

*Ambiances, Alloaesthesia.  
Senses, Inventions, Worlds*

4th International Congress on Ambiances\*  
University of California, Santa Barbara (UCSB) – 2020/2021

General Chairs: Damien Masson (International Ambiances Network) & Marcos Novak (UCSB)

[www.ambiances.net](http://www.ambiances.net)

**Coronavirus (Covid-19) outbreak – Major Update**

Given the very real uncertainties associated with the coronavirus (COVID-19) outbreak the 4<sup>th</sup> International Congress on Ambiances is rearranged following these steps:

- Publishing the proceedings (paper version, distributed to all participants) for November 2020,
- Organizing a e-conference (details to come soon) in December 2020,
- Moving the *in praesentia* Congress to 2021 (if the global sanitary, social and economic situation allows it).

**According to these changes, the deadline to propose abstracts is extended until April 30<sup>th</sup>.**

**Call for Papers**

The 4<sup>th</sup> Congress of the International Ambiances Network aims to bring together a large community of academics, practitioners, artists and students working on, with or through ambiances. The mobilization of this tryptic underlines the diversity of the forms of mobilization of the notion of atmosphere, which questions the sensitive world in terms of: research subject, category of analysis, and dispositif for action.

The topic of ambiances and atmospheres has carried out its deployment for more than four decades, and the questions associated with it are constantly being renewed. The vitality of ambiance/atmosphere as an object of study and as a field of research and practice is particularly sensitive through the continuous development of the International Ambiances Network, with more than a thousand members spread over all continents, and belonging to disciplines ranging from Architecture and Urban Design, to Social Sciences, Engineering Sciences, Arts and Humanities (see <https://www.ambiances.net>).

After the Congresses of Grenoble (*Creating an Atmosphere*, 2008), Montreal (*Ambiances in Action*, 2012) and Volos (*Ambiances, Tomorrow: The Future of Ambiances*, 2016), this 4<sup>th</sup> Congress entitled "*Ambiances, Alloaesthesia: Senses, Inventions, Worlds*" focuses on the renewal of the forms of feeling in a world that is

---

\* Themed Scientific Research Network supported by the French Ministry of Culture and Laboratory "Ambiances, Architectures, Urbanités", CRENAU-CRESSON, integrated research unit, CNRS - French National Centre for Scientific Research.

undergoing major changes. Composed by “allo” which stands for “other, of another kind”, using the term *alloaesthesia* aim to characterize: other senses, or senses of another kind, and suggests to be comprehensive of the emergence of potential new kinds of senses and sensibilities<sup>†</sup>. This Congress aims to consider how the contemporary environmental, social, technological, political and ethical changes are likely to affect the sensitive worlds, their ambiances, and the ways of experiencing them.

How do the aforementioned changes question the research on ambiances and atmospheres, at epistemological, theoretical, methodological and practical levels? These questions are divided into the following three thematic areas:

- **1/ New sensitizations.** Present times, on a global scale, are marked by the multiplication of environmental (such as global warming, massive damage to the biosphere, etc.), political and social (as evidenced by the rise of conflicts, the emergence of the "society of vigilance", etc.) emergencies, which are carried in a massive and almost unavoidable way by the media and social networks. Together, they contribute to redefining the landscapes of ordinary life. In what way does this situation, characterized by various threats and associated anxieties, renew our modes of attention, presence and action in the world? How do these attentions redefine the *sensitivities*, in that they refer to *what I am sensitive to* (what touches me) and *how we become sensitive to* (how am I affected)? How do our sensitive experiences reconfigure themselves in these new worlds of uncertainty? How do they crystallize into new ways of designing and managing spaces? And how do these modes circulate and are communicated?
- **2/ Human and non-human sensitivities.** How can we question the pressures resulting from the evolution of the sensory environment on the non-human sensorium in a world more than ever affected by human actions, which can be designated in certain circumstances as Anthropocene? In what ways can ecological and ethological approaches, through observations on non-human living beings, question potential evolutions of human sensitivity? How, by extension, do they renew the ways of understanding ambiances? Conversely, how are the concept of atmosphere, and how the scientific approaches, on the one hand on architectural and urban ambiances, and on affective atmospheres on the other hand, likely to put into question disciplines that challenge the senses, the action, the interactions between body and environment, grounded within different epistemologies, and other methodological traditions?
- **3/ Artificial and extended sensibility.** In what ways does the development of technologies allowing the consultation and representation (notably through visualization, auralization, etc.) of a very large amount of information contribute to alter (notably through restriction or extension) our sensitive potential within a datascape? How do the spaces measured, captured, reproduced by machines, sensors and algorithms create new worlds, and new sensory universes for humans? How do physiological alterations (may these be temporary, such as the wearing of augmented reality devices, or durable, such as certain biotechnologies), and prostheses (whether these prostheses are located within the body, or are new holds and affordances provided by spaces) define new sensitive worlds? How do these environments overflow into our daily environments? What resources do works of fiction and anticipation provide to think about these changes? What resources or limitations do these new sensory worlds provide for action?

Beyond this general framework and these three themes, the Congress of the International Ambiances Network aims to be representative of the thematic and disciplinary diversity, of the most contemporary researches on Ambiances and Atmospheres. Themed sessions, panels and workshops (see session gallery at the end of this call, as well as on the website of the conference), as well as installations and posters, performances and aesthetic experiences, will make this meeting a key moment for exchanges, the dissemination of knowledge, and the federation of an international community of research, pedagogy and practice on ambiances and affective atmospheres.

---

<sup>†</sup> Using this term beyond its medical definition (*i.e.* allesthesia means *the sensation of a stimulus in one limb that is referred to the contralateral limb*) aims to open it to a wider understanding, in order to question its potential articulation to the notion of ambiances.

## Modes of participation to the 4<sup>th</sup> International Congress on Ambiances

Authors are invited to submit a proposal for participation (see modalities below) within one of the 3 themes proposed in the general call or in one of the thematic sessions organized within this conference (session list below).

### Scientific intervention

- **Communication in a thematic session** (20 min): application is made by submitting a scientific abstract in a maximum of 300 words written in English. Abstracts should explicitly concern one of the three themes of the general call (see above) or respond to a thematic session (see below).
- **Panel or Workshop** (approx. 1h/1h20 including time for discussion with the public): the proposal is made by submitting a project of panel (round table involving panelists debating on a chosen topic), or of workshop, including a description of the proposed debate, or theme of work (1,000 words maximum). In the case of a panel, please include a list of the panelists involved (indicating names, affiliation and short biography).  
>> Due to the coronavirus (covid-19) outbreak, please consider the impossibility to organize field workshops for the e-conference (such workshops would nevertheless be very much welcome for a further in-person meeting).
- **Poster**: application is made by submitting an abstract describing the work, in 300 words written in English.

### Artistic, Aesthetic, Mediatic intervention

>> Due to the coronavirus (covid-19) outbreak, please consider rearranging artistic and/or mediatic intervention in formats that would be compatible with distant meeting technologies.

- **Experimentation involving the public of the Congress**: the proposal is made by submission: (1) of an experimentation project (1,500 words maximum) including a description of the experience, the objectives it aims to achieve, the means (material and/or financial) it requires and the number of participants it can accommodate; (2) of a CV of the organizer(s) of the experiment.

## Proceedings

Peer-reviewed Proceedings (in paper and in digital open access) will be issued at the Congress. They will continue the existing International Ambiances Network Congresses series, composed by these volumes:

- Grenoble, 2008: <https://halshs.archives-ouvertes.fr/AMBIANCES2008>
- Montréal, 2012: <https://halshs.archives-ouvertes.fr/AMBIANCES2012>
- Volos, 2016: <https://halshs.archives-ouvertes.fr/AMBIANCES2016>

## Submission and Deadlines

The deadline for proposals is **15 May 2020**

> Click here to SUBMIT A PROPOSAL:

<https://ambiances2020.ambiances.net/oconf/openconf.php>

Deadlines for proceedings:

- chapters should be submitted by **1 July 2020**

We look very much forward to receiving your proposals, and move on with this project!

