

SPATIALITIES AND MATERIALITIES: ARTICULATIONS BETWEEN ARCHITECTURE, LANDSCAPE, AND ATMOSPHERES

ESPACIALIDADES Y MATERIALIDADES: ARTICULACIONES ENTRE
ARQUITECTURA, PAISAJE Y ATMÓSFERAS

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This article analyzes the production of two contemporary Brazilian architecture firms, specifically the intervention in *Ilha Comprida Waterfront* by Boldarini Arquitetos Associados and *House in Cunha* by Arquipélago Arquitetos. The study's premise is that these projects can serve as research objects offering a broadened perspective on architecture, defined by the interaction between the body —sensitive and constantly engaged in a dynamic cognitive process— and the concept of space. As the research is in its early stages, it seeks to explore articulations between environment, landscape and atmospheres. This is achieved through concepts from related fields of knowledge such as geography (landscape), philosophy (phenomenology/atmospheres) and communication (spatialities, materialities). The results of this qualitative, exploratory and descriptive analysis suggest promising opportunities for expanding the scope of these examples by incorporating field research with audiovisual documentation into the project.

contemporary Brazilian architecture, landscape, spatiality, materiality, atmospheres

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El artículo analiza la producción de dos oficinas brasileñas contemporáneas, en particular *Intervenção na Orla Marítima da Ilha Comprida* de Boldarini Arquitetos Associados y *Casa em Cunha* de Arquipélago Arquitetos, partiendo de la premisa de que pueden configurar objetos de la investigación que aborda arquitectura desde una perspectiva ampliada, en la que el concepto de espacio se define a partir de la relación que el cuerpo, sensible y en un proceso cognitivo constante y dinámico, establece con él. Al tratarse de una investigación de reciente inicio, actualmente se propone explorar las articulaciones entre las nociones de ambiente, paisaje y atmósferas a través de conceptos surgidos de campos de conocimiento adyacentes a la reflexión propuesta, como la geografía (paisaje), la filosofía (fenomenología/atmósferas) y la comunicación (espacialidades, materialidades). Los resultados de este análisis, apoyado en una metodología cualitativa, exploratoria y descriptiva, indican posibilidades prometedoras para ampliar el alcance de los ejemplos, incorporando al proyecto investigaciones de campo con documentación audiovisual.

arquitectura brasileña contemporánea, paisaje, espacialidad, materialidad, atmósferas

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INTRODUCTION

Studies on contemporary architecture often focus on universal aspects but tend to overlook the production of spaces considering dynamic and interdependent factors: the body and its interaction with the environment, the materialities and spatialities resulting from experimentation, and the landscape shaped by the perspective of these transient conditioning factors. This approach generally avoids geographic, geopolitical or even economic distinctions as guiding axes for research. Instead, it emphasizes aspects connected to universal issues related to bodily experiences and interactions that can be observed across various spaces and landscapes marked by architectural interventions.

However, it is essential to recognize that cultural and social characteristics, along with techniques and specific technological solutions frequently or familiarly employed are, without a doubt, indicators of the particularities of production in architecture, urbanism and design in the Latin American context. The current contemporary crisis makes us question a series of usual and consolidated values and practices in the work of architects, urban planners and designers, accommodated to a way of thinking and acting in the world from a global perspective. Recent shifts in economic, technological and cultural domains, as highlighted by this edition's dossier "Reflections on Contemporaneity", challenge these conventions. Reevaluating old certainties requires us to consider the cultural references of future professionals, their origins and living conditions, as these factors significantly impact how global changes affect us and how we react to the new scenario through design. These postures, among other priorities, highlight the singularity of local narratives, supported by vernacular practices, which contribute to addressing urban and natural environments. In other words, the landscape, whether shaped by intervention or preservation, configures a phenomenon that concerns us, transforming the way in which the inhabitants of the city live, interact, experience and relate to each other in public or private spaces.

Based on this perspective, we list some issues present in the architectural projects of the aforementioned Brazilian firms. These projects, in our view, represent distinctive approaches tailored to specific demands, offering pathways and possibilities endowed with identity and attributes

that reflect some of our current concerns, such as the defense of decolonization and the attention to social vulnerability.

