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Tracing Urban Ambiance Through Historical Archives: The Case of Trabzon

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Every city has its own unique ambiance. This ambiance is formed as a result of the changes and transformations that cities have experienced throughout history. At this point, it may vary in parallel with the historical background of the city. The ambiance of a city can also differ from person to person. One person may be affected by the demolition of a building, while another may be influenced by the planting of a tree. The concept of ambiance, which is nourished by the balance or imbalance between people and space, is closely intertwined with architectural and urban history.

In this context, the physical framework of the city will be outlined through old photographs, postcards, engravings, maps, and newspapers belonging to the city. A comparison between past and present will be made through urban development and reconstruction activities. Using a qualitative research method, the study will discuss how historical archival documents influence urban ambiance. The city selected for this research is Trabzon, which has undergone various physical changes and transformations from ancient times to the Republican period with different dynamics. Throughout history, it has hosted different civilizations within political, social, and cultural contexts.

Archives are indirect yet powerful witnesses of ambiance. Visual documents play a major role in reading historical spaces. By comparing old visual documents with contemporary ones, it becomes possible to historicize ambiance-focused research. The primary aim is to identify that written and visual archival documents produce ambiance data. Ambiance can be studied not only in the here and now, but also in the there and then. As a result, the study evaluates how archival documents, which are the main materials of architectural history research, contribute to the production of urban ambiance.

Keywords: Urban ambiance, visual archives, urban transformation, architectural history, Trabzon.

*Speaker

Creating Urban Atmospheres Through Stage, Art, and Exhibition Design

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Ambiance allows the same space to be experienced in different ways by different users. It helps us understand space through senses, emotions, and memory, beyond its physical form. Within the scope of "1st Topic — Defining an Ambiance" of COST Action CA23145, this study explores how ambiance is produced through experience and design within architectural education.

The research is based on a design studio titled Stage, Exhibition, and Design, and focuses on how urban ambiance is created in an experiential, bodily, and plural way. The main aim is to show how urban spaces are shaped by sensory perception, emotional responses, and memory, as well as by form and function, and how these experiences can be made visible and shareable through design.

The study draws on student works carried out in public spaces freely selected within the city. As part of the studio process, students produced interactive installations, display windows, and exhibition spaces. In the first stage, students discussed exhibition and staging practices and their role in shaping ambiance through theoretical input. In the second stage, they translated this knowledge into spatial proposals or small-scale interventions. Through sound, image, touch, movement, and emotional reactions, students generated personal and collective traces related to the selected spaces.

These traces were then integrated into the design process and transformed into interactive spatial projects exhibited in public or semi-public areas. Projects such as The Melody of Colors, Colorful Traces of the City, Touch to Illuminate, Reflections of the Subconscious, and Write–Draw–Scribble created ambiances that change through user interaction and stay in memory through experience.

Methodologically, the study follows an experience-based research-by-design approach. The process consists of three stages: (1) observation and research of a selected urban area, (2) proposing a new ambiance that can leave a trace in memory and documenting it through maps, sketches, texts, and emotional narratives, and (3) transforming this material into interactive spatial designs presented through models and boards. These works are understood as experiential traces that reflect the multiple and changing nature of urban ambiance.

In conclusion, this studio model treats the city as an interactive sensory laboratory and turns student projects into a living archive of urban ambiance. Through temporary yet meaningful interventions, students aim to raise urban awareness and add new layers of meaning to the spaces they work with.

*Speaker

Keywords: Architectural Education, Interactive Design, Urban Sensory Experience, Memory, Space

Reclaiming Chromatic Identity: Ambiances as Political and Cultural Data and Cross-Context Archiving Protocols

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Architectural and urban ambiances, particularly chromatic ones, emerge from historical, political, and economic processes. In postcolonial contexts, these chromatic qualities have slowly disappeared under modernization, standardization, and policies favoring achromatic palettes over local, culturally embedded practices. Documenting and preserving them remains challenging, as they depend on situated perception and embodied meanings that escape conventional archiving methods. This paper addresses these challenges by proposing and testing a protocol to identify and document chromatic identity as a form of situated and politically informed data. The research built on an initial fieldwork conducted in the Medina of Sousse (Tunisia), a heritage context where indigenous chromatic ambiances were overwritten by post-independence transformations and restoration practices detached from local representation. This phase formulated a protocol combining participatory fieldwork and digital tools, including multiple color walks conducted by four user profiles, participant-selected photographic documentation, narrative commentaries, manual and digital palettes, and the comparison between AI-colored archives and current urban conditions. The objective was to articulate chromatic memory, lived experience, and material reality within a coherent framework.

The protocol was subsequently applied and refined through a second fieldwork in Grenoble (France), under the supervision of the CRESSON research group, as a methodological testing loop in a different socio-cultural context with comparable urban morphology. While the core principles of participatory engagement and chromatic documentation were maintained, the visual capture strategy was adapted. Documentation relied on a photographic survey of a continuous urban façade, enabling a systematic morphological reading of chromatic surfaces. This variation enabled comparison between experiential and systematic modes of chromatic recording. In both contexts, AI colorized archival images trained on standardized visual corpora tended to project a homogenized or idealized chromatic reading of heritage environments. By contrast, participants' accounts revealed a nuanced, light-sensitive and experientially grounded chromatic memory that diverged from algorithmic outputs. Variations in natural light elicited finer distinctions in users' recollections, suggesting that chromatic memory extends beyond surface coloration and is anchored in lived, historically situated experience. The cross-context application of the protocol thus demonstrated both its adaptability and its capacity to reveal recurrent mechanisms through which chromatic standardization reshapes urban memory by imposing visual norms during processes of restoration and transformation.

Based on this iterative process, the paper reflected on the metadata required to make chro-

*Speaker

matic ambiance resources discoverable, comparable, and interoperable across cases. Particular attention was given to metadata related to place and time, sensory modalities, participant roles, interpretive layers, as well as to the documentation of uncertainty and subjectivity. The contribution also discussed indexing strategies that enabled cross-reading between cases while preserving the sensible and situated nature of ambiances.

Beyond methodological concerns, this research situated data collection and archiving as an ethical and political act, particularly in contexts where globalization and architectural standardization threaten indigenous chromatic identities. By articulating human-centered fieldwork with emerging AI-based tools for structuring and learning from chromatic data, it advocated hybrid workflows that recognized users as active contributors rather than passive data sources, contributing to the development of inclusive and critical corpora for architectural and urban ambiances.

Keywords: Chromatic Identity, Cultural Resistance, Heritage Preservation, Situated Fieldwork, Sensory Ambiances

Ambiance: a strong version of the sensible

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Ambiance can be defined as a space-time experienced in sensitive terms. With *ambiance*, it is less a question of contemplating a landscape or measuring an environment, than of feeling everyday situations and experiencing the sensory contexture of social life. *Ambiance* engages a strong version of the sensible. It is not a sensitive domain among others but rather that by which the world becomes sensitive. It is not an object of perception - as could be, for example, a spectacle or a landscape - but the very condition of perception. In other word we do not perceive an *ambiance* strictly speaking, we perceive according to it. *Ambiance* is what makes the perception possible, that from which we perceive, what brings the sensible to existence. Let us add also that the domain of *ambiance* is not an isolated domain, independent of the social practices. On the contrary, it is embedded in them.

The notion of *ambiance* proposes an alternative to the classic opposition between a feeling subject and a felt object. It also supports the idea of a shared, felt, embodied, enacted and situated sensory experience. These are five major features of an *ambiance*. *Ambiance* emphasizes the pathic dimension of any sensitive experience and puts forward its corporal and pre-reflexive features. In no case reducible to the register of the representation, *ambiance* shows a power of immersion, infusion and contagion which shapes our body schema and our capacities to feel. It does not lead to any specific aesthetic appreciation but restores instead a questioning of the aesthetic field itself.

Ambiance contributes to the emergence of new frames of sensitivity. Whether one insists on the aestheticization of urban spaces or the increasing attention to ecological issues, the development of experiential marketing or the diffusion of ambient intelligence, our way of being sensitive to the spaces we inhabit is changing. No doubt we are engaged in a historical moment of transformation of our sensory conditions of existence. In other words, we are witnessing the birth of an atmospheric sensitivity of the world.

Among the various current debates about *ambiance*, three are to be mentioned. First, a basic theoretical problem concerns the role of the subject and human subjectivity in relation to *ambiance*. Is it necessary to make human experience the measure of an *ambiance* or rather to open it to the non-human, the more-than-human, the pre-individual? How far should we be inspired by post-phenomenological thoughts that propose a decentering subject? Second, instead of focusing on what an *ambiance* is, and how to define it, we could explore what *ambiance* accomplishes and performs. What does an *ambiance* enable to perceive, to do, to feel, to share? Third, how about the capacity of *ambiance* to confront current socio-ecological issues and integrate the major mutations of contemporary life. How then to seize an area of inquiry that deals with the diffuse, the discreet and the molecular? How to explore and experiment with new forms of inquiry? How can the art world help with this?

*Speaker

Keywords: sensitivity, medium, ordinary experience, affective tonality, form of life

AdaptiveSpace: Researching Urban Ambiance Through Multisensory Approaches

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Defining and understanding ambiance in urban contexts is a key challenge in contemporary spatial research. Ambiance does not merely refer to the formal or material qualities of space, but to its perceptual, experiential, and relational dimensions, shaped through the interaction between spatial configurations, sensory stimuli, and human practices. It emerges from the dynamic interplay of visual, acoustic, tactile, and social elements, and is continuously co-produced by users as they inhabit, traverse, and interpret space. As such, ambiance is not a fixed attribute of the built environment, but a situated and evolving phenomenon.

In recent years, the convergence of urban planning, interaction design, and arts has opened new perspectives for researching and designing ambiance, particularly in technologically mediated environments. Interaction design and immersive artistic practices introduce responsive systems, sensors, and interfaces that enable environments to react to users' presence and behavior, transforming space into an active participant in the experience. These approaches allow ambiance to be staged, modulated, and explored beyond static spatial forms, emphasizing embodiment, participation, and multisensory engagement.

This contribution presents AdaptiveSpace as a case study for researching and designing ambiance in public space through adaptive and inclusive spatial strategies. AdaptiveSpace is a research project developed by the Institute of Earth Sciences at SUPSI in collaboration with the City of Mendrisio and Publibike SA, funded by the Swiss Federal Office for Spatial Development. The project investigates how public spaces can evolve into adaptive environments capable of responding to diverse user needs, particularly in relation to mobility, accessibility, and inclusion, while enhancing the perceptual and experiential quality of urban settings.

The methodological framework of AdaptiveSpace is inherently multidisciplinary, combining urban analysis, spatial data collection, participatory design, and interaction-oriented tools. Environmental sensors, spatial mapping, and observational methods are used to capture how different users perceive, move through, and interact with public space. These data are not treated as purely quantitative indicators but are interpreted as qualitative inputs for understanding ambiance as lived experience. Through this process, ambiance becomes a design parameter that informs spatial transformations rather than an abstract or secondary concern.

AdaptiveSpace demonstrates how research on ambiance can move beyond descriptive analysis toward operative and transformative design practices. By framing ambiance as a relational and adaptive condition, the project highlights the potential of technologically mediated environments to support inclusive urban life. It contributes to ongoing debates on how cities can be designed as responsive, experiential, and participatory systems, where urban planning, interaction design, and arts converge to shape meaningful and shared urban ambiances.

*Speaker

Keywords: adaptive, ambience, sensors, switzerland

Ambiance as a Historical Portrait: Memory and Identity in the Multilayered Urban Fabric of Casablanca

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In this paper, the researcher examines the concept of atmosphere as a spatial and cultural construct.

Instead of considering it a temporary sensory influence, the researcher views it as a deeply rooted historical condition that shapes a city's cultural identity. Casablanca was chosen as a case study,

thanks to the differences the city experiences, as reflected in how colonialism, local spatial practices,

and post-colonial modifications have contributed to creating distinct atmospheres across different parts of the city. Rather than simply describing atmosphere as an immediate perception, this study

presents it as a social construct resulting from the interaction of architectural design, spatial organization, and the historical context of the place.

This study examines three parts of Casablanca: the old city, which shows what the city was like before the colonial era; the new city, shaped by French colonialism in the 20th century; and impoverished neighborhoods like the Mohammadi district, which were formerly informal settlements.

To understand the characteristics of each area, the researcher collected field data, including spatial

maps and photographs, as well as personal observations from visits to these neighborhoods. He also

consulted historical archives to understand how design decisions and building codes influenced the

atmosphere and sentiments of the residents of each area.

This paper compares how German aesthetic philosophy addresses the concept of atmosphere with

how French sociologists think about collective memory. At the same time, it doesn't ignore

postcolonial critiques of urban spaces. The central idea? Atmosphere is not merely a background detail, but a living entity that shapes identity. We see it in the shady, cool alleyways of the old city, in

the sun-drenched Art Deco streets, and in the vibrant suburban markets. These places not only exist

but also assert belonging, power, and the preservation of history.