For any questions, please contact us at: [ambiances2020@ambiances.net](mailto:ambiances2020@ambiances.net)

[www.ambiances.net](http://www.ambiances.net)

## List of Thematic Sessions

(presented in alphabetic order)

1. Ambiance put to the test of Anthropocene
2. Artificial lighting and darkness in the architectural and urban practices
3. Atmosphere, Anthropocene, Urbanity
4. Atmospheres + Design
5. Body, culture, identity?
6. Digital Architecture. Atmospheres in design and new responsive & sensitive configurations.
7. Experiencing hyper-conditioned environments
8. Experimenting with ambiances in the era of the anthropocene and ecological thought
9. From a sensitive ecology of ambiances/atmospheres to a political ecology
10. Infinite Atmospheres? Ethic dimensions of and for the design of public spaces
11. Inhabiting insecurity. Practices and representations.
12. New Comforts
13. Physical/digital spaces collisions. So what?
14. Presenting atmospheres
15. Reconstructed Ambiances: Sonic Atmospheres in Film and Media Production
16. Sense and sensibility of affective atmospheres
17. Sensitive spaces and urban practices
18. Sensory Experience, environmental experience, political engagement
19. Sound stakes of the atmosphere.
20. The way of ambiances: Scientific practices, artistic practices
21. Theatre Weather
22. Urban Trails
23. VR and parametric sketching
24. Which new measures of the contemporary Human?
25. What is the place of atmospheres in urban "renaturation"?

## Thematic Sessions Description

### 1. Ambiance put to the test of Anthropocene

**Session Organizers: Suzel Balez (AAU Laboratory, Cresson, France), Laurent Devisme (AAU Laboratory, Crenau, France) n Jean-Paul Thibaud (AAU Laboratory, Cresson, France)**

This proposal is based on a double observation. On the one hand, we are currently witnessing a growing importance of the sensitive domain, both in social sciences research and in architectural and urban design. On the other hand, the current socio-ecological crisis is also and inseparably a crisis of sensitivity to our environments. Environmental humanities show this very well: we are indeed affected by the feeling of being less and less at home on earth and with the impression that the ground tends to slip under our feet.

We hypothesize that our way of being sensitive to the spaces we inhabit is changing and that the question of sensitivity is a particularly relevant entry for thinking about current and future changes in our living environments. From this point of view, sensitivity is not a simple passive reception but rather a power of intensification and transformation of our relationship to the world.

This session project proposes to put the atmosphere to the test of Anthropocene.

What about the heuristic power and the operational potential of the ambient perspective in the Anthropocene era? How can ambiances help us support the socio-ecological transition and "bring ecology home"?

Within this framework, the orientations that we suggest are the following:

- Different spatial devices, in situ experimentations, scientific, artistic or documentary projects, aim to concretely experience this "new era": observation platform for landscape change, exploration of

places affected by a disaster, exhibition-awareness of the Anthropocene ... What can we say about the use of such devices, what is their scope?

- One of the characteristics of the Anthropocene era stems from the difficulty of projecting ourselves. It has never been so much a question of planning failures, disappointments in planning... If this impacts public policies, it is not unrelated with sensitivities affected by forms of disenchantment and defeatism. We can more particularly observe them in places marked by the golden age of development and whose future is problematic: seaside resorts, ski resorts and other spheres related to modern spatial design. What do these situated sensitivities tell us?
  - The subtle, tenuous characteristics of certain ambient transformations undoubtedly also contribute to the apprehension of Anthropocene. How are these sometimes discrete evolutions perceived and / or represented, playing out at the limits of the phenomenal and often unusual temporal ranges? Can we consider these discreet changes capable of initiating important processes having long creative spans?
- 

## 2. Artificial lighting and darkness in the architectural and urban practices

### Session Organizer: Nicolas Houel (AAU Laboratory, Crenau, France)

As a public service taken for granted by populations for its contribution to comfort, identity and the feeling of safety, urban artificial lighting has recently started a renewal process of two kinds: light extinction and/or switching the lamps in favour of energy-efficient ones. The first option faces an outcry regarding the discomfort and the feeling of insecurity generated, while delighting associations and individuals with strong ecological values. The second option does not initiate the expected reduction in light pollution. If it does generate the energy savings that are called for, these could be short-lived. It is undoubtedly the first time since its invention and deployment on a large scale that artificial lighting is so controversial.

Largely studied in its geographical (Challéat, 2011; Gwiadzinski, 2014), ecological (Sordello et al., 2018), sanitary (Zieliska-Dabkowska, 2007) or even security-related (Mosser, 2007) dimensions, night remains a space-time explored through political and technical considerations in relation with artificial lighting. The question of the connection to darkness (Edenson, 2013) seems in turn to represent a wealth of resources and knowledge to be discovered. In reply to this, university and institutional initiatives are nowadays in place to study the protocols for the complete or partial restoration of darkness in urban environments (Challéat, Samuel, Lapostolle, 2017; Chhaya, 2012). In a context where, in the western world, artificial lighting is culturally accepted as an identity and security tool, what nocturnal urban landscapes will we eventually design and experience if darkness is partially restituted?

> This session proposes to take stock of the place of artificial lighting and darkness in the theoretical approach to architectural and urban production. It examines the absence of studies about the night in architecture schools and considers the physical results in development projects. Here, it questions the opportunity of situating night and darkness as sensitive dimensions in the education of architects and urban planners.

Questions:

- *Why and how to discuss light sobriety?*
- *How to establish the state of beliefs regarding artificial lighting and darkness?*
- *How do architects and urban planners deal with the nocturnal space-time?*
- *What should we expect from the design of future nocturnal urban ambiances?*

References:

- Challéat, Samuel, Lapostolle, D. (2017). *Prendre en compte les usages pour mieux éclairer la nuit*.  
Challéat, S. (2011). *La mise en débats des territoires de la lumière*.  
Chhaya, A. (2012). *Opening a Dialogue with the Darkness*, 51(2010).  
Edenson, T. (2013). *Reconnecting with darkness: gloomy landscapes, lightless places*. *Social & Cultural Geography*, 14(4), 446–465. <https://doi.org/10.1080/14649365.2013.790992>  
Gwiadzinski, L. (2014). *Habiter la nuit urbaine*.

Mosser, S. (2007). *Eclairage et sécurité en ville : l'état des savoirs. Déviance et Société*, 31(1), 77–100. <https://doi.org/10.3917/ds.311.0077>

Sordello, R., Azam, C., Amsallem, J., Bas, Y., Billon, L., & Busson, S. (2018). *Construire des indicateurs nationaux sur la pollution lumineuse Réflexion préliminaire*. Retrieved from [http://spn.mnhn.fr/spn\\_rapports/archivage\\_rapports/2018/Patrinat\\_2018 - 107 - 180613\\_Indicateurs\\_Nationaux\\_Pollution\\_Lumineuse.pdf](http://spn.mnhn.fr/spn_rapports/archivage_rapports/2018/Patrinat_2018_-_107_-_180613_Indicateurs_Nationaux_Pollution_Lumineuse.pdf)

Zielinska-Dabkowska, K. (2007). *Urban city lights. Light pollution as one of the effects of incorrectly designed external illumination, how successful lighting masterplan can diminish its impact ? Pharmacy World & Science*, 29(5), 431–515. <https://doi.org/10.1007/s11096-007-9098-y>

---

### **3. Atmosphere, Anthropocene, Urbanity**

#### **Session Organizer: Niels Albertsen (Aarhus School of Architecture, Denmark)**

The rise of the contemporary city with the many names: endless, limitless, porous, network, ubiquitous, città diffusa, metapolis, Zwischenstadt, ortlose Stadt coincides with the Great Acceleration that takes off from about 1950 and shows exponential increases in a range of socio-economic as well as Earth System indicators. Many geologists consider this take off the beginning of the Anthropocene, i.e. the period in the geological history of the Earth, where human forces have become 'natural forces' influencing the planet Earth in unprecedented ways, disastrously as with climate change caused by greenhouse gasses. Seen this way contemporary urbanity and the Anthropocene have developed together, but not only this. Cities have also been a prime mover in the anthropogenic acceleration through increases in the carbon footprints of urban regions in the Northern Hemisphere. Heating and cooling in these regions are responsible for an estimated 35 to 45 per cent of current carbon emissions, while urban industries and transportation contribute another 35 to 40 per cent. Mobility, dispersion, suburbanization, sprawl and expanded infrastructures of contemporary urbanities generate anthropogenic effects. Cities cover only 2 per cent of the world's land surface, but consume over 75% of Earth's material resources.

