

# ATMOS PHERES AND AR CHITECT ONICS

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**10-12 | 02 | 2025**  
**MOME** BUDAPEST



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## LEARNING FROM THE PERIPHERAL

Beyond the perception threshold, our present lifestyles have become subtly reigned by visual aggression and its supposed supremacy. As we proceed in our lives, we often lose orientation, as if we are being pulled towards unrest by magnets hidden under the compass. The picture of our reality does not fit together. Aspects of it that seem parallel pull us apart. But deep in our body, mind and soul, we can discover the existence of the right direction. Finding and recognizing them requires attention and care.

In our broad present, perhaps it is only our periphery that still echoes the beauty of the unknown, if at all, only in a faded way. Our desire to know and our hope that the expanding horizons of our knowledge will enrich our lives can create perspectives, and give back the lost orientation. Juhani Pallasmaa, in his book *The Eyes of the Skin - Architecture and the Senses*, writes on peripheral perception as follows:

“The preconscious perceptual realm, which is experienced outside the sphere of focused vision, seems to be just as important existentially as the focused image. In fact, there is medical evidence that peripheral vision has a higher priority in our perceptual and mental system.” (2005: 13)

In turn, our attention today is always seeking the focus, trying in vain to find the lost orientation by the very act of concentration, while our periphery is deemed as non-important, and we become oblivious to its force that embraces and sustains our lives. Periphery engenders those forces that hold our experiences together. Recognizing this can remind us not to ignore this limitless realm, whether visible, tangible, audible, or perceivable otherwise. Atmospheres, although they seem aerial and fleeting, are the sustaining foundations on which our existence unfolds. In this delicately balanced interaction between the center and the fringe, we can better understand our essence.

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**ÁBEL SZALONTAI**  
professor of photography,  
Head of the Doctoral School at MOME



# ATMOSPHERES AND ARCHITECTONICS

CONCEPT

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Even visual perceptions are fused and integrated into the haptic continuum of the self; my body remembers who I am and where I am located in the world. My body is truly my navel of my world, not in the sense of the viewing point of the central perspective, but as the very locus of reference, memory, imagination and integration. Architecture articulates the experiences of being-in-the-world and strengthens our sense of reality and self; it does not make us inhabit worlds of mere fabrication and fantasy.

(Juhani Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, 2005)

Regardless of our conscious actions, cognitive endeavors, and social practices, we, as human beings, together with our companion species and co-existing life forms, are much dependent on the emotionally charged and sensitively filtered environmental circumstances we find ourselves in: be they physically built structures or virtual realities, spaces of social life or the most intimate private spheres, artificially created architectonics or just plainly found buildups of both material and immaterial nature. We do not only find ourselves immersed in – and ingressed by – those atmospheres but also prone to respond to them, modify them, or create new ones straight away. More often than not design and other creative practices would confess the atmospheric and emotional factor as their innermost driver provided such a confession wasn't felt too unprofessional on their part. Building and feeling architectonics are different sides of the same coin - both have to do hugely with what we can call experiencing our own existence, including eminently the bodily and somatic aspects of it. In order to articulate those existential experiences and assess how these are entangled with atmospheres we have more and more pathways at our disposal: we have more intuitive and hunch-based approaches from poetry to phenomenology, from human geography to various philosophies of space; simultaneously we have stricter, more experimental and scientific approaches as well, such as neurosciences, sociology of space, and experimental psychology. The aim of this conference is to invite and combine all those approaches to arrive at a better grasp of what we feel and what drives us when we actively and creatively, or passively and meditatively entwine with our spatial environments, our habitats and dwellings, our fantasy-lands and media worlds, be they integral or partial, multimodal or monosensory, socially conformist or rebellious, habitual or eventful in their nature.

This conference aims to initiate a dialogue between outstanding experts coming from fields that are relevant to gaining a better understanding, use, and creation of architectural, medial, technological, and natural atmospheres. In our understanding, this goal needs collaboration between different fields: those of the philosophies of embodiment and spatial experience, architectural humanities and environmental psychology, neuroscience and architectural practice. To this end, the conference invites researchers, practitioners, and doctoral students from the relevant fields who are ready to contribute to the emergent discourse on atmospheres and design.

**AUROSALISON** (University of Naples "L'Orientale"),  
**BÁLINT VERES** (Moholy-Nagy University of Art & Design, Budapest)

# DAY<sup>1</sup> FEELING ARCHI TECTURE

## PROGRAM



PROGRAM

- 8:45–9:15** Arrival and registration
- 9:15–9:30** Opening words
- KEYNOTE LECTURE**  
**9:30–10:30** Atmospheres and Felt-Bodily Resonances  
**TONINO GRIFFERO** (University of Rome Tor Vergata)
- 10:30–11:00** Coffee break
- ATMOSHPERIC PHENOMENA**  
**11:00–11:30** Beyond the Threshold: The Poetics of Entryways  
**ELISABETTA CANEPA** (University of Genoa / Kansas State University)
- 11:30–12:00** Opening up enquiry into lived experience  
**MARCUS WEISEN** (École Normale Supérieure Paris)
- 12:00–12:30** Our phenomenology is now political  
**XAVIER BONNAUD** (ENSA Paris La Villette / Gerphau)
- 12:30–14:00** Lunch break
- KEYNOTE LECTURE**  
**14:00–15:00** Architecture 'from within': An embodied perspective  
**VITTORIO GALLESE** (University of Parma)
- 15:00–15:30** Coffee break
- ENGULFED IN THE ENVIRONMENT**  
**15:30–16:00** Touching Experiences – Intimate Interactions With The Environment  
**KRISZTINA SOMOGYI** (Széchenyi István University, Győr)
- 16:00–16:30** Intersubjective space. The bodily awareness of emotional space  
**JOSE DEL CARMEN PALACIOS AGUILAR** (University of Lima)
- 16:30–17:00** Metamorphosed atmospheres, altered functions, changing meanings, transformed attitudes: a case study of the former Slovak Lutheran Church in Budapest  
**BARBARA FOGARASI, VIOLETTA VARGA-TÓTH, ATTILA DOBAL, ANDREA DÜLL** (ELTE University, Budapest)
- 17:00–17:30** Dissecting Architectural Atmospheres  
**ÁKOS ORBÁN** (MOME Doctoral School)
- 18:00–22:00** Conference Dinner  
MOME Campus Ground  
This is a ticketed event and there are a limited number of places, so please book early to avoid disappointment.  
Tickets for the Conference Dinner may be added to your chosen package during the registration process.

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DAY 1

# DAY 2 BUILDING ATMOS PHERES

## PROGRAM



PROGRAM

- 9:45–10:00** **KEYNOTE LECTURE**  
Video message by **STEVEN HOLL** (Columbia University)
- 10:00–11:00** Resonant Place  
**SARAH ROBINSON** (Aalborg University / IUAV)
- 11:00–11:30** Coffee break
- 11:30–12:00** **EMBODIED ATMOSPHERIC CREATIVITY**  
Embodied Space: A Somatic and Movement Workshop for Architects  
**CARINA ROSE** (Montréal)
- 12:00–12:30** Exploring Architectural Atmospheres in the Written Work of Álvaro Siza: A Theoretical Framework through Gernot Böhme's Aesthetic of Atmospheres  
**EUGENIO MAGALLANES** (University of Lisbon)
- 12:30–14:00** Lunch break
- 14:00–14:30** **ATMOSPHERIC AND SOMAESTHETIC DESIGN IN VR SPACES**  
Bridging Atmospherology and Virtual Reality: A Comparative Study of Atmospheric Lexicons in Philosophy and A-Frame Programming  
**AMBRA BENVENUTO** (IULM Milan)
- 14:30–15:00** Somaesthetic Design in VR. Enhancing Relaxation and Bodily Awareness through Biofeedbacks  
**GIULIA ANDREINI** (IULM Milan)
- 15:00–15:30** AI's Role in Designing Atmospheric Transitional Spaces. A Phenomenological Account to User Well-being  
**FLORJER GJEPALI** (IULM Milan / Politecnico di Milano)
- 15:30–16:00** Coffee break
- 16:00–16:30** **SOCIO-ATMOSPHERES**  
Atmospheres and Non-standard Bodies. A Critical and Speculative Approach to Architecture through the Experience of Disability"  
**JULIEN SALABELLE** (Conservatoire National des Arts et Métiers)
- 16:30–17:00** Spaces with(out) Bodies. Atmosphoric Bodies and the Power of Absence  
**MADALINA DIACONU** (University of Vienna)
- 17:00–17:30** Jerome and the Demons of Space. Atmospheres from Wilderness to Intimacy, from the Expanse to Claustrophilia  
**FEDERICO DE MATTEIS** (University of Aquila), **STEFANO CATUCCI**, **ALBERTA PISELLI** ("Sapienza" University of Rome)
- 17:30–18:00** Osmosphere and Olfactory Surveillance: Smell Control in the Age of Atmoterrorism.  
**ELENA GIULIA ABBIATICI** (Albertina Academy Turin)
- 18:30–19:30** **WORKSHOP**  
Resonant Artefact – A Somaesthetic Approach to Acoustics  
**MÁRI MÁKÓ** (MOME Doctoral School)

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DAY 2





# DAY<sup>3</sup> THINKING THROUGH ATMOS PHERES

## PROGRAM

PROGRAM

- 9:30–10:30** **KEYNOTE LECTURE**  
Transactional Atmospheres: Pragmatism and Somaesthetics  
**RICHARD SHUSTERMAN** (Florida Atlantic University)
- 10:30–11:00** Coffee break
- 11:00–11:30** **ATMOSPHEROLOGIES**  
Space as the 'Ether' of Atmospheres  
**ABEL FRANCO** (California State University)
- 11:30–12:00** Hermann Schmitz's Categorical Analysis of Corporality, Gestalt Progression and the Synaesthetic Characters  
**MELISSA GALLEGÓ-QUIROZ** (University of Shanghai)
- 12:00–12:30** Atmosphere as Sublimated Satisfaction: Bridging the Real and Phantasmatic Worlds in Architectural Design  
**CARLOS AGUIAR** (University of Illinois at Urbana-Champaign)
- 12:30–14:00** Lunch break
- 14:00–14:30** **ATMO-VISION**  
Atmosphere and Affect in Moving Image Installations  
**ZSOLT GYENGE** (assoc prof, MOME)
- 14:30–15:00** Saturation Points: Cinema, Atmosphere, and the Medium of Perception  
**DANIEL D'AMORE** and **STEFFEN HVEN** (Filmuniversität Babelsberg)
- 15:00–15:30** Atmospheric Spaces of Painting  
**DARIDA VERONIKA** (ELTE University, Budapest)
- 15:30–16:00** Objects, Ekphrases, Atmospheres  
**ATTILA HORÁNYI** and **ABIGÉL SÓGOR** (MOME)
- 16:00–16:15** Closing words
- 16:45–18:30** **WORKSHOP**  
Embodied Space: A Somatic and Movement Workshop for Architects  
**CARINA ROSE** (Montréal)

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DAY 3

# DAY<sup>1</sup> FEELING ARCHI TECTURE

KEYNOTE LECTURE



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DAY 1

KEYNOTE LECTURE



## ATMOSPHERES AND FELT-BODILY RESONANCES

TONINO GRIFFERO

Moving from neo-phenomenological theory of the lived or felt body (Leib) and atmospheres as spatial feelings, the talk outlines their constitutive role in human experience but especially in aesthetic (in a broad sense) perception of the natural and built-up environment. Against every reductionist, introjectionist concept of feeling and therefore also every projectivist objectification of the experience of places, pathic aesthetics – that emphasizes the affective involvement that the perceiver feels unable to critically react to or mitigate the intrusiveness of – is an adequate investigation of the felt body as a sounding board of outside atmospheres thought as affordances and architectural affective spaces. The author proposes a classification of atmospheres into three categories: prototypical (objective feelings), derivative-relational (interaction between the subject and the environment), and spurious (subjective projections). He suggests then a classification of atmospheric “encounters” (ingressive-dystonic, syntonic, merely observative, reversed, rejecting, changeable over time) and applies both ideal-typologies to the experience of architectural space, well aware that each individual atmosphere is always only the combinatory result of types of atmosphere and atmospheric encounter, stages of the lived body, and forms of intercorporeal communication.

