

OZ

Oz Volume 44, 2022



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Front: *Elevation*, 2022
Prologue: *A Present for Oz*, 2022

Oz is a nonprofit journal edited, designed, and produced annually by students in the Kansas State University College of Architecture, Planning, and Design. Inquiries should be addressed to:

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13 Seaton Hall
Manhattan, Kansas 66506-2901

ISSN 0888-7802
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Printed by Consolidated Printing,
Salina, Kansas

Contents

4	Resonant Architecture: The Situated Poetics of Antonio Jiménez Torrecillas	Elisabetta Canepa
12	How To Maintain Creativity	Jan Knikker MVRDV
20	A Conversation	Reinier de Graaf (OMA) and the <i>Oz</i> Editors
22	What Goes up Usually Gets Stuck in a Tree	Eric and Eva de Broche des Combes
26	Public, the Public and the Future	Theodore Prudon
30	Forming Feedback In the Recent Works of Sarah Oppenheimer	Sarah Oppenheimer James Coleman
36	A Conversation	Nader Tehrani (NADAAA) and the <i>Oz</i> Editors
44	Rediscovering the Water's Edge in the City of Fountains	Ashley Schwemmer Mannix, J. Liam Mahoney WEST8
50	Reasons for Optimism	Nathan Rich PRO
54	The Discipline of Architecture and the Creative Endeavor	Jerry Tate Tate + Co

Prologue

Essence of Discipline

Increasingly the discipline of architecture assumes the demands posed by a rapidly changing society, responding to issues in an evolving world. These shape how architecture is practiced and perceived. With ever-expanding expectations to contend with a multitude of urgencies, something at architecture's core—perhaps even an underlying idealistic concept of the architect—may be diluted or lost.

Oz 44 asks:

How might the architect of the twenty-first century define the agency of architecture beyond the realm of the expected standards? What underlying principles—what core passions—must remain in architectural practice and theory?



Resonant Architecture: The Situated Poetics of Antonio Jiménez Torrecillas

Elisabetta Canepa

Atmosphere

An ordinary construction turns into architecture when it expresses its essential quality, going beyond the territory of technique and function, standard and universal. We can explain the concept of architectural quality in a variety of ways. Peter Zumthor's perspective, which focuses on the emotional content of the spatial experience, is seductive.¹ "Quality in architecture does not—not to me anyway—mean inclusion in architectural guides or histories of architecture or getting my work into this or that publication. Quality architecture to me is when *a building manages to move me*. [...] One word for it is *atmosphere* [italics added]."²

Atmosphere is one of the most evanescent and complex aspects that lend substance to architecture, being "that bit of air that remains when you take away the walls, floor, and ceiling."³ It is the domain where the experiential vocation of architecture takes shape. First off, we can define atmosphere as a state of resonance with our external world mediated by architecture.⁴ The body is intrinsically involved in this resonance between the architectural environment and the perceiving subject. It is the body that first grasps the emotional cues from the surroundings and communicates—frequently without us being aware—how it feels to be in a particular atmosphere. We are embodied beings with resonant bodies,⁵ and "our buildings are resonant bodies" as well, they are "instruments that constantly reverse

the roles between the player and the played."⁶ As Sarah Robinson explains, "we not only tune our instruments but are *tuned by them*."⁷

There are architectures that, more than others, seem to exist precisely for their nature of *resonant bodies*; they are shells that enclose, protect, and reverberate the internal landscape of our sensibility. These architectures, in being diaphragms designed to regulate external factors, such as daylight and temperature, function above all as a source of emotional priming and contagion. Their atmospheric essences "can move us powerfully, pervade us with their certain intangible signature, tune us according to their own particular harmony or dissonance."⁸ In other words, they impact our first impressions (*bodily resonance*) and modulate our affective involvement (*attunement*); then, to quote a famous sentence by Le Corbusier, "a boundless depth opens up, effaces the walls, drives away contingent presences, *accomplishes the miracle of ineffable space* [...] the consummation of plastic emotion."⁹

At this point, a question emerges that Juhani Pallasmaa posed in relation to the meaning of the quality of atmosphere: "what is the secret of creating architecture that envelops and inspires us?"¹⁰ An analysis of two episodes,¹¹ taken from the design repertory of the Andalusian architect Antonio Jiménez Torrecillas,¹² provides us with valuable tips to establish a response. In particular,



Figure 1. Nasrid Wall, photographed from the mirador de San Miguel Alto, Upper Albaicín, Granada, Spain. Image: Fanny-Laure Bovet, 2013.