Contemporary anthropogenic cities are also places of a variety of atmospheric experiences in both the meteorological sense and the aesthetic sense. How does this relate to the anthropogenic character of cities? Are there atmospheric experiences coming specifically from the anthropogenic aspects of contemporary urbanities? If so, do they problematize (render obsolete) the distinction between the meteorological and the aesthetic dimensions of atmosphere. Has the weather become one common denominator of both? Does the Gaia-hypothesis on the Anthropocene, which understand the Earth as a moving totality of living beings and materials, generate new ways of atmospherically moving people's feelings? Can atmospheric interventions enhance anthropogenic consciousness as indicated by Olafur Eliasson's melting icebergs in his Ice Watch installations in different cities?

This thematic session welcomes contributions that venture into this problematic searching for arguable connections between atmosphere, Anthropocene and contemporary urbanity. They may be theoretical, empirical, case-oriented, describing and/or advocating possible interventions or already executed ones.

---

### **4. Atmospheres + Design**

#### **Session organizer: Shanti Sumartojo (Monash University, Australia)**

In this session we consider how interventions through design, architecture and creative practice can help us understand atmospheres better, their constitution, impact and analytical limits. It starts from the premise that, while the creation of atmospheres has been the goal of a range of design fields, they inevitably escape this intention when they are taken up in the experiential world. Art, design and architecture may make interventions in the world that configure or are understood atmospherically, but atmospheres themselves cannot be designed (Sumartojo and Pink 2018). Moreover, while visualisations or prototypes are important tools in such processes (Degen et al 2017), they can never predetermine or predict exactly how atmospheres will be experienced, even when this is the aim. At the same time, many places, buildings, events or routes are understood atmospherically by people who experience them, whether or not atmospheres are the purposeful goal of designers.

This session seeks to probe the relationship between atmospheres and the processes and interventions of design, architecture and other forms of creative practice. Moreover, it invites contributions not only on professional design work, but also vernacular, 'everyday' and improvisational modes of design and making (Duque and Popplow 2019, Wakkary and Maestri 2007) that may intentionally or accidentally help to constitute atmospheres.

We invite papers that bring atmospheres and creative practice of all kinds together, and that reflect on the relationship between atmosphere and design, including:

- The processes through which designers, architects or artists intervene atmospherically to shape affective or sensorial experience.
- Accounts of how art, design and architecture are experienced, which might include new ethnographically-informed research.
- 'Everyday' design and its relationship to atmospheres.
- New methodological approaches that advance understandings of the relationship between atmospheres and design.
- Creative projects that engage with atmospheres.

#### References:

- Duque, M and Popplow, L (2019) Caring with others – cultivating and revaluing as forms of everyday designing. *NORDES 2019: Who cares?* [www.nordes.org](http://www.nordes.org).
- Degen, M, Melhuish, C and Rose, G (2017) Producing place atmospheres digitally: Architecture, digital visualisation practices and the experience economy. *Journal of Consumer Culture*, 17(1): 3-24.
- Sumartojo, S and Pink, S (2018) *Atmospheres and the Experiential World: Theory and Methods*. Routledge.
- Wakkary, R and Maestri, L (2008) Aspects of Everyday Design: Resourcefulness, Adaptation, and Emergence. *International Journal of Human-Computer Interaction* 24: 478-49
- 

## 5. Body, culture, identity?

**Session organizers: Cristina Palmese and José Luis Carles (Universidad Autonoma de Madrid, Spain)**

The objective of this thematic session is to explore how the relationship between artistic and scientific tools can overcome divisions and conceptual schemes that do not correspond to our contemporary condition, exploring the complexity of its open, broad and varied development.

The city, apart from being a potential receptacle of images and sensations dealing with all the senses, experiments deep social, political or technological changes (a reorganization of structures, fluctuations and populational migrations, an architecture of cultural spaces, etc.) in such a quick way that there is hardly time for a critical reflection or for creating a state of consciousness about it.

Moreover, in a culture submitted to the power of images, we hardly pay attention to the perceptual complexity of our body. Our perceptions are submitted to geometry, and to discreet and simplified observation, which enables a better control by means of prototypical designs and remote control, handling our interaction with the environment, of our desires, aligned bodies.

There is a common consensus about the need of interdisciplinary or rather, transdisciplinary approach to research, but often this agreement does not correspond to a real application of this idea. The criticism of the Western schematic, quantitative and reductionist tradition, is maintained within the criteria of tradition itself, usually limited to a mere disciplinary and methodological juxtaposition. This does not address the complexity and it does not facilitate the construction **of a common language nor the achievement of common objectives**.

The challenge of this session is to stress the importance of a collaborative and participative way to understand through our senses.

The direct experimentation of space helps us understand it, as well as "to perform it", it helps us understand the aesthetic and emotional relationships we have with it. A new approach to the knowledge could be the basis of the conception, formulation and construction of a new landscape capable of highlight the role and diversity of embodied expression. We invite papers (theoretical, actions, field studies...) that address the above points within themes including:

- How to explore connections between thinking and acting in everyday city experiences,
- How to develop processes of appropriating public spaces (sensibilization, activism, citizenship...) by means of a sensorial consciousness and the experience of the inhabitants (cultural landscapes, immaterial heritage)?
- How do the collective, community exploration of the vital flow of the urban space, altering the classical relationship between expert, artist, landscape and inhabitants?
- Can we consider our body, not as something defined, but as a flow of relations with the environment? How can we explore this theoretically and methodologically ?
- Is it possible to create experiences and experimentations that provide knowledge through the embodiment of urban space?
- How to create new dynamic and participatory performative environment as a dynamic dialogic process, in which a citizen, constructed space and technology are regarded as co-creators?

## 6. Digital Architecture. Atmospheres in design and new responsive & sensitive configurations.

Session organizers: Amal Abu Daya (AAU Laboratory, Cresson, France), Philippe Liveneau (AAU Laboratory, Cresson, France)

Since the 1960s, the digital shift in architecture has shaped the evolution of the discipline, both in terms of academic research and operational practice. Preliminary explorations on the generation of forms was followed by the issue of performative design and the control of atmospheres, then the renewal of design methods using parametric modeling tools.

Since the 90s, material embodiment, manufacturing tools, and interactive technologies constitute new theoretical, methodological and aesthetic horizons for architecture. Notions of non-standard architecture, the design-manufacturing continuum (from file to factory, from design to production) or even the renewed interest in ornamentation, directly question the ambiances ; those of design situations, on one hand, and the situated experiences of contemporary architecture, on the other hand.

Are there unique atmospheres likely to characterize the digital architecture of the 21st century, whether we focus on the terms of design, manufacture or perception of these "new" ambient environments ?

- How has the transition from digital virtuality to the of (physical) prototypes transformed the activity of designing architecture and / or atmospheres ?
- How does the possibility of embodying design objects, also known as the design-manufacturing continuum, have the effect of refocusing the project activity on the perceptual quality and the sensitive interactions of the designer with the artefacts produced ?
- How does the renewal of design practices induce new ecosystems of actors, enabled the development of new "workshops" of design-production and generated new "working atmospheres", within schools of architecture, research laboratories or in operational practice?
- Is it possible to single out, through the joint reintroduction of technique and materiality in the field of architecture, a "*phylum machinique*" specific to the digital era, whose expression features question the atmospheres, in terms of variation, configuration or renewed aestheticism of our built and perceived environments ? Are there arrangements and / or devices specific to digital architecture?
- How does the development of a non-standard architecture, which we will associate with the possibility of the serial production of differentiated components, allow us to think of an architecture that is more attentive to users (mass customization) and the environment (energetic performance)? Can the digital turn of the architectural discipline be understood as the renewal of a socio-ecology of atmospheres to be designed ?

