

The Felt City: Sensory–Cognitive Mapping of Urban Atmospheres in İzmir, Turkey

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Received 2025-09-19; Revised 2026-04-12; Accepted 2026-04-16

ABSTRACT

This study investigates the multi-sensory atmospheric qualities of two pedestrian corridors in İzmir, Turkey—Kıbrıs Şehitleri Avenue and Bornova Street—and examines how sensory input interacts with emotional and cognitive processes in shaping urban experience. Using a mixed-methods approach, the research combines an online questionnaire (n = 120) for case selection with in-situ aesthetic fieldwork based on guided walks and semi-structured elicitation (n = 20). The analytical framework is based on Böhme's concept of atmosphere generators and is further extended through the notion of *moodmosphere* to capture cognitive–affective interpretations such as memory, attachment, and personal associations. Within this framework, the *felt city* is understood as an urban condition shaped through the interplay of sensory, cognitive, and affective processes.

The findings reveal a fragmented yet meaningful sensory landscape across both corridors. Visual stimuli emerge as the dominant mode of perception, while auditory and tactile inputs play a secondary role, and olfactory and gustatory cues appear more selectively. Rather than operating independently, sensory inputs are frequently mediated by memory and emotional associations, indicating that urban atmospheres are not only sensed but also cognitively and affectively constructed. Based on these findings, the study proposes a sensory–cognitive mapping approach that integrates subjective experiential data with systematically coded spatial observations. This approach contributes to expanding the understanding of the urban image beyond visually oriented models and supports the development of more integrated, multi-sensory design strategies that strengthen cognitive anchoring and place identity.

Keywords: urban atmosphere, multi-sensory perception, moodmosphere, aesthetic ethnography, felt city (sensory–cognitive urban experience)

INTRODUCTION

Discussions on urban identities and atmospheres are broad and diverse, examining the perception of urban environments from the perspectives of both perceivers and the perceived (Bell & De-Shalit, 2011). Earlier contributions, such as Benjamin (2007) *flâneur*, Debord (1958) *derive* (drifting), and Lefebvre (1991) *rhythmanalysis* have laid the groundwork for understanding embodied urban experience—though Lefebvre’s framework has been criticized for its limited engagement with the bodily dimension central to atmospheric theory. Likewise, foundational texts like Kevin Lynch’s (1960) *The Image of the City*, Rapoport (1977) model of environmental interaction, and Norberg-Schulz (1980) *Genius Loci* have shaped the field yet are increasingly reassessed for their ocular-centric and essentialist assumptions.

Building upon and extending these foundations, contemporary research on atmosphere shifts attention toward multisensory, affective, and intercorporeal urban encounters. Rather than treating atmosphere as static, this work foregrounds embodied movement, sensory flow, and affective relations in urban space. Scholars such as Pink and Sumartojo (2018) emphasize embodied movement and sensory flow; Edensor (2012) explores affective textures and temporalities; while Bille and Simonsen (2021) examine how infrastructural conditions frame atmospheric experience. Additionally, Gandy (2017) highlights entanglements between nature, infrastructure, and affect. These approaches

challenge representational models, framing urban atmosphere as co-produced. Within this framework, perceiver and perceived are interwoven, echoing Berleant’s (1992) assertion that “person and environment are continuous,” extended through a more fluid, affectively oriented lens.

To examine how multisensory, affective, and cognitively mediated atmospheres manifest in urban life, this study is situated in İzmir, focusing on two intensively used pedestrian corridors—Kıbrıs Şehitleri Avenue and Bornova Street in Alsancak (Figure 1). These settings provide a concrete context for exploring how urban atmospheres are perceived, remembered, and processed cognitively. Alsancak is one of the most vibrant and historically layered neighborhoods in İzmir, attracting both residents and visitors through its dense mix of commercial, cultural, and social activities. Kıbrıs Şehitleri Avenue is a multifunctional pedestrian axis where architectural diversity and constant social interaction generate rich, overlapping sensory conditions (Figure 2). In contrast, Bornova Street functions as a transit-oriented corridor linking major transportation hubs, producing an atmospheric character shaped by movement, temporal fluctuation, and circulation-related sensory intensity (Figures 3 and 4). These contrasting characteristics make the two corridors suitable for examining how sensory stimuli are cognitively filtered and affectively anchored, providing an empirical basis for subsequent atmospheric and moodmospheric discussions.

Figure 1

Location of İzmir Within Turkey



Note. (a) Location of İzmir within Turkey (highlighted in red). (b) Axes of Kıbrıs Şehitleri Avenue (blue) and Bornova Street (red)

Figure 2

Kıbrıs Şehitleri Avenue



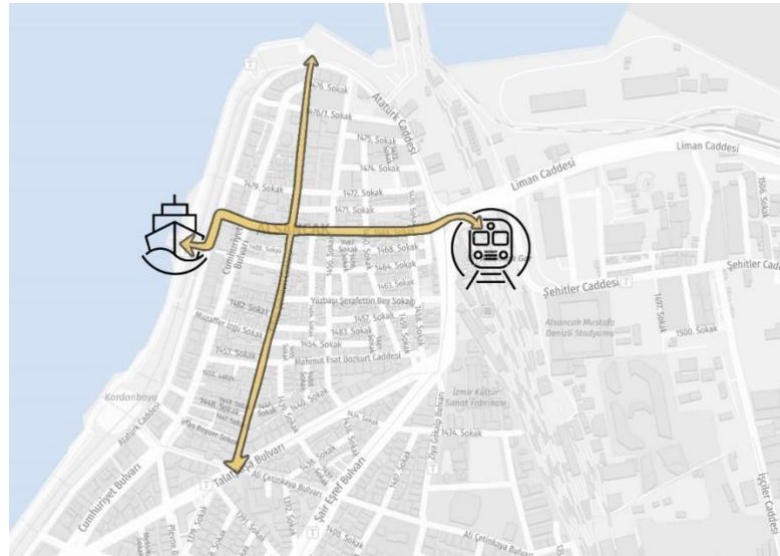
Note. Illustrating the dense commercial frontage, pedestrian flow, and sensory layering produced by color, light, and material textures

Figure 3

Bornova Street



Note. Showing its role as a transit corridor shaped by movement, infrastructural interfaces, and fluctuating visual and tactile conditions

Figure 4*Transportation Possibilities via Bornova Street*

The study of urban atmospheres has gained momentum since the mid-twentieth century, driven by the convergence of phenomenological philosophy with architectural and urban thought. Key contributions include Schmitz's (1969) theory of the felt body (*Leib*), Merleau-Ponty's (2005) reflections on embodied perception, and Hasse's (2019) understanding of mood as a spatially anchored affective force. Böhme (1993) systematized this field by defining atmospheres as spatially diffused feelings mediating subject–environment relations. Meanwhile Pallasmaa (2012) emphasized multi-sensory and haptic experience in architecture. Although figures such as Benjamin (2005), Simmel (2002), and Norberg-Schulz (1980) remain influential, their ideas have been reinterpreted through contemporary approaches that foreground relational and affective dimensions of space. Griffero (2010, 2019) expands these frameworks through concepts of intersubjective atmospheric resonance, while Rauh (2019) and Wang (2023) further elaborate the ontological and experiential dimensions of atmosphere. Thibaud's (2001, 2012, 2015) contributions have been central in developing empirical approaches through sensory ethnography and mobility-based methods. In this study, *moodmosphere* is defined as the cognitive-affective layer through which sensory stimuli are interpreted, remembered, and emotionally situated, mediating between perception and meaning-making.

These influential works share a common aim: to understand the components of mindful spatial experience, in Böhme's (2013) sense. This perspective suggests that spatial experience extends beyond tangible, spatialized qualities to include the intangible, spatializing dimensions of human reactions that unfold across different temporalities, as articulated by Merleau-Ponty (2005). Emotions, sensations, and reflective processes play a central role in shaping how environments are perceived. As Goeritz (1953) argued in the *Arquitectura Emocional* manifesto, "the principal function of architecture is emotion," a view echoed by Pallasmaa (2014) and Johnson (2007), who emphasize the inseparability of cognition and affect.