Figure 2. Nasrid Wall, external side. Image: Antonio Luis Martínez Cano, 2008.

these two works captivate through the skillful subtlety with which they interpret the "tension between interior and exterior,"¹³ one of the most powerful *generators of atmosphere* that can exist, according to Peter Zumthor.

Nasrid Wall, Granada, Spain

The intervention on the ancient Nasrid Wall of Granada (2002–2008) is a perfect example of architecture as atmospheric, resonant body. Nestled in the white hill of Albaicín (Figure 1), the Medieval Moorish quarter



Figure 3. Nasrid Wall, interior cavity. Image: Antonio Luis Martínez Cano, 2008.

from which it looks across at the palatial complex of the Alhambra, the project involves restoring a portion of the city walls from the fourteenth century, approximately forty meters of whose length was destroyed by an earthquake during the nineteenth century (1885). The new structure,

required to fill in the damaged area of the monument, sits alongside the pre-existing wall without touching it, built parallel but slightly offset from the other's axis. The addition restores the original visual continuity, almost dissolving into the rest of the wall if observed from a distance, but its

autonomous identity is evident as soon as we make out the materials, chromatic tones, and geometrical purity of its outline (Figure 2). The new stretch of wall is a parallelepiped, a little over four meters high, with sides of thin pink granite slabs, in four different cuts, laid in an irregular

pattern. The slabs are held together by an imperceptible layer of high strength epoxy resin just a millimeter thick, designed to minimize the joints and emphasize the illusion of solid precariousness given by the stacking of the stone pieces, seemingly simply piled up.¹⁴ There are three openings:

two are diametrically opposite one another, cutting through only one of the shell's walls, while the third passes from one side to the other—framing a panorama snapshot.

Inside the wall, a narrow cavity has been left, large enough for one person to walk along (Figure 3). The mineral weft of the mural cladding has slits through which the natural light filters, permeating the space; it evokes that luminous porosity muffling the clarity of Granada interiors (Figure 4). The sunlight warms the shapes and materials, growing in intensity from dawn to dusk, when the stone blushes, as occurs at the Alhambra, whose name—literally “the red one”—derives from the color of its surfaces (Figure 5). Admiring the city in silence, from above, as it inundates the final stretch of the valley of the Darro River, we lose ourselves in a rarefied atmosphere, as if wrapped in a bubble, in a state of contemplative rapture. There are no fixtures, no furnishings, and no plants. Nothing to indicate that a particular activity is carried out or a particular function performed there. We go in and enjoy breathing in the atmospheric weightlessness. All that is needed to appreciate—as the architecture historian and critic Bruno Zevi suggests—a *beautiful architecture*, that is to say “architecture in which the interior space attracts us, elevates us and dominates us spiritually.”¹⁵

In this work by Antonio,¹⁶ the surrounding landscape is absorbed, framed by ever-changing perspectives. Inside, the box is empty, the floor is beaten earth; the atmospheric cavity is filled by the presence of the outside—forging a continual dialogue with nature, urban complexity, and memory. Despite it being an elementary, closed, and solid volume, it is not easy to understand where the building ends. The Alhambra, in the distance, perched on the ho-



Figure 4. Central hall of the hammam of the Baño del Palacio de Comares, Alhambra, Granada, Spain. Image: Antonio Luis Martínez Cano, 2015.



Figure 6. Seaside house in Rota, Cádiz, Spain: south-east elevation. Image: Antonio Luis Martínez Cano, 2015.



Figure 5. Nasrid Wall, detail. Image: Fanny-Laure Bovet, 2013.

rizon, seems to belong to it. Exterior blends with interior, to the point of appropriating it.¹⁷ It is impossible to trace the physical confines of an atmospheric presence—because there aren't any. Atmosphere acquires shape in the gaps that punctuate a place, whether they are enclosed in a masonry shell or distributed among nearby architectural elements: it is never visible, never tangible, never precisely definable. The atmospheric contact triggers a delicate balance between the sensitivity of the subject, which moves in the architectonically organized space, and the characteristic configuration of that space. As Tonino Griffero highlights,¹⁸ taking up a reflection made by the German philosopher Michael Hauskeller, it may be supposed that atmosphere also has borders, beyond which its influence ceases: like smell, for instance, “the atmosphere of a thing extends as far as its presence makes a difference.”¹⁹ In the case of the inlay along the Nasrid Wall, atmospheric disorientation stretches a long way; heady with the changing transience of the light and the suggestive wealth of the surrounding landscape, its emotional charge links to the individual's personal experience, from which memories and intimate details are evoked, projecting the visitor further and further away, detached from the physical resonant body accommodating it.

