

Designing from Within: Sensual Design as Epistemological Ground for Territorial Social Innovation

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Abstract

Traditionally understood as an eminently visual practice, drawing has been conceived as the translation of optical perception onto a surface. This paper advances a synesthetic reconceptualization, framing drawing and design as synaptic processes capable of engaging the full spectrum of sensory experience. Within this perspective, drawing assumes a performative and relational function, operating as a device for investigating and mapping the atmospheric dimension of places, understood as a constellation of immaterial yet perceptually tangible qualities. By exceeding its conventional disciplinary boundaries, drawing emerges as a multifaceted cartography that connects sound, touch, movement, and embodied memory, generating situated forms of spatial knowledge. The research is grounded in sensual design, i.e. experimental sensory and affective design practices—including blindfolded sound walks, poetic writing, acoustic mapping, and collaborative workshops conducted in both peripheral and historic urban contexts—aimed at exploring how urban representation can activate and be activated by sensory synapses. The introduction of AI further expands the field of inquiry, translating concise verbal formulations into evocative, oneiric imagery capable of resonating with the perceptual qualities of place and articulating its intangible identity. Drawing thus emerges as both an epistemic and participatory practice, fostering spatial literacy, social innovation, and processes of territorial regeneration.

Keywords: sensual design, embodied knowledge, synaptic drawing practice, participatory urban workshop, AI-mediated visualization

"Poetically dwells man upon this Earth".
[Hölderlin 1846, vv. 37, 38]

Introduction: beyond the eye

"The visible itself has an invisible inner framework, and the invisible is the secret counterpart of the visible" [Merleau-Ponty 1964, p. 216]. That line from Maurice Merleau-Ponty cuts directly against the habit of treating drawing as a neutral recording device. If the visible already contains an invisible inner framework, then drawing is never just about copying appearances—it's about engaging with structures, forces, and meanings that aren't immediately seen but are nevertheless present.

In that light, the drawing conventions—outline, shading, perspective—start to look less like objective tools and

more like interpretive filters. They privilege a certain model of vision: detached, optical, almost camera-like. But Merleau-Ponty's phenomenology, especially in works like *The Visible and the Invisible* [Merleau-Ponty 1964], suggests perception is embodied, relational, and incomplete. We don't just see the world; we are entangled in it. So drawing, too, becomes an act of participation, not transcription.

In contemporary design practice, this opens up a few tensions:

- from representation to revelation: drawing can be a way to expose latent structures—social, material, temporal—not just surfaces. Think of process drawings, diagrammatic thinking, or speculative sketches that map forces rather than forms;
- from eye to body: the hand, movement, and gesture carry knowledge. The 'invisible' might emerge through

rhythm, pressure, repetition –things that don't show up as pure visual data;

- from object to relation: instead of isolating objects, drawing can trace relationships –between elements, between user and space, between past and future states.

So, the challenge isn't just technical but epistemological: if drawing is still taught mainly as 'how to depict what you see', it risks ignoring what Merleau-Ponty insists is always already there but unseen. A more radical approach to design drawing would treat it as a thinking process –a way of probing the invisible scaffolding of experience. Not just what does it look like? But what holds it together, what moves it, what exceeds it?

As Levin [1993, p. 203] articulates: "I think it is appropriate to challenge the hegemony of vision –the ocular-centrism of our culture. We need to examine very critically the character of vision that predominates today". Design has often prioritized visual aspects while overlooking the crucial role of other senses in shaping experiences [Kuhtz 2024; Spence 2020]. This limitation is particularly acute in architectural and

landscape representation, where drawings typically remain mute documents that seldom convey the actual aural, tactile, or olfactory impact of spaces [Nixon et al. 2008]. Peter Zumthor [2006, p. 13] speaks precisely about atmosphere and says: "I enter a building, see a room, and –in the fraction of a second– have this feeling about it. We perceive atmospheres through our emotional sensibility, a form of perception that works incredibly quickly, and which we humans evidently need, to help us survive". Atmosphere is an invisible force –the essence that lingers in memory, the intangible pull that draws us into captivating experiences [Griffero 2013]. It operates as a synaptic phenomenon: instantaneous yet complex, affective yet spatial, individual yet shared. Atmospheres emerge from connections between multiple sensory channels. The sounds of a particular region can instantly transport us to that place, evoking memories and experiences [Kuhtz 2022; Di Croce 2020], and for example, historic cities are more than collections of monuments; their overall atmospheres are fragile and essential [Korkontzila et al. 2020; Wrightson 2000; Djimantoro et al. 2020].



