relationship with the context in which it lives, both in the historical, cultural and psychosocial, it is sought in these lines of research, to rediscover analytical and instinctive procedures, extracting the basic principles to project architecture, separating the essential from the form.

Hermetic sciences use the kémic denomination for this procedure, and in this process of extracting the elementary principles to rediscover the basic minerals of nature, dogmatic ideas are deconstructed generating innovative processes, with the most complex organ capable of producing minerals and vitamins in an alchemical state capable of composing imagination, the brain.

The perceptible appreciation of the planet Earth, brings us closer to learning spatial transformation through energy and the subtle principles that the landscape possesses, responsible for sustaining life and its contextualization.

Which brings us to the word KHEMERGY, enclosing in itself, the concept of working with the alchemy of materials.

This procedure is innate at the time of generating an environment project, changing the nature of the territory, promoting analyzing thoughts to be able to differentiate what the primary substance decides, from its secondary form.

Building a place for a person to be an itinerant who admires space for a few seconds is a small fraction of the architecture, nurturing a single characteristic. As are the appropriate techniques and technologies, which must generate an accompaniment to a functional observer, a simple robot that needs shelter from the weather, nourishing the space of the comfort features it needs.
The main thing is to learn to build places that interact energetically with its inhabitants, causing sensitive transformations to the environment, changing skills to approximate its natural origin, improving general well-being through the beauty that harmonizes the heart, charging ideals to places, approaching the nucleus from where the genetic materials of the place begin.

A construction of these characteristics, obeys the primary elements and their sacred union with the spiritual mind, the consequent development in the nature of the senses, and its architectural form materializes in the environment.

In ancient times there was an intention to unite the sacredness of the Human being and his divine condition in his body, which together is represented in temples or places that congregated people, the same places where exchanges occur between the inhabitants. They also keep these customs, various doctrines a special place of housing to meditate, pray, approach God.
- Intricate urban geometry between the itinerary, materials and religious architecture. Photography: Santa Barbara dei Librai, Rome, Italy.
Considering a break in history where technology or human functions exceed the original intentions of architecture, conditioning the Human being in consumerist dwellers of planet Earth, the sensitive was bent by science.

**A.2. – Energy & Objectives**

The Sun projects a point of light that propagates through the Universe, interfering and giving life to each place, where its light and energy waves infiltrate nature keeping it alive due to the balance of distance.

This energy contains a factor balanced with the distance from the planet Earth to the Sun, accumulating a part of its energy daily, making its development possible.

The evolution of life on the planet, was configured according to the types of energy that the Sun expels, condensing in the mountains, trees, animals and even the hands have a direct relationship with the nature of the Sun. Depending on the purity or robustness of the material, the different aspects of it are demonstrated.

If we take a prism of Newton, light and oxygen will compose a reflection of spectral colors, announcing the geometric purity of the material, which is a direct aspect of the Sun, compared to the heaviness of a fossil fuel, which encloses within itself the energy, showing another polarity that contains within itself.
• The subtle delicacy of the beetle's wings and its virtually invisible transparency, compared to its exoskeletal body, form the combination of the strong and the weak.

Photography. Dragonfly in sunlight.
From these variables of manifesting the Sun in the materials, we learn to observe nature as an indispensable fact for life, and positioning ourselves with the same look with which the human body materializes from alchemy, is how the path begins to understand the divergent possibilities of provoking transformations in the environment, granting alchemical values through the material elements and their colors, which are inseparable from their architectural characteristics.

The basis of the creation of the human organism corresponds to the most complex gradient known, which develops between the Water element that constitutes 80% of the human body and its different combinations of minerals, forming biodiversity evolving in life, and its governing principle, the spiritual in nature. In summary, the result of alchemical collaboration is synergistic evolution in cells, systems, organs, glands, bodies, spirit and again cells, making up a permanent cycle.

From the same cycle but in the opposite direction we relate to the context, from the physical body to alchemy, taking the food physically with the hands, converting it to an alchemical compound through swallowing and digestion so that the body absorbs it as nutrients. Sight, oxygen, skin, are results of communications based on alchemy, functioning as an instrument for linking the environment in its infinite gradient, articulating the two imperceptible extremes, the lower scales of cellular organizations, with the superior, of spiritual intentions.

<< Our cellular organism and mental behavior are linked; health or disease depend on these factors >>

Based on the fact that the alchemical materials are the basis of the form and contain millenary meanings, reverberating in the current and future architecture.

The architectural study focuses on its origin and articulator element, since the understanding of alchemy and its sensitive influence is the essential role in the design of a place, to proceed to the aesthetics of
the form and subsequently to the technique of materials for his construction.

The architecture plays since ancient times, a progress in the exploration in the different techniques, technologies and innovation in the use of materials linked to the recreation of beauty, where each work is the representation of sunlight in a meaning of mental ideation, which is applied adapting to the collective cultural territory.
• The elasticity of elementary materials such as stone, serving as support, visual imposition, art, beauty and spirituality. Photography: Arch of Constantine. Rome.
Understanding the alchemical meanings of the material, we transgress time, styles and architectural cultures, entering a study that has no beginning or end, and that is where the infinite possibility opens doors that assure us of an ocean of learning.
CHAPTER – B

COLOR & MATERIAL
B – COLOR AND MATERIAL

B.1. – Introduction

B.1.1. – Subtle

I close my eyes, stop perceiving the outside and observe the darkness, my whole mind is dyed a dark color ... neutral. There is a moment of absolute tranquility.

For this moment the perception of the objects around me ceases, after that tiny moment, mental images become. The darkness causes a movement of the imagination, the mental light quickly awakens to illuminate images and memories.

The image of the world and the image of our consciousness are inseparable, like light and dark. Johann Wolfgang von Goethe. (Marie Louise Lauridsen, y otros, 1998)

This infinite point between outer and inner light, is caused by the energetic nature of the mind, in a similar stability of absolute unity of the neutral color that contains everything, the duality between the outer and inner reality is rapidly elaborated, emerging a light that composes a vivid image with its relevant meaning.

Genesis 1: 4 - Day one: Separation of light and darkness

Meaning that, without light, it cannot be constructed in our imagination, without its presence we would remain asleep, in an absolute stability where the course of a second would last an eternity.

The way in which time passes depends directly on these subtle principles, such as the birth of light in the dark\(^1\), of expiration in inspiration, awakening ... after sleeping.

\(^1\) Perception generates a recognition of tones in its gradients, light, medium and dark, before the distinction of color or shape of the object.
The regulation of time from an organic body and mental perspective is determined by the heartbeat, the biological cycles that identify each Being, and its corresponding rhythm dictated by conscious and unconscious breathing.

Breathing is the basis of all the organic development of nature and of the Human being, the conduction of air is one of the four fundamental elements\(^2\) that allows us to demarcate consciously the mental cycles\(^3\).

When breathing is faster, we can exercise more demanding activities with the body related to objects and their forces, in reverse the mind is activated, when breathing slows down, we strengthen our mental abilities, relating to the subtle objects created by imagination.

Subtle geometric elements can be used to explain the material principles, the most representative being the Toroid\(^4\). Composing a representative creation capable of joining the concepts found in the imagination and their geometric relationships present in organic nature.

Most of the plant nature is closely related by oxygen molecules, due to its direct relationship with the Sun and the Air where it breathes, it obtains an unrestricted freedom for its development, allowing to create alchemical beauties at its best.

\(^3\) Conscious meditation practices produce a reduction in breathing cycles, together with the pulsation of the heart.
\(^4\) Investigated by sacred geometry in various publications.
Air, the symbol of the maximum expression of the perceived nature, were the organisms of vegetal cells are united collectively. Photography: Ficus carica, leaf exposed to the sun.
B.1.2. – Material

A child takes sand from the beach and builds a small castle, with the wet and cohesive particles of the sand can compose shapes that are in the possibilities of the material, opposing gravity and accompanying this system the evaporation produced by the sun.

The formation of the castle is based on three essential components, the material that has the technical capacity to be molded, the instrumental capacity of the elements to model the sand, the stick, the rake, the fingers, and the third component is the imagination of the creator, as far as a mountain may or may not resemble a castle for the imaginer.

In the same way that a child tries to copy a castle, the Human being learns from nature from his Being and the environment to compose architecture, and we are still children in the architectural projection game, immersed in this environmental context to a greater or lesser extent developed.

I believe that a development is inevitably linked to the approximation dose with its root, which is the primitive nature in its mineral and vegetable states, granting this knowledge to the horizontality of nature, counterpart technology participates in the evolution of the instruments, and has a vertical growth.

Since the beginning of time, the Human being operates through the Sun and unconsciously, transforms reality, recreating images of nature to turn them into architecture. Just as a painting cannot escape its painter, the designer intends to contain absolute control over what he does, but cannot escape the narrow fragment that constitutes the Sun for the mind, all that is created is based on the form of preconception that nature performs to give life.

5 The root is the first organ that germinates to belong to the cycle of terrestrial elements.
When the Sun perches on the Earth, it becomes a sky, the immobile is diversified into atmosphere, climates, biodiversity, generating needs, functions, and art, transforming nature by the reconstruction of materials from planet Earth, founding cities, cultures and civilization.

From this trinitarian cycle between Sun, Man (Observer) and planet Earth (Middle) is that it recreates the continuous transformation of reality.
Using the Toroidal geometry that begins in its center a golden spiral, just like an apple has its seeds in the center and its skin that surrounds it, the spiral is drawn from its interior origin to its exterior, where the shell has a relationship with its context, appreciating the current growth of cities, cultures and civilization, in this continuous contextual cycle between Sun, Man and planet Earth.

**B.2. – Sun > Geometry**

A car is used to move from one point to another and being a capacitor of energy, electrical, mechanical, fuel, etc. It has the ability to generate electronic comfort, space sensors, temperature, communicational bluetooth, radio, GPS, etc. becoming a complex vehicle with an intricate connection of waves, emissions, loads, etc. that we do not perceive and affect other organisms that are not perceptible by the five senses.

From the intricate connections, we are able to perceive a narrow strip of electromagnetism emanating from the Sun.
Those elements that are with wavelengths higher or lower than our perception and that are captured with an instrument, become scientific and imaginative reality, because it is only possible to record them through technologies that expand our perception of reality.

Current image of the Electromagnetic Spectrum

If we recompose the image of the electromagnetic spectrum with the evolutionary geometry of the golden ratio, the following graph will be shown.
Toroidal geometry section, representing the Sun at its center and the growing expansion that forms the environment with its electromagnetic spectrum.