Seaside House, Rota, Spain

On the other hand, in another work by Antonio, it is the interior that disperses into the exterior: pervading it to saturation, then enveloped by a case, purpose built to hold the renewed atmospheric essence of the place. The seaside house for Luis García Montero and Almudena Grandes (2012–2015), in Rota, a town in the province of Cádiz, is created out of grafting on fragments—natural and not—from the previous property. The latter was a small villa belonging to



Figure 7. Seaside house in Rota: top view, the labyrinthine system of patios. Image: Antonio Luis Martínez Cano, 2015.

a group of detached houses erected near the beach, behind the pinewood overlooking the *Los Corrales* reserve, originally intended for the personnel of a nearby US aeronautical base, built in the early 1950s. The existing construction, located at the center of the lot, had its roof removed; the old “inside” became the new “outside,” the rooms transformed into open-air patios, and the garden occupied by the living quarters, where the new structure is set among a constellation of maritime pines that, for over seventy years, have defended the site from sun and wind.

The relationship between exterior and interior is overturned. The modest enclosure, about one meter high, enough to mark out the border between public and private, provides a base for a dense organic diaphragm made of *brezo* panels, which is to say thick dried heather mesh woven on light metal frames (Figure 6). With the passage of time this screen changes into a scenic backdrop, ruffled by the movement of wild climbing plants. The new residents, a pair of famous Spanish intellectuals—she a novelist,²⁰ he a poet—wanted an intimate, inward-looking, and pro-

tected refuge for them and their three children. From the road, we can’t see the internal layout or the glass windows of the ground floor rooms. Previously, the garden was laid out—according to the American residential model—around the house and exposed to the glance of passersby. Antonio chose to reduce the green boundary, taking the walls to the edge of the property and cutting the garden up into sectors, each intended for a different room. As in the Andalusian tradition, they are small, private areas. This condition is emphasized in the main garden

(Figure 7). Its central position is as fascinating as its fragmentation in ruins; “this new ‘patio,’ conserving the internal subdivisions of the existing construction, seems just as ‘architectural’ as an interior.” The cornerstone element of the spatial organization, catalyzing its centripetal tension, is the old fireplace converted into a barbecue (Figure 9).

The indigenous pines stand as figures that are equally architectural and intrinsic to the identity of the site, preserved and englobed in the structural matrix (Figure 10). Their trunks



Figure 8. Seaside house in Rota: sun terrace with pool, first floor. Image: Antonio Luis Martínez Cano, 2015.

and branches cross walls and floors, penetrating the interior, where they are treated as living sculptures, protected in glass boxes. The clients requested their *casa en la playa*²¹ be “a garden with a house,” well knowing that “the norm was to have a house with a garden.”²² The integration of natural resources is reinforced by the involvement of water, in different ways, as is typical of the Andalusian sensitivity. The water of the pool, located on a level with the first floor, above the sitting room, vibrates placidly, caressed by the wind, sprinkling the air with cool dampness, and joining the high whitewashed walls in radiating luminosity. The fountain on the patio where the lunch table sits is a more discreet presence visually, a subtle incision in the wall, but its vivacious gurgling echoes throughout the house.

“This is a house in which the sun rises and sets; there is no need to go outside to see dawn or sunset,”²³ confides the owner, the poet Luis García Montero, a long-standing friend of Antonio. “The indoor-outdoor fusion is remarkable. [...] It is a daring way to make beauty and art manifest.”²⁴ In effect, more than anything else, this architecture is management of the—continual, unstable—transition between outside and in. Everything seems to be “an attempt to think about all those things that are clear separations.”²⁵ Plan drawings, construction strategies, and chosen materials modulate, with skillful originality of design, incessant cross-fertilization both with natural elements—such as light, water, sea breezes, and greenery—and with the memory of the place.²⁶ Some details might better clarify this mechanism of symbiosis. In conserving the walls of the previous habitation, for example, Antonio respects their orientation and aspect: the rhythmically curved surfaces of

the rounded stones tell their own story, alongside the new, smooth, essential walls, with no baseboards or moldings, but attuned in color tone (Figure 10). On the first floor, the wooden floor has been borrowed from the pine walkways dispersed in the sunny Rota pinewoods, near the beach. And the holes through which the trunks pass have been prudently and generously re-dimensioned to allow spontaneous swinging, accentuated by the wind (Figure 8).