## 7. Experiencing hyper-conditioned environments

Session Organizer: Daniel Siret (AAU Laboratory, Crenau, France) and Ignacio Requeña (AAU Laboratory, Crenau, France)



The converging implementation of conditioning techniques in the contemporary production of inhabited space leads to what we identify as “hyper-conditioned” environments (Siret & Requena, 2019). Air is conditioned in terms of temperature and humidity, deodorized, and even potentially infused with substances governed by an emerging psycho-chemistry. The so-called natural light, significantly anthropized by the filtering of increasingly complex glass products, is modulated day and night by artificial lighting devices. The sounds of the environment and of human activities blend with informative, recreational or promotional signals that are disseminated in individual and collective sound bubbles with blurred boundaries. The sole visual appearance of the world is even conditioned by screens and projections of various nature, and by the advent of augmented reality.

Ultimately, the resulting hyper-conditioned spaces no longer offer any connection with the (natural, urban) environment in which they are set. Decontextualized, they are thus defined by the fracture that they impose from the prevailing conditions around them. Hermetical, they can only be grasped from the inside, through immersion and personal or collective experience, which makes them resistant to the modalities of classical representation with plans, drawings or pictures. The retelling of an experience, of boards of bio-static indicators (temperatures, sound, light levels, chemistry, fluxes), ultimately become the most solid descriptive tools, as well as the most ambiguous, for these spaces.

Following the recent publication of a thematic issue on the architectures of hyper-conditioned environments (Siret, Requena, 2019), this session aims at gathering papers on the specific experiences of hyper-conditioning. Between delight and rejection, shock and fear, disorientation and familiarity, how do we experience hyper-conditioned environments? The characterization of these experiences raises questions regarding new atmospheric aesthetics, the limits of the human body when it comes to confinement, sensory overload, disturbing sensations, or the experience of the transition between one confinement to another (from the office to the mall, from the transports to home). It also questions our relation to the environment and to our living spaces, to energy and material flows, and to the visible and invisible technologies that rule our living environments.

The proposed communications should rely on case studies regarding hyper-conditioned environments across the world or on installations that temporarily reproduce their characteristics. Communications are welcome on new atmospheric aesthetics of ordinary places like shopping malls, mobility hubs, fitness rooms and so on, or on constrained spaces in extreme environments like deserts, poles, underwater, underground or extra-terrestrial architectures. They may come from technical, socio-anthropological, historical or political analysis about the conditioning, re-conditioning or de-conditioning of architecture.

Reference:

Siret Daniel, Requena Ignacio, 2019. Architectures of hyper-conditioned environments. CRAUP, 6/2019. <https://doi.org/10.4000/craup.3050>

---

**8. Experimenting with ambiances in the era of the anthropocene and ecological thoughts**  
**Session Organizer: Olivier Balaÿ (AAU Laboratory, Cresson, France), Grégoire Chelkoff (AAU Laboratory, Cresson, France)**

We cannot think about architecture without thinking about urban atmospheres and we can no longer think about urban atmospheres without placing them in their ecological context in the anthropocene era. Today the world is showing its limits and architectural and urban research needs to develop in order to design the ambiances of the future that an emerging economic sector will be able to produce for inhabitants whose living conditions are increasingly unequal. These decisions cannot only be made on the basis of theoretical reasoning. In order to gain the support of the majority and to become effective, these choices can be strongly enlightened by experiments carried out jointly on constructions, materials and devices by introducing history, aesthetics and inhabitant practices based on the knowledge on the ambiances disseminated by researchers who bring quantified and tangible elements for the real feasibility and coherence of the proposals put forward according to the cultures for which they are intended.

In this sense, whether they are carried out for pedagogical, more operational or exploratory research purposes, can the experimental dimension tested in the field of architecture and urban planning (mobility, food, demonstration buildings, techniques, etc.) bring new elements to research on ambiances in different fields? Conversely, how can experimentation, on a real or pedagogical scale, involving an approach to ambiances (history, construction and sensitivities) question the eco-environmental dimensions of the future city (construction, materials, plants, biodiversity, transport, energy, ways of living...) and their effects?

The session proposes to question the forms and methods of experimentation materialized by constructed and/or artistic devices, through which eco-responsible hypotheses and knowledge are put to the test of the architectural and urban ambiances experienced, also considering their transmission and their role on the modalities of work themselves. What processes are implemented and what kind of results can be drawn from these experimental devices? How do the work contexts, the situations, modify the conditions of experimentation and question the initial hypotheses? What validation procedures are implemented that guarantee the relevance and validity of the conclusions or new leads that emerge? What forms of storytelling allow them to be effectively reported and memorized?

Biblio indicative :

#### References:

- Balaÿ, Olivier (2018) Peut-on inventer ensemble en construisant ? *Culture et recherche n° 138* Automne Hiver p. 31-32
- Balaÿ, Olivier (2015) Canopéa@prototype expérimental d'habitat solaire, *Re\_arch'y, En architecture, la recherche et le projet, Research by design*, ENSAL, ULPGC, p. 70-81.
- Bourg, Dominique. Papaux, Alain (sous la direction de) « Dictionnaire de la pensée écologique », Quadrige, PUF, 2015.
- Candau, Joel (2018) "Anthropocène", dans *Anthropen.org*, Paris, Éditions des archives contemporaines., DOI: 10.17184/eac.anthropen.070
- Chelkoff Grégoire (2018) Dlr., Expérimentation, ambiance, architecture, revue *Ambiances N° 4, Experiencing on ambiance with architecture*. <https://journals.openedition.org/ambiances/1553>
- Le Strat, Pascal Nicolas. 2013. *Quand la sociologie entre dans l'action : la recherche en situation d'expérimentation sociale, artistique ou politique*. Saint Gemme : Presses universitaires de Saint Gemme, collection Théories du possible.
- Ingold, Tim. 2013. *Making: Anthropology, Archaeology, Art and Architecture*. Londres : Routledge
- Revedin, Jana. 2018. *Construire avec l'immatériel*. Paris : Gallimard.
- S. L. Lewis et M. A. Maslin, « Defining the Anthropocene », *Nature*, vol. 519, 2015, p. 171–180 ([DOI 10.1038/nature14258](https://doi.org/10.1038/nature14258)).
- Younès, Chris. Maugard, Alain (sous la direction de) « Villes et architectures en débat, European, Parenthèses 2019.

---

## **9. From a sensitive ecology of ambiances/atmospheres to a political ecology**

**Session organizers: Rachel Thomas (AAU Laboratory, Cresson, France), Damien Masson (CY Cergy Paris University, MRTE Research group)**

Recently, there has been an evolution in urban practices and sensibilities that bear more or less directly the mark of the effects of certain "ambiances policies" (in terms of urban marketing, security, pacification, aestheticization, hygiene, entertainment, etc.). Many works in the field of ambiances show how they affect the experience of spaces, by giving a certain tone to the situations in which we find ourselves, we act and interact. But, few of them clearly highlight the role they play in situations of unrest, marginalization, stigmatization - in short, in situations that undermine our ability to participate in ordinary social life. However, these "ambiances proposals" also generate diffuse forms of normativity that make certain practices, some attentional regimes, some ways of being and being together in public more or less acceptable.

The challenge of this session is precisely to pay attention to the ways in which descriptive approaches to ordinary social life - attentive to their sensitive and affective dimension - can help to understand the social, cultural, ethical and moral issues involved in the current transformations of urban atmospheres, in particular when these transformations reflect climates of tension, vulnerability, intranquility, threat... How does an

ambience-based approach allow us to apprehend these issues in terms of symbolic violence, hierarchy, inequalities? How does it allow us to access these phenomena below their visibility and enunciation? In which ways do they upset our affects, ways of feeling, tones of experience? How can this become a critical research category that addresses changes in our living environments?

We invite papers (theoretical or field studies) that address the above points within themes including:

- How to switch from a sensitive ecology of atmospheres to a political ecology of atmospheres? What theoretical and methodological postures?
- What are the political uses of ambiances? On what kind of *dispositifs* do they rely? What are the pervasive values that drive them?
- How do ambiances/atmospheres contribute to produce discrimination, "marginalization", fragility, unrest, vulnerability?
- How do ambiances/atmospheres affect the bodies, sensitivities, capacities of individuals to act and participate in ordinary social life?
- How to take into account these problems critically without being in a denunciatory posture?