Fig. 1. Left: workshop at Polytechnic of Bari. Drawing blindfolded. Center: participatory workshop in Arco Serra Rifusa, Matera. Emotional sensory notes. Right: workshop in Matera, notes that capture textures (photograph by the authors).

In the concept of 'soundscape' defined by Schafer [1977], sonic environments are both physical phenomena (measurable sound waves) and cultural constructs (interpreted through individual and collective frameworks of meaning). And yet the images we produce remain effectively mute [Nixon et al. 2008].

Pallasmaa [1994, p. 31] writes: "Every space has its characteristic sound of intimacy or monumentality, rejection or invitation, hospitality or hostility. [...] Sensory design slows space down, making it feel thick". How might we draw this thickness? How can drawing become a synaptic practice that connects seeing with hearing, touching, moving, and feeling? We approached this question through both theoretical reflection and exploratory practices. Working across different urban contexts, we began with the perceptual and emotional experience of each place and then moved toward constructing a process of re-semantization. Exploring a place –through walking, for instance– is not merely the collection of sensory data, but rather a process of co-construction of meaning between subject and environment. In contemporary terms, this perspective aligns with theories of embodied cognition, according to which thought and creativity emerge from the dynamic interaction between body, mind, and context. From this viewpoint, the creative process connected to exploration can be understood as a structured yet fluid sequence of interpretative and experiential actions. Walking, pausing, and deviating from planned routes become genuine investigative techniques, transforming exploration into a form of situated qualitative research, comparable to urban ethnography or psychogeography, as exemplified by the *dérives* theorized by Guy Debord [1958]. Within this framework, the place has never been for us something pre-defined, but something that gradually emerges through lived experience.

Sensual design: an epistemological framework

The concept of sensory design is now quite widespread in design thinking and has a shared critical connotation. However, in the context of our arguments, the transition from sensory design to what we call sensual design marks a crucial epistemological shift in how design engages with embodied knowledge. While sensory design emphasizes the integration of multiple senses in experiencing and interpreting spaces [Pallasmaa 1994; Spence 2020], sensual design extends this framework to encompass the



Fig. 2. Workshop for an art exhibition, Bari. Collective-collaborative experience (photograph by the authors).

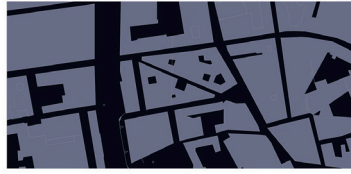
full spectrum of embodied, affective, and imaginative engagement with the world. It "goes beyond the senses: it claims the body and the senses as active instruments of knowledge and creation" [Cirafici, Kühtz, Micelisopo 2026]. Sensual design resists the dominance of the purely visual and rational approach, proposing instead an embodied and sensory practice that recognizes perception as a form of thinking [Merleau-Ponty 1965]. To design sensually means not only to listen, touch, smell, and move through space as modalities of understanding and transformation, but also to engage with the emotional and atmospheric dimensions of places, revealing layers of memory, intimacy, and collective imagination often obscured by functional or aesthetic conventions [Kühtz 2024].

This theoretical framework positions the body as the primary site of knowledge production. As Merleau-Ponty [1965] articulates, our bodies do not exist in space but inhabit space, perceiving it with all senses through intentional movement, living it, and internalizing it within mental space. Pallasmaa [2007] echoes this phenomenological insight: "I compare the city with my body [...] I discover myself in the city and the city exists through my incarnate experience. The city and my body integrate and define each other. I dwell in the city and the city dwells in me".

It is the concept of poetic inhabitation, rooted in Heidegger's reflection on dwelling and further developed in Bachelard's [1957] *Poetics of Space*, proposes a way of being in the world founded on sensibility and imagination. To

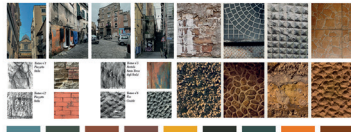
CONTEX STUDY

What are the unique features of the site?



