TEA Symposium 2026: Technological and Ecological Atmospheres

18-19 April 2026 | Graduate School of Humanities, Kobe University | Hybrid symposium



Participants at the TEA Symposium, Kobe University. Photo: Manuela de Mattos Salazar.

The *Technological and Ecological Atmospheres (TEA) Symposium* took place on 18-19 April 2026 at Kobe University, bringing together scholars, artists, and practitioners to explore the intersections of atmospheric experience, ecological transformation, and technological mediation. The hybrid symposium was jointly organised by the Kobe Institute for Atmospheric Studies (KOIAS) and **Feral Ecologies Lab**, a Netherlands-based research initiative associated with Erasmus University Rotterdam.

The event provided a setting for interdisciplinary and cross-cultural exchange on how technologies, environments, and living beings participate in the formation of shared atmospheres. Its programme brought philosophical inquiry into dialogue with artistic practice, sensory experience, and embodied experimentation.

Programme and discussions

Opening remarks were delivered by Yuho Hisayama and Yogi Hendlin, connecting KOIAS research in Atmospheric Studies with the work of Feral Ecologies Lab. Across the two days, five thematic panels considered atmospheres and the arts; environmental media and the senses; space, places, and localities; computational atmospheres; and atmospheric game design.





The programme included two online keynote lectures: Michael Marder's *Breathing and Time* and Nora Bateson's *In the Nest of Relational Process: Rethinking Knowing in a Complex World*. Presentations and discussions approached atmosphere as a relational field connecting ecological processes, technological infrastructures, aesthetic practices, and lived experience.

Practice-based workshops

A distinctive feature of TEA was its combination of scholarly discussion with participatory and practice-based sessions. Workshops addressed aikido and radical relationality, creative writing, breathing with machines, walking with atmospheric emotions, atmospheric entanglements, hypnosis, and experiential awareness. These sessions offered ways to investigate atmospheres through bodily and artistic practices as well as through conceptual discussion.





On 19 April, Feral Ecologies Lab contributed a dedicated graduate research workshop. This session strengthened the symposium's exchange with the Netherlands-based partner and brought emerging research in ecological philosophy, technology, and relational approaches into conversation with Atmospheric Studies.





The symposium concluded with a collective discussion reflecting on the perspectives developed across the two days. Through its integration of theoretical and experimental approaches, TEA fostered dialogue on the technological and ecological dimensions of atmospheric experience and supported further international research exchange.

Organisation and documentation

TEA was jointly organised by KOIAS, Kobe University, and Feral Ecologies Lab. The event was supported by the JSPS Core-to-Core Program (Grant No. JPJSCCA20250001) and Shimadzu Corporation.

The accompanying *TEA Symposium 2026 Book of Abstracts* contains the programme, abstracts, and further details of the contributions. All event photographs in this report are credited to **Manuela de Mattos Salazar**.

KOIAS
神戸雰囲気学研究所

FERAL
ECOLOGIES

BOOK OF ABSTRACTS

TEA SYMPOSIUM KOBE 2026

TECHNOLOGICAL AND ECOLOGICAL ATMOSPHERES

APRIL 18 and 19 | 2026

Large Meeting Room, 5th Floor, Building C
GRADUATE SCHOOL OF HUMANITIES
KOBE UNIVERSITY



“WHAT IF ATMOSPHERE IS NOT JUST THE AIR WE BREATHE,
BUT THE RELATIONAL FIELD
THAT BREATHES US?”



TEA SYMPOSIUM

TECHNOLOGICAL AND ECOLOGICAL ATMOSPHERES

A joint symposium of Kobe Institute for Atmospheric Studies and Feral Ecologies Lab

As the planetary metabolism shifts under the weight of both ecological collapse and technological acceleration, our atmospheres – ecological, digital, affective, and spiritual – become ever more significant. Both the environmental crisis we are facing and the technologies that increasingly pervade our lives make ever more apparent the fact that we are constantly defined by what surrounds us, in ways at once more subtle and more profound than ever imagined.

It does not matter what space we find ourselves in – whether a living room, an office, a café, a beach, a shrine at the top of a mountain, or an online concert on some metaverse platform; nor does it matter what we are doing or through what medium – watching a movie on our sofa, drinking coffee with a friend while showing them an Instagram reel, taking a walk on a crowded shore, admiring a landscape from a height, or feeling through our avatar the performance of a distant artist. In each case, we cannot escape the fact that something envelops us holistically: atmosphere.

At once the air we breathe and the affective tonality in which we find ourselves, in recent years, atmospheres have gained remarkable prominence across a wide range of disciplines, including philosophy, architecture, art studies, and the social and cultural sciences, as powerful tools to re-imagine the relationship between beings (human and non-human) and world. Thinkers such as Hermann Schmitz, Gernot Böhme, Jürgen Hasse, and Tonino Griffero, have pioneered an understanding of atmospheres as spatially diffused affective powers that are neither only bodily nor fully mental, neither fully objective nor subjective, and which invite us to rethink the boundaries between subject and environment, self and things. East Asian thinkers have stressed the similarities between this conception of atmosphere and the ancient, but also modern, East Asian concept of *qi/ki* (breath, energy, atmosphere), showing how it can allow us to re-interpret atmosphere beyond the material/immaterial dichotomy, as something at once bodily and affective.

Yet, the relation of atmospheres to technology – and, through technology, to the ecological transformations of the Earth – has not yet become a central problem. Technologies not only act upon the environment but also generate new atmospheric conditions, new sensibilities, and new forms of relation. How do our atmospheres change when mediated by digital networks, sensors, and algorithms? What new kinds of ecological and technological interdependencies emerge when the air we breathe is also the carrier of information, data, and affect? How do we think the atmospheric as a site of both planetary vulnerability and planetary relation?

This symposium gathers scholars, artists, and practitioners to explore atmospheres as a philosophical and relational condition: the mutable space between beings, machines, and worlds. We will present contributions that dwell within, rather than resolve, the tensions between ecology and technology; collapse and co-creation; breath and algorithm. How might we think, feel, and tend to the entangled air: the various shared mediums through which both weather and data flow?

Ultimately, the Technological and Ecological Atmospheres Symposium (TEA) seeks to create a space for collective reflection and experimentation – where philosophy, ecology, and technology meet through the shared medium of atmosphere. By bringing together diverse perspectives and practices, the symposium aims to deepen our understanding of how atmospheres shape experience, relation, and thought in an age of planetary transformation. Through cross-cultural dialogue and the dovetailing of theory and practice, TEA hopes to foster new ways of thinking, sensing, and breathing together across disciplines, cultures, and media.

Schedule.

18/04

09:00– 09:10 AM	**Opening Words** Yuho Hisayama · Yogi Hendlin
09:10– 10:00 AM	**Panel 1: Atmospheres and the Arts** Rie Kodera ·Andrea Nicolini · Felix Ho Man Loi
10:00– 10:40 AM	**Workshop: Practicing Radical Relationality: The Case Study of Aikidō** Francesca Greco
10:40– 11:00 AM	**BREAK**
11:00– 11:50 AM	**Panel 2: Environmental Media and the Senses (online)** Tobias Prill · Amanda Monteiro · Adriana Freitas
11:50– 12:30 PM	**Workshop: In Our Own Words** Lauren Cortese
12:30– 14:00 PM	**LUNCH BREAK**
14:00– 14:40 PM	**Workshop: To Breathe with the Machine** Jake Zaslav
14:40– 15:40 PM	**Keynote Lecture: Breathing and Time** Michael Marder (online)
15:40– 16:00 PM	**BREAK**
16:00– 16:40 PM	**Panel 3: Space, Places, and Localities** Takuya Niikawa · Mariaenrica Giannuzzi
16:40– 17:00 PM	**Roundtable Discussion** Yuho Hisayama · Yogi Hendlin
17:00– 18:00 PM	**Workshop: Vibe Shift: Walking with Atmospheric Emotions** Manuela Salazar

19/04

09:00– 11:00 AM	**Feral Ecology Workshop: Graduate Papers** Clara van Vliet · Kick Rooijers · Niek Sekeris Mario García Pascual · Dan (Q.) Xu · Constantijn-Alexander Kusters
11:00– 11:30 AM	**BREAK**
11:30– 12:00 AM	**Workshop: Navigating the *Awai* of Atmospheric Entanglements** Yasuhiro Kobayashi
12:10– 13:00 PM	**Workshop: A Hypnotic Performance on Cross-Cultural Atmosphere** Eleena Takashima
13:00– 14:00 PM	**LUNCH BREAK**
14:00– 14:40 PM	**Experiential Awareness Session** Seigaku Higuchi
14:40– 15:30 PM	**Panel 4: Combination, Composition and Computational Atmospheres (online)** Sanjana Paul, Felipe Almeida, Anke De Boer, and Camille Minns · Anupama Gowda · Sara Lindeman
15:30– 15:50 PM	**BREAK**
15:50– 16:40 PM	**Panel 5: FromSoftware's Atmospheric Game Design** Pierre-William Fregonese · Madoka Serizawa · Victor Moisan
16:40– 17:40 PM	**Keynote Lecture: In the Nest of Relational Process: Rethinking Knowing in a Complex World** Nora Bateson (online)
17:40– 18:00 PM	**Closing discussion**



ABSTRACTS

Painting as Machine, Painting as Thinking: *Technē* between Mechanism and Contingency

