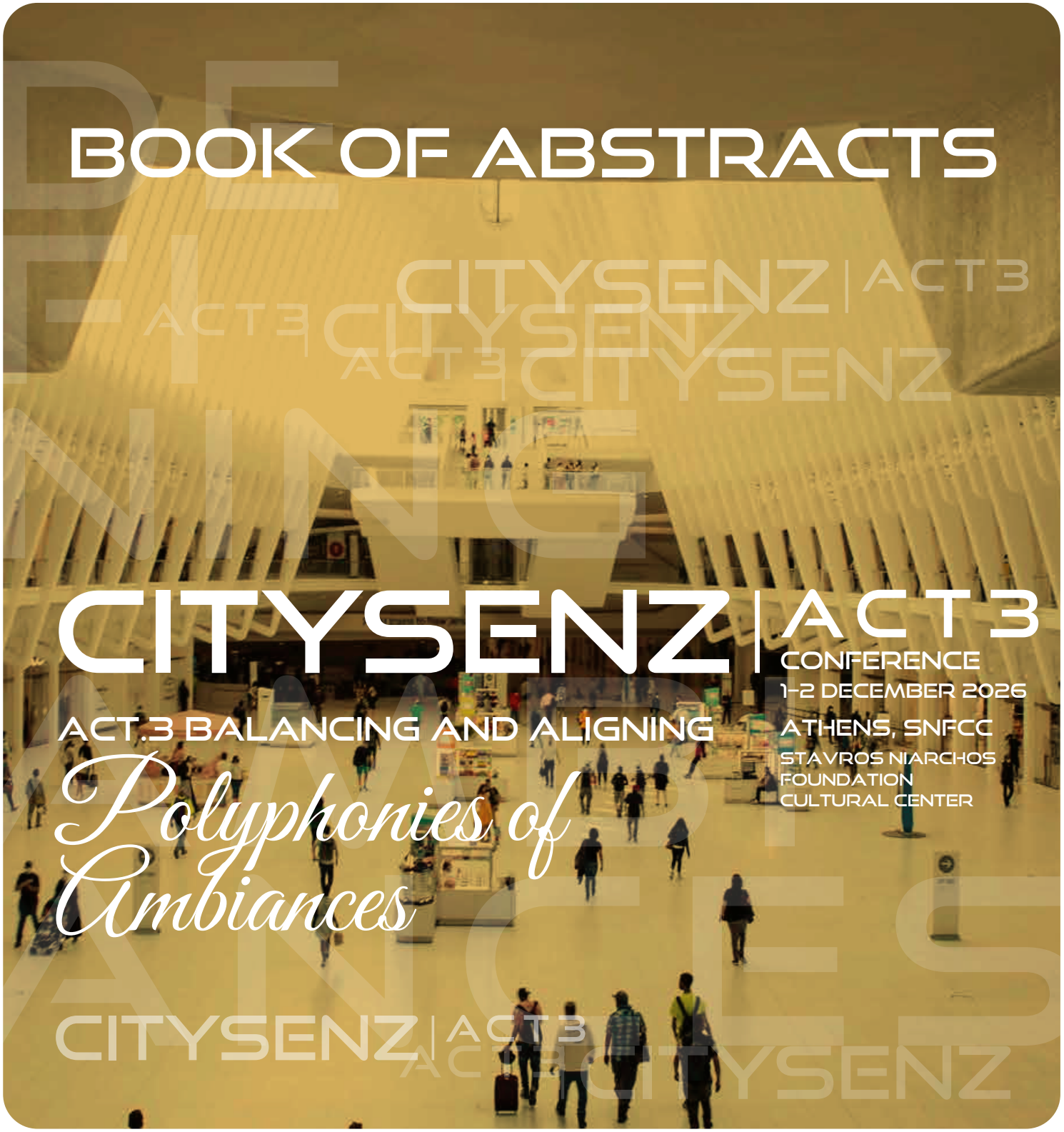
CONFERENCE SERIES OF COST ACTION CA23145

SHAPING THE FUTURE LIVING PLACES



BOOK OF ABSTRACTS

CITYSENZ | ACT 3

CONFERENCE
1-2 DECEMBER 2026
ATHENS, SNFCC
STAVROS NIARCHOS FOUNDATION CULTURAL CENTER

ACT.3 BALANCING AND ALIGNING

Polyphonies of Ambiances

CitySenZ Cost ACTION CA23145 ARCHITECTURAL AND URBAN AMBIENCES OF EUROPEAN CITIES AND BEYOND
UNIVERSIDADE LUSÓFONA
CENTRO UNIVERSITÁRIO LISBOA
cost EUROPEAN COOPERATION IN SCIENCE & TECHNOLOGY
Funded by the European Union

CONFERENCE SERIES OF COST ACTION CA23145

SHAPING THE FUTURE LIVING SPACES

CITYSENZ | ACT 3

BOOK OF ABSTRACTS

Act 3. Balancing and Aligning

Polyphonies of Ambiances

COST CitySenZ Conference 3

1–2 December 2026 | Athens, Greece

Stavros Niarchos Foundation Cultural Center (SNFCC)

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Book Castle (on-site) and Multifunctional Room 2 (online) run in parallel.

TUESDAY 1st DECEMBER 2026

START	END	BOOK CASTLE — ON-SITE	MULTIFUNCTIONAL ROOM 2 — ONLINE
09:00	09:30	Registration / Welcome coffee	
09:30	09:45	Welcome — Organising Committee / WG3	
09:45	10:30	**KEYNOTE 1** **Théa Manola** *Designing with the sensible: rethinking urban practices in times of ecological transformation*	
10:30	11:00	**Keynote 1 — Moderated discussion** *Discussants: Evangelia Paxinou, Nicolas Remy*	
11:00	11:30	Coffee break (30 min)	
11:30	12:00	**WG3 Session — Sensing Kypseli: Workshop results** *Workshop 3 participants*	
12:00	12:30	**WG3 Session — Panel discussion** *Nicolas Remy, Evangelia Paxinou*	
12:30	13:00	**WG1, WG2, WG4, WG5 — Panel discussion** *Mohammed Boubezari, Damien Masson, Pascal Amphoux*	
13:00	14:00	LUNCH (60 min)	

TUESDAY 1st DECEMBER 2026

START	END	BOOK CASTLE — ON-SITE	MULTIFUNCTIONAL ROOM 2 — ONLINE
		SESSION A1 — Sensory Polyphonies and Plural Ambiances *Chair: Pascal Amphoux*	**SESSION B1 — Measuring, Representing and Designing Ambiances** *Chair: Nicolas Remy*
14:00	14:15	**Thibaud** Ambiances in a Minor Key	**Hejazi** Balancing Measurement and Experience: A Polyphonic Framework for Understanding Architectural and Urban Ambiances
14:15	14:30	**Drever** Dis-Immersion: Sensory Diversity and the Limits of Immersive Ambiance	**Ball et al.** Aligning without Standardising: Towards Shared Methodologies for Data Collecting and Archiving Ambiances
14:30	14:45	**Shahzamani Varnosfaderani** Making Ambiances Comparable without Standardizing Them: A Polyphonic Framework for Quality, Validation, and Translation of Ambiance Data	**Şensoy** THE LOST NIGHT SKY: PLANETARIUMS AS DESIGNED COUNTER-AMBIENCES IN LIGHT-POLLUTED CITIES
14:45	15:00	**Soyoz** Tactile Appropriations and Subaltern Currents: Pluralistic Ambiance at the Unofficial Beach of Sarayburnu	**Kępczyńska-Walczak & Walczak** From Industrial Memory to Urban Ambiances: Flâneur Perspectives on Regenerating Places
15:00	15:30	*Collective discussion*	*Collective discussion*
15:30	16:00	Coffee break (30 min)	
		SESSION A2 — Urban Polyphonies: Margins, Practices and Infrastructures *Chair: Damien Masson*	**SESSION B2 — Affect, Materiality and Contested Sensory Commons** *Chair: Palmese Christina*
16:00	16:15	**Cin** Polyphonies of the Urban Margin: Everyday Ambiances in İzmir's Ege Neighbourhood	**Hatıpoğlu** What Happens to Affordance When Affect is Folded in? From Conceptual Cacophony to a Polyphony of Possibilities for Atmosphere Studies
16:15	16:30	**Ljungdahl Eriksson et al.** When Background Music Becomes a Condition of Work: Exposure History and Sound-User Relations in Retail Ambiance	**Sitchinava** The Fractured Sensory Commons: Tourism and Contested Ambiances in Tbilisi's Courtyards
16:30	16:45	**Tisnikar** Mind the Gap: Public Address System and the Production of Urban Ambiance	**Haj Taieb** Fibre Voices: Natural Fibre as Polyphonic Mediators between Measured and Lived Ambiances
16:45	17:00	**Palmese et al.** Infrastructure corridors as connectors of identities: exploring ambiances in motion	**Ozar** Prompting Polyphonies: Designer, Model, and Emergent Voices in AI-Mediated Ambiance
17:00	17:30	*Collective discussion*	*Collective discussion*
17:30	18:00	Short break	
		SESSION A3 — Sensory Narratives and Spatial Attunement *Chair: Théo Marchal*	**SESSION B3 — Memoryscapes and Collective Urban Ambiances** *Chair: Aysegul Yildirim*
18:00	18:15	**Ndrevataj & Kapusuz Balci** Atmospheric Visual Narratives: Photography as a Practice of Spatial Attunement	**Rodrigues** Finding Ambiences in the Archive: Unarchiving Sensory and Lived Experience at the Canadian Centre for Architecture
18:15	18:30	**Kreynin & Avissar** Listening as Design: Enhancing Immersion and Attention in a Natural Landscape	**Hiçsönmezler & Yılmaz** Profiling Memoryscapes: A Comparative Ambiance Approach to Embodied Urban Memory
18:30	18:45	**Şekerci** From Sensory Description to User Agency: What Museum Sensory Maps Communicate About Ambiance to End Users	**Kresevljakovic & Odobasic Novo** Collective Presence and the Temporary Transformation of Urban Ambiance: The Case of the Eternal Flame in Sarajevo
18:45	19:15	*Collective discussion*	*Collective discussion*

WEDNESDAY 2nd DECEMBER 2026

START	END	BOOK CASTLE — ON-SITE	MULTIFUNCTIONAL ROOM 2 — ONLINE
09:30	10:15	**KEYNOTE 2** **Frederico Roeber, João Bernardo Castelo Branco, Diogo Teixeira** *Climate as Design Intelligence: Reconnecting Architecture, Place and Ambiance*	
10:15	10:45	**Keynote 2 — Moderated discussion** *Discussants: Mohammed Boubezari, Pascal Amphoux*	
10:45	11:00	Coffee break	
		SESSION A4 — Traces, Memories and Absent Ambiances *Chair: Nicolas Remy*	**SESSION B4 — Temporal and Embodied Urban Polyphonies** *Chair: Evangelia Paxinou*
11:00	11:15	**Ozturk Demirkiran & Tan Bayram** Mapping Urban Ambiance in a Historic Neighborhood: A Situated and Data-Informed Approach in Zeyrek, Istanbul	**Bayrak & Ozturk** Voices of Time: A Polyphonic Reading of Urban Ambiances through Archival Sources
11:15	11:30	**Tixier** Toward a Hauntology of Ambiances	**Mantas** THE AMBIANCE OF A EUROPEAN CAPITAL of CULTURE: The Case of 2023 | ELEUSIS
11:30	11:45	**Odobasic Novo & Kresevljakovic** Can an Ambiance Be Reconstructed? Memory, Absence and the Afterlife of Sarajevo City Hall	**Elif** Sensory Polyphonies of Ambiances in Urban Parks: Exploring Harmony, Conflict, and Dominance through Participatory Sensory Mapping
11:45	12:00	**Duygun & Avsan Karaman** Reading absence: water and the shifting ambiance of Denizli	**Yılmaz** The "Roda" as an Urban Ambiance: Capoeira as Spatial Practice and Embodied Method in Parisian Public Space
12:00	12:30	*Collective discussion*	*Collective discussion*
12:30	13:30	LUNCH (60 min)	

WEDNESDAY 2nd DECEMBER 2026

START	END	BOOK CASTLE — ON-SITE	MULTIFUNCTIONAL ROOM 2 — ONLINE
		SESSION A5 — Relational Ambiances and Living Environments *Chair: John Drever*	
13:30	13:45	**Suau Ibanez** Polyphonies of Urban Ambience: Atmospheric Interfaces in Barcelona's Eixample	
13:45	14:00	**Bahmann** Porous Encountering at Saint-Ouen, Rouan: Artistic Practice and the More-Than-Human Ambiances	
14:00	14:15	**Kistin Iscan & Alyanak Kaya** Coastal Polyphonies: Intervention and Relational Ambiances Along Antalya's Cliffs	
14:15	14:30	**Durmus Ozturk & Balı** Polyphonic Understanding of Urban Ambiances: Aligning Sensory Narratives and Sketches	
14:30	15:00	*Collective discussion*	
15:00	15:30	Coffee break (30 min)	
		SESSION A6 — Polyphonies of Spatial Transformation *Chair: Aysegul Yildirim*	No online session
15:30	15:45	**Kurnaz** Between Traces and Transformations: The Polyphonic Ambiances of Adaptively Reused Industrial Heritage	
15:45	16:00	**Ayaz** "Ambience Between Digital Representation and Spatial Experience: A Study of Instagram Videos and User Experiences at Three Locations in Gaziantep"	
16:00	16:15	**Suau Ibanez** Thermal Urbanism at the Micro-Scale of Svan Villages: Heat, Shade and the Koshki	
16:15	16:30	**ün et al.** Temporal and Spatial Polyphony of a Container Settlement Established in a Post-Earthquake Region: The Case of İskenderun	
16:30	17:00	*Collective discussion*	
17:00	17:15	Short break	
		SESSION A7 — Inhabiting Ruins: Sensory Readings of Heritage Sites *Chair: Mohammed Boubezari*	
17:15	17:30	**Palmese et al.** Inhabiting the Past, the Present and the Future Ambiances as activism, shared presence, and expansion of individual experience.	
17:30	17:45	**Barbas** Matter, Atmosphere, Gravity: Micronarratives of an Ambiance in Timgad	
17:45	18:00	**Bonaccorso et al.** Beyond the Domus: Everyday Ambiances of Roman Living in Timgad	
18:00	18:15	**Alyanak Kaya** A POLYPHONIC READING OF A DERELICT SITE: CIRNIK BRIDGE AND ITS SURROUNDINGS	
18:15	18:45	*Collective discussion*	
18:45	19:30	**Closing remarks**	



KEYNOTE SPEAKER

Théa Manola

Associate Professor, Grenoble School of Architecture (ENSAG-UGA)
Director of the CRESSON research team

Moderated discussion 10:30–11:00 · Discussants: Evangelia Paxinou, Nicolas Remy

Designing with the sensible: rethinking urban practices in times of ecological transformation

Ecological transformations are often approached through technical frameworks, environmental indicators, and performance targets. While essential, these approaches do not always capture the diversity of ways in which environments are experienced, inhabited, and transformed. The sensible - understood as sensory experience, personal sensibility, and attentiveness to places and beings - is increasingly recognised in academic research as a form of situated knowledge. It may also help bring contemporary, particularly ecological, challenges onto the public policy agenda by fostering awareness and reshaping how they are understood and addressed. Yet the practical realities of urban development and design often challenge this ambition. Institutional, regulatory, and operational frameworks, despite their legitimate purposes, do not always lend themselves to translating the sensible into actionable principles. Moreover, macroeconomic, political, and technical rationalities, often driven by performance imperatives, can hinder its integration into urban projects. Nevertheless, urban practitioners and other stakeholders continue to seek ways of incorporating the sensible into the production of urban environments. We propose to explore how the sensible can contribute to a situated understanding of ecological transformations and become a resource for shaping environments. Making the sensible operational in urban planning and design raises methodological, institutional, and political questions. How can it be documented and translated into knowledge that informs project design? Which forms of sensibility are recognised? How can divergent expectations, ecological imperatives, and operational constraints be negotiated? What if the challenge is not simply to develop a sensitive approach to projects, but rather to design with the sensible—acknowledging the plurality of experiences, making conflicts and trade-offs explicit, and developing situated and revisable forms of decision-making?

ABOUT THE SPEAKER

Théa Manola has a background in architecture and urban planning. She is currently Associate Professor at the Grenoble School of Architecture (ENSAG-UGA), Director of CRESSON research team and co-leads the AUEP (Architecture, Urban Planning and Political Studies) interdisciplinary programme. Her research explores the relationships between sensory experiences and approaches, politics, and the transformation of inhabited territories. She is also actively involved in research concerning innovative architectural education, and the evolution of professional practices in urban planning and design.