At the urban scale, built environments engage users through sensory and cognitive processes, producing varied emotional responses. As Gehl (2010) suggests, the "city at eye level" operates as an affective field that either invites or repels users through spatial design. This interaction can be further understood through the continuous relationship between individuals and their environment (Berleant, 1992), which is shaped by both "external and internal stimuli" (Low, 2015) and results in complex sensory engagement (Simmel, 1997). These sensory inputs can be interpreted as atmosphere generators (Böhme, 2013) or as affordances perceived through the felt body (Griffero, 2019), operating within a multi-sensory environment

(Pallasmaa, 2017). Accordingly, the urban atmosphere cannot be reduced to visual perception alone but rather to the interplay of multiple sensory dimensions (Böhme, 2014; Pallasmaa, 2012). This broader understanding offers important implications for urban design and planning.

Despite the growing body of research on urban atmospheres, a key methodological challenge persists: the lack of tools for systematically mapping the largely invisible cognitive and affective layers through which urban environments are experienced. While sensory dimensions have been widely explored, the reflective, emotional, and memory-based processes that mediate these perceptions often remain implicit in analysis, limiting the translation of lived experience into spatially grounded frameworks. In response, this study introduces moodmosphere as a cognitive–affective analytical layer, enabling the identification and mapping of emotional and interpretative dimensions that accompany multi-sensory urban experience. Focusing on Kibris Şehitleri Avenue and Bornova Street in İzmir, this research develops a sensory–cognitive mapping approach to examine how atmospheres are perceived and interpreted. By documenting visitors’ experiences, the study produces a sensory–cognitive map that serves as a guide for understanding emotional, sensory, and cognitive dimensions of urban atmospheres. This approach aligns with Böhme’s (2014) emphasis on incorporating atmospheric considerations into urban planning. Accordingly, the study asks: What atmospheric qualities are perceived by users? How do these qualities shape experiences and understanding of urban space? And can multi-sensory mapping also extend the notion of the urban image beyond visual frameworks? To address these questions, qualitative methods are employed, including online questionnaires for case selection and in-situ aesthetic fieldwork supported by municipal data.

Subsequently, the method of aesthetic fieldwork, following Thibaud (2001), was applied to a selected group of participants who had previously completed the online questionnaire. This phase involved semi-structured interviews designed to gain in-depth insights into the participants’ perceptions of the atmosphere and their

experiences in the selected urban spaces. During this fieldwork, both sensory perceptions, emotional reactions, and cognitive responses were recorded to provide a comprehensive understanding of the multi-sensory qualities of the spatial atmospheres. The final outcome of this research is the development of a method for mapping the multi-sensory image of the selected case areas. By integrating user perceptions with physical and sensory data, the research aims to enhance the understanding of urban atmospheres and offer valuable insights for future urban planning and development. This approach contributes not only to academic discourse but also offers practical guidance for designing more engaging and responsive urban environments.

LITERATURE REVIEW

On the Atmospheric Scapes in Urban Spaces

“Cities also believe they are the work of the mind or of chance, but neither the one nor the other suffices to hold up their walls. You take delight not in a city’s seven or seventy wonders, but in the answer it gives to a question of yours” (Calvino, 1974).

These words, spoken by Marco Polo in his dialogue with Kublai Khan in Italo Calvino’s (1974) *Invisible Cities* (1972) highlight the unique character of each city. Cities possess an inherent design, a blueprint, that enables them to respond to questions posed by inhabitants and visitors. This response is a complex interplay of spatial components and the transient mood of the visitor, shaping their interactions with the city. The experience of urban space emerges from the interaction between the city’s atmosphere and the visitor’s moodmosphere—in the sense of Hasse (2019) and Wang (2023)—where mood is understood not as a purely internal state, but as a condition that is cognitively and affectively mediated and shaped through sensory engagement, memory, and context.

Ocular-centric models of urban perception, while historically influential, have increasingly been criticized for their limited capacity to address the

complexity of contemporary urban environments (Pallasmaa, 2012; Edensor, 2012). By privileging visual order, legibility, and form, such approaches marginalize non-visual sensory inputs—sound, smell, texture, thermal conditions—as well as the temporal, affective, and cognitive dimensions through which urban spaces are experienced (Pallasmaa, 2012; Pink & Sumartojo, 2018). In contemporary cities, characterized by sensory saturation, rapid movement, infrastructural density, and overlapping rhythms, urban experience is rarely static or visually coherent (Edensor, 2012; Gandy, 2017). Instead, it unfolds through embodied navigation, fluctuating moods, and memory-laden encounters that exceed purely visual representation (Thibaud, 2012, 2015). As a result, ocular-centric frameworks struggle to account for how urban atmospheres are lived and cognitively assembled in everyday practice, underscoring the need for multi-sensory and cognitively informed analytical approaches (Böhme, 2013, 2014).

Therefore, the concept of atmosphere in architecture and the urban environment is a multifaceted phenomenon that extends beyond physical design. It encompasses the sensory, emotional, and cognitive experiences spaces evoke, shaping how individuals perceive and interact with our surroundings (Lentini & Decortis, 2010). This concept applies both to individual buildings and to the broader urban context, “shaping the sense of the whole” (Lynch, 1960), where atmosphere plays a key role in forming urban identity and image (Albertsen, 2019). At a larger scale, a city’s atmosphere can be understood as a blend of personal and shared experiences (Lentini & Decortis, 2010). According to Böhme (2014, 2017), it reflects the collective subjective perception of the urban environment. In everyday interactions, certain areas stand out by evoking distinct moods (Urry, 2011), making these qualities essential for architects and urban designers to analyze.

Pallasmaa (2016) argues that atmosphere emerges from a multi-sensory interplay of factors that shape the overall *ambiance* of a space. He emphasizes that architects and designers should prioritize not only physical form but also atmospheric qualities that resonate with users’ moods and experiences (Pallasmaa, 2016). Similarly, Zumthor (2006) suggests that

atmospheres are perceived through emotional sensibility and relate to what moves people in their interaction with objects. This perspective aligns with Schmitz’s (2016) definition of atmosphere as “a total or partial, but in any case, comprehensive, occupation of an area-less space in the sphere of that which is experienced as being present,” which emphasizes embodied experience. Atmosphere is not merely a consequence of objects; rather, it emerges through interaction. This indicates that, while design can influence atmosphere, it is ultimately shaped by subjective experience. Böhme (1993), summarizing Schmitz (1969), defines atmospheres as physically experienced in the presence of individuals, objects, or spaces, framing perception as an affective impression rather than a property of things alone.

However, Böhme (2013) draws attention to the contribution of Enlightenment gardening theorist Christian Cay Lorenz Hirschfeld’s arguing that atmospheres can be characterized by objective properties rather than merely subjective projections (Hirschfeld, 1979). From this perspective, atmospheres directly influence observers by inducing specific moods, shifting the emphasis to the qualities of the place as sources of subjective effects. In essence, objective conditions can be shaped to influence feelings. As Böhme (2014, p. 94) states, “atmospheres can be produced and, further, what they produce is a certain mood.” While mood appears central, Böhme (2013, p. 27) emphasizes that space also has an objective constitution that extends beyond individual perception. This constitution, which can be shaped by designers, includes “things,” “bodies,” “movements suggested by architectural forms,” and “non-corporeal generators of atmospheres.”