THE LANDSCAPE AS PREMISE AND EXTENSION

French philosopher and geographer Augustin Berque is a theorist dedicated to understanding the paradox of the growing interest in landscape studies today, which coincides with an increase in initiatives that harm or destroy landscapes. Confronted by this paradox, Berque (2013) explores the possibility of interpreting it through two different attitudes: one involves the tacit knowledge of ancestral people engaged in the conception of landscapes through the traces left by their work—a concept he terms *landscaping thought* or *landscape-thought*—. The other, referred to as *landscape thinking* (*la pensée paysagère*), involves thinking about the landscape as an object of the attention of thought, often adopted by modern city dwellers who consider themselves nature lovers, yet belong to a civilization that contributes to its destruction.

Tracing the origins of landscape theory to the Renaissance, when treatises began to consider landscapes as objects of reflection, Berque emphasizes the need for conceptualizing the landscape in order to treat it as such. He describes this process as “thinking about the landscape,” where the landscape becomes a topic, a subject of thought.

The landscape as a subject of thought, or of what I will call landscape theory is thought that has the landscape as its object, reflections on landscape. For such thought to exist, one must be able to conceptualize the landscape, that is, to represent it with words making it into an object of thought. (Berque, 2013, p. 3)

On the other hand, Berque himself alerts us that thinking about landscape does not always require translating ideas into words. This can sometimes be observed in the legacies left by those who build landscapes through their actions, regardless of their knowledge of landscape theory.

In defense of this intuitive and spontaneous knowledge, free from pre-established theories and programs, Berque questions contemporary humans’ lack of capacity to think and create adequate landscapes for living well. This question prompted the present discussion and guided our selection of Brazilian architectural projects, created by professionals who adopt unique creative procedures to

address and enhance the social, cultural and technological aspects of our contemporary context, where the landscape serves as a premise or motivating basis for design reasoning.

Developed in response to challenges as those that involve overcoming problems found in informal and vulnerable settlements in specific locations or consider implementation hypotheses with the use of materials rooted in ancestral knowledge, such projects represent attitudes aligned with new strategies of collective production and participatory processes. These strategies foster a sense of belonging, activate interdisciplinary practices, encourage exchanges of experiences with laypeople during the creative process and, finally, take advantage of the environment as an intrinsic factor in the architectural approach, encompassing its technical, social, cultural and poetic dimensions.

The projects in question illustrate unique cases, offering alternatives generated through close interactions and understandings developed with more frequent contacts, future users and others involved in the creative process. Their authors adopt empathetic¹ and collaborative positions.

It is the body through experiencing and acting —using, intervening and transforming— in a given space —whether interior, exterior or both— that produces and perceives spatialities, giving meaning to the architectural phenomenon and expanding (its) interpretative possibilities: both of the user as an agent or subject of action and of the space itself as a phenomenon understood through the spatialities (Ferrara, 2008, pp. 191-192) created by the triggered, assimilated and incorporated experience.

According to Ferrara (2007, p. 19), spatialities teach us to see beyond space since they construct it cognitively by allowing its perception through visual stimuli that characterize, at the same time, the material and sensitive structures making social space perceptible. Therefore, visibility extends beyond the exclusive visual stimuli made of color and light, but includes sound —whether in its presence or absence— along with movement and texture. Spatiality is thus constructed through a complex polysensitive domain of multiple perceptual characteristics.

¹ For Edith Stein, empathy means “experiencing the experience of others” (Savian, 2014, p. 30).

UNCOVERED LANDSCAPES

When reflecting on the advent of the concept of landscape through extensive research on the names, designations and testimonies found in ancestral cultures, Berque clarifies his preference for the term *birth of landscape*, expressing his reluctance to use *invention of landscape*. He argues that the constructivist heritage leads us to believe that landscape is a creation of the human gaze and contemplation. For Berque, understanding the reality of landscape as something that *originated* at a specific point in history is rooted in the legacy of Plato, who adopted the term *genesis* to describe the reality of the sensitive world in which we are immersed. Berque defends the idea that landscape is an inherent part of reality and the relationship between human beings and their environment. “The landscape is not in the gaze on the object: it is in the reality of things; in other words, in the relationship we have with our environment” (Berque, 2013, p. 30).