KEYNOTE SPEAKERS

hori-zonte

Architecture practice, Porto and Lisbon, Portugal

Frederico Roeber, João Bernardo Castelo Branco, Diogo Teixeira

Moderated discussion 10:15–10:45 · Discussants: Mohammed Boubezari, Pascal Amphoux

Climate as Design Intelligence: Reconnecting Architecture, Place and Ambiance

How can climate become a driving force in architectural design rather than a technical constraint? This paper explores how architecture can reconnect environmental performance, territorial specificity and lived experience. Drawing on architectural theory, vernacular knowledge and the design methodology developed by the Portuguese practice hori-zonte, it examines how climatic and territorial analysis, solar exposure, natural ventilation, adaptive comfort, carbon assessment and environmental simulations can inform design from its earliest stages. The paper introduces Climaticism as a conceptual framework that positions climate as design intelligence, bringing measurable environmental conditions into dialogue with sensory perception and ambiance. It advocates an architecture that moves beyond universal solutions to develop context-sensitive responses to the places it inhabits.

ABOUT THE SPEAKERS

hori-zonte is an Architecture firm with a diverse portfolio primarily focused on housing, urban design, and public projects. Aligned with the United Nations Sustainable Development Goals (SDGs), the EU Taxonomy, and the Net Zero strategy, the studio designs with a core emphasis on sustainability, aiming to reduce carbon footprint across the entire lifecycle of its projects. Its methodology incorporates and adapts a range of bioclimatic studies and digital technologies to ensure precision, efficiency, and innovation in every work.

Founded in 2021 by four architects, Diogo Teixeira, Frederico Roeber, João Castelo Branco, and André Sanches Pinto, hori-zonte is based in Porto, Portugal, with an additional office in Lisbon. The practice has established a presence in the architectural landscape through multiple awards and distinctions, including three nominations for the 40 Under 40.

Additionally, to support its practice, the team is developing a Research Department to foster multidisciplinary collaboration among Architecture, industry, academia, and other stakeholders.

SESSION A1

Sensory Polyphonies and Plural Ambiances

Chair Pascal Amphoux

TIME	TITLE	AUTHOR(S)
14:00–14:15	Ambiances in a Minor Key	Thibaud Jean-Paul
14:15–14:30	Dis-Immersion: Sensory Diversity and the Limits of Immersive Ambiance	Drever John
14:30–14:45	Making Ambiances Comparable without Standardizing Them: A Polyphonic Framework for Quality, Validation, and Translation of Ambiance Data	Shahzamani Varnosfaderani Sasan
14:45–15:00	Tactile Appropriations and Subaltern Currents: Pluralistic Ambiance at the Unofficial Beach of Sarayburnu	Soyoz Ufuk
15:00–15:30	*Collective discussion*	

ABSTRACTS

Ambiances in a Minor Key

14:00–14:15 Session A1 · SciencesConf #764541

THIBAUD Jean-Paul[1]

[1] *Centre de recherche sur l'espace sonore et l'environnement urbain (60 avenue de Constantine BP 2636 Grenoble Cedex 2 France)*

An ambiance can be played in various ways. One can, of course, convey it in a major key, attune oneself to its dominant tone, settle into its internal consistency, and embrace the obviousness of its most immediate representation. But what happens if we try to play ambiance in a minor mode? Drawing in particular on the concept of the minor developed by Gilles Deleuze and Félix Guattari, notably in their book Kafka: Toward a Minor Literature, we will explore a possible infra-politics of ambiances. From this perspective, experimenting the minor mode consists of destabilizing the normal use of ambiance, developing strategies of subversion and resistance within the ambiance itself, and opening up new forms of feeling and lines of force that are usually obscured and unnoticed. In a way, it is a matter of making the ambiance stutter, of putting it to test through minor gestures. Such a proposal carries significant implications. It affirms the need to revisit the way ambiance has been conceived thus far, by shifting the sense of the ordinary and reconfiguring ways of sensing. This involves, for example, recognizing the cosmic nature of the ambiance by integrating its climatic, elemental, and meteorological components; expanding the human sensorium by activating its vibratory forces and molecular powers; and drawing on other sensibilities, whether artistic, autistic, or animal. While ambiance reflects an ability to activate these immeasurable registers of experience, it is often buried under the weight of daily routines and overly formulaic, standardized representations. But behind the scene of clear and distinct perceptions lies the hidden world of passive syntheses, infra-semiotic atmospheres, and sensory backgrounds that shape our most intimate ways of being. To give concrete form to this minor approach to ambiance, various types of experience could be evoked and illustrated: for example, when a break occurs in the sensorimotor schema; when ambiguity and indeterminacy disrupt habitual perception; when the possibility of a floating listening and defocusing opens up; or when a singular event destabilizes the course of events… There is no doubt that the field of ambiance is at a crucial juncture in its history. Its very power depends on its ability to engage with new lived milieus and work toward intensifying a sensitivity to nuances commensurate with today's ecological challenges.

KEYWORDS *minor, infra, politics, gesture, subversion, experimenting, sensitivities*

Dis-Immersion: Sensory Diversity and the Limits of Immersive Ambiance

14:15–14:30 Session A1 · SciencesConf #761532

DREVER John[1]

[1] *University of Cambridge [Cambridge, UK] (United Kingdom)*

Ambiance studies have made significant contributions to understanding how atmospheres emerge through the multisensory interplay of environments, bodies, perception and affect. Jean-Paul Thibaud's account of “atmospheric sensibility” foregrounds the “immersive and effective nature of sensory experience” and describes elemental milieus “in which we are continually immersed” (Thibaud 2025). Importantly, Thibaud also acknowledges that “not all ambiances are equal.” Taking this qualification as a point of departure, this paper asks: who is the “we” that is continually immersed, through which senses, and under what conditions? The paper develops arguments from my work on auraldiversity (Drever 2015; Drever & Hugil 2022) and spatial perception, including ‘Aural Diverse Spatial Perception: From Paracusis to Panacusis Loci' (Drever 2024), which questioned normative assumptions about spatial hearing, and the subsequent ‘Fostering Sensory Divergences in Ambiance Theory: from auraldiversity discourse towards multisensory experience(s)' (Drever, Rosas-Pérez, Cobianchi & Radicchi, 2025), which extended this critique beyond audition and called for sensory plurality to be placed at the heart of ambiance theory. Here, I extend these arguments to immersion itself. Critiques of immersion are not new. Chattopadhyay's post-immersion (2020) questions the affirmative status afforded to immersion within sound and media art, proposing disjunction as a means of enabling critical and discursive agency. Dis-immersion approaches the problem differently. Rather than beginning with an aesthetic strategy for disrupting immersion, it begins with sensory diversity and asks for whom immersion was available in the first place. The sensory constituents through which immersive ambiances emerge—light, sound, smell, touch, temperature, movement, spatial configuration and proximity to other bodies—can overwhelm, exclude and, quite literally, cause pain. Photophobia, migraine, hyperacusis, sensory overload and autistic shutdown demonstrate that intensified sensory engagement is not necessarily benign. Agoraphobia, ochlophobia and topophonophobia (Drever 2015) further complicate assumptions that openness, density, vibrancy and atmospheric involvement are universally desirable. These questions become especially acute in immersive laboratories and multisensory XR, where immersion becomes an explicit technological, spatial and design objective. Head-mounted displays, spatial audio arrays, haptics and olfactory interfaces seek to intensify perceptual involvement. Yet increasing technological control over sensory stimuli does not eliminate sensory diversity; rather, it can expose the presumed normative sensorium of immersive design. A system may technically succeed while simultaneously producing overload, disorientation or pain. The paper therefore proposes a distinction between immersion, perceptual involvement through which a person experiences themselves as substantially enveloped by an environment's sensory conditions; emersion, movement or transition out of an immersive condition; and dis-immersion, not immersion's opposite, but immersion becoming problematic, unstable or unavailable through perceptual, technological or environmental conditions. Experiencing ambiances resides neither solely in the external environment nor within perception, but emerges through encounters between material conditions and diverse sensory bodies. Dis-immersion should therefore not automatically signify failure. It may instead involve attenuation, interruption, withdrawal or other forms of agentive sensory self-regulation. A multisensory ethics of ambiance must accommodate not only intensified sensory engagement, but perhaps a right to dis-immerse.

KEYWORDS *immersion, dis, immersion, emersion*

Making Ambiances Comparable without Standardizing Them: A Polyphonic Framework for Quality, Validation, and Translation of Ambiance Data

14:30–14:45 Session A1 · SciencesConf #761547

Shahzamani Varnosfaderani Sasan[1]

[1] *Isfahan University of Technology (Iran)*

Environmental measurements play a role in research on architectural and urban environments by providing quantifiable descriptions of temperature, sound, illumination, air movement, and air quality. Their precision, reproducibility, and comparability make them valuable for environmental assessment and design. Yet measurable conditions do not necessarily correspond to how environments are sensed, interpreted, and experienced. A space that meets an environmental threshold may nevertheless be perceived as uncomfortable, while high acoustic or thermal intensity may simultaneously be experienced as lively, stimulating, or socially meaningful. This raises a question for ambiance research: why do environmental measurements and lived experiences sometimes disagree, and what can such disagreements reveal about ambiances? This paper examines the methodological significance of such discrepancies through a scoping review and synthesis of approaches connecting environmental measurements with sensory perception, embodied experience, and situated accounts of place. Rather than treating disagreement as measurement error or subjective bias, the paper approaches divergence between quantitative and experiential evidence as a meaningful condition of inquiry. It asks not which form of evidence should be privileged, but how different forms of knowledge relate when addressing an environmental situation. Three relationships between measurement and lived experience are identified. Convergence occurs when measured conditions and experiential accounts provide consistent interpretations. Complementarity occurs when each reveals a different but compatible dimension of the same situation. Productive tension occurs when measured conditions and lived experiences appear to point in different directions. These relationships provide a basis for examining how physical conditions acquire meaning through situated encounters rather than assuming direct correspondence between environmental variables and experiential outcomes. Building on this distinction, the paper develops a conceptual typology of four forms of measurement–experience tension. Intensity–meaning tension emerges when measured environmental intensity acquires different experiential values, such as sound being associated with both disturbance and social vitality. Threshold–experience tension occurs when a quantitatively acceptable environment is nevertheless experienced negatively. Shared-condition–differentiated-experience tension emerges when similar conditions are experienced differently because of bodily, social, cultural, or situational differences. Temporal tension occurs when measurements capture specific moments while lived ambiances unfold through changing rhythms, durations, and activities. The paper argues that these tensions should not automatically be resolved by privileging either quantitative measurement or lived experience. Measurement describes physical conditions, while experiential approaches reveal how those conditions are sensed, interpreted, and embedded within situated practices. Their divergence can therefore expose relationships that remain invisible when environmental conditions are treated as direct proxies for experiential quality. The paper's central proposition is that disagreement can function as knowledge. Rather than eliminating differences between measurable conditions and lived experience, ambiance research can use them to investigate the relational processes through which environments become experienced situations. This perspective contributes to the conference theme of balancing measurement and experience by proposing that methodological integration does not require uniformity between forms of evidence. Ambiance is therefore positioned as an emergent relation among environmental conditions, embodied perception, situated practices, temporal dynamics, and interpretation, supporting more plural and reflexive approaches to studying architectural and urban ambiances.

KEYWORDS *Ambiance, Polyphony, Environmental Meaning, Lived Experience.*

Tactile Appropriations and Subaltern Currents: Pluralistic Ambiance at the Unofficial Beach of Sarayburnu

14:45–15:00 Session A1 · SciencesConf #764384

Soyoz Ufuk[1]

[1] *Özyeğin University (Turkey)*

This paper examines the collective, non-expert production of atmospheric space through a case study of an overlooked, unofficial beach in Sarayburnu, İstanbul. In a city where coastal access is highly contested—with higher-income groups and commercial enterprises predominantly occupying the high-value shores of the Bosphorus—the coastline at Sarayburnu offers a stark counter-narrative. Situated directly below the Sultanahmet neighborhood, an area today dominated by tourism and its service economy, this specific shore sits at the southern threshold of the Bosphorus strait where it opens into the Sea of Marmara. Cut off by heavy traffic, the terrain consists of massive, jagged black rocks resembling an unfinished construction foundation. Because it functions as a free, uncommodified beach, the area primarily attracts men from lower socio-cultural backgrounds who, alongside a dedicated group of local swimmers known as the "old young men," transform this harsh landscape into a vital site of community, and gendered resistance. Through a postcolonial and critical spatial lens, this study frames the Sarayburnu shore as a terrain of spatial justice where ambiance serves as an existential bond with place. The raw agency of the more-than-human environment—specifically the dangerously rugged surface of the rocks and the powerful, unpredictable marine currents generated at this unique intersection of the strait and the sea—acts as a primary catalyst in defining a distinctly hyper-masculine atmosphere and forging a shared identity. The "old young men" have developed a tradition of swimming here year-round regardless of freezing winter weather. Engaging in these deeply embodied, high-risk practices, these men participate in a hazardous interaction with the elements that demands physical endurance and shared risk. Navigating the treacherous waters requires a specialized collective swimming technique they call "the taxi," where swimmers deliberately plunge into the sea and allow the current to carry them downstream, a performance of resilience that naturally filters out other demographics and cements a fiercely loyal, male-dominated social fabric across varied social strata. To facilitate this extreme leisure, the users have physically domesticated the rugged infrastructure, forging a unique tactile ambiance. They have poured concrete over the uneven rocks to create flat grounds, laid down ceramic tiles, brought discarded carpets and domestic furniture, and built makeshift, integrated seating. These highly situated, low-cost architectural interventions create an unintended but potent pluralistic ambiance independent of—and in defiance of—formal municipal planning, architects, or commercial developer logic. Methodologically, this ongoing research captures this ephemeral and politically charged atmosphere by deploying participatory spatial research methodologies, specifically semi-structured interviews and the architectural field documentation of the makeshift beach accommodations. Ultimately, the Sarayburnu case study offers a profound response to the conference inquiry, demonstrating how human resilience, material hostility, and the raw agency of marine ecologies intertwine to produce a highly contested, polyphonic urban ambiance.

KEYWORDS *atmospheric ambience, tactility, masculinity, Sarayburnu, makeshift architecture*

SESSION A2

Urban Polyphonies: Margins, Practices and Infrastructures

Chair Damien Masson

TIME	TITLE	AUTHOR(S)
16:00–16:15	Polyphonies of the Urban Margin: Everyday Ambiances in İzmir's Ege Neighbourhood	Cin Mehmet Melih
16:15–16:30	When Background Music Becomes a Condition of Work: Exposure History and Sound-User Relations in Retail Ambiance	Ljungdahl Eriksson Martin, Falkenberg Kjetil, Tamdjidi Ronya
16:30–16:45	Mind the Gap: Public Address System and the Production of Urban Ambiance	Tisnikar Eva
16:45–17:00	Infrastructure corridors as connectors of identities: exploring ambiances in motion	Palmese Cristina, Ndrevataj Mersida, Carles José Luis
17:00–17:30	*Collective discussion*	

ABSTRACTS

Polyphonies of the Urban Margin: Everyday Ambiances in İzmir's Ege Neighbourhood

16:00–16:15 Session A2 · SciencesConf #764411

Cin Mehmet Melih[1]

[1] *Izmir Katip Celebi University (Turkey)*

Ege Neighbourhood is a historically Roma neighbourhood located beside İzmir's expanding city centre. For decades, its residents have produced a distinctive social and spatial environment through informal work, close kinship networks, everyday encounters, and shared use of streets and vacant land. Today, this environment is increasingly shaped by deindustrialisation, marginalisation, and an urban regeneration project that imagines the area through formal plans and investment expectations. This paper asks how the everyday ambiances of Ege Neighbourhood are collectively produced, experienced, and negotiated under these pressures, and how their polyphonic character challenges dominant representations of the neighbourhood as merely disorderly or deficient. The paper draws on longitudinal research conducted in Ege Neighbourhood since 2014. It combines participant observation undertaken at different times of day, seasons, and weather conditions with semi-structured interviews, oral histories, focus groups, sensory walks, photography, photovoice, and participatory mapping. Attending to sound, movement, rhythm, visibility, proximity, and affect makes it possible to examine dimensions of urban life that conventional spatial analysis often overlooks. Archival documents and historical maps are also used to connect present-day ambiances to the neighbourhood's changing relationship with industrialisation, labour, housing, and the surrounding city. The findings suggest that Ege Neighbourhood does not possess a single, stable ambiance. Rather, it is constituted through overlapping and conflicting voices, rhythms, and claims. Street vendors, taxis, coffee houses, children playing, music, conversations across doorways, informal working practices, and collective celebrations create a dense sensory field. Residents continuously adjust spaces to changing needs, transforming streets, thresholds, and vacant plots into places of livelihood, sociability, care, and cultural expression. These practices may appear temporary or unplanned from outside, yet they sustain social relations and a strong sense of belonging. At the same time, this everyday polyphony contains tension. Sounds and activities understood by residents as signs of community may be framed by institutions or neighbouring groups as noise, disorder, or insecurity. Regeneration therefore risks replacing lived complexity with a controlled and visually

ordered urban environment. By approaching ambiance as relational and politically contested, the paper argues that sensory and participatory methods can make marginalised forms of urban knowledge perceptible. It also reveals whose sensory experiences are recognised in planning and whose are silenced by institutional narratives of renewal. Recognising these polyphonies does not mean romanticising hardship or informality. Instead, it provides a basis for planning practices that engage residents as producers of place and protect the social, sensory, and cultural relationships through which everyday urban life is sustained.