Böhme’s (2013) atmosphere generators are central to the identity and image of urban spaces, shaping their perception and experience. As Pallasmaa (2014, p. 232) argues, spatial experience is a *fusion* between space and individual, echoing Berleant’s (1992) view that entering a space entails an exchange between object and subject. This interplay highlights the continuity between physical space and subjective experience, positioning atmosphere as integral to this relationship. The image of a city, as Lynch (1960) observed, extends beyond visual impressions to encompass a holistic sensory

experience—what may be termed “urban atmosphere.” Montgomery (1998) distinguishes identity as the objective reality of a place and image as its perception by users, thereby emphasizing the need for a multi-sensory understanding (Dai & Zheng, 2021). Accordingly, urban perception involves not only visual elements but also sound, smell, and touch, contributing to a comprehensive understanding of atmosphere (Abusaada, 2020; Peca Amaral Gomes, 2023; Thibaud, 2015). As Lynch (1960) notes, urban experience is shaped not only by perception but also by context, sequence, and memory, reinforcing the multi-sensory nature of urban image.

Within atmospheric research, a recurring tension emerges between approaches that emphasize objective environmental generators and those that foreground subjective cognitive mediation. Böhme’s (2013, 2014) framework conceptualizes atmospheres as arising from spatial and material conditions that can be analytically identified and, to some extent, mapped. However, phenomenological and sensory-ethnographic approaches argue that such generators are never encountered directly, but are filtered through perception, memory, emotion, and context (Edensor, 2012; Pink & Sumartojo, 2018; Thibaud, 2012). From this perspective, atmospheric experience is shaped not only by stimuli but also by how they are cognitively interpreted and affectively anchored. Consequently, attempts to isolate objective sensory data inevitably intersect with subjective processes, helping to explain the prominence of memory and emotional resonance in lived urban experience.

The complex interplay between urban atmospheres and individual moods has led to the development of what may be termed aesthetic ethnography. Thibaud (2012) is a key figure in this field, advocating “aesthetic fieldwork” as an in-situ method that treats the senses as points of reference for understanding urban experience. This approach focuses on everyday activities such as walking and sitting, examining the sensory conditions they involve (Thibaud, 2015). It further emphasizes the “lived features of built environments,” revealed through sensory and cognitive engagement with urban materiality (Thibaud, 2012). Capturing urban experience, therefore, requires engagement with both

sensory perception and cognitive interpretation, depending on context. This method enables the documentation of multi-sensory urban experience while examining individual responses to different spatial layers.

This study posits that a city’s image is not solely visual but constitutes a multi-sensory experience encompassing soundscapes, olfactory profiles, and haptic qualities. Accordingly, the concept of urban image is expanded beyond ocular-centric representations to include multi-sensory evaluations that can be analytically traced through sensory data. This broader perspective offers new insights and contributions to the literature on urban perception, atmosphere, and contemporary mapping approaches (Akay, 2025; Bakan et al., 2024; Jhearmaneechotechai, 2025). As spatial atmosphere involves a continuous exchange between subjective experience and objective corporeality, mapping the multi-sensory image produced through individual encounters also enables an indirect mapping of atmospheric conditions. The study therefore aims to document these encounters through a sensory–cognitive mapping approach, which functions both as an analytical model and as a tool for raising awareness of atmospheric effects in everyday urban experience. This approach aligns with Böhme’s (2014, 2017) call for an atmospheric perspective in urban planning, emphasizing experiential and relational dimensions of space.

Building on existing discussions of mood and atmosphere, this study introduces moodmosphere to articulate how sensory experiences extend beyond immediate perception into cognitive and affective domains. Rather than constituting an independent atmospheric category, moodmosphere is defined as a second-order cognitive–affective layer emerging through the interpretation of sensory stimuli. While primary sensory inputs—visual, auditory, tactile, olfactory, and gustatory cues—form the immediate experiential field, moodmospheres describe how these inputs are filtered through memory, familiarity, personal history, and emotional association. In this sense, moodmosphere operates as an interpretative overlay rather than a direct sensory generator, mediating between perception and meaning-making. This distinction extends Böhme’s (2014) framework without introducing a parallel typology;

instead foregrounding reflective and affective processes as integral to urban experience.

METHODOLOGY

A diverse range of data collection and analysis techniques was employed in the research to develop a methodology for assessing perceived atmospheres at an urban scale. The study's methodology comprises three phases:

1. **Case Area Identification:** An initial online survey, using snowball sampling, was conducted to identify potential case areas based on user perceptions. This was followed by a meeting with representatives from the Metropolitan Municipality's Urban Aesthetics Department to refine the case area selection and definitions, aligning them with current planning documents and ongoing projects.

2. **Aesthetic Fieldwork:** Aesthetic fieldwork was conducted with a subset of participants from the online survey. This involved collecting verbal and/or visual descriptions of their sensory experiences while interacting with and perceiving the chosen urban spaces.

3. **In-depth Interviews:** Semi-structured interviews were conducted with the fieldwork participants to further explore their atmospheric experiences during the fieldwork phase.

The selection of the case study areas was guided by bottom-up and top-down criteria. An online questionnaire ($n = 120$) identified areas with high perceived atmospheric relevance based on everyday experiences. This list was evaluated with the İzmir Metropolitan Municipality's Urban Aesthetics Department to align with planning priorities, including the Horizon "Re-Value" project. Kibris Şehitleri Avenue and Bornova Street were selected for their high pedestrian intensity, contrasting functions, and capacity to reveal diverse sensory and cognitive conditions. This exploratory phase identified perceived atmospheric hotspots rather than a representative sample; responses were triangulated through spatial clustering and cross-checked with planning documents.

The qualitative component of the study was based on semi-structured, in-situ interviews conducted during guided walks along the selected urban corridors. Rather than relying on abstract questioning, interviews began with immediate sensory prompts (e.g., sounds, smells, textures, visual cues) and gradually progressed toward reflective and associative responses. This approach enabled participants to articulate not only sensory perceptions but also related memories, emotions, and personal associations. The study focuses on everyday pedestrian users, emphasizing atmospheres experienced through embodied movement and in-situ engagement. While demographic variables were not treated as analytical categories, participant diversity was sought to capture a range of experiential perspectives rather than statistical representativeness. The study focuses exclusively on pedestrian experiences, as walking constitutes the primary mode through which multi-sensory atmospheres are encountered, excluding other user groups whose engagements fall outside the study's scope.

Moodmosphere is employed in the methodological framework as an analytical lens rather than a sensory category, referring to the cognitive-affective processing of sensory stimuli expressed through participants' memories, associations, and emotional narratives. Accordingly, moodmospheric data were identified through recurring themes and affective expressions accompanying sensory descriptions during fieldwork and interviews. This approach integrates subjective narratives into the sensory-cognitive mapping process (in the form of moodmospheres), not as a separate atmospheric generator, but as an interpretative layer mediating between perception and meaning. Rather than being elicited through direct questioning, moodmospheric insights emerged through participants' narratives, metaphors, and recollections, which were treated as qualitative indicators of cognitive-affective processing. Within this framework, the term felt city is used not as a metaphor but as an analytical descriptor of the urban condition, reconstructed through mapped sensory inputs and their interpretations.

Furthermore, the term objective sensory *data* does not refer to instrument-based measurements, but to systematically identified and repeatable sensory references derived from

participants' accounts. Sensory inputs such as sound, smell, light, texture, and taste were considered objective insofar as they were reported by multiple participants, spatially localized, and coded based on frequency and overlap. This approach enables comparison and mapping across participants while remaining consistent with aesthetic ethnography. Accordingly, objectivity is understood as an intersubjective analytical condition grounded in systematic coding and spatial correlation rather than purely quantitative measurement.

Within this framework, the online questionnaire captured urban space preferences in İzmir, targeting residents and those familiar with the city. It explored the city's multisensory image, atmospheric qualities, and seasonal preferences to establish a shared understanding. Open until the commencement of fieldwork, the questionnaire received 120 responses, which were used to compile a list of potential case study areas and seasons. These areas include Kordon, Alsancak, and Kibris Şehitleri Avenue (23%); Bostanlı Coast, Bostanlı, and Bostanlı Venues (15.42%); Urla and İnciraltı, encompassing İnciraltı City Forest (8.9% each); and Kemeraltı and Karşıyaka, encompassing Karşıyaka Coast (6.54% each). Preferred places were mentioned a total of 214 times, and percentages were calculated based on this total to show the frequency of each mention. Locations with over 5% representation were considered for the initial list of potential case study areas with their respective season choices (Table 1).