According to Berque, the birth of landscape can be traced back to China, specifically in the work *Hua shanshui xu (Introduction to Landscape Painting)* by the Chinese artist and musician Zong Bing (375-443). Calligrapher Wang Xizhi (303-361) recorded a banquet of symbolic and mystical significance, where guests gathered for a picnic in a village garden. Several of his poetic texts connect the name of this banquet to the meaning of *landscape: San huai shanshui (Amusing my heart in the landscape); Xiaoran wang ji (Absent from myself, I forget my halter)*. (Gotô & Matsumoto as cited in Berque, 2013, p. 32)

For the author, the relationship described when he states “Amusing my heart in the landscape, absent from myself, I forget my halter,” highlights an essential condition for the “genesis of the landscape”: the rejection of the world, or what he refers to as the hermit movement of anchorites, where withdrawal and isolation lead to penance and contemplation.

In one way or another, the projects discussed in this article reflect this state of displacement, awareness and suspension of paradigms and models. They seek to interpret and create a type of architecture that is intrinsically connected to the environment, generating landscapes whose genesis occurs, simultaneously, through the way space promotes the experience of the place for the body—whether it be an inhabitant, a passerby or a sporadic visitor— and through the reactions that

such a body evokes, triggers and internalizes. These reactions result from experiences that are always unique and personal. Such projects discover landscapes, making them accessible through the spatialities orchestrated within their interiors (Figure 1).

Figure 1

House in Cunha¹



LANDSCAPE: FROM ARIDITY TO UBERTY

Montaner (2022) highlights the importance of physically visiting architectural works to fully comment on their qualities. Without such a visit, what would be missing is the sensory experience of perceiving the articulation of its spaces, seeing its scale and luminosity, touching its textures, analyzing its constructive details, observing its interaction with people, and verifying its integration into the landscape (p. 15).

This architect and professor follows German philosopher Walter Benjamin when he argues that the look directed at architecture is dynamic (Montaner, 2022). This perspective involves an approach that encompasses the object and the landscape, including facades and interiors, and evaluating and criticizing architecture in its presence, in the place where it is located. In the chapter dedicated to architectural criticism through studies on phenomenology, Montaner highlights Christian Norberg-Schulz's contributions. Norberg-Schulz, in works

¹ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairolí.

such as *Intentions in Architecture* (1963) and *Meaning in Western Architecture* (1974), explores interpretative possibilities across various fields of knowledge—including sociology, semiotics, psychology and physiology— and proposes applying his interpretative system to the history of architecture as a whole.

According to Montaner, many historians (Burckhardt, Wölfflin, Giedion, Norberg-Schulz) have in common their interest in Renaissance and, especially, Baroque architecture. For Norberg-Schulz, the study of the Baroque was crucial not only because it provided him with a mechanism of interpretative articulation but also because it enabled him to defend architecture as a comprehensive system and expression. He emphasized the psychological, symbolic and persuasive dimensions of architecture, highlighting its communicative power and its sensitivity to the relationship between human beings and nature, much like the Baroque's influence on science, culture and art (2022, p. 76).

Among the most recent contributions that address similar themes, Montaner (2022) highlights the work of Finnish architect Juhani Pallasmaa, who advocates for a more human and haptic architecture that evokes touch and other senses. Pallasmaa emphasizes the user experience in spaces, regardless of the appeal of conventional or popular forms, hesitant to value only the visual expression of architecture. Moreover, according to the Catalan critic, he deviates from the post-structuralist crisis and the mirages of the virtual world to reach especially the junction with Edmund Husserl's and Maurice Merleau-Ponty's phenomenology, and with Gaston Bachelard's and Martin Heidegger's poetics of space (Montaner, 2022, p. 120). He calls for a recovery of ethical and humanist values to reformulate and adapt contemporary architecture to the needs, demands and desires of modern individuals.