Placing the Sun in the center of the paraboloid system, from where the energies that distance themselves are projected as they move away, from the beginning we obtain the Gamma Rays, entering the duality of nature the visible world appears, and at its end Radio waves.

All those frequencies that contain an approach to spheroidal centralization have a closer distance relationship with the frequencies of the Sun.

This is what causes the shortening of the waves, understanding as subtle in these elements, that which has a mirror closer to the solar proximity.

Each of them corresponds directly to the frequency of the elements, starting from the diaphanous and ethereal, to the dense and material.
The original interrelationships of everything that exists comes from the diaphanous and subtle frequencies, being the sustenance from which the consequent formations come. In their principles they cover all frequencies, Gamma Rays as one of the measures that can be recorded, and in their end as Radio frequencies can be limited and focus on defined frequencies.

The subtlest thing that corresponds to the Sun is the imagination itself. Just as the sky diversifies by touching the atmosphere, the man with his mental flame recreates nature at his disposal, forming his own reality.

We are able to form mental images by the same principles that obey the Sun, and it is possible to understand that the simplest geometric forms, as well as the ideal and full colors in their consistency, exist...
within the imagination due to their constitutive laws. Composing a perfect triangle or circle is to form reflections of the qualities that the Sun manifests within its perceptible forms.

In ancient times they attributed colors directly to materials, generating a close relationship with material energy and visual reflection, obtaining a comparison of sensations and consistencies that were immediately attributed by experience with matter. Aristotle and later Leonardo Da Vinci define them based on the primary elements Earth, Fire, Water, Sky, granting the imaginative power to possess color and feel it in all its gradients, ranging from White as the base and Black as the darkness of absolute shadow.

By composing the Sun as the center of the spectrum with Newton's prism, in a radial appreciation like Goethe's chromatic circles, these primary geometries and colors are defined, which can be represented in one of the ways by means of the spectrum, the combination of the three colors result in the conjunction of infinity into three articulated parts.

![Diagram of primary colors and their relationships](image)

This effect can be observed in the superposition of the light tones, when projecting these types of lighting they merge to form the white color.

From the environment we move to the observer, with its three forms of perception and the four energetic forms that constitute it.
B.3. – Human Being > Observer

An architect begins to imagine a house, developing an idea and realizing a project principle. To start building it, documentations are made with the technical specifications, composing a data system to be able to transmit the imaginative object as accurately as possible.

The worker must be able to read the documentation to recreate again in his imagination the observed data, gradually understanding in the progress of the construction the intention of the work that corresponds to the location of each object.

In this transmit and specify the three bodies in interaction, mental, emotional and physical are put into play, the task of concretion being one of the most complex, because a project with greater precision, its complexity grows in the same direction.

These three parts that Heidegger composed as build> inhabit> think, and Immanuel Kant as, practical reason> understanding> imagination.

The three components are responsible for coordinating the universal search, functions that are the same for Man and the Universe of relationships, and that in ARCHIGENESIS I compose as Space> Energy> Transmutation. (FRESNADILLO, 2008)

Each of these words encompasses Everything and is interrelated to each other. The multidimensional Space in which we live, the Energy of the body with its rhythms coordinated with breathing, and finally the Transmutation, which is the transformation of all the elements that surround us, where the environment expands and contracts, nothing remains the same, the body changes day by day, there are no identical people, in nature there are no identical events.

Energy has its principles, and we use them to relate to a moving context that allows us to adapt to the environment, these are subject to a formal space, and have a change relative to their life cycle.
We possess energies, such as kinetic, mechanical, potential, mostly referred to the interrelation with the physical context, and subtle energies that cause emotional movement, of acceptance or rejection, in spiritual decisions and ideologies, such as bioelectromagnetism, chakras, meridians, chi, prana, nadis, etc.

These energies in motion are based on an organic conductor that is the Human being, built with the four basic elements of nature, Earth (physical organism), Water (aqueous organism), Air (air organism), Fire (caloric organism).

Considering the body as an energy conductor, with a bone support that allows it to experience the four seasons of the Earth and its ecosystems, capable of being modified for the subsistence of the species.

The original intention of the Being is to conduct its culture, impregnating matter with its knowledge. From the nomads who marked roads to travel, generating symbologies and hieroglyphic inscriptions, composing colors from the extraction of pigments, which when used made nature into a place of artistic expression with transmissible contents.

The development of expressive instruments, evolves together with the artistic learning of driving the interpretation of the environment and its meanings in one place, the communication between the work and the artist, the observer and the environment are intertwined in an expression.

**B.4. – Planet Earth> Environment**

When a cherry develops in a plant, it contains in its path the energies of the Sun and accumulates them with the other elements provided by the tree that sustains it, the pure and strong color evidenced by red, it is antagonistic to the color it absorbs, it is That is why it contains colors in forms of consumable energies and rejects what is visible.
• Energy reflected vs contained in nature. Photography: Cherry tree and its fruits at harvest time
The atmosphere reflects its colors, cyclically going through the light to the dark. The light being the representation of the vivid colors and the Sun as its exponent, capable of demonstrating its aspects by the pigments of energies contained in matter\(^6\), interacting with the Human being with the same principles that originate perception and its four elements.

By capturing a landscape by absorbing it with its different types of auditory, sensory, visual energies, etc. and understand a fraction of it, will represent in the present who we are and the state in which the perceptual abilities are found.

Develop a picture, take a picture, or project a home, will be consistent with the breadth of the designer with which the context is captured, from the instinct that groups a set of sensations, to disaggregations of the environment for scientific and application study.

The image of the world and the image of consciousness are inseparable, like the light of darkness. Johann Wolfgang von Goethe. (Marie Louise Lauridsen, y otros, 1998)

Identifying the totality and disaggregating components to define it in simple elements, we understand its meanings and with it its disposition in personal perception, together with its function in the environment.

The difference between these two polarities, light and matter of planet Earth, is evident when generating an overlap of the color spectrum.

\(^6\) Such an effect can be studied starting from molecular science, in the theory of the crystalline field and the spectrochemical series (Spectrophotometry, Spectroscopy among a wide variety of fields of study of the spectrum), where the absorptive capacity of the fundamental or static state, is excited by electronic way to measure energy variables that form colors. In contrast to scales, from the study of the stars the different alchemical elements can be measured with the emission and absorption spectrum.
The result in the approach to nature and organic chemistry, is the materialization of imperfection, Aristotle in its proximity with the elements gives life to colors, diversity against uniformity has the ability to represent life, the environment most exotic natural, is the one that has the highest expression in its species of fauna and flora.
- The earth keeps the history of the planet and its biological development.

C – OBSERVATOR

C.1. – Mind

C.1.1. – Mental absorption

At this moment you have special attention to a specific point that is the reading of this text, everything that happens around you is unnoticed.

Every point that exists in our context of observation, we attract it with our eyes and form with them a great sphere.

As you read this text, you leave a gap where the information goes through and becomes part of your understanding, with individual acceptances and rejections, generating in our perception a way of seeing reality.

This passage between this sphere and our mind, there is an infinite temporal entanglement.

What we attract to our observation is for a reason of past memory, attracting it in the present to use in the future, in our case to project architecture.

If we intend to transfer our point of view to Heaven considering it the visual origin, we will observe that, by focusing attention on an object through something superior, we will contemplate with different instruments to understand the environment, and in the same way it happens for the architectural realization.

Observing each element of the planet Earth as the condensation of the Sun and its living reflection in different states of matter, we will work with greater subtlety from material intentions.

Learning to ask ourselves questions from other points of view, we develop new thoughts and solutions from a higher scale, focusing on the analysis of the cause and relegating the external form as its effect.
«Well, we affirm, as strange as our assertion may seem, that the eye itself does not perceive any form, because light, darkness and color together constitute what for the view differentiates objects and different parts of the object. So, on the basis of these three factors we build the visible world thus making possible, at the same time, painting, capable of representing a much more perfect visible world than the real world can be». Johann Wolfgang von Goethe. (Goethe, 1810/1992).

Conceptually, to absorb it is necessary to constantly concentrate the awake mind, without prejudging an object at the first glance, keeping more time in the analysis clearing new areas of research.

Man's absorption container space. The representative circle of the infinite in-transformable, encloses the
square of the Human being, defining the finite transformable. Digitized figure of the image made by Leonardo Da Vinci.

C.1.2. – Sentient Alchemy

Under the sky, the clouds in their permanent transformation draw incessant forms, inspiring of vain imaginations and at the same time, writers of the science of climate.

Microorganisms, plants, animals enter the ocean and humanity is founded on the earth with nature in permanent development; cultures, empires, wars, economies and power, proceed in consecutive cycles.

Pale Blue Dot. (Sagan, 2006)

From the dynamics of the environment its counterpart is revealed, the static, in the absence of the Sun the sky attracts the stars and images of the subtle and unattainable are recreated, as are the neurons of the brain, which we understand their existence, but it is impossible to touch them.

Positioning ourselves as a constant exchanger between the Sun and the planet Earth, we take an anthropocentric position, to reconstruct an area of action that allows everything to happen, and at the same time, we remain static before the immensity of the stellar firmament, and it is from the spiritual reflection where the mental consonants arise, the desire to understand the superior to accompany the inferior using the bodies we possess to nourish the environment, physical, emotional, mental and spiritual.

When we enter a dark room, there are objects that do not become luminous until a light is turned on, the same happens beyond the sky.

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7 Summarizing, those that are commonly defined as dimensions of Being, can be defined in other ways or quantities, according to the line of study of religion.
The stars shine in the dark, and are held together by the light from which the suns interconnect. The universe wakes up when energy passes through matter in space, the darkness of emptiness outside the atmosphere is latent energy capable of being the support for radiation to reach the planet\textsuperscript{8}.

The darkness in its absolute containment is represented in its opposite light, in its exchange center. This simple graphic allows us to understand the Trinity of Color and its combinations.

\textsuperscript{8} Formerly called as Ether, and according to its consistency resolves the resistance to which the speed of light propagates.
Finding the opposites, on the one hand, the clarity that any material can withstand, and on the other hand, the darkness capable of containing within itself all the materials. Between these two extremes is nature, gray is a color from psychology, classified as indifferent, which does not tend to a specific objective, depending on the qualities it absorbs are the vibrations it will contain.

The materials that are included between these two extremes are those that cause sensations, life, heterogeneous variables as well as the beating of the heart, against the homogeneity that is the absence of
natural expression, an identity is defined that is related in a complex context.