**TONINO GRIFFERO** is full Professor of Aesthetics (University of Rome Tor Vergata), editor of book series (Sensibilia, Atmospheric Spaces) and the e-journal *Lebenswelt*. After graduating in Turin in 1982 on hermeneutics (supervisor: Gianni Vattimo), he was PhD student in Aesthetics (University of Bologna, 1988–92) and Humboldt Fellow (Heidelberg 1998–99). His studies focused initially on hermeneutics (*Interpretare. La teoria di Emilio Betti e il suo contesto*, Turin 1988), the cultural philosophy of Eduard Spranger (*Spirito e forme di vita. La filosofia della cultura di Eduard Spranger*, Milan 1990), the relationship between art, symbol and myth in Schelling's thought (*Senso e immagine. Simbolo e mito nel primo Schelling*, Milan 1994; *Cosmo Arte Natura. Itinerari schellingiani*, Milan 1995; *L'estetica di Schelling*, Rome-Bari 1996), the „power” of imagination (*Immagini attive. Breve storia dell'immaginazione transitiva*, Florence 2003) and then the theosophical topic of “spiritual corporeality” (Oetinger e Schelling. *Teosofia e realismo biblico alle origini dell'idealismo tedesco*, Segrate-Milan

2000; *Il corpo spirituale. Ontologie “sottili” da Paolo di Tarso a Friedrich Christoph Oetinger*, Milan 2006). For about twenty years, he has been engaged in the development of an aesthetics and phenomenology of “atmospheres” (atmospherology) and felt body (Leib). Recent books: *Atmospheres: Aesthetics of Emotional Spaces* (London-New York 2014), *Quasi-Things: The Paradigm of Atmospheres* (Albany [N.Y.] 2017), *Places, Affordances, Atmospheres: A Pathic Aesthetics* (London-New York 2019), *The Atmospheric “We”: Moods and Collective Feelings* (Milan 2021), & M. Arbib, *Atmosphere(s) for Architects: Between Phenomenology and Cognition* (Manhattan [Kansas] 2023), *Being a Lived Body. From a Neo-Phenomenological Point of View* (London-New York 2024). Recent co-editions: & G. Moretti, *Atmosphere/Atmospheres: Testing a New Paradigm* (Milan 2018), & G. Francesetti, *Psychopathology and Atmospheres: Neither Inside nor Outside* (Newcastle upon Tyne 2019), & M. Tedeschini, *Atmospheres and Aesthetics: A Plural Perspective* (Basingstoke 2019).

# DAY<sup>1</sup> FEELING ARCHI TECTURE

ATMOSHPERIC  
PHENOMENA



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DAY 1

ATMOSHPERIC PHENOMENA



**BEYOND  
THE THRESHOLD:  
THE POETICS  
OF ENTRYWAYS**

**ELISABETTA CANEPA**

One effective way to grasp the complexity of architectural atmospheres is by focusing on the contrasts and differences between places. Philosopher Michael Hauskeller notes that although atmospheres are intangible and invisible, they still have boundaries beyond which their influence either manifests or fades. Much like a scent, the atmosphere of a space extends as far as its presence is perceptible. Given that we continuously move through different spaces, we are highly sensitive to their liminal differences, which multisensorially shape our first impressions and influence our emotions, memories, and behaviors. Entryways—shared spaces at the entrance of buildings that connect exterior and interior—provide an ideal context for testing this hypothesis. As ubiquitous thresholds and transitional spaces, they serve as a prime architectural medium for experiencing and designing affective atmospheres. This paper features a catalog of entryways mapped within the Genoese landscape, where atmospheric qualities emerge through their tectonic elements that guide our movements, as well as through their sensory richness in modulating light, temperature, and sound between the outside and inside. In studying atmosphere as a compositional dynamic, we are interested in how architectural forms resonate with our bodies, which—as Richard Shusterman teaches us—are “our tool of tools,” our privileged interface for feeling, imagining, and understanding. While their architectural boundaries are clearly defined, their atmospheric edges are more blurred. Entryways have a dual atmospheric nature, working as both physical and symbolic thresholds. Embedded in the urban fabric, the Genoese entryways examined here offer a glimpse into the city’s evolution, reflecting its sociocultural nuances and revealing distinctive typologies—such as tunnels and skywalks—that evoke unique atmospheric sensations. This contribution integrates insights from an enactive-embodied approach to architectural experience, findings from prior neuroscience-informed research on architectural atmospheres, and design knowledge derived from a case study-based investigation.

**ELISABETTA CANEPA** is an architect and adjunct professor at the Architecture Departments of the University of Genoa, Kansas State University, and Florida International University. She also teaches in the ‘Neuroscience Applied to Architectural Design’ Master’s Program at the Iuav University of Venice and serves on the Advisory Council of the ‘Academy of Neuroscience for Architecture’ in San Diego. As a Marie Skłodowska-Curie fellow, she ran the EU-funded Resonances project (2021–2024) in collaboration with the University

of Genoa, Kansas State University, and Aalborg University. Her research explores the intersection of architecture, aesthetics, and cognitive science, focusing on atmospheric dynamics, the emotional nature of the architectural experience, embodiment theory, the empathic phenomenon between humans and space, and virtual reality experimentation. Her book ‘Architecture is Atmosphere: Notes on Empathy, Emotions, Body, Brain, and Space’ was published by Mimesis International in 2022.



## OPENING UP ENQUIRY INTO LIVED EXPERIENCE

### MARCUS WEISEN



ATMOSPHERIC PHENOMENA

An extended understanding of atmospheres requires that atmospheres be viewed as an inseparable part of experience. Yet, research into lived experience of architecture faces practical and attitudinal obstacles: because pre-reflective experience is seen as difficult to approach and introspection unreliable, it is left by the wayside.

Experience-based knowledges of the body remain shunned in architectural and academic education, to the neglect of intuition and sensory knowing (Weisen 2023). Yet, an increasing number of architect-teachers profess to the need and possibilities of an extended sensory and perceptual awareness (Torzo 2012, Bonnaud 2014).

Architects such as Peter Zumthor and Juhani Pallasmaa make deliberate room for sensory awareness and embodied creative processes in conception. This opens the way to “designing from a place of embodied experience, knowledge, memory and imagination” (Weisen 2023). Mobilizing attentional practices intrinsic to architecture — such as drawing by hand and “writing architecture”; and co-opted — such as in yoga, chi-gong, Feldenkrais and Alexander technique; helps open this place.

My reflections develop from the study of concrete situated architectural experiences in a few buildings by Peter Zumthor and Alvar Aalto, centered on the micro-phenomenological interview (Petitmengin 2006). It is increasingly used also in neuro-phenomenological research ([www.micro-phenomenology.com/research-axes](http://www.micro-phenomenology.com/research-axes)).

Bonnaud, Xavier. 2014. *L'Expérience Architecturale: Réflexions sur une Notion, Points de Vue sur une Discipline, Habilitation à Diriger les Recherches*. Paris, GERPHAU.

Petitmengin, Claire. 2006. Describing one's subjective experience in the second person.

An interview method for the science of consciousness'. *Phenomenology and the Cognitive Sciences* 5.

Torzo, Francesca. *An Atelier*, <http://www.francescatorzo.it/texts/an-atelier-hasselt-2012>.

Weisen, Marcus. 2023. *Non-Conscious Dimensions of Architectural Encounter: Experiential research at Peter Zumthor's Kolumba Museum in dialogue with Juhani Pallasmaa's architectural phenomenology*. Doctorat, École Normale Supérieure Paris (available on academia).

**MARCUS WEISEN** researches the lived experience of architecture in first and second person, using e.g. the micro-phenomenology interview. He holds a PhD from the École Normale Supérieure Paris, titled *Non-Conscious Dimensions of Architectural Encounter: Experiential Research at Peter Zumthor's Kolumba Museum in Dialogue with Juhani Pallasmaa's Architectural Phenomenology* (2023). He has a degree in literary studies from the Université de Genève (1983), has worked as French

Lecteur at St John's College, Oxford, and for three decades in the cultural inclusion of disabled people. He seeks to think from experience, such as sensing spaces, building and repairing dry-stone walls and as a trained craniosacral therapist (a non-invasive bodily care). Marcus is a member of the Micro-phenomenology lab, ExCo (Explicitation du Corps), Université Côte d'Azur; and an associate researcher with Gerphau (Groupe d'Études et de Recherche Philosophie Architecture Urbain).

DAY 1



ATMOSPHERIC PHENOMENA

## OUR PHENOMENOLOGY IS NOW POLITICAL

### XAVIER BONNAUD

By observing the urban struggle of 45 artists and craftsmen mobilised for the survival of their installation in a former factory on the outskirts of Paris, we will bear witness to the fact that our embodied experience of an inhabited environment is intensified by its vulnerability: it is also strengthened by the actions taken to defend it.

At a time of accelerating environmental and urban degradation, architecture, with the potential of a new phenomenological culture, offers the framework for a new political “partage du sensible”.

Rancière, Jacques. 2000. *Le partage du sensible, esthétique et politique*. La fabrique éd.

Ross, Kristin. 2023. *La forme Commune, la lutte comme manière d'habiter*. La fabrique éd.

Saito Kohei. 2024. *Moins! La décroissance est une philosophie*. Seuil.

Sloterdijk, Peter. 2006. *Le palais de Cristal*. Fayard/Pluriel.

Stengers, Isabelle. 2019. *Résister au désastre*. Woodproject.

**XAVIER BONNAUD**, an architect with degrees in geography and philosophy, holds a doctorate in urban planning and is currently Professor of Architecture at the Paris la Villette School of Architecture. He heads the GERPHAU laboratory (Groupe d'Études et de Recherches Philosophie, Architecture, Urbain, E.A. 7486).

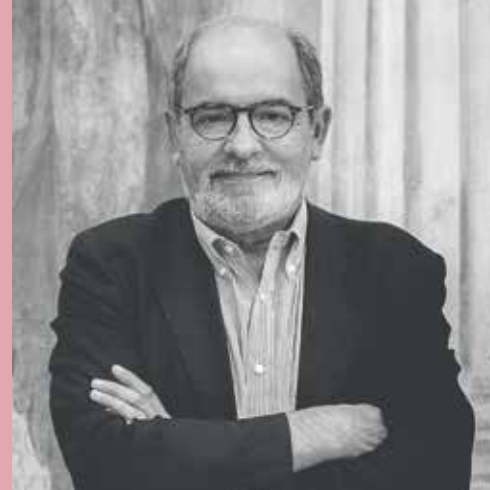
His research, based on close ties with philosophy, aims to clarify the key role that architecture can play (through its culture, the thinking it establishes and the inventions it proposes in terms of new ethical responsibilities) in addressing the deteriorating conditions under which societies and human beings are settling on the planet at the start of the 21<sup>st</sup> century.

DAY 1

# DAY<sup>1</sup> FEELING ARCHI TECTURE

KEYNOTE LECTURE

KEYNOTE LECTURE



## ARCHITECTURE 'FROM WITHIN': AN EMBODIED PERSPECTIVE

VITTORIO GALLESE

The primordial quality turning space, objects and behavior into intentional objects is their constitution as the objects of the embodied intentionality our body's motor potentialities express. Embodied simulation can shed light on human symbolic expression, both from the point of view of its making and of its experience. In so doing, it reveals the intimate intersubjective nature of any creative act. The cultural artifact, the outcome of symbolic expression, becomes the mediator of an intersubjective relationship between creator and beholder.