RIE KODERA
KOIAS | Kobe University

In the mid-1940s, as new image-producing technologies became increasingly widespread and the status of painting as a medium grew more uncertain, the French painter Jean Bazaine wrote: “Today, the question is not whether a painter should paint on easels or murals, whether he should paint for someone or against something, whether he should use oil, egg, or macadam. Painting is [...] a way of being, a temptation to breathe in an unbreathable world.” But how, through the medium of painting, are we able to breathe? What does it mean to say that painting is a way of being, or a temptation to breathe? According to this statement by Bazaine, from a time when both art and the human being were connected to the universe and its afterlife to the modern era, the centuries of “rationalism” have gradually transformed them into “closed, rootless individuals.” Such reflections seem to offer concrete points of reference for thinking about the concept of art and human being, in the context of technological and ecological atmospheres in our time. Through the artworks and writings of painters who engaged not only in non-verbal but also in verbal practice, this presentation argues that mid-twentieth-century painters’ reflections on painting as a mode of “breathing” offer a way to re-conceptualize technology not as something external to human beings, but as something internal—or more precisely, as something that can be found in-between. In particular, it will pay close attention to the works and writings of Jean Dubuffet, a contemporary of Bazaine who articulated similar concerns. More specifically, it examines Dubuffet’s painting and a series of his texts in the 1940-50s, in which he likens the art of painting to the operation of a “machine” and reflects on the “art of the hand”—which was inseparable from the “art of the eye”. Alongside the painters’ works and practices, the presentation also draws on writings by Jean Paulhan and Maurice Merleau-Ponty. (One reason why many twentieth-century French philosophers turned their attention to the visual arts is that painters were posing questions similar to their own, often anticipating philosophical inquiry and attempting to respond through non-verbal modes of thinking, namely artistic practice itself.) “The technē of the hand” and “the technē of the eye,” the acquisition of skill and the invocation of uncontrollable contingency—these will be the central points of the presentation.

Atmospheres of Desire: From Literature to the Digital Gaze

ANDREA NICOLINI
University of Florence | KOIAS Fellow

This paper proposes a comparative reading of selected passages from Marcel Proust's *In Search of Lost Time* and Kawabata Yasunari's *The House of the Sleeping Beauties* in order to rethink the relationship between gaze and eros in atmospheric terms. Rather than conceiving vision as a linear relation between a perceiving subject and a desired object, the paper approaches the gaze as an erotic ambiance: a diffused, affective field that envelops bodies, spaces, memories, and temporalities, shaping desire through distance, suspension, and modulation. The guiding questions of the analysis are thus reframed: in what sense does looking generate an erotic atmosphere rather than merely representing an object of desire? Does the gaze act as a conduit that intensifies erotic proximity, or does it function as an atmospheric screen that protects the subject from the disruptive force of encounter? And how does touch intervene in this field—does it fulfill the ambiance created by the gaze, or does it collapse and dissipate it? Proust's writing is read as the construction of thick erotic ambiances in which desire circulates through glances, deferrals, and mnemonic reverberations, binding inner affect to architectural and social spaces. Kawabata's nocturnal interiors, by contrast, articulate an atmosphere of eros grounded in stillness, breath, and proximity without possession, resonating with East Asian sensibilities attentive to interval, silence, and the circulation of *ki* as an affective medium. In both cases, eros emerges not as an individual impulse but as a spatially and temporally diffused intensity that unsettles the boundary between inner experience and external environment. The final part of the paper foregrounds the contemporary relevance of these literary ambiances by situating them within today's technologically mediated environments. Digital screens, networks, and algorithmic regimes of visibility generate new erotic atmospheres in which desire is continuously solicited, deferred, and managed through images. Here, the gaze itself becomes a technological atmosphere—one that envelops subjects, reorganizes intimacy, and produces forms of scopically induced alienation that often operate beneath the threshold of awareness. By reading Proust and Kawabata from this perspective, the paper argues that literary explorations of gaze and eros offer critical tools for thinking about our current ecological and technological atmospheres, where air, image, data, and affect circulate together, reshaping how we relate, desire, and dwell within shared ambiances.

Breathing Together, Holding Tension: Air, Participation, and Discipline in Early Republican Chinese Theatre

FELIX HO MAN LOI
Ludwig-Maximilian University of Munich

This paper examines how early Republican Chinese theatre (c. 1910–1930) transformed *kongqi* 空氣 ("air") from a scientific and physiological term into a technology of collective atmosphere at a moment of acute political precarity. Rather than treating atmosphere as a diffuse aesthetic mood, it argues that modern Chinese theatre became a privileged site for producing, regulating, and contesting shared air precisely because the republic itself was experienced as unstable, incomplete, and suspended between crisis and revolutionary hope. In this context, air named both the suffocating present and the promise of a breathable future. Across theatrical criticism, directing manuals, performance reports, and debates about spectatorship, *kongqi* emerges as a normative concept that organizes what counts as effective theatre: theatre workers and critics repeatedly describe performances in terms of whether they generate, maintain, or damage air, revealing an atmospheric imagination shaped by warlordism, social fragmentation, and the desire for national and moral renewal. The paper reconstructs two competing – but structurally related – regimes of theatrical air that crystallize in this discourse. The first conceives air as participatory diffusion: theatre aspires to dissolve the boundary between stage and auditorium, producing immediacy, emotional contagion, and collective identification, so that in a society marked by disintegration a dispersed public can momentarily "breathe together." Here success is measured by the extent to which spectators are drawn into a shared atmosphere with performers, sometimes to the point where emotional reactions spill into direct intervention, as exemplified by mass and village theatre experiments in which air becomes a vehicle for imagining solidarity and social transformation. The second regime treats air as disciplinary concentration: legitimate theatre depends on a tightly controlled atmosphere – unified diction, coordinated ensemble work, continuous suspense, and disciplined audience behavior – while critics condemn dialect mixing, improvisatory humor, audience chatter, children, and even cigarette smoke as threats that "loosen" stage air. This policing of atmosphere reflects a broader anxiety about disorder in the body politic, even as it aspires to shape a more orderly, revolutionary collectivity. Read together, these two regimes expose a central paradox of modern Chinese theatre: while theatre promises collective participation and social renewal through air, it simultaneously intensifies techniques of control over spectators' perception, emotion, and bodily comportment. Atmosphere thus becomes both the medium of revolutionary aspiration and the instrument through which that aspiration is normatively managed. By approaching modern Chinese theatre as an atmospheric apparatus, the paper reframes it not simply as political or didactic drama, but as a laboratory in which crisis, hope, and governance were materially composed, tested, and contested through air.

Practicing Radical Relationality: The Case Study of Aikidō

FRANCESCA GRECO
University of Hildesheim

The aim of my contribution is to investigate the capillary experience of atmosphere through the practice of *aikidō* (合氣道), understood as a field of experimentation for the radical relationality of reality. Aikidō thus emerges as a practice that enables thinking with atmosphere rather than about it, offering a concrete way to sense, enact, and reflect upon atmospheric relationality. By situating *aikidō* within contemporary debates on atmospheres, relational ontology, and embodied research, the paper contributes to the symposium's call for meta-relational methodologies that do not aim to master or stabilize relational fields, but rather to inhabit and cultivate them. Based on first-person experience, the paper approaches the modern Japanese martial art of *aikidō* as an atmospheric practice of encounter, which unfolds in-between bodies, movements, intentions, and spatial configurations. In this sense, *aikidō* is not treated as a martial art oriented toward combat or self-defense, but as a practice of encounter in radical relationality that renders relationality experientially accessible and philosophically productive. Rather than opposing an external aggressor, *aikidō* techniques cultivate sensitivity to distance, rhythm, balance, and timing, allowing practitioners to respond to an attack by reconfiguring the relational field itself. Agency, in this context, is distributed and situational, unfolding through mutual attunement rather than individual control. Drawing on a conception of radical relationality inspired by the philosophy of Nishida Kitarō (西田幾多郎, 1870–1945) – particularly the idea that relations precede and constitute relata, which ultimately can be said to be "nothing" – the paper argues that *aikidō* training stages situations in which self, other, and environment co-arise, creating a shared atmospheric field that, within the practice, can be bodily and philosophically investigated. This medium is fragile, transient, and irreducibly relational, echoing broader ecological and technological conditions in which humans find themselves entangled today. After briefly introducing this Japanese martial art and touching on the metaphysical basis underlying the concept of radical relationality, my contribution will focus on bodily research through practical exercises. Participants will therefore be invited to first connect with their own bodies through two or three individual exercises, and then expand the scope of this connection in exercises involving two or three people. Finally, participants will be invited to share and discuss their experience and perception from a transformative phenomenological point of view.

(Contrasting) Experiences of Atmospheres Through Media Documents From the Past

TOBIAS PRILL
University of Rostock

We live in an age in which the entire world seems accessible and is accessible through the various media. With advances in technology, the possibility of multi-media access to the world also means that the development of recording devices has created a multitude of opportunities for producing media (memorabilia). Not only since the invention of photography, but at least since the introduction of affordable camcorders and cameras, or nowadays recording devices built into smartphones, it has been possible to capture not only special moments, but also everyday occurrences. This allows us to retrospectively examine recordings that date back years, decades or even longer. Even if it is debatable how well media recordings can capture and document atmospheres – and what is needed to make them accessible to the audience later in a similar or perhaps different form – there is no question that when viewing old photos or video recordings, atmospheres are also present or arise in this setting that can be perceived by the audience. In addition to the content of the images and films shown, the setting in which they are viewed also plays a role: does this happen spontaneously or do people consciously sit down (possibly together with others) and expose themselves to the material? What prior knowledge do they have about the context in which the recordings were made? Do they know the people who made the recordings, the people pictured, or were they even present/pictured themselves? What relationship do they have to the people involved – in the past and when viewing? Do they know the places shown, do they have a special relationship with them, and are there any meaningful changes to these places compared to the present day? In this context, other temporal developments can also be addressed, such as visible changes in the world of work (e.g. different use of technology) or in nature and the environment (e.g. consequences of tourism and climate change). Here, the insight into earlier times provided by the media can create a contrasting experience to the present, which also has an influence on the perception of atmospheres today (e.g. technology-supported work has significantly reduced physical workload in some industries, which is why work there may be perceived as taking place in a more pleasant atmosphere). Technical possibilities and media therefore enable atmospheres, which will be described with examples in a short online presentation (10 minutes) before being discussed in plenary.