These atmospheres are not neutral landscapes, but where conflicts and memories unfold, twist

*Speaker

with the daily routines that permeate every space. This research explores the concept of atmosphere as a new way of understanding how cities retain their history. It presents a methodology that pays close attention to context, particularly in places shaped by overlapping and sometimes conflicting narratives from the past. This work responds to ongoing debates about making atmosphere studies more nuanced, which is crucial in non-Western or post-colonial cities, where the sense of place is not merely a fleeting feeling but also has a political dimension. Research shows that spatial perception is historically charged. Experiencing Casablanca's diverse neighborhoods is akin to navigating a living document of cultural interaction. This approach offers architects, urban planners, and heritage professionals a way of engaging with atmospheres that transcend mere aesthetic embellishment, recognizing them as fundamental elements of urban identity that must be preserved, critiqued, and consciously influenced.

Keywords: Ambiance, Memory, Identity, Casablanca

Sensory Shadows: Toward a Topology of Architectural Ambiance

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Architectural ambiance is widely approached as a **condition of perception** - not an object one contemplates, but the relational milieu through which the world becomes perceptible and actionable. Building on this established understanding, this paper introduces **sensory shadows** as an **operational instrument** for thinking the sensible space of architecture without privileging any single modality, medium, or substrate.

The core proposal is simple: a sensory shadow testifies to a **play of exposure and masking** that continuously configures lived space. "Shadow" is therefore not treated as a purely optical phenomenon, nor as an accidental by-product of form, but as a **transmodal operator** applicable wherever a sensory field (luminous, sonic, thermal, olfactory, etc.) is locally reshaped in relation to a situated subject. What matters is not the "material" as such, nor "light" as such, but the **relational dynamics** by which a field reaches, bypasses, is attenuated, is deviated, or is interrupted for someone, somewhere.

To formalize this, the paper defines a sensory shadow through a triadic structure: **(i) a radiant topology**, **(ii) a masking topology**, and **(iii) a situated subject**. A radiant topology designates the deployment of a sensory field toward a perceiver; a masking topology designates any configuration capable of filtering, diffracting, attenuating, deviating, or cutting that deployment. Their interaction yields an **umbral topology** - the effective form of the field as it is experienced after masking. In this sense, a sensory shadow is neither a void nor a mere absence, but a **positive reconfiguration** of the sensible: a gradient, a threshold, a displacement, or a redistribution that has determinate experiential qualities.

This definition also implies that sensory shadows are **relative and situated**. They do not name an absolute state of space, but a relational structure dependent on position, orientation, and practice. The same built configuration can produce different sensory shadows for different bodies, trajectories, or uses; conversely, the same subject can traverse multiple umbral regimes within a single setting. Sensory shadows thus provide a rigorous vocabulary for describing how ambiances emerge from micro-variations of shielding and exposure.

Finally, by generalizing shadow across modalities - **sonic shadows**, **thermal shadows**, **olfactory shadows**, and beyond - the framework supports an **ecology of sensory forms**: architectural form includes not only visible contours but also the ways environments modulate sensory fields. The paper offers a transferable grammar for defining ambiance through **thresholds**, **gradients**, and **continuities**, and repositions architecture as a practice of composing the sensible through operations of masking and exposure.

*Speaker

Keywords: Sensory shadows, Architectural ambiance, Topology, Masking / exposure, Sensory fields

Ambiance as Cognitive Inhabitation: Attention, Temporal Density, and the City as Co-Thinking Medium

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Ambiance is commonly understood as the atmospheric quality of an environment, emerging through sensory conditions such as light, sound, or climate. This paper proposes an alternative formulation: that ambience is registered primarily through the *felt experience of time*. Certain environments appear to thicken duration, suspend movement, or stretch moments, while others accelerate, fragment, or compress them. In this sense, ambience may be understood as the spatial modulation of experiential time-how long a minute feels, how easily attention drifts, or whether thinking unfolds fluidly or with strain.

Drawing on the distinction between *chronos* (quantitative, sequential time) and *kairos* (qualitative, lived time), this research argues that architectural and urban environments participate in cognition by shaping temporal experience. When spatial conditions provide intervals of pause, familiarity, and rhythmic openness-what may be described through the Japanese concept of *ma* as relational spacing-time becomes inhabitable. Thinking no longer occurs solely within the individual but extends into the environment, unfolding *with* space rather than merely inside it.

This proposition is explored through *Metaphysics of the Everyday: Chance, Play, Transformation, Attention as Medium, the City as Canvas*, a site-specific participatory project that investigates public space as an intimate, performative medium. Through prompted walks (*dérives*), attention-based practices, and psychogeographic mapping, participants navigate the city via open-ended event scores (e.g., "go home avoiding your usual routes," "follow the color red"), allowing chance encounters and unnoticed details to reorganize perception. Participants produce subjective maps based not on function or distance but on temporal density-identifying places where time drags, softens, opens, or disappears.

Within these practices, attention becomes the medium and perception the artistic act, revealing ambience as a distributed, relational phenomenon that regulates cognitive inhabitation through time. Environments that are overstimulating or poorly structured inhibit this process, preventing temporal extension and confining thought within the individual-while spaces that balance novelty and predictability allow the mind to dwell outwardly, inhabiting its surroundings.

Ambiance thus emerges as an existential bond between mind and environment: a condition in which space supports thinking by modulating duration itself. To design atmospheres, this paper suggests, is to design the speed, texture, and weight of lived time.

Keywords: Urban Ambiance, Participatory Sensing, Walkability, Cognitive Load, Neurodiversity, Distributed Cognition, Temporality, Inclusive Design, Psychogeography, Ma

*Speaker

Street names as carriers of ideological ambience in Piraeus (Πειραι), Greece

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Local toponyms provide the daily spatial framework for human activities, allowing cities to function. However, beyond their importance as spatial reference landmarks, they are also loaded with history, identity and ideology, commemorating the past and reflecting the present. Street names are particularly important in this respect, as they are omnipresent yet often overlooked in their meaning, holding a symbolic function of representing societal and ideological power balances. We mostly take street names as given and rarely question their origin or even their legitimacy. However, they have a function beyond spatial organization as they encode who holds power over the city/locality and by extension who is visible in the streetscape. Recent linguistic landscape studies have pointed out the overrepresentation of certain groups and the lack of visibility of women in public spaces (Sawall and Alvanides 2024). The ongoing ideology-driven developments in global and local politics necessitate research in the commemorative nature of local toponyms and the spatiotemporal patterns of street names, especially in areas experiencing socio-political changes, such as Germany and Poland (Buchstaller et al. 2022, 2023). However, there is less research on areas where street name changes are less frequent and generally more "solidified" in people's perceptions of their local environment, thus providing an archive of local ideology.

This research is reporting on the analysis of a large conurbation in Greece, the Piraeus (Πειραι) regional unit housing 450,000 residents and consisting of 1700 streets. The street names are first classified into major categories (e.g. Person, Placename, Religion, Concept, Date) and subsequently to sub-categories. This follows research practice in linguistic landscapes research with the view of identifying patterns of commemorative naming and subsequently of local politics and ideologies (Fabiszak et al. 2021). The regional unit consists of 5 municipalities (7 municipal units) with different historical formation and evolution. The street name analysis reveals how the ideological streetscape of these areas reflects the national history of Greece, occasionally influenced by global events, well beyond the localities investigated here. The current street names of Piraeus (Πειραι) serve as a living archive of ideological ambience and their spatial patterning reflects both local politics and important historical events.

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*Speaker

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Keywords: Linguistic Landscape, Spatial Humanities, Historical maps, Toponymics.

Defining Architectural and Urban Ambiances: Participation and Co-Creation in Interdisciplinary Knowledge Production

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This paper reports on WG1’s three-day interdisciplinary workshop titled ”Defining Architectural and Urban Ambiances.” The workshop brought together researchers and practitioners from diverse disciplines, cultural contexts, and professional backgrounds to collectively explore how ambiances can be defined, understood, and studied. Rather than seeking a single definition, the workshop positioned ambiance as a transversal approach through which different disciplines engage questions of perception, environment, and experience.

Participation and co-creation were central to both the structure and epistemological orientation of the workshop. Prior to meeting, participants were invited to contribute references, including theoretical texts, case studies, and audio-visual materials, reflecting their disciplinary and lived perspectives. These were shared on a common digital platform, resulting in a collaboratively produced repository of seventy-seven references. During the workshop, extended introductions were used to surface key concerns and generate keywords, which were then developed through collective mind mapping using a color-coded clustering system. This process produced an evolving conceptual constellation organised around interconnected themes including Sensorium, Relationality, Meaning-Making, Politics, Design, Well-being, and Scale.

The participatory process foregrounded ambiance as a relational and co-produced phenomenon emerging through interactions between material environments, embodied perception, and socio-cultural contexts. Participants emphasised the limitations of ocularcentric and unimodal approaches, noting that being in the world is always embodied, situated, and multi-sensory. Sensory experience was understood as diverse and uneven, shaped by social position, cultural background, and individual difference. This challenges universalising assumptions and underscores the need for inclusive, interdisciplinary methodologies capable of engaging multiple forms of knowledge.

The workshop also addressed the role and limits of measurement and modelling. While environmental properties such as sound levels or illumination can be directly quantified, perception itself cannot be measured without mediation. Instead, it must be translated into models, scales, or descriptors, each carrying assumptions and consequences. Participants critically reflected on how modelling may simplify complexity, obscure cultural meaning, or reinforce normative frameworks, while also acknowledging its practical value for communication and design.

Discussions further highlighted the linguistic and cultural specificity of ambiance. Concepts such as *mise-en-scène*, *genius loci*, and Japanese terms describing atmospheric or relational qualities illustrate that ambiance is not a neutral category but is shaped by language and world-view. Developing an expanded, culturally sensitive lexicon therefore emerged as an important

*Speaker

challenge.

A key conclusion was that ambiance may be most productively understood as an approach rather than a bounded field. By documenting this co-creative process, the paper demonstrates how participatory, interdisciplinary methods can advance understanding of the embodied, relational, and political dimensions of architectural and urban ambiances. We also argue that such co-creative formats foster shared ownership, enable conceptual translation across disciplines, and open space for emerging and incomplete ideas. They support reflexivity about assumptions, methods, and power relations shaping ambiance research and design. Sustained collaboration is therefore essential for advancing this evolving field and its international network of researchers and practitioners worldwide beyond the workshop itself and into future collective inquiry and action globally today now together.

Keywords: ambiance, defining, participation, co, creation, Sensorium, Relationality, Meaning, Making, Politics, Design, Well, being, Scale.

'Itinerant Sensing' As A Novel Mobile-Methodological Framework

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Walking, as a mobile method, has been of central importance within sensory-phenomenological investigations of urban atmospheres. Be it collective or solitary, the advantage of walking as presenting us with the sensory phenomena or situations which would typically be missed out in the everyday urban life has been appreciated, especially throughout anthropological studies. This method has been proved particularly useful in complex environmental issues where the sensory is entangled with injustice, as well as the political, cultural, historical and psychological (see Lorenzo Natali). This presentation will introduce a particular form of walking which I call 'itinerant sensing' whereby the participant is made the sole decision-maker on the path of walking (the specific atmospheric sites within the field). It will be argued that the method has an advantage, especially if the researcher is not familiar with the atmospheres of degradation, for it prompts increased richness of the narration of the lived experience instantly, involving storytelling, reflection, and walking at the same time, revealing deeper links to the self and the atmosphere. Preliminary findings on the fieldwork using this novel form of walking on the atmosphere of an urban transformation project in Istanbul will be outlined.

Keywords: walking, sensing, phenomenology, urban atmosphere, anthropology

*Speaker

Towards a Multilayered Documentary Infrastructure for Architectural and Urban Ambiances: Data Typologies, Methods, and Case Studies from Persian Heritage Sites

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Architectural and urban ambiances emerge from the interaction of environmental conditions, material behaviour, spatial configuration, sensory perception, and users' situated conducts. While ambiance research increasingly mobilises heterogeneous resources—ranging from sensor-based measurements to narratives, images, and interviews—approaches to data collection, structuring, and long-term preservation remain fragmented across disciplines, geographic contexts, and methodological traditions. This fragmentation limits cross-case comparison, cumulative knowledge building, and the development of shared research infrastructures. These challenges are central to COST Action CA23145 (CitySenZ), and particularly to Working Group 2 (WG2), which focuses on data collection and archiving for architectural and urban ambiances.

This paper addresses the following research question: How can heterogeneous, multi-modal, and situated data related to architectural and urban ambiances be systematically documented and archived in a way that ensures comparability, traceability, and long-term accessibility, without flattening sensory and experiential complexity? To answer this question, the paper proposes a multilayered documentary framework that integrates environmental, material, spatial, and sensory dimensions within a coherent structure designed to support both scientific analysis and collective research infrastructures.