Situated poetics

“En esta casa està Antonio.”²⁷ There are no better words to reveal the spirit of this architecture. Here, as with the project of the Nasrid Wall, Antonio has successfully given form to *ineffable space*.²⁸ He has shown us it is possible to manipulate the fleeting atmospheric essence of the architectural experience. From the months of internship at his studio,²⁹ I recall the contagious enthusiasm with which Antonio described the details of the project to Almudena and Luis, how he was trying to simulate the sound of water or the caress of air through leaves; how he projected his atmospheres—which he called the *wonderful gifts of architecture*. Years later, I am pleased to read that Antonio managed to see his last work completed.³⁰ When he asked Luis if it really was the house in which he wanted to live, he replied “algo más [...]. Non sólo es la casa donde quiero vivir y escribir, es también la casa en la que me gustaría morirme.”³¹ In the tenderness of this confidence, we find the confirmation of the beauty that architecture gives when it offers itself as situated poetics. *Situated poetics* is “the skill to cultivate meanings that are already there.”³² This is the fundamental lesson Antonio left us about the essence of our discipline: “what changes us, as architects, is the research of new in our everyday world.”³³



Figure 9. Seaside house in Rota: fireplace patio. Image: Antonio Luis Martínez Cano, 2015.



Figure 10. Seaside house in Rota: a pine tree meeting the structure, near the corridor rimming Almudena's study. Image: Antonio Luis Martínez Cano, 2015.

Notes

1. Peter Zumthor (Basel, 1943) received the Pritzker Architecture Prize in 2009.

2. Peter Zumthor, *Atmospheres: Architectural Environments. Surrounding Objects* (Basel, Berlin, and Boston, MA: Birkhäuser, 2006), 11.

3. Antonio Jiménez Torrecillas, interviewed in the video-documentary *Spain Alight* (minute 16:10), directed by Jorge Cosmen, (Narita Estudio, Stone Design, and Les Films Anonymes, 2011), Vimeo, accessed April 11, 2022, www.vimeo.com/29795661.

4. Elisabetta Canepa, *Architecture Is Atmosphere: Notes on Empathy, Emotions, Body, Brain, and Space*, Atmospheric Spaces series 11 (Milano and Udine: Mimesis International, 2022).

5. "We are embodied beings whose minds, bodies, environment, and culture are interconnected at sundry levels." Harry Francis Mallgrave, *Architecture and Embodiment: The Implications of the New Sciences and Humanities for Design* (Abingdon and New York, NY: Routledge, 2013), 7.

6. Sarah Robinson, *Architecture Is a Verb* (Abingdon and New York, NY: Routledge, 2021), 132.

7. Ibid.

8. Sarah Robinson, "Articulating Affordances: Towards a New Theory of Design," in *Affordances and the Potential for Architecture*, ed. by Bob Condia (Manhattan, KS: New Prairie Press, 2020), 28.

9. Le Corbusier, "Ineffable Space," in *New World of Space* (New York, NY: Reynal and Hitchcock; Boston, MA: The Institute of Contemporary Art, 1948), 8. First published in French in 1946 under the title "L'espace indicible."

10. Juhani Pallasmaa, "The Sixth Sense: The Meaning of Atmosphere and Mood," *AD: Architectural Design* 86, no. 6 (special issue, "Evoking Through Design: Contemporary Moods in Architecture," 2016), 126.

11. The review that follows incorporates and expands an essay previously published in Italian. See Elisabetta Canepa, "L'architettura bella: Due lezioni di Antonio Jiménez Torrecillas," *GUD (Genoa University Design) Magazine about Architecture, Design and Cities 2* (special issue, "Conclusus," 2020): 36–47. Thanks to

Sophie Henderson for her support in fine-tuning the translation.