Sensing Digital Atmospheres: Cartographic Drifts As an Embodied Methodology

AMANDA THOMAZ MONTEIRO
Universidade Federal de Viçosa | Universidade Federal de Juiz de Fora | 2025 KOIAS fellow

This presentation introduces a Communicational Methodology of Atmospheric Analysis as an experimental, embodied approach to researching the digital platform Instagram as an atmospheric environment. Rather than treating platforms such as Instagram as neutral channels of representation or purely discursive systems, this methodology understands them as material-atmospheric ecologies that shape perception, affect, and modes of existence. Grounded in Hans Ulrich Gumbrecht's notion of the production of presence and in interdisciplinary contributions from Atmospheric Studies, this methodological proposal articulates two complementary research movements: (1) an indiciary approach oriented toward the interpretation of traces and meanings, and (2) an attention to the materialities of communication oriented toward presence, sensorial impact, and affective intensity. The method does not aim to replace interpretation but to place it in oscillation with embodied experience. At the core of this proposal are cartographic drifts as a research procedure. Inspired by Situationist practices and adapted to digital environments, cartographic drifts are conceived as experiential movements in which the researcher navigates the platform with floating attention, allowing atmospheres to emerge through contact with texts, images, sounds, rhythms, and silences. The researcher's body is understood not as a neutral observer but as a sensor and participant in atmospheric formation. The presentation draws on my ongoing doctoral research that explores writings of the self on Instagram as sites where digital atmospheres emerge, are perceived, and shared. Through this work-in-progress, the methodology is presented not as a fixed protocol but as a meta-relational practice—one that emphasizes sensing, tending, and describing rather than measuring or controlling. Research becomes a gesture of care and attunement to atmospheres, attentive to how digital ecologies organize affective fields and ethical tensions. By framing platform research as an atmospheric practice, this presentation contributes to broader discussions on embodied methodologies, relational thinking, and the ethics of research in technologically mediated environments. It proposes digital atmosphere as a shared medium where bodies, technologies, and meanings co-emerge, inviting new ways of thinking, sensing, and breathing together across disciplines.

Mediatized Atmospheres and Fat Bodies: Preliminary Observations on Tensions between Spaces of Experience and Horizons of Expectation in Contemporary Contexts

ADRIANA HELENA DE ALMEIDA FREITAS
Universidade Federal de Viçosa | Universidade Federal de Juiz de Fora

This paper examines mediatized atmospheres as a lens for understanding social relations in intensified mediatization contexts. More specifically, we argue that the concept illuminates experiences such as Brazil's Body Positive movement (2018–2025), marked by tensions between the public appearance of fat bodies, socially constructed expectations, and affective responses that exceed the dimension of meaning. In this context, our analysis is primarily guided by the work of Hans Ulrich Gumbrecht, who mobilizes the notion of *Stimmung* as a way of reading phenomena endowed with the capacity to affect bodies, in what he terms "effects of presence." For Gumbrecht, whose work originates in the field of literary studies, texts are capable of affecting readers in a manner similar to atmospheric conditions or music. Attending to *Stimmung* thus entails attending to the material dimension that enables affectation and culminates in sensations not necessarily linked to meaning. Our argument is that the relationships established in mediatized spaces possess a similar potential, operating – under specific conditions – for the emergence of mediatized atmospheres. Accordingly, my ongoing doctoral research examines how mediatized atmospheres shape the public experience of fat people over time. We observe that, by the late 2010s, a mediatized atmosphere of demands for acceptance and empowerment of fat bodies was effervescing, marked by its own textual and aesthetic language. However, following the Covid-19 pandemic, we identify the formation of another mediatized atmosphere, driven by the circulation of narratives of overcoming obesity and by movements that stigmatize these bodies. One of our hypotheses, which has proven analytically productive, is that the tension between spaces of experience and horizons of expectation, as formulated by Reinhart Koselleck, enables the emergence, erasure, and contestation of such atmospheres. In 2018, the historical context and the expectations projected by these subjects' experiences were markedly different from those that emerged with the Covid-19 pandemic. As the space of experience is transformed in the post-pandemic context, the intensification of expectations regarding visibility and its monetization has operated in conjunction with algorithmic dispositions, privileging the prominence of narratives of overcoming and struggle to the detriment of earlier perspectives. This paper aligns with the TEA Symposium's core perspective by conceiving atmospheres as relational and mutable spaces emerging at the intersection of beings, machines, and worlds. It contributes to Atmospheric Studies by proposing "mediatized atmosphere" as an operational concept to examine the materiality of affects and the effects of presence, offering a critical lens on contemporary digital ecologies.

In Our Own Words

LAUREN CORTESE
University of East Anglia

Atmosphere is a critical aspect of literature as it is both created within the text and reflective of the world which is represented by the text itself. As the atmosphere of our planet is altered due to climate change, literature is an essential medium to express the anxieties of ecological transformation through the genre of Climate Fiction, popularly known as 'cli-fi.' Cli-Fi allows readers and writers to imagine the future of the planet, often depicting technology as a cause or resolution for these environmental threats. Through fiction, authors present climate anxiety to raise awareness and provide radical depictions of hope.In this workshop, I will lead participants through a creative exploration of how language can be used to understand atmosphere amidst climate change. The workshop will begin with a ten-minute presentation titled, 'How the Language of Cli-Fi Portrays Climate Anxiety' to introduce the audience to the study of atmosphere as it informs literature and is created within a text, specifically in representations of the climate crisis. I will highlight theories by Hasse and Böhme, among others, to understand atmosphere in the arts as aesthetic theory in the genre of cli-fi. Then, in a thirty-minute workshop, participants will be invited to explore atmospheric language within their own academic approach to atmosphere. I will begin with an explanation of my PhD creative thesis, a novel in which each section is titled with a layer of Earth's atmosphere to connect the representation of crises in the chapter to the mood of the text. Participants will be encouraged to experiment with metaphor to communicate and reconsider the relationship between atmosphere, environment, and technology. I will conduct the workshop in English as this is my first language and the language of my work. Participants who live and work in multiple languages will be invited to use the language of their choice. Then, we can share how our language allows for creative representation of atmosphere, for example, if they relate their research the concepts of *ki* or *Stimmung*. Through a cross-cultural dialogue, we will discover how language captures the atmosphere of climate anxiety and how language builds atmosphere for audiences. We will approach language similarly to any technology, as a tool to progress atmospheric thinking and research. This discussion will evidence the unique role of literature in representing climate anxieties as language allows for different types of atmospheric expression.

To Breathe with the Machine: A Social Dreaming Workshop on Machinic Breath

JAKE ZASLAV
Concordia University | KOIAS Fellow

In this 60-minute workshop, attendees will take part in a collective breathing meditation narrated by RUΔCH, an interactive AI artwork that breathes in tandem with those around it. Through a combination of text-to-speech models, heat sensors, and audio signal processing, RUΔCH produces human-like breathing patterns that fluctuate based on the respiration rate of multiple participants. Seated in a snowflake pattern in a dimly lit room, participants will be guided by RUΔCH through a meditation that attends to breath via sounds, feelings, and moments of interaction between human and machine. Afterwards, attendees will engage in a participatory research experience inspired by Gordon Lawrence's Social Dreaming Matrix. Participants will be invited to contribute thoughts, memories, and sensations that they experienced during the meditation without the need for interpretation. Although this period emphasizes open sharing, a facilitator will be present to ensure that the key elements of the Social Dreaming Matrix – non-interpretation, time-boundaries, and turn-taking – are respected. After offering their associations, attendees will take part in a group dialogue led by the facilitator to reflect upon the themes that emerged through this collective dream structure. By articulating and probing these threads as a group, this workshop aims to explore how the presence of AI-generated breath – and the attunements, frictions, and dissonances that emerge from it – transforms the subjective experience of interacting with an AI agent. As participants craft a shared understanding of the meditation experience, they will simultaneously attend to and discuss the atmospheres that are generated between themselves, the algorithm, and the group as a whole. Through its use of a situated artistic encounter, real and imagined experience, and collective sense-making, this workshop offers atmosphere scholars a novel method for exploring the atmospheres that arise from embodied interactions between humans and machines.

How Can We Identify Atmospheres?

TAKUYA NIIKAWA
KOIAS | Kobe University

There are many attempts to measure, visualize, or identify atmospheres with objective, scientific methods in the fields of marketing and architecture. However, many of these attempts overly simplify the notion of atmospheres. One reason for this is that they do not draw on philosophical theories of atmospheres, which aim to capture their complexity in a conceptually clarified manner. Given this, I propose a scientific methodology to identify the atmospheres of places based on a philosophical theory of atmospheres, namely potentiality theory (Fernandez Velasco and Niikawa 2025). This methodology is intended to be scientific while still accommodating the phenomenological characteristics of atmospheres.