The methodological contribution of the paper consists of three interlinked components. First, a multilayered typology of ambiance-related data is defined, distinguishing environmental parameters (thermal, acoustic, airflow, radiation), material properties (mechanical, thermal, microstructural, surface characteristics), spatial–morphological factors (geometry, orientation, enclosure, volumetric relations), and sensory–experiential dimensions (perceived comfort, sound character, light quality, smells, social atmosphere, and users' conducts). Second, standardised data collection templates are proposed to ensure consistency while accommodating both instrumental measurements and qualitative records. These templates explicitly connect documented resources to ambiance-relevant qualities and contextual conditions (site, time, situation, devices, protocols). Third, a metadata schema and archiving protocol is outlined with emphasis on discoverability, interoperability, provenance, durability, and metadata-driven access.

The framework is demonstrated through four case studies from Persian architectural heritage: a large urban ensemble, a domestic building with a wind tower, a slender masonry minaret, and an earthen citadel affected by seismic damage. These cases are not presented as exhaustive analyses, but as documentary exemplars illustrating how diverse data-mechanical tests,

*Speaker

environmental monitoring, vibration measurements, crack mapping, post-disaster assessments, and sensory documentation-can be structured within a shared documentary logic. Together, they span a wide range of climatic conditions, construction systems, spatial morphologies, and ambiance-related phenomena, including thermal buffering, acoustic resonance, airflow-driven cooling, and post-disaster atmospheric transformation.

The paper argues that ambiance-oriented documentation must operate across multiple scales and data types, and that sensory and experiential resources require methodological attention equal to that given to quantitative measurements. By foregrounding documentation and archiving as research acts in their own right, the proposed framework directly contributes to WG2 objectives by offering repeatable structures, transferable metadata categories, and case-tested criteria suitable for integration into European databases and shared corpora. The paper concludes by outlining directions for future work, including digital implementation, workflow visualisation, and collaborative refinement through COST activities.

Keywords: Ambiance documentation, Data collection, Multilayered framework

Tourism-Led Urbanization and Climate Change Literature: Conceptual and Thematic Evolution in Urban Ambiances

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Except for the COVID-19 period, the tourism sector has grown continuously over recent decades. Following the pandemic, the sector recovered rapidly, returning to pre-pandemic levels and accounting for approximately 3% of global GDP in 2023 (UNWTO, n.d.). The tourism sector is closely intertwined with climatic conditions (Bilgin et al., 2023; Karimi & Mohammad, 2022). Many tourists select both the time and destination of their holidays based on climatic considerations, as well as on historical and natural attractions (Alonso-Pérez et al., 2021; Caldeira & Kastenholz, 2018). Accordingly, climate change can exert adverse impacts on the tourism sector (Hsu & Sharma, 2023), degrading natural and cultural assets (Dube & Nhamo, 2020), thereby diminishing the attractiveness of tourism destinations.

Since the Industrial Revolution, urban populations have increased steadily. Today, more than half of the world's population resides in urban areas, and it is projected to reach two-thirds by 2050 (Ministry of Environment, Urbanization and Climate Change, 2024). Urbanization and climate change are mutually interconnected. Climate change affects the lives of hundreds of millions of urban populations through extreme weather events, such as sea-level rise, heavy precipitation, flooding, and heat or cold waves (Toy & Eren, 2023). At the same time, urban areas are responsible for approximately 75% of global CO emissions, thereby making a significant contribution to climate change (Mamunlu Kocabaş, 2024).

Tourism development leads to a rapid urbanization driven by economic restructuring of destinations and shaped by comfort-oriented development trajectories (Xie et al., 2021). Tourism development alters traditional land-use patterns, replacing activities such as agriculture, livestock breeding, fisheries, and forest or pasture use with expanding urban areas (Atik et al., 2010). Consequently, tourism development transforms the traditional and natural land structure of regions, often leading to highly built-up environments (Cinar et al., 2024; Ustaoglu, 2022).

Nevertheless, review studies on the relationships between tourism development, urbanization, and climate change remain limited. In this context, this study examines how these interrelationships are addressed within the scientific literature in terms of dominant themes, concepts, and methodological approaches.

To identify the evolutionary trajectory, thematic structure, conceptual foundations, and emerging trends in the literature, a bibliometric analysis will be conducted based on studies indexed in the Web of Science (WoS) database. Beyond descriptive indicators such as authorship patterns and citation structures, the analysis employs keyword co-occurrence networks and thematic clustering to reveal dominant, emerging, or underexplored research areas, as well as interdisciplinary

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intersections. In this regard, the study aims to contribute to a multidimensional and contextual understanding of urban environments and ambiances by elucidating how climate change–induced transformations in tourism-driven urban areas are conceptualized in academic research. The study is expected to reveal the extent to which tourism has been addressed in the urbanization–climate change nexus, as well as to identify conceptual and geographical gaps in existing research. By mapping the current state of the literature and highlighting research deficiencies, the study holds the potential to inform future research agendas and to support the development of sustainable policy recommendations for tourism development and urbanization.

Keywords: Tourism, Led Urbanization, Climate Change, Urban Ambiances, Bibliometric Analysis

From Lived Experience to Archivable Data: A Methodological Framework for Qualitative and Experiential Data in Ambiance Studies

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Studies of architectural and urban ambiances increasingly rely on qualitative and experience-based data to capture the sensory, embodied, and situated dimensions of lived spaces. User narratives, sensory walks, observational notes, visual and audio materials, and experiential mappings have become central resources for understanding how ambiances are perceived, enacted, and negotiated in everyday environments. However, despite their growing importance, such data remain methodologically fragmented, weakly standardized, and difficult to archive, compare, and reuse across projects and disciplines. This methodological fragmentation poses significant challenges for collective knowledge building, data sharing, and long-term preservation within ambiance research.

This paper addresses these challenges by proposing a methodological framework for the collection, structuring, and archiving of qualitative and experiential data in ambiance studies. Rather than presenting new empirical fieldwork, the study adopts a methodological and analytical perspective, examining how different types of qualitative data are currently produced and mobilized within the field. Drawing on interdisciplinary literature from ambiance studies, phenomenology, environmental psychology, and qualitative research methodology, the paper identifies four recurrent categories of experiential data: user narratives, in-situ observations, visual and audio materials, and experiential mappings. Each data type is examined in terms of its mode of production, epistemic role, and methodological limitations, with particular attention to issues of contextualization, traceability, comparability, and ethical responsibility.

Building on this analysis, the paper argues that experiential data should not be treated as isolated or self-sufficient resources, but as components of multi-layered data assemblages that integrate sensory content with contextual, temporal, and relational metadata. The proposed framework outlines a set of methodological principles for documenting qualitative ambiance data, including the explicit recording of production conditions, user involvement, sensory modalities, and interpretive layers. By foregrounding the role of context and embodied engagement, the framework seeks to preserve the experiential richness of qualitative data while enhancing their archivable and reusable qualities.

In line with the objectives of the Data Collection and Archiving theme, the framework contributes to ongoing efforts to harmonize data practices without flattening the diversity of lived experiences. It also responds to the Balancing and Aligning agenda by offering a common methodological language capable of bridging disciplinary approaches to ambiance research. Finally, the paper highlights the relevance of this framework for training and outreach activities, suggesting how methodological clarity can support knowledge transfer to researchers, designers, and policymakers. By conceptualizing experiential data as both methodologically rigorous and

*Speaker

ethically grounded, the study aims to support more coherent, inclusive, and sustainable data practices in architectural and urban ambiance research.

Keywords: Architectural and urban ambiances, qualitative data, lived experience, methodological framework, data archiving.

From Sensory Capture to Meaningful Archives: Embodied Engagement in Ambiance Data Practices

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Recent architectural and urban research has increasingly relied on multi-sensory data-such as sound recordings, visual documentation, and environmental measurements-to investigate ambiances and experiential qualities of built environments. Despite significant technological advances in data capture, many ambiance-related archives remain difficult to interpret, compare, and reuse over time. This paper argues that these limitations are not merely technical but stem from a conceptual gap: the systematic neglect of users' embodied engagement and everyday practices in prevailing data collection and archiving approaches. When ambiances are treated as static environmental properties rather than situated and relational phenomena, much of their lived meaning is lost between capture and archive.

Drawing on ambiance studies, phenomenology, and sensory ethnography, the paper conceptualizes ambiances as emerging through the interaction of bodies, spaces, temporal conditions, and social practices. From this perspective, users are not passive recipients of sensory stimuli but active co-producers of ambiances through movement, rhythms of use, adaptation, and appropriation. However, while fieldwork methods often acknowledge embodiment, traces of these user conducts are frequently weakened or erased during data processing and archiving, resulting in decontextualized sensory records with limited analytical and comparative value.

The paper examines dominant data capture practices in ambiance research and identifies key moments where meaning is lost, particularly through the abstraction of sensory material from its situational and embodied conditions of production. It highlights how this decontextualization undermines traceability, interpretive transparency, and long-term reusability, especially in shared or comparative research contexts.

In response, the paper proposes a human-centered framework for ambiance-oriented data practices that integrates sensory, behavioral, narrative, and situational data. Rather than introducing new technologies, the framework reconfigures existing qualitative methods by emphasizing the systematic documentation of users' embodied engagement and contextual conditions. It identifies essential metadata clusters-covering context, user conducts, methodological conditions, uncertainty, and ethics-that support interpretability, comparability, and responsible reuse. Central to this approach is the reconceptualization of archiving as a continuous process that links capture, annotation, interpretation, and storage, rather than a final technical step.

By foregrounding embodied engagement and contextual metadata, the proposed framework contributes to the development of more meaningful, inclusive, and reusable ambiance archives. It offers implications for collaborative research, methodological training in architecture and urban studies, and human-centered design practice, positioning ambiance-oriented data practices as a collective epistemological endeavor rather than a purely technical task.

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Keywords: architectural ambiances, embodiment, data practices, archiving, reuse

Spatial Configurations, Cultural Contexts, and Sensory Experiences of City Squares in Skopje

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This paper addresses the following research question: *in what ways do sensory experiences and perceptions, social practices, and spatial configurations interact continuously and jointly constitute the urban milieu of public spaces in the city of Skopje?*

The specific interest pursued in this paper lies in examining the interrelationship between spatial configurations, cultural contexts, and sensory experiences as integral components of urban life. Our position is grounded in the assumption that spatial configuration, through its morphology and functional organization, largely influences and shapes social practices. These practices are not passive reflections of physical form but active processes through which space is used, appropriated, and symbolically (re)signified. Within these processes, sensory experiences play a key mediating role. Sounds, smells, textures, visual representations, and spatial sequences shape the perception of space and influence how it is experienced, remembered, and endowed with meaning. Perception, in turn, is not understood merely as an individual cognitive process, but as a culturally and socially conditioned phenomenon, embedded in everyday routines, collective memories, and locally shared norms of behavior. In the context of Skopje, the “re-interpretation of memory and identity signifiers” at the turn of the twenty-first century emerges as a conceptually complex and theoretically challenging issue.

The objective of this study is to identify the factors that influence both the manner and intensity of public spaces use, with particular attention to the city’s main squares understood as anthropological places. Through comparative analysis, the study highlights similarities and differences in social practices, rhythms of use, and users’ perceptions. It demonstrates how historical contexts and their transformations, symbolic meanings, and the physical structure of space contribute to the production of recognizable atmospheres that change over time, across seasonal routines and during specific events. These dynamics generate distinctive ambient conditions both within each analyzed public space and in their mutual relationships.

Given the interdisciplinary nature of the research, multiple methodological approaches are employed, with emphasis on ethnographic methods based on the observation through participation. Through a qualitative anthropological framework, that integrates in-depth fieldwork, sensory ethnography, and the analysis of everyday practices, the study examines two comparative case studies of public spaces in Skopje: Macedonia Square and Philip II Square. Ethnographic methods, including participant observation, informal interviews, and visual documentation, are used to investigate relationships between people and physical environment as their most immedi-

*Speaker

ate spatial context. As a qualitative research strategy grounded in participatory-observational techniques methods, ethnography enables direct and in-depth insight into everyday practices, behaviours, and interactions, facilitating an understanding of urban phenomena ‘from within,’ that is, from the perspective of the participants themselves.”

Observation was conducted using two complementary modes: active and passive. Active observation involved measuring pedestrian flows along primary movement routes, yielding quantitative data, while passive observation focused on stationary activities and qualitative patterns of use. The application of qualitative research techniques facilitated the identification of stationary behaviors, the creation of ‘behavioral maps,’ the delineation of ‘event enclaves,’ and the recognition of spatial patterns and ritualized forms of use, providing a deeper understanding of social practices.

Keywords: Skopje, public spaces, city squares, sensory experiences, social practices

What Makes Ambiance Data Comparable? Quality, Validation, and Reproducibility in Urban Archives

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Abstract.

Architectural and urban ambiance research increasingly depends on heterogeneous, multi-sensory datasets collected across diverse spatial, cultural, and methodological contexts. Sound recordings, visual documentation, environmental measurements, mappings, and observational records now constitute a growing body of data intended for analysis, sharing, and long-term archiving. Despite this expansion, the comparative and cumulative potential of ambiance research remains limited. This paper argues that the core challenge is not the scarcity of sensory data, but the absence of shared quality criteria, validation practices, and reproducibility frameworks that would allow such data to be meaningfully compared, assessed, and reused across projects.