The examples selected for this article come from scenarios that do not predict or require traditional design gestures. Although proposed for different contexts, one for a coastal public space and the other for an inland residential project, both have in common their originality. They propose creating landscapes through genuine interventions that evoke sensory signs to perceptions, which require bodily awareness and a phenomenological approach to fully engage all the senses that these projects can offer and expand.

CONTEXT AND PRETEXT

Boldarini Arquitetos Associados, a São Paulo-based firm, has been working in the field of architecture and urbanism for 20 years. It has become a reference for projects aimed at improving complex contexts, such as precarious settlements and irregular, informal communities on the outskirts of Brazilian cities. Also recognized for its production in social housing, this multidisciplinary team of architects advocates for constant and close dialogue with residents, community leaders, public institutions and public authorities before proposing the construction of architectural elements that resonate with the surrounding landscape. Their designs extend the physical boundaries of the area and enhance the experience of those who pass through and observe the modified land, now integrated into the urban area and the formal city. Applying well-known strategies for raising awareness and including the community in preliminary discussions, Boldarini Arquitetos Associados promotes public participation by involving residents in the transformations of their own neighborhoods. Their projects focus on creating connections and harmony between the local environment, the subdivision and the formal city. The details of the impacts on the region's natural landscape, as seen in the *Urbanização Areião* project, are outlined in the project presentation, which prioritizes the recovery of springs in the Billings Basin through the restoration of vegetation on ridges, slopes and stream banks, seeking to restore the natural cycle of water collection and recharge for the springs and implement infrastructure systems such as water supply, sewage collection and drainage networks across 100 % of the intervention area, preventing the direct discharge of pollutants into the dam (Boldarini Arquitetos Associados, 2024)

The central volume's hollow interruption (Figure 2) frames the location of the building complex and serves as a metaphor for its connection with the surrounding environment. This design element highlights the constructions that overcome the neighborhood's isolation. The generous opening facilitates new activities focused on commerce and services and provides access to the center and nearby facilities. This is a solution that allows the actions within the common space to resonate beyond the building's facades and invites atmospheric dynamics and landscape changes into the social interaction areas, creating a dynamic *living picture* perceived from various observation angles.

**Figure 2***Urbanização Areião*

Note. A mixed-use building project that opens up the surrounding landscape¹.

The results of the landscape interventions are both evident and impactful. In the *Favela Nova Jaguaré-Sector 3* project (2008-2011) (Figure 3), we can observe the three levels that, according to Berque, define the life of a landscape: the natural level (involving geological aspects, evolution and seasonal cycles), the societal level (connecting to the history of human affairs and issues) and the individual level (where a person contemplates nature in a real situation or through a representation) (Berque 2013, p. 7). Berque argues that we only perceive what is typical of the world to which we belong, while we overlook and depreciate what does not concern us (Berque, 2013, p. 17). Therefore, these levels determine the ways we see the landscape, and the insights gained from this perception extend beyond mere vision, involving social construction.

**Figure 3***Favela Nova Jaguaré-Sector 3*

Note. In the background, the metal staircase can be seen twisting like a living organism to overcome the elevation differences between the floors addressed in the project. Its materiality reflects the articulated movement of its levels, appearing to float on the horizon and inviting the observer to explore unconventional views from an accidental viewpoint².

¹ From "Urbanização Areião" by Boldarini Arquitetos Associados, n. d., <https://www.boldarini.com.br/projetos/urbanizacao-areiao>. Copyright by Pinguin CG.

² From "Favela Nova Jaguaré-Sector 3" by Boldarini Arquitetos Associados, n. d., <https://www.boldarini.com.br/projetos/favela-nova-jaguare-setor-3>. Copyright by Daniel Ducci.