KEYWORDS *sensory ethnography, Roma community, informality, participatory methods, urban regeneration*

When Background Music Becomes a Condition of Work: Exposure History and Sound-User Relations in Retail Ambiance

16:15–16:30 Session A2 · SciencesConf #763780

Ljungdahl Eriksson Martin[1], **Falkenberg** Kjetil[2], **Tamdjidi** Ronya[2]

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[2] *KTH Royal Institute of Technology, Stockholm (Sweden)*

Background music is commonly designed as part of a retail ambiance for customers who encounter the store temporarily. Employees may inhabit the store's sonic environment repeatedly, for many hours each week and sometimes over several years. This asymmetry raises a temporal question for ambiance research: how do sound-user relations develop through repeated inhabitation of a designed sonic environment? The paper examines this question through the concept of sound users, which approaches people as situated participants whose relations to sound emerge through activities, intentions and interactions within socio-technical settings. This perspective is brought into dialogue with Thibaud's work on impregnation and climatization, which describes how ambient conditions operate through peripheral attention and how prolonged exposure can form habits and ways of hearing. Bringing these perspectives together foregrounds exposure history as part of how a shared ambiance is encountered and used. The empirical material consists of 21 in-depth semi-structured interviews with employees from a multi-site study of music in Nordic fashion retail. The interviews are analysed using abductive reflexive thematic analysis, complemented by within-case temporal mapping. The analysis focuses on retrospective accounts of exposure history, acquired familiarity, and shifts in what becomes backgrounded or salient within the everyday sound environment. The interviews followed a recent playlist field study; accounts tied to that intervention are coded separately from longer-standing workplace exposure histories. Preliminary analysis points to recurring patterns in how familiarity shapes attention and recognition. Employees describe familiar store music receding from focal attention, learning songs encountered through work, noticing unfamiliar additions against an established repertoire, and appreciating periods when habitual store music is absent. Across accounts, long-term familiarity is associated with different relations to recurring music, ranging from neutral backgrounding to heightened salience of particular songs or sonic features. Local exposure history therefore appears to shape what becomes contextually familiar, what recedes, and what stands out within the everyday ambiance. The paper uses these patterns to foreground exposure history as part of how sound-user relations develop within designed ambiances. Previous encounters contribute to the perceptual background against which particular elements may recede, stand out, or acquire workplace-specific meaning. We approach this relation as history: present experience carries traces of earlier encounters with the sonic environment. Exposure history thereby becomes one source of plurality within the polyphony of ambiances, linking sensory experience, everyday practice and environmental design.

KEYWORDS *Ambiance, Sound Users, Exposure History, Background Music, Situated Listening, Retail Environments*

Mind the Gap: Public Address System and the Production of Urban Ambiance

16:30–16:45 Session A2 · SciencesConf #764374

TISNIKAR Eva[1,2]

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[2] *UCL (United Kingdom)*

Ambiance is often approached as a quality emerging from the sensory conditions of an environment. This paper examines the public address system in London's Underground network through the interaction between the disembodied voice, technology, and architecture. Experienced by commuters in their everyday, the PA system therefore demonstrates the production of an urban ambiance as relational and political. Drawing on Thibaud's understanding of ambiance as an operative framework for establishing the sensory as a field of action, giving consistency to urban situations and maintaining spaces over time, the paper considers public address as a technology through which these conditions are actively produced. At the same time, drawing on Michel Foucault's concept of biopower, it suggests that the sensory environment can become a terrain of power through which attention, movement, and behaviour are structured, governed and regulated. This paper focuses on the first automated announcement “Mind the Gap” introduced in 1969. Through archival research into the development of the centralised PA system, alongside critical analysis of its architectural and technological conditions, it examines how the disembodied voice became embedded within the Underground environment. Through repetition, amplification and spatial distribution, the voice becomes part of the material environment, shaping how commuters move through and experience the Underground. This sensory organisation has continued to evolve alongside other technologies of urban surveillance. Following the transformation of the Underground PA system after the 1987 King's Cross fire, its relationship with CCTV and centralised control increasingly embedded passenger information within a wider apparatus of safety and surveillance. Contemporary announcements have also expanded in complexity, instructing commuters to “make sure your shoe laces are securely fastened”, and to “keep your children safe on the escalator”. This can also be seen more recently in the “See it. Say it. Sorted.” campaign, which uses the PA system alongside posters and CCTV to encourage passengers to identify and report suspicious behaviour. Here, the familiar and supposedly benign voices become part of a wider system for producing particular forms of attention and participation in public space. Part of this research will be carried forward as a PhD at Cambridge University, funded by the Leverhulme Doctoral Centre for Aural Diversity. Rather than treating ambiance as something that simply surrounds the listener, this paper proposes it as a way of understanding the sensory environment as a terrain in which relations between sound-making and listening are organised and through which power can be exercised. The public address system therefore offers a case through which ambiance can be understood not simply as an atmospheric condition, but as an operative and political relation between voice, technology, architecture and the bodies that encounter them.

KEYWORDS *Urban soundscape, listening, public space*

Infrastructure corridors as connectors of identities: exploring ambiances in motion

16:45–17:00 Session A2 · SciencesConf #762099

PALMESE Cristina[1], **NDREVATAJ** Mersida[2], **CARLES** José Luis[3]

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[2] *Università Iuav di Venezia = Iuav University of Venice (Italy)*
[3] *Universidad Autonoma de Madrid (Spain)*

Traditionally, major communication routes leading to industrial zones outside the city were designed under strictly functional and arbitrary criteria. Today, due to deindustrialization, many of these suburban mega-structures remain as obsolete voids that physically and socially fracture the peri-urban fabric. However, they are not merely relics of the past; they coexist as active, everyday workplaces, creating a complex landscape where obsolescence and labour collide. The aim of this research-action proposal is exploring how the relationship between urban

identity and space can be investigated and transformed through the lens of urban atmospheres. Rather than treating these post-industrial corridors as mere physical scars, this study focuses on their sensory and emotional reality. Grounded in the hypothesis that urban atmospheres are tangible, co-creatable spatial dimensions, this proposal shifts analytical focus from economic utility to collective sensory practice—positioning industrial corridors as key cultural conduits that sustain regional identity across the urban-periphery gradient. The paper presents the SR11 'Padana Superiore' in Vicenza as a case study and draws on an Erasmus+ Blended Intensive Program (BIP) led by Guido Borelli and Mersida Ndrevataj (Università Iuav di Venezia) in July 2026. Mobilizing participatory artistic activism (artivism) not merely as a methodological innovation, but as a medium for composing a polyphony of expert, situated, human, and more-than-human voices, the project engaged 17 students alongside local residents and workers as co-researchers rather than passive informants. The research adopts three main methodological approaches: 1) Soundscape approach: Recording a soundscape does not merely "represent" an environment; it reactivates a perceptual experience—its rhythm, atmosphere, spatiality, and temporal depth—where perception, interpretation, and memory coexist 2) Site-specific learning and landscape memory approach: Crucially, these corridors cut through a landscape of agricultural memory. Where remnants of local fields survive, the highway directly interacts with traditional production—whether seasonal crops, orchards, or peri-urban pastures. By directly engaging with these fractured agricultural spaces and industrial ruins as an active pedagogical laboratory, participants analyse how the physical friction and spatial tensions along the edge of the transit corridor serve as environmental triggers for personal and collective memory. 3) Walking approach: Embracing the free exploration of space by sensing and searching, this approach allows perception to guide the experience Grounded in Francesco Careri's notion of "losing time to gain space," it invites participants to slow down and embrace duration to deepen spatial awareness. By actively provoking reality, it generates resonances, encounters, and situations that unlock the latent meanings of the landscape. Drawing on four semi-structured interviews conducted with local residents living and working along the SR11 corridor, the findings suggest that shifting the sensory perception of a space can transform a "non-place" of industrial/technological transit into a meaningful space of belonging. They also suggest that, by shifting the focus from economic utility to sensory and collective expression, industrial corridors can be reframed as vital cultural routes that sustain regional identities and connect the city centre with its outskirts.

KEYWORDS *Urban atmospheres, Sensory/soundscape methodologies, infrastructure landscape, Artivism, Community identity.*

SESSION A3

Sensory Narratives and Spatial Attunement

Chair Théo Marchal

TIME	TITLE	AUTHOR(S)
18:00–18:15	Atmospheric Visual Narratives: Photography as a Practice of Spatial Attunement	Ndrevataj Mersida, Kapusuz Balci Beril
18:15–18:30	Listening as Design: Enhancing Immersion and Attention in a Natural Landscape	Kreynin Anna, Avissar Orly
18:30–18:45	From Sensory Description to User Agency: What Museum Sensory Maps Communicate About Ambiance to End Users	Şekerci Yaren
18:45–19:15	*Collective discussion*	

ABSTRACTS

Atmospheric Visual Narratives: Photography as a Practice of Spatial Attunement

18:00–18:15 Session A3 · SciencesConf #764467

Ndrevataj Mersida[1], **Kapusuz Balci** Beril[2]

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[2] *Gazi University (Turkey)*

Urban ambiance emerges through relations between material conditions, sensory experience, attention, proximity, and forms of collective spatial life. This paper considers how visual practices might engage with these less tangible and relational dimensions of urban experience. Rather than approaching photography simply as a means of representing or capturing atmosphere, we ask: how can photographic practices become modes of attunement through which urban ambiance is sensed, interpreted, and collectively reimagined? The paper reflects on a workshop held at the London School of Architecture, in which photovoice was adapted as a method for collective spatial inquiry. Participants produced photographic triptychs accompanied by short textual narratives, responding to a site through three interconnected registers: problem (critique), resource (asset), and vision (proposition). The exercise invited participants to attend to light, texture, rhythm, decay, social encounters, and other ephemeral or peripheral qualities through which urban ambiance is sensed and negotiated. We consider these photographic and textual assemblages as a mode of visual-spatial inquiry in which sensing, observation, interpretation, and proposition remain deliberately entangled. In this process, the triptych operates not simply as a representational format but as a device for thinking with and through the environment: individual acts of noticing are juxtaposed, narrated, and brought into a collective reading of place. Photography thus becomes less a means of fixing atmosphere into an image than a practice for organizing attention and making different spatial relations perceptible. We argue that such practices of atmospheric and photographic attunement can offer a situated mode of architectural knowledge production, grounded in sensory experience, relational observation, and collective interpretation. The significance of visual narratives, then, lies not only in what they make visible, but in their capacity to reorient how urban environments are encountered and collectively imagined.

KEYWORDS *urban ambiances, visual methods, spatial attunement, photovoice*

Listening as Design: Enhancing Immersion and Attention in a Natural Landscape

18:15–18:30 Session A3 · SciencesConf #762156

KREYNIN Anna[1], **AVISSAR** Orly[1]

[1] *School of Design - University of Haifa (Israel)*

This project explores the soundscape as a design material for shaping the sensory experience of a natural landscape. It examines the gap between the sensory potential of Nahal Me'arot, a UNESCO World Heritage archaeological and geological site in northern Israel, and the experience visitors actually encounter along its geological trail, where natural environmental qualities coexist with contemporary infrastructural noise and other conditions that can affect attention and the desire to linger. The research began with an in-situ investigation of the trail through several forms of mapping and observation. These included mapping everyday-life noise, wind intensity, perceived safety, and visitors' desire to stop and linger. The acoustic environment was examined as one component of the site's overall sensory inventory. Soundscape elements were recorded at different points along the trail and edited into a 90-second audio mix that condenses approximately 40 minutes of walking into a short auditory experience. Rather than serving as a final intervention, this composition was used as a way of exploring the site's acoustic inventory and identifying sounds and environmental qualities that could inform the design process. The research revealed different relationships between the trail's natural qualities and the sounds of everyday life. The soundscape was therefore treated as a design material rather than solely as an environmental condition to be documented or a disturbance to be eliminated. In locations where everyday-life noise was less dominant, the design explored the possibility of introducing the sound of water as a reference to the landscape's imagined soundscape thousands of years ago. In locations more exposed to contemporary infrastructural noise, the intervention took a different approach: rather than attempting to mask the traffic, an interactive object was designed to direct the visitor's gaze and listening toward the strong wind present at the site. Wind was considered both as a characteristic sensory quality of the landscape and as a potential source of energy and movement. The resulting objects therefore respond differently to different conditions along the trail. Their purpose is not to create a uniform soundscape, but to establish moments of heightened attention in which visitors can notice particular qualities of the environment. Through sound, movement, physical interaction, and opportunities to pause, the interventions invite visitors to engage more closely with their surroundings. The project draws on Attention Restoration Theory, particularly the concepts of soft fascination and being away, to consider the relationship between sensory engagement, attention, and the possibility of restorative experiences. The research suggests that designing for well-being in natural landscapes can involve not only removing disturbances, but also identifying and amplifying qualities already present in a place, while introducing carefully considered sensory references where appropriate. Using the geological trail at Nahal Me'arot as a case study, the project proposes a multi-layered approach to sensory design in which mapping, environmental observation, experiential research, and design experimentation inform one another.

KEYWORDS *Soundscape, Ambiance, Sensory Design, Natural Landscape, In, situ Mapping, Design Research, Listening, Attention Restoration Theory, Visitor Experience*

From Sensory Description to User Agency: What Museum Sensory Maps Communicate About Ambiance to End Users

18:30–18:45 Session A3 · SciencesConf #763382

ŞEKERCI Yaren[1]

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Sensory maps are increasingly used by museums to communicate environmental conditions that may affect visitors with different sensory needs. By translating qualities such as light, sound, crowding, smell, and tactile opportunities into spatial information, these resources can make otherwise difficult-to-anticipate aspects of a visit more legible. However, their role as communication tools has received less comparative attention than the sensory

conditions they represent. This study asks: How do publicly available museum sensory maps translate the sensory characteristics of lived space into information that supports end-user understanding, planning, and agency? A comparative content analysis was conducted on 20 publicly available sensory maps from cultural institutions in eight countries. Two coders independently assessed 20 binary indicators covering modality-specific sensory information, contextual variability, action and planning support, personal interpretation, feedback, and publicly documented user involvement. Following clarification and independent re-coding of one systematically ambiguous variable, overall agreement across the 400 binary decisions was 85.8%, and remaining disagreements were resolved through source-based consensus. The findings reveal a clear description–action–agency gap. Light and sound were communicated in 95% of the maps, crowding in 65%, and quiet or rest spaces in 85%. In contrast, only 10% recommended an alternative visit time, 5% explicitly provided a sensory-related alternative route or spatial option, and 10% communicated sensory-regulation aids. Only one map explicitly framed its information in relation to the individual user's needs. None offered interactive personalization or a map-specific feedback mechanism, while publicly documented user involvement appeared in only 10% of cases. When normalized to their respective scales, the mean scores were 62.1% for sensory information, 27.5% for contextual variability, 27.5% for action/planning support, and 2.5% for personal interpretation. The results suggest that sensory maps currently function primarily as descriptions of environmental conditions rather than tools for individualized sensory decision-making. More actionable sensory communication should connect environmental information to temporal variability, explicit choices, regulation supports, and opportunities for user participation.

KEYWORDS *sensory maps, ambiance, museum accessibility, neurodiversity, sensory communication, user agency*

SESSION B1

Measuring, Representing and Designing Ambiances

Chair Nicolas Remy

TIME	TITLE	AUTHOR(S)
14:00–14:15	A Polyphonic Framework for Understanding Architectural and Urban Ambiances	Hejazi Mehrdad
14:15–14:30	Aligning without Standardising: Towards Shared Methodologies for Data Collecting and Archiving Ambiances	Ball Sue, Shach-Pinsly Dalit, Lima Rodrigues Inês
14:30–14:45	THE LOST NIGHT SKY: PLANETARIUMS AS DESIGNED COUNTER-AMBIENCES IN LIGHT-POLLUTED CITIES	Şensoy Aslı
14:45–15:00	From Industrial Memory to Urban Ambiances: Flâneur Perspectives on Regenerating Places	Kępczyńska-Walczak Anetta, Walczak Bartosz
15:00–15:30	*Collective discussion*	

ABSTRACTS

Balancing Measurement and Experience: A Polyphonic Framework for Understanding Architectural and Urban Ambiances

14:00–14:15 Session B1 · SciencesConf #764644

Hejazi Mehrdad[1,2]

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[2] *UNESCO UNITWIN Network on Structural Restoration and Disaster Risk Management of Architectural Heritage (Iran)*

Architectural and urban ambiances emerge through the interaction of environmental conditions, spatial configurations, material characteristics, human activities, and sensory and cultural experiences. These dimensions are approached through different forms of knowledge: environmental measurements and technical assessments provide quantitative evidence, while observation, sensory mapping, narratives, and user experience provide situated and qualitative knowledge. The challenge is not to reduce these different perspectives to a single measurement system, but to identify productive relationships between them while preserving their disciplinary and experiential specificities. This paper explores how such a balance can be established within a polyphonic framework for ambiance research. Building on the author's previous work on Persian architectural ambiances and on a multilayered documentation framework developed within COST Action CA23145, the study proposes an integrative structure connecting physical–environmental, material–physical, spatial–morphological, sensory–perceptual, socio–contextual, and atmospheric–experiential dimensions. Rather than treating these dimensions as independent categories, the framework considers them as interacting layers through which different forms of knowledge can be articulated. Quantitative measurements—such as temperature, humidity, illuminance, noise, airflow, material properties, and spatial proportions—are considered alongside qualitative observations of sound character, light quality, tactile experience, social presence, memory, identity, and perceived comfort. Selected Persian heritage environments, including the Naqsh-i-Jahan Square in Isfahan, traditional adobe architecture in Yazd, the Bastam Minaret, and Bam Citadel, are used as exploratory examples. Existing measurements, material investigations, spatial analyses, damage documentation, and observational records are reinterpreted to examine where technical evidence and experiential interpretation converge, where they diverge, and how their differences can become analytically productive. The methodology therefore combines comparative case-study analysis, structured data classification, spatial interpretation, sensory observation, and cross-layer mapping. The anticipated outcome is a polyphonic framework for balancing measurement and experience rather than a unified

metric for ambiance. The framework distinguishes between what can be measured, what can be observed, what can be interpreted, and what must remain situated within lived experience, while providing interfaces through which these forms of knowledge can communicate. The study argues that technical measurements gain greater significance when contextualised through experience, while qualitative perceptions can be strengthened—not replaced—by environmental and spatial evidence. Such alignment can facilitate dialogue between engineers, architects, researchers, inhabitants, and other stakeholders and contribute to the development of shared yet plural methodologies for ambiance research within COST Action CA23145.