A meeting with representatives from the Metropolitan Municipality's Urban Aesthetics Department finalized the selection of case study areas. During this meeting, it was noted that the municipality has been implementing the Horizon project "Re-Value" since 2022. This project aims to reduce greenhouse gas emissions and risks in coastal cities through collaborative design and planning, mainly by enhancing green spaces (İzmir Metropolitan Municipality, 2024). Accordingly, areas from the coast (Kordon) to inland sites like the Cultural Park were designated for improvement. Based on these priorities, Kibris Şehitleri Avenue and Bornova Street were selected as case study areas.

A subset of participants from the online survey was selected for fieldwork which consisted of guided walks through the case study areas (Kibris Şehitleri Avenue and Bornova Street). Inspired by Thibaud (2012), this phase constituted the second stage of data collection. During the walks, participants documented their sensory experiences through sketches, notes, and verbal descriptions. At focal points of intensified multisensory experience, participants produced sketches capturing either the sensory source or the overall atmosphere. While initially focused on those with architecture or design backgrounds, the sample was later expanded to include diverse participants. A simplified base map template (Figure 5) supported data collection, enabling participants to record their experiences through sketches, marked choices, and brief explanations. This approach generated rich data on sensory and cognitive interactions with the urban environment.

Table 1

Potential Case Study Areas and Recommended Seasons

	Case Areas	Seasons
1	49/214 • %23 Kordon + Alsancak + Kibris Şehitleri Avenue	Spring
2	33/214 • %15.42 Bostanlı Coast + Bostanlı + Bostanlı Venues	Spring, Summer, Autumn, Winter
3	19/214 • %8.9 Urla	Spring, Summer
4	19/214 • %8.9 İnciraltı + İnciraltı City Forest	Spring
5	14/214 • %6.54 Kemeraltı	Spring, Autumn, Winter
6	14/214 • %6.54 Karşıyaka + Karşıyaka Coast	Spring

Figure 5

Base Maps Designed for the Aesthetic Fieldwork in Alsancak Kibris Şehitleri Avenue and Alsancak Bornova Street



The maps are divided into the following sections (Figure 6):

1. A section for recording the name of the case area,
2. A section designated for processing sensory information associated with each point of variation,
3. A section in which participants could identify focal points characterized by heightened or distinct sensory and cognitive experiences, accompanied by sketches, drawings, and relevant keywords,
4. A section displaying the spatial distribution of all identified focal points in sensory and cognitive attributes.

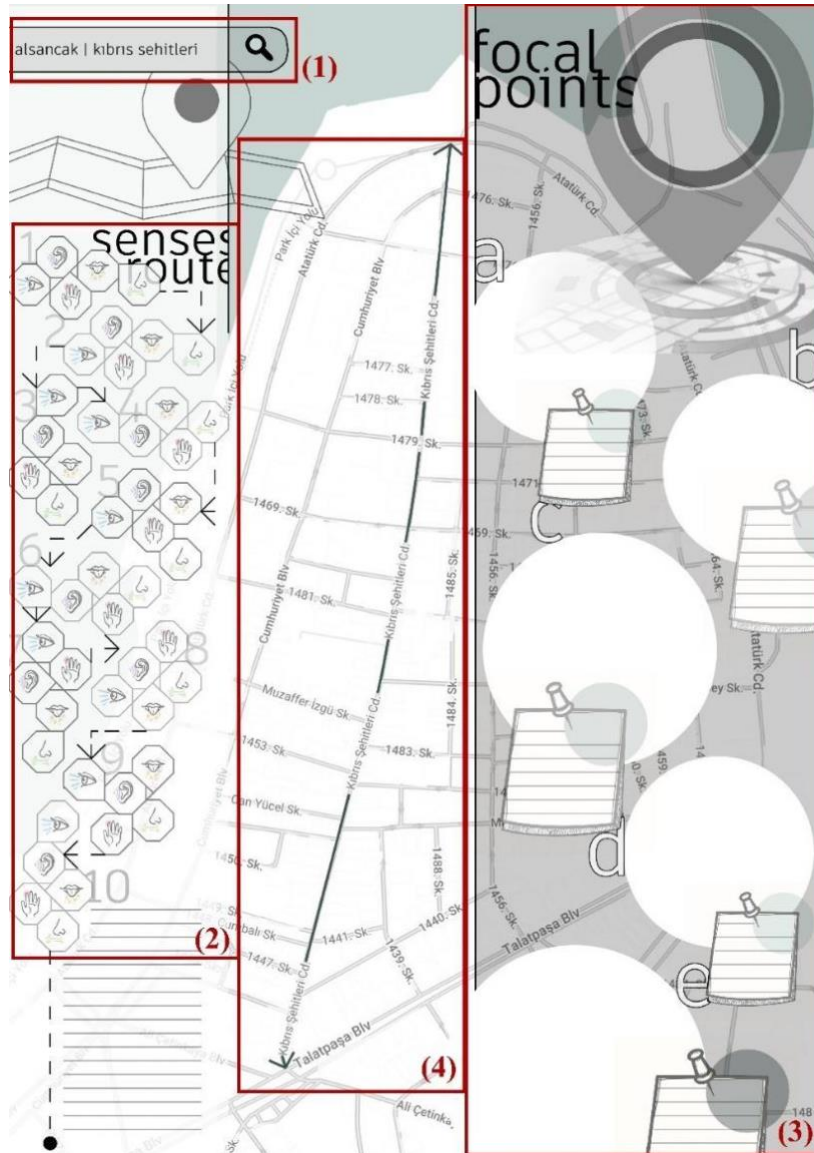
Following the design of the fieldwork base map, the fieldwork phase began with a subset of 20 participants selected from the online survey pool. The majority of the fieldwork took place in the spring, as determined by the online questionnaire results. Fieldwork sessions were conducted with

different participants on both weekdays and weekends. Each participant completed fieldwork for both Kibris Şehitleri Avenue and Bornova Street in a single session. All walks along the designated axes were conducted individually with the same researcher. A tablet computer was used for completing the base map.

This study adopts a depth-oriented qualitative approach that prioritizes the detailed exploration of multi-sensory and cognitive experiences over statistical generalization. Accordingly, the selected fieldwork sample is not intended to represent universal patterns of urban experience, but to enable a focused and information-rich investigation of how sensory and moodmospheric layers are perceived and articulated within specific spatial contexts. While the sample size is deliberately limited, the proposed sensory–cognitive mapping framework is methodologically transferable and can be adapted to different urban settings, user groups, and comparative research scenarios.

Figure 6

Base Map Sections



To enhance analytical precision, sensory references were systematically coded based on frequency, spatial clustering, and cross-participant recurrence. Sensory intensities were visualized through density overlays derived from repeated spatial references rather than isolated impressions, enabling comparison across participants while remaining consistent with the principles of aesthetic ethnography. Participants marked numbered points along their routes to indicate changes in sensory input and recorded their perceptions between these points. They also identified notable sensory experiences as focal points, marking them with letters and

documenting them through keywords and, in some cases, sketches. The researcher recorded observations in a journal and photographed these locations, later integrating the images with the base map.

After completing the fieldwork for one case area, the same methodology was applied to the other. The average fieldwork duration per participant, covering both areas, was 30 minutes. Following the fieldwork, participants were asked a series of questions about their experiences and their understanding of urban atmospheres. Due to varying levels of prior knowledge, some

questions requiring a more nuanced understanding of the concepts were either left unanswered or answered irrelevantly. Consequently, the data from the semi-structured interviews could not be fully integrated into the primary analysis framework of this study. Nevertheless, these interviews provided valuable insights into participants' approaches to the subject, enriching the interpretation and evaluation of their fieldwork observations.