In this project, staircases, ramps and metal walkways designed to connect the neighborhood's extreme levels —spanning a 35 meter height difference— serve as elements that create a circulation axis. Their materiality transforms the usual paths of favela residents and visitors into an innovative experience that generates new spatialities. These elements not only articulate and promote connections between equipment and spaces dedicated to sports, leisure and recreation, but their implementation also exceeds the expectations behind the solution. They facilitate relationships, exchanges and social gatherings through the use of horizontal and vertical circulation elements, which facilitate routine and everyday life. Additionally, they offer opportunities to appreciate the Pinheiros River Valley and Pico do Jaraguá, providing a promenade experience characterized by continuous bodily movements and a relaxed and exploratory wandering through and between newly discovered spatialities.

Figure 4

Ilha Comprida Waterfront

Note. For Ilha Comprida Waterfront, an area characterized by a strip of sand 72 km long and 3 km wide acting as a breakwater for the continental portion of the municipality, a narrow, linear and suspended walkway was designed to shelter unexpected observers and passers-by, whose presence continuously and indefinitely interferes with the landscape⁴.



Finally, we highlight the intervention in *Ilha Comprida Waterfront*, where the dialogue between the built elements and the natural landscape is of particular interest to this article. This is significant not only because it transcends local demands and multiplies the possibilities for developing landscapes with each experience on the walkway structure but also because, despite the subtle and discreet articulation of the object and its materiality preserves the natural horizon due to the chosen location, its presence is striking (Figures 4 and 5). A single access point offers multiple experiences: the pace and cadence define the rhythm and pauses of the journey; the travel time

³ From "Orla Marítima de Ilha Comprida" by Boldarini Arquitetos Associados, n. d. <https://www.boldarini.com.br/projetos/orla-maritima-de-ilha-comprida>. Copyright by Leonardo Finotti.



Figure 5

Ilha Comprida Waterfront

Note. The suspended walkway, made of metal and wood, serves as a bridge between the built environment (urban occupation) and the natural environment (beach). It is one of the mediating elements designed to organize seaside uses, according to the authors' project, which also includes public transport stops, kiosks and metal roofs⁵.

From this materiality, the detail of how the architectural object approaches sea level stands out: the floor's deviation, folded into two planes and perpendicular to the walkway, provides views in previously unseen directions. Open sides, structured by metallic profiles, resemble a pentagram, revealing the body's position in this period of time, just like the score of an inaudible composition influenced by light, wind and sea air (Figure 6).



Figure 6

Ilha Comprida Waterfront

Note. The end of the catwalk, designed with two diagonal planes, allows the body to move through exposure and engage explicitly with the landscape⁵.

Within these interventions, the mediators serve as meeting elements, points of reference and spaces of convergence in the linear landscape

⁵ From "Orla Marítima de Ilha Comprida" by Boldarini Arquitetos Associados, n. d., <https://www.boldarini.com.br/projetos/orla-maritima-de-ilha-comprida>. Copyright by Marcos Boldarini.

⁶ From "Orla Marítima de Ilha Comprida" by Boldarini Arquitetos Associados, n. d. <https://www.6boldarini.com.br/projetos/orla-maritima-de-ilha-comprida>. Copyright by Marcos Boldarini.

of the *Ilha Comprida Waterfront*. The seafront is imagined once again to foster the landscape, the environmental and social appreciation of what is intended, reflecting the new identity of the urban community along the São Paulo coast (Boldarini Arquitetos Associados, 2024).

The term *mediators* is appropriate for elements that establish connections between residents and the place in which they dwell and cohabit, defining specific purposes and uses that facilitate a collective and integrated relationship with urban space. This is particularly appropriate when adopting the concept of spatiality from a communicational perspective, as a representation of space. Such structures function as signs, i.e., they trigger a series of experiences that form an ongoing process, capable of being activated and re-experienced at any moment.

AMONG LANDSCAPES AND ATMOSPHERES: FROM MATERIAL CONSCIOUSNESS TO ARCHITECTURE

Berque (2013) suggests that architecture directs the gaze to the outside. In line with phenomenologists Husserl, Merleau-Ponty and Stein on the split between the body (*extended thing*) and the mind (*thinking thing*), the French geographer proposes a reflection on the connection between body and environment. This connection is also shaped by the body's awareness of its own presence, that is, of its sensitive experience. Berque (2017, pp. 8-9; 2023, p. 111) refers to this bond as *médience*, highlighting its communicative, environmental and existential nature.