SENSORY MAPPING

What do you see?
What do you hear/feel?



MOODBOARD

What atmospheres and emotional tones do you want to evoke?



PERCEPTIONING

How do you want the neighborhood/project to be perceived?
Which values and characteristics should be immediately recognizable?

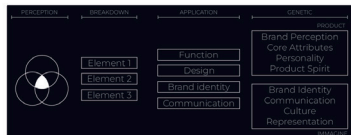


Fig. 3. The different contexts for sensual design workshops.

inhabit poetically does not mean to occupy a space, but to enter into relation with it as with a living fabric –material, emotional, and symbolic [Cirafici, Kühtz, Micelisopo 2026]. In this horizon of meaning drawing, understood through the lens of sensual design, becomes a synaptic practice that creates emergent knowledge through bodily engagement, it is not merely representational but performative –it actively constructs knowledge through the synaptic connections it creates between people and places.

The practice of drawing as poetic inhabitation thus involves:

- temporary dwelling: drawing not as a single act, but as an extended practice of attention, when students draw blindfolded [Kühtz 2024], the hand becomes an exploratory organ that translates acoustic, tactile, and proprioceptive information into graphic form. The drawing emerges not from visual observation but from a synthesis of multiple sensory inputs (fig. 1);
- collaborative dwelling: experiencing with others, comparing perceptions, negotiating meanings, co-producing

representations, becomes a shared language that transcends verbal articulation. The collective production of sensory maps, emotional diagrams, and atmospheric notations creates a synaptic commons –a shared repository of experiential knowledge (fig. 2);

- imaginative dwelling: drawing not only what is, but what could be, projecting desires, fears, and possibilities into the spatial experience;
- critical dwelling: using drawing as a form of questioning, challenging dominant representations and making visible what has been overlooked or marginalized.

We drew inspiration from these principles in developing a series of field experiences involving different places and actors in social and urban contexts. We adopted different approaches to this challenge, sometimes favoring the cumulative effect of multiple sensory inputs –sound, smell, temperature, light quality, material texture– creating a dense description of the place. Elsewhere, the experience produced maps through explorations that integrated sensory inventories, mood boards, photographs, emotional maps, and poetic performances [Cirafici, Kühtz, Micelisopo 2026]. Furthermore, in participatory workshops, participants described spaces through metaphors and *haiku*, linking sensory experiences to vivid images and evocative writing (narrow alleys as ‘a whispering stone tunnel’), evoking their physical and emotional qualities. These narratives then converged into collective atlases, capable of generating layered and polyphonic representations of atmospheres and territories.

Once again, ‘poetry was intertwined with design, allowing participants to imagine and articulate the sensory dimensions of spaces’ [Kühtz, Tizi 2023].

Sensual design workshops

Mallgrave [2013] argues that emotion is the chemical and neurological means by which we meet and perceive the world. Space can express immediate emotional, somatic, and visceral reactions [Gallese, Gattara 2015]. Drawing –understood in its expanded sense to include notation, mapping, and image generation– is therefore not merely a representational practice but a form of situated, embodied knowledge production.

Sensual design workshops articulate spatial exploration as an embodied and epistemic practice, activating corporeal perception to cultivate a nuanced understanding of the sensory qualities of place. Their primary objective is not



Fig. 4. Workshop in Matera. Through collages participants represent different atmospheres they experienced/imagined in a specific place.

the production of artifacts or formal configurations, but the development of perceptual, interpretative, and narrative capacities.

As Donald Schön [1983] argues, design knowledge develops through reflection-in-action: to learn how to design is to interrogate experience itself. Perception thus becomes a generative matrix—a synaptic field where sensing, knowing, and transforming converge.

This research investigates how sensual design practices function as synaptic connectors between:

- visual and non-visual perception: translating soundscapes, tactile qualities, and kinesthetic experiences into graphic form;
- individual and collective experience: using participatory practices to map shared atmospheres;
- memory and projection: documenting existing atmospheric conditions while imagining transformative possibilities;
- analog and digital materialities: bridging hand-drawn notation and AI-generated visualization;

- local and universal: grounding abstract sensory concepts in specific territorial contexts.