Newton analyzed the light in an isolated effect. Goethe combines the experience in one place, that cannot be replaced. The spectrum of light and the spectrum of darkness.
• Superior the well-known color spectrum of the Newtonian light represented in the chromatic circle, and inferior the unknown spectrum of the Goethian darkness. Both are represented in the toroidal system.
If we analyze the electromagnetic spectrum in toroidal topography, considered as an organicist representative system, we approach a contextual concept in relation to the environment, contrary to the Newtonian linear graph.

While in the matter the Radio frequencies resonate in buildings and mountains, the Gamma rays make the atomic nucleus shine allowing it to become visible, as a whole it forms the Toroidal Spectrum, which in its visible area a chromatic circle is composed, but a more precise representation is we would observe a slightly spiral shape, which are the vibrations that approach or away from sight, and in the direction of the center of the circle a change in darkness or clarity, similar to the Moses Harris Chromatic Circle⁹.

⁹ Enlargement bibliography: Munsell Wheel, and its three axes; hue, brightness and saturation.
Considering the material elements conductors of energies in frequency forms we separate by differentiating the frequency as something superior, which belongs to the infinite and without formal limits, of the concrete object as its opposite, geometrically determined by its consistency.

In the same way that the sound of the ear is differentiated, the vibrations that produce colors in the luminescent materials are differentiated to the reaction of the Sun, and the view as a method of perception responds to the effect generated in the objects, which together with the other senses, orchestrate the sentient experience.

Understanding the communication processes over the conductive materials, we develop the projection, taking elements that start in chemistry, liquid colors (watercolors, fibers, pens, paints, etc.) and solids (graphite, waxes, etc.) and end in a transmissible element, a projection support.

C.1.3. – Projection environment

When studying an object of any nature, the information is absorbed perceptually and re-viewed with greater content, with a new point of view until its understanding, this system has a repetitive cycle and is finite according to the time used. Every time we look at it again studying it, it will have other content, it will be loaded with other intentions.

The greater our knowledge of the simplest objects, the easier it will be to ascend the ladder of understanding, renewing our ways of how we project thought.

To expel our mental contents in architecture is to project through the past stored in memory, and the directed simplicity of our intentions will reveal the clarity with which we will know how to conduct ideas.

The process of understanding the environment proceeds from the complex to the simple, in its inverse process, the projection procedure
must emerge from the simple, the principles by which the materials of nature govern, towards the imbalance sought of diversity, in the eternal and changing materials, those that over time naturally transform the original matter (Koren, 2008).
• Materials in which time, nature and use take over, such as copper that enriches its surface with oxygen contact, or the use for which it was conceived gives them wealth, conceptually Wabi Sabi.
Contrary to traditional thinking, of wanting to realize materially eternal and immutable architecture, the thought of mutability is to strengthen materials that accompany and improve the architectural ecosystem, comparing it with natural ecosystems.

From the projection in a changing environment, you can read the matter and its organic principles that with their bodies, get reflections generating empathy with human qualities.

C.2. – Matter

A baby takes the objects, checks them for flavor, texture and colors, studies the object with the senses approaching their body, being the best representation for the activity developed with the senses.

The generation of a complete image of a toy is determined by the information generated by perception, being the origin of capture, and the way of understanding objects in living systems, capable of reacting with the elementary qualities found in the sensory organs
What happens in nature under the sky, contains an elementary quality with our body on different scales. From a ray that is born from a storm, grows and ceases in moments, it has a direct relationship with our nervous system on each body movement we perform. The planet Earth and its solid structure of components that make it stable, reflects a relationship with the minerals that allow us to move in the form of a bone system.

If we want to understand this nature, we can generate simple associations through the defragmentation of the exterior in minerals > vegetables > animals > Human body; the four states of matter being crystallized\(^{10}\) by the Sun.

In this way, choosing the materials with which we work, direct concordance with each part of our body is generated.

Observing a tree, with its synthesis function of giving life to the air, contains a significance with the breath and oxygen we consume from it. Our entire respiratory system is affected and associated by the existence of a tree in an architectural path, causing a feeling of relaxation and well-being.

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\(^{10}\) Considering the phenomenon of crystallization, in a natural process of an organic substance that goes through different states, to get its final form where it will lead its energies. The same cell can form the skin, the hair or a bone, it has the same origins, but it stops in its consistency by defined programmed cycles according to its final shape.
As we have seen, water is created by the union of hydrogen and oxygen molecules in regions that are under the surface of the earth. It is the basis for the growth and development of all life generating and transporting fluids, such as blood, lymph, sap and milk. As such, the development of a tree is, therefore, intimately linked to the evolution of water. Each living system is a column or a container of water of the most exclusive class. (CALLUM, 1996)

Understanding in this way the chained relationships, we are inclined to the study of the environment, from subtle perfection to the material.
CHAPTER – D

ENVIRONMENT
D – ENVIRONMENT

D.1. – Introduction

Under our skin, there are interrelated harmonic and infinite systems impossible to understand at first sight. In the course of the study on our organism separating it into systems, we gradually understand how our composition is; separating and studying an element of complexity, leads to understanding aspects of the whole, studying the skin and unlinking it from the rest facilitates its understanding as a wrapper with different functions and properties.

Let us observe in this way the appearance of the surface of the Sun; which contains a concordance with nature with the mineral. > vegetable. > animal. >, with the frequencies that are driven through space and crystallize on the planet.

Outside its surface we can appreciate in its essence that it emits the principles that mold the planet Earth, within its impenetrable nature, the alchemical origins of the natural objects that exist around us are built, geometric energy is molded in the purest forms.

In this way there is a higher area that for us is impossible to modify. Of the temporary, the birth of living beings, cell growth, fertilization and development of life, and spatial geometric as the geometric typologies of nature from its atoms, cells, and systems.

Thinking and studying nature superior to us, it is the way to understand Unity, the Universal, and every time we lose ourselves in complexity, there is always a thread that leads us back to the superior.

“The human world, even the material and technical, is never just material and technical; it is symbolic and full of meaning”. (Boff, 1975)

The environment that today is overflowed with information, images, advertising, etc.; made necessary the generation of this book, the gestation of a thought resulting from culture and society, to
recompose again the simple and concrete laws that help us to unify, the complex in the Unit.

D.2. – Relations – Color > Material

A soft rain covers a sky with few clouds. Stopping raining, the oxygen is brushed by infinite spheres of water suspended in the sky, these almost perfect spheres of water, allow solar rays to pass through them, producing for our vision the appearance of a rainbow, demonstrating its subtle nature.

As we approach materials with a simple alchemical architectural structure, the simplicity of the Sun is revealed in different ways, and this is because we are composing in our mind the elements that unite infinite components of smaller scale.

They are the essence of matter; therefore, the alchemical combination leads in its variables, infinite material transformations. Perception, on the other hand, is created to read different types of combined organizations that form life.

Due to the alchemical combinations that give each element a color and lead the laws that sustain life, the planet Earth determines from its core to the sky, a differentiated state of the upper environment that is the emptiness where the solar system lives. Accentuating the concept of the darkness of emptiness, the planet Earth is the beating of the energy that is alive and vibrating in tune with a desire to project itself in organic systems, from the breath of the atmosphere, to the pulse of the ocean with the Moon phases.

The perfect reflection of the color in the rainbow or in a prism could be markedly differentiated, where the principles demonstrate a latent, pure state, demonstrating the first stages of alchemical organization of life.

This color producing a sound caused by the vibration of the condensed energy of the Sun and putting the earth elements in
vibration, life is projected with a sound for each material substance. Each element is composed of sounds for the subtle and sounds for the thick, being originally, degrees of the same principle of vibration.

In conclusion, the gradations begin with the minerals of crystalline and perfect structure, to the passage of the amorphous and with it consecutively to the transformable, the vegetable and the animals. With each step we move away, we find it more difficult to find these pure reflections of the Sun causing infinite nuances and variability.

D.3. – Material
D.3.1. – Subtle Material

When we talk about the subtle, we think of the subjective that represents the skin of the Human body, which at first sight makes us Unity, or the envelope of the Sun by which it appears as a sphere in the sky.

The elements that surround us that decided to form some type of organism or system, has an organizational information that makes it develop as a body being in the materials of nature.

The types of organizations are the subtle vibrations that come from the Sun represented by the primary colors, found in all objects. There is no element in the corporeal nature that is not composed of a color, which has not been named with a name that refers to it.

This allows us outside the natural corporeity, to find the inner Being, called the living principle that responds to a vibrational geometry, and that by its desire for evolution is intertwined, exchanging information with other organic systems.

If we study nature by entering its essence, we find the basic instruments together with the ideal structure by which it was composed.

Identifying and revealing the internal Being of the elements, we can use them intentionally to associate the observer with specific
psychological values, which within an itinerary, the construction of a path of defined and sought-after experiences generate symbolic values to architecture.

In this way, the place of encounter with the mystery, to cover all this meaning and significance, must implement a tool or medium that always transfers it or communicates it with material reality and refers it to the transcendent. This element is the symbol. This symbol crosses various forms and languages, passing through the sacrament and consolidating itself in human existence as a concrete reality. Architecture as space theology and experience of mystical meaning. (Eliber Salcedo D’Andrey, 2012)

The determination in the use of the materials used from the conceptual conception of the materials, is to play with the space-time of the perception, producing life in the architecture.

D.3.2. – Primary Material

D.3.2.1. - Four elements of Nature

The crystalline structure of the mineral, plant phytochemistry, such as the DNA of animals and the human body, are organized according to a vibration that we previously referred to as internal Being.

Static mineral structures, which produce a certain order and permanence over time, unlike the dynamic structures of plants and animals, which cause exponential multiplication of variables could be cataloged in nature.

The human body that is the union of minerals, plants and animals, has in its most static part the bone system, an organism that has the least amount of water in relation to the others.
Each type of organism internal Being formed from the symbolic, corresponds to the Sun which is then organized by means of geometric energy. Planet Earth since ancient times, was designated in its internal constitution through four elements ... 

These elements exist in different proportions, which together constitute a living Being. Each object of nature from its seed of creation, contains a direct relationship with these elements.

Depending on the conformation system and the way in which each one of them evolves, they show in its external composition the direct relationship with the energy quality of the fire that it has inside. These three elements function as channels through which the fire is filtered to reorder its matter in each growth.