Although the study does not employ a predefined cultural typology, data collection and analysis were attentive to culturally embedded references that emerged during fieldwork and interviews. Participants' sensory descriptions were frequently accompanied by shared cultural memories, everyday practices, and locally situated associations—such as references to food culture, music genres, social rituals, protest memories, and neighborhood-specific lifestyles. These culturally grounded references were treated as indicators of how sensory stimuli are cognitively filtered, emotionally anchored, and meaningfully interpreted within local urban experience. Accordingly, the analytical framework operates as a situated and culture-aware reading of sensory and moodmospheric data, emphasizing contextual mediation rather than universalized interpretation.

RESULTS

The analytical framework of the study is grounded in the interrelation between sensory perception, emotional response, and cognitive processing as articulated in contemporary atmosphere theory. Drawing on Böhme's (2013) concept of atmosphere generators, sensory stimuli such as sound, light, materiality, smell, and taste are treated as spatial conditions that give rise to atmospheric experience. These generators were identified through participants' in-situ sensory descriptions, sketches, and route-based focal points, and were systematically coded based on recurrence and spatial overlap.

Moodmospheres were subsequently introduced as a second-order analytical layer to capture how these sensory generators are cognitively and affectively mediated through memory, emotional attachment, and cultural association. Rather than

functioning as an independent atmospheric category, moodmospheres were identified through recurring narrative patterns, metaphors, and affective expressions accompanying participants' sensory descriptions. The integration of sensory generators and moodmospheric interpretations enabled the construction of a sensory–cognitive urban image, visualized through layered mapping that combines qualitative narratives with intersubjectively coded spatial data.

In the evaluation phase, the written (descriptions) and visual data (sketches) collected during the fieldwork were categorized according to Böhme's (2013) atmosphere generators: "things," "bodies," "movements," and "non-thing-like" generators. Analysis of the data necessitated the introduction of a new category: "reflections/moodmospheres." The results for Kibris Şehitleri Avenue and Bornova Street are presented consecutively in Table 2 and Table 3. In these tables, while specific keywords exhibited potential for cross-categorization, final categorization was determined by the particular context in which participants employed the terms.

The participant-based analysis of sensory detection intensities in Kibris Şehitleri Avenue indicated that visual stimuli were most prevalent, accounting for approximately 30% of the recorded data (Figure 7). Olfactory effects constituted 26%, suggesting a notable influence on perception. Tactile stimuli represented 17%, followed by auditory references at 14%, while gustatory data, at 12%, was the least prominent sensory influence. Quantitative data derived from participant references in Bornova Street demonstrated a consistent emphasis on visual input ($\approx 40\%$), followed by auditory input at 24% (Figure 8). Tactile and gustatory stimuli were reported at 16% and 10%, whereas olfactory stimuli were the least frequently reported at 9%, indicating limited influence. Across both corridors, visual stimuli constituted the dominant sensory data. However, gustatory data was the least recorded in Kibris Şehitleri, whereas olfactory data was the least recorded in Bornova Street. The paucity of gustatory references in Kibris Şehitleri Avenue, despite its gastronomic venues, indicates that perception is predominantly influenced by affective and auditory factors such as joy, memories, and music. At this point, it became evident that sensory stimuli alone were

insufficient to explain spatial attachments. Recurring references to memory, emotion, and personal association—particularly related to music, social encounters, and temporality—signaled a shift toward moodmospheric patterns. These patterns were not localized to single sensory inputs but emerged through cognitive integration across space and time. In Bornova Street, the absence of significant gastronomic venues may explain low levels of gustatory and olfactory stimuli. Moreover, the lack of vegetation, despite the area's proximity to the coast, may further contribute to limited olfactory experiences.

Drawing on the keywords, expressions, and quantitative intensities from Tables 2 and 3, and Figures 7 and 8, which delineate perceived atmospheres and sensory densities at focal points in Kibris Şehitleri Avenue and Bornova Street, six maps were created for each axis. Individual sensory experiences and overlays are illustrated in Figure 9 for Kibris Şehitleri Avenue, and in Figure 10 for Bornova Street.

Representative site photographs corresponding to high-density focal points are provided to contextualize dominant sensory cues identified in the maps. In this respect, the size of the circles in Figures 9 and 10 is proportional to the recurrence (frequency) with which sensory references occurred at each mapped focal point; larger circles indicate higher sensory density (i.e., more participants reporting the same sensory cue at the same location), while smaller circles indicate lower recurrence. The integrated overlay (Figures 9f and 10f) visualizes the spatial co-occurrence of sensory modalities through overlapping circles, highlighting locations where inputs cluster across senses. These maps enabled the identification of multi-sensory focal points and “things” (tactile) and “non-things” (visual, auditory, gustatory, and olfactory) associated with that generate respective atmospheres.

Figure 11 for Kibris Şehitleri Avenue and Figure 12 for Bornova Street showcase atmospheric focal points selected by participants, representing their multi-sensory and cognitive understanding

of aesthetically significant urban spaces, supported by selected representative details from participants' sketches (Figures 13, 14). The atmosphere maps shown in Figures 11 and 12 are based on all data from Tables 2 and 3, including participant reflections/moodmospheres. In this respect, Figures 13 and 14 provide a critical interpretative layer that complements the mapped data by revealing how these focal points are cognitively and affectively constructed. They demonstrate that participants' sketch-based representations move beyond isolated sensory inputs to reveal moodmospheric patterns formed through the integration of memory, place identity, and spatial configuration. In Kibris Şehitleri Avenue (Figure 13), sketches oscillate between individual memory (b), collective urban experience (c), and culturally embedded references (d, f), indicating that atmosphere emerges through layered associations rather than direct perception. Spatial elements such as nodes, voids, and edges (c, e, g) are not only physically described but also reinterpreted as carriers of effect—ranging from energetic and social to calm or even sterile—thereby demonstrating how morphology mediates emotional meaning. Similarly, in Bornova Street (Figure 14), moodmospheric readings are shaped by immediacy and everyday urban practices, where sensory triggers such as color, taste, and sound (a, c, d) merge with personal and social memories to construct a lively, experiential urban image. At the same time, tensions between visual coherence and disruption (e, f) reveal that atmosphere is not uniformly positive but can also emerge through contrast and incompatibility. Overall, the sketches reinforce the findings of the atmosphere maps, confirming that urban atmosphere is not reducible to discrete sensory categories. Rather it is produced through dynamic interactions between spatial features, sensory stimuli, and subjective interpretations. This supports the conceptualization of moodmosphere as an interpretative layer that links perception to meaning.

Table 2

Participant Descriptions of Kibris Şehitleri Avenue's Perceived Atmosphere, as Recorded in Their Sketches and Verbal Accounts From the Aesthetic Trip (Also See Appendix)

Things (Corporeal)					
1. Objects	2. Architectural entities	3. Architectural components	4. Architectural details	5. Urban structure	6. Urban Landscape
Beer <i>Rakı</i> Shrimp Yellow couch <i>Boyo</i> Iron door (gate) Devil eye Monthly magazine Simple signage Mussel Baklava Hamburger	2.1. Function-based qualities: Church Boutique Cafés 2.2. Form-based qualities: Lightweight Bird-like Structure Design Turkish architecture Levantine houses Tower 2.3. Time-based qualities: Differences in use for various periods Early Republican period Historic structure Modern Old 2.4. Sensory qualities (corporeal): Texture	<i>Cumba</i> (bay window)	Mural Materials Decorative Interesting details	Urban void / for social spaces Open space Dead-end Street Linear street	Palm trees Greenery Nature Wind Green garden Park Landscape Sky

Table 2 (Continued)

Non-things (Sensorial and Non-corporeal)					
1. Visuality	2. Audial effects	3. Taste	4. Smell		
Colorfulness Visual Effect Reflection Infinity Visual richness Visuality	Music Noise	Taste	Book scent Jasmine scent		
Bodies					
Community Crowd					
Movements and Events					
1. Events/Activities	2. Movements:	3. Experiences:			
Entertainment / fun Graffiti Nightlife Drink Backgammon Homework After beer Manifestation Eating here every time Visiting very often Chatting Touching the books	Meeting point Wayfinding Gathering Node	Friendship			