---

### **10. Infinite Atmospheres? Ethic dimensions of and for the design of public spaces**

**Session organizers: Théa Manola (AAU Laboratory, Cresson, France), Evangelia Paxinou (AAU Laboratory, Cresson, France)**

Recent architectural practices grouped under the title *Infinite Spaces* (Encore heureux, 2018) differently rests the interactions between the spatial, sensitive and social dimensions of atmospheres. Into this frame, the role of architects is redefined, the processes of design is more clearly shared with other actors of the projects and the tools and fields of architectural practice are changing (experimentation, temporary urbanism processes, "architectural permanence"...). Atmospheres seems to be particularly important in these spaces, in particular because the physical part of the design is subdued.

If atmosphere permits to reveal ways of existence and coexistence in the public space (sensible experience) and can inspire the "sensible" approach of the architectural and urban environment, which relies, in addition to the technical, aesthetic and functional dimensions, on the affects (as personal and collective expression), what the atmospheres of this infinite spaces teach us about contemporary urban production and life?

How do these (infinite) places become an environment and thus favor a climate that goes beyond the built space? As spaces for continuous experimentation, are these infinite places a new way of thinking and creating an atmosphere? Are these spaces the vectors of infinite atmospheres?

How do these places and the atmospheres they carry become means of defining and redefining the commons of public space? How do they contribute to the definition of the contemporary 'commons' for public spaces design?

This session awaits critical contributions on the sensitive conception of the atmosphere, its ethic and socio-political aspects, and aims to open the debate on contemporary practices of architectural creation.

---

### **11. Inhabiting insecurity. Practices and representations.**

**Session Organizers: Alia Ben Ayed (ENAU, National School of Architecture and Urbanism, Tunisia), Olfa Meziou (ENAU, National School of Architecture and Urbanism, Tunisia)**

Within the current prevailing insecurity climate, humans develop and integrate, to their daily life, individual and collective strategies to continue living an ordinary life, to ensure a continuum of habits and corporality. These strategies, be they more refuge or navigation, rely on space devices, prosthesis, high-tech gadgets, specific movements and practices, etc. The immunity issue (Sloterdijk, 2005) underlies, more than ever, living practices in their uses, their representations and their cartographies of the place, the city, the world and their own body. How is this insecurity cartography built and what practices does it generate? What are their impacts on the construction / conception of both our paths (Virilio, 1996) and our interiors, that is to

say, on our relationship to both the public and the private spaces? Can we say, like Virilio concerning speed, that insecurity is a milieu?

In order to answer these questions, here are some clues for reflection :

- Sense of Self and space representation.

If inhabiting is a sense of self in space [Sloterdijk, 2005], how does insecurity impact this sense? What are their atmospheric determinants? How do they affect our « body status » [Guisgand, 2012]? What is the share of the factual and the psychological in our representations of territory security or insecurity?

- Stays and paths in insecurity

In 1993, Morphosis published *Connected isolation*. The monography title sums, according to Sloterdijk, the big principle of modernity. Six centuries before, around 1300, Guillaume de Saint-Pathus distinguished two aspects of existence: the home and the ride (*la demeure et la chevauchée*). How is insecurity expressed through these modalities of existence: stay and journey, openness and isolation? For Sloterdijk [Sloterdijk, 2005], being is inhabiting an island, investing an interior. In the most private space to the most public one, in our staying spaces as on our paths, we are supposed to continually try to build interiors, bubbles. How are these atmospheric interiors shaped? How are their limits, their thresholds and their openness to the world defined?

- Safeguard atmospheres

Due to the increase of insecurity, barricades are rising, surveillance is amplifying, "pacification", security and labelling operations are widespreading. What are the atmospheric consequences of security? Do they hinder our freedoms? Do they exacerbate inequalities or, on the contrary, do they smooth them out? Do they *in fine* change the feeling of insecurity? How do they affect our ways of being together? Can we really live in the « guarantee city » [Breviglieri, 2013]?

#### References

Marc Breviglieri, « Une brèche critique dans la « ville garantie » ? Espaces intercalaires et architectures d'usage », in Cogato-Lanza, E., Pattaroni, L., Piraud, M. et Tirone, B., *De la différence urbaine. Le quartier des Grottes / Genève*, Genève : Métis Press, 213-236, 2013.

Philippe Guisgand, Étudier les états de corps. In : *Spirale*, n°242, pp. 33-34, 2012

Antoine Picon, « Le temps du cyborg dans la ville territoire. Vers de nouvelles métaphores de l'urbain. »

In : *Les annales de la recherche urbaine*, n°77, Emplois du temps, pp.72-77, 1997.

Peter Sloterdijk, *Ecumes. Sphères III*, Paris, Libella Maren Sell, 2005.

Paul Virilio, *Cybermonde la politique du pire*, entretien avec Philippe Petit, Paris, les éditions textuel, Collection Conversations pour demain, 1996.

---

## 12. New Comforts

**Session Organizers: Suzel Balez (AAU Laboratory, Cresson, France), Ignacio Requeña (AAU Laboratory, Crenau, France)**

Whether it is called pamper (Sloterdijk 2006), comfort (Goubert 1989; Rybczynski 1989) or voluptuousness (Heshong 1979), well-being is constantly being redefined. Because of its physiological, cultural and sensitive dimensions, theoretical or practical models for understanding the complexity of the latter are regularly challenged by new disciplinary or interdisciplinary approaches, related to situation characterization or space design.

Part of the definition of well-being includes the modes of relations in the world, not only sensitive but also technical and symbolic. Today, two types of links to the world seem particularly interesting to explore: technological links on the one hand and symbolic and real links to the living and non-living world on the other. The former would be the constant mobility, fluidity and availability of technical connections in the world, while the latter would correspond to the fullness of a feeling of belonging to the Gaia system. How does the evolution of these links to the world renew the current models and theories of comfort in the built environment? Are there any opposite forms of comfort, not by connection but by withdrawal from the world (such as the hikimori, Japanese phenomenon of disengagement from society)?

The question of models is essential here. The models from a disciplinary approach are regularly renewed to characterize more finely a single sensory modality or a precise space-time. The current attention to

thermal allosthesia in relation to models centered on the neutralization of perception is a revealing example (Cabanac 1968; Parkinson and De Dear 2015). It is then legitimate to ask whether certain experiences of comfort allow to reinvestigate its models through their limits.

This session therefore proposes to question the models, comfort theories and experiences, in order to better understand how today's technological and anthropocenic upheavals draw new criteria for assessing situations deemed "comfortable" on the one hand, and with a view to renewing the methods of assessing well-being in architecture and public space on the other.

---

### **13. Physical/digital spaces collisions. So what?**

**Session organizers: Thomas Leduc (AAU Laboratory, Crenau, France), Myriam Servières (AAU Laboratory, Crenau, France), Vincent Tourre (AAU Laboratory, Crenau, France)**

In recent decades, the use of new technologies in mobility situations has fostered the emergence of new forms of society. The empirical and tangible world of proximity, of short distances, of small communities, backdrop of our traditionally recognized senses, has suddenly collided with a set of virtual, networked universes operating on a world scale, capable of interconnecting billions of humans and non-humans.

In an article from 1992, the American geographer H. Couclelis "begs the philosophical question of the most appropriate conceptualization of geographic space" in the context of a controversy between the "object" and "field" views of geographic space. She first notes that this question is "closely analogous" to the atomic-plenum debate in the philosophy of physics before exploring "the theoretical and practical implications of the plenum ontology for geographical modeling". In such an understanding of space, the later is a continuous and ubiquitous field of potentials.

The question now arises as to the relevance of this model to the above-mentioned collision. How does physical/digital collision occur in urban space? What is the impact of this collision on our experience of space?

What are the impacts and consequences of these interaction on the perception of space, on urban ambiances, on the way of the city are design today and on the way the people can live and interact into these city?

---

### **14. Presencing atmospheres**

**Session organizer: Niels Albertsen (Aarhus School of Architecture, Denmark)**

This thematic session invites contributions that interrogate and exemplify different ways of 'presencing' atmospheric experiences to different others in other spaces and times. 'Presencing' here indicates that original in situ atmospheric experiences can and should be somehow sensibly recognizable for outside others *as atmospheric*. The presencing of atmospheres should itself be atmospheric. Another dimension of this problematic is the idea of 'presencing' atmospheres in situ, i.e. enhancing people's attentiveness to atmosphere in a given place and time by further atmospheric intervention.