KEYWORDS *Architectural and urban ambiances, Polyphony of ambiances, Measurement and experience*

Aligning without Standardising: Towards Shared Methodologies for Data Collecting and Archiving Ambiances

14:15–14:30 Session B1 · SciencesConf #764615

Ball Sue[1], **Shach-Pinsly** Dalit[2], **Lima Rodrigues** Inês[3]

[1] *University of Leeds (United Kingdom)*
[2] *Ğāmiʿaẗ Hayfā = University of Haifa (Israel)*
[3] *Instituto Universitário de Lisboa (Portugal)*

Architectural and urban ambiances are investigated through an expanding range of methods, including environmental measurement, sensory mapping, sound recording, photography, interviews, commented walks, ethnography, spatial analysis, and archival research. This methodological plurality is essential to the field. Still, it also raises a fundamental challenge: how can different ways of observing, documenting, and interpreting ambiance enter into dialogue without being reduced to a single standardised method? This paper addresses this question through the ongoing work of Working Group 2 — Data Collection and Archiving — of COST Action CA23145 CitySenZ. Bringing together more than 200 researchers from different disciplinary and geographical contexts, WG2 provides a methodological laboratory for examining how diverse forms of knowledge about ambiances may be collected, related, preserved, and made available for future research. Rather than understanding alignment as methodological standardisation, we ask what forms of shared structure might enable different approaches to coexist and communicate while retaining their specificity. The paper reflects particularly on the results of the WG2 workshop held in Chișinău in April 2026. Conceived as a collaborative methodological experiment, the workshop combined field observation with approaches including environmental measurement, sensory mapping, photography, video, interviews, field diaries, and spatial and behavioral analysis. The workshop began a practice-led investigation into the affective conditioning of particular methodologies for ambiance end-uses, such as strategy development, conservation policy, commissioning, and design co-production, with an analysis of the value of each methodology, or as a combination of practices, in the pipeline of inquiry, data collection and use impact. Comparing these approaches showed that no single method could capture the multiple dimensions through which ambiance is produced and experienced. At the same time, recurrent areas of observation emerged across different practices, including environmental and material conditions, spatial configurations, sensory perceptions, human and social presence, and temporal rhythms. Rather than producing a definitive protocol, these results exposed a new set of methodological questions that have resonance for the design and reception of ambiance for research and end-uses: What should be shared across different forms of ambiance research? At what level should common categories be established? How can sensory mapping be related to oral histories, sound recordings, photographs, archival records, environmental measurements, and situated observations? And how might these heterogeneous forms of evidence eventually be organised, mapped, visualised, and revisited without detaching them from the conditions in which they were produced? We argue that these questions shift the objective from designing a universal method towards identifying points of connection between different methodological languages. The aim is not to prescribe how ambiance should be studied, but to make explicit the relations between methods, observations, contexts, and forms of evidence, while preserving their different epistemological and sensory qualities. The paper identifies directions of WG2: developing shared categories; exploring links between sensory mapping and records; documenting sound and temporal phenomena;

and investigating methods capable of relating heterogeneous data. The project proposes aligning without standardising as a collective process through which approaches remain distinct while jointly contributing to a shared, evolving field of knowledge on ambiances.

KEYWORDS *Ambiance, Data collection, Methodology, Interpretation, Sensory Mapping, Use Value, Archiving*

THE LOST NIGHT SKY: PLANETARIUMS AS DESIGNED COUNTER-AMBIENCES IN LIGHT-POLLUTED CITIES

14:30–14:45 Session B1 · SciencesConf #762467

Şensoy Aslı[1]

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The growing use of artificial lighting in urban areas reduces the visibility of the night sky and affects the sensory qualities of darkness. While light pollution has been extensively discussed in the context of astronomy, ecology, health impacts, and energy consumption, it is a distinct environmental issue that warrants further investigation into its effects on the sensory and spatial experience of night. The loss of access to the starry night sky, and to the perception of depth and darkness, especially in intensively illuminated urban areas, changes not only the physical attributes of the urban night but also its sensory and experiential qualities. In this context, this study investigates planetariums as environments that, in contrast to a light-polluted city, provide the experience of the night sky, which is harder to access in urban space. The key question posed here is how to understand planetariums as the design of the "counter-ambiances" to light-polluted urban nights. To address this question, peer-reviewed research on ambiance and sensory urban studies, artificial light at night and night-sky visibility, immersive environments and spatial perception, and planetarium experience are analyzed in a critical literature review and conceptual synthesis. This review comprises four analytical dimensions: the transformation of the urban night, the sensory-spatial experience of darkness, the technological mediation of celestial experience, and the limits of simulated experience. In this research, the concept of "counter-ambiance" is not used as an established concept but rather proposed as an analytical tool to characterize environments that provide certain experiences that become increasingly hard to access due to prevailing everyday environmental conditions, through spatial arrangement. In this understanding, the planetarium cannot be viewed as a replacement for the natural night sky. The experience of darkness and celestial imagery that is mediated by the dome geometry, controlled darkness, projected celestial imagery, sound, scale, and bodily orientation is not the same as ecological darkness and experience of unmediated sky; however, it can emphasize some perceptual qualities which become increasingly obscured in an urban environment by skyglow. An examination of planetariums using such a perspective offers a theoretical foundation for re-examining the interaction between architectural space, technology, and sensation in relation to the disappearing experience of the night sky.

KEYWORDS *planetarium, counter, ambiance, light pollution, urban night, sensory experience*

From Industrial Memory to Urban Ambiances: Flâneur Perspectives on Regenerating Places

14:45–15:00 Session B1 · SciencesConf #764076

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Urban regeneration is not only a process of transforming buildings, public spaces and infrastructures. It also reshapes how places are perceived, remembered and emotionally inhabited. This paper explores how ambiances emerge in transforming urban environments, focusing on the relationships between material traces, memory, sensory experience and everyday practices. The study brings together two complementary perspectives. The first focuses on Łódź, where observations of the transformation of former industrial areas provide a basis for examining

how places once associated with pollution, decline and social hardship are gradually reinterpreted as sources of cultural value and local identity. The figure of the flâneur is used here not simply as a theoretical concept, but as a way of reading the city through attentive, situated and embodied experience, with particular sensitivity to material traces, visual relationships, spatial sequences, everyday practices and memory. The second perspective draws on field research conducted during a COST Action CA23145 Short-Term Scientific Mission in Brussels and Antwerp. A series of exemplary adaptive reuse and urban regeneration projects – including Gare Maritime, Usquare.brussels, regeneration initiatives in Saint-Gilles, and the waterfront around the MAS Museum – were explored through photography and situated socio-spatial observation. Rather than approaching these sites through quantitative sensory measurement, the research adopted a situated and embodied mode of observation, exploring how materiality, light, greenery, spatial openness, microclimate, accessibility, public use and human movement shape the experience of these places and their emerging ambiances. The researchers' own embodied experience of moving through and inhabiting these spaces forms an additional layer of interpretation, echoing the perspective of the flâneur. While Łódź provides a perspective rooted in industrial memory, the Belgian cases broaden the inquiry towards urban environments in which different histories, users and contemporary meanings overlap. Bringing these perspectives together, the paper argues that urban regeneration can be understood as a process of balancing and aligning multiple layers of ambiance: inherited and contemporary, material and symbolic, individual and collective. The sensory qualities of a place are not considered as isolated attributes, but as relational conditions through which memory, spatial transformation and everyday experience become entangled. By connecting the interpretative perspective of the flâneur with the comparative documentation of exemplary regeneration projects, the paper contributes to the CitySenZ agenda by exploring how situated sensory reading can complement the identification, documentation and transfer of good practices in architectural and urban ambiances.

KEYWORDS *urban regeneration, ambiance, sensory experience*

SESSION B2

Affect, Materiality and Contested Sensory Commons

Chair Palmese Christina

TIME	TITLE	AUTHOR(S)
16:00–16:15	What Happens to Affordance When Affect is Folded in? From Conceptual Cacophony to a Polyphony of Possibilities for Atmosphere Studies	Hatipoğlu Serkan Can
16:15–16:30	The Fractured Sensory Commons: Tourism and Contested Ambiances in Tbilisi's Courtyards	Sitchinava Tatiana
16:30–16:45	Fibre Voices: Natural Fibre as Polyphonic Mediators between Measured and Lived Ambiances	Haj Taieb Amine
16:45–17:00	Prompting Polyphonies: Designer, Model, and Emergent Voices in AI-Mediated Ambiance	Ozar Betül
17:00–17:30	*Collective discussion*	

ABSTRACTS

What Happens to Affordance When Affect is Folded in? From Conceptual Cacophony to a Polyphony of Possibilities for Atmosphere Studies

16:00–16:15 Session B2 · SciencesConf #764738

HATIPOĞLU Serkan Can[1]

[1] *Eskisehir Technical University (Turkey)*

The concept of affordance, in its fundamental theories, refers to the action possibilities that the environment offers to an organism, and these are directly perceived possibilities relative to the body's size and capabilities. Based on that, it has a significant role in studies regarding the experience of space. However, in the context of atmosphere and ambiance, the spatial possibilities of a place are not exhausted by action alone; affect is also a crucial dimension of them. Far from converging on a unified set of terms, the vocabulary used to develop studies on affect, affordance, and atmosphere has expanded. At least seven terms are circulated in the current literature: affective affordance, atmospheric affordance, aesthetic affordance, pathic affordance, second-order affordance, restorative environmental affordance, and cognitive affordance. Furthermore, these are complemented by some arguments that share the conceptual similarities without using the term affordance itself: the neo-phenomenological notion of 'suggestions of motion' (Bewegungssuggestionen), the 'feeling of doing' in cultural geography, and the deliberate substitution of affordance with the verb 'to attune' in architectural theory. This paper attempts to determine whether this multiplicity represents conceptual richness or mere confusion about the term. Therefore, the question arises: 'What happens to affordance, which is action-related perception in the ecological psychology tradition, when affect is folded in?' Methodologically, the study adopts a conceptual analysis of affordance. Prior to any cross-comparative reading, each use is traced back to its source and reconstructed on that source's own terms. Three families of sources are examined in tandem: (1) ecological-psychological texts that extend affordance to affect, (2) atmospheric texts that extend to affordance, and (3) philosophy of mind, wherein 'affective affordance' traces an independent genealogy of its own. The established approaches agree on one point: almost all claim that the realization of the environment offers a possibility not exhausted by action alone. However, the uses of affordance diverge along a question that none of them explicitly ask: 'Where is the bearer of the possibility?'Is affordance a source of affect regulation based on the subject-environment interaction? Or is it the perception of affordance, rather than affordance itself? This leads us directly to the question of how affect and

affordance relate. Current literature offers at least three structurally distinct answers: (1) affect may be a sort of affordance; (2) affordance may be the ground on which affect is carried, i.e., not one type but two related levels; (3) or affect may be the condition for accessing affordances, not their content. This study does not propose an ideal term and definition from the approaches discussed, but rather demonstrates that there is a wide variety of uses of the term "affordance" in which the approach remains unclear. Consequently, what appears as a cacophony born of affordance's conceptual entanglement can be transformed into a polyphony that reflects the richness of atmosphere. This study contributes to unveiling such polyphonies.

KEYWORDS *affordance, affect, atmosphere, feeling possibilities, ecological psychology, architectural experience.*

The Fractured Sensory Commons: Tourism and Contested Ambiances in Tbilisi's Courtyards

16:15–16:30 Session B2 · SciencesConf #760499

SITCHINAVA Tatiana[1]

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As historic urban neighbourhoods undergo tourism-led transformation, changes to the built environment also reshape the everyday atmospheres through which residents experience and inhabit the city. In Tbilisi, Georgia, the traditional courtyard (ezo), commonly referred to locally as the italuri ezo ("Italian courtyard"), represents a distinctive form of semi-public residential space characterized by shared yards, wooden balconies, vegetation, and close spatial proximity between households. These courtyards are not simply architectural heritage. Their ambiances are continuously produced through everyday practices, social interactions, sounds, material conditions, vegetation, shade, airflow, animals, and seasonal rhythms. In neighbourhoods such as Sololaki and Chugureti, however, the growing conversion of residential buildings and courtyards into boutique hotels, cafés, restaurants, and other tourism-oriented spaces is transforming these everyday environments. Commercial actors simultaneously draw upon the courtyard as a marker of "authentic Tbilisi" while introducing new uses, spatial boundaries, aesthetic interventions, technologies, and sensory regimes. This creates a tension between the courtyard as a lived socio-sensory commons and the courtyard as a curated atmosphere for tourism and consumption. This paper asks: How does tourism-led commercialization transform the everyday ambiances of Tbilisi's traditional courtyards, and how are these transformations experienced, negotiated, and contested by different human and more-than-human actors? Positioned at the intersection of human geography, urban studies, and architectural ambiance research, the study adopts a comparative sensory-ethnographic approach. Selected courtyards in Sololaki and Chugureti are examined across different degrees of commercialization, from predominantly residential courtyards to mixed-use and tourism-oriented spaces. The research combines sensory walks, systematic observation, photographic and spatial documentation, and semi-structured interviews with residents and relevant local stakeholders. Particular attention is paid to changing acoustic environments, patterns of accessibility and enclosure, vegetation and microclimatic conditions, everyday social practices, and the ways different actors describe and value courtyard atmospheres. Rather than assuming that commercialization simply destroys an "authentic" pre-existing ambiance, the paper approaches ambiance as relational, plural, and continuously negotiated. It examines how tourism transformation may preserve or amplify certain sensory qualities while suppressing, replacing, or commodifying others, and asks whose understandings of desirable urban atmosphere acquire the greatest power to shape space. The paper develops the notion of the sensory commons to conceptualize ambiance as a collectively produced but unevenly controlled urban resource. Through this perspective, it contributes to debates on atmospheric justice by examining how the capacity to produce, access, and experience urban ambiance is redistributed through tourism-led transformation. The Tbilisi courtyard thus provides a situated case for understanding how heritage, everyday life, commercial interests, and more-than-human ecologies coexist and come into conflict within the polyphonic ambiances of the contemporary city.