German philosopher Gernot Böhme, who is also interested in the aesthetic relationship between contemporary humans and the environment, restricts the use of the term *atmosphere* to situations that he considers an intermediate state of atmospheres, where individuals are aware of the spatiality they inhabit, representing the "sphere of felt bodily presence" (Böhme, 2017, p. 69). As Böhme (2019) explains, "Through our bodily feeling we are aware of what sort of environment we are actually in" (p. 6). Thus, atmospheres define the relationships we establish with the environment, objects, artistic works and people, representing our way of being-in-the-world.

When we experience an architectural spatiality, we become aware of our presence within it and, simultaneously, of everything it involves: the space occupied by our presence, the surrounding environment and the essence of being within the architecture itself. According to Böhme

(2017) and Pallasmaa (2011; 2018), the essence of architecture lies in its ability to produce atmospheres. It is through bodily experience that we can access and authentically experience its qualities, free from prejudice and consensus.

The environmental facts, from lightning to sounds, from colors to forms, from the qualities of air to the movement of it —i.e., winds— are producing a certain mood of the space concerned, may it be nature or build environment. A space with a certain mood carrying it: that is an atmosphere. (Böhme, 2019, p. 9)

Pallasmaa (2018), when defending the experiential approach to the architectural phenomenon, clarifies that the atmospheric experience is a relational phenomenon, like the artistic experience, as it emerges between the human mind and the world. “It also arises from relations and interactions of numerous irreconcilable factors, such as scale, materiality, tactility, illumination, temperature, humidity, sound, color, smell, etc., which together constitute the ‘atmosphere’, or actually, our experience of it” (Pallasmaa, 2018, p. 116).

The interest in studies related to atmospheres, which examine and reflect on the production of ambiances and the promotion of experiences in built spaces and landscapes, presumes an understanding of the multisensory and simultaneous nature of perception. In relation to this perspective on the world and our engagement with its phenomena, Merleau-Ponty establishes the distinction between perception and memory in the following terms: perceiving is not about experiencing a countless number of impressions that would bring memories to complete them; rather, it is about seeing an immanent meaning emerge from a constellation of data without which no appeal to memories would be possible. Remembering is not about bringing to the gaze of consciousness a picture of the past subsisting in itself; it involves stepping into the horizon of the past and little by little developing its embedded perspectives, until the experiences it encompasses are relived in their temporal place. Perceiving is not the same as remembering (1999, pp. 47-48).

The *House in Cunha* project (2019), designed by Arquipélago Arquitetos using materials derived from clay and situated on a plot of land located in the interior of São Paulo, provides an ideal case for analyzing the concepts discussed here. Far from appealing to a nostalgic relationship with clay as a reference to Brazilian vernacular

architecture, the authors' approach is motivated by a deliberate choice aligned with our discussion: the landscape and the location of the house enhance the best views of the surrounding area (Figure 7).

Figure 7

House in Cunha

Note. The orthogonal design of the matrix is based on the smooth topography of the land. The house is integrated into the landscape, sharing characteristics as clay material, chromaticism, the rough texture of the plans and the horizontality of the volumes suggested by the hills⁷.



The decision to partially embed the architectural object —one meter into the ground— to shield it from cold winds also proved to be a smart solution for acquiring the key material for its construction: clay. This abundant local resource, renowned for its ceramic production quality, was essential for manufacturing modulated rammed earth panels directly onsite (Figure 8).

Figure 8

House in Cunha

Note. Earth in motion: material resources, serial production of panels and the natural attributes connecting architecture to the environment.



As the project's authors explain, this construction technique led them to interdisciplinary encounters, involving physics, chemistry, geology and geography, which broadened their understanding of the landscape

⁷ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

⁸ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

in which they planned the house. The characteristics of hardness, thermal inertia, color, brightness and tactility are factors resulting from the physical and chemical properties of the specific soil. The remaining walls are constructed with straw-colored bricks made of burnt earth, produced by a local pottery that takes aluminum-rich clay from the floodplain regions of a stream (ArchDaily, 2024).