Atmosphere of Landscapes and Kinaesthesia

MARIAENRICA GIANNUZZI
KOIAS Fellow

So far, research on proprioception (the general sense of bodily presence) and atmospheres has mostly focused on the multi-sensory equipment of the body (orientation, balance, breath, feeling of posture and awareness of possible movements), especially in the field of New Phenomenology (es., Schmitz, Griffero, Waldenfels, Ahmed). Although introducing atmosphere detection as a felt-bodily experience, this trend of research has not questioned proprioception as a relation between egocentric, sensuous space and third person perspective contained in the awareness of possible movement, which emerges, instead, from phenomenology of perception with notions such as kinaesthesia, impression of possible movement, and “en-kinaesthesia” (Susan Stewart), the feeling of being part of a viable, continuous environment. My contribution for TEA clarifies the notion of en-kinaesthesia, in opposition to kinaesthesia, as in the case of perceiving the atmosphere of a landscape.

Vibe Shift:
Walking with Atmospheric Emotions

MANUELA DE MATTOS SALAZAR
KOIAS Fellow

Considering the idea of vibe as a contemporary manifestation of the idea of atmosphere in contemporary life and casual vernacular, this workshop proposes a reflection on a key notion within its usage: the vibe shift. In Hermann Schmitz's thinking, there are already glimpses and glistening appearances of this idea in the metaphors he employs to exemplify his conceptualization of atmospheres. For Schmitz, atmospheres are "a comprehensive occupation of a surfaceless space in the range of that which is experienced as present." As possible surfaceless spaces, he mentions examples that could also serve as instances of what one might casually call a vibe shift, such as weather experienced as vastness when one leaves a stuffy room, or headwind or water current, depending on whether one moves with or against them. Among these surfaceless spaces, the most relevant are the felt-body (*Leib*) and the space of emotions. One particularly telling example Schmitz uses is the situation of a joyful person who unknowingly encounters a group of grieving people. A person endowed with a certain sensitivity may dampen the expression of their joy and adopt a more reserved temper. Schmitz does not consider respect for dignity a sufficient explanation for this shift, noting that the same change would not necessarily occur if the joyful person entered a room full of tired people, since fatigue does not exert the same pull – the same atmosphere – as sadness. For Schmitz, it is the "authority" of sadness, the atmosphere "exuded by those who are lost in it," that claims the space of felt presence and thus takes over the surfaceless space of joy. In this experiential walking workshop, participants are invited to collectively reflect upon and discuss Schmitz's ideas of atmospheres as emotions while undergoing physical shifts in space that may generate perceptible changes in the experience of multiple surfaceless spaces surrounding us, allowing an exploration of the many possibilities contained in the idea of a vibe shift.

A Relational Perspective on Environmental Cost-Benefit Analyses

CLARA VAN VLIET
Erasmus Institute for Philosophy and Economics

Many environmental evaluation tools, such as cost-benefit analyses and climate models, rely on the quantification of natural phenomena to assess environmental and economic policies. By translating natural properties into quantitative terms, these tools enable comparison and consequently, the substitution of environmental gains and losses across space and time. This paper aims to investigate this assumption of substitutability in environmental economic policy by offering an alternative ontology in which the natural environment is understood as relational instead of as a set of external, interchangeable objects existing independently of ourselves. Using Watsuji Tetsurō's concept of *fūdo*, this paper emphasizes the relationality and co-constitution of humans and their environment. From this perspective, the environment – including the atmosphere – does not exist outside of us, but humans and their environment co-constitute each other across time and place. As a result, this paper argues that certain losses produced through substitution are irreducible to quantifiable parameters, and therefore are not captured by metric-based evaluations. To illustrate this claim, this paper presents a case study of the quantification of biodiversity in Dutch water ecosystems. This highlights the constitutive role of water in the Dutch historical and cultural existence, as well as the non-quantifiable losses that are not captured in standard environmental policy assessments. By demonstrating the mismatch between metric-based evaluation tools and the relational nature of human-environment co-existence, this paper, therefore, points at the need for environmental policy to consider non-quantifiable losses – such as historical and relational losses – alongside quantitative measures in environmental policymaking.

Leverage Points for Ecological Harmony: A Spinozist-Neo-Confucian Synthesis

for selecting structural agreements and structuring adaptive ecological laws

KICK ROOIJERS
Erasmus University Rotterdam

The Anthropocene ecological crisis, characterized by mechanistic control and the exploitation of nature, how can we enact a paradigm shift to relational harmony between humans and nature, and how might this inform the development of a sustainable ecological governance? This essay develops a comparative synthesis between a Spinozist relational realism and Neo-Confucian ecological humanism to identify and activate leverage points that facilitate this transition. First, Spinoza's relational realism is outlined (through Spinoza, Deleuze, and Sangiacomo), whereby adequate knowledge is attainable without tracing the full causal chain. Adequate ideas rest on common notions, with proper common notions constituting context-specific structural agreements that resonate with and increase the power of the conatus of interacting modi. On this reading, proper common notions can be understood as functioning leverage points: points of shared structure where small, well-placed interventions can generate exponential systemic effects. A method for detecting such leverage points is introduced. Spinoza offers an epistemological tool for detection; however, it lacks a normative orientation towards harmony. Neo-Confucian ecological humanism complements this (through interpretations of Zhu Xi, Wang Yangming, and Wang Fuzhi). *Qi* is the psychophysical energy that forms the dynamic, relational field of the world; *Li* is the immanent pattern that structures this energy in relational order. By observing *Li* through patterns of reciprocity and resonance, the focus shifts from control to reciprocal attunement, where humans and nature co-constitute one another in a triadic harmony. The synthesis positions leverage points as resonance sites: proper common notions activate *Li* patterns and regulate *Qi*-flows through reciprocity. This leads to three foundations for the further development of ecological governance. The essay offers a framework for detecting, intervening, creating, and possible institutionalizing of ecological harmony.

Symbiotic Relations: From Collaboration to Co-existence

NIEK SEKERIS
Erasmus University Rotterdam

Jos de Mul argues that we live on a "symbiotic planet" and that life is "fundamentally symbiotic"; accordingly, he studies the intertwining of culture, nature, and technology. He identifies six kinds of symbioses, from which he distills a "continuum of collaboration." As Dorestijn notes, De Mul thereby provides a schema grounded in an empirical view of nature that serves to reflect philosophically on the coherence of culture, nature, and technology. The continuum of collaboration is based on the effect on host and guest, and in this sense De Mul offers a substance-oriented, teleological understanding of the symbiotic relationship. As collaboration between two species, the symbiotic relation is understood as an interaction of entities. Simondon, by contrast, studied the ontogenesis of technical objects and claims that technical objects are not concrete from the outset; through processes of concretization, they make leaps of progress in relation to their associated milieu. Through the pre-individual, the technical object becomes concretized, such that the technical individual is shaped by its environment and its potentialities are activated in relation to that environment. Watsuji complements Simondon through his concept of *aidagara* (betweenness): the subject is constituted in betweenness. For Watsuji, the subject does not pre-exist relations; rather, the primary phenomenological term is the "field of engagement." In this way, he extends Simondon's ideas on relations in the becoming of technical individuals to natural domains, emphasizing the primacy of relations. Anna Tsing follows the path of the matsutake mushroom to understand the symbiotic relationship between fungi and trees, describing the forest as an assemblage of spontaneous encounters: mushroom and pine do not simply grow in a forest; they create the forest, such that the parts bring forth the larger whole. Watsuji complements these ideas through his concept of *fūdo* (climate), understood as a social-natural-technical field that shapes perception and practice and is therefore co-constitutive. Similar to Tsing's analysis of the forest, Watsuji offers an understanding that is active, historical, and relational, while extending it to the environment more broadly. Finally, Nishida provides an understanding of becoming through action. His concept of *basho* (place) concerns the field or place in which beings, relations, or distinctions emerge. Rejecting substance-based metaphysics, Nishida argues that the subject does not stand outside the world but emerges within a relational field; there is no entity facing an environment, only differentiation within a shared place. Becoming thus occurs through a relational field, and for Nishida it takes place through action as active participation in that field. This allows us to think nature and technology not as interacting entities, but as differentiations within a shared, evolving field of relational becoming.

Watsuji and the Evolution of the Concept of Climate

MARIO GARCÍA PASCUAL
Erasmus University Rotterdam

One of the most important yet challenging questions within ecological thought is how we might establish a different kind of relationship with the Earth. This question has been addressed by a range of philosophers concerned with rethinking human–earth relations beyond instrumental and extractivist frameworks. A closely related question concerns how such a transformed relationship might extend, more generally, to science and technology. These questions are taken up by philosophers such as Böhme, McCormack, and Ingold in their attempts to rethink the concept of atmosphere not only in meteorological and climatological terms, but also affectively and aesthetically (Böhme 1993; McCormack 2008; Ingold 2012). Watsuji Tetsurō proposes a new way of understanding the relationship between the human and the atmospheric, one that is firmly grounded in a phenomenological philosophy of consciousness. Just as the Japanese philosopher argues that we discover ourselves through atmosphere, one might also say, in a broadly Hegelian spirit, that atmosphere, or more precisely the concept of atmosphere, comes to discover itself through us. With the broader aim of addressing the question of how to invent a renewed relationship with the Earth, this paper seeks to situate Watsuji's environmental thought within the long history of concepts of atmosphere and climate, or, put differently, within the history of meteorology and climatology. Which climatology, then, is Watsuji critiquing? What knowledge did the philosopher have of the climatological science of his time? This issue does not appear to have been of primary concern to Watsuji, whose understanding of climate seems to derive mainly from lived experience and travel, in line with the late Edmund Husserl's critique of the scientific forgetting of the Lebenswelt. Watsuji, I argue, shares certain affinities with a tradition broadly associated with geographer-climatologists such as Paul Vidal de la Blache, Emmanuel de Martonne, and Maximilien Sorre, and later Pierre Bédelaborde and Emmanuel Le Roy Ladurie. It has recently attracted renewed scholarly interest. Finally, I raise the following question: while one of Watsuji's key virtues lies in having been among the first to extend phenomenological critiques of the sciences to climate and atmosphere, this may also constitute his principal limitation. His critique may have arrived too early, insofar as climatology did not undergo its scientific "revolution" and process of mathematization until the mid-twentieth century (Douguedroit 2005), particularly following the invention of the electronic computer and the early work in computational climatology by John von Neumann, one of the founding figures of cybernetics (Heymann 2010). The aim here is not to denounce Watsuji's possible lack of scientific knowledge, but rather to explore ways of rethinking our relationship with climate and atmosphere through a dialogue between philosophical reflection and the internal history of climatology itself.