KEYWORDS *Urban ambiances, sensory commons, tourism gentrification, Tbilisi courtyards, atmospheric justice*

Fibre Voices: Natural Fibre as Polyphonic Mediators between Measured and Lived Ambiances

16:30–16:45 Session B2 · SciencesConf #760130

Haj Taieb Amine[1]

[1] *University of Sfax, ISAMS (Tunisia)*

Wool and plant fibres, raw wool, felt, flax, hemp, jute, occupy an ambiguous position in ambiance research: they are simultaneously biological, more-than-human materials shaped by animal and plant life, engineered substrates with measurable thermal and acoustic properties, and carriers of craft knowledge and cultural memory. This paper asks: how can natural fibre act as polyphonic mediators that hold together measurable environmental performance, lived sensory experience, craft-based situated knowledge, and more-than-human material agency, without reducing any one register to another? Rather than treating fibre as a neutral building material to be optimised, the study approaches it as a site where scientific, technical, artistic and situated voices about ambiance can be heard together, and where their tensions become productive rather than problematic. The study is structured as a comparative, research-through-design inquiry across ordinary and remarkable sites: everyday domestic or workshop spaces where natural fibre are used informally (rugs, felted linings, woven partitions), alongside a small number of intentionally designed installations or architectural applications. First, environmental measurement (thermal resistance, sound absorption, humidity buffering) is conducted alongside participatory sensory walks, interviews and narrative accounts gathered from makers and inhabitants, deliberately keeping quantitative and qualitative data distinct rather than merging them prematurely. Second, a series of collaborative workshops bring together fibre artisans, engineers, architects and inhabitants to confront these two datasets directly: participants are asked to articulate where measured performance and lived perception align, diverge, or produce friction, for instance, where "acceptable" humidity buffering registers as an unwelcome smell, or where poor acoustic scores coincide with strong feelings of comfort. Third, the fibre's own material behaviour, felting, matting, fading, absorbing, is treated analytically as a more-than-human contributor to these workshops, its unpredictable transformations introduced as a distinct "voice" in the discussion rather than as noise to be corrected. The study anticipates that wool and plant fibre will surface genuine points of tension between technical and sensitive registers, not as failures of measurement, but as evidence that ambiance operates simultaneously as environmental condition, social construction and lived situation. The paper expects the workshops to generate a shared, though not unified, vocabulary for naming these tensions, illustrating how disciplinary languages (engineering metrics, craft terminology, everyday sensory description) can be translated into dialogue without collapsing into consensus. It argues that natural fibres are exemplary polyphonic materials precisely because their biological origin and slow material transformation resist full technical capture. The paper contributes both a conceptual account of polyphonic alignment grounded in a concrete material practice, and a documentation approach, pairing measured and narrated data without merging them, that can be scouted and archived as an exemplary innovation. It offers a tangible case for thinking through how measurable phenomena, lived experience, craft knowledge and more-than-human material agency might coexist within a shared plural framework for future living places.

KEYWORDS *Natural Fibre, Polyphonic Mediators, Measured Ambiances, Lived Ambiances*

Prompting Polyphonies: Designer, Model, and Emergent Voices in AI-Mediated Ambiance

16:45–17:00 Session B2 · SciencesConf #761748

Ozar Betül[1]

[1] *Işık University [Istanbul] (Turkey)*

This paper asks how a generative text-to-image model translates, filters, and re-authors the ambiance of an urban place, and how that translation has shifted as the technology evolved between 2022 and 2026. It revisits a participatory workshop in December 2022 in Bomonti, Istanbul, a former brewery district regenerated around the

Bomontiada complex, and extends it through a diachronic re-generation of the original prompts. The study draws on ambiance theory (Böhme, 1993; Augoyard & Torgue, 2005; Thibaud, 2011) and on critical work showing that text-to-image models encode socio-cultural bias at scale (Crawford & Paglen, 2021; Bianchi et al., 2023; Luccioni et al., 2023; Jang et al., 2024; Alkhateeb et al., 2025). It is argued that the model neither holds nor produces atmosphere, but refracts prior representations of a place into new images. Polyphony is reconceived in its dialogic sense (Bakhtin, 1984). It is understood not as the coexistence of human and machine perspectives, but as something emerging through their iterative negotiation among three voices: a designer voice (conceptual intent and embodied experience), a model voice (visual interpretation from training data and latent-space relations), and an emergent voice (the spatial-atmospheric proposition that surfaces in negotiation, held by neither at the outset). This emergent voice is not always additive; it may also flatten. The method has two stages. In 2022, participants experienced Bomonti bodily, then translated that into prompts and generated images iteratively in Midjourney V3. Six groups pursued distinct registers (industrial past, the 1950s Armenian community, industrial isolation, the Bomontiada courtyard). Each group recorded two prompts: the one that communicated best, and the one where communication broke down. Together these trace the designer, model negotiation. In 2026, the same prompts are re-generated, unchanged, in Midjourney V8.2. Because no new negotiation is admitted, these runs isolate the model voice. As the models are stochastic, corpora are compared qualitatively. Three arguments follow. First, prompting is a teachable participatory method. Breakdown prompts cluster tellingly: narrativised paragraphs, propositional facts ("a beer factory founded in 1939"), and processual concepts failed, while perceptual keywords (yellow buildings, courtyard, aura) succeeded. The model voice speaks perceptually and silences narrative and critique. Second, this voice carries situated bias. Gender-neutral prompts ("chic people drinking beer in a 1950s beer garden") returned male-dominated images (cf. Weinmann et al., 2026), while prompts naming the district's Armenian community ("Armenian weddings") broke down. Legibility was restored only by substituting the generic "chic/rich people", with the emergent voice turning subtractive and flattening ethnic specificity. The 2026 re-runs ask whether such bias persists, mutates, or is masked by newer diversity mechanisms. Third, a realism-ambiance tension emerges. The oneiric 2022 outputs sometimes evoked atmosphere through their incompleteness, whereas the photorealism of 2026 may render it more legibly or flatten and homogenise it. This is the paper's central finding. By reconceiving polyphony as negotiation and adding a temporal axis, the paper offers a pedagogical method for reading plural atmospheres and a critical reflection on how generative mediums reshape the way atmospheres of living places are imagined and designed for.

KEYWORDS *generative AI, text to image, polyphony of ambiances, algorithmic bias, participatory prompting, urban atmosphere.*

SESSION B3

Memoryscapes and Collective Urban Ambiances

Chair Aysegul Yildirim

TIME	TITLE	AUTHOR(S)
18:00–18:15	Finding Ambiences in the Archive: Unarchiving Sensory and Lived Experience at the Canadian Centre for Architecture	Rodrigues Inês
18:15–18:30	Profiling Memoryscapes: A Comparative Ambiance Approach to Embodied Urban Memory	Hiçsönmezler İlke, Yılmaz Ahenk
18:30–18:45	Collective Presence and the Temporary Transformation of Urban Ambiance: The Case of the Eternal Flame in Sarajevo	Kresevljakovic Lejla, Odobasic Novo Lejla
18:45–19:15	*Collective discussion*	

ABSTRACTS

Finding Ambiences in the Archive: Unarchiving Sensory and Lived Experience at the Canadian Centre for Architecture

18:00–18:15 Session B3 · SciencesConf #764659

Rodrigues Inês[1]

[1] *Instituto Universitário de Lisboa (Portugal)*

Architectural archives preserve drawings, photographs, slides, films, sound recordings, interviews, field notes, technical documents, and other traces of architectural practice. Yet ambiance is rarely identified as an archival category. If architectural and urban ambiances are understood as relational phenomena emerging between spatial and material conditions, environmental qualities, sensory perception, social practices, and temporal change, how can past ambiances be investigated through records that were not necessarily produced, selected, or described to document them? This paper addresses this question through research conducted at the Canadian Centre for Architecture (CCA) within WG2 — Data Collection and Archiving — of CA23145 CitySenZ. It reverses a question posed in contemporary ambiance research. Rather than asking only how present-day ambiances might be documented and archived, it asks: what can existing architectural archives reveal about past sensory and lived experience? What becomes archival evidence of ambiance when ambiance was never an archival category? Research across different CCA collections reveals markedly different relationships between architectural experience and its documentation. Sound recordings and interviews preserve voices, narratives, memories, and acoustic information; photographic slides and field documentation register buildings alongside environmental conditions, material practices, everyday activities, and human presence; drawings and technical records translate environmental phenomena into measurable and spatial information. In other cases, sensory and social dimensions remain latent, becoming visible only when records produced for different purposes or through different media are read in relation to one another. The archive therefore does not preserve past ambiances as complete experiences. Rather, it preserves heterogeneous traces through which some of their sensory, spatial, environmental, material, and social relations may become interpretable. The CCA exhibition Auditive Archives provides a curatorial counterpoint to this archival investigation. Although not the object of the study, its presentation of sound recordings, audiovisual material, recording technologies, and projects including the World Soundscape Project and Montréal Phonographe foregrounds forms of architectural evidence that challenge the predominance of visual documentation. It reinforces a methodological question emerging from the archival research: what other dimensions of architectural and urban experience remain latent within records that were never classified in sensory terms? The paper proposes unarchiving ambiance as a methodological operation for addressing this

question. Rather than attempting to recover an inaccessible experience in its entirety, unarchiving involves reading across archival categories and media, reconnecting dispersed records with their contexts of production, and identifying relations between sensory, environmental, spatial, material, social, and temporal evidence. Absences and discontinuities are considered part of this process rather than gaps to be retrospectively filled. This retrospective reading has direct implications for contemporary data collection and archiving. What should we document today if the relationships that constitute an ambiance are to remain interpretable tomorrow? By confronting what historical archives preserve with what they render difficult or impossible to recover, the paper argues that archiving and unarchiving are complementary methodological processes. The challenge is not to preserve or reconstruct an ambiance in its entirety, but to document and maintain the contextual relations that allow its heterogeneous traces to be questioned, connected, and reinterpreted across time.

KEYWORDS *Architectural archives, Urban ambiances, Sensory archives, Archival traces, Unarchiving*

Profiling Memoryscapes: A Comparative Ambiance Approach to Embodied Urban Memory

18:15–18:30 Session B3 · SciencesConf #764502

Hiçsönmezler İlke[1], **Yilmaz** Ahenk[1]

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Urban memory research often approaches places through their historical significance or representativeness, or visible heritage value. Yet these criteria do not necessarily reveal how memory is experienced through the body, the senses and movement in everyday urban space. A well-preserved historical site may offer fewer mnemonic affordances than an ordinary environment in which loss, transformation, everyday practices and absence remain spatially perceptible. Addressing this gap, this paper asks how comparative ambiance profiling can identify urban environments that afford distinct modes of embodied engagement with urban memory. Building on the concept of "profile of ambiance" (Wieczorek et al., 2007) used to characterize particular places, this study develops a comparative profiling framework for examining urban memory through four interrelated dimensions: sensory / atmospheric conditions, spatial / embodied configuration, temporal / mnemonic layering, and lived / polyphonic memory. The first addresses the sensory and atmospheric qualities through which places are encountered; the second considers movement, routes, thresholds, orientation, landmarks, and bodily engagement; the third examines how continuity, rupture, transformation, and historical traces shape the relationship between past and present; and the fourth attends to the multiple, situated, and sometimes conflicting ways in which places are remembered and experienced in everyday life. The framework is explored through a comparative study of three urban spaces: Kordon, Konak Square and Kemeraltı. Rather than assigning fixed behavioural categories to these environments in advance, the study examines whether their differing ambiance profiles afford distinct modes of spatial engagement. The ambiance profile is constructed through sensory observation, walking-based spatial analysis, temporal documentation, archival inquiry and situated accounts. Across these four dimensions, particular attention is given to presence-absence as a cross-cutting condition of urban memory: the ways in which demolished buildings, vanished routes, displaced functions, transformed spatial relationships, and other absences may continue to participate in the contemporary experience of place. The purpose of comparative ambiance profiling is therefore not to rank urban environments according to a universal measure of mnemonic value, but to identify the different conditions through which memory becomes spatially, sensorially, and bodily perceptible. The paper argues that urban memory is not necessarily most legible where history remains visibly intact. Environments marked by transformation and perceptible absence may reveal more clearly how remembering emerges through walking, sensory engagement, orientation, and spatial encounter. Comparative ambiance profiling thus offers a reflexive methodological framework for examining urban memory while preserving its situated, embodied, temporal, and plural character.

KEYWORDS *ambiance, urban memory, embodied experience, walking, İzmir*

Collective Presence and the Temporary Transformation of Urban Ambiance: The Case of the Eternal Flame in Sarajevo

18:30–18:45 Session B3 · SciencesConf #762480

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[2] *International Burch University [Sarajevo] (Bosnia and Herzegovina)*

Urban ambiance is commonly associated with the interplay of spatial form, material conditions, sensory perception and everyday use. Yet the ambiance of a public space may change profoundly without any physical transformation. This paper examines such a temporary transformation through a recurring act of collective remembrance in central Sarajevo. The study focuses on the public reading of the names of children killed in Gaza, held weekly at the Eternal Flame (Vječna vatra), a central Sarajevo memorial that also functions as a meeting point, pedestrian space and part of the city's everyday and tourist life. During the event, participants simultaneously read separate lists of names. Their overlapping voices temporarily introduce a distinct acoustic and social layer into the existing urban environment. From a distance, individual voices merge into an indistinct murmur; through proximity and focused listening, individual names emerge from this collective sound. The relationship between collective sound and individual recognition therefore becomes spatial as well as perceptual. The paper asks how a recurring commemorative practice temporarily transforms the ambiance of an established public space and how this transformation is shaped by sound, bodily presence, repetition, distance, attention and environmental conditions. It also considers how this temporary practice interacts with the pre-existing everyday and memorial meanings of the site. The research adopts a situated qualitative approach combining repeated in-situ observation before, during and after the readings with sensory and soundscape observation, photographic documentation and spatial mapping. Particular attention is given to changes in light, temperature, weather, pedestrian movement and duration across different periods of the year, treating these not as background conditions but as active components of the experienced ambiance. The paper argues that collective remembrance can operate as a form of temporary spatial production. Without altering the material setting, simultaneous voices, bodies and repeated acts of naming momentarily reorganize the sensory and social experience of the place. This temporary ambiance does not replace the ordinary urban atmosphere or the established memorial identity of the Eternal Flame; rather, these different registers coexist and interact. The study therefore approaches ambiance as temporal, relational and performative, produced through the interaction of spatial setting, environmental conditions, collective practices, perception and memory. The Sarajevo case suggests that temporary collective practices can transform how public space is experienced and understood while leaving its material form virtually unchanged.

KEYWORDS *urban ambiance, collective remembrance, soundscape, public space, temporary spatial transformation*

SESSION A4

Traces, Memories and Absent Ambiances

Chair Nicolas Remy

TIME	TITLE	AUTHOR(S)
11:00–11:15	Mapping Urban Ambiance in a Historic Neighborhood: A Situated and Data-Informed Approach in Zeyrek, Istanbul	Ozturk Demirkiran Selin, Tan Bayram Funda
11:15–11:30	Toward a Hauntology of Ambiances	Tixier Nicolas
11:30–11:45	Can an Ambiance Be Reconstructed? Memory, Absence and the Afterlife of Sarajevo City Hall	Odobasic Novo Lejla, Kresevljakovic Lejla
11:45–12:00	Reading absence: water and the shifting ambiance of Denizli	Duygun Elifcan, Avsan Karaman Dilek
12:00–12:30	*Collective discussion*	

ABSTRACTS

Mapping Urban Ambiance in a Historic Neighborhood: A Situated and Data-Informed Approach in Zeyrek, Istanbul

11:00–11:15 Session A4 · SciencesConf #763456

Ozturk Demirkiran Selin[1], **Tan Bayram** Funda[1]

[1] *Gebze Technical University (Turkey)*

Urban situations are constituted through interrelated spatial, sensory, social, environmental, and temporal conditions. Following Lefebvre's understanding of socially produced space, public space can be approached not merely as an arrangement of physical objects, but as a social formation continuously produced through everyday practices, encounters, and relations. In historic environments, understanding this lived dimension is essential for architectural interventions that seek to recognize existing spatial and social values while producing meaningful places (Lefebvre & Nicholson-Smith, 1991). This study approaches this lived dimension through urban ambiance, drawing on Jean-Paul Thibaud's understanding of ambiance as emerging through the interplay of built forms, sensible forms, and social forms. Rather than being a fixed property of an environment, ambiance arises through the coalescence of heterogeneous components—including spatial configuration, light, sound, thermal conditions, materiality, movement, weather, and social practices—into an affective and sensory tonality (Thibaud, 2015). Urban places are also encountered through their representations in digital environments, where images and textual content selectively communicate qualities of place and its ambiance (Tan, 2021). The study asks: How can the ambiance of a historic urban environment be systematically mapped without reducing it to isolated or purely objective environmental variables? How are the constituent qualities of the identified ambiance represented in digital environments? The research focuses on Zeyrek and the surroundings in Istanbul, where historic fabric, sloping topography, morphological complexity, diverse users, mobility patterns, and everyday practices bring multiple spatial, temporal, sensory, and social layers together. The neighbourhood is approached as a lived environment experienced and interpreted differently by different observers. The research is conducted within an architectural design studio involving 15 students. The proposed Ambiance Mapping methodology begins with individual in situ explorations in which students identify ambiance moments and record them on a shared digital map. Their spatial overlaps are then used to identify collective ambiance hotspots. This approach relates to Thibaud's field-based tradition of ambiance research and in situ inquiry. The identified hotspots are subsequently investigated through four interconnected layers: Location, Ambiance Conditions, Perceived Ambiance, and Ambiance Generators. Students document spatial, sensory, environmental, material, social, and ecological

conditions, addressing what Thibaud describes as the medium through which perception becomes possible. Short surveys with everyday users explore perceived ambiance through bipolar scales and descriptive keywords, while asking which elements contribute most strongly to the atmosphere of each place. This allows the study to investigate the transition from environmental conditions toward the affective tonality of lived experience. The principal output will be a Collective Ambiance Map, integrating ambiance moments, hotspots, environmental conditions, perceptual profiles, user-generated vocabularies, and ambiance generators. The method translates sensory and situated experience into a visualizable and relational form of spatial knowledge without reducing it to purely objective data, while providing architecture students with a framework through which ambiance can inform subsequent design interventions. Finally, an exploratory digital layer examines how the identified physical ambiance is represented in publicly accessible digital images and textual content. This stage documents their digital representation and establishes a basis for future comparative research.