12. For an overview of Antonio Jiménez Torrecillas's works (Hellín, 1962—Granada, 2015), see the following sources. José Miguel Gómez Acosta and Daniel López Martínez, ed., *Márgenes Arquitectura* 10 (monographic issue, 2017); Luis García Montero, *Antonio* (Granada: Márgenes Arquitectura Editores, 2019). José Guerrero Center, Granada, Spain: Alberto Campo Baeza, "Centro José Guerrero, Granada, Spagna: Il confronto con la storia," *Casabella* 744, year LXX (May 2006): 20–23; José Miguel Gómez Acosta, ed., *Centro José Guerrero: Un mirador en una ciudad de miradores. Proyecto arquitectónico de Antonio Jiménez Torrecillas* (Granada: Publicaciones de Diputación Provincial de Granada, 2020). Nasrid Wall, Granada, Spain: Laura Bossi, "Muri andalusi / Andalusian Walls," *Domus* 894 (July–August 2006): 66–69; "Nasrid Wall, Upper Albaicín, Granada, Spain: 2002–2006," *A+U: Architecture and Urbanism* 456 (special issue, "Small Architecture in Spain" (September 2008): 110–115; Giovanna Crespi, "Recupero della muraglia Nazarí, Granada, Spagna: Una partitura di pietre leucè," *Casabella* 774, year LXXIII (February 2009): 62–67; "Muralla Nazarí, Alto Albaicín / Nazarid Wall, High Albaicín," *El Croquis* 149 (special issue, "Experimentos colectivos: Arquitectos españoles, II / Collective Experiments: Spanish Architects, II," 2010): 170–179. Homage Tower and Granary, Huéscar, Spain: Giovanna Crespi, "Guardare lontano: Due lavori di Antonio Jiménez Torrecillas a Huéscar, Granada, Spagna / Looking Far: Two Works by Antonio Jiménez Torrecillas in Huéscar, Granada, Spain. Spazio espositivo e belvedere della Torre del Homenaje: biblioteca e museo del Pósito," *Casabella* 780, year LXXIII (August 2009): 60–73, 93–94; "Torre del Homenaje y Pósito de Huéscar / Homage Tower and Granary in Huéscar," *El Croquis* 149 (special issue, "Experimentos colectivos: Arquitectos españoles, II / Collective Experiments: Spanish Architects, II," 2010): 180–195. Charles V Palace, Granada, Spain: Antonio Jiménez Torrecillas et al., "La investigación arquitectónica, el proyecto de arquitectura y el acondicionamiento ambiental en el proyecto de adecuación de la planta principal del Palacio de Carlos V de Granada / The Architectural Research, the Architectural Design and the Environmental Conditioning of the Project to Adapt the Main Floor of the Charles V Palace in Granada," *Informes de la Construcción* 59, no. 507 (July–September 2007): 5–19. Las Hermanillas Farm, Almaciles, Puebla de Don Fadrique, Spain: "Cortijo de las Hermanillas / Las Hermanillas Farm," *El Croquis* 149 (special

issue, "Experimentos colectivos: Arquitectos españoles, II / Collective Experiments: Spanish Architects, II," 2010): 196–199. Dwellings in Monsaraz, Alentejo, Portugal: "Viviendas en el encinar de Monsaraz / Dwellings in Monsaraz," *El Croquis* 149 (special issue, "Experimentos colectivos: Arquitectos españoles, II / Collective Experiments: Spanish Architects, II," 2010): 200–203. Alcázar Genil Station, Granada, Spain: Elisa Valero Ramos, "Metropolitana di Granada: Un incontro silenzioso / A Silent Meeting: The Alcázar Genil Station," *Casabella* 878, year LXXXI (October 2017): 66–73, 105; Giovanna Crespi and Gaetano Guerrero in conversation with Francisco Garzón Vico, "Lavorare nel sottosuolo / Logic and Poetry in the Architecture of Antonio Jiménez Torrecillas," *Casabella* 878 (2017): 74–83, 105–106; Ángel Martínez García-Posada, "Allers-retours / Back and Forth," *L'Architecture d'aujourd'hui* 432 (special issue, "Héritages et innovations," September 2019): 78–83. Seaside House, Rota, Spain: Giovanna Crespi, "Casa a Rota, Cadice, Spagna," *Casabella* 886, year LXXXII (June 2018): 52–53; Juan Calatrava, "Costruire lo spazio ineffabile / House for Luis García Montero and Almudena Grandes in Rota, Cadiz, Spain," *Casabella* 886 (2018): 54–55, 103–104; Gaetano Guerrero and Vera Rispoli in conversation with Almudena Grandes, Luis García Montero, Alejandro García Martínez, and Miguel Ángel Ramos Puertollano, "Per un'architettura Poetica / Towards a Poetic Architecture," *Casabella* 886 (2018): 61–65, 104–105; Elisa Valero Ramos, "Abitazione a Rota, Cadice," in *La teoria del diamante e il progetto di architettura*, trans. by Chiara Chioni (Siracusa: LetteraVentidue, 2022), 80–83.