The symbolic will conform the different proportions with which the elements are interrelated. If we had the perfect measure that the three elements of the Sun absorb, to form the seed of a tree, and these measures we replace them with a specific color, we would throw the internal color of the tree meaning, and the correspondence with the spectrum. Obtaining the vibration of color and sound, corresponding a place it occupies in the Sun.
Based on present and past studies, it is worth noting the close relationship that exists between color and sound, Mozart\(^{11}\) exponent of his time already referred to music with shades of specific colors.

\(^{11}\) Wolfgang Amadeus Mozart, 1756-1791.
Because this path cannot be taken, we must perform the reverse process. The tree, with its colors and nature, creates sensations that are connected with the experience of what a tree is, which, by perceiving the materials reflected on its exterior, with its developments, textures, structure and adaptation with minerals, we it associates with the tree image and from there we produce the connection with its inner Being.

Evoking this analysis from the opposites, we have at one end the principle of subjective geometric energy and at the other end the concrete object, achieving a connection from the subtle to the material.
• Left: Infinite intertwined points that differ in color between darkness and moving light. Since the static image does not exist in the environment, the tree is the living interconnection with the territory.

  Center: External symbolic geometry of union between the lower Earth and ascent to the upper Sky. Right: Convergence points, in a sequence from the most important trunk, to the almost infinite multiplication that is repeated until the rib that composes the vascular tissue of the leaf.
The tree understood as the result of the nature of the earth where it processes the information and the absorption of the Sun in its cells, making the movement of permanent life from photosynthesis, to the alchemical energy of mineralization in the three elements, Water, Earth, Air, demonstrating on the earth's surface, the changes that are subject to the rotation of the planet, the lunar phases and the link with the Solar system.

Based on the central idea of material energy, and its corresponding response to plant species, the collaboration that exists between roots that intermingle with heavy minerals such as Earth, dynamic such as Water, and its extension over subtle minerals like the Air and the Sun, it is where in the whole the beauty is expressed in the synergistic union.

The configuration of the plant species is defined according to the type of geometric energy that it projects as matter, generating a dynamic distribution of its shape, ultimately corresponding to these essential factors.

Our proximity to the nature of vegetation is relative to our recognition of the alchemical body and its interactive basis of all physical and subtle energies, while the same elements that govern vegetation are directly intertwined with animal and human life of planet Earth, in all its terms.

D.3.2.1. - Four states of nature

The four elements of nature, present a continuous and chained evolution, representing in each cycle a preponderant kingdom in nature. These kingdoms have an evolution, which depends on the time cycle in which the Sun (Fire) is alive and acting on the three elements, Water > Air > Earth.
Once the object acquires the physical form in which it will perform its life, the process that I call crystallization occurs\textsuperscript{12}, in which its structures take the final form to drive the different energies for which it was created. Once the final formation cycle is over, the other cycles continue consecutively, and the fire acts with less intensity until extinction, where when it stops absorbing the energy of the Sun, it dissolves to reconform another more elementary matter. In this way, the kingdoms, Vegetables $>$ Animals $>$ Human body, return in their disintegration to the dust of the Mineral kingdom.

From an organicist\textsuperscript{13} evolutionary vision and understanding the four kingdoms of matter as living organisms, we have that from the mineral the living processes are established so that the vegetable

\textsuperscript{12} See reference crystallization. Footnote n° 11

\textsuperscript{13} The Organicist model considers the universe as a living system.
kingdom emerges, going through the various degrees; which would correspond to a fraction of the chromatic circle. By understanding the functions of the mineral, the four elements (water, earth, air, fire) can be intertwined to form a greater evolutionary degree, composing a new kingdom of vegetable matter, successively to form the Human body, which is the fourth kingdom evolutionary.

Each atom becomes a visible complex unit (a molecule), and once attracted to the sphere of terrestrial activity, the Monadic essence, passing through the mineral, vegetable and animal kingdoms, becomes man. (BLAVATSKY, 1888)

In this brief description of the kingdoms, we will begin with the minerals.

In constant transformation, the earth's crust has had a lot of changes with the temporal evolution, a great cycle that corresponds to these changes compared to vegetables and animals. Eruptions, volcanoes, earthquakes, etc. ... are the temporary changes that are observed and manifested on a large scale, conditioning most of our territories.
• Colors of the predominant minerals that enunciate the compositions, resistances and capacities to bring life. Photography. I walk from Andalgala to Concepción, Tucumán.
All these changes are executed from the chemistry of the planet Earth, linked to the Solar System with its annual cycles. Through the four seasons (spring, autumn, winter and summer), which govern rhythmically; and vegetables anticipate each of them restructuring their design; continuously changing its alchemical structure, instinctively, and with an accuracy impossible to match for us.

With the passage of time the substantial genetics of the plants is transmitted from Mother to Daughter, in each life there is an ascent that reconfigures the species, forming a harmonic continuum in the environment they inhabit.
• Minerals that support vegetables, which serve as a structure for other organisms in a symbiotic relationship. Photography: Coastal mountains of Brazil.
Minerals and Vegetables are the necessary condition of Animals, they, with their most dynamic body transformation on the planet, are able to adapt to all climatic changes, the alchemy that forms their body architecture, changes from generation to generation. Their survival power is given by the instinct they possess.
• Crab. Family of crustaceans there are about four thousand species. Its shell is usually mineralized with calcium carbonate. Photography: Atlantic Coast of Argentina.
Man has relegated part of the instinct of adaptation and his alchemical body transformation by knowledge\textsuperscript{14}.

The extraction of each of these elements is designed, investigating the materials and their behavior with the Sun, revealing the richness of the architecture, forming light, shadows, sizes, colors, etc., which as a whole give life to a movement, a live itinerary where we can act.

D.4. – Color

D.4.1. – Color > Sound > Number

In the same way in which the elements are synthesized by the condensation of the four kingdoms of nature and their correspondence with the spectrum of the Sun, we can synthesize the first approaches from the beginning of the existence that the Sun expels, to its gradations that we use currently for the concordance between geometry, number and sound. These waves can be investigated through the study of chromotherapy and the direct relationship with the Human body.

\textsuperscript{14} Inherent knowledge that we possess to develop a scientific thought about the elements we analyze.
The way in which these colors affect the body is relative in how the seasons of the year are arranged. Each of them has a direct impact on feelings towards colors, and the behavior of the climate is also affected by it, producing territorial characteristics.

The projection of the solar rays with the divergent directions with which it enters the sky, regulates the rhythms of the vegetation, lethargic or accelerating the processes of growth of the flora, the fruits, seeds and propagation. The participation of animal species, in hibernation or reproduction that is intertwined with vegetables.

If we scale down and focus on daily cycles, we will find that they contain a direct relationship in the development of the day.
These colors directly affect our body, moods and thoughts. The stages of colors are only an approximation to the states of our body. Between each of them there is an infinite transit of possibilities.

The use of light in different shades has a considered response in traditional medicine practices, such as Chinese, Greek and Indian culture, called chromotherapy.

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<td>YELLOW</td>
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<td>ULTRAVIOLET</td>
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<td>ORANGE</td>
<td>SUNSET</td>
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<< Each of these emits its corresponding sound, which form the seven of the musical scale. Just as Geometry, among Mathematics, is especially related to Architecture and also (with respect to the universal) with Cosmogony; likewise, the ten Jods of the Pythagorean tetrad, or Tetraktys, symbolizing the macrocosm, had to correspond to the ten points in which its image, man or microcosm, is divided. >>

(BLAVATSKY, 1888)
Acquire the ability to synthesize the organism, with primary and secondary colors, we approach the mathematics of the body and its geometric determination.

Kandinsky generates a theoretical approach to the synthesis between mathematics, color and sound. (Kandinsky, 1999)

**D.4.2. – Color and Architecture**

Sorting and qualifying these colors in architecture, represents drawing patterns and variables that contain connections with the different languages of the forms.

The color in its interrelation, is the union of two opposite scales, on the one hand is the subjective color that contains an energy within itself and with it an instinctive relationship between the Sun and Man, and on the other hand, the form that belongs to the objective world and that is subject to the architectural dimension and the Human function.

The spectator moves through two superimposed planes at the same time, and between these two planes there may be a harmonic concordance or a disagreement. Among the variables of shape and color, there is a stability and instability of the space that affects the spectator.

The color, which remains subjective, can contain other worlds within itself. Making a transformation of the color into a natural element we obtain a reference to the primary object, and as a third variant the subjective color, it can be a painting that, excepting totally from the context, is an attractant of a world where our perception can be transferred, within an itinerant architectural space, such as the Jewish Museum of Libeskind that, traveling inside it, takes us to other historical events.

The same happens with the filmographic projections in the architecture, and / or television devices that contain information
within itself and the space - time belonging of this projection is disconnected from the present architectural space.

These interrelations between color and architecture constitute a series of identities that communicate in the environment, synthesizing life synergistically. All the objects that are related, emit sounds of their essence that as a whole communicate with the sound of the observer. These two elements attract or repel, and in their union a third state is generated, which is the feeling presented subtly, a sensory state that the perceptual organs do not participate.
• In the union of a sequence of architectural environments, an itinerary is generated, which together make up a living Being superior to its parts. Saint Minas Cathedral, Heraklion, Crete.
Synthesis of spatial connections. Within each place there are smaller-scale connections.
CHAPTER – E

ITINERARY ORGANIZATION
E – ITINERARY ORGANIZATION

When we perceive, we perform degrees of velocity scales defining multiple mental objectives. These objectives are manifested at the same time that we have a desire or need to satisfy.

If we summon a basic need, for example to eat, the necessity image appears to us (a refrigerator, or the dining room where we usually eat) and we must move to where the food is located, this image / need is changing according to the territory that we are, if we live in a big city, we are invaded in our view by restaurant advertisements, generating the reverse situation; without having the need to eat, the advertising image attracts the mental objective.

Each mental objective is a living sound that is transferred to our mind, and we can accept or reject it. The moment we accept a new objective, the previous one ceases to exist, and depending on the environment in which we move, it interferes to a greater or lesser extent with our trajectory. Different types of known means can be determined (walking, bicycle, motorcycle, car, bus, plane, etc.) and in each one the mental objectives are adapted to the translation scale.

For all types of transport, there is a typological ideology in the mental objectives that we live every day, depending mainly on the number of points and where we move our attention. We have here, a duality of factors, the external ones that are provoked and derive our attention by their form in contrast to the space that surrounds it, causing a desire or need, and the internal ones, which deal with the attention that we put on our body and your needs when proceeding with the translation.

E.1. – External

E.1.1. – Direct objectives

When we are focused on reaching a specific point, we totally forget about the environment that surrounds us. Generally, this happens
when we are in a hurry, for example on the way to a meeting and we arrive after hours, we are so aware of the time that we do not perceive what happens around us, the fact of arriving occupies our entire mind.