KEYWORDS *urban ambiance, ambiance mapping, situated experience, sensory perception, historic urban environment, Zeyrek, architectural design studio, collective mapping, digital representation*

Toward a Hauntology of Ambiances

11:15–11:30 Session A4 · SciencesConf #762252

TIXIER Nicolas[1]

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The usage of the transect that we have proposed for several years, specifically in the realm of urban projects (Tixier 2025), reveals an often-overlooked dimension that is nevertheless very present in any sensory experience of a situation, namely the place's possible futures, as well as those of the people who compose or inhabit it. Though virtual, these futures are nevertheless present in our apprehension of any situation. They are plural and thus open to many possibilities. They express multiple senses of time, ultimately composing a veritable palimpsest of a place (Gamal Saïd 2012) that combines its present and its past, be this recent or remote. They also weave in, when we are aware of them, the history of projects envisioned at a certain moment but which remained virtual (Pavoni 2024), as well as those of the future, of which, again, we become aware or which are simply the fleeting products of our imagination, whether we keep them to ourselves or enjoy sharing them with others, each one a fiction present in the sensory experience of a situation and its emotional tonality. The futures of a place, be they in the past, in progress, virtual or totally fictional, weave together a spectral dimension that contributes significantly to our sensory apprehensions of this place and to the emotional tonalities that emanate from it. This approach, therefore, emphasizes the persistence of the past on the one hand and the possible futures of all things on the other. By situating ourselves in the here and now, yet bringing together what has taken place or could have happened with what is still in its infancy or hidden, we simultaneously undertake a dual movement from the present—one toward the past and one toward the future. This spectral dimension is neither something entirely absent nor something entirely present. Drawing on Jacques Derrida's text “Spectres of Marx” (1993), the writer and philosopher Mark Fisher (2014) proposes two temporal readings of hauntology: “The first refers to what is (concretely) no longer there, but which remains effective as virtuality [...]. The second sense of hauntology pertains to what (in fact) has not yet happened, but which is already effective in the virtual (an attractor, an anticipation that conditions current behavior).” How, then, do the unrealized projects of yesterday, those of today still in the works, or even entirely fictional ones, operate when we perceive them as so many spectres in our experience of a place? At stake here are the possible futures of a local living environment open to a retro-prospective logic, where the realm of traces and that of projects ceaselessly haunt the present and the future. We propose to examine the spectral dimension of ambiances based on two research projects conducted in the Grenoble area, each of which employs original methods of inquiry and representation.

KEYWORDS *Ambiances, Hauntology, Spectrality, Archives, Retroprospective*

Can an Ambiance Be Reconstructed? Memory, Absence and the Afterlife of Sarajevo City Hall

11:30–11:45 Session A4 · SciencesConf #762182

ODOBASIC NOVO Lejla[1], **KRESEVLJAKOVIC** Lejla[2]

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[2] *UNIVERSITY OF SARAJEVO - UNIVERZITET U SARAJEVU (Bosnia and Herzegovina)*

What returns when a destroyed building is reconstructed? Sarajevo City Hall—Vijećnica—poses this question with particular intensity. Built in the late nineteenth century as an Austro-Hungarian civic monument, later transformed into the National and University Library of Bosnia and Herzegovina, and deliberately shelled and burned during the siege of Sarajevo in August 1992, Vijećnica has existed through radically different architectural, political, and cultural lives. Its destruction formed part of the broader targeting of Sarajevo's cultural and civic fabric, while the loss of the library and its collections transformed the building into a powerful symbol of cultural destruction. Reconstructed more than two decades later, Vijećnica recovered much of its architectural and ornamental presence. Yet the building that reopened was neither the building that had burned nor the institution that had once inhabited it. Its architecture returned; much of the world through which that architecture had acquired meaning did not. Taking this disjunction as its point of departure, the paper asks: can the ambiance of a place be reconstructed after the rupture of the cultural, social, and material relations that once produced it? Rather than understanding ambiance as an intrinsic quality of architectural form, the study approaches it as relational and evolving, constituted through interactions between space, sensory perception, memory, use, and historical knowledge. Methodologically, the research combines close architectural reading with situated sensory observation, soundwalking, photographic documentation, and comparative analysis of historical and contemporary representations of Vijećnica. Particular attention is given to thresholds and circulation sequences, changes in light and acoustic resonance, reconstructed materiality, and contemporary forms of occupation. These observations are considered alongside the building's successive identities: civic monument, library, target of deliberate cultural destruction, reconstructed heritage site, and contemporary ceremonial, exhibition, and tourist venue. The paper argues that reconstruction has not recovered a lost ambiance but produced a new one. In contemporary Vijećnica, restored ornament coexists with the memory of burned books; architectural splendour with knowledge of destruction; the appearance of material completeness with profound institutional and cultural absence. The visitor encounters several temporalities simultaneously: Austro-Hungarian representation, the remembered life of the library, the rupture of 1992, the politics of reconstruction, and the building's contemporary cultural and touristic uses. These layers neither dissolve into one another nor resolve into a singular narrative; their coexistence constitutes the building's present polyphonic ambiance. Vijećnica therefore complicates the conventional promise of reconstruction. Architecture may recover geometry, ornament, colour, and spatial sequence with remarkable precision, but ambiance cannot be reinstated as material fabric can. It depends upon relations that historical rupture has irreversibly altered. The paper proposes that reconstructed heritage should consequently be understood not as the recovery of a previous atmospheric state, but as the production of a new condition in which presence and absence, continuity and rupture, memory and contemporary life remain in unresolved proximity. Ambiance thus becomes a critical means of examining not only what reconstruction restores, but also what it cannot.

KEYWORDS *Sarajevo City Hall (Vijećnica), ambiance, architectural reconstruction, cultural memory, historical rupture, sensory experience, polyphonic ambiance, post, conflict heritage, architectural absence, National and University Library of Bosnia and Herzegovina.*

Reading absence: water and the shifting ambiance of Denizli

11:45–12:00 Session A4 · SciencesConf #763440

DUYGUN Elifcan[1], AVSAN KARAMAN Dilek[1]

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Urban ambience arises from place itself and emerges as an enveloping force within the sensory relationship that residents form with the city. The ambience is not a static image created by buildings; on the contrary, it is an environment that is lived in, experienced and felt. As in many cities around the world, it was possible to speak of an ambience in the city of Denizli that stemmed from its traditional fabric. Although water was one of the defining elements of this ambience, its perceptible presence has largely been lost in today's city. Denizli is an Anatolian city whose name evokes the sea (Turkish: deniz). From antiquity to today, water has been a fundamental element in shaping the urban environment and, consequently, the city's distinctive ambience. Water flowing through the streets, water channels running between houses, canals powering mills, and fountains distributing water for everyday use - along with the landscaped areas organized around this element- have all been an integral part of the city's spatial and everyday life. In the 1950s, the relationship between the city center's water sources and the city itself began to change. A process that began with the closure of water channels and the bringing of water under control led to restrictions on the everyday practices and experiences associated with water. Although water remains present in fountains and landscaped areas, it is no longer possible to speak of the continuity of the same ambience today. This study questions how the disappearance of water's directly perceptible physical presence during the process of urban transformation in the city of Denizli has altered the sensory, social and spatial relationships that take shape around water, and consequently the urban ambience. It approaches this as a relational analysis that examines the ways in which current relationships formed through water are maintained, transformed or dissolved. This study aims to examine the relationships formed with water in the urban environment - in its form that is no longer directly perceptible or is experienced indirectly- using the 'via negativa' approach. In this context, the methodology has been structured in two stages. In the first stage, written sources such as books, newspapers and theses, together with various visual and auditory sources such as maps, photographs and videos, will be evaluated alongside the city's toponymic indicators relating to water; two main axes intersecting within the city will be identified as the areas of study. The second stage involves observing, along two urban axes extending from the Kuşpınar and İncilipınar districts -whose names both contain pınar (spring)- to Sümer where they converge, the waterways, urban artefacts (restored or derelict mills, fountains, landscape arrangements), toponymic and ecological indicators, and the everyday practices associated with them. Thus, the study proposes a methodology aimed at interpreting the transformation of the ambience resulting from the withdrawal of water from the city centre in Denizli not only through elements that are currently perceptible, but also through the evolving relationships involving elements that can no longer be directly perceived.

KEYWORDS *urban ambiance, water, Denizli, sensory experience, toponymy*

SESSION A5

Relational Ambiances and Living Environments

Chair John Drever

TIME	TITLE	AUTHOR(S)
13:30–13:45	Polyphonies of Urban Ambience: Atmospheric Interfaces in Barcelona's Eixample	Suau Ibanez Cristian
13:45–14:00	Porous Encountering at Saint-Ouen, Rouan: Artistic Practice and the More-Than-Human Ambiances	Bahmann Dirk
14:00–14:15	Coastal Polyphonies: Intervention and Relational Ambiances Along Antalya's Cliffs	Kistin Iscan Serim Aygen, Alyanak Kaya Funda
14:15–14:30	Polyphonic Understanding of Urban Ambiances: Aligning Sensory Narratives and Sketches	Durmus Ozturk Serap , Balı Asude
14:30–15:00	*Collective discussion*	

ABSTRACTS

Polyphonies of Urban Ambience: Atmospheric Interfaces in Barcelona's Eixample

13:30–13:45 Session A5 · SciencesConf #762844

Suau Ibanez Cristian[1]

[1] *University of Barcelona (Spain)*

My contribution examines Barcelona's Eixample as a networked atmospheric and relational urban system, focusing on Ildefons Cerdà's Pla d'Eixample (1867) and its environmental approach to urban planning. It asks how the orthogonal grid transformed everyday urban experience; how its encounters with pre-existing urban fabrics generated differentiated atmospheric conditions; and how an ambience-based perspective can reinterpret the Eixample as a relational system rather than solely a morphological, infrastructural or hygienist intervention. The paper argues that Cerdà's project extended beyond the sanitary and infrastructural ambitions of nineteenth-century urban reform, establishing spatial and environmental conditions that mediated perception, bodily experience, social interaction and everyday practices.

The study conceptualises urban ambience as an emergent and situated condition produced through the interaction of spatial morphology, environmental mediation and social practices. Rather than treating ambience as a fixed atmospheric quality of a place, it approaches it as relational and continuously produced through encounters between bodies, built form, climate, vegetation, mobility and patterns of use. A multiscalar framework connects macro-scale urban edges, intermediate-scale interface zones and micro-scale encounter spaces, enabling atmospheric qualities to be examined across structural, transitional and street-level conditions.

Drawing on Georg Simmel's reflections on metropolitan perception, the Eixample and its surrounding districts are understood as interconnected atmospheric fields in which urban form, environmental conditions and social relations continuously shape one another. Comparative analysis of Ciutat Vella, Gràcia and Sants examines locations where the Eixample grid intersects with heterogeneous urban fabrics. These interfaces are analysed as liminal encounter spaces in which morphological discontinuities, environmental gradients and everyday practices converge, producing contrasting conditions of openness, enclosure, porosity, density and transition.

Methodologically, the research combines archival sources, historical cartography, photographic documentation, systematic field observation and analytical drawing. The AMELIE ambience quality tiers framework integrates

three dimensions -morphology, environment and social life- to examine grid–fabric relations and their implications for light, thermal conditions, humidity, vegetation, mobility and everyday encounters. The analysis brings historical and spatial evidence into dialogue with situated sensory interpretation, allowing material environmental conditions to be considered alongside embodied and experiential readings of urban life.

My findings indicate that Cerdà's grid does not produce a singular urban atmosphere but a constellation of interconnected ambiances whose intensity and character vary across urban interfaces. These variations reveal an urban polyphony in which different spatial histories, environmental conditions, bodily perceptions and everyday practices coexist, overlap and sometimes conflict. Rather than resolving these differences into a uniform experience, the grid mediates between them, producing conditions of continuity, contrast, negotiation and alignment.

The Eixample can therefore be understood as an adaptive socio-spatial and atmospheric system in which urban form acts as a mediator between heterogeneous environmental and experiential registers. This perspective contributes to the study of urban ambiances by demonstrating how spatial transformation can simultaneously organise movement, environmental conditions and social encounter while sustaining a plurality of lived atmospheric experiences.

KEYWORDS *Emotional Geographies, Urban Atmospheres, Ambience Theory, Proxemics, Psychogeography, Eixample Urbanisation, Sensory Landscapes.*

Porous Encountering at Saint-Ouen, Rouan: Artistic Practice and the More-Than-Human Ambiances

13:45–14:00 Session A5 · SciencesConf #764454

Bahmann Dirk[1]

[1] *University of the Witwatersrand [Johannesburg] (South Africa)*

How might artistic and architectural practice encounter the more-than-human ambiances of a historic urban monument without reducing it to an object of restoration, spectacle, or record? This paper examines "porous encountering" through a practice-led inquiry at the Abbatiale Saint-Ouen in Rouen, France. Begun in the fourteenth century and constructed over several centuries, Saint-Ouen is approached as a site to think with: a field whose material presences and temporalities participate in what can be sensed, imagined, understood, and made. The inquiry begins from the recognition that perception is not neutral. What becomes perceptible is conditioned by habitus, language, cultural narratives, disciplinary training, and sedimented habits of attention. Porosity names a cultivated practice of loosening the disproportionate authority that any single register, whether visual, historical, technical, disciplinary, or representational, may hold over an encounter, and it makes no claim to sensorial openness or unmediated access to the building. Bodily, affective, sensory, intuitive, material, imaginative, acoustic, spatial, and linguistic modes of apprehension are brought into relation without being collapsed into a unified account or ranked within a hierarchy. Drawing on Ingold's notion of correspondence, encountering is understood as attending and answering in and with the building: a reciprocal process in which the practitioner is affected and deformed by Saint-Ouen even while recording it. The methodology places multiple registers of experience and intelligence in relation while preserving their differences. Walking, wandering, stillness, careful listening, sensory notation, gestural drawing, photography, lyric writing, and material installation operate as distinct, non-substitutable ways of knowing, each configuring attention and sensing differently rather than supplying data for a single architectural or art-historical explanation. In resisting what Campagna describes as absolute language, an authorised idiom in which only what can be named, measured, or represented is permitted to count as real, these practices test bodily, imaginative, sensorial, material, and acoustic schemas as legitimate modes of atmospheric inquiry. The paper argues that Saint-Ouen's more-than-human ambiance becomes perceptible through the material and environmental forces that orient, resist, and transform human attention and action, traced here without assigning those materials a human voice. Stone bears the accumulated effects of quarrying, structural load, pollution, touch, weathering, and repair; coloured light moves across surfaces and

bodies; reverberation redistributes presence and distance; temperature and air alter bodily disposition. These agencies intersect with historical narratives, institutional care, conservation practices, public access, and artistic encounter, without being reducible to any of them. Porous encountering is therefore proposed as an ethical and methodological practice of situated answerability. Polyphony here means sustaining heterogeneous agencies, temporalities, practices, and modes of knowing without resolving them into a single account of what the building is. The study asks how artistic and architectural research might respond more carefully to material worlds that exceed human intention and representation while remaining accountable to the situatedness and partiality of every encounter.

KEYWORDS *Porous encountering, More than human ambiance, Situated and embodied methodology, Practice led research*

Coastal Polyphonies: Intervention and Relational Ambiances Along Antalya's Cliffs

14:00–14:15 Session A5 · SciencesConf #762275

KISTIN ISCAN Serim Aygen[1], **ALYANAK KAYA** Funda[1]

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The cliff coast of Antalya (Turkey) features interventions of varying scale and character, from small-scale piers and facilities to large hotel structures situated on the cliff face. This study examines how these interventions, sharing a common coastal setting of cliffs, marine, and coastal ecologies, produce different ambiances by reshaping human and more-than-human relations through materiality, use, and maintenance. Ambiance is not considered a fixed aesthetic outcome of design, but rather a relational state produced daily and collectively by users, practices, other living beings, materials, technical systems, and climatic processes. The research compares three scales of intervention: small-scale piers, medium-scale municipal facilities, and large-scale cliff hotels. It asks how the same coastal context produces markedly different ambiances under different regimes of design, use, and maintenance, and how each intervention enables, constrains, or reorganizes relations among cliff, water, users, other living beings, and technical systems. The in-situ study is organized around two analytical axes: "physical intervention and materiality" and "modes of contact". The first records how the cliff is retained, exposed, hardened, terraced, covered, or extended, together with the materials and technical elements through which these transformations occur. The second examines how these configurations structure encounters with water and cliff: direct or mediated access, proximity, the ways of bodily contact, acoustic exposure, contact with other water creatures and movement between upper cliff levels and the sea. For each site, the analysis and mappings are presented in three parts: the original representation image in media (1), on-site photographs and collages showing physical intervention and materiality (2), and analytical overlays (polyphonic mapping) showing modes of contact with more than human actors and relations (3). This comparison reveals the gap between mediated ambiance and on-site material, sensory, and more-than-human relations. The mappings show that the cliff is materially reconstructed through contrasting interventions. Some retain exposed rock, irregular edges, and spontaneous vegetation, while others cover these features with concrete decks and dense railings, producing an almost interior-like and sanitized coastal environment. Wave action is experienced as an active force; at exposed sites, waves generate spray, sound, humidity, and changing conditions on platforms and rock surfaces, while sheltered or elevated interventions limit the physical agency of the sea. Acoustic conditions also vary across sites. Swimming, conversations, birds, insects, and waves can form a layered acoustic field, whereas in more controlled environments, music may mask or replace these more-than-human sounds. Media representations tend to flatten these differences, presenting recurring images of blue water, cliffs, leisure, and Mediterranean nature that conceal the diverse material, sensory, ecological, and bodily relations experienced on site. These spatial mappings overlay everyday practices, sensory conditions and more-than-human presences that constitute coastal polyphony. Beyond Antalya, the study proposes a transferable framework for reading cliff-coast environments through the relational effects of intervention, revealing how design, use, and maintenance reshape material, sensory, and more-than-human relations across different coastal contexts.