Through case studies in Naples, Matera, and Bari, this research demonstrates how sensual design training, participatory workshops, and performative practices create new synaptic pathways for understanding and transforming places and their narratives. These experiences build upon the theoretical foundation established in previous work on sensory atmospheres and design [Kühtz 2024] and extend into collaborative research on territorial regeneration through sensory narratives [Cirafici, Kühtz, Micelisopo 2026].

Our approach synthesizes multiple disciplinary perspectives, the workshops operate then in terms of outputs through two complementary modalities, each generating distinct yet interconnected forms of spatial knowledge.

Sensual embodied exploration in practice: walking, sensing, imagining

The sensual design practices include:

- blind drawing exercises: draw while blindfolded, translating acoustic, tactile, and proprioceptive information into graphic marks;
- soundscape recording and notation: develop sound environments;
- participatory atmospheric mapping: collectively draw the sensory dimensions of neighborhoods;
- performative and poetic rendering: live drawing and writing practices accompanied by music, movement, and sensory stimulation.

Each of these approaches generates knowledge that is simultaneously individual and shared, rational and affective, static and dynamic. Sensual design workshops articulate spatial exploration as an embodied and epistemic practice, activate corporeal perception in order to cultivate a nuanced understanding of the sensory qualities of place. Their primary objective is the development of perceptual, interpretative, and narrative capacities.

Students/participants are invited to walk and draw while blindfolded, relying on non-visual sensory channels to orient themselves, to register textures, distances, acoustic cues, and micro-variations of the environment, and to document emerging emotions and sensations through graphic and textual notes (figs. 1-3), that refer to workshops held in Bari and Matera. Such practices facilitate

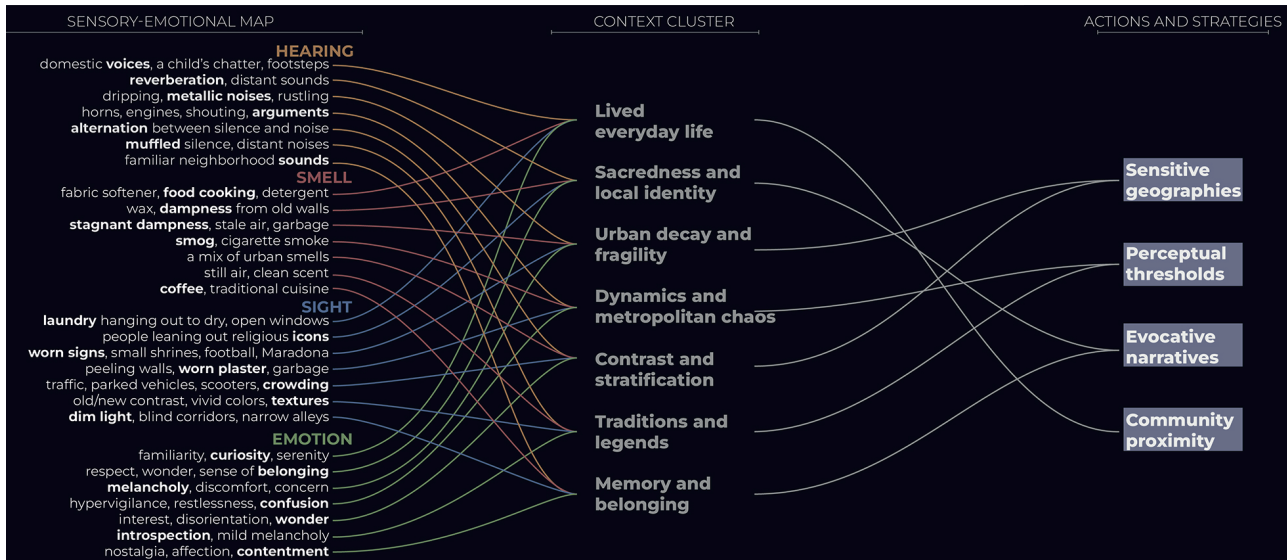


Fig. 5. Sensory mapping of context clusters: translating emotions into sensual design strategies for a deep connection between place and senses.

the transformation of immediate impressions into visual and verbal traces, fostering attentiveness, deep listening, and critical awareness of space as an active agent in everyday experience.