Drawing on insights from data studies, archival science, and open science, the paper examines how issues of provenance, documentation completeness, methodological transparency, and versioning shape the reliability of multi-modal ambiance datasets. It conceptualizes ambiance archives not as passive repositories of isolated case studies, but as active research corpora-infrastructures of knowledge that embed norms of quality, traceability, and governance. Within this framework, the paper identifies key obstacles to comparability arising from heterogeneous data collection protocols, inconsistent documentation, and limited disclosure of uncertainty.

To address these challenges, the paper proposes a set of operational quality dimensions tailored to architectural and urban ambiance research. These include: (1) provenance and documentation completeness, enabling assessment of methodological compatibility; (2) methodological transparency, supporting interpretive clarity across cases; (3) validation practices, such as triangulation and plausibility checks, that enhance analytical robustness without imposing rigid standardization; (4) explicit disclosure of uncertainty and contextual limits, preventing false equivalence in comparative analysis; and (5) reproducibility understood as traceability, supported through versioning systems and audit trails that document data transformations over time.

The paper further discusses validation strategies appropriate to heterogeneous, in-situ urban data, emphasizing situated and reflexive practices rather than universal benchmarks. Finally, it situates these principles within the context of large-scale collaborative initiatives, such as COST Actions, where shared corpora require alignment of quality practices while preserving methodological diversity.

By shifting attention from data accumulation to corpus reliability, this paper contributes to the development of robust, auditable, and reusable ambiance archives capable of supporting comparative research, interdisciplinary collaboration, and cumulative knowledge production in

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architectural and urban studies.

Keywords: architectural ambiances, data quality, validation, reproducibility, urban archives

Collecting the situated experience of place as a collective body.

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, José Luis Carles Arribas *

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Within the frame of COST Action CitySenZ, *Architectural and Urban Ambiences of European Cities*, this communication aims at approaching some of the central questions explored in this conference and Working Group 2 (WG 2), *Data Collection and Archiving*, in regard to our focus at Working Group 4 on Innovation Scouting. WG 4 main objectives are to identify and describe urban projects, artistic interventions and situated research methodologies that have been able to embrace the sensorial and ambiance dimensions as core components of a place. This bridging exercise pursues a transfer of experiences and continuity between the different thematic working groups and actions composing this COST.

A particular attention will be given here to the first three topics proposed for this conference, in strong resonance with a number of contemporary urban questions and dimensions that we consider critical: (1) *Scope and Resource Ecology*, (2) *Collecting Multi-Modal and Situated Data* and (3) *Diversity, Inclusivity, and Representativeness*. In each one of these three areas, we would like to approach in particular the following aspects below, an exercise that will be done through relevant site- and method-specific case-studies:

1. *Scope and Resource Ecology*: How can we describe and document the sensorial, aesthetic and emotional dimensions of place, which kind of collection methods and tools can we use in order to capture and acknowledge the central role of the senses (from an intersensorial perspective) and of an enactive, embodied experience at large i.e., those components of an ambiance hard by definition to approach in cognitive terms and through text-based means.

2. *Collecting Multi-Modal and Situated Data*: how situated artistic(/research) practices can be an operational response in terms of relevant situated methods and tools by activating (i.e. engaging with, actively experiencing, disrupting perhaps) a context from the inside. By re-enacting and subtly altering the inherent routines and rituals that inhabit the urban fabric. And with a particular focus on how can multidimensional, "polyglot" collective methods and approaches broaden the limited perspective and understanding of an ambiance when observed by a single researcher or actor.

3. *Diversity, Inclusivity, and Representativeness*: the aim of the multidimensional collective thinking and action proposed above is to integrate as many viewpoints and disciplines as possible in order to gain depth in the description of complex urban phenomena. Interdisciplinarity is embodied here in a shared practice of different individuals in dialogue, experts as well as locals, approaching a place with multiple and diverse questions, expectations and perspectives, acting them out collectively and letting the place respond openly in, at times, unexpected ways. The task of defining an atmosphere, characterising it and potentially intervening in it becomes thus

*Speaker

a collective task guaranteeing the inclusion (accessibility) of the multiple actors involved in its construction.

Keywords: Ambiances, Situated experience of place, Artistic, research practices, collective action.

Framing the ‘live’ archive: collecting and producing knowledge from the intangible materials of sound and space.

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An extended study of the making and deinstallation of a vehicular tunnel thoroughfare into the city of Leeds is relevant to Conference Aims for its conceptual framing of the ‘live’ archive and adoption of a Mode 2 research methodology.

As an adaptative model, the methodological approach to archiving multi-sensory urban design can be evidenced to generate transdisciplinary knowledge related to architectural ambience.

The paper will present practice and concepts on the use and re-presentation of project documentation from the ‘Light’ Neville Street archive that raise questions and address issues of architectural ambience, namely the intangible materiality of sound and space, digital ephemerality, interdisciplinary professional learning and the archival logic that tends to permanence.

Curated as iterative dialogic interventions with the originating design team, stakeholders and publics, such as reunion, roundtable, sound art installation and public event, project documentation and archival logics become the material for interdisciplinary interrogation.

The Mode 2 process draws artifacts from the collection for co-researcher appraisal, including the spatialised 3D studies of the tunnel as ‘born digital’ documents from 2005-09. Conceptual challenges are revealed, such as of the fidelity of the document and to what degree does it accurately represent an experience, a process, or an event when interpreted across varying temporal, spatial or technological contexts.

Using this reflexive methodology, a community of co-researchers consolidate to strengthen the ‘ownership’ of the collection. The process of ‘ownership’ confers a use value on the archive, and sense making for designers, architects and artists in both the conceptual appraisal of ambience and as advocacy in petitioning for sensory place-making.

The methodology also extends the presence of the physical transit space through time as a ‘sort of continuous event’ (Hall. S, 2009), and by its iterative re-appraisal and creative re-presentation, the archive is expanded and refreshed with anecdotal commentary, professional insight and theoretical underpinning.

Launched in 2009, ‘Light’ Neville Street is significant as a case study of ambience design due to the prioritisation of sound and light within its engineered 100m long infrastructure.

Connecting the city centre with south-side neighbourhoods for its 19,000 daily pedestrians, the artist-led design team harnessed urban design principles, digital tools, acoustic science, material experimentation and artistic imagination to transform it from an environmentally inhospitable

*Speaker

transit tunnel with high levels of pollution and noise to a space which seemed to almost ‘slow down’ the environment and captured the curiosity of each passer-by on their daily journey. The conference paper will expound conceptual and theoretical issues from the adoption of the Mode 2 research model and present a conceptual framing of *liveness* that acknowledges the intangible materiality of ambiance as a founding principle and where ‘uncertainty is valued as a productive state for exploration rather than a condition to be resolved’ (Boehner et al, 2012).

Keywords: Multi sensory, ‘Live’ Archive, Public Space, Ambiance: Transdisciplinary

The Invisible Archive. On Junya Ishigami's Ambiance Mapping

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The research adopts a design-driven approach to scrutinize a methodological framework for archiving and producing ambiance, deconstructing relevant design procedures directly from the practice. Within this perspective, the oeuvre of Junya Ishigami is analysed as a key reference as it oscillates between objective raw captures and situated documentation, yet deliberately transformed into a personal, interpretative architectural proposition. Given the relevance of the issue in current architectural debate, the paper addresses a central question concerning the social implications ambiances design: What can be considered as data?

In the aftermath of a compelling *atmospheric* turn, Ambiance Theories – as they imply attunement to space – have progressively unfolded as critical agents to inquire the sensorial and affective dimensions of the built environment; dimensions which are respectively posited as drivers for subsequent behavioural responses. Yet, their direct implementation remains problematic, as long as underneath a seemingly incorporeal nature, atmospheres hide profound implications related to their manipulative potential, often tied to the forms of data upon which their design is based. In response, current practice is increasingly leveraging neuroscience to index standardised comeback to stimuli, to be distilled as practical and predictable indications – something closely resembling what, in the past years, has informed the most sophisticated marketing strategies. Conversely, the tendency to adopt phenomenological approaches, which are instead situated and embodied, might resist the boundaries of quantifiable and comparable frameworks.

Between this tension, and beyond any epistemological attempt to codify such an ambiguous entity, the research aims to investigate the atmospheric components of design, intended as the variety of tools utilized by architects for collecting raw data and their subsequent interpolation. Therefore, it examines the relevant strategies enacted by the practice, specifically through the work of the Japanese designer – namely, Ishigami – as it purposefully and consistently orients towards a redefinition of ambiance making. The main articulation of which is to be found, in his words, on *Another Scale*, where the most scientific measures relate to the poetics of contemporary experience of space. Bridging the mere physical phenomena – air, thermal gradients, humidity, and vegetation growth – into primary design components through the use of drawings, surveys, and speculative models. An approach that was proven in the Botanical Garden at the Art Biotope in Nasu, where inherent structural conditions were mapped and rewritten as enriching spatial configurations. Indeed, by interpreting human engagement with the environment as a fundamentally biological and physiological one, the Japanese architect operates at the minute scale of physical influences, often at the borders of perceptibility. His design proceeds by the evaluation of scientific sources, filtered through the lens of interpretative layers of abstractions, seeking to anchor to the hypersensitivity of our contemporary, cultural backdrop, as it is increasingly mediated through an immaterial scape. Such a stance is presented here as it offers a critical understanding, which is not directed towards the provision of validated solutions, but rather advances an investigative methodology through which situated data can be transformed, embracing a degree of unpredictability of both effect and affect.

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Keywords: Ambiance Mapping, Archiving Situated Data, Junya Ishigami, Atmospheric Design, Nasu Art Biotope

The Impact of Railways on the Socio-Spatial Development and Transformation of Cities: The Case of Samsun

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A review of the literature demonstrates that railways have played a decisive role in urban growth and population distribution in many countries, while cities lacking railway connections have generally exhibited lower growth rates. Railways should therefore be understood not merely as technical transportation infrastructures, but as fundamental urban components that transform spatial organization, social relations, and experiences of modernity. Accordingly, the railway–urban relationship should be examined not only through station buildings and transport functions, but also in terms of socio-spatial transformation and the production of urban identity. This study has been developed at an early stage of the author’s doctoral research. Its main aim is to examine, from a historical perspective, the potential effects of the arrival of railways on the socio-spatial structure of cities and to analyse how and at what levels this interaction emerges within processes of urban development. Drawing on a sensory urbanism approach, railways are considered not only as transportation infrastructures, but also through the sensory ties they establish with the physical fabric of the city, spatial organization, social relations, and everyday experiences. As a case study, the city of Samsun (Türkiye), a Black Sea port city, is examined.

In order to understand the relationship between a city and the railway, it is necessary to situate the city within the general history of railways as part of the global railway network. Accordingly, the literature review begins with the emergence of railways in Europe and then focuses on Türkiye within the contexts of the Ottoman and Republican periods. The impacts of railways on cities during their emergence in Europe are examined through spatial, environmental, economic, social, architectural, and cultural dimensions, from which analytical categories are derived. Similarly, evaluation criteria are developed from studies addressing railway spaces and architecture in Ottoman cities, as well as the effects of Republican ideology on urban space.

Identifying how the railway–urban relationship has been addressed in the Turkish literature, which aspects have been emphasized, and where gaps remain constitutes another important component of the research. For this purpose, a comprehensive survey of Türkiye’s National Thesis Database was conducted, from which twelve theses were selected based on specific criteria.

From the selected theses, evaluation criteria were derived under ten thematic headings, including the structural role of railways in urban development, industrialization, settlement and housing dynamics, urban morphology, mobility and the transformation of urban axes, station streets and public spaces, memory and social life, station buildings and urban image, everyday practices, and processes of transformation and decline.

These findings were systematized as an interdisciplinary dataset to support future comparative research. By offering a conceptual and analytical framework for examining railway–urban

*Speaker

relations, this study aligns with WG2's objective of consolidating dispersed knowledge and developing new datasets, while providing a foundation for subsequent comparative analyses.

Keywords: railways, urban space, socio, spatial analysis, sensory urbanism

A minimal metadata template for user conduct in sonic ambiances

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Building a shared corpus on architectural and urban ambiances rarely comes down to collecting recordings and measurements alone. A large part of what constitutes an ambiance is produced through what people do in situ: how they adapt, negotiate, and make environments workable. In this paper, we treat user conduct as the observable and reported actions through which people shape, manage, or negotiate sonic situations.

We ask what metadata is necessary and sufficient to describe user conduct in sonic ambiances and interventions so that (1) cases can be compared without flattening the sensory and situated character of experience, and (2) the connection between raw captures and interpretive materials remains practically traceable and auditable.

Our contribution is a minimal metadata template for user conduct, developed through empirical work in built environments that combines design activity with field documentation. We draw on ongoing empirical programmes as testbeds and sample cases during the writing process to ensure the approach holds across different kinds of sonic situations, without committing to a fixed set of cases upfront. Across these programmes, we work with mixed evidence, including interaction traces, documentation of design decisions and revisions, brief in situ reports, and interview material. While illustrated through sonic situations, the template is intended to be extensible to other sensory modalities within ambiance corpora.