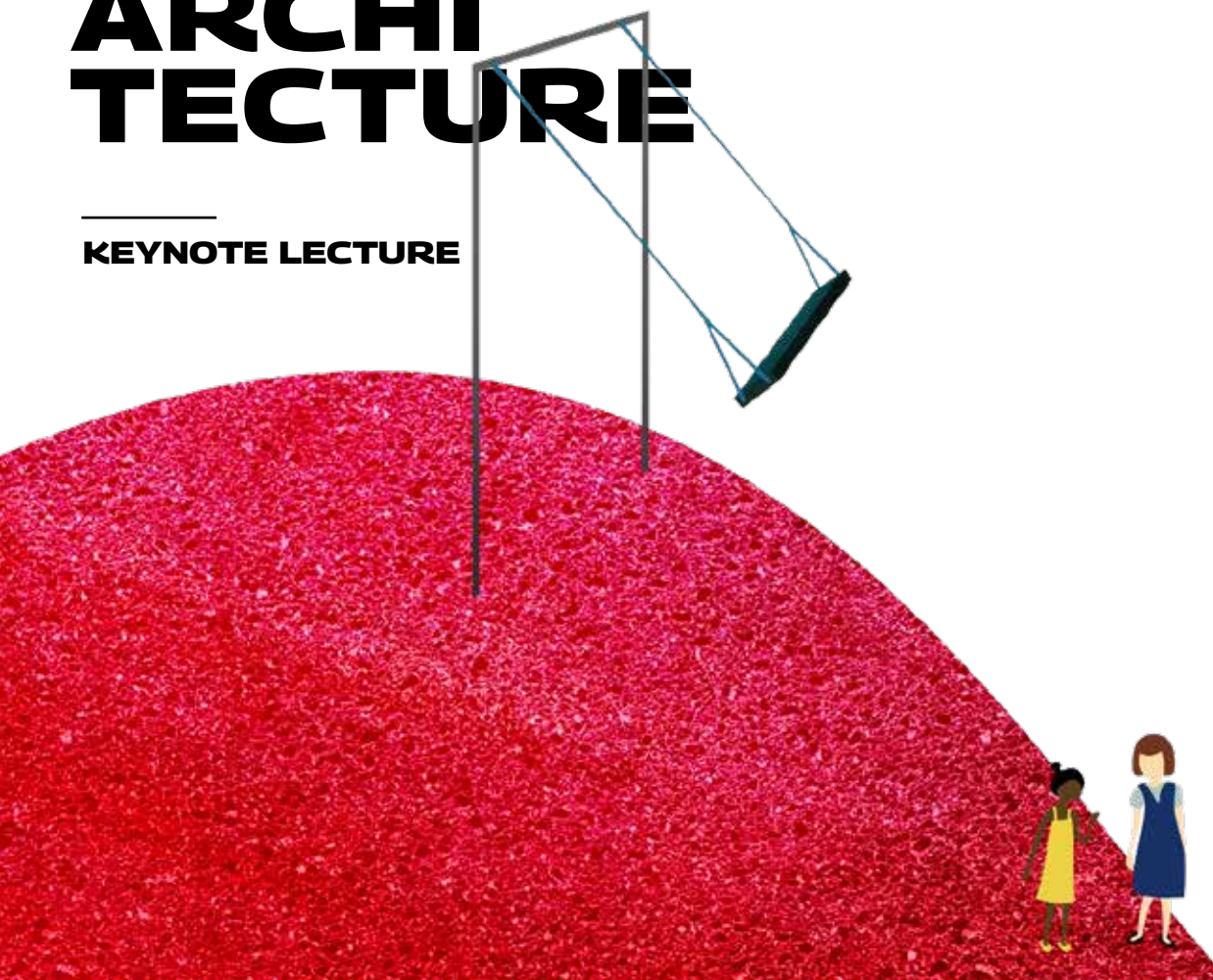
The experience of architecture, from the contemplation of the decorative elements of a building, to the physical experience of living and working within a specific architectonic space, can be understood in terms of its bodily grounding elements. Looking at a building, a room or a design object also means simulating the movements, actions, emotions, and sensations that those spaces and objects evoke. The constant weighting of architectonic and peri-personal space is mainly processed by multi-modal motor neurons mapping visual space on potential actions or motor schemata. Through movement the available elements in space can be connected, objects can be carved out of their background and perceived as such. Through movement, meaning can be formed and articulated.

We must abandon the outdated concept of solipsistic and "oculocentric" vision. Vision is a complex experience, intrinsically synesthetic, that is, made of attributes that largely exceed the mere transposition in visual coordinates of what we experience any time we lay our eyes on something. The body is not only the instrument of cultural artefacts production, but also the fundamental instrument of their reception.

**VITTORIO GALLESE** MD and trained neurologist is Professor of Psychobiology at the University of Parma, Italy where he is Director of the Lab of Social Cognitive Neuroscience, Fellow at the Italian Academy for Advanced Studies in America of Columbia University, New York, USA, Honorary Fellow of the Institute of Philosophy of the School of Advanced Study of the University of London, UK, honorary

member of the American College of Psychiatrists and Member of the Academia Europaea. Cognitive neuroscientist, his research focuses on the relation between the sensorimotor system and social cognition by investigating the neurobiological grounding of intersubjectivity, psychopathology, language and aesthetics. He is the author of more than 300 scientific publications and four books.

DAY 1





# DAY<sup>1</sup> FEELING ARCHI TECTURE

ENGULFED IN  
THE ENVIRONMENT



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DAY 1

ENGULFED IN THE ENVIRONMENT



photo credit: Nóra Dénes

**TOUCHING  
EXPERIENCES  
- INTIMATE  
INTERACTIONS WITH  
THE ENVIRONMENT**

**KRISZTINA SOMOGYI**

The resonance between the individual and the environment is a complex phenomenon altered by previous experiences that contribute to the interpretation of actual sensations. As spatial memories have a great influence in the process of perception and sense making, so the question arises whether experiences during prenatal and early childhood, such as the feeling of the mother's womb<sup>1</sup> or the rites of nest building in early childhood<sup>2</sup>, can be connected to the concept of atmosphere. A French study entitled Atmospheres<sup>3</sup> argues that "atmosphere is a perceptive experience" and the physical environment has "an emotional potential". Or, the quality of perception depends not only on the physical setting but also on the way one perceives it. E.T Hall declares in his groundbreaking work The Hidden Dimensions<sup>4</sup> that distance is not only a physical feature but proximity has an emotional tone. Sensations close to the body, such as touch or taste, indicate an intense personal, intimate relationship with other people. The paper raises the possibility that this emotional character of certain sensations can also be interpreted in connection to the built environment, and can be key to understand the notion of atmosphere.

<sup>1</sup>Varga K., Andrek A., Molnár J. E. 2019. A szülés és születés minősége a perinatális tudományok megközelítésében. Medicina Budapest.

<sup>2</sup>Cooper-Marcus. C. 2014. Environmental Biography. Room One Thousand 2. UC Berkeley.

<sup>3</sup>Canepa, E., Scelsi, Fassio, V., Avanzino, A., Lagravinese, G., Chiorri. C. 2019. Atmospheres: Feeling Architecture by Emotions. Preliminary Neuroscientific Insight on Atmospheric Perception in Architecture. Ambiances 2019/5

<sup>4</sup>Hall. E. T. 1969, 1990. The Hidden Dimension. Anchor Books Editions. Garden City. New York.

A critic of architecture, researcher of visual culture and communication with a PhD in environmental psychology, **KRISZTINA SOMOGYI** examines the manifestations of the built environment together with their significations and user experiences. Besides her work as writer, editor and curator, she has an extensive teaching experience. She is associate professor, head of the Theory and Basic Studies Department of Design Campus,

Széchenyi University of Győr, and she also teaches visual communication at The Doctoral School of Architecture at the Budapest University of Technology and Economics. Member of the Hungarian Psychological Association and the Association of Hungarian Architects, she is the Hungarian delegate to the UIA Architecture and Children Work Program as an expert of built environment education.

## INTERSUBJECTIVE SPACE. THE BODILY AWARENESS OF EMOTIONAL SPACE

**JOSÉ DEL CARMEN PALACIOS AGUILAR**



The methodology for teaching the architectural project to first-year students begins by recording “the space” that they generate when their family members interact with each other. From this multi-sensory experience, we take as a starting point the limits generated by this interrelationship in order to build the living space. This space generated from movement is part of the experience of living and the interrelationship between its inhabitants. Students begin the study by recognizing everyday activities and their relationship to each other. All movements are recorded: customs, uses, movements, relationships between interior spaces, and then each interaction is recognized, until they understand that the typology of the dwelling is only the scheme of people’s life inside it. The user needs to live in accordance with his experience (sensitive, sensorial, intersubjective) which is why we consider that understanding his physical space is improving his experience and his relationship with others. The purpose is to determine areas or zones of the house that are not within the dynamics of the user experience and thereby recompose the design: the entire study is generated by reading the atmosphere created from the habits of each inhabitant. The workshop project is about building episodes of life itself, generating furtive encounters with the everyday, adapting the retina to the mystery generated by light and building that space that can often be a comforting refuge for life.

PhD Candidate (2025) in Education (Didactics and Pedagogical Methodologies) USIL – Peru. Associate Professor at the University of Lima, Professor of Architecture Project I-II (2010 to date), Chair for the Vertical Projects (2010 – to date). Coordinator of Project Workshops since 2012. Master’s Studies in Housing Laboratory SXXI ETSAB–UPC–Spain (2005–2007), Master in Theory and Analysis of Architectural Projects UPC–Spain (2007–2008), mem-

ber of the scientific committee academic journal of VEREDDES, Spain. Academic researcher with publications on studies on housing and ways of living, I have academic publications referring to learning methodologies applied to the teaching of architecture in the JIDA– Spain. Speaker at various national conferences and international seminars, in Argentina, Costa Rica, Spain, Holland, Italy, Mexico, Paraguay.

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DAY 1

ENGULFED IN THE ENVIRONMENT

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DAY 1

ENGULFED IN THE ENVIRONMENT

## METAMORPHOSED ATMOSPHERES, ALTERED FUNCTIONS, CHANGING MEANINGS, TRANSFORMED ATTITUDES: A CASE STUDY OF THE FORMER SLOVAK LUTHERAN CHURCH IN BUDAPEST

**BARBARA FOGARASI, VIOLETTA VARGA-TÓTH, ATTILA DOBAI, ANDREA DÚLL**

The historic built environment creates a sense of continuity that stems from rootedness in the past, gives meaning in the present and fosters envisioning the future (Mayes, 2018). Furthermore, historical sites embody group tradition and facilitate place attachment (Lewicka, 2008). Sacred or spiritual historic places are often architecturally distinctive and profoundly shape our sense of place, individual and collective identity. Our study focuses on revealing how major physical interventions transform a church building’s spatial structure, symbolic meaning and social dynamics over time. The former Slovak Lutheran Church built in the 19<sup>th</sup> century in central Budapest is physically concealed from the street by a condominium building. The abandoned church was converted in the 1960s first into an industrial exhibition hall, then to be used as a casino, dance studio and gym. In 2020 the building became the property of the National Slovak Self-Government intending to house its cultural institutions here, reinstating the Slovak spirit. Hidden in the courtyard of a residential block, the church-looking building with various cultural and office functions would have several groups of users, raising a number of questions in terms of meaning, spatial use, ownership and its role in a 21<sup>st</sup> century city. The environmental psychology research, which runs along with the architectural design, uses qualitative methods to investigate stakeholders’ attitudes. Interviews were carried out with future users, Lutheran Church priests, residents and the architects involved in the design, unveiling their thoughts, feelings, hopes and fears about the building, its past and planned transformation. Using thematic analysis, the unfolding codes and categories provide a comprehensive picture of the church building’s latent representations and changing physical, emotional and symbolic meaning dimensions.

Lewicka, M. 2008. Place attachment, place identity, and place memory: Restoring the forgotten city past. *Journal of Environmental Psychology*, 28 (3): 209–231.  
Mayes, T. M. 2018. *Why Old Places Matter: How historic places affect our identity and well-being*. Lanham, MD: Rowman & Littlefield.







**BARBARA FOGARASI** is a conservation architect and a PhD student in environmental psychology at the Doctoral School of Psychology, Institute of People-Environment Transaction at the Faculty of Education and Psychology, ELTE Eötvös Loránd University. Her research focuses on the perceptions, attitudes and meanings related to the built historic environment, under the supervision of Dr. Andrea Dúll. She received her architectural training at the University of Toronto and her degrees in historic preservation at the Technical University of Budapest and at the Raymond Lemaire International Centre for Conservation at the Catholic University of Leuven. She coordinated a number of built heritage rehabilitation projects involving local communities in Hungary and abroad. Her professional interest is in participatory heritage preservation with the identification and integration of people's values.

**VIOLETTA TÓTH-VARGA** is a psychologist and an assistant professor at the Institute for People-Environment Transaction, Faculty of Education and Psychology, ELTE Eötvös Loránd University. Her research focuses on the qualitative study of domestic and creative spaces of everyday life and self-regulation.

**ATTILA DOBAI** is a jurist and geographer, and an assistant professor at the Institute for People-Environment Transaction, Faculty of Education and Psychology, ELTE Eötvös Loránd University. His research and publications focus on law, environmental law, medical ethics, urban geography, regional studies, and sacred places.

**ANDREA DÚLL** is an environmental psychologist, Doctor of the Hungarian Academy of Sciences, professor director of the Institute of People-Environment Transaction at the Faculty of Education and Psychology, ELTE Eötvös Loránd University, and professor at the Department of Sociology and Communication at the Budapest University of Technology and Economics. Her most considerable professional achievement in both research and education is the establishment of the field of environmental psychology in Hungary, of which she is the most significant Hungarian representative. She conducts and supervises multidisciplinary research and she is a lecturer and advisor at a number of universities and doctoral schools.



## DISSECTING ARCHITECTURAL ATMOSPHERES

ÁKOS ORBÁN

Urban dwellers spend over ninety percent of their time in built environments, yet the profound impact of these surroundings on our physical and mental health remains underexplored in architectural discourse. Functionalist design attitudes rooted in modernism remain prevalent today, often treating people as insignificant components within the machinery of the built environment. In contrast, prioritizing human emotions, embodied experiences, and sensory perceptions in architectural practice holds significant potential for enhancing physical and psychological health.