The process unfolds in stages. First, participants walk and perceive, then document perceptual experiences through written notes and drawings that attend to atmospheric qualities: the quality of light filtering through narrow streets, the acoustic density created by voices echoing off stone walls, the olfactory traces of religious incense mixing with street food aromas, the emotional resonance of sacred spaces repurposed for contemporary uses, the colors. Sometimes participants are encouraged to detect a detail of beauty/ugliness/sorrow. Then they deliver a rendering in the form of analog outputs.

The final outcomes are then based on these notes taken in the field and become collages, leaflets and audio materials that render perceptible what has been sensed, heard, and envisioned, that is transforming ephemeral perceptions into communicable forms. In this perspective, perception becomes a design competence –the ability to grasp intangible qualities and translate them into sensitive

and context-aware design propositions (fig. 4) [1]. The workshops cultivate a reflective design attitude. As Donald Schön [1983] argues, design knowledge develops through reflection-in-action: to learn how to design is to interrogate experience itself. Perception thus becomes a generative matrix.

Hybridizing perception and representation: AI as an interlocutor in visual communication design

The transition from direct experience to design does not occur in a linear or immediate way but rather involves a profound reworking of the meanings that emerge during exploration. In this phase, the tools of semiotics and design theory come into play, through which the place is progressively 'read', deconstructed, and recoded. What initially appears as perception or sensory impression is reinterpreted and transformed: resemantization can thus be understood as a process of intersemiotic translation, in which emotions, perceptions, and lived experiences are converted into signs, narratives, and visual or spatial

devices capable not only of representing but also of re-imagining the meaning of the place.

Within this process, narrative assumes a central role, not merely as an expressive tool but as a true cognitive structure. Through narrative strategies, experience is organized into coherent and meaningful sequences, enabling the construction of an articulated reading of the context. In this way, the project takes shape as a form of scenario building, capable of envisioning and articulating possible futures for a place, starting from its present conditions and from those invisible traces that emerge during exploration. Narrative, therefore, does not simply describe, but becomes an active instrument of design (fig. 5).

From this perspective, the entire process can be understood as a coherent sequence that moves from situated experience to embodied perception, from cognitive-affective mapping to semiotic interpretation, and finally toward narrative construction and design intervention. The exploration of places thus no longer appears as a preliminary or informal phase, but rather as a structured and fundamental component of the creative process, grounded in solid theoretical

foundations and connected to disciplines such as phenomenology, cognitive psychology, semiotics, and urban studies.

The process becomes further complicated and layered by the contemporary technological dimension. Exploration today is profoundly mediated by tools such as digital mapping systems, social media platforms, and augmented reality devices, all of which influence both how places are perceived and how their meanings are constructed. Within this framework, artificial intelligence techniques – particularly image generation systems – can no longer be understood as mere representational tools; rather, they operate as active interlocutors within the design process. AI introduces a form of computational agency that reprocesses and returns human inputs according to probabilistic and associative logics, opening a space of negotiation between intention and outcome. Consequently, the creative process assumes a hybrid and dialogic nature, in which analogue and digital dimensions intertwine within co-constructed practices of representation.

In this context, observational notes may be transformed into structured prompts – textual instructions designed to



Fig. 6. Quartiere Stella - Citytelling: evocative transcriptions from sound to image referring to palazzo dello Spagnolo.