Methodologically, we follow an iterative three-step process. First, we inventory what is already captured in existing log formats, protocols, and intervention documentation. Second, we derive metadata candidates from thematic analysis of interviews and short reports, focusing on recurring patterns of action and the constraints that shape them. Third, we stress-test the resulting template through cross-case retrieval tasks, assessing whether comparable conduct episodes can be located across settings, whether similar outcomes can be distinguished when achieved through different tactics, and whether the practical conditions shaping choices can be reconstructed.

The template has three linked layers. A context layer captures where and when an episode takes place, the situation and activity, relevant modalities and devices, applicable protocols, and any rights or consent constraints that limit capture or sharing, including explicit markers of uncertainty. A conduct layer captures what the user is trying to achieve, the constraints shap-

*Speaker

ing the attempt, the action taken, the social configuration, and the reported outcome, including trade-offs. A traceability layer provides persistent identifiers that link each conduct record to source materials such as log events, versioned parameter states, and analytical artefacts, supported by lightweight versioning and change logs so that the workflow remains auditable without becoming unwieldy.

We argue that this template increases corpus usefulness by making user conduct comparable across cases and disciplines while preserving the sensory and situated character of ambiance making through explicit context and trade-offs. It also supports reuse in design and planning by showing which constraints consistently drive conduct and which levers users actually reach for in real settings.

Keywords: ambiances, sound environments, user conduct, embodied engagement, metadata

Interoception and Urban Shade as Bio-Indicators for Climate Adaptation and Public Health in Iberian Cities

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Climate change is increasingly experienced not only as an external environmental condition but as an embodied phenomenon mediated through human physiology. In Mediterranean cities, escalating Urban Heat Island (UHI) effects, dense urban fabrics, and sun-exposed public spaces intensify thermal stress and climate-related health risks. This paper advances interoception, the perception of internal bodily states, as a bio-indicator for assessing thermal discomfort, heat stress, and climate-related psychological distress, whilst positioning urban shade infrastructure as a critical tool for climate adaptation and public health.

Drawing on environmental psychology, embodied cognition, urban ambiance theory (Tanizaki, Bachelard, Simmel, Latour, de Certeau), and psychogeography, the study conceptualises the body as a distributed sensory interface through which microclimatic conditions are registered and interpreted. Heatwaves, elevated surface temperatures, nocturnal thermal load, and radiant exposure are translated into subjective bodily signals such as fatigue, perspiration, increased heart rate, and breathlessness that shape both physical vulnerability and emotional states, including eco-anxiety, solastalgia, and ecological grief. Interoception thus operates both as an early warning system for heat-related illness and as a mediator of climate-induced distress.

Framed within COST Action CA23145, the research focuses on streets and squares in contrasting Mediterranean contexts-Madrid (inland) and Barcelona (coastal)-during September–November 2025. A mixed-methods bio-design approach integrates environmental measurements (air and surface temperature, humidity), GIS-based shade mapping, thermal imagery, and urban form analysis with psychogeographic observations of movement patterns, spatial occupancy time, and social interactions. Onsite self-reported thermal comfort and interoceptive perceptions are collected without sensitive personal data.

Central to the methodology is the Interoceptive Assessment Matrix (IAM), which correlates bodily signals of thermal discomfort with microclimatic data, spatial morphology, materiality, light–shadow conditions, and enclosure. By aligning subjective perception with objective environmental metrics, the IAM enables the mapping of interoceptive stress and recovery zones across recorded public spaces. This framework reveals how specific urban configurations amplify bodily strain, whilst shaded, biodiverse, and thermally adaptive environments foster physiological regulation and psychological restoration.

Urban ambiance theory elucidates how light, shadow, texture, and atmospheric qualities shape perceived comfort, whilst psychogeography demonstrates how shaded routes and microclimates influence movement, pause, and patterns of collective life. Shade infrastructure at locale scale -ranging from canopy trees and vegetated corridors to adaptive pergolas and climate-responsive

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materials- emerges as a measurable spatial intervention mitigating UHI effects and transforming urban atmospheres.

Findings indicate that integrated, human-centred shading strategies reduce ambient and surface temperatures, support outdoor activity without overexposure, and enhance both physiological and emotional well-being. By reframing the human body as a living sensor network embedded in urban space, the study proposes an adaptive framework that positions interoceptive data and shade infrastructure as interconnected components of climate-resilient design. Ultimately, it argues that urban form and ambiance decisively shape whether climatic exposure produces chronic distress or adaptive awareness, advancing a model of Mediterranean urban resilience grounded in embodied experience, environmental equity, and public health.

Keywords: Interoception, Urban Heat Island (UHI), Urban Shade Infrastructure, Thermal Comfort, Climate Adaptation, Public Health

Generative AI as a Medium for Visualizing Memory: Reconstructing Lost Intangible Heritage

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AI driven modeling and simulation technologies have played key roles in the conservation of tangible and intangible heritage values at risk by analysing and restoring the fragmented heritage, and generating creative cultural content (UNESCO, 2025). The intersection of AI and immersive heritage technologies holds significant potential to redefine how cultural memory is perceived, experienced, engaged and shared (UNESCO, 2025). Among AI-driven deep learning approaches, diffusion models have emerged as a powerful class of generative models, capable of translating textual prompts into coherent and realistic visual representations through text-to-image generation. Such generative capabilities make DM particularly valuable for heritage research, enabling the visualization, reconstruction and reinterpretation of heritage. Recent applications demonstrate their use in museum relic conservation (Li, 2023), architectural heritage renovation (Zhang et al., 2024), and visual reconstructing of cultural landmarks (Arzomand et al., 2024; Sukkar et al., 2024).

However, despite this growing adoption, most AI-driven heritage applications remain predominantly object-centered focusing on the reconstruction and conservation of tangible assets. Yet, these technologies of intangible cultural heritage, which remains underexplored comparatively. Intangible cultural heritage comprises cultural expressions (languages, narratives, oral traditions), practices (craftsmanship, performing arts, rituals and events), along with the instruments, objects and spaces associated with them (UNESCO, 2003). While the degradation of tangible heritage is often visible through damaged historic buildings and eroded historic urban fabric, the impacts of rapid urbanization are equally profound on intangible heritage by weakening sense of place, collective memory, cultural identity and ambiance (Veldpaus, 2006). Within intangible cultural heritage research, generative AI has supported the visualization of the lost heritage through individual and collective memory. Arsalan et al. (2025) translated users' narratives into text-to-image prompts to visually reconstruct lost heritage buildings, while He et al. (2025) rendered individual heritage narratives visible to foster multidimensional experiences of heritage.

This study explores the potential of AI tools to revitalize eroded intangible cultural heritage through narratives by reactivating collective memory through narratives. Collective memory does not merely preserve the past; it actively shapes everyday practices and spatial behaviors that generate the sensory and affective qualities of urban space, thereby producing urban ambiance, and fostering place attachment. Place attachment is shaped by perceptual, sensorial and cognitive dimensions that intertwine individual and collective memory in spatial perception (Tuan, 1988). Kheimer et al. (2025) highlight that sensory and experiential ties to heritage reveal a distinction between experts and non-expert users: The users often form stronger emotional connections to heritage sites than professionals, whose evaluations tend to prioritize objective criteria (Heinlich, 2012). Building on this distinction, the study assumes that narratives and

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lived experiences of users may offer valuable insights into the place attachment, while also revealing traces of lost intangible heritage. Accordingly, this study asks to what extent can generative AI revitalize intangible lost heritage by leveraging users' collective memory and thereby enhance place attachment? This study recognizes the risks of practical and ethical risks including reinforcement of algorithmic bias, ethical concerns, the erosion of cultural distinctiveness and deepening of inequalities and digital divide, as indicated in UNESCO (2025).

Keywords: Generative AI, text, to, image, intangible heritage, narrative, collective memory.

Sonic Mediations and Ecocritical Listening in European Villages

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Someco - Sonic Mediations and Ecocritical Listening is a longitudinal research project investigating the changing sonic environments of six European villages, and how these changes are experienced by their inhabitants.

The project provides information on the interaction between place, sound and listening, as well as on the transformations of these elements. Drawing on ethnomusicology and the anthropology of sound, it focuses on material, economic, technological, legal and cultural factors. Particular attention is paid to global changes in the context of the Anthropocene, digitalisation, and the impact of different types of mediated content and their manifestations. In spring 2025, extensive ethnographic fieldwork was carried out in Sweden, Germany, Italy, France, Scotland and Finland - fifty years after the initial *Five Village Soundscapes* study and twenty-five years after the *Acoustic Environments in Change* research project.

The three main research strands are as follows: 1) *Situated Sounds*: examines the situational and relational nature of perceived soundscapes. 2) *Ecocritical Listening*: examines whether climate change is manifested in the sonic environments of villages, as well as in sustainability-related discourses. 3) *Rhythm Analysis* analyze the different types of acoustic rhythms observed in the villages. 4) *Sonic Mediations*: produces new knowledge about the manifestations of mediated, i.e. transphonic, sounds. These refer to the digital, mechanical, and electro-acoustic storing, shaping, reproducing, and transmitting of sounds. The latter is presented in more detail.

In terms of *Sonic Mediations*, the paper aims to explore what constitutes the sonic environment, ambience, and electro-acoustic communication in contemporary media and digital contexts. This will be achieved by exploring villagers' experiences and perceptions of their village's analogue and digital media history, as well as its contemporary media environment. The paper will also analyse the use of social media within the village community, with a particular focus on historical and contemporary uses of mediated music. The main research questions are: how have digital platforms been adopted by villagers? How has the use of mediated music in villages changed over the last 50 years? How have national and international media regulation and the use of different music platforms (radio, streaming) changed over the years? This presentation focuses specifically on music in public places.

This preliminary analysis is based on the theoretical framework of acoustemology, the study of the interaction between sound, place, and the act of listening. This is related to the sensory ways of knowing that are fundamental to human learning and to philosophical and anthropological discussions of how people 'encounter the world and make it their own'. It is also about individuals' personal tastes and associations with sounds - or their personal 'acoustemologies'. The presentation will contextualise previous studies, such as *Five Village Soundscapes* and *Acoustic Environments in Change*, and explain how the research setting and methodology have

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changed over time. Meanwhile, Someco will develop a methodology for collecting field data, reflecting on its relationship with the threats and opportunities posed by artificial intelligence in machine listening.

Keywords: ambiance, sonic environment, soundscape, acoustemology, anthropology, ethnomusicology, sound studies, fieldwork

Exhibition as Archive: Urban Ambiance in Display

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This paper examines the role of urban archives in city exhibition-making, with particular attention to how ambiance operates as both archival material and curatorial strategy. Focusing on municipal, architectural, and public records archives—as well as catalogues of city exhibitions on Istanbul—the study analyzes how planning documents, architectural drawings, photographs, maps, oral histories, audiovisual collections, and exhibition publications are mobilized to construct narratives about the city. Exhibition catalogues themselves are treated as archival artifacts: they document curatorial frameworks, visual regimes, spatial layouts, and interpretive texts, preserving how Istanbul has been historically framed, aestheticized, and debated within exhibition contexts.

Beyond documentary content, the paper argues that ambiance—understood as the sensory and affective atmosphere of urban environments—can function as a central element in exhibition-making. Sound recordings of streets and waterfronts, documentation of markets and transportation systems, projections of shifting light across urban skylines, and spatial reconstructions derived from archival sources allow exhibitions to translate static records into immersive environments. In this sense, ambiance becomes both an archival trace—captured through photographs, films, testimonies, and exhibition catalogues—and a curatorial device that shapes how visitors perceive and interpret urban history.

By examining catalogues of Istanbul-focused exhibitions as part of the archival corpus, the study highlights how past exhibitions have staged the city's ambiances: the density of historic neighborhoods, the materiality of domestic interiors, the sonic layers of public squares, and the atmospheres of political transformation. These publications preserve not only objects and images but also scenographic intentions, exhibition design strategies, and narrative structures, thereby extending the archive beyond primary urban records.

Ultimately, the paper proposes a framework for urban exhibition-making in which archives and ambiance are interdependent. Archives—including exhibition catalogues—provide evidentiary grounding and historiographic insight, while ambiance mediates affective engagement and spatial experience. Integrating these dimensions enables more inclusive and multisensory narratives of Istanbul's urban life and foregrounds the experiential qualities through which cities are remembered, represented, and continually reimagined.