My doctoral research explores how architectural environments influence human cognition, emotion, and behavior, integrating insights from phenomenology, neuroscience, and environmental psychology. By advocating for a parallel inquiry into spatial experience through both first-person phenomenological perspectives and empirical third-person methodologies, I propose synthesizing these approaches within the emerging field of neuroarchitecture. This interdisciplinary framework aims to bridge subjective experience and objective analysis, offering novel pathways for architectural design to resonate more closely with human sensory and emotional experiences.

At Noumen Studio, we apply these interdisciplinary insights to practice, designing spaces that experiment with sensory and emotional integration in architectural design. In this paper, I present these projects and outline my ongoing work to develop a framework for evaluating their performance. Drawing on Francisco Varela's Neurophenomenological Research Program (NRP), this proposed framework incorporates tools such as microphenomenological interviews and descriptive experience sampling (DES) alongside questionnaires and physiological measurements. The findings of this evaluation could then be used to reverse-engineer design methodologies, providing a deeper understanding of how spatial qualities influence human perception and behavior. While still under development, this approach highlights the potential of closing the loop between theory and practice, ultimately contributing to evidence-based architectural methodologies.

**ÁKOS ORBÁN** is an architect and DLA researcher at the Doctoral School of Moholy-Nagy University of Art and Design (MOME) in Budapest. His work examines how built environments shape human perception, emotions, and cognition, drawing on insights from phenomenology, neuroscience, and environmental psychology. Orbán is the founder of Noumen Studio, an architecture practice where

research and design intersect to explore the sensory and affective qualities of space. Through an interdisciplinary approach, he aims to deepen the understanding of how architecture can shape meaningful interactions between people and their environments, and develop design methodologies that create atmospheres aligned with human sensory and embodied experiences.



# DAY<sup>2</sup> BUILDING ATMOS PHERES

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KEYNOTE LECTURE

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DAY 2

KEYNOTE LECTURE



RESONANT PLACE

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**SARAH ROBINSON**

This talk explores resonance as a model and metaphor for the way we interact with our environments. The word resonance literally means to re-sound, to re-sound implies a surface, a receptive body that amplifies and alters the sound—and this interdependent relation, this process occurring in between—is the sense of the term resonance that I will develop here. Encompassing more than its rootedness in sound—resonance is an adaptive, energy-conserving process operating at every scale of matter, so is studied in wide ranging disciplines from cosmology to quantum physics, from engineering to neuroscience, psychology to sociology. The process of resonance transcends categories of animate and inanimate, mind and body, plant and animal—divisions that have constricted the human imagination for centuries. This nascent openness makes resonance rich with potential to think beyond dualities of static objects such as buildings on the one hand and dynamic living interactions on the other. Resonance physically demonstrates that matter is not static and that rhythm is primary. Grounded in the study of rhythms and the manner in which they co-ordinate, we can begin to understand how resonant relations occur, and detail the minimal conditions necessary for their sustenance. Design strategies and concrete examples will demonstrate the possibilities resulting from shifting attention and resources from the longstanding preoccupation with fixed forms towards structuring and supporting dynamic interactive relationships between the built and the natural, and between people and place.

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**SARAH ROBINSON** is an architect, writer and educator. Her books, *Architecture is a Verb* (2021), *Mind in Architecture: Neuroscience, Embodiment and the Future of Design* with Juhani Pallasmaa (2015) and *Nesting: Body, Dwelling Mind* (2011) have been the first works to explicitly engage the dialogue between architecture and the embodied cognitive sciences and have been translated into five languages so far. She is the former President of the Frank Lloyd Wright School of Architecture Board of Governors, Adjunct Professor in

Media Design and Architecture at Aalborg University in Denmark, teaches and is on the Scientific Board of NAAD, Neuroscience Applied to Architectural Design at IUAV, Venice, is an Advisory Board Member of ANFA and co-founder of the Italian Chapter. She recently co-wrote and produced the award-winning documentary short film *What Design Can Do*. On her new podcast, *Situated*, she hosts conversations with multidisciplinary thinkers exploring how our surroundings shape us.



# DAY<sup>2</sup> BUILDING ATMOS PHERES

EMBODIED  
ATMOSPHERIC  
CREATIVITY



EMBODIED ATMOSPHERIC CREATIVITY

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## EMBODIED SPACE: A SOMATIC AND MOVEMENT WORKSHOP FOR ARCHITECTS

**CARINA ROSE**

This paper presents the intention, content and outcomes of the workshop “Embodied Space,” created by Galen Cranz, Sarah Robinson, Veronika Mayerboek and myself, and insights from my current research, “Improvisation and Somatic Practices in Architecture”. The paper posits that somatic and movement methods developed through such a workshop are essential innovations to architectural education and practice.

“Embodied Space” was an experimental workshop for 25 architects and scientists attending the Moving Boundaries Conference in Stockholm, August 12-23, 2024. The workshop framework was a thematic arch to cultivate an awareness of the dynamic continuity between inner and outer self/space, Pallasmaa’s (2012) “haptic continuum of self, and to experience the conceptually deconstructed layers of sensory and spatial autobiographies. Over three days, participants were guided with somatization and visualization prompts, relational and situated improvisational movement, and reflective tasks. They experimented with interoceptive and anatomical attentiveness, proprioceptive attunement and interaction, and co-creation with others through compositional movement, drawing, conversation, and object-making in the studio and outdoors.

This workshop aimed to translate the ground-breaking concepts from embodiment theory, phenomenology and findings from cognitive science into experiential somatic awareness and improvisational movement methods. My contribution to the workshop is based on interweaving my disciplines of architect, movement artist and ecologist. I am currently investigating conceptual and applied methods from artistic revolutions in dance and movement arts that challenged traditional paradigms and redefined embodiment, aesthetics, atmosphere, and spatiality. Central to this research is the premise that experiential embodiment methods, derived from these movement arts, induce psycho-physical knowledge and perceptual shifts, and can become primary resources for atmospheric, architectonic and ethical creativity in education and practice.

Pallasmaa, J. 2012. *The Eyes of the Skin Architecture and the Senses*. (3rd ed.). John Wiley & Sons.

**CARINA ROSE** is a practicing architect, ecologist, and interdisciplinary artist based in Montréal, Canada. She is a hands-on designer and researcher collaborating with self-builders and grassroots communities seeking ecological building alternatives and thoughtful engagement in the creative process. She is also an instructor contributing to popular education programs on architecture and the environment. Her artwork

intersects this design and construction experience with body movement practices to create installation and performance projects that investigate our relationship between making and nature. This research currently focuses on how improvisational movement and somatic knowledge can engage our body creatively with human-built and natural ecosystems to reform our design and making processes.

DAY 2

## EXPLORING ARCHITECTURAL ATMOSPHERES IN THE WRITTEN WORK OF ÁLVARO SIZA: A THEORETICAL FRAMEWORK THROUGH GERNOT BÖHME'S AESTHETIC OF ATMOSPHERES

### EUGENIO MAGALLANES



This research delves into the idea of architectural atmospheres in the written work of the Portuguese architect Álvaro Siza (1933–). Based on his recently published four-volume collection [1963–2022]<sup>1</sup>, this study explores how Siza's reflections on architecture not only address the formal and functional aspects of design but also emphasize the creation of atmospheres. This exploration's objective is the development of a theoretical framework grounded in the philosophy of Gernot Böhme (1937–2022), particularly his work on the aesthetic of atmospheres. Böhme's notion of atmosphere enables us to move beyond an analysis of architecture as a collection of physical structures and focus instead on how these structures affect those who dwell in them, shaping their affective states<sup>2</sup>. By applying Böhme's aesthetic theory to the analysis of Siza's written work, this research develops a deeper understanding of how Siza conceptualizes architecture as constructed atmospheric space. Siza's approach aligns with Böhme's assertion that architecture must engage with the human subject not only as a physical entity but as an affective and perceptive agent, one who encounters the built environment through a dynamic interplay of bodily presence and subjective experience. Siza's writings consistently emphasize that the role of architecture is not limited to creating functional spaces but extends to crafting atmospheres that foster specific affective responses in their occupants. This idea is fundamental to understanding the universality of architectural atmospheres in Siza's work. These atmospheres shape the psychosomatic experience of dwell, contributing to a deeper sense of well-being that goes beyond the mere provision of shelter.

<sup>1</sup>Siza, Álvaro. 2009. Textos 01 (CE) // 2018. Textos 02. // 2019. Textos 03 // 2022. Textos 04. Lisboa: Parreira A.M. Pereira.

<sup>2</sup>Böhme, Gernot. 2013. *Atmosphäre: Essays zur neuen Ästhetik* [1995]. Berlin: Suhrkamp.

**EUGENIO PACHECO MAGALLANES** studied Theology at the Pontifical Catholic University of Chile, with additional studies at the Catholic University of Lille, France. His academic credentials have been recognized by the Portuguese Catholic University. He also completed a Minor in History of Art and postgraduate studies in Cultural Heritage at the Pontifical Catholic University of Chile. Eugenio pursued further academic

specialization with a MA's degree in Philosophy at the University of Lisbon, Portugal, with a thesis focused on Philosophy of Architecture and Affectivity. Currently, he is a PhD candidate in Architecture at the University of Lisbon, specializing in Theory and History. His research interests include Philosophy of Architecture, Philosophy of Atmospheres, and Philosophy of Sentiments.





# DAY<sup>2</sup> BUILDING ATMOS PHERES

ATMOSPHERIC AND SOMAESTHETIC  
DESIGN IN VR SPACES



## BRIDGING ATMOSPHEROLOGY AND VIRTUAL REALITY: A COMPARATIVE STUDY OF ATMOSPHERIC LEXICONS IN PHILOSOPHY AND THE A-FRAME FRAMEWORK

**AMBRA BENVENUTO**

This contribution explores the essential human elements in constructing real experiences through virtual media by engaging in a comparative analysis of the lexicon used in the philosophical study of atmospheres and the syntax and vocabulary of A-Frame, an open-source framework for creating immersive VR environments. A-Frame, built on HTML, JavaScript, and WebGL, enables developers to craft 360-degree virtual spaces that evoke aesthetic and sensory experiences similar to those described in atmospherology. While atmospherology emphasizes space's ineffable and phenomenological dimensions, A-Frame's framework relies on precise, quantifiable parameters to simulate atmospheric conditions, including lighting, soundscapes, and spatial dynamics.

This research takes its starting point from a case study: the virtual and digital enhancement of the Valenzi Foundation's collection in Naples. Using Orbix360 software in combination with A-Frame components, along with AI tools, common semantic elements aligning with the lexicon of atmospherology emerged. These insights highlight the limitations of current virtual design processes and point to the parameters that can be adjusted by a broader audience, which are crucial for creating meaningful interactions between perceivers and spaces, mediated through sensory and emotional responses. By comparing key philosophical concepts—such as “affordance,” “mood,” and “presence”—with their counterparts in A-Frame's framework—such as “entities,” “components,” and “scenes”—this research investigates the intersections and divergences between these two approaches to crafting atmospheres. While philosophers of atmospheres provide a qualitative framework for understanding spatial experience, A-Frame offers a practical method for materializing these atmospheric qualities in virtual environments. This dialogue between phenomenological insights and programming techniques underscores VR's potential as a medium for artistic and architectural expression, proposing new ways of thinking about atmospheres in both physical and virtual realms.

AA.VV. *A-Frame: Building Blocks for the VR Web*. <https://aframe.io/docs/>

Böhme, G. 1993. Atmosphere as the Fundamental Concept of a New Aesthetics. *Thesis Eleven* 36 (1): 113–126. Thousand Oaks.

Gibson, J. J. 1979. *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.

Griffero, T. 2016. *Atmospheres: Aesthetics of Emotional Spaces*. London: Routledge.

Manovich, L. 2002. *The Language of New Media*. Cambridge MA: MIT Press.

McCullough, M. 2005. *Digital Ground: Architecture, Pervasive Computing, and Environmental Knowing*. Cambridge MA: MIT Press.

Pallasmaa, J. 2012. *The Eyes of the Skin: Architecture and the Senses*. Chichester: Wiley.

Scotto di Vettimo, O., Da Guttuso a Matta. 2013. *La collezione Valenzi per Napoli*. Napoli: arte'm

Pallasmaa, J. 2012. *The Eyes of the Skin Architecture and the Senses*. (3rd ed.). John Wiley & Sons.

**AMBRA BENVENUTO** is a journalist, aspiring architect and PhD candidate in Visual and Media Studies at the IULM University in Milan. Her current research focuses on the valorization of cultural heritage through Augmented Reality (AR). She obtained a master's degree in philosophy and a bachelor's degree in architecture at the Federico II Univer-

sity of Naples, where she developed an interest in interdisciplinary research between philosophy and architecture. She has participated in several publications and conferences dedicated to this relationship, which she has also studied as Assistant Professor of Aesthetics and Landscape Aesthetics at the Politecnico di Milan.