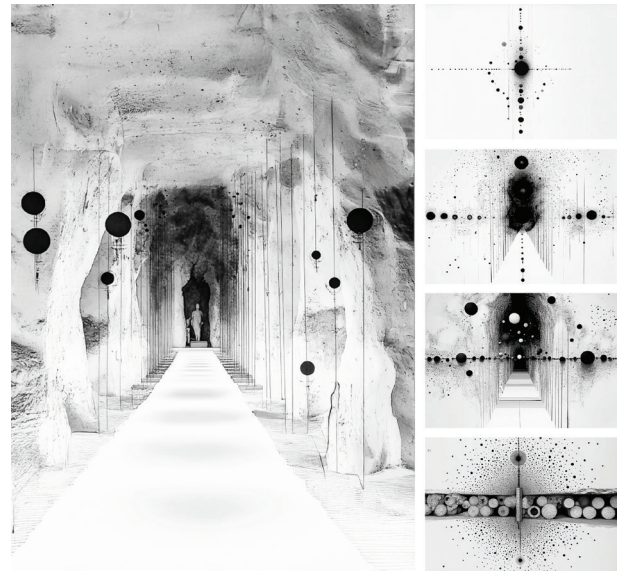
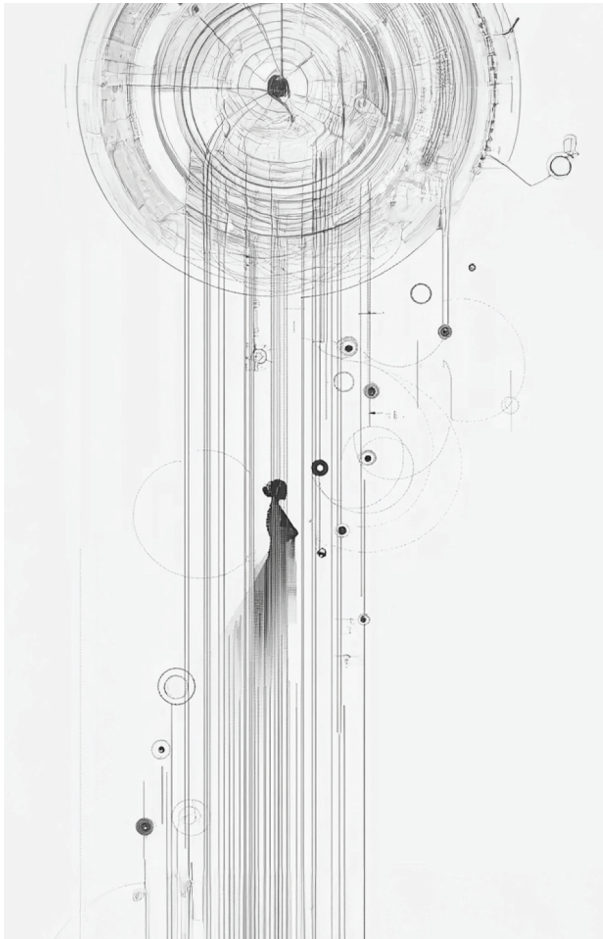


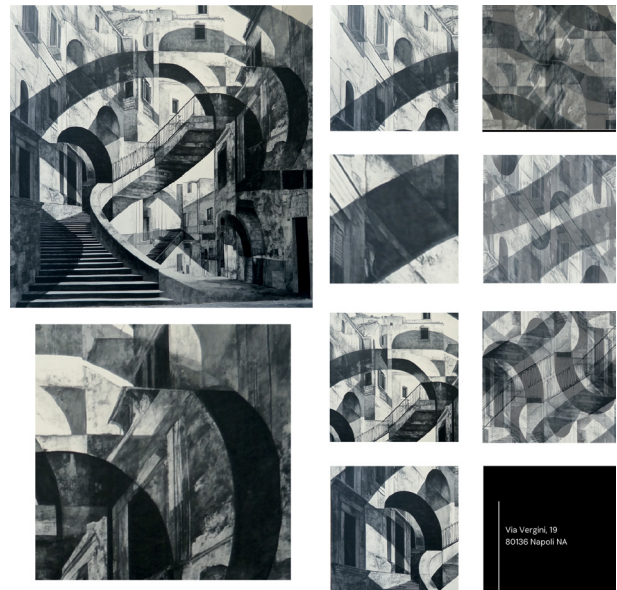
Fig. 7. Quartiere Stella - Citytelling: AI-mediated illustrative reinterpretation referring to Cimitero delle Fontanelle and the legend of the Captain.



A poetic, symbolic outline drawing using only thin, precise lines and circles. The image evokes the legend of Donna Concettina, who loved Gennarino but was locked away in a convent at Palazzo Albertini in Cimitile. The architecture is abstracted: a single balcony at the first floor is outlined with soft, geometric curves. A subtle human silhouette stands behind the railing, suggesting Concettina's presence. Above the balcony, a single small circle glows faintly; the candle she lights each evening. Thin lines curve like rain in the background, and a larger, faint circle echoes Gennarino's absence, distant but present. The whole composition is emotional, quiet, and symbolic circles and fine, graceful lines. A visual whisper of eternal love.