13. Zumthor, *Atmospheres*, 45. For more on the concept of *generators of atmosphere* (that is, those design factors that contribute more than others to orchestrating the atmospheric sense and conditioning individual spatial perception), see Gernot Böhme, "Atmosphere as Mindful Physical Presence in Space / Sfeer als bewuste fysieke aanwezigheid in de ruimte," *OASE: Journal for Architecture / Tijdschrift voor architectuur* 91 (special issue, "Building Atmosphere / Sfeer bouwen," 2013): 21–32.

14. For more details, see José Miguel Gómez Acosta, "Attraverso la Muraglia, Attraverso il Tempo / Through the Wall, Through Time," in Vincenzo Pavan, ed., *Il Senso della Materia / The Sense of Matter* (Faenza: Gruppo Editoriale Faenza Editrice, 2007), 100–113.

15. Bruno Zevi, *Architecture as Space: How to Look at Architecture*, ed. by Joseph A. Berry, trans. by Milton Gendel (New York, NY: Horizon Press, 1957). First published in Italian in 1948

under the title *Saper vedere l'architettura: Saggio sull'interpretazione spaziale dell'architettura*.

16. Antonio was my atmosphere master: one of the most inspiring humans I ever met, one of the most creative architects of his generation (see *El Croquis* 149, 168–203). That is why I prefer to adopt a friendly tone, calling him only by his first name. Reading the interview Antonio carried out with the Portuguese architect João Luís Carrilho da Graça, we may dedicate the same praise to him. As the Spanish poet Luis García Montero suggested, "the best poets are not the ones who have written the most books, but the ones who have managed to influence more generations of poets with their poetry." Antonio's poetics deserves to stay alive in our architectural practice. See João Luís Carrilho da Graça in conversation with Antonio Jiménez Torrecillas, "La poesía de lo pragmático / The Poetry of Pragmatism," *El Croquis* 170 (special issue, "João Luís Carrilho da Graça: Trazar conexiones, construir pautas / Drawing Connections, Building Guidelines. 2002–2013," 2014): 22–36, 36.

17. Le Corbusier's *soap bubble* metaphor emerges. "A building is like a soap bubble. This bubble is perfect and harmonious if the breath has been evenly distributed and regulated from the inside. The exterior is the result of an interior." Le Corbusier, *Towards a New Architecture*, trans. by F. Etchells (London: John Rodker, 1931), 167. First published in French in 1923 under the title *Vers une architecture*.

18. Tonino Griffiero, *Atmospheres: Aesthetics of Emotional Spaces*, trans. by S. de Sanctis (Farnham and Burlington, VT: Ashgate, 2014), 126; footnote 81. First published in Italian in 2010 under the title *Atmosfera: Estetica degli spazi emozionali*.

19. Michael Hauskeller, *Atmosphären erleben: Philosophische Untersuchungen zur Sinneswahrnehmung* (Berlin: Akademie Verlag, 1995), 33.

20. This essay is dedicated to the memory of María de la Almudena Grandes Hernández (Madrid, 1960—Madrid, 2021).

21. *My House by the Sea*, in English, was the title of the first draft Almudena Grandes wrote to explain her expectations and desires. It became the name of the entire project.

22. Gaetano Guerrero and Vera Rispoli in conversation with Almudena Grandes, Luis García Montero, Alejandro García Martínez, and Miguel Ángel Ramos Puertollano, "Per un'archi-

tettura poetica / Towards a Poetic Architecture," *Casabella* 886 (2018): 61–65, 104–105, 104.