This type of movement corresponds to an adult, who aims to do something specifically.

**E.1.2. – Attractive objectives**

The publicity or the environment in which we find ourselves attracts our attention and we derive from one attractive point to another.

A simple example is the mall, where people go from one point to another, through attraction / image. This zigzagging path is also present in children, which attracts attention to everything that exists around them and they need to go from one side to another, testing, touching, and feeling with all the senses.

**E.1.3. – No apparent objectives**

When we walk for leisure or travel without having to reach one point or another, the same linear path becomes the objective. In these
examples the point that marks the concrete objective is dispersed in
the line, causing slightly sinusoidal forms.

These forms of transit contain a connection with internal objectives,
which through our own need, we begin to find our objectives in the
present.

**E.2. – Internal**

When we have a series of our own needs, we develop an organized
program of objective points to meet. Unlike the external one, these
objectives have a sorted order. Generally, the duration of a day to plan
objectives. They are very simple to understand because it is what we
do daily.

**E.2.1. – Unique objectives**

It operates in the same way that a direct objective acts, but changes
its intention.

**E.2.2. – Sequential objectives**

It depends on the psychological needs to operate before the variety of
objectives. I distinguish here the two most common types, and which
differ according to the importance of the objective. Personally, my objectives are adopted in the first way according to the graph below.

**E.3. – External > Internal**

When we build spaces and architecture, we must generate a harmony between internal and external objectives. The person may feel attracted to make a space itinerary, but also, at the same time there are nexus spaces between each point, so that we can individually decide, attending to the needs and calling attractive variables from the same place.

In the diversity of points within the same path there must be different forms of attraction, both in closed, open, light, activity, rest, etc. environments and within each one, fulfilling specific functions and identified by their differences with the functions neighbors It should
also be understood that within each objective point, it must contain a variability.

We can define the need and freedom of the observer and with it the way we access.

The line generates a route, and from the pedestrian translation we will obtain different sensations, and transforming and combining the material (mineral > vegetable > animal > human) is how we can diversify the architectural environments.

Each functional intention can be defined with the materials.

E.4. – Transformations

Every time we go through the environment studying its geometry, we vivify the material objects that surround us, and give life to a conceptual world. Knowing and investigating the place, we create a mental image of each objective observed.

By getting used to a place, we acquire the need to find new places to have new experiences and add values to our perceptual mind. All this is what causes the changes of direction within routes, adding values and diversifying the memory.

As we grow we accumulate knowledge and change our ways of behaving in certain places. In the same way that the tree grows and
adapts to the territory in which it lives, we create within our mind the territory, without distances or limits, and we demonstrate it psychologically in every action and aptitude that we take in daily life, and This is what causes our identity.
CHAPTER – F

INTENTIONS & ARCHITECTURE
F – INTENTIONS AND ARCHITECTURE

F.1. – Introduction

If we surround a tree, and try to compose in our mind the whole object, with its roots, branches, corporeal details, etc., we will take an extensive time of external recognition.

Recognition produces bodily associations; step by step we identify the materials, geometries and shapes that contain an association with our corporeality. These external associations are multiple, as if we were immersing ourselves in parts of our body and slowly perceiving them.

The solids and the pure geometries, has a direct association with our mind, this having an almost instantaneous electrical reaction, we reproduce the element quickly in the imagination, as if we recognized it and it was part of our instinct.

In this polarity of elements of the simple and the complex, we establish times and speeds in correspondence with the abstraction and the material.
Designing interior sensations, covering the material architecture of planet Earth, with a belonging to color and its direct connection with Man.

In the same way that we are born with the senses of perception that can be seen visibly, in parallel the mind develops invisible systems of organicist mental relationships, generating basic processes for the understanding of darkness and light after birth, containing a connection with chromatic energy, with the ability to produce the sensations of the subtle.

Through this connection, we have a direct impact regardless of culture and society. From the subtle we can choose what kind of sensations we want to generate in the observer; the subtle being the superior, we give form to the primitive, the direct sustenance that connects us to the Sun.

«When the world dawns, it acquires texture and presence» (Goethe, 1810/1992)

Reality is translated into the primitive, and the developed as the primitive exists in the only present of reality. The primitive comes from the same energies that are found with a high energy vibration related to the Sun in the alchemical scales, the principles on which the molecules decide to vibrate to cause a color.

The choice of materials before the form is a principle that is determined by the nature of perception, our instincts upon awakening begin in that concept, the form or figure is the defined sequence of the edges to contain themselves in objects and come alive as independent beings. Without these edges everything belongs to the world of infinite relationships.

«Well, we affirm, as strange as our assertion may seem, that the eye itself does not perceive any form, since light, darkness and color together constitute what for the view differentiates objects and different parts of the object. So on the basis of these three factors we build the visible world thus making
possible, at the same time, painting, capable of representing a visible world much more perfect than the real world can be» (Goethe, 1810/1992)

The perception process proceeds from sensations and not from geometric measurements, to develop the design process in an environment of contextual and living relationships, one must start from its alchemical principles.

Architecture needs the primitive to sustain itself, and load it with meaning and intention, it is an important progress so that it sustains itself and according to a living Being. A meaningless architecture is a dead object, waiting for a man's function to revive it.

Of course, it is one more possibility, to let architecture be a unique object for the function, a universal architecture ... but I believe that it must be intentional with the subtle, and it must also contain the states of nature that are directly related to the identity of a territory.

In this way, the architecture takes on a sensitive, functional and identity aspect; a continuous connection in the trinity.

Sun > Man > planet Earth

Starting to address these key concepts to transform the architecture, we will know its variables to be able to intervene in a landscape, directing the dance of sound produced by the movement of the itinerary, impregnating the alchemical principles of the subject in the itinerant's mind.

The human being is subtle and material, subjective and objective, sacred and transcendental, in a transcendent location.

F.2. – Materials and harmonic connection

A musician to improvise must first learn from the compositional harmony, reproducing works of the masters. If we compose
architecture and want to use the dynamism of the disarticulation sought, we must first find harmony using connectivity as an element.

This element is invisible and non-existent for the eyes when the set is perfectly balanced, the minimum imbalance in the parts causes the disconnection, disarticulating it. Evoking a harmonization is possible through mathematics and the use of balanced elements.

The Sun throws different ways to achieve a harmonious connection with the observer. All these forms contain a root that proceeds from the color, the reality is subjective firstly composed of a network of interconnections and then scientific, with the ability to measure by separating into parts, therefore, if one of them is modified, all the others will be affected to a greater or lesser extent, according to its position in the set.

We will see here only five connection entities.

Number > Geometry > Color > Sound > Elements

A lavender meadow, full of a strong violet that dances to the rhythm of a gentle breeze at sunset, attracting a feeling of infinite connections and meanings.
Starting with color, it is the energetic principle with which materials are alchemically formed and represents the sensitive nature, and transferred to a terrestrial or biosphere environment, a series of materials can be elucidated to form an ecosystem.

The color as "means" for access to sensitive experience emphasizing also the "nonexistence" of the form in the visual experience, and the null or scarce mention of the formal recourse in their treaties that refer to vision. (Calvo Ivanovic, 2015)

Sound is the interpretive response of sensation. The choice of materials in a coordinated biological symbiosis can be interpreted in a measurable environment, with pauses, light, dark, open spaces connected with nature, or closed and intimate.

These sensations are defined in geometric units, and the use of topology as a number can intertwine the first ethical and aesthetic concepts in certain environments. If we imagine a house, a cultural center or an amusement park, you can elucidate a geometric route, which with measurable points forms an itinerary, an environment.

A perfectly balanced architecture, has a connection with the intentionally sought observer, and for this the use of the states of matter, the sensitive and bodily reflex, is manifested. The conjunction of connections and gradations is incredibly intertwined and complex when we don't break it down into parts.

There are examples that arise from the study of Biophilia\textsuperscript{15}, opening certain doors to the use of materials and geometric shapes.

\textsuperscript{15} Enlargement Bibliography. Edward O. Wilson.
With the higher intentions defined, the elements can be intertwined decidedly, to generate effects that arise from the unification of many parts. This synergistic effect produces a much more powerful effect on perception than isolated effects.

This synergy is generated in the mind of the observer, it is he who understands the translucent, that which is not announced directly as an object.

The meanings generate the articulation between the spiritual and the materiality.\(^\text{16}\)

\(^{16}\) Enlargement bibliography Study of semiotics, symbols and signs.
F.3. – Materials and design of the observer

The recognition of an environment in its interrelationships generates from one side, a sensitive image, considered as a sacred experience in mind and spirit, and on the opposite side, the rational analysis of the same environment causes the recognition of the objects of the composition that can captured in memory by its integral parts forming the body of the itinerary. This dual set can be brought to our memory, moving the outside environment to an inner experience.

If we compose significant points that contain a relationship with the observer, we make the itinerary become the observer. When this occurs, the space is perceived with the body and deepens in the mind of who has projected the architecture. At this point, we lose the feeling of time and begin to appreciate the true work of architecture.

For this, these points must be articulated, producing objective points that evoke the necessary attention with the immediate environment.

F.3.1. – Color and attention

Approaching the Roman Pantheon, we access first by a stairway to a large porch that has perfect proportions with visual sensations, crossing the great portal, a cylinder rises that ends with its dome. There is no entry of light from the sides, the balance between darkness and clarity proceeds from the sky, the circular oculus sets the whole place. Almost inexplicably and magically, light is distributed by particles suspended in the environment, like a rainbow in the sky, it is mirrored over mineral materials, and it floods space in different proportions.

The origin of color is its material representation and can only be expressed in a living context, far from an experimental laboratory, where the play between lights and shadows is accompanied by our ways of perceiving reality.
Composing from the sensitive, we can generate representations of spiritual states that are printed on the itinerant, as the itinerary attracts or expels it, generating rest or mobility, within a series of desired intentions. In this knowledge we can approximate these clear concepts made by (Kandinsky, 1999) p. 65-66

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<tr>
<th>I</th>
<th>Heat</th>
<th>Cold</th>
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<tr>
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<td>Yellow</td>
<td>Blue</td>
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<table>
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<th>I Contrast</th>
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1 - Horizontal

- Toward Spectator
  - Yellow
- Physical
- Blue
- Away from Spectator
  - Spiritual

2 - Centrifugal

Centripetal

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<th>II</th>
<th>Light</th>
<th>Dark</th>
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<tr>
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<td>Blanco</td>
<td>Negro</td>
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<th>II Contrast</th>
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Two movements

1 - Resistance movement

- Eternal resistance and and yet possibility (birth)
- White
- Complete lack of resistance and no possibility (death)
- Black

2 - Eccentric and concentric, as in the case of yellow and blue,

but in petrified form.
F.3.2. – Points of attention

Generate itineraries and think about how the observer may have the desire to observe and satisfy curiosity; It complements the points that make the theory workable. The work with the alchemy of the basic elements is a process of knowledge between the ecosystem and the possibilities it offers, being that the elements are intertwined and desired sensations are resolved, taking a step towards reasoning through geometry.