Keywords: exhibition making, city exhibitions, urban exhibitions, urban lived experience, ambiance, representation

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Garip Poetry as an Archive of Istanbul's Spatial Atmosphere in Collective Memory

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Spatial atmosphere constitutes a critical dimension of architectural and urban experience, shaped by the interaction between sensory perception, cognition, and memory. This study is conceptually grounded in the dual framework of scene and scenario, where the scene operates as a cognitive and textual construct and the scenario functions as a sensational and visual configuration. Spatiality emerges through the dynamic interplay of these two components. Within this framework, the study asks how verbal artworks, specifically poetry, can function as qualitative data to reveal, structure, and archive the spatial atmosphere of a city within collective memory. Taking Istanbul as a case study, the research focuses on the Garip movement, a poetic movement that emerged in Turkey in the early 1940s as a reaction against formalism and elite literary language, foregrounding everyday urban life, ordinary spaces, and direct sensory experience. Methodologically, the study adopts a qualitative and interdisciplinary approach combining architectural theory, atmosphere studies, memory studies, and literary analysis. The corpus consists of selected poems written during the Turkish Republic era within the Garip movement, chosen for their emphasis on daily urban scenes, colloquial language, and experiential proximity to the city. Through close reading and comparative analysis, the poems are examined in terms of how they articulate spatial atmosphere via architectural references, environmental descriptions, sensory expressions, and affective states. These verbal components are analytically categorized into nature based, architectural, and feeling based layers in order to identify recurring patterns in how spatial experience is narrated, remembered, and transmitted. The study anticipates three main arguments. First, Garip poetry does not merely represent spatial atmosphere but actively delineates its perceptual boundaries within collective memory, shaping what aspects of urban space become visible, memorable, or archivable. Second, even within a single poetic movement, significant variation exists in the construction of spatial atmosphere, as some poems privilege architectural and environmental elements, others foreground affective and sensory dimensions, while certain works seek a balance between these layers. Third, the findings suggest that poetry can function as an alternative archival medium for urban atmospheres, capturing intangible, contingent, and time specific experiences of space that often remain inaccessible through conventional visual or sensory data collection methods. By positioning Garip poetry as a form of qualitative atmospheric data, this study contributes to ongoing discussions on data collection and archiving in architectural and urban ambiance research. It proposes an interdisciplinary reading model that integrates verbal data into atmosphere studies, expanding the methodological toolkit for documenting and understanding spatial atmosphere through narrative expression and collective memory.

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Keywords: spatial atmosphere, collective memory, Garip movement, Urban poetry, Istanbul

A Digital Methodological Framework for Archiving Residential Ambiances: Analyzing Timber Residential Architecture via MAXQDA

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Architectural ambiance studies in residential environments face significant methodological challenges due to the complex interaction between material performance, spatial design, and occupant perception. To build a shared and sustainable corpus, this study proposes a systematic digital infrastructure based on MAXQDA. This study employs a Grounded Theory (GT) approach to analyze the transformation of unique ambiances created by timber residential architecture from subjective living experiences into a structured and searchable interdisciplinary archive.

The methodological content of the research utilizes a systematic GT workflow, adapted for architectural inquiry by focusing on three core analytical dimensions: *structural systems, environmental performance, and sensory qualities*. Using MAXQDA as the primary analytical tool, the process consists of timber residential architecture documents including technical surveys, environmental recordings, and user narratives. It begins with the "open coding" of multimodal data. Subsequently, through "axial coding," it demonstrates how the relationships between the physical properties of timber and the resulting spatial "ambiance" can be revealed. Finally, through "selective coding," the study aims to establish a theoretical framework that explains how material and design decisions interact to produce specific residential atmospheres.

The study fundamentally aims to bridge the gap between physical design data and the lived experiences or designer interpretations within residential spaces through a Grounded Theory-based digital archive. In this context, by centering on timber residential architecture, it is intended to quantify abstract spatial atmospheres and obtain visual data through MAXQDA's visual tools, such as code maps and matrix browsers. Consequently, it can be stated that this approach serves as a sustainable working platform for the long-term preservation and accessibility of architectural data, contributing to the shaping of future living spaces.

Keywords: Timber Residential Architecture, Architectural Ambiance, Grounded Theory, MAXQDA

*Speaker

Retracing the Car Park: The Surreal Reconstruction of Urban Space through Crowdsourcing Images

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Retracing the Car Park is a long-term transmedia research-creation project that examines the car park as a nonhuman space of vehicular efficiency that impedes human memory and spatial orientation. The project develops a protocol for collecting, archiving, and reconstructing sensory and ethical dimensions of urban typology. The process creates a collection of photos from the public and uses 3D point-cloud reconstruction to turn this collection into a mixed reality (MR) archive that shows the spatial relationships and ethical moments involved in taking the photos.

The researchers invite people to share photographs taken in any parking area, which includes (1) planned or designated parking spots; (2) lots managed by the government or businesses; and (3) places where people park informally and autonomously/spontaneously (like undefined, unowned, or makeshift areas). Participants submit images gathered as part of their everyday parking behaviours as functional mnemonic aids for remembering where they were parked, not as images produced for this project. Each submission is thus a temporal-spatial slice that captures a specific moment of embodied interaction between the photographer, the space, and the absent vehicle (the Other). The resulting crowdsourced archive comprises such slices, each carrying traces of what Emmanuel Lévinas terms the "face-to-face" encounter, an ethical bond of responsibility and response (I-You) that transcends the image's functional purpose (I-It).

The collected images are combined to create an interactive MR archive. As audiences wander around the reconstructed space, they come across the original photographs as dynamic overlays that appear at the vantage points from which they were taken. The experience shows that each image represents an event that defines a specific relationship between the body, the camera, and space. This archive also involves an interactive, 3D-printed sculpture, which is generated using the collected data and allows for visceral engagement with the hidden ethical and spatial connections woven into everyday parking behaviour.

Retracing the Car Park considers publicly submitted car park photographs as both data points and ethical artefacts, demonstrating a model for surreal reconstruction grounded in crowdsourcing. The method illustrates how a collection of images created by people helps keep the physical aspects of city areas alive while allowing for analysis of space and community involvement. The project suggests that the importance of this archive lies in its ability to reveal, through the shared and mixed nature of the crowdsourced images, the unseen ethical and spatial connections that shape daily life.

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Keywords: Car Park, 3D Point Cloud Reconstruction, Mixed Reality Archive, Ethical Artefacts, Embodied Interaction, Levinasian Ethics, Temporal, spatial Slice, Surreal Reconstructions, Research, creation, Transmedia, Urban Typology

TITLE: The Atlas of Night Visions: A Photographic Lexicon of Night Phenomena as a Flexible Framework for Urban Design.

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This paper proposes a highly visual presentation for the 2nd Topic. It introduces the *Atlas of Night Visions*, a photographic lexicon of nocturnal phenomena, and a practice-based methodology for collecting and structuring complex, sensory, and heterogeneous data. It is grounded in five years of research in urban night studies (Lancaster University, Dark Design Lab, supervised by Nick Dunn). My work combines photography, visual ethnographies, and architectural/urban design. Through case studies and original visual methods, I question how to gain embodied and situated understandings of changing environments, and how these insights can inform design disciplines. The presentation will immerse the audience in my photographic fieldwork, demonstrating how first-hand observations, captured artistically, can translate into design practices that better consider nocturnal contexts; more widely, that address overlooked aspects of place. My doctoral research emerged from the realization that urban and architectural disciplines are strongly biased toward daytime conditions. Design norms, simulation tools, and visual representations largely fail to account for what unfolds between dusk and dawn: what is dark, difficult to quantify, what evolves over time, and what requires presence for interpretation. In urban design, light and darkness are often treated as technical parameters. Yet they are inevitably associated with sensory, social, and symbolic phenomena that are difficult to describe or assess. Conventional tools and performance-based approaches remain largely unfit to capture the dynamics of darker spaces, where perception merges the real and the imaginary. As a result, these less measurable qualities are frequently overlooked in design practice.

To challenge this, photography operates here as a research instrument to identify, analyse, and describe fleeting atmospheres, light transitions, temporal rituals, and perceptual conditions. Combined with mobile methods and ethnographic case studies, it enables sensitive, multi-layered data collection, often absent from conventional urban analysis. Through extensive fieldwork across diverse geographical and cultural contexts - from Mumbai to Jerusalem, from the Greek island of Kythira to wildlife reserves in Southern Africa, and Northern European towns shaped by extreme seasonal light variations - I explored how urban societies negotiate light and darkness in everyday life, how natural light changes impact perceptions and relations with place, and how darkness can be used a powerful instrument for composing better future night places.

The *Atlas of Night Visions* is an original device I developed to collect, organize, and interpret the complex knowledge gathered through fieldwork. It is conceived as both archive and analytical grid. It gathers photographs, field notes, mappings, film shots, and written observations into a structured corpus. This structure may in turn, guide designers through fieldwork, giving clues on what to look for, how to describe place more fully, to better embed design practices within cultural and ecological processes. Conceived as a flexible framework, it functions beyond night studies and visual data, to explore experiential, ecological, cultural, and symbolic dimensions of place. This work contributes to reducing gap between academia and urban design practice.

*Speaker

It expands a shared corpus for ambiance research while offering tools to integrate deeper, more nuanced, and comprehensive knowledge into planning processes.

Keywords: night, urban design, creative methods, fieldwork, photography

Living Lab Documentation of Ambiances

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Recent architectural and urban research increasingly recognises *ambiance* not only as a background quality of space but as a dynamic and relational process co-produced by human and non-human agencies. Building upon previous work proposing a polyphonic understanding of *ambiance*, where multiple actors, presences and environmental forces coexist without dissolving into a single narrative, this paper shifts the focus from defining *ambiances* to questioning how they can be documented. It further examines how documentation practices actively inform and shape the creation and design of architectural and urban *ambiances*.

Conventional documentation practices in architecture and urban studies remain largely oriented toward visual stabilisation, relying on maps, surveys, and image-based archives to represent spatial conditions. Such approaches often risk simplifying or "flattening" the atmospheric complexity of places by detaching data from the network of relations between human and non-human actants, as well as from the multiple temporalities through which *ambiances* emerge. Conflicts, negotiations, seasonal changes, sympathetic relations, and often barely perceptible forms of existence consequently tend to disappear in favour of spatially legible representations. Documentation thus risks transforming living and evolving environments into static objects of knowledge.

In contrast, engagement with the sonic realm offers an alternative way of approaching the polyphonies that compose *ambiances*: sound unfolds in time and resists fixation, making it a particularly relevant medium for engaging with vulnerability, change, and the fragile conditions through which *ambiances* continuously take shape.

Drawing from ongoing research and field experiments developed within the KARLIAMENT project at Lake Karla (Greece), this paper proposes an alternative approach to *ambiance* documentation as an open and performative process rather than a final act of recording. Living lab documentation (LLD) is deployed through participatory dispositifs such as Live Streaming Radio, Sympathy Radio, Sonic Long Table, collective listening sessions, soundwalks, and the Parliament of *Ambiances*. LLD becomes part of a collective process where different atmospheric experiences are not resolved but made perceptible and discussable.

In this framework, recording practices function not merely as tools of capture but as mediating devices revealing tensions between ecological processes, everyday practices and territorial transformations. Archives thus operate as dynamic interfaces that trigger new interpretations and future design imaginaries rather than storing fixed atmospheric states. Polyphony is preserved by allowing multiple and sometimes conflicting readings of the same environment to coexist.

*Speaker

The paper argues that documenting ambiances should aim to preserve heterogeneity, conflict and transformation instead of producing consensual images of place. Such an approach enables documentation to function as a catalyst for future spatial reflection and intervention, supporting architects, planners and communities in re-perceiving their environment and generating new spatial possibilities.

By reframing Living Lab Documentation as a living and participatory practice, the paper contributes to emerging discussions on ambiance-sensitive design and proposes a methodological shift in how atmospheric knowledge is produced, shared and mobilised within architectural and territorial research.

Keywords: Architectural Ambiances, Living Lab Documentation, Polyphony, Participatory Methods, Human–Nonhuman Relations, Sound, based Methods

Second-Life Modules: Case Studies of Relocated and Reconfigured Prefabricated Building Units in Europe

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The construction sector accounts for approximately 40% of European carbon emissions and generates one-third of total waste. Modular construction offers a pathway toward circular economy principles through the relocation and reuse of prefabricated building units. This paper examines three European case studies of modular buildings designed for disassembly and reuse: the Adapteo relocation service across Northern Europe (1.6 million m² portfolio), the Moos Euterpe fully-demountable housing system (Netherlands), and the VUB Circular Retrofit Lab reversible retrofit (Brussels, Belgium). Through comparative analysis of technical specifications, material tracking systems, and disassembly processes, this research identifies key enablers and barriers to module reuse in European contexts. Results indicate that bolt-and-nut connection systems, digital material tracking, and rental business models are critical success factors, while regulatory fragmentation and transportation logistics pose primary challenges. The study demonstrates that reuse rates exceeding 90% are achievable with proper design-for-disassembly principles, offering significant embodied carbon savings of 20-30% compared to new construction.

Keywords: Modular Construction, Circular Economy, Design for Disassembly, Material Reuse, Prefabrication, Key Enablers, Barriers.