Owning What Stays? Objects and False Eternity under Technical and Digital Conditions

DAN (Q.) XU
Erasmus University Rotterdam

This paper explores how the consoling desire to own objects can be understood as a pursuit of "false eternity" under contemporary technical and digital conditions. It begins from two phenomenological scenes: being required to look at a tree while waiting, and the childhood habit of sleeping beside a parent's T-shirt. In both cases, something relatively unmoving becomes a support that seems to hold together consolation and temporal stability. Living beings change in ways that are visible and continuous, whereas many owned artifacts appear to remain the same for long periods, until a single incident of damage or loss breaks that appearance. This asymmetry feeds the feeling that objects stay when people do not, and that ownership offers a small refuge from the passage of time. The second step turns to Japanese philosophical aesthetics as a way of articulating a different orientation toward things and time. The notion of *mono no aware* (物哀), as read through Motoori Norinaga and Dōgen and developed in Yuriko Saito's account of everyday aesthetics, designates a mode of attending to impermanence in ordinary environments. The pairing of a seasonal tree with the stabilized tree indoors makes visible two distinct ways in which entities can appear: as reminders of transience and as elements that help maintain an atmosphere of stability. This contrast allows the paper to frame "false eternity" not as a universal attitude, but as one specific and ambivalent way of organizing everyday life with objects. The third part examines how technical and digital objects organize and industrialize this pursuit of false eternity. Following Gilbert Simondon, technical objects are understood as processes shaped by the milieus they inhabit; from this angle, what looks like a stable possession is held together by ongoing conditions that can shift at any moment. This line of thought is extended through Yuk Hui's work on digital objects, which shows how their persistence relies on the systems that host them and how easily they can disappear when those systems falter. Digital archives and AI-generated materials often feel like ideal candidates for permanence, yet they depend on opaque arrangements whose functioning can break down at any moment and on material resources and energy that remain out of view. By bringing these strands together, the paper argues that ownership continues to console, but does so by arranging precarious scenes of false eternity. Making this ambivalent structure explicit becomes crucial for rethinking what it means for something to "belong" to someone in a world where both material and digital artifacts organize how time and stability are experienced.

Towards a Developmental Ontology of Risk: From Proto-life Boundaries to Organizational Self-Continuity

CONSTANTIJN-ALEXANDER KUSTERS
Erasmus University Rotterdam

This article present a developmental ontology of risk that spans from proto-life to organisational governance. It reframes risk as intrinsic to the living work of forming and continually recalibrating boundaries under energetic and informational constraints. At life's origin, protocells faced two constitutive pressures: the energetic cost of discrimination (limiting complexity) and an always remaining uncertainty. These characteristics persist across scales, from membranes and Umwelten to firms and industries. A comparative intellectual history contrasts Western objectifying tendencies in biology and management (behaviourism, financialised quantification) with Japanese relational thought and practice. Drawing on Nishida Kitarō's *basho* (place) and Watsuji Tetsurō's *aidagara*/*fūdo* (betweenness/*milieu*), and operationalised in Nonaka's *ba* and Toyota's *jidoka*, *andon*, *poka-yoke*, *heijunka* and hoshin catchball, risk appears as lived, socio-material boundary work enacted through building relational environments. Integrating contemporary theoretical biology with managerial risk theory further shows a shared ontology of risk. Crucially, a biological lens brings organizational risk management closer to the tending of complex, shared environments in which organizations and stakeholders co-constitute the environments which they are dependent upon. Like niche construction in evolution, managerial practice shapes the interaction spaces across supply chains, teams, customers, and other stakeholders, thereby managing the risks associated with uncertainty through local function differentiation instead of central control. Conclusively the prevention of pathology is associated with managing risk factors, linking organizational risk management to a larger program of cross-disciplinary systems theory. Specially making connections to philosophy of medicine and its use of risk factors to situate functional and dysfunctional biological characteristics.

Navigating the *Awai* of Atmospheric Entanglements: Cultivating Relational Awareness through Ryuiki Dynamics and Ancient Wisdom of Japan

YASUHIRO KOBAYASHI
Ecological Memes / Regenerative Leadership Japan

Modern industrial society, rooted in a dualistic logic (*logos*) that separates subject from object and humans from nature, has long treated the environment — including the "atmosphere" — as an objectified backdrop for human activity. This paradigm of fragmentation has reached its limit, manifesting as the multi-layered ecological and social crises of our time. To address these challenges, this proposal introduces the concepts of *Awai* (or *Aida*, the in-between) and *Suiten* (萃 点) as meta-relational frameworks for the post-Anthropocene. Our approach deeply resonates with the TEA Symposium's vision of atmosphere not merely as physical air, but as a dynamic relational field that breathes us. Drawing on the trans-disciplinary practices of Ecological Memes, we propose a combined session consisting of two integrated parts. The keynote presentation, The Philosophy of Awai and Ryūiki Dynamics, explores the concept of *Awai* as the shared space of encounter where self and environment are mutually constitutive. Grounded in the non-dualistic logic of the lemma — an Eastern philosophical framework that recognizes the interdependence of all things — we seek to move from the fixed notion of "human-being" toward a fluid process of "human-becoming" within atmospheric flow. To ground this philosophy, we introduce the Daisen Ryūiki Dynamics project, an initiative that facilitates embodied experience through the holistic prism of the water cycle (*ryūiki*) and explores Ryūiki Awareness — the capacity to perceive and respond to the flows of interconnectedness of all phenomena (*shinra-banshō*), extending from deep mountains to rivers, villages, and oceans. We illustrate how ancient wisdom and vernacular practices — such as traditional stone pavements, *iwakura* (sacred stones) and dragon worship, and tatara ironworks — function as nature-based and planetary health solutions that contribute to the atmospheric and hydrological health of both watershed and people. This presentation may be conducted alongside an exhibition of illustrations and Daisen Ryūiki Dynamics maps. Following the presentation, we propose a dialogue utilizing The Words of Suiten cards. *Suiten*, a term coined by the Japanese polymath Minakata Kumagusu, describes a convergence point where a myriad of truths and dependent bonds gather and co-arise. These twenty-seven seeds of practical wisdom act as "acupuncture points" for systemic facilitation, drawing out the unique sensations, intuitions, and values held by each participant. This methodology was highly received during the Ambient Agency international program across London, Paris, and Berlin in October 2025. By integrating Eastern non-dualistic philosophy with practice-based inquiry, this session aims to foster a meta-relational methodology for the more-than-human world, moving toward vital reciprocity and co-thriving futures.

A Hypnotic Performance on Cross-Cultural Atmosphere

ELEENA TAKASHIMA
Durham University

The Eastern Magician's Apprentice is a 60-minute stage hypnosis performance that treats the theatre itself as a living atmosphere. Rather than presenting hypnosis as a private psychological trick, the work reveals how attention, interconnection, expectation, and attunement to air and presence generate a shared field of experience. The performance unfolds through a sequence of hypnotic inductions, sensory manipulations, and collective moments of attunement in which volunteers are guided into altered states of perception. Subtle shifts in voice, rhythm, pacing, and instruction shape the mood of the room, allowing the audience to feel how quickly an atmosphere can thicken, soften, or stabilise. The stage becomes a laboratory for sensing how people are influenced not only by what is said, but by the invisible conditions that surround them. As the performance develops, the performer narrates and contextualises the unfolding phenomena in real time, explaining how suggestion, attention, and relational presence are shaping what the audience is experiencing. These live explanations draw directly on the performer's completed doctoral research in philosophy and on the thesis "The Eastern Magician's Apprentice in Philosophising about the Mind." The show therefore operates as a performative translation of rigorous academic research into an embodied, theatrical form. Drawing on ideas of a Japanese-style apprenticeship combined with Western-style magic, the show aims to unite not only the in-person atmosphere but also to create a sense of cohesion across the sea, illustrating connectedness across the continent. It seeks to preserve organic human connection in our rapidly developing technological age, reminding us of the harmony that is most vividly sustained through the performing arts.

Composting the Cloud: Atmospheric Data Afterlives, Care, and the Limits of Measurement

FELIPE ALMEIDA | ANKE DE BOER | CAMILLE MINNS | SANJANA PAUL
Rooted Futures Lab

Across environmental governance, atmospheric data accumulates. Air quality datasets, sensor outputs from yesteryear, and very specific metrics from over a decade ago may persist long after their original use and context has faded or evolved, potentially continuing to shape policy decisions, risk narratives, and exposure without active stewardship. While these measurement regimes may be designed to protect life, they can also outlive their capacity to care; normalizing harm, anesthetizing concern, or becoming targets unto themselves. This paper explores “data composting” as an ethical and methodological response to the afterlives of atmospheric data. Rather than treating atmospheric data as something to be endlessly optimized, “digital-twinned”, archived, or more recently, violently erased, data composting asks how datasets might be responsibly transformed, contextualized, or allowed to decay in ways that support accountability and environmental justice. Composting in this context names a set of practices concerned with timing, care, and relational responsibility as it specifically relates to atmospheric data: recognizing when measurement regimes no longer serve the communities or ecologies they were meant to defend, and when continued use produces active or passive harm rather than insight. Grounded in atmospheric science and air quality governance, the paper examines how metrics and indicators such as air quality maps and data portals become detached from lived atmospheric conditions. By situating atmospheric data within longer temporal and relational arcs, this work contributes to broader conversations about measurability, meta-relational methodologies, and atmospheric ethics. It argues that caring for shared air requires not only better sensing, but also practices for letting go, tending to data’s afterlives with humility, accountability, and attention to those who continue to live within the atmospheres such data once claimed to represent.