## SOMAESTHETIC DESIGN IN VR. ENHANCING RELAXATION AND BODILY AWARENESS THROUGH BIOFEEDBACKS

**GIULIA ANDREINI**



The advent of digital media like VR presents new design challenges for architecture, demanding engagement with immateriality. Despite VR systems integrate the user's body through interactive environments adapting its movements, much of the theoretical discourse still remains rooted in image theory, perpetuating ocularcentrism over other sensory modalities.

Against this assumption, the paper claims that VR studies could benefit from an architectural approach focused on somatic responsiveness, emphasizing designs tailored to the human body. This will be done considering two contrasting case studies employing somesthetic design promoting relaxation and bodily self-awareness. *Inter-Dream* (2018) consist in a VR multisensory experience, responding to brainwaves and heartbeat to generate biofeedback across multiple senses, including smell, touch, and taste. In contrast, *Deep VR* (2015) relies on breathing as the primary interaction mode, enhancing conscious somatic awareness through self-regulated biofeedback. While the former accesses unconscious and uncontrolled bodily processes through technological mediation, the latter emphasizes breathing as a conscious, self-regulated indicator of somatic awareness. A comparative analysis of these cases reveals the potential of VR to create sensory realities that resonate deeply with users' bodies. This versatility in somesthetic design demonstrates VR's ability to enhance relaxation and promote diverse forms of bodily awareness.

Bolter, J. D., Grusin, R. 1999. *Remediation. Understanding New Media*. Boston: The MIT Press.

Grau, O. 2002. *Virtual Art: From Illusion to Immersion*. Boston: The MIT Press.

Pallasmaa, J. 2019. Design for Sensory Reality: From Visuality to Existential Experience.

*Architectural Design* 89 (6): 22–27.

Pallasmaa, J. 2012. *The Eyes of the Skin: Architecture and the Senses* (1996). Chichester: Wiley.

Pinotti, A. 2020. Towards an iconology: the image as an environment. *Screens* 61 (4): 594–603.

Schusterman, R. 2008. *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics*,

Cambridge: Cambridge University Press.

Vignemont, F. 2018. *Mind the body: An exploration of bodily self-awareness*. Oxford: Oxford University Press.

**GIULIA ANDREINI** is a Ph.D. Candidate in Visual and Media Studies at IULM University (Milan). In 2023, she was a Visiting Research Scholar at Claire Trevor School of the Arts at the University of California Irvine, where she researched on dance, performance, and digital technologies. She holds a master's degree in Contemporary Philosophy from University Paris I Panthéon-Sorbonne. Her research interests are mainly in the fields of dream-

ing, phenomenology and post phenomenological theories, as well as digital aesthetic. Her doctoral thesis "Phenomenologies of Immersion. Dream and virtual environment" addresses user experience in immersive VR by comparing it with the oneiric one, adopting a phenomenological perspective. She has published articles concerning dreams, imagination, and digital aesthetics on several scientific journals.



## AI'S ROLE IN DESIGNING AND DETECTING ATMOSPHERES IN TRANSITIONAL SPACES: A PHENOMENOLOGICAL ACCOUNT OF USER WELL-BEING

**FLORJER GJEPALI**

The increasing reliance on AI tools in architectural design is transforming how spaces are conceived, modeled, and experienced (Leach, 2021). While AI's capacity for data processing, predictive modeling offers architects and designers powerful resources (Abbasabadi & Ashayeri, 2024), significant challenges remain in utilizing AI both to craft atmospheres and to detect the well-being generating by atmospheres. Translating the principles of atmospherology (Böhme:1993; Griffero: 2016) into virtual or AI-enhanced environments requires more than technical precision, it demands the creation of spaces that evoke mood, sensation, and cognitive resonance—that is, complex dimensions of experience that cannot be reduced to purely quantitative factors (Bocchi, Ceruti: 2007). This is particularly significant in transitional spaces such as corridors, lobbies, and urban connectors, which function not merely as passageways but as emotional and atmospheric zones that critically prepare users, both emotionally and sensorially, for the environments they connect to.

AI algorithms excel at optimizing layouts for functionality and efficiency but struggle to capture phenomenological nuances essential to user well-being. Elements like light, sound, and spatial progression, which enrich the emotional depth and ambiance of transitional spaces, are often overlooked in favor of optimization. This neglect can diminish the experiential value and atmospheric richness of the built environment, ultimately affecting user well-being (Cooper, Burton, Cooper 2012; Dominoni, Scullica 2022).

This proposal explores the challenges of AI-driven design in transitional spaces, including subway environments—key urban nodes for movement—and public transit areas like 'tiny houses' (TH). These spaces require careful orchestration of sensory elements to reduce stress, maintain flow, and prepare users for varied urban conditions. The paper examines both the strengths and limitations of AI in shaping and detecting the well-being generated by these spaces, focusing on factors like sound design, light transitions, material textures, and temperature modulations that shape the overall experience.

Abbasabadi, Ashayeri (eds.). 2024. *Artificial Intelligence in Performance-Driven Design. Theories, Methods, and Tools*. Wiley.

Bocchi, G., Ceruti, M. 2007. *La sfida della complessità*. Milano: Mondadori.

Böhme, G. 1993. Atmosphere as the Fundamental Concept of a New Aesthetics. *Thesis Eleven* 36 (1): 113–126. Thousand Oaks.

Cooper, R., Burton, E., C. L. Cooper (eds). 2014. *Wellbeing and the Environment*, in *Wellbeing:*

*A Complete Reference Guide, Volume II*, 2012. Wiley.

Dominoni, A., Scullica, F., (eds). 2022. *Designing behaviours for well-being spaces:*

*how disruptive approaches can improve living conditions*. Milano: Franco Angeli.

Leach, N. 2021. *Architecture in the Age of Artificial Intelligence. An Introduction to AI for Architects*. New York: Bloomsbury.

Griffero, T. 2016. *Atmospheres: Aesthetics of Emotional Spaces*. London: Routledge.

**FLORJER GJEPALI** is an Adjunct Professor of Aesthetics at the Politecnico di Milano and a Post-doctoral Researcher at IULM University, where he received his PhD with a thesis on phantasy and im-

age consciousness in Edmund Husserl. His research interests related to aesthetics include image theory, landscape design, and the connection between aesthetics and the sciences of the artificial.



# DAY 2 BUILDING ATMOS PHERES

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**SOCIO-ATMOSPHERES**

SOCIO-ATMOSPHERES

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**ATMOSPHERES  
AND NON-STANDARD  
BODIES. A CRITICAL  
AND SPECULATIVE  
APPROACH TO  
ARCHITECTURE  
THROUGH THE  
EXPERIENCE OF  
DISABILITY**

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**JULIEN SALABELLE**

Architecture, atmosphere and somaeastetic, all deal with bodily perceptions and practices and their function in our knowledge and construction of our built environment (Shusterman, 2015). However, they tend to address a standard body (Hamraie, 2017), what happens with individuals that “mis fits”? Non-standard bodies, through the mismatch they encounter between their individual specificities and their built environment, develop a perceptual and conceptual acuity to their surroundings. Disability and impairment can also be considered as an inventive and creative way of relating to the world (Kafer, 2013). Using their experience and knowledge as critical tool may open new perspectives (Gissen, 2023). The notions of atmosphere and disability can be linked by the concept of milieu (Canguilhem, 1966): a way of experiencing and creating its own norms and its own environment, through a therapeutic (Goldstein, 1951) or an aesthetic perspective (Bégout, 2020). Thus, atmosphere can be seen as a means to unite disparate elements and create a coherent living environment, not through function or performance, but rather through sensibility. (Tallagrand, Thibaud, Tixier: 2021). The lived experience of space by impaired and disabled bodies involves practices that consist of “dealing with” geographical and bodily contingencies through atmosphere. Those practices will be addressed through texts by two blind academics, which explore a museum space (Kleege, 2017) and a train-station context (Saerberg, 2007). To reflect on these texts, commented walks were performed in the same specific spaces (museum and train-station) with neurodivergent individuals. All those different narratives on atmosphere may aid in comprehending the plasticity of the blurry boundary (Böhme, 1995) that binds body and built environment.

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**JULIEN SALABELLE** is a PhD candidate in Gerphau laboratory at the architecture school of Paris-La Villette. His research is funded by the French Ministry of Higher Education through the ‘Doctorat Handicap’ campaign. After graduating from the University of the Arts Berlin with a degree in architecture, he worked in Germany and Mexico. A rare neurological disorder gradually limited his ability to work as an architect, prompting a transition towards academic research.

His work is focused on the spatial practices of people considered to be outside the norms of health and well-being. He is attempting to highlight the capacity ability of marginal bodies to co-produce alternative knowledge in architecture. His doctoral thesis is focusing more specifically on museum spaces. His ambition is to move beyond accessibility issues and initiate a conversation on the existence and place given to culture that originated from functional diversity.

DAY 2



## SPACES WITH(OUT) BODIES. ATMOPHORIC BODIES AND THE POWER OF ABSENCE

**MADALINA DIACONU**

The hitherto aesthetics of architectural atmospheres has either focused on the description and conceptualization of the experience of felt spaces or identified material elements for the design of atmospheres. Only occasionally and mostly in relation to urban atmospheres it was mentioned that bodies, too, co-create ambiances. My lecture examines the twofold function of bodies in atmospheric spaces. Firstly, the atmospheric indexicality of bodies refers to those bodily clues which consciously or not make possible to decipher atmospheres both in relation to representations of spaces and when we enter these. Secondly, bodies are atmophoric or carriers of atmospheres. Their atmospheric agency is rooted in various perception modi (aspects, sounds, smells), depends on the quantity of bodies and the quality of their movements, including intercorporeal interactions, and remains to a certain extent unpredictable. Given that architecture and design must ultimately enable and foster dwelling, in its phenomenological broad sense, human-made spaces devoid of bodies are ambivalent. Images of (lived) spaces in the absence of bodies may be artistic or informative, yet distort the everyday experience of such spaces, whose “emptiness” would be commonly regarded as uncanny, menacing or tragic. The atmophoric force of bodies thus manifests itself also *negativo modo*, through missing bodies. Unoccupied spaces generate specific atmospheres, with or without intentions of atmospheric design, in diverse spatiotemporal settings (at night, during a mourning period or a lockdown, in an iconic house or in a memorial), sometimes by replacing the indexicality of bodies through that of objects and always involving imagination and memory.

Bicknell, Jeanette, Judkins, Jennifer, Korsmeyer, Carolyn. 2019. *Philosophical Perspectives on Ruins, Monuments, and Memorials*. New York: Routledge.  
Hasse, Jürgen. 2024. *Dichte. Zur Mächtigkeit von Atmosphären und Stimmungen*. Baden-Baden: Alber.  
Hasse, Jürgen. 2022. *Das Geräusch der Stadt. Phänomenologie des Lauten und Leisen*. Baden-Baden: Alber.  
Höfer, Candida. 2004. *Architecture of absence*. University Art Museum, California State University.  
Knopke, Ekkehard. 2020. The arranged mourning ambiance. *About the professional production of atmospheres at funeral services*. *Mortality* 25 (4): 433–448.  
Reckwitz, Andreas. 2024. *Verlust. Ein Grundproblem der Moderne*. Berlin: Suhrkamp.

**MADALINA DIACONU** is Dozentin for philosophy at the University of Vienna and a member of the editorial boards of the journals *Contemporary Aesthetics*, *polylog*, *Zeitschrift für interkulturelles Philosophieren* and *Studia Phaenomenologica*. Her publications include books on the phenomenology of senses, the aesthetics of touch, smell and taste, urban sensescapes, sensory design and environmental philosophy, such as *Tasten, Riechen, Schmecken*.

*Eine Ästhetik der anästhesierten Sinne* (2005, 2020), *Senses and the City* (2011), *Sinnesraum Stadt. Eine multisensorische Anthropologie* (2012), *Phänomenologie der Sinne* (2013), *Environmental Ethics. Cross-Cultural Explorations* (2020), and *Liber amicorum for Arnold Berleant* (2022). Her latest publications are *Olfactory Aesthetics* (ESPES 13:1, 2024), *Atmosphären* (coedited with Zhuofei Wang, *polylog* 51/2024) and *Aesthetics of Weather* (Bloomsbury, 2024).