*Speaker

Mapping Tool for Documenting Atmospheric Affordances in University Buildings

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The concept of atmosphere (and ambiance) draws on a range of interdisciplinary fields. Although this literature offers vivid descriptions of how spaces are felt, it does not provide research tools that can be readily applied in empirical studies. There are no reliable observational tools to systematically capture atmospheres in specific spatial contexts, such as university buildings, making it difficult to examine the links between environmental features, what they afford users, and the atmospheres they generate. Grounded in a socio-ecological view of perception and the notion of affordances—understood as possibilities for action in people–environment interactions—this paper expands the concept of affordances by addressing “feeling possibilities” invited by environmental features. University buildings provide a high ecological validity setting, where atmospheric invitations emerge through repeated everyday use rather than staged conditions. The study therefore asks how atmospheric affordances can be documented as resources through an environmental audit. After reviewing the literature, three components structure the audit: (1) an architectural element defined as an environmental feature; (2) its affordances, in terms of movement, exploration, and other actions; and (3) the affective response based on the perceived atmosphere of the space. These components are operationalised as co-occurrence patterns between (a) the presence or absence of environmental attributes (e.g., light and shadow, material and surface cues), (b) the actions facilitated or impeded by these attributes, and (c) the affective responses they produce, expressed through adjectives identified in psychological and architectural research (e.g., vibrant, cozy, dull, overwhelming). Methodologically, the study translates theoretical constructs such as “the feeling of the space” into observable field indicators by registering “atmospheric nodes.” It combines ethnographic work, auto-ethnography, and walking as methods. Auto-ethnography positions the researcher as participant observer, documenting how spaces act upon the sensing body. Structured field notes and mapping record first-impression atmospheric qualities, as well as their variation and repetition, refining variable definitions and supporting transparent interpretive tagging. Mapping consists of systematic observations in selected areas of university buildings, such as thresholds, corridors, and courtyards, where affordances are observable. Sites are selected based on prior walks, and a standard mapping sheet ensures reliability and contextual relevance. Each session begins with a contextual log (date, time, weather, crowd level, researcher entry mood), followed by observation of the selected atmospheric nodes. For each node, environmental attributes, affordances, and related atmospheres are documented through notes, photographs, sketches, and short audio recordings. Repeated visits at different times of day allow systematic comparison according to patterns of use. By operationalising atmospheres as affordances perceived in situ, the proposed mapping tool contributes to ambiance research by transforming subjective experiences into a structured dataset. By documenting how university buildings generate specific affects, it helps bridge architectural materiality and lived experience, offering a practical guide for architects and designers to identify environmental features, their affordances, and the atmospheres they generate.

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Keywords: atmospheres, affordances, affect, environmental attributes, atmospheric mapping tool

The Layered Capture Protocol (LCP) for Multi-Modal and Situated Urban Ambiance Data

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This paper proposes a transferable methodological framework for collecting, structuring, categorizing, indexing, and interpreting multi-modal and situated data in architectural and urban ambiance research. Building upon a transferable **Layered Capture Protocol (LCP)**, the paper reframes data collection and archiving as a continuous epistemic process rather than a purely technical storage operation.

Moving beyond purely visual documentation traditions, the framework conceptualizes the city as an embodied, multi-sensory field of interaction shaped by five senses. Grounded in phenomenological spatial theory (Husserl, 1952; Merleau-Ponty, 1962) and contemporary ambiance studies (Thibaud, 2015), the proposed framework conceptualizes urban environments as embodied, multi-sensory fields of interaction (Durmus Ozturk, 2025).

The research question of the paper is "*How can multi-sensory field data and user narratives related to architectural and urban ambiances be structured, categorized, and indexed in order to create an accessible yet analytically traceable shared corpus?*" In order to address this research question, the LCP has been designed around three interconnected levels.

The first layer consists of the *Sequential Multi-Sensory Capture Layer* is structured as a day-by-day sensory immersion process, organized around the five senses. Participants engage with the selected route or site through a sequential sensory focus, dedicating each session to one dominant sensory modality. Rather than simultaneous sensory overload, the protocol enables isolated sensory attention, strengthening perceptual awareness and embodied engagement. For each sensory session, participants systematically document structured and unstructured on-site observations, audio-visual recordings, environmental notes, and immediate perceptual impressions linked to a specific sensory focus. This layer foregrounds situated experience by anchoring ambiance documentation in embodied, temporally and spatially specific field encounters.

The second layer, the *Sensory-Emotional Narrative Production Layer*, follows each sensory immersion and requires participants to generate interpretive outputs that integrate sensory perception with emotional identification, including metaphors, short narrative reflections, and hand-drawn sketches for each stop. Sketching operates as a non-verbal interpretive medium, translating embodied perception into spatial representation while complementing textual expression.

The third layer, the *Interpretive and Analytical Layer*, systematically links narrative transcripts, annotations, thematic coding, and spatial diagrams to the previously collected environmental and experiential data. In this stage, all materials -environmental recordings, narratives, metaphors, and sketches- are transcribed, thematically coded, diagrammatically mapped, and

*Speaker

structured through content-based analysis to ensure analytical coherence and traceability.

A central **methodological concern** addressed by this framework is traceability. Each dataset is assigned a multi-level identity chain, ensuring that interpretive outputs can always be traced back to their original situated capture. Equally important is the preservation of user agency. In conclusion, the proposed Layered Capture Protocol (LCP) re-conceptualizes archived ambiance materials as a relational knowledge network rather than a static repository. By integrating multi-sensory field captures, user-generated narratives, and indexed traceability within a coherent archival structure, the framework demonstrates that experiential depth can be preserved while enabling systematic organization and cross-site comparability. In doing so, it establishes the methodological foundations for constructing an accessible, analytically robust, and sustainable shared corpus of architectural and urban ambiances.

Keywords: Architecture, Urban Ambiance Data, The Layered Capture Protocol, Data collection and Archiving

Mapping the Materiality of Atmospheres: A Transversal, Ecosystemic Approach to Documenting Heritage in Fez Medina

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This research addresses documenting atmosphere as cultural heritage. While sensory qualities of historic environments are recognized as intangible heritage (UNESCO, 2003), they remain difficult to archive due to ephemerality. Moving beyond atmosphere as subjective mood, the study conceptualizes it as a materially grounded, emergent phenomenon. It develops a replicable framework for documenting tangible/intangible components and processes that generate atmospheres, positioning atmosphere as documentable heritage.

Theoretical Framework: Atmosphere as Materially-Mediated Quasi-Object

The research synthesizes theories reframing atmosphere as subject-object phenomenon. It draws on Böhme's "ecstasies of things"-sensory radiance tincturing space (Böhme, 2013, 2017)-and Griffero's "quasi-things": non-material entities mediating emotion and environment (Griffero, 2014, 2016). To capture urban atmosphere's multi-species and symbolic entanglements, the framework integrates Haraway's "natureculture" (Haraway, 2003, 2008) and Sloterdijk's spherology of coexisting spheres (Sloterdijk, 1998, 2004, 2011). Drawing on new materialism, atmospheres are produced through intra-actions of human and nonhuman actors (Barad, 2007; Bennett, 2010; Tsing, 2015), accessed through embodied, multisensory methods (Pink, 2015; Thibaud, 2015).

Methodology: A Transversal Protocol for Atmospheric Documentation

The methodology is designed to trace the transversal connections between material, living, and symbolic systems, treating them as entangled threads within a single atmospheric fabric. The research phases:

1 – Framework: An Atmospheric Materiality Field Form operationalized Böhme's "ecstasies of things" (Böhme, 2013, 2017) and Griffero's "quasi-things" (Griffero, 2014, 2016). Drawing on Haraway's natureculture (Haraway, 2003, 2008) and Tsing's more-than-human assemblages (Tsing, 2015), the form structures observation around three interconnected registers: Material, Living, and Symbolic Systems. Piloted with seven students, it was refined to capture spatial and sensory radiance.

2 – Data Collection: Seven participants walked a 1.5 km Fez souq route. At seven nodal points, they documented material actors, sensory intensities, affective responses indicating quasi-thing experience, and non-human actors. Observations were supplemented by photography and

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affective mapping.

3 – Analysis: Data were analyzed through thematic coding (Braun & Clarke, 2006) and spatial synthesis, overlaying the three registers to visualize their intra-action. Layered, transversal maps reveal atmosphere's emergence from material radiance, living processes, and symbolic meaning. Consensus analysis (Lincoln & Guba, 1985) identifies patterns of intersubjective convergence.

Expected Contributions

The analysis of 43 documented observations across 17 atmospheric variables is expected to yield:

- **A Map of Spatial Ecstasies:** An empirical visualization of how material actors (e.g., leather dyes, spices, textiles) radiate sensory qualities to "tincture" souq spaces, demonstrating Böhme's concept at an urban scale (Böhme, 2013, 2017).
- **An Affective Topography of Quasi-Things:** A mapping of shifting emotional intensities along the route, operationalizing Griffero's quasi-thing ontology (Griffero, 2014, 2016). This topography (Slaby & von Scheve, 2019) charts "sensible space" (Thibaud, 2015) and "affective quality" of urban micro-zones (Böhme, 2013), showing atmosphere as shared, spatially-grounded condition.
- **A Portrayal of Naturecultural Assemblages:** An inventory of nonhuman actors and their agency, situated within Haraway's natureculture (Haraway, 2003, 2008) and Tsing's more-than-human assemblages (Tsing, 2015). Transversal analysis reveals material, living, and symbolic systems as co-constitutive.
- **A Transferable Methodology:** A replicable protocol for documenting atmospheric materiality across heritage sites, contributing a model for archiving the living atmosphere of place.

Keywords: Materiality of atmospheres, material ecstasies, quasi, things, natureculture, transversal methodology

Multimodal participatory data collection methodologies - an exploratory literature review

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This paper presents the results of an exploratory literature review on multimodal participatory digital tools for data collection of urban ambiances, highlighting the opportunities to make data collection more inclusive and accessible but also guarding against the risks of perpetuating marginalization and data ableism.

This review focuses on key citizen science digital toolkits designed to capture sensory qualities. These tools may rely on direct citizen involvement and utilize photo-journeys, soundwalks, and smellwalks to record sensory points of interest through geolocation and structured metadata. Other tools leverage knowledge already available in the form of social media geo-referenced data to link urban sensory layers with words related to human perceptions and emotions.

Furthermore, the presentation critically evaluates if and how different digital tools cater for users of different age, ethnic, and socio-economic background, and its inclusivity towards users with sensory differences.

The analysis demonstrates that barriers to participation and representation persist across multiple dimensions. Addressing these ingrained exclusions requires an explicit commitment to advancing epistemic justice in citizen science.

Keywords: citizen science, inclusivity, participatory methods

*Speaker

Reflections on machine learning data for the study of architectural and urban ambiances

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This contribution presents a critical reflection on machine learning data used to study architectural and urban ambiances. Indeed, recent technological advances (connected sensors, participatory digital platforms, etc.) simultaneously generate and absorb increasing volumes of data about built environments. These data are mobilised across various research domains to produce operational and actionable knowledge. However, within the field of architectural and urban ambiances, ambiance is often described as complex, dynamic, and intangible. It is characterised by the absence of clearly defined boundaries, making it inherently elusive. Ambiance emerges from a subtle interweaving of experiences, emotions, sensory perceptions, as well as social interactions, practices, and specific cultural contexts. While certain sensory components can be easily quantified (such as sound levels, temperature, or illuminance) other dimensions resist direct formalisation and require mediating processes of translation and interpretation, including situated narratives and affective annotations.

For more than a decade now, the rapid development of machine learning techniques has introduced a new dynamic into this process of translation. Contemporary approaches seek to convert certain dimensions of sensory experience into machine-readable representations, for instance through semantic segmentation of images, sentiment analysis of users' narratives, or predictive modelling of sensory perceptions. Such attempts are not entirely new; rather, they extend a longer-standing movement aimed at transforming the sensible into mediated formats (photographs, sound recordings, narratives, etc.). Today, this movement is further amplified by computational infrastructures capable of aggregating and processing large-scale, heterogeneous datasets. However, a central question emerges: how can a sensory experience, difficult to verbalise and formalise, be translated into machine-readable language and subsequently captured within an algorithmic learning process?

This paper provides a non-exhaustive review of the different forms of translating the sensible mobilised in research employing machine learning techniques. Through a literature review spanning engineering sciences and social sciences, it examines the various approaches to data capture, collection, and structuring, questioning both their capacity and their limitations in translating sensory experience into machine-interpretable representations. The analysis also examines the predominance of visual and quantifiable data, as well as the tendency to fragment sensory dimensions into distinct sub-components. This dual operation - fragmentation and computational translation - reshapes the object under study and raises significant epistemological challenges, particularly the risk of loss or invisibilisation of the relational dimensions constitutive of architectural and urban ambiances.

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Finally, the paper outlines perspectives for the development of a more integrative corpus, capable of articulating physical, behavioural, and narrative registers, and aiming toward a more coherent approach to the translation of the sensible.