Algorithmic Breath as Technological Atmosphere: Computation, Control, and the Limits of Measurability

ANUPAMA GOWDA
University of Texas at Dallas

Breath is increasingly treated as a computational object: sensed through proxies, stabilized through classification, and acted upon through algorithmic feedback systems embedded in medical devices, wearables, and wellness platforms. This paper argues that contemporary breath-sensing infrastructures do more than measure respiration; they actively produce a technological atmosphere in which breathing is reorganized as a governable, anticipatory, and affectively charged field. Breath becomes not only air exchanged by the body, but a medium through which data, norms, and expectations circulate. Drawing from science and technology studies, media theory, and techno-cultural analyses of bio-sensing, the paper traces how respiration is rendered legible through indirect indicators such as oxygen saturation, motion, or airflow, and how these signals are translated into scores, alerts, and behavioral guidance. These systems operate atmospherically: they envelop users in continuous feedback loops that blur distinctions between inner sensation and external authority, bodily rhythm, and infrastructural modulation. In this sense, algorithmic breath exemplifies how technological systems generate atmospheric conditions that shape perception, attention, and self-regulation. Rather than evaluating breath technologies in terms of accuracy or effectiveness, the paper foregrounds three persistent frictions that emerge even under conditions of personalization and calibration: temporal frictions between lived breathing and anticipatory computation; epistemic frictions between embodied experience and algorithmic inference; and ontological frictions between breath as a relational, affective process and breath as a discrete, optimizable signal. These frictions expose the limits of measurement and challenge the assumption that higher-resolution sensing will close the gap between data and experience. Situating breath within broader ecological and cross-cultural understandings of atmosphere, including traditions that conceive of breath as qi or prāṇa, the paper suggests that algorithmic mediation does not simply abstract breath from its contexts but reconstitutes it within new atmospheric regimes of control and care. Rather than resolving the gap between lived breathing and computational measurement, this analysis keeps that gap in view. In doing so, it contributes to discussions on how technologies create atmospheric conditions, highlights ethical questions about how breath is sensed and governed, and argues for moving beyond measurement frameworks that treat sensing as equivalent to experience.

Designing for Submergence: Piloting New Infrastructures for Sensing Local Atmospheres

Sara Lindeman
Aalto University / NODUS

In an era of global poly-crisis, cascading ecological, social, and technological disruptions overwhelm institutions shaped by linear causality and sectoral separation (Lawrence et al., 2023; Richardson et al., 2023). What is often described as a crisis of governance or coordination can also be understood as a crisis of sensing and sense-making, revealing an institutional inability to perceive, interpret, attune, and respond to the subtle relational dynamics that sustain living systems. This paper explores designing for submergence as a methodological response to this condition. Drawing on living systems theory (Maturana & Varela, 1980), applied complexity (Snowden, 2024), and the Batesonian emphasis on ecological communication, the paper engages the concepts of submergence and aphanipoiesis (Bateson, 2021; 2023) as ongoing processes of subtle relational shifts that do not reduce complexity, but instead weave the conditions for change in living systems. Designing for submergence thus focuses on cultivating conditions that allow relational learning, coherence, and emergence to unfold within local contexts. Central to the argument is a distinction between designing for submergence and atmospheric sense-making. Designing for submergence names an intentional human practice: the creation of methods, technological supports, and social or ritual forms that hold or release complexity without reducing it. Atmospheric sense-making, by contrast, is not a method but a possible emergent capacity of a socio-ecological system over time. It describes a way of collectively sensing and responding that may arise if relational, ecological, and technological conditions allow. This paper is concerned with the former, while approaching the latter as an open horizon rather than a designable outcome. Using research-through-design methods (Franklin 2022), the paper presents Shifts, a pilot exploring tech-supported sensing and sense-making in two cities in Finland. Working with schools, the project engages students aged 16 to gather micro-narratives in their communities using a complexity-aligned, distributed ethnography method called SenseMaker (Snowden, 2024; Van der Merwe et al., 2019). The work raises more questions than answers: How might the voices of local ecologies, materials, and future generations be sensed? What roles might ritual, art, and embodied practice play? What are responsible ways of working with technology when designing for submergence? And what practices might hospice measurability while strengthening the legitimacy of nascent sense-making infrastructures? The presentation combines a 10-minute paper with a short (5-minute) experimental vocal performance inspired by Nordic shamanic song traditions, offered as an alternative epistemic mode to this topic.

The Atmospheric Design of FromSoftware Video Games

PIERRE-WILLIAM FREGONESE | MADOKA SERIZAWA
KOIAS - Kobe University
VICTOR MOISAN
Kansai University

FromSoftware is a Japanese video game developer that has gained significant acclaim and popularity over the last decade. The company is renowned for its challenging and cryptic games, which demand considerable physical and mental exertion from players. In 2009, FromSoftware collaborated with Sony Interactive Entertainment to create the action role-playing game (A-RPG) *Demon's Souls*, which received nominations for video game awards in Japan. The studio and its games entered the global spotlight in September 2011 with the release of *Dark Souls*, the successor to *Demon's Souls* and now regarded as a cult classic. This dark fantasy title profoundly reshaped the A-RPG genre, introducing aesthetic and gameplay innovations that influenced the global industry. Since then, FromSoftware's A-RPGs have become known for their uncompromising game design, demanding exploration and combat mechanics, and distinctive atmospheres, achieved through enigmatic narrative strategies, vertically layered level design, and sophisticated sound design. The studio's productions are commonly grouped under the term Soulsborne, reflecting the influence not only of the Souls series but also of the standalone title *Bloodborne* (2015), a Lovecraftian reworking of the series' medieval fantasy framework. Following the Dark Souls trilogy and *Bloodborne* in the 2010s, FromSoftware released *Sekiro: Shadows Die Twice* (2019), set in a reimagined Sengoku-era Japan, and *Elden Ring* (2022), widely regarded as one of the most accomplished video games ever made due to its intricate, large-scale, and seamless open world. In the wake of these releases, numerous Soulslike games — particularly from Japan, Korea, and China — have emerged, seeking to emulate and compete with FromSoftware's distinctive design philosophy. To investigate how FromSoftware has succeeded in creating singular atmospheres through the integration of evasive environmental storytelling and bespoke gameplay systems, this proposal outlines a roundtable discussion with three speakers, addressing topics such as the specificities of Soulsborne narrative writing and the use of kanji aesthetics in Sekiro.

"Breath of the Wild: Experiencing Atmospheres in Virtual Landscapes"

A diffused workshop

Mariaenrica Giannuzzi | Alberto Parisi
KOIAS Fellow | Kobe University

This workshop proposes a phenomenological experiment at the intersection of game studies, environmental aesthetics, and atmospheric studies. Throughout the TEA Symposium, a gaming station will be available for attendees to visit freely — during breaks, between sessions, or at any moment of the programme. Participants are invited to play the opening sequence of *The Legend of Zelda: Breath of the Wild* (Nintendo, 2017), one of the most atmospherically deliberate openings in contemporary game design: a body re-awakening in an enclosed cave, a first encounter with an ancient technological object, and a sudden emergence into a vast and ruined landscape. Those who prefer not to play may watch another participant and respond from the position of observer. The workshop adapts the Caption Evaluation Method (Matsuyama, Heo, and Kawamura 2024) — a qualitative technique originally developed for the aesthetic evaluation of built and everyday environments — to the domain of interactive digital worlds. Rather than multiple-choice or yes/no questions, participants are invited to produce thick descriptions of their experience: reporting associations, bodily sensations, spatial impressions, emotions and attitudes, freely and in their own words. The questionnaire is administered via Google Forms immediately after play. The data gathered aims to illuminate how atmosphere, landscape, and spatial relations are experienced in virtual worlds, but also whether the way landscapes are conceived by game designers and experienced by players can teach us anything about the concepts of landscape and atmosphere more generally.

BIOS



Felipe ALMEIDA is a transdisciplinary researcher currently working as Education Program Manager at the non-profit organization Rooted Futures Lab, where he leads a program focused on supporting STEM students to build communities and knowledge on Environmental Justice in Tech. He completed his Doctorate in 2019 at HEC's Montreal Tech3Lab, where he explored the impact of interoception on the senses of presence and body-ownership in Virtual Reality experiences. After his Ph.D., he worked as a Senior Researcher in the R&D department of the haptics company Immersion Corp. and in the Family and Education sector of Microsoft, where he also co-lead the Microsoft Green Design Lab with other employees. He quit Big Tech in Feb 2025 to pursue a career that directly faces the biggest problems of our lifetime in the intersection between society, environment and technology.

Nora BATESON is a research designer, writer, educator, international lecturer, as well as President of the International Bateson Institute based in Sweden and the US. She is the creator of the Warm Data theory and practices, working with a wide spectrum of professionals from ecology to tech. Her work asks: "How can we improve our perception of the complexity we live within, so we may improve our interaction with the world?"
She wrote, directed and produced the documentary *An Ecology of Mind - a Daughter's Portrait of Gregory Bateson*. This film offers audiences a lens through which not only we see the world, but interact with it. Her first book, *Small Arcs of Larger Circles* (2016), is an original approach to the study of systems and complexity. In her second book, *Combining* (2023), Nora invites us into an ecology of communication, and to dwell into a world made of multiple levels, interdependence, and ambiguity.