Fig. 8. Left. *Quartiere Stella - Citytelling*: AI-mediated illustrative reinterpretation referring to palazzo Albertini in Cimitile and the legend of Donna Concettina.

Fig. 9. Bottom. *Sacred Mile*: AI-mediated image in which the abstract representation of places becomes a narrative device conveying the symbolic value of the historic architecture.



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activate AI-based generative models. The prompt becomes the starting point of a conversation: the designer formulates a visual and conceptual hypothesis that the AI reinterprets, producing an image that, in turn, informs further decisions, revisions, and deviations. The use of rhetorical figures –metaphor, analogy, ellipsis– functions as a shared language between human and machine, capable of activating complex semantic and visual fields. Prompt design thus emerges as a form of direction, in which defining linguistic register, point of view, atmosphere, and lighting establishes the conditions of dialogue and guides communicative outcomes.

It is precisely within this iterative dynamic that the process connects directly to visual communication design. Generated images are not isolated outputs but components of a broader communicative system, in which coherence, intentionality, and the construction of meaning become central. Through interaction with AI, the designer does not merely produce images but constructs a visual language: selecting, combining, and refining outputs to define a recognizable visual identity capable of conveying values, atmospheres, and narratives. The iteration between prompts and images thus becomes a process of art direction, in which AI operates as an exploratory and generative tool, while the designer retains the role of director and critical interpreter.

From this perspective, the geometry inherent in the experience of architectural reality does not constitute a formal reduction, but rather a symbolic condensation that finds in algorithmic generation a further field of elaboration. The use of simple forms –foremost among them the circle– activates an archetypal imaginary (origin, center, totality, perfection) which, when translated into prompts, directs the behavior of the generative model towards visually resonant configurations. In this sense, form is not merely an outcome but an operative threshold between the visible and the invisible: what the designer perceives intuitively is re-elaborated by AI through visual patterns that amplify or redirect its meaning. Similarly, attention to individual architectural elements – arches, staircases, openings– is integrated into the dialogue with AI as a device for semantic activation. Rather than being described mimetically, these elements are translated into instructions that guide the construction of the image: they suggest modes of viewing, directions, thresholds, and rhythms. AI reprocesses them, progressively transforming them into geometric patterns and spatial relationships that convey immaterial qualities such as the rhythm of light and shadow, and the interplay between interior and exterior, depth and surface.



Fig. 10. Sacred Mile: booklets exploring the itinerary and the symbolic and perceptual meanings of places, between the sacred realm of worship sites and the profane fabric of the city.

The result is a visual system –expressed through graphic artefacts, maps, notebooks, installations, or visual narratives– in which abstraction does not distance itself from experience but rather represents an intensified form of it. Within the field of visual communication design, these images function as narrative devices capable of condensing and conveying complex meanings: they do not merely describe space but interpret its tensions, atmospheres, and symbolic structures. In this process, the dialogue between designer and artificial intelligence does not simply generate images; it constructs a visual language capable of articulating, through form, a sensitive and shareable understanding of contemporary architectural experience.

Within this creative horizon, the visual narrative projects centered on the Stella district of Naples have taken shape, as evidenced by the images [2]. These visual accounts take the form of unconventional artefacts in which sensations, memories, traditions, and stories give rise to novel narratives of a distinctive urban itinerary. Among these, the projects *Quartiere Stella. Racconti di città* (figs. 5-8) and *Miglio Sacro* (figs. 9-11) outline a possible experience of place unfolding through catacombs and ancient basilicas in the Rione Sanità district of Naples. These works function as interpretative maps, reading the neighborhood as a stratified space in which historical memory and contemporary presence coexist within a complex fabric. Communities originating from the Global South and Eastern regions –from African to Chinese populations– have inhabited and continue to inhabit these spaces, once traversed by popes, kings, and cardinals. Today, churches are no longer solely places of worship, but hybrid spaces: art galleries, social centers, and sites of hospitality. The sacred dimension intertwines with everyday life, generating a continuity between symbolic meaning and urban practices, which these visual narratives seek to capture and evoke.