23. Ibid, 105.

24. Ibid.

25. Ibid.

26. See Juan Calatrava, "Una casa con-centrada: Casa para Luis García Montero y Almudena Grandes," *Márgenes Arquitectura* 10 (monographic issue dedicated to Antonio Jiménez Torrecillas, ed. by José Miguel Gómez Acosta and Daniel López Martínez, 2017): 65–82.

27. Literally, "in this house is Antonio." Luis García Montero, *Antonio* (Granada: Márgenes Arquitectura Editores, 2019), 12.

28. "The capacity to see, listen to and grasp the 'ineffable space' evoked by Le Corbusier [...] has always been the foremost and most distinctive trait of all the projects of Antonio." Juan Calatrava, "Costruire lo spazio ineffabile / House for Luis García Montero and Almudena Grandes in Rota, Cadiz," *Casabella* 886 (2018): 54–55, 103–104, 104.

29. September 2012—March 2013.

30. García Montero, *Antonio*.

31. "Something else [...]. Not only is it the house where I want to live and write, but it is also the house where I want to die." Ibid., 13.

32. Alberto Pérez-Gómez summarizing Sarah Robinson's thought in the foreword to her book *Architecture Is a Verb*, xi.

33. Antonio Jiménez Torrecillas, quoted in the video-documentary *Mi casa de la playa* (opening theme), directed by Gaetano Guerrero and Vera Rispoli, (2018), The Architecture Player, accessed April 11, 2022, www.architectureplayer.com/clips/mi-casa-de-la-playa.

Acknowledgements: The theoretical premises of this essay were developed within the RESONANCES project, *Architectural Atmospheres: The Emotional Impact of Ambiances Measured through Conscious, Bodily, and Neural Responses*. This project received funding from the European Union's Horizon 2020 research and innovation program under the Marie Skłodowska-Curie grant agreement no. 101025132. The content of this text reflects only the author's view. The European Research Executive Agency is not responsible for any use that may be made of the information it contains.



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firm in 2008. Prior to this, Knikker shaped OMA's public image for nearly a decade, after having first began his career as a journalist. Knikker drives MVRDV's business development and public relations efforts, spearheading a large and dynamic studio that also includes the office's visualization capacity. He further leads the office's branding efforts, and MVRDV's expansion into new markets, by supporting the office's ambition to generate solutions to global challenges through a multifaceted approach to architecture and urbanism. Knikker regularly lectures at international, commercial, and academic venues, such as the Polis Convention and Stiftung Baukultur (GE); RIBA (UK); Universidad Nacional, Utadeo (CO); MAK (AT); CTBUH, Bezalel, and TAU (IL); UCSI (KL); among many others. Knikker has written and contributed to numerous MVRDV publications and exhibitions, including *MVRDV Buildings* (nai010 publishers, 2016). He is a member of the HNI Heritage Network, and Gestaltungsbeirat of the City of Wiesbaden, led the online design magazine *Dafne*, and was a member of the International Projects commission of the Netherlands' Architecture Funds (2007-2011).

Reinier de Graaf is a Dutch architect and writer. He is a partner in the **Office for Metropolitan Architecture (OMA)**, where he leads projects in Europe, Russia and the Middle East. de Graaf is the co-founder of OMA's think-tank AMO and the Sir Arthur Marshall Visiting Professor of Urban Design at the University of Cambridge. He is the author of the critically acclaimed *Four Walls and a Roof: The Complex Nature of a Simple Profession* (Harvard University Press, 2017) and the recently published novel *The Masterplan* (Archis, 2021).

Based in Paris, **Eric de Broche des Combes** is a DPLG architect, professor, and graphic designer. He is the founder of **Luxigon**, the architectural visualization office. Gaming technology and its possible applications in the world of art, as well as architecture and urbanism, is another passion he pursues alongside teaching at the Harvard Graduate School of Design (GSD). He will eventually die someday.

Theodore Prudon FAIA, FAPT, practices as an architect in New York City. He received his PhD from Columbia University where

he teaches in the Graduate Program for Historic Preservation. He is the author of *Preservation of Modern Architecture* (Wiley, 2008), which has appeared in English, Chinese, and Japanese language editions. He is the founding President of Docomomo US.