The many ways of presencing atmospheres atmospherically may include poetry, literature, 'thought pictures' and other forms of verbal gestures, visual, auditory, haptic and olfactory arts, sculpture and architecture, exhibitions, and a host of new electronic media. They may include combinations among these as well as with more research oriented modes of representation, the point being that in case of atmosphere there is no such thing as pure representation without expression or pure expression without representation, but only intermediaries of both, more or less oriented toward one or the other idealised pole ('rerepresentations' or 'repressions'!).

The idea is that this issue calls for different approaches from different arts and sciences as well as the interaction between them. Contributions may exemplify atmospheric ways of presencing atmospheres and they may interrogate more principled theoretical, philosophical and conceptual questions as well.

---

### **15. Reconstructed Ambiances: Sonic Atmospheres in Film and Media Production**

**Session organizer(s): Budhaditya Chattopadhyay (Media Artist and Scholar)**

The panel investigates the use of environmental sounds in film and audiovisual media as a narrative component. The focus is on examining the processes of reconstructing the sonic atmospheres via the reproduction and mediation of a site and its acoustic environment. In narrative works, the sonic atmosphere is understood as the mediated space and setting in which a story or event takes place. A sonic atmosphere includes specific information about time, place, and the sonic atmosphere to present a backdrop for the narrative action. The sonic atmosphere crafted within a film and media production is mostly under-theorized. In this context, this thematic panel aims to study the reconstruction of a sense of place and space in film and audiovisual media by using a specific sound component known as ambient sound. Studying the transformations made on site-specific ambient sounds to form reconstructed ambiances in film and audiovisual media helps to understand the human agency in perceiving, producing and mediating sonic atmospheres and auditory environments, and the nature of the reconstructed ambiances in the Anthropocene - a new geologic era with unprecedented multiplication of environmental damage (such as via global warming), decay of the biosphere and the humanly lived ambiance and atmospheres.

---

### **16. Sense and sensibility of affective atmospheres**

**Session organizer(s): Andrea Jelić (Aalborg University, Denmark) and Aleksandar Staničić (TU Delft, Netherlands)**

The aim of this thematic session is to bring in different disciplinary and methodological perspectives on affective atmospheres to examine the underlying, intertwined processes of *sensing as sensibility* (i.e., feeling, experiencing) and *sensing as sense-making* (i.e., understanding, conceptualizing, meaning making). Recent affective and 'more-than representational' turns in the scholarship and praxis, particularly visible in design of heritage architecture and places of memory, has emphasized the potential of affective and embodied experiences to act as a medium in production and communication of meaning. Such approach to creating interactive spaces assumes a negotiation between the processes of experiencing affective atmospheres and conceptualizing meaning, shaped by the broader socio-political context. By considering the notion of affective atmospheres in spaces of heritage (and beyond), we ask *what is the relationship between sense and sensibility?* How can we investigate with different disciplinary and cross-disciplinary lenses—such as architecture, cultural geography, philosophy, cognitive science—the links between these two modes of sensing? What are the possibilities of a range of methodologies and tools—from ethnography to measuring physiological responses, from lived to simulated realities and other phenomenographic representations of atmospheric worlds—for understanding the ways in which we *feel* and *think* affective atmospheres? In what ways are sense-making and sensibility affected by the various socio-political factors and multiple stakeholders' positions? And finally, what are the implications of understanding sense and sensibility of affective atmospheres at individual and collective level for creating a shared sense as a common ground for co-habitation in the future?

---

### **17. Sensitive spaces and urban practices**

**Session organizers : Cristiane Duarte (Universidade Federal do Rio de Janeiro – UFRJ, Brasil), Ethel Pinheiro (Universidade Federal do Rio de Janeiro – UFRJ, Brasil)**

The research on Architecture and Urbanism, provided by the bias of Social and Human Sciences, has sought to work on the strategies of multidisciplinary approach and deliberated studies applied to collective spaces in contemporary cities for many years. Such actions can promote the resensitization of people and spaces, if developed towards though more sensitive approaches.

It is clear that far beyond the role of Information Technology in the modification of spaces, Metropolization and Suburbanization have introduced a degree of detachment, or social indifference, into the experience of public spaces, that is expressed today as a state of exacerbation of opposites (much densified public

spaces enlivened by actions of tactical engendering x inert spaces without occupation, bequeathed to an exclusive public of the society). Thus, the current processes of dispersion and division of the city intensify the perception of public space as a destabilized and erratic dimension, which needs to be revised and enlarged to make survive new subjectivities.

In this way, to fully understand collective space, considering it as the locus of action and reaction of social actors, it is our goal with this thematic session to shed new light on the understanding of the emotions and practices experienced in the process of rehabilitation, or lack of it, in small ordinary spaces. By experiencing these places, giving time for awareness and rediscovery, it is possible to make emerge some individual and collective senses, affections, resonances of memory and desire; it is also possible to be asked about the presence of the old and the new and about how to think collective spaces from a harmonious relationship between humans and objects; it is also possible to highlight absences, cast a glance at the remains and perspectives for the future. These thoughts can be instigated by reflexive, theoretical, poetic and critical essays, or even practices that can be archived in a synesthetic and (inter) subjective way – through videos, photographs or drawings.

We hope to receive contributions that may interfere with the expectations of every citizen or passer-by, in relation to the way they experience those collective spaces, raising ideas that may promote the recognition of alterity. We also wish to receive contributions based on the construction of subjective and cultural dynamics on the scale of everyday life, through the intertwining of architecture and urbanism with other Social Sciences, and with a view to developing new processes for engendering spaces that are open to differences and also motivators of more humanizing experiences.

These contributions are to be materialized through descriptions of practical actions, carried out in public spaces, and should portray the diversity with which we can think and execute the plans and goals for more politicized and touching urban spaces - beyond the traditional methodologies academically taught.

---

## **18. Sensory Experience, environmental experience, political engagement**

**Session organizers: Théa Manola (AAU Laboratory, Cresson, France) and Edith Chezel (PACTE Laboratory, France)**

Considering on one hand, the increase in power of an aesthetic capitalism (Assouly, 2008; Böhme, 2016), resulting from neoliberal logics of production of inhabited spaces, often adorned with 'green aesthetics' (Fel, 2009; Blanc, 2012) ; and considering on the other hand, climate emergency and the injunction to transition, mobilizing various technical objects (Labussière and Nadaï 2018); we are witnessing multiple processes of "smoothing" spaces and experiences (standardization - Manola, 2012; Faburel and Manola, 2016; Thomas, 2018; aseptization - Thomas, 2009; fluidization and pacification - Masson, 2009; Adey et al., 2013) often ignoring our relationships to the "weather- world" (Ingold 2011, 120).

Nevertheless, in a contemporary world enduring various crisis (namely environmental), sensitive experiences can also help understanding spaces in other ways (Thibaud, 2018). Physical engagement(s) in, with and by this world, using the body comprehension of space, might lead both to awareness and to forms of collective action, struggles and resistance (cf. Blanc and Lolive, 2007 ; Chezel, 2018). In this session we propose to discuss these political engagements/involvements generated by the body (Céfaï 2009) and to question ourselves through the sensitive, on the very meaning of the produced space.

How do we relate to others (human and especially here non-human) through sensitive experiences? To what extent do sensitive experiences allow consideration or even awareness of environmental issues (both locally and more globally - climate change, biodiversity loss, etc.)? In short, how do sensitive experiences become political? How might sensitive experience be considered as one an element of environmental engagement or even of claiming by "citizen" involvement? In return, how do environmental issues challenge sensitive approaches to space (normativity, knowledge making, etc.)?

Theoretical contributions on the tensions between the neoliberal logic of space production in times of environmental crisis and the sensitive experiences of our contemporary world, as well as methodological contributions on the understanding of these sensitive experiences, particularly as engagements/involvements (environmental or other), are invited for this session.