If we compose a simple geometry, as it is the planet Earth, we will see that its geometry tends to be a sphere, as we can also see that a tree is the unification between a lower point where it sits its roots to
a higher point where it absorbs the energy of the Sun. If we take as an example an architectural generation, we have that a building is a vertical line accentuated by two points, a lower one that is the city territory where it sits and generates the shape of the pedestrian access, and a top point where the building ends containing specific architectural features of terraces. By means of the game between these two simple points, great building complexities can be formed.
Tree - Nature Architecture - Toroidal Development. Exponential growth proceeds from geometry.
Making a comparison between the built by nature and the built by man, we find that the ultimate geometric richness of a tree is infinitely superior to that of a building. This is because in the tree there is a succession of points, which in each of them composes a different form of architecture. Unlike a building, in which the succession of points is shaped by the stacking of each of its floors.
• The sacred meeting of a series of principles superior to the simple repeated stacking of floors, we find in history, with the proportions, symmetries, representation of meanings and signifiers. Tower of Pisa. Italy.
In this way we will synthetically see the geometric relationship that exists between a tree and an architectural tour through two simple concepts.

**Point and Line**

Each succession of points in a tree, from the root to its branches and leaves, defines a space / functional itinerary, to live in perfect harmony with the climatic envelope. Man needs in his habitat, this series of enveloping points that change according to the function. If we find as an example the generation of a public square, we would compose waterproof enveloping points, which determine functions such as sitting, chatting, grouping, playing, etc. and its connection by means of dynamic enveloping lines that cause the unification of functions in a specific PLAZA element.
With these basic principles of dynamic and immovable envelopes, we develop the function that contains an innate parallelism with geometry.

Function

If we cite the example of the tree, we will see that it is composed for both geometry and function in four parts.

Geometry: Water> Function: Nutrition from the roots
Geometry: Sun> Function: Capillarity and inner permeability
Geometry: Air> Function: External condensation
Geometry: Earth> Function: Anchor space
Nature behaves in a perfect way between these two parts, determining at each point of the bark of a tree its specific function; as in our body there is a particular function in each pore of our skin. In the same way it is how to proceed to recreate the architecture built by man, and we will see the functional factors that change on each scale.

F.3.3. – Time

The attention of the spectator, remains to a greater or lesser extent on the itineraries and the mental objectives. When a connection between the object and the mind is manifested, the first thing that happens is knowledge. In different ways we want to learn from the object.

These forms of learning are represented by the sensory body, to be transferred to the inner body microcosm. The link changes its temporary permanence proportionally by satisfying the desire to know, producing a transformation inside us, the object is now inside our perceptual body and everything that exists, changes and transmutes to give cavity to the new knowledge.

Our organism adapts at every moment that breathes life, and after adaptation, what becomes customary, learning to live with the nature of the body. In the same way it happens when you are born living in an environment, a town, a city. When it develops in adulthood, the body is filled with the information that surrounds us, home, friends, cultural custom. If we move from our site to another far away, we feel the loss of a large part of ourselves. At that moment a part of it stops interacting to be a memory, something that happened and was recorded in memory.

The grouping of functions that cease to be, are gradually occupied by an endless number of new functions that we perform. And here it approaches a great point, the new habitat can generate two situations, at one end there can be a disgust caused to the unusual, wanting to return to the previous state, and at the other end the opposite can
happen, an absolute pleasure, so that the interior adapts easily, and life vibrates with the same intensity as the environment.

In this way transforming is a habit, and at the same time we find ourselves able to change again, wishing objectives to challenge scopes, move the will to a higher step.

For me the creation of this book fulfills its objective, to think, recreate in my mind this text, and write it, is an important part that I must do to change and transform skills that I had not yet explored.
CHAPTER – G

TRANSFORMATIONS OF THE ENVIRONMENT AND HUMAN FUNCTIONS
G – TRANSFORMATIONS OF THE ENVIRONMENT AND HUMAN FUNCTIONS

In life there is no element that remains static, everything is in constant changes, and in the development of this text we will see how we can channel certain changes for addressing architecture and alchemy.

G.1. – Observer and environment

G.1.1. – Observer

We produce two paths to inhabit a place, on the one hand, the inactive observer that does not interact with the environment, and in its opposite direction is an interactive observer.

The first situation happens frequently when there is an accustoming to the place, time is reproduced faster than normal. We satiate for a simple glance and the immediate thing after accessing a habitual space, is to elaborate the function or recreation in it. These spaces become a pure reflection of the need.

The second situation happens as an interactive observer, we are in a living space, which is always reflected in spaces that we do not know yet or that by its changing nature attracts attention, then the immediate need to be excluded from the function occurs, to have before her, a recognition.

The most important thing for the human Being is to recognize the place he inhabits, to feel comfortable. Habitat recognition is inherent in our mind, an intention that remains alive in the instinctive evolution that animals possess by recognizing a place to feel safe. And of these characteristics is where we can manipulate the observer's time.
It reflects the concept of diverse architecture, with identity, against universality, constituted as a living architecture, which produces movements of energy in the observer.

It is classic in the culture that I inhabit that a generally feminine older person because of his proximity to nature fills his house with plants, as far as housing remains in its form and matter, the search for the changing is found in the vegetation that surrounds it.

These cultural habits are the reflection of a natural need of the human Being, as well as the emergence of Permaculture, considering housing as another process of nature that cooperates with the stationary and climatological cycles of the environment.

To learn to operate on the subtle dynamics of the interactive observer is to approach psychology, for Rudolf Steiner\textsuperscript{17} the art of movement that becomes visible in space was called euritmia, dancing with the body, the physical energies of perceptual translation are energized together with the subtle energies, body and mind cooperating in the search for curiosity, entertainment, understanding of phenomena or the simple enjoyment of the changing elements that transit through a place, such as running from the water, sounds, flora and attractive fauna that generate a changing landscape.

Of these transformations that are generated in the observer, we lead to the transformations of the environment.

\textbf{G.1.2. – Environment}

This is the parallel component of the observer, just as two threads of undulating movements intercept each other, these two elements touch each other at all times, maintaining a continuous play between them, the observer can transform his character by interacting with the environment.

\textsuperscript{17} Rudolf Steiner. 1861 - 1925
If we settle in a place, and the only function that we can perform within the space is to observe, it is because all the elements that are inside the habitat or outside it, cannot be manipulated and changed, since there is such a material complexity organic and exact, that a manipulation of his objects would destroy his order, disorganize him. These spaces are frozen, petrified in the face of non-transformation, and this is due to the cultural values that overlap in it. Old cathedral buildings that have an architectural structure so petrified, that it is not susceptible to changes as well as its content, the liturgy that is practiced within them remains perennial in time.

It also occurs in several works of houses of the architect Frank Lloyd Wright, where the elements and their composition are articulated so perfectly, that composing a minimal aggregation, a painting, a chair, a plant within the architectural work, it would quickly be known that he It does not belong to space. The interaction that exists in the houses that are in open landscapes in nature of abundant vegetation, is the own life that is generated to these houses, in a game between what remains static and the changing nature in which it unfolds.

This architecture of diversity converges towards the response of the complexity of the ecosystem, and is directed contrary to the uniformity of technology, where metal technological cubes of chemically processed materials such as polymers or alloys are in opposition to their natural principles.

The primary elements used for this architecture are the four basic minerals that are related to the place of implantation. Being the conjugation of water as an instrument of composition that rises with the converging materials of the earth, such as stone, glass and metal, marking vertically on the air, balancing the natural horizontality.

On the asphalt jungle there are other types of technological movements that allude to representation systems to generate a contemporary architecture style, with totally organic forms, also obeying these laws of non-change, contain identity with the generator of the form, and the intervention of another individual external to the work, must be studied carefully, so as not to be noticed in the set.
• Art, meanings, function and architecture merge into an element that joins two points on the Arno River. Ponte Vecchio, Florence, Italy. Current examples of the form are found in works by Zaha Hadid Architects.
The opposite happens with simple spaces. Works of Le Corbusier totally abstract made in the period of the << five points of modern architecture >>, do not know the time and the furniture within them. Today, parking a car from this era in one of their homes would coincide remarkably. The particularity of its architecture is its application in an international style, because its basic principles are feasible in different cultures.

In these simple and abstract spaces, it is where we can make aggregations, change their interior, understanding them as enveloping skins of functions, and we have two main ways of performing them.

The first is adhering to the form an own intention, positioning new objects, textures and images, which have a concordance with our body, with a functional direction to produce the space habitat. And the second way is to generate in its structure an assimilation with the cultural identity of the space that surrounds it. In both cases, architectural values are attached to collect an identity, recognize a culture in them and the freezing of an era.
• Mosaic in a Fountain, House of Neptune and Amphitrite, Herculaneum. Pompeii. Italy
G.2. – Architecture and transformation

G.2.1. – Spatial transformation

Through the aforementioned concepts, we approach contemporary architecture, mobility in architecture.

For an architecture to have movement, it is necessary that parts of its forms have a staticity. This is presented in various ways, two of them very common are, the territory, and the constituent materials of the supporting structure.

A house that is readapted with the increase of its inhabitants, is a very concrete example that happens in families that extend their house. Another example is the cultural centers, large polymorphic containers that are internally transformed successively.

Where the architectural object is set aside, to be an empty information carrier, the process of forming routes and itineraries produces a diversified series of functional interrelations.

In these cases, the spatial function is the one that restores the form.

G.2.2. – Transformation of the envelope

There is talk of an envelope about those objects that cover something, interacting with its exterior and interior. The enveloping membranes are connections, which must be achieved in them absolute flexibility and transformability.

Based on the Sun that throws energy into the membrane, using it to condense on a specific material. This material with the absorption of the Sun, can be thought to produce sounds, colors, temperatures, opacity and translucency, with the same chemistry that inside it has inserted. Different technologies are currently being applied for the best possible use of the environment.
The envelope is different for each territory, and the more specific and entrenched with the technological space in which it is located, the greater the discoveries will be, because they will become identifiable with the territory.