Lauren CORTESE has recently completed a PhD in Creative Writing at the University of East Anglia in Norwich. Her creative-critical thesis studies the representation of American identity through travel narratives in the twenty-first century amidst moments of national crisis. Originally from the US, she served at the American Library in Norwich during her PhD studies. In 2021 she graduated from an MFA in Creative Writing at the College of Charleston in South Carolina, where she was a Woodfin Fellow in Fiction. She has taught creative writing to graduate students, undergraduates, in community workshops, and to study abroad students.

Anke DE BOER works with impact-focused organizations on the practical, behind-the-scenes business that shapes environmental action – fundraising, operations, coordination, and institutional decision-making. Her work is grounded in the belief that how organizations are structured and resourced matters deeply for what kinds

of environmental futures they are able to create and support. She is currently COO and Strategic Grantwriter at Rooted Futures Lab, where she strengthens internal systems and operations, leads grant writing and fundraising strategy, and supports organizational growth by helping the team make complex environmental and technological work coherent and sustainable over time. Anke holds an MSc in Environmental Policy & Regulation from the London School of Economics (LSE) and a BA in Economics and International Relations from Amsterdam University College. She has also completed advanced coursework in Sustainable Finance at MIT and the University of Zurich.

Pierre-William FREGONESE holds a PhD in political science from Paris-II Pantheon-Assas University, teaches cross-cultural studies at Kobe University, and is a member of KOIAS. His fields of research include cultural international relations, colour studies and pop-culture. He has authored numerous books, including *Storytellers: The 1,000 Faces of the Video Game Scriptwriter* (Pix'n Love, 2019) and *The Invention of Pink* (Puf, 2023).

Adriana Helena DE ALMEIDA FREITAS is a PhD candidate in Communication at the Federal University of Juiz de Fora (UFJF). Holds a Master's degree in Education and a Bachelor's degree in Social Communication (Journalism) from the Federal University of Viçosa (UFV). Researcher affiliated with the research groups Discourses and Aesthetics of Difference (DIZ) and the Laboratory for Experimentation in Communication and Organizations (Pólen) at UFV. Professional experience at the Institute for Public Policy and Sustainable Development (IPPDS) at UFV, carrying out activities in the field of institutional communication. Research interests include mediatization in contexts of health and difference, temporalities, organizations, and atmospheric perspectives.

Mariaenrica GIANNUZZI holds a PhD in German studies from Cornell University and is currently KOIAS Research Fellow at Kobe University after completing a post-doc at the University of Turin in the ATMOS-project. Her publications include *Il male della natura* [*Natural Evil*, Mimesis, 2023] on the regenerative use of scientific, natural-historical language through Paul Celan's poetry after WWII, and studies on Walter Benjamin's landscape and deep time aesthetics.

Anupama GOWDA is an interdisciplinary researcher whose work examines the cultural, technological, and embodied dimensions of breath. She is a PhD candidate in Arts, Technology, and Emerging Communication at The University of

Texas at Dallas. Her dissertation investigates how breath is transformed from a lived, biological rhythm into computational evidence through wearable sensing systems. Drawing from technocultural studies, human–computer interaction, and speculative design, and informed by a long-standing yoga and pranayama practice, her research interrogates tensions between embodiment, datafication, and algorithmic governance. As part of her research practice, she developed "Sensing Prāṇa," a speculative design project that stages breath as an encounter rather than a metric, exploring the limits of measurability and alternative ways of elating to breath within contemporary technological atmospheres.

Francesca GRECO is currently a PhD student in Philosophy at the University of Hildesheim in the field of intercultural philosophy, specializing in Japanese Philosophy and Metaphysics. She is the vice president of the ENOJP (2024–...) and in the last five years was a research member of the DFG Koselleck-Project "Histories of Philosophy in Global Perspective" (2019–2024), within which she published her first monograph entitled *Histories of Philosophy and Thought in the Italian Language. A Bibliographical Guide from 1480 to 2024* (2024). Her main interests are negativity (such as negation and nothingness), relationality, everydayness, and histories of philosophy. Her last publications include "Absolute Self-Contradictory Human Existence: Nishida in Davos" (2024, in: *Kyoto in Davos. Intercultural Readings of the Cassirer-Heidegger Debate*), "Radical Relationality. A Philosophical Approach to Mindfulness Inspired by Nishida Kitarō" (2023, in: *The Routledge Handbook of Phenomenology of Mindfulness*).

Yogi Hale HENDLIN is an environmental philosopher and public health scientist, working at the intersection of complex systems theory, the commercial determinants of health, environmental justice, and biosemiotics. Currently based at Erasmus University Rotterdam, Yogi is Assistant Professor in the Erasmus School of Philosophy and core faculty of the Dynamics of Inclusive Prosperity Initiative, as well as a member of the University of California, San Francisco's Center to End Corporate Harm. Yogi is Principal of the Feral Ecologies Lab, has co-edited *Food and Medicine: A Biosemiotic Perspective* as well as *Being Algae: Transformations in Water, Plants*. He was awarded the 2019 Biosemiotics Achievement Award, serving since 2021 as Editor-in-Chief of the journal *Biosemiotics*.

Higuchi SEIGAKU Seigaku（星覚）is an *Unsui*(雲水）—a Japanese term for a Zen monk that literally translates to "Cloud and Water." It refers to one who flows like water and drifts like clouds, unbound by fixed forms. Born in Singapore and raised in Tottori, Japan. Living on Earth, fond of this planet. Head priest of a temple,

author of books, focusing on the fundamental, bodily practices shared with all living beings.

Yuho HISAYAMA is Associate Professor for German Studies at the Graduate School of Humanities, Kobe University, Japan. He has received his BA (2006) and MA (2008) from Kyoto University, then his first PhD (2013) from TU Darmstadt (Technische Universität Darmstadt / Germany) as well as his second PhD (2021) from Kyoto University. He is a member of Kobe University since 2013 and has established KOIAS (Kobe Institute for Atmospheric Studies) in 2022 and is working on the establishment of SOFAS - Society of Atmospheric Studies in 2026.

Yasuhiro KOBAYASHI is the founder of Ecological Memes, a cross-disciplinary collective of regenerators exploring human–nature interrelationality beyond dualistic, mechanistic perspectives. He also works as an eco-systemic catalyst and a regenerative facilitator. After building a mission-driven community for social entrepreneurs, he went on to support new business creation, purpose design, leadership cultivation, and organizational transformation across industries, working toward a co-thriving future. He also operates in a community farm practicing regenerative agriculture in urban Tokyo. Yasuhiro is the Japanese translator of *Regenerative Leadership* (Hutchins & Storm, 2019) and co-founder of Regenerative Leadership Japan. Balaton Group Donnella Meadows Fellow 2025.

Rie KODERA studied History and Theory of Arts and Aesthetics. Engaging especially in the 19th and the 20th century French art with a particular emphasis on the relationship between text and image and in the way of human perception, she has obtained her PhD in 2022 from Kyoto University (Japan) with a thesis “La peinture fœtale: pensées sur l’art et pratique artistique de Jean Dubuffet des années 1910 aux années 1950.” During this doctoral research, she was awarded a fellowship from ETH Zurich and JSPS (Japan Society for the Promotion of Science) and conducted her residency at Geneva University (2016-2018). Currently, she is associate professor in the division of Art Theory at the Graduate School of Humanity of Kobe University, Japan and a member of KOIAS (Kobe Institute for Atmospheric Studies).

Constantijn-Alexander KUSTERS is a PhD candidate at the Philosophy School of Erasmus University Rotterdam, where they investigate biosemiotics.

Sara LINDEMAN is a senior researcher and practitioner working at the intersection of living systems theory, complexity, and design. She is a member of the NODUS research group at Aalto University’s Department of Design and a co-founder of

Leapfrog, a research and practice platform exploring complexity-aligned, tech-enabled institutional renewal. Her work focuses on developing multi-intelligence practices and structures for sensing, sense-making, choice-making, and collective learning in contexts of ecological and social transformation. Sara's work combines theory-driven inquiry with research-through-design and narrative-based methods. She currently leads a multi-year research project, Living Institutions, which explores how innovation practices might be renewed to give rise to institutions aligned with living systems principles. She is also a co-initiator of WAVES, a biennial gathering on systems change grounded in relational ontology.

Felix Ho Man LOI is a PhD candidate in Theatre Studies at Ludwig-Maximilian University of Munich. His dissertation theorizes affect as a mediating infrastructure between dramaturgical form, public sentiment, and projects of modernity in early twentieth-century China. Trained in Cultural Studies (MPhil, BA, CUHK) and Theatre Studies (MA, LMU), his research brings together conceptual history, performance studies, and media theory to examine how modern Chinese theatre becomes a laboratory for sensing, regulating, and reimagining collective life. He has published on Hong Kong cinema, techno-visuality, and transnational performance cultures, with particular attention to questions of mediation, spectatorship, and political aesthetics. Recent work traces the conceptual history and circulation of "atmosphere/air" (空氣) across science, journalism, and theatrical discourse, bridging theatre history, media archaeology, and affect theory while contributing to broader debates on technological and ecological atmospheres.