### References:

Adey P., Brayer L., Masson D., Murphy P., Simpson P., et al., 2013, « "Pour votre tranquillité": ambiance, atmosphere, and surveillance », *Geoforum, Elsevier*, 49, pp.299-309 [En ligne]

- Assouly O., 2008, *Le capitalisme esthétique*, Éditions du Cerf, 192 p.
- Blanc N., 2012, *Les Nouvelles esthétiques urbaines*, Armand Colin, 219 p.
- Blanc N. et Lolive J., « Les subjectivités cosmopolitiques et la question esthétique », in Lolive J. et Soubeyran O. (dir.), *Émergence des cosmopolitiques et mutation de la pensée aménagiste*, Paris, La Découverte, 2007.
- Böhme G., 2016, *Critique of Aesthetic Capitalism*, Mimesis International, 108 p.
- Cefaï D., 2009, « Comment se mobilise-t-on ? Apport d'une approche pragmatiste à la sociologie de l'action collective », *Sociologie et sociétés*, vol. 41, n°2, pp. 245-269
- Chezel E., 2018, *La fabrique collective des paysages climatiques, une enquête avec les parcs éoliens citoyens en Frise du Nord*, Thèse de doctorat, Université Grenoble Alpes, Grenoble.
- Faburel G. et Manola T., 2016, « Entre aïsthésis quotidienne, bien-être urbain et habitabilité de la ville durable : en quoi les paysages des éco-quartiers sont-ils différents ? », in Barles S. et Blanc N. (dir.), *Ecologies urbaines 2*, Economica-Anthropos, pp. 149-173
- Fel L., 2009, *L'Esthétique verte : de la représentation à la présentation de la nature*, Champ Vallon, 352 p.
- Ingold T., 2011, *Being Alive: Essays on Movement, Knowledge and Description*, Routledge, London.
- Labussière O. et Nadaï A., 2018, *Energy Transitions, A Socio-technical Inquiry*, Palgrave Macmillan, Cham, Switzerland,
- Manola T., 2012, « *Conditions et apports du paysage multisensoriel pour une approche sensible de l'urbain* », Thèse en urbanisme, aménagement et politiques urbaines, Lab'Urba et UMR CNRS LAVUE, Université Paris-Est, 646 p. [En ligne]
- Manola T., 2013, « La sensorialité, dimension cachée de la ville durable », *Métropolitiques* [en ligne]
- Thibaud J.-P., 2018, « Vers une écologie ambiante de l'urbain », *Environnement Urbain / Urban Environment* [En ligne], Volume 13 | 2018, mis en ligne le 04 juillet 2018, consulté le 13 septembre 2018. URL : <http://journals.openedition.org/eue/2135>
- Thomas R. (dir.), Balez S., Bérubé G., Bonnet A., 2010, *L'aseptisation des ambiances piétonnes au XXIe siècle. Entre passivité et plasticité des corps en marche*, Rapport de recherche n° 78 CRESSON, Programme PIRVE CNRS MEEDDM, 124 p. [En ligne]
- Thomas R., 2018, *Une critique sensible de l'urbain*, Mémoire de HDR en Sciences Humaines – Aménagement, Communauté Université Grenoble Alpes, École doctorale 454 « Sciences de l'homme, du politique et du territoire », CRESSON, 261 p. [En ligne]

---

## 19. Sound stakes of the atmosphere.

**Session organizers: Grégoire Chelkoff (AAU Laboratory, Cresson, France), Théo Marchal (AAU Laboratory, Cresson, France)**

The sound dimension is a fundamental component and input of ambiances and atmospheres. By unifying space and structuring time, it is both a sensitive and social dimension for what it engages in everyday relationships whether urban or domestic, and from architectural scale to territorial scale. Sound has spread both in space and time in the inhabited world, and the technologies of production / reproduction have made it a special way of raising awareness as well as a particular « marker » for investigating this theme. But it is also as a vector of "décadage" in comparison or in relation to the dominant senses -such as sight- and major preoccupations -like today's environmental issues- that the hearing can provide constructive and reframed elements. This session will seek to present and discuss this particular thread by taking stock of advances and new perspectives:

What does sound tell us about current and future developments in the world?

]What perspectives emerge when listening is taken as a privileged and relevant posture for analysis as well as for the design of inhabited environments?

This session will question how different "listening" or "hearings" could invite us to understand, to design and to produce ; especially when they intersect with societal and environmental matters and are confronted with other sensitive modalities.

Contributions are expected to be about prospective postures, specific or various studies as well as fundamental methodological questions and/or pedagogical experiments. The scope of actions may extend from experiments to situation analysis, including the proposal of tools, methodologies or case studies to build a sound culture of urban and architectural ambiances.



### References:

- Augoyard, J.-F., & Torgue, H. (Eds.). (1995). *A l'écoute de l'environnement (DO)*. Editions Parenthèses.
- Bosseur, Jean-Yves, *Le sonore et le visuel. Intersections musique/arts plastiques aujourd'hui*, Paris, Dis Voir, Les Presses du réel, 1992.
- Chelkoff, G. (2003). *Prototypes sonores architecturaux—Articulation, limite et inclusion*. CRESSON.
- Colas-Blaise Marion, Estay Stange Verónica (2018), *Synesthésies sonores, Du son au(x) sens*, Classiques Garnier
- Holl, S. (2006). *Questions of perception. Phenomenology of architecture*. Tokyo : A USan Francisco : W. Stout.
- Kang, J., & Schulte-Fortkamp, B. (Eds.). (2016). *Soundscape and the built environment*. CRC Press.
- Lupton, E., & Lipps, A. (Eds.). (2018). *The senses: Design beyond vision (First edition)*. Princeton Architectural Press.
- Voegelin, S. (2019). *The political possibility of sound: Fragments of listening*. Bloomsbury Academic, Bloomsbury Publishing Inc.
- A. Wilson (Ed.), *Sound Worlds from the body to the City*, Cambridge Scholars Publishing.
- 

## **20. The way of ambiances: Scientific practices, artistic practices**

**Organizers: Didier Tallagrand (ESAAA - Superior School of Arts of Annecy Agglomeration) and Nicolas Tixier (AAU Laboratory, Cresson, France)**

Design practices and research practices on ambiances inform one another in order to grasp and understand a situation and to plan for the future. Two mutual concerns of this use of ambiances are outlined both in the research field and in the broadened practices of art and design:

- The specificity of each situation, the focus on what exists, its capture, its formatting and its delivery into the public space call for the hybridisation of knowledge and practices between research on ambiances and art and design production through renewed forms and formats implemented by each individual. This perpetually renewed use of the concept of ambiance thus involves a pragmatic dimension through field work.
- Actions both in art, design and research work in a joint way about the sensitive. To this end, they make use of the open field of ecology (perception ecology, attention ecology, social ecology, environmental ecology, etc.) for scientific production and for the development of situations and/or of artistic forms. The question of urban and territorial conditions implies a commitment to a theoretical and critical dimension.

Sensitive ambiances and atmospheres can be used very differently, whether it is in the field of the arts, the urban or social sciences. How can ambiances contribute to test ordinary situations against the sensitive? How do they open up new ways in terms of artistic practice, methodological experiments or theoretical exploration? What about a situated socio-aesthetics focusing on percepts and affects that would permeate our living environments and infuse the contemporary sensitivities?

This session, open to researchers, designers and artists, aims to discuss these questions and the forms and experiences that allow to report on them.

### References:

- Derek McCormack, *Atmospheric Things: On the Allure of Elemental Envelopment*, Duke University Press, 2018.
- Tim Ingold, *Making, Anthropology, archaeology, art and architecture*, Routledge, 2013.
- Didier Tallagrand, Jean-Paul Thibaud, Nicolas Tixier (dir.), *L'usage des ambiances. Une épreuve sensible des situations*, Éd. Hermann, Paris, collection Colloque de Cerisy, 2020 (forthcoming).
- Jean-Paul Thibaud, *En quête d'ambiances. Éprouver la ville en passant*, Genève, MétisPresses, 2015.
- 

## **21. Theatre Weather**

**Session organizers: Martin Welton (Queen Mary University of London) and Penelope Woods (Queen Mary University of London)**

Theatre and its aesthetics have been used as a key heuristic in efforts to account for both the production and reception of atmospheres (eg. Böhme 2016, Bille *et al.* 2015). However, considerations of atmospheric representation and experience within theatrical practice per se, are relatively scarce by comparison (Welton 2012, Fischer-Lichte 2008). This is despite theatre's long history as an 'open-air' venue, and its efforts to represent and produce the seemingly ineffable characteristics of affective and meteorological climates alike. Building on the discussions of the Reseau International Ambiances Staging Atmospheres symposium in 2017, this session call invites papers (20 mins max) that will investigate the appearance and experience of weather on stage, as either representation or accident, or in its deliberate production - as in Heiner Göbbels' *Stifter's Dinge* (2008). As well as inviting contributions that reflect on weather as it has occurred in theatrical contexts in historical and contemporary settings, the session seeks to engage discussion on the extent to which the staging of weather events (eg. Eliasson 2003, Lozano-Hemmer 2018) invite and expand on the function of 'the theatrical' in Atmosphere Studies. Building on an approach to facilitated discussion developed for Staging Atmospheres that responds to the specific challenges and opportunities of the linguistic and disciplinary range at the heart of Atmosphere Studies, the session is structured across two meetings during the Congress. The first meeting, timetabled early in the programme, will involve the presentation of participant papers. A second reflective meeting towards the end of the congress will make a curated response to audience feedback by the session's speakers, and will draw out and consolidate the themes and methods of Theatre Weather, as well as proposing avenues for the development of further enquiry.