Learning from the surrounding nature, we carry out the most complex investigations of progression in favor of technological well-being.

**G.3. – Light and dynamic masking**

**G.3.1. – Readaptation of lighting**

The accumulated energy of the Sun on Earth, allows elements to be presented, in which it makes it possible to reproduce one of the aspects of the Sun but in less intensity, which is lighting. Matter in every way is luminescent, and it is ignited by reacting with the living energy projected by objects that conduct the light.

With all the plant and animal elements of planet Earth, lighting can be generated, because being a condensation of the Sun, they constitute a mirror of its fire; and through it all matter can be returned to its primitive state.

Fire is the first intention of enlightenment, but it produces a percentage heat to it, and therefore the consumption of materials is so great that it begins in human history to seek enlightenment on other elements that do not destroy the material, but be conductors of that kind of energy.

This research to reduce the proportion of energy consumption and heat dissipation, is maintained today, those lighting elements that produce heat when lighting, consume more energy than those that illuminate in cold form. This concept and its reversal made the search for technology and its evolution possible, producing an intense variety of different ways of shedding light.
Shedding light is such an important study, that it has a leading role in the architecture that surrounds us in the period of daily darkness. At night, there is a mismatch in architecture, that where its pure geometry prevails over the day, differs from what begins to have spatial belonging, taking center stage what we want to objectify.

In the illumination of the Moon, everything remains semi-hidden, and here is the possibility of implementing under our desires, what are the elements that we want to bring to life by illuminating at our disposal, we manipulate the intentions we want to achieve. These can also have different intensities and changing temporary movements, being able to project light of dynamic and static colors.

G.3.2. – Functional transformation

When transforming the light, the function changes. Illuminated objects are exposed according to their luminescent principles, or they can be transformed.

The Sun has a direct connection with its condensation, therefore within the elements there is a sample of the Sun, and this connection can be experienced by our senses, and produces in a path that we connect with the body and natural objects. In the night and darkness, this connection ceases to exist, and what we can achieve is functional intension.

When the original alchemical relationship of the Sun is replaced, using minor reproductions of light, our connection with matter is produced through the meanings that it throws.

The material representation is transformed, experiencing what is shedding the light on the materials, and changing our external vision positioning. If at one point we could see in the eyes of the Sun the matter thrown, now under our sensory senses, we generated a dynamic connection, susceptible to change and predispose individually.
The light responds in this way to something smaller, an individual, and with it sounds, leading organic dances of the projection space are reproduced. To be artists of the light, is to project our sensations on the matter, and with its dynamicity generate a changing mirror of the soul.
• Projected Membrane. The ethereal possibility provokes the dynamic sensations, a space can be covered in infinite ways and for times to our desire. Each projection is different from the previous one, unique. Karina Basile. 2009. Metal + Magnets + LEDs.
CHAPTER – H

FINAL EXPLORATIONS
The continuous action should be directed with good intentions, from a well-intentioned action we position ourselves in the instinctive origin, recognizing nature and its elementary states we can project the senses in an organized way, from the subtle to the material.

To express this summary, architectural objectives are monitored, developing seven points that belong to the conclusion of the explanations. Far from being a methodology, the investigation of color and alchemy attracts us to the plane of the sensible, the territory, recomposing the human qualities from the spiritual, to the material.

1. The principles of perception are governed by the differentiation of light over darkness. Imagine, think, meditate, perceive, feel, are internal and external procedures that show some kind of light, and this is the reflection of the luminescent elements.

Imaginative principles correspond to light as a spiritual, mysterious and sacred element.

In this way, the colors of the Work follow each other on the facades of the Gothic cathedrals, according to a circular evolution that goes from darkness - represented by the absence of light and the color black- to the perfection of the ruddy light, passing for the white color, considered as "intermediate between black and red". (Fulcanelli, 2014)

The praise of the Light (title given to a documentary series) is the genesis that resides in the imagination of the creator, providing all the elements after this light effect that shines with the energy of colors.
• Sun lantern that enters from the upper dome, descending the celestial to the earthly. Florence Italy. The boldness of Tadao Ando in the work Iglesia de la Luz, where he merges the symbolic with the light energy
The first differentiation occurs in the differentiation of the Darkness Light, the light activity that is transformed into chemical energy that throws us the primary colors, relating the perfection of a rainbow with the spiritual, perception and imagination in its most powerful primitive states.
• An atmosphere in twilight, private and cozy, while the zenith light bathes a decoration of artistic reliefs. Chamber of the Baths Estabiana of Pompeii. Relating the light and the environment, there is a sensitive and personal relationship to the pool of Casa Gilardi, Luis Barragán.
Art from its beginnings is forced to the composition of a work from the beginning, the blank sheet and the latent colors, which can be combined in infinite ways, hence the latent power of being everything, the differentiation of that purity is a personal choice, the first stroke reduces the possibilities to a place of application.

The activity exercised is of the idealistic, intentional and sensitive aspect, the rest is set in motion from these first beginnings.

2. The crystallization of the Sun in alchemy happens when the luminescent matter opposes resistance, throwing vibrations that cause effects in the environment, generating sieves, reflections, roughness, dispersion, concentration and convergent variables of darkness.

The choice of shadows cast by matter when becoming luminescent is decisive even before geometry, instincts are awakened in the use of materials, and the main relationships begin in the interrelationships that exist between them.
Frames between solids and mortar that cause depth, irregular textures and shadows. Delphi Greece.
These shadows vary with the energy position of the Moon and the planets, the environmental reflections of the seasons, the rotation of the Earth, its atmospheric conditions, and the location within the ecosystem.
• The architectural landscape, adapting to the topographic nature, with its shades of shadows, materials, and the presence of afforestation that demarcates the alchemical changes in the seasons. Serra Pedace. Italy.
Alchemy is linked by intention, to come alive as independent beings, defining their edges and forming a defined sequence, to contain itself as an object. Like the image of a fractal, convergent and emerging relationships are defined by a form that interacts with the other systems.

3. The latent relationship of duality, solve / coagulate, concentrate / expand, rigid / flexible, composed of the 4 elements (water, earth, air and fire) are interrelated at a stage prior to formation, and are composed of information collected in a contemplative perspective.

Biophilia means love of life, coined by Edward O. Wilson, finding these relationships with the elements that produce an approach to the nature of living in a place with life, to improve human psychological development.
Biophilia and religious architecture. The Amalfi Coast is noted for its great natural beauty. Another current example of religion and nature can be found in Thorncrow Chapel / E. Fay Jones.
Finding peace, comfort, security, happiness, a sentient balance between life and architecture, is found in selecting each element that is used with a direct relationship in the original meaning of its composition.

The outer form of each natural organism is intended from its seed of creation, and the outer composition is the interactive coating with its origin or inner Being. The crystalline structure of the mineral, vegetable phytochemistry, such as the organization of animal DNA and human Being, proceed from the same origin of creation with different proportions and formation times.

Making the projection of ideas from diversity, it is how wealth is granted to architecture, an organism is alive when respecting the superior intention for which it was conceived, it develops in the environment in which it is found and aspires to evolve adapting to Sun.
Succession of inner courtyards draw holes of light, which are interspersed with vegetation and art, the concept of biophilia is enunciated since ancient times. Oplontis, city near Pompeii.
Light and matter come together to form a bird, an insect, a work of architecture, and the natural union is adapting the static and dynamic variables organically.

4. The choice of sentient materials must be adjusted to an ecosystem of action, sustainability in nature is based on the place where it is implanted, with its socio-cultural characteristics, and the combinations belonging to the particular cycles of the 4 elements.

Investigating the original characteristics of the place, using the Sun, Air, Water and Earth in environmental exchanges, the Permaculture system is related.
- Housing, production and nature merge into the landscape. Photography: Amalfi Coast, Italy.
The biosphere and its ecosystems overcome the use of modernist architectural instruments, towards an appropriate projection to the territory, respecting the different types of terrestrial biomes to which it belongs.

Sustainability based on the contextual understanding of the type of terrestrial biome involved, includes from production, transfer, placement, behaviors with the environment and cultural context, as well as the identity it represents, or the meaning acquired by alchemy with it is built.
• Construction system of various stones and mortar, arranged in different directions that form a set of typical identity architecture. Alberobello Italy. Psychogeometry differentiates materials into more or less fractals, and states the most used materials in construction, metals, wood, stones and fabrics. (Arturo Ponce de León, y otros, 2010)
The sustainable or sustainable architecture encompasses a wide and varied context in which it can be conceptually sustained, and the originality of the work is in the combination of the needs with the ecosystem, and the function of the architect is to conduct the instruments of the better way.

The concept of originality is found in research learning from nature, identifying the whole as the parts, to adopt suitable materials that express meanings.
• Gold is the elixir of life, the philosophical stone of Alchemy. It is a material commonly used by the Christian religion, personally considering the church as the representative end of sacredness in the production of material objects. Photography: The Vatican, Rome.
• I currently emphasize RCR Arquitectes for landscape research and its reflection on materiality.
5. The proper interaction of minerals as the first element, provides support giving rise to the following two, vegetables> animals, which culminate reflecting their elementary qualities with the Human body; which together forms the four realms of matter crystallized by the Sun, and human development hangs between these two dualities, the recognizable set of Mother Earth, and the Sun.

Elements such as metal, wood, earth, glass, water, air, have interrelations with the vegetables, being indispensable in the possible cases to incorporate them into the place in the form of trees, shrubs, grass, increasing trophic chains and supporting wildlife, birds that perch on trees, crops, insects, etc. that produce a healthy ecosystem from biodiversity.

There is absolute compatibility between these elements, and the use of all natural variables, from an organismic vision, generates life in architecture and construction; the closer to the mineral nature the materials used are, the greater the compatibility with the environment, until the destruction of a house, the less technologically produced objects are incorporated more easily as soil enrichment.

There are two important historical differentiations, the extraction of minerals in preconceived forms that is reflected in the use of rocks modeled in transferable blocks of different consistencies and characteristics, and on the other hand it is the conformation of alchemical processes that when combined are solidified and can rise maintaining its shape in the face of climatic changes.
The first method is the extraction of the material by subtraction, until the cavities reflect an environment. Photography: Sassi de Matera, Italy. The mountains intervened by instruments, are building edges, holes and habitable places. Another example is Petra in Jordan.
In the sculptural aspect it is one of the most used methods of yesteryear, for example, the Buddhas of Bāmiyān, or the famous appointment of the Italian Renaissance artist Michelangelo Buonarroti “The sculpture was already inside the stone. I just had to remove the marble that was left over."