Table 2 (Continued)

Reflections / Moodmospheres					
1. Emotion:					
Happiness					
Joy					
Enthusiasm					
Exciting					
Freedom					
Aesthetic					
Characteristic					
Curiosity					
Stress					
Depression					

Table 3

Participant Descriptions of Bornova Street's Perceived Atmosphere, as Recorded in Their Sketches and Verbal Accounts From the Aesthetic Trip (Also See Appendix)

1. Objects	2. Architectural entities	3. Architectural components	4. Architectural details	5. Urban structure
Bicycle Mulled wine Beer Bavaria	2.1. Function-based qualities: Public Building Technology stores 2.2. Form-based qualities: Low rise buildings Turkish architecture 2.3. Time-based qualities: New places Old buildings Ottoman Past History Old – new togetherness Differences in use for various time periods 2.4. Sensory qualities (corporeal): Stone textured walls Texture Tactile	Cumba (bay window)	Formal Historical fabric Material diversity Materials Decorative Red building	Narrow streets Vehicle access

Table 3 (Continued)

Non-things (Sensorial and Non-corporeal)				
1. Visuality	2. Audial effects			
Colorfulness Visuality Attractive visuality Frame	Music			
Bodies				
Strange people				
Movements and Events				
1. Events/Activities	2. Movements	3. Experiences		
Entertainment/fun Street art Graffiti Nightlife Metal music Match First date Buying colored socks	Passageway Leaving Alsancak Arriving home End	Friendship Fanaticism Modern living Enhanced experience Repetition		

Table 3 (Continued)

Reflections / Moodmospheres				
1. Emotion	2. Memory/Cognition:	3. Energy/Vibe:		
Romance Seriousness Happiness Joy Uncanny Wistfulness Loneliness	Old İzmir Memories Sameness Distinct	Not matching with the spirit of Alsancak Beautiful atmosphere Nostalgia Different ambiance Interesting Incompatible Strange Very beautiful place Not belonging here Simple Elegant Dynamic Liveliness Energic		

Figure 7

Quantitative Analysis of Sensory Data Distribution in Kıbrıs Şehitleri Avenue (Participant-Based)

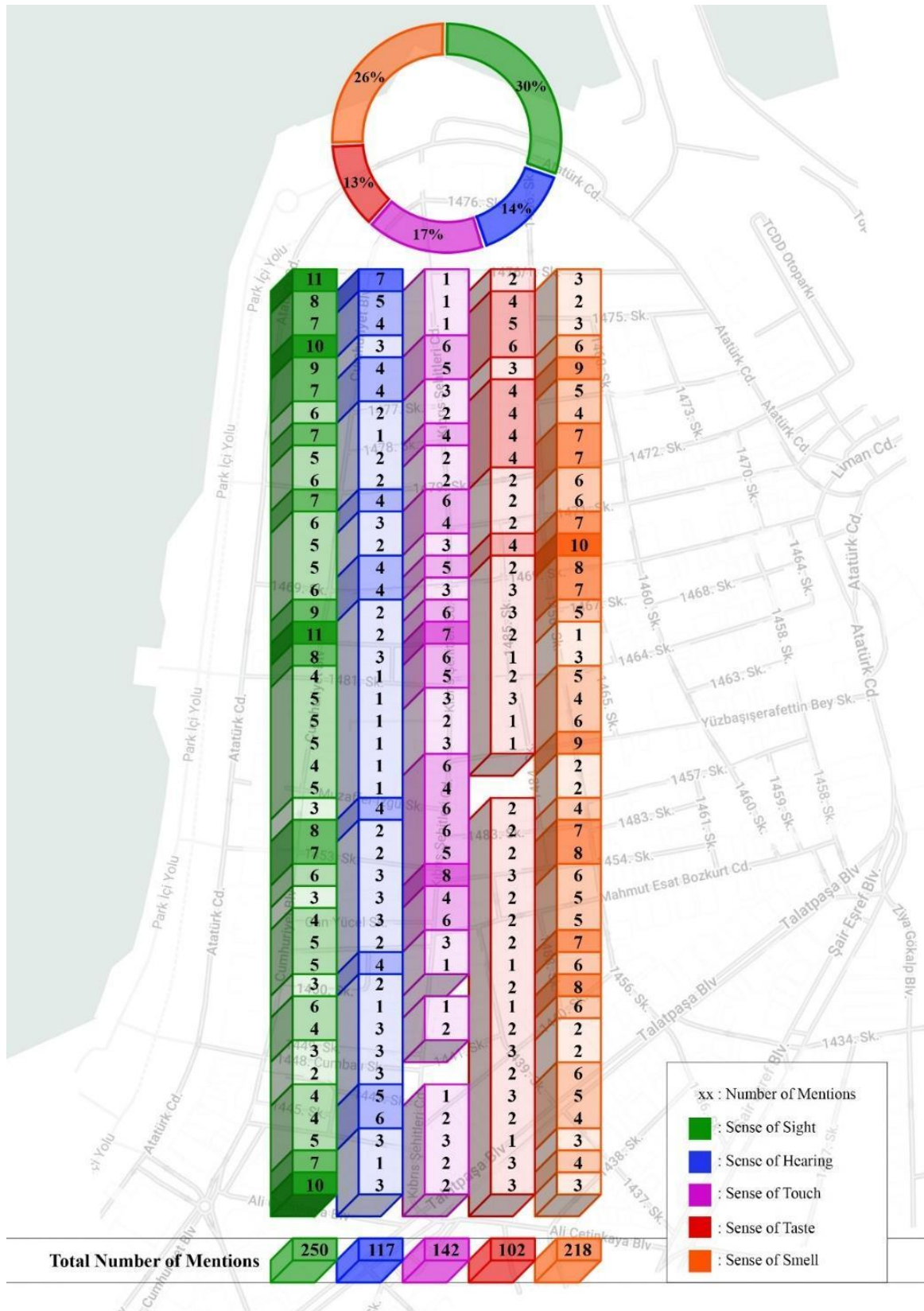


Figure 8

Quantitative Analysis of Sensory Data Distribution in Bornova Street (Participant-Based)