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DAY 2



SOCIO-ATMOSPHERES

## JEROME AND THE DEMONS OF SPACE. FROM WILDERNESS TO INTIMACY, FROM THE EXPANSE TO CLAUSTROPHILIA

**FEDERICO DE MATTEIS, STEFANO CATUCCI, ALBERTA PISELLI**

The iconography of St. Jerome presents one of the most compelling spatial parables of art. The scholar-saint is normally depicted in two typical settings: one where he dwells in the desert during his hermitage years, surrounded by wilderness, dressed in rags, a lion as his only companion; the other as he is engaged in writing in a diminutive study space, which sometimes hardly exceeds the physical dimensions of his body. While these prototypical images refer to complex allegorical domains, there is little doubt that the Saint's situation also mirrors and articulates something about our own relation to experienced space. Although we are speaking of pictorial representations rather than real environments, we cannot but observe the worldly counterpoint between the wilderness and the intimacy, the expanse and the enclosedness of the Saint's microscopic retreat. The hinge lies in the corporeal attunement to space: in the countermeasures the subject enacts to resist the aggressive affects prowling in the desert, the daimons, immaterial entities that influence our embodied self – wind, air, light, shadow, sound, telluric powers, atmospheres and all other spatially extended affects. These prompt him to seek refuge in a carapace-like shell, capable of harboring both his physical body and his mental life. From the corporeal point of view, the Saint is often portrayed barefoot, as a sign of the contact-fusion with the environment in which he is immersed. Mentally, he is “concentrated”, which etymologically means “to converge towards a center, a restricted area”. Yet overcoming the mind-body divide, the small study is not only a space for isolated intellectual work: it also provides shelter to the fragile human body's affective dynamics.

Beyond the afterlife of the Saint's classic depictions, we recognize a corporeal drive that in turn institutes architectural devices: from the segregation of private work-read-study cubicles, to the nook-like quality of sleeping berths, Jerome's retreat returns in many of our everyday spaces. These, paradoxically, have grown wider through technology and its contemporary possibilities for remote communication: we can suffer, cry, laugh together with people from all over the world while the space allocated for our body becomes ever smaller. Between agoraphobia and claustrophilia, our engagement with spatial affects plays out between vastness and constriction, experiential dimensions that are mirrored in the body's vital drive alternating expansion and contraction.

Our contribution to the CfP intends to investigate this relation by observing some depictions of Jerome's space: for example, in Antonello da Messina's version the studio is raised from the ground, safe from all animals but the lion; the objects on his desk could be signs of a spiritual and physical connection with the space in which Jerome is captured; the multiple sources of light warn us that wilderness escapes control. By describing the landscapes and architectural environments, the objects and figures populating the rooms, the Saint's position and posture, we strive to understand how the artists' eyes have framed and interpreted this existential condition. Jerome's relationship with his dwelling environment, the battle against the daimons of space and the quest for protection will be considered as tokens of our own encounter with vastness and intimacy.

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DAY 2

SOCIO-ATMOSPHERES





SOCIO-ATMOSPHERES

SOCIO-ATMOSPHERES



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**FEDERICO DE MATTEIS** is an architect and full Professor of Design at the University of L'Aquila, Italy, where he serves as deputy chair of the Department of Civil Engineering and Architecture and as chair of the PhD program. His research work focuses on the affective dimension of space and the corporeal resonance between the experiencing subject and architecture, and on the possible tools to express this relationship. His recent books are *Affective Spaces. Architecture and the Living Body* (Routledge 2020), *I sintomi dello spazio. Corpo architettura città* (Mimesis 2021); *The Affective City: 1. Spaces, Atmospheres and Practices in Changing Urban Territories* and *2. Abitare il terremoto* (edited with S. Catucci, LetteraVentidue 2021 and 2022).

**STEFANO CATUCCI** is Professor of Aesthetics at "Sapienza" University of Rome, where he teaches at the Faculty of Architecture. He has published the books *Introduzione a Foucault* (2000), *Imparare dalla Luna* (2013), and *Potere e visibilità. Studi su Michel Foucault* (2019). He has collaborated at the *Dizionario di estetica* edited by Gianni Carchia and Paolo D'Angelo. In 2003 he published *Per una filosofia povera*, an analysis of European philosophical and aesthetic thought during World War I, especially focused on the work of Lukács. He also contributes to national Italian newspapers and is radio conductor for the *Concerti del Quirinale*, broadcast on the Italian national RAI stations.

**ALBERTA PISELLI** is a doctoral student in Landscape Architecture at the Department of Architecture and Design, "Sapienza" University of Rome. She holds a Bachelor's degree in Philosophy and a Master's degree *summa cum laude* in Architecture and Conservation, both achieved at "Sapienza" University of Rome.

DAY 2

DAY 2



## OSMOSPHERE AND OLFATORY SURVEILLANCE: SMELL CONTROL IN THE AGE OF ATMOTERRORISM

**ELENA GIULIA ABBIATICI**

German philosopher Peter Sloterdijk in his book *Terror from the Air* (2002), speaks of the 20th century as a century in which physical wars were replaced by chemical wars, ushering in the era of terror from the air. Worldwide citizens live daily in the atmo-terrorism, present in the form of particulate matter, nitrogen oxides, carbon monoxide and other institutionally accepted pollutants, suspended in the air we breathe. No longer (or at least, not only) a direct attack on the adversary's body, atmoterrorism attacks the body by way of its environment.

Consequently, human and not olfactory systems have become object of bio-political and even psycho-political abuse and control, due both to the daily threat of chemical pollutants, and forms of sensory data extractivism, whereby each of our senses (starting with touch, sight and then smell) is becoming a controlled source of biological data.

Since the air we breathe is not neutral, nor is the breath we emit, the proposal is to explore the conflicts of air in the international political agenda through past and contemporary art projects that problematize the olfactory dimension of the climate crisis, opening environmental, economic and aesthetic short-circuits (Hsu, 2020).

The paper would like to consider the olfactory system, human and not, as 1) a unit of measurement and monitoring of environmental toxicity and as 2) a bio-political air analysis laboratory, starting with the amount of chemical data that can be extracted from it, at the service of surveillance capitalism.

The paper will examine artistic practices that artistically simulate how artificial olfactory sensor systems can serve the biometric control of individuals (Chaiyanut et al., 2022) and allow us to visualize the techno-capitalist machine we inhabit, also considering science fiction novels where sensory manipulation by chemical inhalable substances become an instrument of psychotropic control of the masses, bypassing slower and more complex rational and cognitive processes.

Art historian, researcher and curator of contemporary art. Lecturer at POLI.design (Milan) and Ph.D. at Albertina Academy of Fine Arts, Turin. She has exhibited and developed projects at numerous contemporary art venues, including: I, II and III edition Something Else – Off Biennale Cairo (2015, 2018, 2023), 56<sup>th</sup> and 57<sup>th</sup> Venice Art Biennale (2015, 2017), 15th International Architecture Biennale Venice (2016), 15th Istanbul Biennale (2017), Berlin Art Week (2017), Manifesta 12 Palermo (2018), MACRO Museum, Rome (2012); AW Museum, South Korea (2018);

Silent Barn, New York (2014), BSBG Italian Capital of Culture (2023). Her last research project, THE ETERNAL BODY. Human senses as a laboratory of power between ecological crisis and transhumanism, awarded by ITALIAN COUNCIL grant, was conducted with University of Naples L'Orientale, Tor Vergata University of Rome, and presented, among others, at Concordia University Montreal, RWTH Aachen University, Palazzo delle Esposizioni Rome, Pitti Frangranze Firenze 2022, ISEA 2024, Lusófona University Lisbon.

## RESONANT ARTEFACT WORKSHOP – A SOMA-ESTHETIC APPROACH TO ACOUSTICS

### MÁRI MÁKÓ



WORKSHOP

The Resonant Artefact workshop explores how embodied listening deepens our connection to our environment through the use of designed acoustical sound objects. Resonant Artefact emphasises the significance of spatial awareness through active listening. Listening, often an unconscious aspect of how we emotionally and physically engage with our surroundings.

As an artistic methodology, composer Pauline Oliveros developed a practice based on her connection to space through listening. While performing in a cistern, she became aware of how the acoustics influenced her music, an experience that later inspired her renowned Deep Listening practice. The acoustics of the space catalyzed her profound, embodied listening, allowing her to improvise with great sensitivity to her environment. Distinctive acoustics alter how people engage with their surroundings.

However, in our everyday lives, unique acoustics are not easily accessible. Resonant Artefact builds on these ideas by asking: What if we bring architectonics directly to our ears? Can designed acoustic objects help us achieve embodied listening and expand our sensory boundaries?

Hands-on, or rather “ears-on,” experimentation is essential, when it comes to listening practices meaning in this workshop participants will interact with each other and space with the use of acoustical sound objects. By engaging with these objects, they will experience new ways of perceiving their bodies in relation to space.

Deep Listening exercises will be incorporated to enhance this exploration, encouraging participants to expand their sensory awareness through external auditory stimuli. Building on these concepts, Resonant Artefact examines how acoustical objects—like resonant chambers and acoustic mirrors—can recreate such sensory experiences in contemporary settings.

**MÁRI MÁKÓ** is a sound artist and researcher. She has a background in music and sound studies, having graduated from the Royal Conservatory of The Hague. While combining mediums and disciplines plays an important role in her work, sound remains the central element of her practice and research. In her research, she explores the importance of under-

standing embodied listening as a social and didactic approach. Through listening, she seeks to discover a channel that could attune us to a more empathic and less individual-oriented reality. Currently, she is pursuing a Doctor of Liberal Arts degree at MOME in Budapest while also participating in residencies in Rotterdam and Berlin.

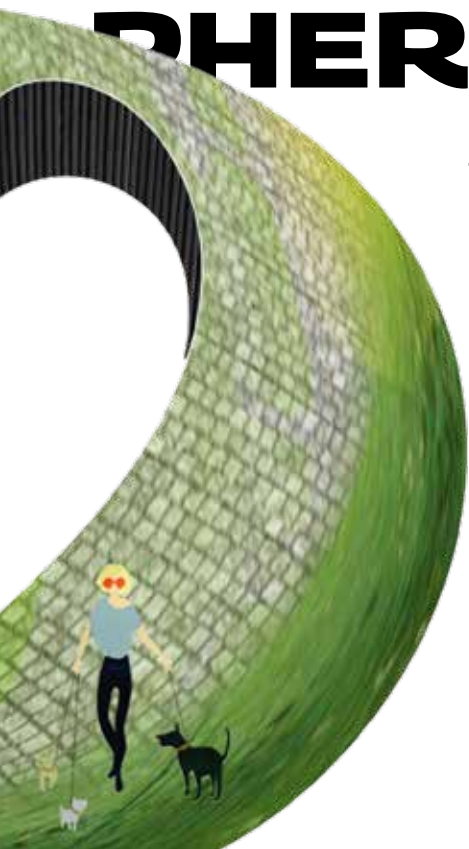
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DAY 2



# DAY 3 THINKING THROUGH ATMOSPHERES

KEYNOTE  
LECTURE



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DAY 3

KEYNOTE LECTURE



## TRANSACTIONAL ATMOSPHERES: PRAGMATISM AND SOMAESTHETICS

RICHARD SHUSTERMAN

Atmosphere is an increasingly prominent topic in somaesthetics. It has been applied to fields of architecture, urbanism, photography, and the power of aesthetic experience. Most recently, the Center of Body, Mind, and Culture devoted an international conference to the topic “Somaesthetics of Atmosphere.” I first came to the topic of atmosphere through the work of Gernot Böhme, whom I got to know through his critical review of one of my German books on somaesthetics. Like other contemporary thinkers in the German phenomenological tradition, he regarded somaesthetics as essentially a confused version of *Leibphilosophie*, confused because its concept of soma did not limit itself to phenomenology’s Leib but instead took also the anatomical, physiological, neurological body or *Körper* seriously. This interest in the physical body is partly a reflection of the pragmatist tradition of embodiment, which was a key generating source of somaesthetics. But while German phenomenology has contributed very meaningfully to the topic of atmosphere – from the phenomenological psychiatry of Hubertus Tellenbach to the *Leibphilosophies* of Hermann Schmitz and Böhme – there does not, at first glance, seem to be any substantial theorization of the topic of atmosphere in classical pragmatism. My talk will show, however, that the idea of atmosphere was central to the pragmatist theories of William James and John Dewey, although they explored this idea mostly through other but largely synonymous terms. This reconstruction of the pragmatist concern with atmosphere will highlight some differences between somaesthetic approaches to atmosphere and the phenomenological tradition.

Böhme, Gernot. 2002. *Somästhetik – sanft oder mit Gewalt?* *Deutsche Zeitschrift für Philosophie*, 50 (5): 797–820

Dewey, John. 2005. *Art as Experience* (1934). TarcherPerigee.

Dewey, John. 2008. *Logic: The Theory of Inquiry* (1938). Saerchinger Press.

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James, William. 2017. *The Principles of Psychology* (1890). CreateSpace Independent Publishing Platform.