KEYWORDS *coastal ambiance, more than human relations, polyphonic mapping, materiality, modes of contact*

Polyphonic Understanding of Urban Ambiances: Aligning Sensory Narratives and Sketches

14:15–14:30 Session A5 · SciencesConf #760098

Durmus Ozturk Serap, **Bali** Asude[1]

[1] *Karadeniz Technical University (Turkey)*

Urban ambience cannot be reduced to the formal and physical properties of space; rather, it constitutes a multisensory field of experience continuously produced through relationships among the body, the senses, everyday practices, the material environment, and temporal layers. Yet these qualities, which contribute to the distinctive character of the living city, are often overlooked in spatial analyses based primarily on physical criteria. While recent ambiance research increasingly acknowledges the plurality of sensory experiences, less attention has been paid to how heterogeneous forms of spatial knowledge such as narratives, sketches, metaphors, and embodied observations can be brought into dialogue without reducing their differences. Against this background, this study asks: How can diverse forms of sensory and narrative knowledge be aligned to construct a polyphonic understanding of urban ambiances? The study conceptualizes sensory narratives and sketches not merely as modes of representation, but as complementary epistemic practices that mediate between bodily experience, sensory perception, spatial interpretation, and collective understanding of place. Rather than privileging a single mode of knowing, the paper examines how these different forms of expression collectively contribute to the production of urban ambiance knowledge. The proposed approach is explored through a case study based on participant narratives and sketches produced during five days of multisensory fieldwork within the completed research project “An Investigation of the Living Urban Image with Urban Narrative Codes”. The project serves here not as the primary subject of investigation but as an empirical setting for examining how multiple forms of sensory knowledge can be articulated within a shared methodological framework. This study focuses on the Monumental Tree, one of the twenty narrative spots identified in the project. The spot was selected because it provides a particularly clear example of the interplay among the built environment, polyphonic sensory and narrative expressions, and contextual layers. Methodologically, the study adopts the project framework as an integrative process in which walking, multisensory field observation, narrative production, metaphor generation, and concept sketching are treated as interconnected stages of knowledge production. Rather than analyzing these outputs independently, the study explores how they interact, complement one another, and preserve the plurality of individual experiences while generating a shared reading of urban ambiance. Participants' narratives are examined through narrative inquiry to identify the dominant senses and emotions associated with each spot. The sketches are analyzed not as illustrations of the narratives but as parallel interpretative acts that reveal spatial meanings inaccessible through verbal description alone. Together, these materials are read as mutually reinforcing yet distinct voices within a polyphonic framework. The findings suggest that polyphonic urban ambiances emerge through the alignment of multiple sensory and representational perspectives rather than consensus, making sensory and affective qualities visible beyond physical measurements. The study proposes the project framework as a transferable methodology for integrating heterogeneous sensory representations into a shared yet polyphonic understanding of urban ambiances.

KEYWORDS *Urban Ambiance, Polyphonic Understanding, Narrative Inquiry, Sensory Narratives, Concept Sketching.*

SESSION A6

Polyphonies of Spatial Transformation

Chair Aysegul Yildirim

TIME	TITLE	AUTHOR(S)
15:30–15:45	Between Traces and Transformations: The Polyphonic Ambiances of Adaptively Reused Industrial Heritage	Kurnaz Ahmet
15:45–16:00	"Ambience Between Digital Representation and Spatial Experience: A Study of Instagram Videos and User Experiences at Three Locations in Gaziantep"	Ayaz Ferihan
16:00–16:15	Temporalities, Climate and Embodied Urban Practices — Thermal Urbanism at the Micro-Scale of Svan Villages: Heat, Shade and the Koshki	Suau Ibanez Cristian
16:15–16:30	Temporal and Spatial Polyphony of a Container Settlement Established in a Post-Earthquake Region: The Case of İskenderun	Ün Esen Benan, Uslu Merve, Yüksel Çiğsem Yağmur
16:30–17:00	*Collective discussion*	

ABSTRACTS

Between Traces and Transformations: The Polyphonic Ambiances of Adaptively Reused Industrial Heritage

15:30–15:45 Session A6 · SciencesConf #761929

KURNAZ Ahmet[1]

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Industrial heritage buildings are characterised not only by their material fabric and technological remnants but also by distinctive sensory conditions produced by large volumes, exposed structures, rough surfaces, machinery traces, acoustics, light, temperature, and patterns of movement. When such places are adaptively reused, these conditions encounter new architectural interventions, programmes, users, and environmental requirements. This paper asks how these different temporal, material, and experiential layers coexist after transformation and whether adaptive reuse can be understood as the production of a polyphonic ambiance rather than the replacement of an old atmosphere with a new one. The study adopts a comparative qualitative approach to selected adaptively reused industrial heritage sites. The analysis combines on-site observation, sensory walks, photographic documentation, and the examination of architectural and project documents. Attention is given to four interacting layers: surviving traces of industrial production; contemporary architectural additions and technical systems; present-day patterns of occupation and movement; and environmental conditions such as sound, light, material texture, and thermal experience. These layers are examined not as independent categories but as different voices that may reinforce, obscure, contradict, or reframe one another within the transformed setting. The study argues that meaningful adaptive reuse does not necessarily depend on achieving sensory or architectural harmony between old and new. On the contrary, heritage character may become more legible when differences between past and present remain perceptible and when tensions between industrial traces, contemporary interventions, technical requirements, and everyday practices are allowed to coexist. Polyphony therefore offers an alternative to approaches that evaluate adaptive reuse primarily through visual compatibility or the retention of physical fabric. It enables transformation to be understood as an ongoing negotiation among historical evidence, contemporary design, environmental conditions, and lived experience. By interpreting industrial heritage as a setting in which multiple temporal and sensory layers operate simultaneously, the paper proposes a broader understanding of heritage transformation. Adaptive reuse can thus be evaluated not only

through what is physically retained or altered, but also through how different traces, experiences, and environmental qualities remain perceptible within the transformed place. This perspective highlights the potential of industrial heritage to sustain complex relationships between continuity and change rather than resolving them into a single, unified architectural atmosphere.

KEYWORDS *industrial heritage, adaptive reuse, polyphonic ambiances, sensory experience, heritage transformation*

"Ambience Between Digital Representation and Spatial Experience: A Study of Instagram Videos and User Experiences at Three Locations in Gaziantep"

15:45–16:00 Session A6 · SciencesConf #764158

Ayaz Ferihan[1]

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There are differences between how an atmosphere is conveyed through the media and how it is actually perceived. A wide variety of studies have examined this issue (Gatti and Procentese, 2021; Joshi and Bansal, 2025). These studies highlight the issue of how cafes or other social spaces are represented on social media and how well this aligns with the actual atmosphere. This study aims to reveal the similarities and differences between the ambient representations of spaces created on digital platforms and the physical experiences users have in those same spaces. To this end, the study is based on a two-phase qualitative research design. In the first phase, promotional videos posted on Instagram for three different spaces in Gaziantep (Antepia, Bey Mahallesi, and Erikçe Recreation Area) will be analyzed; in the second phase, interviews will be conducted with participants who have physically experienced these spaces. In this way, the ambiance represented in the digital environment will be compared with the ambiance experienced in the physical environment. In the analysis of the Instagram videos, the study will examine which elements are used to create the ambiance in the digital environment. In this context, the visual, auditory, and spatial elements featured in the videos will be analyzed. Visual elements will include color, lighting, spatial arrangement, decoration, crowd density, movement, and camera usage; auditory elements will include music, speech, human voices, and ambient sounds; and spatial elements will include the physical characteristics of the space, its mode of use, interactions within the space, and the meanings attributed to the space. In the second phase of the research, semi-structured interviews will be conducted with participants who have physically experienced the three spaces examined in the first phase. The plan is to reach a total of 21 participants, with seven participants from each space. A purposive sampling approach will be used to select participants. The primary criterion for including participants in the study will be that they have physically visited the relevant space. In this context, the sub-objective questions are as follows: 1. Through which visual, auditory, and spatial elements is the ambiance of these spaces represented in Instagram videos? 2. What sensory and emotional meanings do users generate when they physically experience the ambiance of these spaces? 3. In what ways do the ambiance represented on Instagram and the ambiance users experience in the physical space overlap? 4. In what ways do differences emerge between the Instagram representation and the physical experience? References Gatti, F., & Procentese, F. (2021). Experiencing urban spaces and social meanings through social media: Unravelling the relationships between Instagram city-related use, sense of place, and sense of community. Journal of Environmental Psychology, 78, 101691. https://doi.org/10.1016/j.jenvp.2021.101691 Joshi, U. V., Bansal, S.(2025).Analyzing Indian cafes through social media: Spatial attributes and user perceptions of third places. IDA: International Design and Art Journal, 7(2), 236-255.

KEYWORDS *Urban Ambience, Ambiance, Digitalisation, Instagram, Digital Ambiance.*

Thermal Urbanism at the Micro-Scale of Svan Villages: Heat, Shade and the Koshki

16:00–16:15 Session A6 · SciencesConf #762011

Suau Ibanez Cristian[1]

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How can measurable environmental phenomena be articulated with lived and sensory experiences? This paper investigates how materiality, morphology, solar exposure, orientation and spatial configuration in traditional rural settlements of Svaneti in Georgia generate and mediate thermal ambiances at the micro-urban scale. It asks whether the Svan stone tower (koshki) can be understood not only as a defensive social structure but also as a thermal mediator within a wider spatial system. The research develops a situated thermal-ambiance framework combining environmental observation, architectural analysis, psychogeographical maps, embodied spatial observation and In-situ fieldwork integrates thermal photography and climatic observations, architectural sketches, spatial transects, solar and shadow mapping, and analysis of orientation, materiality, building density, H/W street geometry, and relationships among towers, dwellings and public spaces. Observation traces how thermal conditions are encountered through movement, sequence and bodily perception, identifying moments of exposure, refuge, transition, attraction and avoidance. A relational ambiance map, developed as a visual web diagram, connects environmental parameters (solar exposure, surface temperature, thermal mass, shade, heat storage and air movement), with spatial and sensory conditions such as warmth, coolness, exposure, refuge, movement and occupation. Thermal images, sketches, walking observations and spatial mappings are interpreted systemically. Particular attention is given to the thick, dark stone walls of the koshki and the contrast between sun-exposed and shaded surfaces. An illustrative comparison of approximately 36°C on an exposed stone surface and 20°C on a shaded surface examines thermal differentiation across the building envelope; these values are treated as site-specific observations rather than universal conditions. The anticipated argument is that the traditional Svan settlement can be read as a three-dimensional thermal land-form rather than a collection of autonomous buildings. The koshki, stone walls, streets, thresholds and open spaces collectively shape a changing distribution of solar exposure, heat storage, radiant warmth, shade and cooler refuges. Its substantial stone mass absorbs solar energy, stores and gradually releases heat, while its orientation, height and geometry create contrasting conditions of radiation and shade. These effects extend into the public realm, where narrow streets, dense configurations, projecting walls and changing solar exposure generate sequences of warm, radiant, shaded, cool and transitional spaces. Thermal conditions are embedded within the vertical and horizontal morphology of the settlement and encountered through movement, occupation and everyday life. Ambiance emerges through the interaction of environmental conditions, materiality, geometry, climate and embodied perception rather than air temperature alone. The paper brings measurement and experience, technical observation and situated knowledge, environmental forces and architectural form into dialogue. It proposes heat and shade as material and spatial attractors through which stone, shadow, orientation, enclosure, thermal mass and air movement become interconnected components of architectural experience. Rather than presenting Svaneti as a historical model to reproduce, the study approaches its settlements as accumulated repertoires of climatic adaptation embedded in architectural form. The research proposes the micro-scale of heat and shade as a repertoire for future living environments, aligning environmental performance with lived experience and quantitative observation with the plural, sensory and situated character of architectural and urban ambiances.

KEYWORDS *thermal urbanism, heat–shade infrastructures, Svan villages (Svaneti, Georgia), settlement morphology, koshki tower house, thermal mass*

Temporal and Spatial Polyphony of a Container Settlement Established in a Post-Earthquake Region: The Case of İskenderun

16:15–16:30 Session A6 · SciencesConf #762451

ÜN Esen Benan[1], USLU Merve[1], YÜKSEL Çiğsem Yağmur[1]

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Following the 2023 earthquakes, a container settlement was established in İskenderun (Hatay, Türkiye) as a temporary accommodation site. Three years later, while the settlement retains its administrative status as "temporary," it has evolved into a lived environment through everyday practices. This study examines how official temporariness and lived permanence coexist within the same space and how this coexistence produces temporal and spatial polyphony. The study focuses on how residents' everyday practices continuously renegotiate the boundary between what is officially designated as temporary and what gradually becomes "home." From this perspective, the study argues that different, and at times conflicting, temporalities can be simultaneously produced under the same physical and administrative conditions. The study is based on field research conducted within the container settlement and a short-term autoethnographic stay in an unoccupied container unit. Qualitative data obtained during the fieldwork were examined through spatial and sensory indicators along a designated route and translated into a route-based sensory map. This approach conceptualises the researcher's movement through the settlement not merely as an observational path, but as an analytical means of tracing the spatial manifestations of temporariness and permanence embedded in everyday life. In this way, the temporary/permanent binary is reconsidered not as two predefined and mutually exclusive categories, but as a relational condition that can be traced throughout the settlement and is continuously reproduced through everyday spatial practices. The findings demonstrate that different, and sometimes opposing, temporalities become visible through spatial practices within the same settlement. Along the route, small-scale interventions, personalisation, and everyday practices of care particularly those accumulated around the thresholds of container units constitute spatial traces of lived permanence despite the settlement's official temporariness. Conversely, some units are deliberately maintained as bare, unmarked, and minimal spaces, indicating a different temporal position in which the transformation of the container into a "home" is resisted. Accordingly, both intervening in space and deliberately refraining from doing so can be understood as spatial expressions of residents' relationships with temporariness. The route-based sensory map makes these contrasting practices visible alongside one another without reducing them to a singular narrative of either temporariness or permanence, allowing the study to trace where temporariness develops into lived permanence and where it continues to be actively maintained. The study conceptualises residents of post-disaster temporary settlements as active subjects who shape the temporality of space through their everyday practices. From this perspective, balance and harmony in post-disaster settlements are understood not as a fixed condition achieved between temporariness and permanence, but as an ongoing process of negotiation through which multiple temporalities, spatial practices, and forms of belonging coexist. Route-based sensory mapping provides a qualitative and cartographic reading through which the spatial traces of these multiple relationships can be made visible. Thus, the post-disaster settlement can be reconsidered as a polyphonic living environment in which different temporalities and spatial meanings coexist and are simultaneously produced, challenging the conventional understanding of temporariness as a linear progression towards permanence.

KEYWORDS *post, disaster settlements, temporariness, lived permanence, route, based sensory mapping, spatial polyphony*

SESSION A7

Inhabiting Ruins: Sensory Readings of Heritage Sites

Chair Mohammed Boubezari

TIME	TITLE	AUTHOR(S)
17:15–17:30	Inhabiting the Past, the Present and the Future Ambiances as activism, shared presence, and expansion of individual experience.	Palmese Cristina, Ricardo Atienza Badel , Carles José Luis
17:30–17:45	Matter, Atmosphere, Gravity: Micronarratives of an Ambiance in Timgad	Barbas Isabel
17:45–18:00	Beyond the Domus: Everyday Ambiances of Roman Living in Timgad	Nadir Bonaccorso, Touatia Amraoui, Frederico Roeber, Ulisses Saraiva Boubezari
18:00–18:15	A polyphonic Reading of dereclict site : Cirnik Bridge and its surroundings	Alyanak Kaya Funda
18:15–18:45	*Collective discussion*	

ABSTRACTS

Inhabiting the Past, the Present and the Future Ambiances as activism, shared presence, and expansion of individual experience.