---

## **22. Urban Trails**

**Organizer: Guillaume Meigneux (Paris Val de Seine School of Higher Studies in Architecture)**

*Description coming soon*

---

## **23. VR and parametric sketching**

**Organizer: Laurent Lescop (AAU Laboratory, Crenau, France)**

*The pencil is still often brandished by architects as the best, if not the only, design tool. The justifications for this are a fast execution process, a direct hand-brain connection, the potentiality of a kind of serendipity allowing accidents, unexpected discoveries. This requires research process in which inspiration and hazard have a prominent place. However, the increasing complexity of architectural issues is pushing more and more to use digital tools to deal with problems that intuition alone cannot solve. For example, when an architect has to design a façade optimized for sunlight exposure or a hospital reception area that manages a large number of different flows. Parametric tools help to design and solve complex problems and the most skilled architects even evoke parametric sketches. Within the design process, from concept to project development, digital technology appears to measure a certain level of complexity in terms of generating forms, developing structural and environmental solutions or dealing with political and social context.*

*Another aspect that is beginning to make the connection with the first is the generalization of RV and AR devices for an almost immediate validation of design hypothesis. The most recent headsets, such as the Quest or the Cosmos, allow to design, to visit at full-scale, in real time, without restrictions, a space that is being designed. While this is fairly commonplace in industry, the world of architecture is still timid.*

*This session aims to review the paradigmatic subject of design by questioning the protocols and results of the parametric and VR sketch.*

*We invite papers (theoretical or field studies) that address the above points within themes including:*

- *Is parametric design as a design process opposed to sketching with a pencil? How to qualify these two sets of solutions? Does the notion of narrative exist in parametric design?*
- *What impact can these issues have on the pedagogy and the teaching of the project? How can the notion of process be integrated into the appraisal of the project?*

- How to rethink the project production chain by integrating immersive visualization tools? How to define the new stakes of their use during the consultation, design and mediation of the project?
  - The setting up of immersive experiences, in galleries, museums, exhibitions or performances raises the question of the interweaving of virtual space in real space. How to design a place that allows the success of a virtual or augmented experience? What are the topologies of immersion?
- 

#### 24. Which new measures of the contemporary Human?

**Session organizer: Olfa Meziou (ENAU, National School of Architecture and Urbanism, Tunisia)**

Aesthetics, as a science of sensibility and sense, has undergone tilts. In architecture, we moved from the feeling of form to the feeling of space, from a regime of visibility to a regime of sensitivity. The sensitive man is no longer only perceiving but also a perceiver. In a context of political and climatic threat, how can we give measures to Man and to his living environment? After the Vitruvian man (Vitruvius and Da Vinci), after the Modulor (Le Corbusier), should we conceive the *conform* space for Munch's man (*skrik* – the scream)? After mathematics and geometry, which disciplines and representations can be used to give the new shape of the contemporary Human: neuronal (J.-P. Changeux), cyborg (A. Picon), in-sphere (P. Sloterdijk), or worried (P. Virilio), etc. ?

In order to answer these questions, here are some clues for reflection :

- To what extent can the prodigious battery of physiological and sensory instruments and simulation tools help a space designer? Can we still speak of a "standard man" or even a nebular of a « standard man »? What type of re-presentation would account for this « standard man » in the wake of those mentioned above ?
- Whether it is Bonnaud's *homo environmentalis* [Bonnaud, 2012], the resurgent medieval man whose reason is determined by the gesture [Zumthor, 1993], the fundamental islander continually recreating his bubble-island in a foaming world [Sloterdijk, 2005] the man of truth, esthete after having been only neural [Changeux, 1983, 2002], the contemporary man is a being in the world. But the world is conjunctures, situations, foam, atmospheres, climates. How can this type of writing - whether historical, anthropological, philosophical, etc. – explain the contemporary man?
- For Antoine Picon, keen on occupying the present without nostalgia and false hopes, the city-territory produced the cyborg [Picon, 1997]. Is it possible to ignore the threat, to reduce it to traps to be avoided? What figures of men can produce today the political and climatic threats registered in the more or less medium term?
- What about art? Literature, painting, achievements of contemporary art and, more generally, works of art, have an anthropological function and open up to a multiplicity of subjective, contemplative and immersive experiences. They could even have the power to "Religare" (link) between the organic and the mind proper to religions [Changeux 1992]. What measures of the contemporary world inhabitant can they authorize?

#### References:

Xavier Bonnaud, « Les univers sensoriels de l'architecture contemporaine » in Xavier Bonnaud et Chris Younès (Dir.), *Architecture & Perception*, ed. La découverte, 2012.

Alexandre Ganoczy, « De l'homme neuronal à l'homme de vérité. A propose de quatre ouvrages de J.P. Changeux. » in *Revue des sciences philosophique et théologique*, 2006/1 (Tome 90), pp. 97-126.

Laetitia Marcucci, « L' « homme vitruvien » et les enjeux de la représentation du corps dans les arts à la Renaissance », in *Nouvelle revue d'Esthétique* 2016/1 (n°17), pp. 105-112.

Frédéric Migayrou, « Les yeux dans les yeux. Architecture et Mathesis » in Olivier Cinquelabre et Frédéric Migayrou (Dir), *Le Corbusier, mesures de l'homme*, Paris, ed. du Centre Pompidou, 2015.

Antoine Picon, « Le temps du cyborg dans la ville territoire. Vers de nouvelles métaphores de l'urbain. In : *Les annales de la recherche urbaine*, n°77, 1997, Emplois du temps, pp.72-77.

Peter Sloterdijk, *Ecumes. Sphères III*, Paris, Libella Maren Sell, 2005.

Paul Zumthor, *La mesure du monde Représentation de l'espace au Moyen Âge*, Paris, Seuil, 1993.

---

**25. What place for ambiance in the urban renaturing process. Interaction between living beings in the urban renaturing process**

**Session organizers: Sylvie Laroche (AAU Laboratory, Cresson, France), Emeline Bailly (CSTB - Scientific and Technical Center for Building, France)**

The stakes involved in climate change call for the development of new renaturing policies to adapt urban spaces to hazards. Indeed, nature (or a natural solution) and the redevelopment of ecosystems offer perspectives regarding a more lasting territorial resilience than many grey infrastructures. Renaturing metropolises, i.e. humans' main environment, can also foster the urban quality of developed spaces. In cities, nature is increasingly perceived, appropriated and desired as a medium for strolls, recreational practices and the sensorial, emotional enjoyment that comes with imagining being in such locations. It encourages the creation of milieus and habitats for non-humans. It thus can contribute to improve the urban, ecological and sensory qualities of urban spaces for humans and non-humans.

In this context, focus will be specifically placed on renaturing projects that aim to reconcile urban and natural potentials in metropolitan areas. How does the development of ecological rehabilitation projects integrate and encourage the development of more qualitative sensitive experiences? How can the consideration of architectural and urban ambiances enable an influence on ecosystems?

The case studies can deal with urban renaturing strategies in areas where there are strong pressures on real estate, as well as in areas in urban decline. This session aims to question the ways in which the concept of architectural and urban ambiances allows us to develop sustainable life conditions for living beings and to encourage different forms of coexistence between humans and non-humans. It also aims to question the ways in which it encourages urban quality by creating environments that foster the pleasure of being in a place.