Michael MARDER is Ikerbasque Research Professor of Philosophy at the University of the Basque Country (EHU), Vitoria-Gasteiz. His work spans the fields of environmental philosophy and ecological thought, political theory, and phenomenology. Marder's publications range across continental philosophy, ecology, and metaphysics. His major books include *Groundless Existence: The Political Ontology of Carl Schmitt* (2010), the influential *Plant-Thinking: A Philosophy of Vegetal Life* (2013), *The Chernobyl Herbarium* (2016) and *Dump Philosophy* (2020). More recent works extend his engagement with ecology, theology, and the philosophy of nature.

Camille MINNS is an energy equity researcher, environmental justice educator, and systems thinker. She is the co-founder and advisor of Rooted Futures Lab, a collective integrating environmental justice in technology development to promote human and planetary well-being. Camille also works at the intersection of energy justice and policy, advancing inclusive financial solutions for just and equitable

energy transition across the United States. Hailing from The Bahamas, Camille is passionate about ancestral, innovative and regenerative solutions that make liberatory futures for the global majority a reality. She holds a B.A. in Globalization and Sustainable Development, and a M.S. in Environmental Policy and Planning from Tufts University.

Victor MOISAN teaches at Kansai University. His fields of research include video games, film, and cross-cultural studies. He has authored three books: *The History of FromSoftware* (Third Editions, 2026), *Zelda: The Garden And The World* (Façonnage Editions, 2021), and *The Yakuza Serie*s (Third Editions, 2020). He is also the writer of the indie game Forestrike (Devolver, 2025). He is a frequent collaborator of French main newspaper *Le Monde*.

Amanda Thomaz MONTEIRO is a researcher at the Laboratory of Experimentation in Communication and Organizations (Pólen) and the Research Group on Discourses and Aesthetics of Difference (DIZ), both affiliated with the Federal University of Viçosa (UFV). Doctoral candidate in Communication at the Federal University of Juiz de Fora (UFJF); holds a bachelor's degree in Social Communication with a specialization in Public Relations from the Federal University of Minas Gerais (UFMG); a specialist degree in Strategic Marketing Management from UFMG; and a master's degree in Education from the Federal University of Vales do Jequitinhonha e Mucuri (UFVJM). Current research interests: mediatization, writings of the self, subjectivities, organizations, aesthetics of difference, Atmospheric Studies, and tensions of temporality. She was a KOIAS Fellow in 2025.

Andrea NICOLINI teaches Ethics at the University of Florence, where he is also a founding member of the NAF (New Philosophical Anthropology) Research Unit. In 2025, he was a Visiting Professor at the Université de Tours in France, and in 2026 Research Fellow at the KOIAS. His research focuses on ethics, literary theory, and the philosophy of sexuality. His essay “Foucault's Ethics of Pleasure(s) and its Discontents” received the prize for “best unpublished essay in moral philosophy” from the SIFM (Italian Society of Moral Philosophy). Among his monographs are *Riconoscimento di sé e genesi della coscienza* [*Self-Recognition and the Genesis of Consciousness*, 2018], *Masochism: A Challenge for Ethics* 2022, and *La passione dell’indifferenza* [*The Passion of Indifference*, 2025].

Takuya NIIKAWA is associate professor at Kobe University and a member of KOIAS. They are interested in Perception, Philosophy of Consciousness, and Philosophy of Mind. Among recent publications there are “What are atmospheres?” in *The*

Philosophical Quarterly (2025) and "Aesthetic Introspection," in The Routledge Handbook of Introspection (2025).

Alberto PARISI is Specially Appointed Assistant Professor at the Kobe Institute for Atmospheric Studies (KOIAS) of Kobe University (Japan), and a researcher at the Institute for Philosophical and Religious Studies at the Science and Research Centre Koper (Slovenia). He is also an affiliated scholar in Japanese Language and Literature at the University of Florence. He received his PhD in Comparative Literature from Harvard University, where he completed a dissertation titled The *Intention of the Spirit: Breath, Air, and Voice in Modern European Poetry and Philosophy* (forthcoming with Routledge), which traces the ancient respiratory and atmospheric origins of the European concept of intention. Alongside this, he has also engaged with questions in the field of New Media and Technology, including work on voice in TikTok and social media (Flash Art International) and recent presentations on LLMs as avantgarde poetic machines.

Mario García PASCUAL holds a degree in mathematics and computer science from the Autonomous University of Madrid, and completed a master's degree in applied mathematics and artificial intelligence at the École normale supérieure Paris-Saclay. He is currently a second-year PhD student in Philosophy at Erasmus University Rotterdam, where his research focuses on topics at the intersection of philosophy, history, technology, and artificial intelligence.

Sanjana PAUL is an engineer, environmental justice researcher, and systems thinker, working at the intersection of infrastructure, climate, and technology. She is a PhD student at MIT, where her research focuses on renewable energy, energy and the electric grid. She is the co-founder of Rooted Futures Lab, a research and action collective advancing environmental justice in technology, and Earth Hacks, a nonprofit harnessing hackathons as a form of climate action. Her work has ranged from atmospheric science software engineering at NASA to passing decarbonization policy at the local level. She holds a BS in electrical engineering and physics from VCU, and a Master's in City Planning from MIT.

Tobias PRILL is a PhD student (philosophy) at the University of Rostock, Germany, and works in the field of vocational orientation. For his PhD he is researching the personal handling of challenging work-related situations. His other research interests focus on vocational orientation and career choice research, occupation, and work as individual and social phenomena as well as on social philosophy.

Kick ROOIJERS recently graduated in Philosophy Now (MA) at Erasmus Universiteit Rotterdam (EUR). He holds a BA in Business Administration at EUR, whereafter he made the change to follow his passion by doing a pre-master in philosophy. His master's thesis entitled *Complex Systems and Spinoza* sparked his interest in process philosophy, relational ontology, and the interconnectivity of all things. In 2025, he studied Chinese philosophy at Hong Kong Baptist University, deepening his engagement with Eastern traditions. His current research focuses on comparative analyses between Eastern and Western thought, particularly complex systems, relationality and ecological applications.

Manuela DE MATTOS SALAZAR is a KOIAS Fellow at the Kobe Institute of Atmospheric Studies, Kobe University, Japan, and a Research Associate at the University of Sussex. She received her PhD in Media and Communications from the University of Sussex, where her research focused on social media aesthetics, photography, and atmospheres. She is the author of *Mundo Mosaico* (2018). Her current work engages neophenomenological approaches to media and culture, foregrounding the concept of atmospheres and contributing to the development of qualitative methodologies for their study.

Madoka SERIZAWA holds a PhD in linguistics from Gakushuin University and is an assistant professor at Kobe University, and also a member of KOIAS. Her fields of research include pragmatics, film studies and history of fashion. She edited Zombies Studies (Suiseisha, 2025), which analyzes the status of women in horror productions.

Eleena TAKASHIMA is a philosopher of mind and performance researcher whose work bridges rigorous academic inquiry with live, embodied practice. She holds a doctorate from Durham University, where she completed "The Eastern Magician's Apprentice in Philosophising about the Mind," a thesis that rethinks consciousness, perception, and relational experience through cross-cultural and experiential frameworks. Her research has been presented internationally across Europe and Japan, engaging questions of attention, introspection, and the atmospheric conditions that shape human experience. Alongside her academic work, she is an accepted member of the Federation of Ethical Stage Hypnotists (FESH), reflecting her commitment to responsible, participant-centred performance. As a stage hypnotist, Eleena Takashima translates philosophical research into immersive live events that make the invisible structures of attention and atmosphere tangible. *The Eastern Magician's Apprentice* — her stage performance — uses hypnosis, narrative, and audience participation to explore how perception, breath, and shared presence co-create the worlds we inhabit.

Clara VAN VLIET is a graduate student at the Research Master in Philosophy and Economics, a two-year master's programme offered by the Erasmus Institute for Philosophy and Economics (EIPE). Here, she combines interests in societal and political issues with philosophical perspectives, with an emphasis on environmental philosophy and feminist economics. Previously, Clara completed a bachelor's degree in Liberal Arts and Sciences (Amsterdam University College) and in Economics and Business Economics (University of Amsterdam). Alongside her academic work, Clara pursues her passion for choral music as a member of the Netherlands Youth Choir and, in the past year, the World Youth Choir and the Vienna Singverein.

Dan (Q.) XU is a master's student in Philosophy at Erasmus University Rotterdam. Before that he studied Conceptual Photography at the Gerrit Rietveld Academie. "The writings of Heidegger and Simondon have given me a vocabulary to re-articulate insights that first emerged in artistic practice, particularly concerning the co-constitutive relation between human beings and technical milieus. Since 2020 I have been practising ikebana in the classical Ikenobō tradition. Through this practice I found a concrete, bodily way of thinking about time and finitude, as stems, leaves and fading blooms become occasions for reflection rather than objects to be corrected. In parallel, I often revisit my own visual works as places where philosophical questions and aesthetic experiments meet, and the expansion of my philosophical field has opened new directions for my artistic practice."

Jake ZASLAV is MA candidate in the Department of Communication Studies at Concordia University, and a KOIAS Fellow. The coordinator for the Milieux Institute's Machine Agencies Working Group, his research draws on Psychoanalysis, Feminist STS, and Sensory Studies to examine the relationships we forge with AI and other non-human agents. Building upon his previous work on the sound of breath in music and videos of police violence, Jake's current project investigates the subjective experience of listening to AI breathe. Prior to attending Concordia, Jake was a 2023 *This is Not a Drill* Fellow with NYU Tisch conducting research-creation on New York's Lower East Side and the climate crisis.

SYMPOSIUM ORGANIZATION TEAM:

Mariaenrica Giannuzzi
Yogi Hale Hendlin
Yuho Hisayama
Moeka Kiyohara
Constantijn-Alexander Kusters
Alberto Parisi
Manuela de Mattos Salazar
Miki Takashima
Maki Yamamoto



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