Another type of extraction is the recovery of mineral materials in the form of rock, to give them suitable forms for their transfer and union in a place far from the original, being the most common technology used in ancient construction, from Egypt, Greece, Rome, even today, it comes down to coatings, marbles and other smaller elements.
From the second construction process come the majority of materials that reign in the current construction, steel, glass, cement, and originate in the earth, muds and ceramics, are elements of human scale that in their strokes and uses the dimensions of the body with high expressive wealth.
The largest adobe structure in the world is the bi-millennial Arg-é Bam citadel in Iran. Currently, Gernot Minke is a great precursor in Bioconstruction, having written a series of books of great interest on the use of the Earth. Photography: Adobe houses in Iruya. Salta. Argentina.
From these techniques the generation of a house is the expressive result of the combination of mud and clays, from the construction of bricks to their plasters. The mixture of clays going through a cooking process gives rise to ceramics, which are characterized by their impermeability and have been used since ancient times.

The success of the use of cement, glass and metal, is due to the simple processes that have been replicated, and the possibility of working them as a mortar, being materials that in their work process of moldable characteristics begin in an alchemical process.
• The Romans were the first precursors in the use of concrete for the foundation of the bridges. Photography: Vittorio Emanuele II Bridge. Rome.
• The rise of concrete in large-scale production appeared among others with August Perret and Le Corbusier, and continues to evolve reducing its mass and elasticity in works of avant-garde architects, including Toyo Ito & Associates, Zaha Hadid Architects.
They are supports with features compatible with a large number of elements used in architectural construction, and their versatility made it last and adapt to mixed techniques. As technology evolves, and the possibilities increase exponentially, the most attractive variables appear.

Of the three elements exclusively, glass is the mineral that offers no resistance when the Sun passes through it, constituting an element that gives us the possibility of being inside and perceiving the nature of the outside.
• Relations between vegetation, interior and exterior merge and announce the climatic changes and the seasons. I highlight the work of Steven Holl Architects with the use of glass in all his works, along with the ability to experiment with techniques, colors, textures of various glasses.
The intentional choice of vernacular elements, of mass or artisanal reproduction, the reinvention of materials for mass production and the growing demand for sustainability, tests the development of production and the growing search for renewable technologies, being of special interest rescue those systems that do not negatively impact nature in its extraction and conformation process.

6. When crystallizing the intentions in a place, or an architectural element, the organic evolution of nature precedes, developing transformations of different fields of action, from the kingdoms and states of matter used, producing over time an enrichment with effects Desired or unwanted, according to use, function, chemical exchanges, context and environment.

The heritage study in architecture, is to find the original reflections of the form and its intentions from the conception of the project, differentiating the transformation derived from time in the materials and the environment, to understand the desired or unwanted enrichment.
Vegetation that appropriates the interstices of the mortar that join the pieces of stone. The passing of time acts on minerals, emphasizing this effect, highlighting the paths made by the itinerant. Fumone, Italy
The original intentions in the formation of itineraries are favored by the multiplication of sensations caused by nature in the place, demarcating a history of events occurred, lives that went through these paths that recognize and represent time, places that transmit a sensitive poetic.

The places are built from a seed origin that is nature, from which the first materials to form a home are submitted. In the time of the caverns, a sustainable architecture is developed close to the vernacular principles, and the scientific use of materials over time proceeds to the growing evolution that crystallizes in socio-cultural cycles.

The repetition of the use of the materials is the seal that is impregnated in the culture, generating the subsequent emigration to other regions, conquering other cultures.

The crystallization of a place, constitutes the superposition of elements that are united in intricate forms, caused by the interfaces\(^\text{18}\) that exist between the materials, intentionally generating, through alchemically choice, designed elements that possess the ability to absorb other species of nature or that transform their appearance in contact with the environment.

\(^{18}\) Interface is the meeting point and superposition of different systems, through which multiple interrelation channels can occur, capable of containing intense flows of matter, energy and information. It is also defined as "the transition space between different geosystems". The interface is in this sense, an area of great diversity, that if it is organized in the competitiveness or fight for the predominance of the ecological niches it contains, it becomes a more important area than the "phases" of its own system. (Pesci, y otros, 2007)
• Union between mineral and vegetable nature. Traveling from the bottom side, the architectural mountain is imposed outlining the sky. Photography: Acropolis of Athens, Greece.
The importance in the choice of materials, derives the study again to the intentional choice of supports of the mineral kingdom, and the demonstration of its characteristics as a positive effect of change, generating programmed interfaces.

To re-open this new vision, we proceed to the reinterpretation of minerals, proposing new approaches that may arise in unthinkable variables.

The water that in Italian cities visibly drained through aqueducts, recharging with the minerals in its path, in the current cities it is extracted and deposited in pools where all the elements that are alive are removed, and when arriving at the house is a hidden element, accumulated in a service.

Science sees SUPRAORGANISM - ‘WATER’, which influences character and generates blood, merely as a chemical compound and provides millions of people with a liquid prepared from this point of view, which is anything but healthy water. (CALLUM, 1996)

Mineralization from the water should be implemented as a learning method, this route is the blood of the house, which circulates lively through the different places to consume it, clean us, wash our food. Raindrops descend by gravity from the roofs producing a type of energy, the accumulation or delay of the process promotes greater interaction with the soil, from mechanical means in the collection of water, to natural ones such as fungi, mosses, and types of surface vegetation that keep moisture improving the biosphere.
- Old garden terrace techniques that are currently of great interest. Photography. Castello di Fumone. Italy.
- Current research by Elena Mitrofanova and Paolo Bombelli makes moss containers that produce electricity through modular bricks.
Learning from nature can generate elements capable of capturing water, by means of dew drops that is very common in the animal kingdom in places where water scarcity causes survival instruments (camel, insects of various types) as in the vegetable, the grass, the leaves, branches, etc.

Most of the mineral derivatives that are used in an architectural work (limes, cements, glues, etc.) are supported by the chemical reaction that causes the water to fuse to form the mortar, giving it elastic and plastic conditions for handling, that, in a process of dehydration with the relative humidity of oxygen, the minerals solidify.

Materials under this condition of submission, have mostly the possibility of absorbing water in its final state, such as bricks of a great diversity of materials, concrete, wood, new pavement technologies, etc. like the mortar, it must evolve in the composition that joins the elements so that it can host various types of organisms, taking advantage of the ability of water to penetrate in liquid form and evaporate in a gaseous state.
• Stone lantern (Tōrō) surrounded by plants. The shape of the roof will trap snow in the winter, which will give it a picturesque appearance with its tuft.
• Traditional millenary techniques are available to expand the study, among them the Japanese garden in its various types (walk, room, tea, contemplation), Buddhist temples, Shinto chapels, Zen gardens, Tea Ceremony house.
• Yōkihi (Yang Guifei) stone lantern, so named for its supposed resemblance to her headdress, at Shukkeien, a garden near Hiroshima Castle, Hiroshima, Japan. (Fg2, 2005)

Technology is currently in the generation of scientific and mechanical advances for the generation of natural systems in urbanization, and the evolution of these systems is leading in a trend just beginning in the propensity of environments for the generation of ecosystems that facilitate the emergence biotic, one of these examples are bio-pools.

From the infinite possibilities that water offers in its three states, it is also an electrical conductor, which, due to the large percentage of water that animal organisms possess, are mostly conductors of electricity.

The generation of electrical energy becomes visible when an element that generates it appears, for example wind, solar, hydraulic, biogas, etc. that when incorporated into the architecture it is hidden, and yet in the development of technological evolution, new possibilities of exposing electricity as another element, with its expressive art, like the Nikola Tesla machines, were artistic objects themselves, because what it captures and accumulates is nature in a subtle energetic state.

Returning to the material, the large number of objects that are discarded, convert them into fertilizer, returning to the origin of the nature of the disintegration, such as the house that perishes and is reused, or the metal that melts again, the unconsumed must rejoin nature, as sewage needs digestion systems that separate the parts and can rejoin nature without causing environmental damage.

Containers for the treatment of effluents, or similar processes, strengthen the enrichment of the soil that supports the other ecosystems, increasing the capacities of the plants in forms of species
that diversify according to the soil of implantation, serving as self-regulation of a place collaborating with life on the planet, spreading the diversification of animal species.

The study and use of alchemy starting with minerals promotes the support of life, a construction must be the base that enriches, fertilizes the ecosystem where it is implanted, generates different types of energy in a clean and organic way, the use and Soil production in the generation of a place, should have as a condition, the improvement of the state prior to its use.

7. Derived from interactions between light, darkness, colors, sensations, kingdoms of nature, environment, materials, interstices and interfaces, we approach the use of itineraries and with it the implementation in one place, the sensations translate into a static element, to support dynamic elements.

When determining a place where materials are intertwined, an itinerary of possibilities is channeled according to the fixed or variable provisions that are projected, approaching a project from the sensitive.

The use of distances with objects, the temporal energy that involves walking, circulating, recognizing, feeling the roughness of the carved stone when walking, the effort to climb a rampant surface to reach a place, the ability of itineraries to discover materials in the foreground and landscapes on the horizon, are forms of enrichment that link the materials to an itinerary and respectively to a spatial conception.
Meeting of materials arranged at different times, intertwining stories, events, cultures that overlap and determine a landscape. Photography: Pre-Roman Acropolis, Alatri, Italy.
The handling of the different types of approximations of objects with the body, according to the senses, the use of sight and its ability to form conical perspectives, moving away from projective orthogonality, causes the approximation or removal of materials, the sounds that they are caused when walking, the echoes of nature in the presence of trees, the temperatures that absorb and project the materials when contacting the Sun that is transmitted to the skin evoking sensations of resting or walking, the ability to accumulate moisture of the materials creates different types of particular atmospheres, the highlight of the odors of the biomes, the contact with smooth surfaces such as metal, soft and tempting to the touch like the fruits of a tree, or indifferent as the branch of a rose full of thorns.
• From above the walls disappear, the sky forms the contrast with the rock.
Photography: Acropolis of Athens, Greece
The sensitive itinerary promotes an endless number of open doors to explore, which can lead to the subsequent creation of books and unbeatable research, surpassing the conception of an architecture resolved from the way as a first measure.

The geometric generation that transmits an itinerary is the necessary articulation that unites the processes of imaginary conception in the determination of a place to build.
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