Keywords: Sensory experience, Computational translation, Machine Learning

Atmospheric Narratives in Early 20th-Century Turkish Literature

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The urban environment is profoundly shaped by atmospheres, as the primary layer of spatial experience bridging the material world and human sensory perception. Literary narratives, by merging the spatial components with the subjective perceptions of characters, emerge as a powerful medium for constructing such atmospheres. During reading, individuals actively construct and seamlessly navigate narrative spaces. Defined in earlier studies as a synthetic completeness, readers holistically sense architectural atmospheres without needing fine-grained details. Consequently, literary texts transcend mere description and provide vital mediums for capturing the multisensory essence of urban life. While literature offers rich sensory descriptions, existing studies often prioritize socio-political readings over the systematic analysis of atmospheric construction. Addressing this gap, this study asks: What recurring atmospheric configurations characterize urban life in novels? It examines the specific engagements between subject and object, arguing that these attachments transform physical space into lived atmosphere. Therefore, the objective of this study is to explore the potential of literary narratives as a source of mutual entanglement between atmospheres and narrative accounts. Rather than approaching literary texts as an illustrative scenery, this research aims to draw on novels for the documentation of urban atmospheres. Atmosphere is neither a collection of purely physical objects nor a purely subjective state of mind; rather, it exists as an "in-between" phenomenon at the intersection of objective spatial qualities and subjective modes of perception. Within this framework, the research theorizes ambiance through the affective expressions of subjects and atmospheric cues of objects and spaces. The modernization era in Turkey encapsulates a radical transformation of the urban fabric, in which traditional and modern spatial configurations coexist, resulting in intense spatial tensions and a unique sensory density. Due to this complexity, the focus of the study is on the narratives of Istanbul's modernization, specifically through Early Republican novels. This specific scope allows for a readable and comparative analysis of urban atmospheres during a period when the city's physical and social identity underwent its most profound transformation. The methodology employs a two-stage analysis: an 'object-based' deconstruction of spatial components (light, sound, texture) and a 'subject-based' tracking of sensory imprints on characters. Atmosphere is thus analyzed as the relational field where these spatial cues and affective expressions merge into lived experience. The findings reveal layered subject-object configurations linked to affective states, demonstrating the atmospheric capacity of novels. By positioning literary narratives as productive sources of recurrent atmospheric patterns, this research challenges conventional design manuals, offering an alternative method to decipher the built environment's affective qualities. This approach implies that architects and urban designers have much to learn from the sensory richness of literary narratives, which capture the lived experience of the space and city more vividly than mere design education directions. Finally, this approach indicates how literary narratives can inform architects and urban designers by articulating the sensory and affective dimensions of lived space that are difficult to access through conventional design education.

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Keywords: Atmospheres, Subject, Object Relation, Literary Narratives, Urban Memory, Turkish Literature

FROM LIVED EXPERIENCE TO SCIENTIFIC FACT: AN INTEGRATED FRAMEWORK FOR THE DOCUMENTATION AND ARCHIVAL OF ARCHITECTURAL AND URBAN AMBIANCES

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This article presents a structured analysis of approximately 40 key academic and professional sources addressing the complex and multi-scalar nature of architectural and urban ambiances. Moving from lived experience to scientific fact, the study aims to extract a clear and operational algorithm for identifying, collecting, structuring, and archiving the data that define ambiance, with the ultimate goal of supporting future urban modelling and design practice.

The research is grounded in a tripartite conceptual framework-Forms, Formants, and Formalities-which is proposed as a systematic model for categorising ambiance-related data. Forms refer to the physical and measurable components of space, including geometry, materiality, light, and environmental parameters. Formants address sensory and phenomenological dimensions such as soundscapes, luminous effects, textures, and microclimatic conditions. Formalities capture social practices, behavioral patterns, and intercorporeality, emphasizing the dynamic interaction between bodies and space.

Based on this framework, the article outlines hybrid methodologies for data collection, combining qualitative approaches-such as commented walks (*parcours commentés*) and expert semi-structured interviews-with quantitative techniques including 3D digitization (LiDAR and photogrammetry) and environmental monitoring. Rather than collecting data indiscriminately, the study critically evaluates which categories of information are most relevant for architectural and urban practice, distinguishing between descriptive data and operational data that can meaningfully inform design decisions.

Particular emphasis is placed on data organisation and long-term archiving. The implementation of FAIR principles (Findable, Accessible, Interoperable, Reusable) is discussed as a necessary condition for transforming fragmented materials into a coherent and reusable knowledge base. The role of paradata-documenting the "making-of" process and the intellectual decisions behind data production-is highlighted as essential for ensuring transparency, authenticity, and scientific reliability.

Finally, the article demonstrates how structured ambiance datasets can inform future-oriented urban modelling through Memory Twins and immersive simulations. By integrating spatial,

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sensory, and social data into interoperable digital environments, planners and designers can anticipate the atmospheric impact of transformations and contribute to the development of more responsive, inclusive, and livable cities.

Keywords: Architectural and urban ambiances, forms–formants–formalities, memory twin, multi, sensory data, FAIR principles.

Stakeholders' lived knowledge of sonic temporalities and spatialities of ambiances as crucial input for spatial design

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¹ Soundtrackcity – Netherlands

Stakeholders' lived knowledge of sonic temporalities and spatialities of ambiances as crucial input for spatial design
A re-assessment of Crowdsourcing Mr. Visserplein

In this paper I reflect upon the workings and results of the 2017 project Crowdsourcing Mr. Visserplein(1), which I co-designed with Renate Zentschnig and Edda Bild. I primarily focus upon the contributions of local stakeholders to our understanding of the site's ambiance, with particular attention to its sonic temporalities and spatialities. I detail the methods employed in the project and critically examine how the stakeholders' lived and interconnected experiences offer valuable insights. This analysis highlights the potential of such lived sonic knowledge to serve as a crucial input for spatial design practices, foregrounding the significance of sound in shaping affective, spatial and temporal dimensions of urban ambiances.

The *Crowdsourcing Mr. Visserplein* project was a collaborative initiative between Soundtrackcity(2) and the University of Amsterdam, designed to investigate the sonic experiences of individuals interacting with a public square in the center of Amsterdam. Its goal was to promote the integration of sound design into urban planning practices. The project sought to demonstrate how local sound artists, researchers, and professionals like architects, city officials and planners could work together with local stakeholders, to get a better understanding of personal site-specific experiential knowledge. A diverse array of tools and methodologies was applied aimed at fostering sound awareness and improving the understanding of sound as an operator and a condition for social life.(3)

The project involved 20 stakeholders representing a diverse range of ages, backgrounds, and fields of expertise. The common denominator among participants was their daily interaction with the site. Given the emphasis on physical and spatial experience, it was essential that stakeholders were not only present at the site, but also actively engaging with it. To generate lived knowledge of sonic temporalities and spatialities of local ambiances, the project developed and tested novel methodologies with walking and listening as key methodological tools.

In this re-assessment I critically review these methodologies and question how these functioned to involve stakeholders in the research process. I also make an assessment how these methodologies can be improved and put into practice within the fields of planning and architectural design.

(1) Bild, Edda, Michiel Huijsman and Renate Zentschnig: Sound as City Maker: Developing Participatory Collaborative Process to Work With Sound as an Urban Resource. The Case

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of Mr. Visserplein. Chapter 36 in The Bloomsbury Handbook of SONIC METHODOLOGIES; Edited by Michael Bull and Marcel Cobussen, 2020.

(2) <https://soundtrackcity.nl/en/home-english/>

(3) Thibaud 2017.

Keywords: sonic experience, urban planning, urban design, site, specific experiential knowledge

From Walking Interviews to Ambience Data Architecture: A Structured Protocol for Gathering, Organising and Preserving Situated Spatial Experience

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Architectural and urban ambience are constituted through embodied engagement, user behaviour, and multisensory interactions within the sensible space. While environmental parameters can be instrumentally measured, the situated and affective dimensions of ambience remain methodologically fragile and insufficiently integrated into structured research corpora. Participatory walking interviews-also known as go-along methods-have demonstrated their capacity to elicit place-anchored, embodied knowledge (Evans & Jones, 2011; Bartlett et al., 2023). Yet their transformation into organised, archivable, and interoperable resources for ambience research remains underdeveloped.

Research question: How can participatory walking interviews be formalised as a reproducible workflow for gathering, organising, and preserving multi-modal data on sensible space and user conduct, while maintaining traceability and supporting future reuse?

To address this question, the paper presents a structured data-collection and archiving protocol developed from participant-led walking interviews conducted in contrasting urban districts of Budapest. The methodology combined (1) pre-walk semi-structured interviews with annotated maps, (2) participant-guided walking interviews, recorded with high-quality audio capture and GPS route tracking, and (3) post-walk data consolidation, integrating transcripts, spatial routes, and contextual metadata. The design builds on established mobile methods literature and introduces a formalised workflow for organising resources.

The paper proposes a metadata schema tailored to ambience research, including spatial and temporal markers, sensory references, affective registers (e.g., safety, belonging, time pressure), and descriptors of user behaviour. By synchronising narrative excerpts with route data, the protocol ensures traceability between raw captures and interpretive layers. Ethical and preservation strategies-including anonymising sensitive locations and using interoperable file formats-are integrated at the data collection stage to support long-term accessibility.

Anticipated findings/argument: The study argues that walking interviews generate dense, spatially traceable data on embodied engagement, revealing invisible regulatory, temporal, and infrastructural structures that shape ambience. When embedded within a structured data architecture, such materials can form a reusable ambience corpus that enables cross-case alignment and interoperability. This structured integration strengthens methodological transparency and enables actionable feedback loops from lived experience to architectural and urban design practice.

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By formalising participatory walking as a reproducible workflow-rather than a purely interpretive method-the paper contributes to the development of shared methodological standards for gathering, organising, and preserving ambience-related resources. The structured corpus not only strengthens research transparency and interoperability but also provides actionable diagnostic outputs for architects and planners, thereby feeding user-generated insights back into design practice.

By situating participatory walking within a coherent resource ecology-from capture through indexing to preservation-the paper contributes to the development of shared methodological standards for ambience research within the CitySenZ framework.

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Keywords: participatory walking methods, sensory design, embodied engagement, ambience, oriented design, co, design, innovative data collection, urban experience, design feedback

Sensorial Space and Environmental Composition: Spatial Experience at the Gulbenkian Foundation, Lisbon

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In the contemporary urban context, marked by sustained rhythms of life and forms of everyday tension, the question of the experiential quality of public space invites us to rethink design approaches. This paper explores the concept of sensorial space as a new dynamic design approach to enhance the relationship between spatial architectural configuration and human perception, investigated through the case of the Calouste Gulbenkian Foundation in Lisbon.

The Gulbenkian Foundation provide a unique synthesis of architecture and landscape in which built structures, greenery, water bodies, and atmospheric conditions work as an integrated spatial composition. Instead of emphasising physical form only, this paper explores how subtle spatial variations such as diffused light, material tactility, thermal shifts, and seasonal changes communicate with human senses and shape their patterns of occupation, movement, pause, and social and spatial representation, perception and interaction.

The methodology is grounded in site observational investigation, integrating direct practices mapping through photographic documentation, and how spatial environmental modulation **modulates** these practices. The article highlights how sensorial space can be configured in relation to the degrees of exposure and shadow coexistence demonstrated by user practices, revealing how environmental conditions shape comfort and communal interactions.

The results suggest that users' spatial well-being emerges from spatial interaction and perception of the sensorial space in which user comfort is produced through its configuration and that through communicating with their senses through the spatial units of openness and protection, density and permeability, brightness and shade which enables users to form their own micro-climatic and perceptual preferences. These spatial conditions promote diverse spatial practices and an increased sensorial connection to the space.

By defining the sensorial space as an ecological interface between user, climatic conditions and architecture, this paper contributes to current discussions on human-responsive urban spaces design and demonstrates how subtle spatial design can develop adaptive public spaces which support user wellbeing **through their spatial compositions and elements, and through users' creative freedom to comfort.**

*Speaker

Keywords: spatial compositions, public space, Sensorial, comfort

A Community Investigation of the Soundscape of Budapest's Bartók Quarter – Case Study

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The city management group of Budapest's Barók Quarter (Bartók-negyed menedzsment) organised a series of soundwalks and a five-day sonic arts workshop for local residents in autumn 2025. All together the programme had cca. 80 participants. The programme had three main aims: (1) to familiarise inhabitants with their acoustic environment and foster community discussion about issues related to the local soundscape; (2) to collect community-based data on soundscape quality in the area; and (3) to provide opportunities for creative engagement with the soundscape through the production of field-recording -based sound art. In this article, we present (a) the structure of the individual components of the programme series, together with their successes and limitations; (b) the methodology and results of the survey and the quality assessment (based on Axelsson et al., 2010; Cain et al., 2013; Aletta et al., 2016) that was integrated into one of the soundwalks and (c) the structure and outcomes of the creative workshop. We found that (i) programmes with low entry thresholds were more likely to encourage participation (shorter soundwalks attracted 15–18 participants, while the longer one only 12 participants, and the creative workshop only 9 participants); (ii) in case of the soundwalks, a longer and more content-rich introduction (cca. 20 min.) lead to a more focused and fruitful group discussion after the soundwalk compared to shorter (cca. 10 min.) ones.

Keywords: soundwalk, soundscape quality, acoustic awareness, data collection

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- Caliskan Ugur
- Yaman Fatih

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