**RICHARD SHUSTERMAN** is the Dorothy F. Schmidt Eminent Scholar in the Humanities at Florida Atlantic University, and Director of the Center for Body, Mind, and Culture at Florida Atlantic University. His major authored books include *Philosophy and the Art of Writing* (2022), *Ars Erotica. Sex and Somaesthetics in Classical Arts of Love* (2021); *The Adventures of the Man in Gold* (2016); *Thinking Through the Body* (2012); *Body Consciousness* (2008); *Surface and Depth* (2002); *Performing Live* (2000); *Practicing Philosophy* (1997);

and *Pragmatist Aesthetics* (1992, now published in fifteen languages). Shusterman received his doctorate in philosophy from Oxford and has held academic appointments in France, Germany, Israel, China, and Japan, including honorary doctorates from universities in Denmark and Hungary. The French government honored him as a Chevalier de l’Ordre des Palmes Académiques, and he was awarded research grants from the NEH, Fulbright Commission, ACLS, Humboldt Foundation, and UNESCO.



# DAY<sup>3</sup> THINKING THROUGH ATMOS PHERES

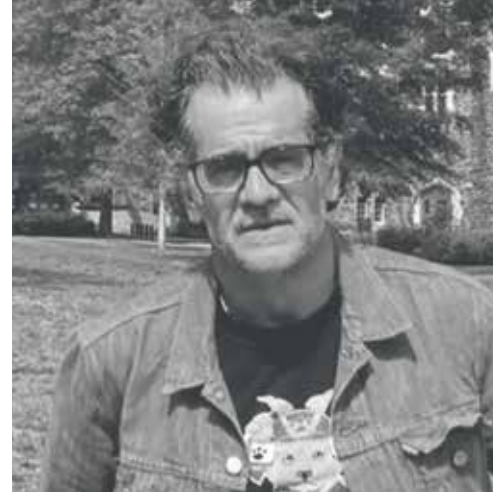
ATMOSPHEROLOGIES



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DAY 3

ATMOSPHEROLOGIES



## SPACE AS THE 'ETHER' OF ATMOSPHERES

ABEL B. FRANCO

In recent years, the study of the aesthetic value of architecture seems to have been dominated by the work on atmospheres. This has left aside, or in silence, certain tension with our everyday experience and aesthetic evaluation of spaces (see Franco, 2019). I explore here this silent conflict and suggest a possible reconciliation and integration. The conflict seems to be rooted mainly in (1) different assumptions about the relation between atmospheres and spaces (i.e., atmospherologists' views vs. our everyday experience), (2) the role attributed to the subject as the experiencing agent under each view, and (3) the very silences or ambiguity (among atmospherologists, in particular) as to what space is.

I will propose (as the key for the reconciliation) to view space as the ether of atmospheres, the *that-without-which* atmospheres cannot exist, the *substratum* of atmospheres. Space would be the pool of qualities in which we are immersed at any given moment as experienced from and through our *situatedness*. The affective qualities of space could explain our experience of atmospheres (Vendrell Ferran, 2022). This view – which is inspired in Böhme (2017)'s "ecstasies" – allows to explain why atmospheres (a) seem to be co-experienced with spaces; (b) might be present even when they are not noticeable; (c) do not impede that we experience (and evaluate) spaces by themselves (but maybe not *vice versa*: we may not be able to experience atmospheres without experiencing spaces); and, maybe most importantly and controversially, (d) do not address fully the question of how we evaluate aesthetically architecture (e.g., we might prefer aesthetically a space even if it carries a negative atmosphere).

- Böhme, G. 2017. The Ecstasies of Things: Ontology and Aesthetics of Thingness. In *Atmospheric Architectures: The Aesthetics of Felt Spaces* (A.-Chr. Engels-Schwarzpaul, Ed. And Trans.) (pp. 37–54). Bloomsbury.
- Böhme, G. 1993. Atmosphere as the Fundamental Concept of a New Aesthetics. *Thesis Eleven* 36 (1): 113–126.
- Franco, A. B. 2019. Our Everyday Aesthetic Evaluations of Architecture. *The British Journal of Aesthetics* 59 (4): 393–412.
- Griffero, T. 2019. Is There Such a Thing as an 'Atmospheric Turn'? Instead of an Introduction. In T. Griffero, and M. Tedeschini, eds., *Atmosphere and Aesthetics: A Plural Perspective* (pp. 11–62). London: Palgrave Macmillan.
- Griffero, T. 2021a. An ontological background for atmospheres and quasi things. In T. Griffero, *The Atmospheric "We": Moods and Collective Feelings* (pp. 67–83). Mimesis International.
- Griffero, T. 2021b. What are atmospheres if not extended and felt-body shared feelings? In T. Griffero, *The Atmospheric "We": Moods and Collective Feelings* (pp. 129–149). Mimesis International.
- Trigg, D. 2020. The role of atmosphere in shared emotion. *Emotion, Space and Society* 35: 100658.
- Vendrell Ferran, I. 2022. Moods and atmospheres: Affective states, affective properties, and the similarity explanation. In D. Trigg, ed., *Atmospheres and Shared Emotions* (pp. 57–74). Routledge.

**ABEL B. FRANCO** holds a M.A. in History (1998) from the Graduate Center of the City University of New York (CUNY); a Ph.D. in Philosophy from the University of Salamanca (1999) and a PhD in History and Philosophy of Science (2006) from the University of Pittsburgh (USA). He has taught in different CUNY campuses, at the University of Pittsburgh and, since 2006, at Cali-

fornia State University, Northridge (CSUN) where he is currently a Professor in the Philosophy Department. He has written, given talks and published, mainly on the History of Natural Philosophy (especially Middle Ages and 17th century), on the History of Philosophy (especially the 17th century and, in particular, Descartes), on the History and Philosophy of Mind.



## HERMANN SCHMITZ'S CATEGORICAL ANALYSIS OF CORPORALITY, GESTALT PROGRESSION, AND SYNAESTHETIC CHARACTERS

**MELISSA  
GALLEGO-QUIROZ**



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Hermann Schmitz illustrates a profound epistemological crisis found within every branch of Western knowledge, *Innenweltdogma*, the dogma of the inner world, leading to the strong dualism mind-body/subject-object. Schmitz provides a complete philosophical system and novel vocabulary of experience that aims to remedy this crisis on more epistemically justifiable grounds.

The new phenomenology takes a phenomenological new attitude to the abstraction basis and evaluation between understanding and being affected. Schmitz's theory of perception and phenomenology of the body provides a clear map to return to the phenomena or the natural way of being, which is more intuitive and direct.

New phenomenology provides the *categorical analysis of corporality*, an analytical schema describing all physical conditions considering bodily impulses. It is a simple but consistent semantic tool for describing physical affectations. In the perception of an artwork, the relation with feeling—*affective qualities*—is direct, and the disposition of the body can characterize and modify the perception with the body's movement and gestures. *Gestalt Progression* [Gestaltverläufe], and the *Synaesthetic Character* [Synästhetische Charaktere] are pragmatic tools for the phenomenology of body and physicality applied to artwork and aesthetics. Schmitz uses the term *Gestalt progression* to designate the movement suggestions that emerge in the perception of forms, revealing a natural tendency of the body to change position and move in a certain way, guided by *Gestalt progression*.

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———. 1978. *System Der Philosophie, Band III,5: Die Wahrnehmung*. Bonn: Bouvier.

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Artist and Designer.

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<https://orcid.org/0000-0001-6781-8243>

Research:

New Phenomenology for Aesthetics Theory

Immersive art installations and the transformation  
of the perceptual field.

Disciplines: Aesthetics – New Phenomenology.

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## ATMOSPHERE AS SUBLIMATED SATISFACTION: BRIDGING THE REAL AND PHANTASMATIC WORLDS IN ARCHITECTURAL DESIGN

**CARLOS AGUIAR**

The design process can be understood as a manifestation of the *trieb*—a sublimation of the architect's sexual drive into creative work. This presentation examines how sublimation manifests through design activity, focusing on the intersection of real and phantasmatic worlds. Drawing on metapsychology and psychoanalytic theory, I argue that the atmosphere of a designed space serves as the sublimated object of the architect's drive. Satisfaction arises from the emotional, sensory, and aesthetic experiences embedded in the material attributes of architecture, where these atmospheres embody the architect's inner fantasies, translating them into tangible form.

The pleasure architects derive from engaging with sublimated, non-sexual objects—such as atmospheric qualities—stems from the dynamic interplay of societal, cultural, and individual drives. Through their creative process, architects produce work that reflects their fantasies, momentarily suspends repression, and yields satisfaction. Atmosphere, as an immaterial and affective quality of architecture, becomes the object of the drive, mediated through the material aspects of design.

This presentation builds on psychoanalytic concepts, particularly the *trieb's ziel* (goal) of alleviating internal tension. Through this process, the architect engages both the corporeal and the imaginary to create atmospheres, achieving sublimated pleasure by materializing phantasmatic constructions.

By framing atmosphere as a continuum between the real and the imaginary worlds, I propose that the creation of atmospheres reflects a deeply personal and psychoanalytically rooted process. This framework contributes to ongoing discussions on embodiment, atmosphere, and sensory-emotional experiences in architectural practice, suggesting that the act of designing atmospheres is inherently tied to the sublimation of the architect's drives. By linking psychoanalytic theory to the practical and sensory dimensions of design, this presentation opens new avenues for understanding the emotional and affective qualities of architectural spaces.

**CARLOS AGUIAR** is an Assistant Professor of Industrial Design and Affiliate Faculty of Informatics at the University of Illinois Urbana-Champaign. He directs the Design, Technology, and Society Lab, where he investigates human interactions with technological artifacts through Science and Technology Studies (STS), design theory, and philosophy. His work focuses on using an interdisciplinary approach to inform the development of technological artifacts for social and cultural change, while promoting critical engagement with material culture to understand their societal implications.

Carlos develops and tests emerging technologies—such as environments, objects, and spaces—that enhance human-material relationships and interactions. He explores how futures are conceived and sustained, analyzing inclusivity and exclusivity within these visions. His research also examines the role of emerging technologies in shaping tangible futures, studying their societal impacts, emergent behaviors, and interactions, as well as the processes behind their production and appropriation.

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# DAY<sup>3</sup> THINKING THROUGH ATMOS PHERES

ATMO-VISION

ATMO-VISION

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## ATMOSPHERE AND AFFECT IN MOVING IMAGE INSTALLATIONS

ZSOLT GYENGÉ

When advocating for the centrality of atmosphere in a new aesthetics, Gernot Böhme refers to Walter Benjamin's idea about the aestheticization of life and argues, that the production of atmosphere is relevant not only to artworks in the narrower sense, but also to architectural, design and media artefacts. (Böhme 2017) Building on this idea the talk will argue for the critical role of installations in exhibiting moving image works in non-cinematic spaces such as galleries and museums, where the specific viewing environment crafted for each video produces atmosphere and more crucially shapes spectatorship. A phenomenological approach to film installations cannot overlook the emphasis contemporary artists and curators place on constructing highly atmospheric viewing dispositifs—settings deliberately designed to emotionally engage viewers during their film experience.

This presentation will first explore the subject-object relationship of atmosphere, its peculiar intermediary status, debating the issue of whether atmosphere comes from the surrounding environment and objects or from the experiencing subject. This question is especially pertinent for atmospheric projections (i.e., moving image installations), as revealed through psychoanalytic theories of projection. (Bruno 2022) Heidegger's foundational concepts of "Befindlichkeit" and "Stimmung," which he describes as fundamental ontological structures of human existence, lead us toward the subjective dimension of atmospheres, as for him, attunement lies at the heart of meaning-making. (Heidegger 1996) This perspective allows for an exploration of how moving image projections and their mesmerizing, galvanizing effect continues to affect our attunement when experiencing immersive, spectacular film installations. Finally in order to grasp the production of atmospheres, the phenomenological dimensions of architecture, set design, lighting, and scale are indispensable in the discussion of atmospheres as affective powers of feelings, spatial bearer's of moods. To illustrate these ideas the talk will attempt to provide descriptions of the affective experience of some contemporary moving image installations.

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Bruno, Giuliana. 2022. *Atmospheres of Projection: Environmentality in Art and Screen Media*. Chicago: University of Chicago Press.

Heidegger, Martin. 1996. *Being and Time: A Translation of Sein Und Zeit*. Translated by Joan Stambaugh. SUNY Series in Contemporary Continental Philosophy. Albany, NY: State University of New York Press.

**ZSOLT GYENGÉ** is an Associate Professor at the Moholy-Nagy University of Art and Design in Budapest, Hungary, where he teaches courses in avant-garde cinema, film history, and visual communication theory. His research interests encompass interpretation theories (phenomenology, hermeneutics), moving image installations, and Romanian cinema. He is the

author of *Image, Moving Image, Interpretation: A Theory of Phenomenological Film Analysis* (published in Hungarian). Currently, he is conducting research on the phenomenology of moving image installations. Additionally, he serves as the editor of *Disegno*, a scholarly journal dedicated to design culture studies, and works as a freelance film critic.