Sarah Oppenheimer is an architectural manipulator. Transforming a viewer into an agent of spatial change, Oppenheimer creates a field of action within the time-based system of a living building. Recent solo projects include *Sensitive Machine* (Wellin Museum of Art, 2021), *N-01* (Kunstmuseum Thun, 2020), *S-337473* (Mass MoCA, 2019), *S-337473* (Wexner Center for the Arts, 2017), *S-281913* (Pérez Art Museum Miami, 2016), *S-399390* (MUDAM Luxembourg, 2016), and *33-D* (Kunsthhaus Baselland, 2014). Her work has been exhibited at such venues as ZKM, the Baltimore Museum, the Andy Warhol Museum, the Museum of Contemporary Art San Diego, Art Unlimited at Art Basel, the Mattress Factory, the Drawing Center, and the Sculpture Center. Oppenheimer is currently a senior critic at the Yale University School of Art.

James Coleman is a writer, designer, and artist based in Brooklyn, New York. His work concerns the systems of measurement through which we understand terrain as a generator and index of movement.

For his contributions to architecture as an art, **Nader Tehrani** is the recipient of the 2020 Arnold W. Brunner Memorial Prize from The American Academy of Arts and Letters, to which he was also elected as a Member in 2021, the highest form of recognition of artistic merit in The United States. Tehrani is Founding Principal of **NADAAA**, a practice dedicated to the advancement of design innovation, interdisciplinary collaboration, and an intensive dialogue with the construction industry. Tehrani is also Dean of The Irwin S. Chanin School of Architecture at The Cooper Union. His work has been recognized with notable international awards in architecture

Ashley Schwemmer-Mannix and **J. Liam Mahoney** are landscape architects with the award-winning international office for urban design and landscape architecture, **West**

8. Schwemmer-Mannix, licensed in the states of Florida and New York, has served as a team leader and construction manager for projects such as Miami Beach Convention Center and Pride Park. Additionally, she has worked on local and international projects at various scales, led multi-disciplinary teams, and has experience with varied clients, from public agencies to private developers. Mahoney has worked in many different environments, from the Sonoran Desert of Arizona to the Lower Ninth Ward of New Orleans since joining West 8 in 2018. He has been integral to a great range of West 8's portfolio of works, collaborating on projects such as Houston's Botanic Garden, Miami Pride Park, and Queens Quay East in Toronto's Central Waterfront. Both Schwemmer-Mannix and Mahoney are alumni of Kansas State University. West 8 is an award-winning international office for urban design and landscape architecture, founded in 1987 with offices in Rotterdam, North America, and Belgium. The firm was named by Fast Company as the Most Innovative Company in the Architecture Sector in 2017.

Their North American office was established after winning an international design competition in 2006 for the design of Governors Island Park, a 172-acre island in the New York Harbor. The office has gained international recognition with projects such as Schouwburgplein in Rotterdam (NL), Borneo Sporenburg in Amsterdam (NL), Chiswick Park in London (UK), Expo '02 in Yverdon-les-Bains (CH) and the Houston Botanic Garden (US).

Nathan Rich is founder of **Peterson Rich Office (PRO)**, an interdisciplinary design studio working on cultural projects with social impact. PRO has been awarded the New Practice New York prize by the American Institute of Architects and was named to the 2018 Design Vanguard by Architectural Record. Most recently, the firm was named a 2020 Emerging Voice by The Architectural League of New York. PRO is currently working on cultural, residential, and commercial projects in New York, Connecticut, Michigan, Washington, California, and London. Nathan received his BA from Wesleyan University and his M.Arch

degree from Yale University. He was a Henry Luce Scholar in Beijing where he taught at Tsinghua University and researched the impact of rapid growth in Asian cities on the built environment. He published on the topic as a contributor for the Routledge publication *Architecture and Capitalism*.

Jerry Tate founded **Tate+Co Architects** in 2007 and maintains a central role at the practice. He is influential across all projects and ensuring design quality is paramount. Tate was educated at Nottingham University and the Bartlett UCL, where he received the Antoine Predock Award, subsequently completing a M.Arch degree at the Harvard Graduate School of Design (GSD), where he received the Kevin V Kieran Prize. Tate has written and lectured extensively, has taught at Harvard University, Dartmoor Arts, the Bartlett UCL, and was the Victor L. Regnier Visiting Professor for Kansas State University (2021-2022). In his spare time Jerry is involved with a number of charities and is a trustee of the Grimshaw Foundation and a Governor at Cranleigh School.