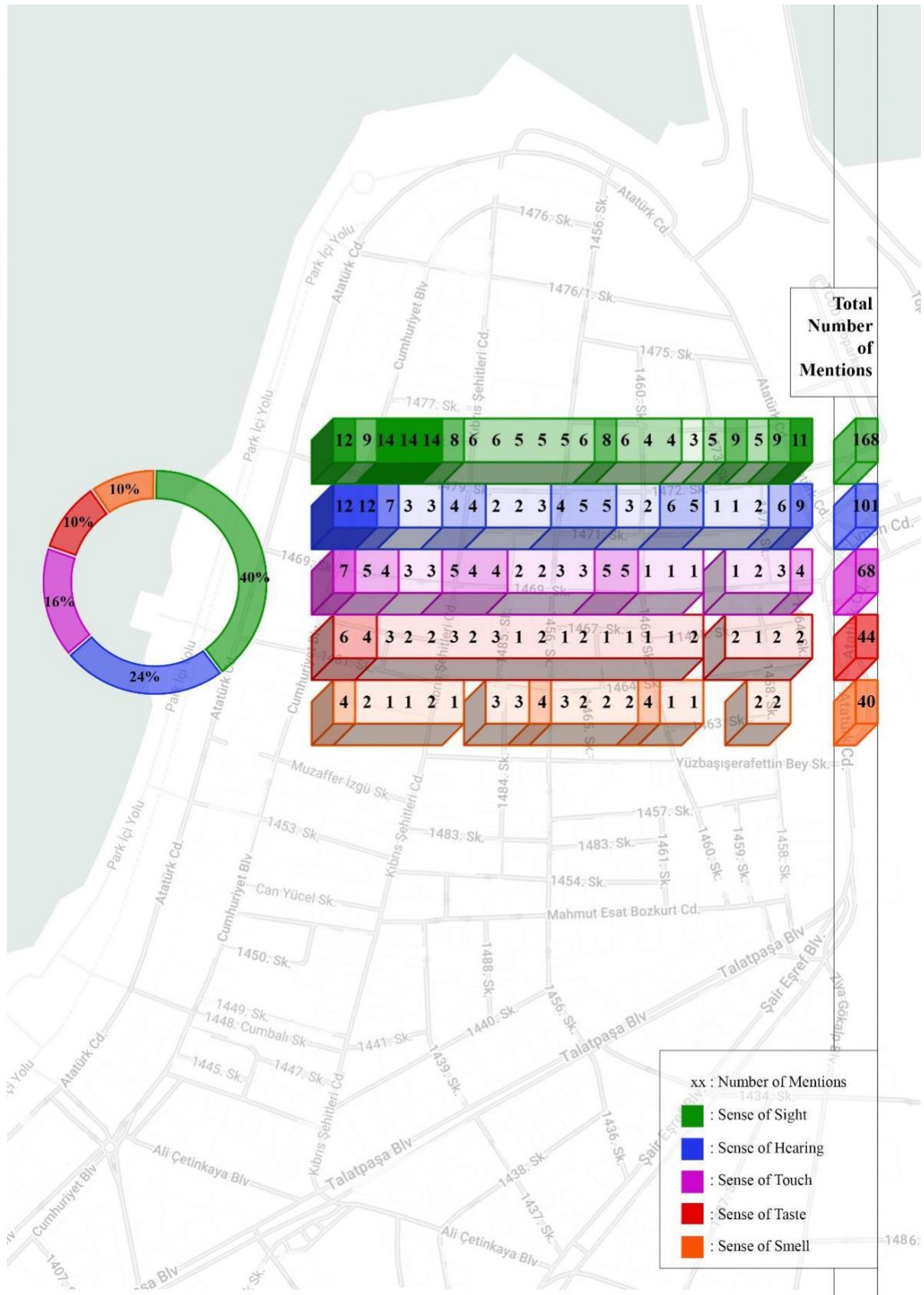
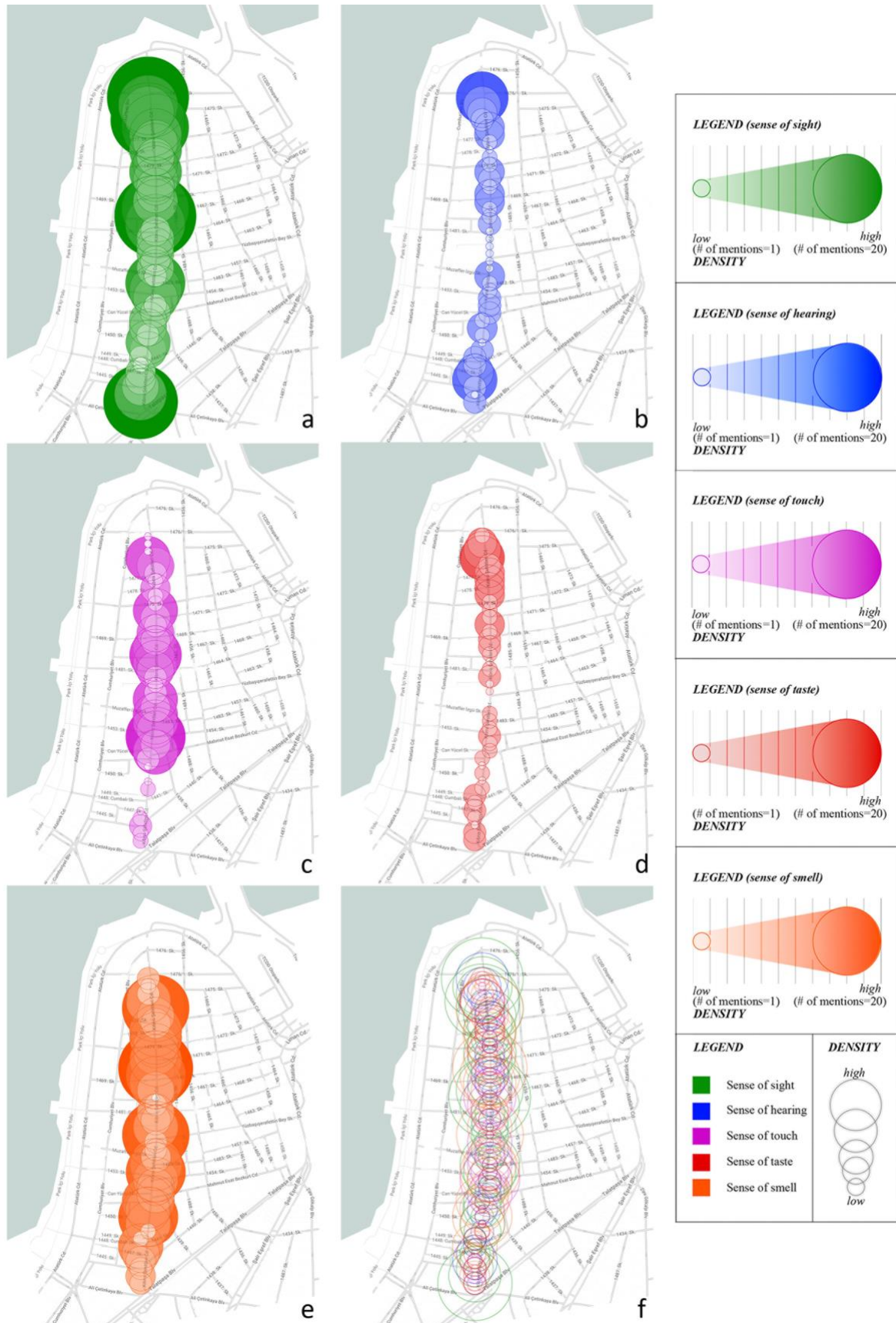