The project, presented at the 12th International Biennial of Architecture and Urbanism of São Paulo (2019), highlights the authors' engagement with local producers of manually molded bricks in the region. The lessons learned from this interaction helped them in choosing the processes for preparing the structural elements, dividers and coverings used in the construction (Figure 9).



Figure 9

House in Cunha

Note. Rammed earth panels produced on-site, brick walls and the variety of materials were applied in the external, circulation and interior areas⁹.

The coexistence of different elements —along with their reactions to light and temperature— perceived in the environments through the openings and the dialogue between architecture and the natural landscape show how climate change interferes the production of spatialities and atmospheres, as well as humanity's aesthetic relationship with the environment. These relationships become even more interesting when we consider solutions that explore both the similarities (common original materials: earth and clay) and differences (specific materials: bricks, panels, lamps, stove and fireplace) that these elements reveal as we explore the space (Figure 10, 11 and 12).

⁹ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

Figure 10

House in Cunha's Interior

Note. Detail of the stove and fireplace during construction.



Figure 11

House in Cunha's Luminaires

Note. Manual activation of luminaires with a ceramic sphere, developed with the same material.



Figure 12

House in Cunha's Wooden Frame Openings

Note. Three stages of the wooden frame openings, designed to control natural ventilation and ensure the constant presence of nature within the interstices of the building. In this design, the interior and exterior are amalgamated through the openings and the resonances of materialities.



¹⁰ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

¹¹ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

¹² From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

In this context, we must acknowledge the craftsmen's and their collaborators' roles, such as the potters from the backlands of Cunha and the *taipeiro* workers from the construction site. These roles are celebrated by American theorist Richard Sennett in his discussion of engaged material consciousness and the transformative potential it can offer. According to Sennett (2008), "metamorphosis arouses the mind" (p. 123).

The just-so account supposes that change has to happen in just a certain way, each step leading implacably to the next ... This just-so explanation is entirely retrospective in character. Looking back in time, again, it appears perfectly logical that the free-spinning wheel would cause a change from rope coiling to drawing up a pot, but how could the person who first replaced his or her gourd with a stone know what we know? Perhaps the potter was puzzled, perhaps exhilarated—which are more engaged states of consciousness than "it had to happen just like this. (Sennet, 2008, p. 122)

In the documenting projects of this nature, which emphasize sensitive approaches to user interaction as their core approach, it would not be unlikely to find references to the dialogues between body, space and landscape (Figure 13).



Figure 13

House in Cunha

Note. Object and bodily experience; natural light and atmosphere¹³.

¹³ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily, <https://www.archdaily.com.br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

These references resonate continuously, drawing attention to the study of architecture as it interfaces and engages in dialogue with adjacent fields such as geography/landscape, philosophy/atmospheres and communication/spatialities. Through these interactions, architecture deepens and shares the complexity of its interrelations and productions in the contemporary context (Figure 14). According to Merleau-Ponty, *to feel* is to engage in a vital communication with the world, one that makes it present to us as a familiar place in our lives. It is within this interaction that the perceived object and the perceiving subject gain their substance. This is the intentional tissue that the pursuit of knowledge strives to unravel (1999, p. 84).

Figure 14

House in Cunha

Note. Beyond architecture¹⁴.



The evolution of this research proposes studying architecture from perspectives that prioritize the ways in which environments and landscape are appropriated, used and interacted with. It presents the challenge of adopting sensitive, spontaneous and ephemeral experiences as references, less anchored in universal and traditional principles and more open to contemporary, multicultural, diverse and dynamic thinking.

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¹⁴ From "Casa em Cunha / Arquipélago Arquitetos" by M. Pereira, 2021, June 26th, Archdaily. <https://www.archdaily.com.br/br/937625/casa-em-cunha-arquipelagoarquitetos>. Copyright by Federico Cairoli.

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