17:15–17:30 Session A7 · SciencesConf #764708

Palmese Cristina[1], **Atienza Badel** Ricardo, **Carles** José Luis[2]

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This paper focuses on the importance of situated spatial performance as a means to understand, reactivate, and inhabit an ambiance. To this end, it presents a series of collective in situ performance interventions that aim to bridge the inherited divide between art and science through collective experimentation engaging with the plurality of ambiences. By opening a shared field where diverse forms of knowledge intersect, resonate, and transform one another, this approach breaks away from the compartmentalization that so often reduces us to a reductive, one-dimensional perspective. Within this framework, we must consider the unstable, the unpredictable, and the ineffable as shared experiential domains that foster new modes of interdisciplinary communication . This perspective opens a space for active listening and interaction with others beings and the place, where aesthetic and experiential engagement with a site becomes inseparable from its analytical investigation. Through collective actions and performances, we aim at activating a place, exploring and experiencing its physical, social and sensible qualities and potentials, whether past, present or to come. Far from neutral and distant observation methods, we consider here corporeal engagement as a way to access the situated experience of place. This approach has been applied by the authors in the project Voices' Stones, a part of the workshop Sensorial held in the remains of the Roman city of Timgad, Algeria, in 2025. The results from this project will be presented here, together with other previous actions by the authors that have served as methodological preparatory cases, such as the project Early Music Soundscapes in Gamla Stan, Stockholm, in 2022. Voices' Stones is an experimental research project in progress set at the Timgad archaeological site. How should we interpret the traces of the past? What can we learn from the stones that once harbored life? How might we approach the desires, emotions, needs, and daily practices of those who inhabited this place—alongside the sacred meanings and hopes these stones once contained? How can we reconnect with the builders of these ancient cities and decipher the messages embedded in their stones and spatial organization? Our hypothesis posits that traces of the past endure in the present, embedded within memory, rituals, language, and sacred forms. Through bodily performance within the space, we aim to reactivate

embodied emotions and sensations bound to the site's atmosphere. To explore the atmosphere of Tingad Roman theatre, a performance invited participants to engage directly with the space using their bodies and voices. This experience guided them on a journey through time—exploring daily life, memory, and the sacred through the site-specific performances. We present initial results from this direct spatial experience in Timgad: a video of the performance, a soundscape composition, and a synthesis of participant feedback. Now in its second phase—developed in collaboration with a research group—the project aims to expand upon this initial experiment through further site-responsive interventions across diverse locations.

KEYWORDS *Body, Collective Experience, Ambiances, Active Listening, Performance.*

Matter, Atmosphere, Gravity: Micronarratives of an Ambiance in Timgad.

17:30–17:45 Session A7 · SciencesConf #762352

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How does a place speak through its matter, its weight, its light, and the traces of time inscribed in its surfaces? And how can drawing become a way of listening to these spatial conditions? This paper reflects on observations, photographs, and drawings made in situ during a visit to Timgad, the Roman city in present-day Algeria, approaching the archaeological site not primarily as a historical object, but as a living field of sensory, material, and atmospheric relations. Timgad is understood as a constellation of fragments in which architecture, ruin, landscape, climate, body, and time continuously interact, producing a plurality of ambiances. This approach draws on the understanding of atmosphere as a spatial phenomenon emerging through the relation between bodies, material surroundings, and sensory perception (Böhme, 1993), as well as phenomenological approaches to architecture that emphasise the embodied and multisensory character of spatial experience (Pallasmaa, 2005). The investigation is structured around three interconnected concepts — Matter, Atmosphere, and Gravity — understood not as fixed categories, but as forces through which the site becomes perceptible and bodily negotiated. Matter is approached through the presence of stone, dust, erosion, fragmentation, and construction. Materiality is understood not as a static property, but as an ongoing process of transformation and encounter in which surfaces, substances, bodies, and environmental forces participate in the making of place (Ingold, 2013). Atmosphere emerges through light, temperature, shadow, silence, distance, and the changing relation between body and territory, as an affective and spatial phenomenon rather than merely a visual quality (Böhme, 1993). Gravity is understood not only as a physical force, but as a condition connecting matter, ground, architecture, and body. Slope, elevation, support, weight, erosion, and water reveal gravitational forces through bodily movement and spatial experience. Drawing operates simultaneously as an analytical and experiential device. The sketches produced in situ do not seek to objectively document Timgad; rather, they register fleeting encounters, bodily positions, rhythms, fragments, and sensory intensities. Drawing thus becomes a situated practice: a way of engaging with a site through movement, observation, selection, and interpretation rather than representing it from an external position (Rendell, 2010). Together with photography, the drawings form a sequence of micronarratives through which the ambiance of the place becomes perceptible as a changing constellation of material, atmospheric, and bodily relations. Drawing from my architectural and artistic practice and from my ongoing research into micronarratives of the city and ecologies of the sensible, the paper proposes Timgad as a polyphonic spatial condition where human and more-than-human temporalities, material traces, atmospheric phenomena, and bodily perception converge. Rather than reconstructing the ancient city, the drawings attend to what remains active within its ruins: the capacity of matter to generate atmosphere, gravity to organise bodily experience, and drawing to reveal ephemeral relations that conventional archaeological representations may leave unseen.

A POLYPHONIC READING OF A DERELICT SITE: CIRNIK BRIDGE AND ITS SURROUNDINGS

18:00–18:15 Session A7 · SciencesConf #761246

Alyanak Kaya Funda[1]

[1] *Antalya Bilim University (Turkey)*

This paper investigates how the ambiance of a derelict historic structure emerges through the coexistence of human and more-than-human elements. Rather than a fixed aesthetic effect, ambiance is approached as a situated, relational, and evolving condition produced through different presences, practices, and sensory rhythms. The paper asks how such an ambiance can be read and sustained without reducing its plurality. The study focuses on Cırnık Bridge and its surroundings over the Düden stream in Antalya. Dating to the thirteenth century, this eight-arched Anatolian Seljuk bridge lost its function in the 1960s when a modern motorway bridge was built to its north; part of the bridge was subsequently demolished as an obstruction to water flow. Once protected as both heritage and a registered natural site, Cırnık now exists in dereliction. Its ambiance emerges through contrasts: the continuous hum of heavy traffic above meets the quieter sounds of water and riverbanks below, while everyday practices, fishing, irrigation, and passing through overlap with water, fish, birds, vegetation, and stone. The methodology is a situated, multisensory field reading organized through an aural section extending from the motorway above the bridge to the anglers' zone at the water's edge. Fixed listening points are observed morning, noon, and evening, on weekdays and weekends, to register changing daily and weekly rhythms. Dominant and marginal sounds are identified alongside visual observations, field notes, and sketches, and brought together in a layered sonic section map. This enables the coexistence and temporal variation of human and more-than-human presences to be read. Drawing on the Cresson/Grenoble approach, particularly Thibaud's understanding of ambiance as a fragile, in-between mode of existence, the study treats water not as passive background but as an active constituent of the site's historical, ecological, and sensory condition. The reading suggests that Cırnık's ambiance emerges through maintained tension rather than sensory harmony. Polyphony here refers not to harmonious combination, but to simultaneous coexistence without absorption into one another. Alongside DeSilvey's understanding of decay as a productive layer of meaning, dereliction becomes an active condition through which the site's historical, ecological, and everyday dimensions remain perceptible. On this basis, the paper proposes an ambiance-sensitive conservation approach guided by three principles: reading, maintaining, and inhabiting. Reading uses multisensory and aural-section methods to identify dominant and marginal voices and their temporal relationships; maintaining sustains the tensions through which ambiance is produced; and inhabiting supports awareness through low-intervention listening infrastructure—such as listening points, paths, or interpretive devices—without imposing a single use or aesthetic order. The paper thus reframes balancing and aligning not as the resolution of difference, but as maintaining conditions in which different voices remain audible and coexist. Conservation concerns not only the material survival of the bridge, but also the relational and sensory conditions that give it meaning, suggesting that the future of derelict heritage may lie less in restoring sites to a singular state than in learning to sustain and inhabit their productive in-between conditions.

KEYWORDS *maintained tension, ambiance, sensitive conservation, polyphonic reading*

SESSION B4

Temporal and Embodied Urban Polyphonies

Chair Evangelia Paxinou

TIME	TITLE	AUTHOR(S)
11:00–11:15	Voices of Time: A Polyphonic Reading of Urban Ambiances through Archival Sources	Bayrak Deniz, Ozturk Aslihan
11:15–11:30	THE AMBIANCE OF A EUROPEAN CAPITAL of CULTURE: The Case of 2023 \ | ELEUSIS	Mantas Neoklis
11:30–11:45	Sensory Polyphonies of Ambiances in Urban Parks: Exploring Harmony, Conflict, and Dominance through Participatory Sensory Mapping	Elif Ayan Çeven
11:45–12:00	The "Roda" as an Urban Ambiance: Capoeira as Spatial Practice and Embodied Method in Parisian Public Space	Yılmaz Gizem
12:00–12:30	*Collective discussion*	

ABSTRACTS

Voices of Time: A Polyphonic Reading of Urban Ambiances through Archival Sources

11:00–11:15 Session B4 · SciencesConf #760573

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Urban ambiance is shaped not only by the current physical and sensory characteristics of a place, but also by spatial conditions, experiences, and meanings that change over time. The physical transformation of cities does not mean that past ambiances completely disappear. Spatial traces, visual representations, and written narratives from different periods make it possible to read past ambiances in the present. In this context, the study considers urban ambiance as a temporally layered and polyphonic phenomenon. The main aim of the study is to examine how written and visual archival sources can contribute to understanding the polyphony of urban ambiance across time. Historical photographs, postcards, maps, and written documents are not considered only as sources that document the physical environment of the past. They also provide information about the spatial characteristics, uses, and experiences of different periods. User narratives and oral history studies available in the literature are also used as supporting sources. The study focuses on Trabzon, a city that has hosted different political and cultural periods throughout its history. The historical process extending from the Komnenian period to the Ottoman Empire and the Republican period has created a multilayered urban structure with physical traces from different periods. This historical and spatial layering makes Trabzon an important case for tracing and examining urban ambiances from different periods together. The study follows a qualitative and interpretive approach. Written and visual archival sources from different periods are examined together with the current physical condition of the city. The aim, however, is not only to compare the physical changes between past and present. The study focuses on the relationships between the spatial characteristics, uses, experiences, and meanings of different periods. In this way, the polyphonic character of urban ambiance is examined through continuities, differences, tensions, and resonances between different temporal layers. The study argues that the polyphony of urban ambiance is not formed only by different users, experiences, and forms of knowledge that exist in the same period. Spatial experiences and representations from different periods can also be part of this polyphony. For this reason, written and visual archival sources are considered not only as documents for understanding past ambiances, but also as

sources that allow experiences and meanings from different periods to be read together. This approach creates a temporal polyphony between past and present. In this way, urban ambiance is understood not as a fixed condition belonging to a single period, but as a plural process that gains new meanings through different temporal layers.

KEYWORDS *Urban Ambiance, Urban Memory, Archival Sources, Temporal Polyphony, Trabzon.*

THE AMBIANCE OF A EUROPEAN CAPITAL of CULTURE: The Case of 2023 | ELEUSIS

11:15–11:30 Session B4 · SciencesConf #764610

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In the first part, via a phenomenological methodology, the paper examines the conceptual construction of the urban image through three complementary theoretical frameworks: a) the Deleuzian conceptualisation of human thought through the three domains of science, philosophy and the arts (Deleuze, 1995); b) Derrida's tripartite conception of CHŌRA—Topos + Mythos + Logos (Derrida, 1987); and c) Lacan's Borromean Knot, understood through the interrelation of the Real, the Imaginary and the Symbolic (Lacan, 1975). On this basis, a brief review of modern, postmodern and metamodern approaches to the urban ambience is undertaken. The second part of the paper turns to the literary—whether theatrical or poetic—dimension of the image of the Greek city, focusing on the tension between Place—understood as the material realities of the urban environment—and Myth—understood as the symbolic meanings attributed to it. This tension is explored through the case study of Eleusis, the European Capital of Culture in 2023. Drawing upon author's dual experience as member of the Artistic Team and audience, the paper explores how new stories (Logos) emerge at the threshold between palimpsestic Places (Topos) and enduring Myths (Mythos). These narratives reveal a mechanism through which new imagined geographies were produced, contributing to the formation of an Eleusinian re-storyfication.

KEYWORDS *European Capital of Culture, metamodern ambiances, Eleusis 2023, Elefsina, storyfication*

Sensory Polyphonies of Ambiances in Urban Parks: Exploring Harmony, Conflict, and Dominance through Participatory Sensory Mapping

11:30–11:45 Session B4 · SciencesConf #762519

ELIF Ayan Çeven[1]

[1] *Cost (Turkey)*

The ambiance of an urban park is not shaped by a single environmental feature or sensory stimulus, but emerges through the simultaneous interplay of visual, auditory, olfactory, and tactile experiences. These sensory layers may reinforce one another and create harmonious experiences, conflict within the same setting, or become dominated by a particular sensory stimulus that shapes the overall atmosphere of a place. This study aims to investigate these relationships across different settings of an urban park through the concept of “sensory polyphonies of ambiances.” The research will employ experience-based sensory walks and participatory sensory mapping with landscape architecture students. Observation points representing different spatial and functional characteristics will be identified within the park. At each point, participants will evaluate the visual, auditory, olfactory, and tactile environment and spatialize perceived sensory stimuli through freehand sketches and self-developed symbols. Rather than examining sensory dimensions as isolated layers, the study focuses specifically on the relationships among sensory experiences. By superimposing individual and sensory-specific maps, the research will identify areas characterized by sensory harmony, sensory conflict, and sensory dominance. For instance, a space perceived positively for its visual qualities may simultaneously be experienced negatively because of traffic or human-generated noise, revealing sensory conflict. Conversely, vegetation may simultaneously reinforce visual, olfactory, and tactile experiences, producing sensory harmony. Sensory dominance will describe situations in which one particularly strong stimulus overshadows other sensory dimensions and becomes decisive in shaping the

perceived ambiance. Through this approach, the urban park is conceptualized not as a space with a single homogeneous atmosphere but as a polyphonic system of ambiances, in which multiple sensory "voices" coexist, reinforce, compete with, or suppress one another. The study is expected to provide a methodological framework for understanding the multisensory complexity of urban open spaces while contributing to landscape design approaches that move beyond predominantly visual assessments. Spatial identification of sensory harmony, conflict, and dominance may ultimately support the design and management of more balanced, inclusive, and experientially rich urban parks.

KEYWORDS *Ambiances, sensory polyphony, multisensory perception, sensory mapping, urban parks, landscape experience*

The "Roda" as an Urban Ambiance: Capoeira as Spatial Practice and Embodied Method in Parisian Public Space

11:45–12:00 Session B4 · SciencesConf #762236

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This paper examines how capoeira rodas held in public spaces in Paris collectively produce and shape urban ambiances through the interplay of bodies, music, movement, and social interaction. The concept of ambiance is approached as a situated, multisensory, and relational condition that is collectively enacted and continuously reproduced through everyday practices. A roda refers to the format in which capoeira is practiced: a circular formation in which players, musicians, and participants gather around the game. Originating as a form of resistance and cultural continuity among African diasporic communities in Brazil under colonial rule, capoeira has evolved into a sporting, social, and cultural practice across diverse contexts. Within this historical and contemporary context, the roda can be understood as a performative practice that temporarily reorganizes public space while carrying contemporary traces of a historically resistant practice. Through gathering, making music, moving, observing, and learning together, practitioners alter the spatial, sensory, and social conditions of the places they inhabit. The roda is therefore understood not merely as an event taking place within public space, but as a temporary spatial constellation that actively produces urban ambiance. Although it may be perceived from the outside as a performance or artistic presentation, for capoeiristas—people who practice capoeira—the roda is an ordinary, recurring part of everyday life. This paper argues that it is precisely this everyday character that enables the roda to transform public space without an explicit intention to do so. Its ambiance emerges through the situated interaction between embodied practice, material conditions, and social relations. The paper further asks whether the embodied modes of knowledge production and transmission inherent in capoeira can contribute methodologically to ambiance studies. Rather than positioning capoeira solely as an object of research, the paper proposes that its distinctive forms of learning, repetition, improvisation, and situated knowledge may offer an alternative epistemological framework for understanding lived environments. Methodologically, the study adopts an embodied and reflexive approach grounded in the author's dual position as both researcher and long-term capoeira practitioner. The research draws on four years of capoeira practice and participation in numerous open-air rodas during a six-month stay in Paris. Participant observation, sensory field notes, spatial mapping, and reflexive analysis are combined to examine how gathering places are selected, how rodas temporarily reorganize public space, and how these transformations are experienced by practitioners, passersby, and the surrounding urban environment. The paper contributes to architectural and urban ambiance studies in two ways. First, it conceptualizes the roda as a temporary performative spatial practice through which collective urban ambiances are produced. Second, it argues that capoeira's embodied modes of learning, improvisation, and situated knowledge can inform an alternative methodological approach to the field of ambiance. By positioning embodied practice as both the subject and method of inquiry, the paper establishes a dialogue between architectural theory, ambience studies, and embodied forms of knowledge.

KEYWORDS *Urban Ambiance, Capoeira, Roda, Public Space, Embodied Knowledge*