Conclusion

With the intensification of urban, social, and environmental challenges, design is increasingly required to move beyond mere functional optimization and critically interrogate how spaces are perceived, experienced, and endowed with meaning. Following Lefebvre's perspective, there emerges a need for the reappropriation of urban times and spaces, grounded in a transformation of social relations and decision-making processes. Within this framework, the right to active participation in the production of space, together with the right of use, defines a precise design responsibility.



Fig. 11. *Sacred Mile*: booklets and illustrative graphic artefacts representing the itinerary and exploring the symbolic and perceptual value of its places of interest.

Design thus assumes the role of a relational *dispositif*, in which education toward a meaningful relationship with places and the construction of the self within space become central. The experience of place, interpreted through phenomenology and environmental psychology, is not passive but embodied, situated, and imbued with memory and affect. Spaces can therefore be understood as dynamic relational fields capable of shaping behaviors and meanings, while design configures conditions that may foster or hinder attention, care, and a sense of belonging.

At the same time, the city is increasingly interpreted as a strategic locus for the construction of collective identities that are not nostalgic or regressive, but dialogical and grounded in relational exchange. In this context, the notion of 'urban vision' represents a critical appropriation of the aesthetic dimension of the city, understood as a collectively constructed mental image. Such a vision becomes meaningful insofar as citizens develop interpretative competencies that enable them to recognize not only formal qualities, but also the symbolic and poetic density of spaces.

The contemporary city thus emerges as a space to be collectively read and written, in which individuals are called upon to exercise aesthetic judgment and meaning-making capacities. Sensual design aligns with this perspective by integrating perception, affect, and narration in the co-production of spatial meaning. In resonance with ecological theories of perception, it conceives design as the orchestration of relational conditions rather than the imposition of predefined solutions. Through participatory and experience-based practices – such as sensory walks, embodied mapping, and narrative exercises – sensual design fosters the emergence of situated knowledge and recognizes citizens as competent interpreters of their environments. This approach has significant implications for territorial social innovation: communities engaged in sensory workshops do not merely produce representations, but activate new forms of citizenship, asserting an active role in knowledge production.

Credits

Although the work is the result of full sharing among all the authors, the following individual contributions can be identified: Alessandra Cirafici authored the *Introduction: beyond the eye*; Silvana Kuhtz developed the section *Sensual design: an epistemological framework*; Giuseppe L. De Bona edited sections

Experiences conducted in Naples, Matera, and Bari demonstrate how such practices can function as tools for research and transformation. Activities including guided walks, temporary sensory deprivation, attentive listening, and poetic reinterpretation enable participants to rediscover everyday spaces, transforming individual perceptions into shared knowledge and strengthening bonds with the territory [Gifford 2014; Varela et al. 1991]. The territory thus emerges as a complex construct shaped over time through memory and emotion. On this basis, visual communication practices are developed to translate spatial experience into evocative narratives capable of orienting visitors through suggestion rather than description. Overall, the project demonstrates how sensual design can serve as a cognitive and relational foundation for innovative and culturally sustainable communication strategies, contributing to context-sensitive processes of territorial transformation.

Sensual design workshops and *Sensual embodied exploration in practice: walking, sensing, imagining*; Alice Palmieri authored the paragraph *Hybridizing perception and representation: Al as an interlocutor in visual communication design*; the *Conclusion* is the joint work of Alessandra Cirafici and Silvana Kuhtz.

Notes

[1] Collages developed within the course *Aesthetics*, 3rd year Degree in Architecture (c.u.) Università della Basilicata, *Phenomenology Lab*, taught by Prof. Silvana Kuhtz, by the students Martina Addabbo: *Città desiderata: 'Poeticamente soleggiata'*, *Città dolente: 'Cielo di Parole'*; Ibtissam Noubail: *Città dolente 'Il vuoto'*, *Città desiderata 'Abitata'*; Alessandro S. Grossi: *'Metropoli_d'asfalto'*, *'Utopia_della_luce_e_dell'ascolto'*.

[2] Projects developed within the course *Representation and Digital Culture*, Master's Degree Programme in Design for Innovation, a.y. 2024/2025, taught by Prof. Alessandra Cirafici and Alice Palmieri, by the students Ferdinando Accetta, Emanuele Caci, Mariantonietta Cammarosano, Paolo Garofalo, Rosaria Panico, Clara Paolozzi, Michela Riccio.

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