## SATURATION POINTS: CINEMA, ATMOSPHERE, AND THE MEDIUM OF PERCEPTION

**DANIEL D'AMORE,  
STEFFEN HVEN,**

In a revision of Gernot Böhme's theory of atmosphere, Jean-Paul Thibaud posits that atmospheres should not be considered as direct objects of perception (*Wahrnehmungsgegenstand*). Instead, he argues that they represent the conditions of perception (*Rahmenbedingungen*). This reframing positions atmosphere as a mediating environment that facilitates, organizes, distributes, and conditions perception, rather than serving as its object. Consequently, contemporary atmospheric thought aligns with a longstanding intellectual tradition that contemplates 'diaphanous media,' such as air, clouds, water, smoke, glass, and various elements whose diverse states and material properties significantly influence the realm of the sensible.

Thibaud's conceptualization of atmosphere as a 'medium of perception' (*Medium der Wahrnehmung*) establishes vital connections to Walter Benjamin's application of this term. Benjamin elucidates how modern media—including photography, radio, television, and cinema—engage not only in transmission and communication but also in the structuring of embodied perception. The 'media of perception' are then not static entities or elemental givens; rather, they are shaped by a confluence of physical, emotional, and semantic regimes that underscore the historical contingency of perception itself. As Benjamin recognized, film, like architecture, straddles both individual and collective experience. Through the camera and its transformations, film has the potential to break through the habitual, revealing the 'necessities that govern our life' while 'assuring us of a vast and unsuspecting field of action.' (Benjamin, 2005; 2007; see also Somaini, 2016). As a result, a 'turn to atmosphere' within film and media studies extends beyond formalist readings of the 'mood' of a specific film, style, or genre. By examining Lucretia Martel's *La Ciénaga* (*The Swamp*, 2001), this paper illustrates how filmmakers can draw attention to their own 'medium of perception,' not merely conjuring an atmosphere that aligns with the represented world of the film, but modulating the coordinates of that world through the medium by which it is experienced. In and out of frame, the saturated medium of the swamp channels and conditions a dense domestic meteorology of sight, sound, and feeling.

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Böhme, Gernot. 1993. "Atmosphere as the Fundamental Concept of a New Aesthetic." Translated by David Roberts. *Thesis Eleven* 36: 113–26.

Somaini, Antonio. 2016. "Walter Benjamin's Media Theory and the Tradition of the Media Diaphana." *Zeitschrift Für Medien-Und Kulturforschung* 7 (1): 9–25.

Thibaud, Jean-Paul. 2003. "Die Sinnliche Umwelt von Städten: Zum Verständnis Urbaner Atmosphären." In *Die Kunst Der Wahrnehmung: Beiträge Zu Einer Philosophie Der Sinnlichen Erkenntnis*, edited by Michael Hauskeller, 280–97. Zug: Die Graue Edition.

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ATMO-VISION

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ATMO-VISION



**DANIEL D'AMORE** received his doctorate in Film & Visual Studies from Harvard University in 2022. Prior to joining Filmuniversität Babelsberg, Daniel taught in the Department of Visual & Media Arts and the Emerson Prison Initiative at Emerson College. Beginning in 2024, he moved to the Film Universität Babelsberg KONRAD WOLF as a Post-doctoral Researcher as part of the project group, "Cinematic Atmospheres: Towards a New Ecology of the Moving Image" (CATNEMI). His research focuses broadly on technology, architecture, and the media of environmental management, with ongoing interests in the history and theory of media, screen cultures, and the connections between system and sense.



**STEFFEN HVEN** received his doctoral degree at the Bauhaus-Universität Weimar in 2015. After that, he has held postdoctoral fellowships at Bauhaus Universität Weimar and the University of Chicago. In 2021 he became fellow at the CINEPO-ETICS research group, a joint venture of the Freie Universität Berlin and Filmuniversität Babelsberg KONRAD WOLF. Since 2023, Steffen has been the principal investigator of the research project, "Cinematic Atmospheres: Towards a New Ecology of the Image" (CATNEMI). The project, funded by a Horizon Europe ERC Starting Grant and hosted at Filmuniversität Babelsberg. He is the author of two books—*Cinema and Narrative Complexity: Embodying the Fabula* (Amsterdam Univ. Press, 2017) and *Enacting the Worlds of Cinema* (Oxford Univ. Press, 2022)—and, with Daniel Yacavone, co-editor of the forthcoming volume, *The Oxford Handbook of Moving Image Atmospheres and Felt Environments*.



## ATMOSPHERIC SPACES IN PAINTING. (A COMMENTARY ON THE ART OF ERZSÉBET VOJNICH)

VERONIKA DARIDA



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ATMO-VISION

In this lecture, I will examine Erzsébet Vojnich's paintings, which are often described as depictions of monumental, empty architectural spaces. However, interpretations also emphasise the atmospheric character of this work.

In my presentation, I will argue that an important precursor of these paintings can be found in Adolphe Appia's *Rhythmical Spaces* (1910), dedicated to Emile Jacques-Dalcroze. Appia himself had participated in Jacques-Dalcroze's eurhythmic courses, and from these lived experiences he created his ideal spaces for dance and theatrical movement, using only basic architectural elements (mainly steps and columns). Appia's stage visions are characterised by an atmospheric quality that awaits the arrival of the performers (dancers and actors). In these dreamlike settings, all the elements are designed to facilitate the natural progression of human movements and gestures. The human figure is present through its absence. It is worth noting that Appia's stage designs, which he was unable to realise, were an important source of inspiration for later theatre makers.

Similarly, Vojnich's painting suggests that the empty architectural landscapes also await the arrival of man. My analysis will therefore focus on the theatricality of these atmospheric pictorial spaces and explore how these imaginary scenes can influence real theatrical practice.

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**VERONIKA DARIDA** is an associate professor and the head of the Department of Aesthetics at the University of Eötvös Loránd. Her research interests are in the fields of contemporary philosophy and the theories of art and theatre studies. Her recent publications include *Enigmas*. Giorgio

Agamben's *Aesthetics* (L'Harmattan, 2021), *Venetian Walking Diaries and other writings* (Typotex, 2023), and *Theatre Aesthetics – The Theatre of Philosophers* (Eötvös Kiadó, 2023). She is currently preparing a monograph on Erzsébet Vojnich's painting.

DAY 3

## OBJECTS, EKPHRASES, ATMOSPHERES

ATTILA HORÁNYI,  
ABIGÉL SÓGOR

Artistic and academic discussions of atmosphere tend to come up in connection with architecture. The nature, the quality, the importance of atmospheres are examined in relation to buildings, their interiors, or their neighbourhoods. Peter Zumthor's original essay, *Atmospheres*, 2006, is a good example here.

However, even with these discussions, it is unclear how to approach atmospheres in classic humanistic disciplines: in aesthetics, in the philosophy of art, in architecture criticism, in architecture history. Or is it a manner of speaking that is best avoided in such disciplines?

In our contribution, we propose to address this situation, by moving the discussion out of its usual context. Instead of concentrating on the built environment, we would like to turn the focus onto objects and groups of objects: can these have atmospheres? If yes, how and why? How can we capture, describe, and explain the presence of atmospheres? Zumthor's *ekphrases* are a good starting point in this respect.

We suggest that objects and groups of objects in the oeuvre of Edmund de Waal have certain atmospheres. We believe that these are 'constructions' that arise from the imprint of life. On the one hand, from the life of Edmund de Waal, who creates his vessels with a focused and dense presence. And from the life of people, alive or perished, whose thoughts are attached to his objects, as it happened in the case of his exhibition *Letters Home* (2024). We seek to investigate how these 'constructions' come about.

Finally, we would bring back our findings to the original task of better understanding atmospheres. Having explored in depth the works of de Waal and others, we hope to show how the disciplinary uncertainty can be met and overcome.

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ATMO-VISION

DAY 3





ATMO-VISION

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DAY 3

**ATTILA HORÁNYI** is associate professor of Modern and Contemporary Art and Aesthetics at the Moholy-Nagy University of Art and Design, Budapest. He has an MA in Art History and a PhD in Aesthetics, both from Eötvös Loránd University, Budapest. From 2009 to 2019 he was director of the Design Culture BA Program, and subsequently the director of the Design Theory MA program. Between 2021 and 2024 he served as the Director of the Institute for Theoretical Studies at MOME. Professor Horányi was president of the Hungarian Section of the International Association of Art Critics (AICA) between 2016 and 2022 where he currently serves as Treasurer. His areas of research include photography theory, design theory, and the philosophy of art and art history. His latest publication, "Art / Objects" (MuseumCafé, December 2024) is an essay on how objects may and sometimes do become artworks.

**ABIGÉL SÓGOR** is a Design Theory MA student at the Moholy-Nagy University of Art & Design (MOME). Born in Cluj, Romania, she graduated from the Dr. Palló Imre Art School in Székelyudvarhely (RO), majoring in architecture. Her BA diploma (2023) is also from MOME where she studied Design Culture. For her diploma thesis, she examined Maria Montessori's pedagogy from the perspective of design culture and somaesthetics. In March 2024, she gave a talk (with Rebeka Csiby-Gindele) at the conference on Romanian Design organized by the Contemporary Design Department of the Museum of Applied Arts, Budapest, focusing on material culture, contemporary design and critical regionalism in the context of Harghita County's artisan tradition. In November 2024, she presented a design cultural research paper on one of the best-known Hungarian children's book (*Gőgös Gúnár Gedeon* that has been teaching generations of six-year-olds how to read) at the bi-annual Conference of Young Art Historians.

WORKSHOP

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DAY 3



## EMBODIED SPACE: A SOMATIC AND MOVEMENT WORKSHOP FOR ARCHITECTS

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**CARINA ROSE**

This workshop will be structured as a complement to my presentation "Embodied Space: A Somatic and Movement Workshop for Architects." The intention is to offer participants of the conference a somatic experience that encompasses some of the content from the presentation and the conference topics. Depending on the possible time and interest, the duration can be 1.5 to 3 hours. It will be an intense and condensed iteration of some of the themes from the workshop at the Moving Boundaries.

The aim is for participants to physically experiment with theoretical concepts of embodied consciousness and atmosphere in a personal inquiry. We will address the body as a complex lived, living and to-be-lived phenomenon, an organism with discernment and awareness of inner and outer body nuances, and with agency to act and express from an integrated and deeply situated process.

There will be two parts to this non-verbal exploration. In the first part, participants will be guided on somatic journey through their bodies' conceptual nested layers/environments/atmospheres. From interoceptive sensation and inner body imagery to proprioceptive and spatial awareness, we will investigate this continuum of somatic belonging and resonance. The second will be an initiation to experiential movement based on meaningful impulse. Movement impulse is the practice of psychophysical navigation, an intuitive improvisation between interoceptive processing and outward stimuli with such close attunement to a situation that action bypasses the mind's patterns and deliberations, leading to creative discoveries. We will investigate what is it to be fully receptive and responsive to the moment's atmosphere and relations with movement as our expression.

At the end of the practice, we will briefly discuss our experience and attempt to put words to the ineffable.

# ATMOSPHERES AND ARCHITECTONICS

COMMITTEE

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COMMITTEE

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## AUROSA ALISON

University of Naples "L'Orientale"

Aurosa Alison is a research fellow in Aesthetics at the University of Naples 'L'Orientale'. She specializes in interdisciplinary research on inhabited space, the aesthetics of dwelling, the relationship between aesthetics and design, and the one between atmosphere and architecture. In addition, in recent years, her interests have leaned towards Pragmatist Aesthetics, specifically Somaesthetics. She has taught aesthetics and design at the IUAV in Venice and landscape aesthetics at the Politecnico di Milano. She teaches digital aesthetics at the School of Architecture in the University of Naples the Federico II. She has organized two Workshops on the pragmatic application of the art world in the field of Somaesthetics at the Academy of Fine Arts in Naples. In 2023, she edited and translated the first Italian edition (Bononia PRESS) of Richard Shusterman's collection of writings on somaesthetics, the city, and architecture.



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## BÁLINT VERES

MOME

Bálint Veres is a tenured Associate Professor of Art and Design Philosophy at the Moholy-Nagy University of Art and Design, Budapest (MOME), and holder of a prestigious stately teaching award (Apáczai Csere János-Award). Specializing in music, media, architecture, and design, he is the head of a PhD-in-practice Program at MOME Doctoral School, founder of AetmoStudio, and head of the Hungarian Forum for Somaesthetics. Formerly acted as a regular music critic and curator of contemporary music festivals. His book co-edited with Richard Shusterman, *Somaesthetics and Design Culture*, was out in March 2023. He initiated and organized former international conferences at MOME (Design Culture and Somaesthetics 2019; The Promise of Pragmatist Aesthetics 2022; Designing Everyday Experience 2023) and an inclusive design platform (MOME Transferlab 2012–2019).















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