Figure 9

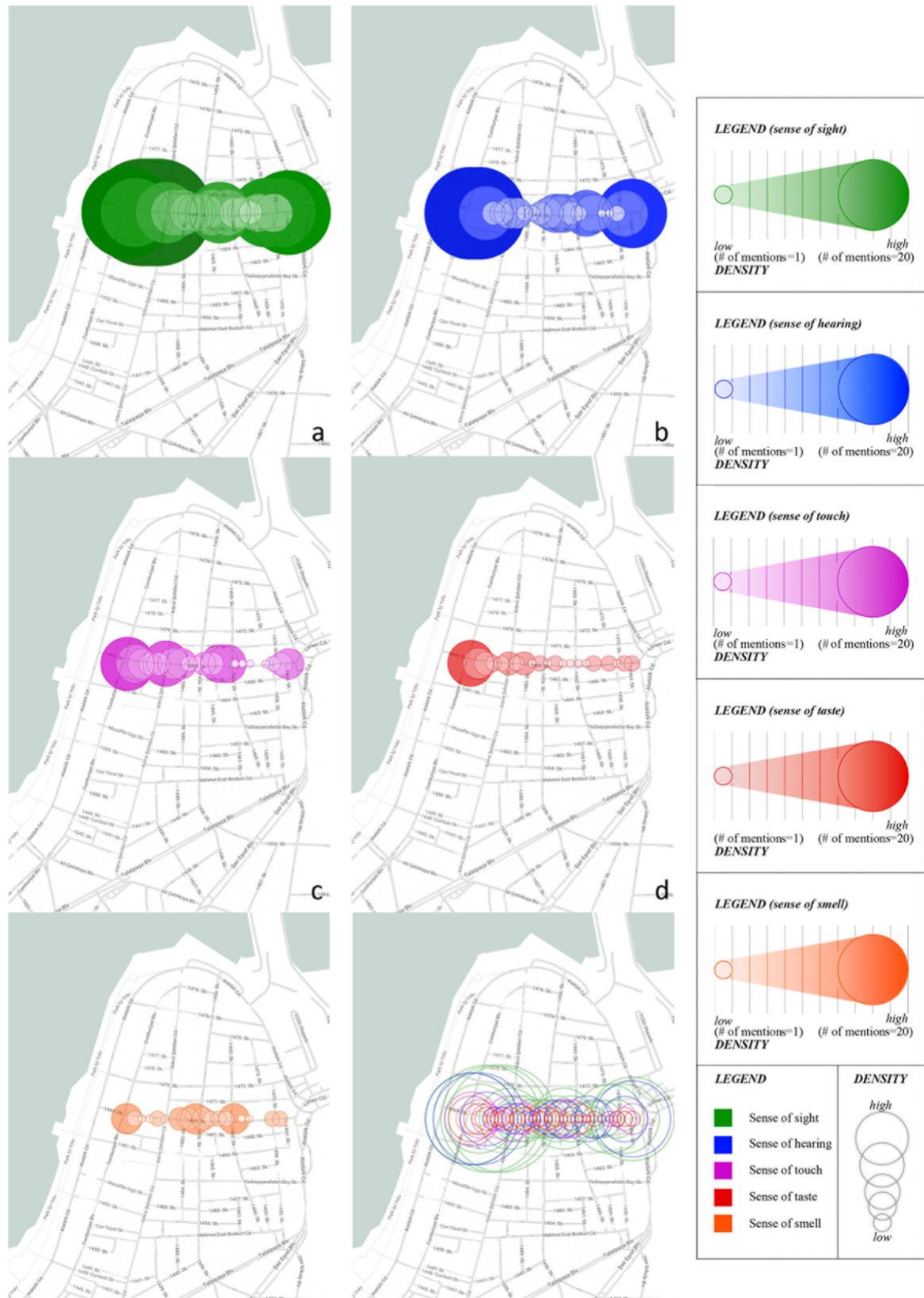
Visualization of Single and Multi-Sensory Focal Points in Kıbrıs Şehitleri Avenue



Note. (A) Sight, (B) Hearing, (C) Touch, (D) Taste, (E) Smell, (F) Integrated Sensory Overlay

Figure 10

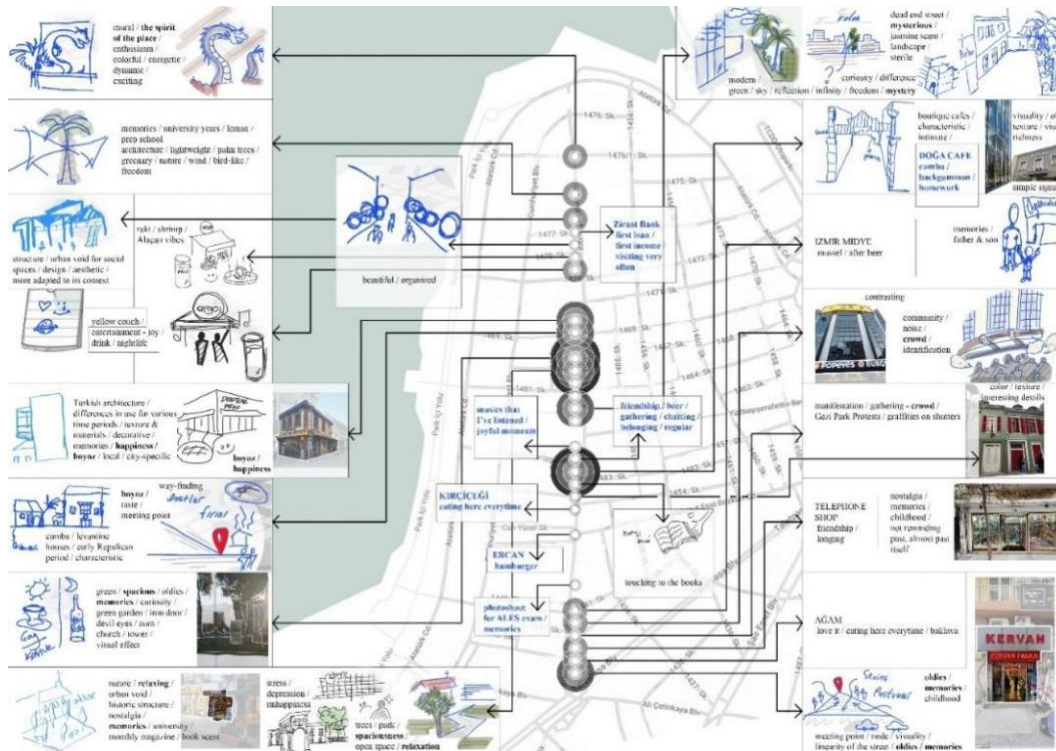
Visualization of Single and Multi-sensory Focal Points in Bornova Street



Note. (a) Sight, (b) Hearing, (c) Touch, (d) Taste, (e) Smell, (f) Integrated Sensory Overlay

Figure 11

Kıbrıs Şehitleri Avenue's Atmospheric Focal Points Mapped, With Accompanying Participant Sketches and Notes


Figure 12

Bornova Street's Atmospheric Focal Points Mapped, With Accompanying Participant Sketches and Notes

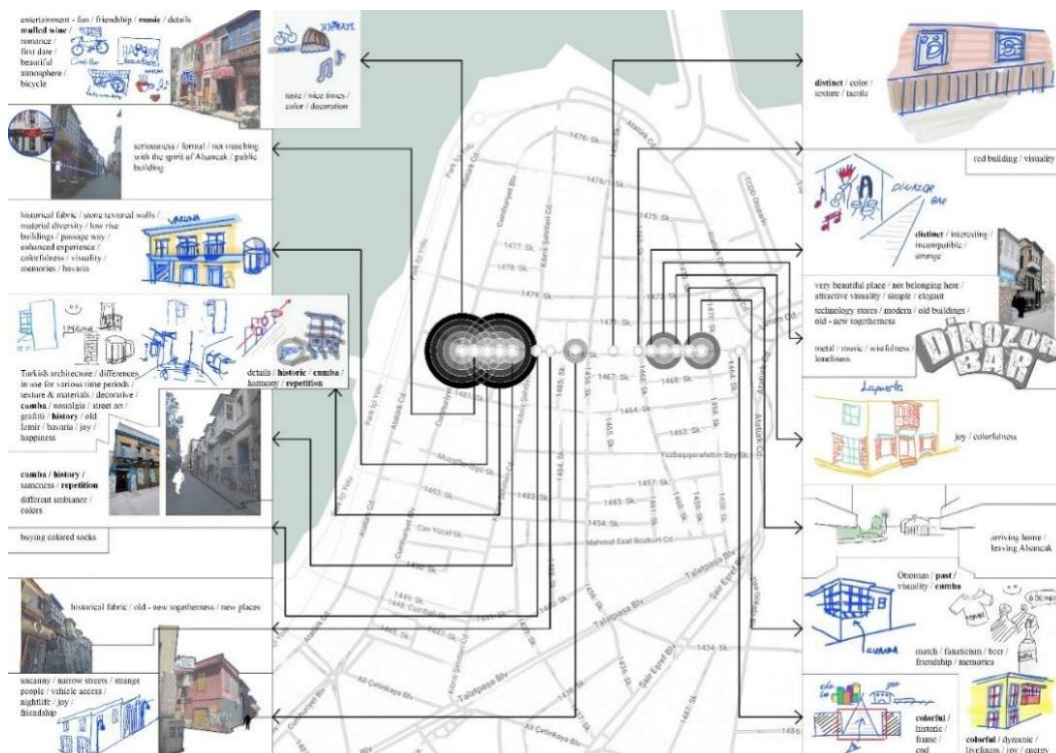
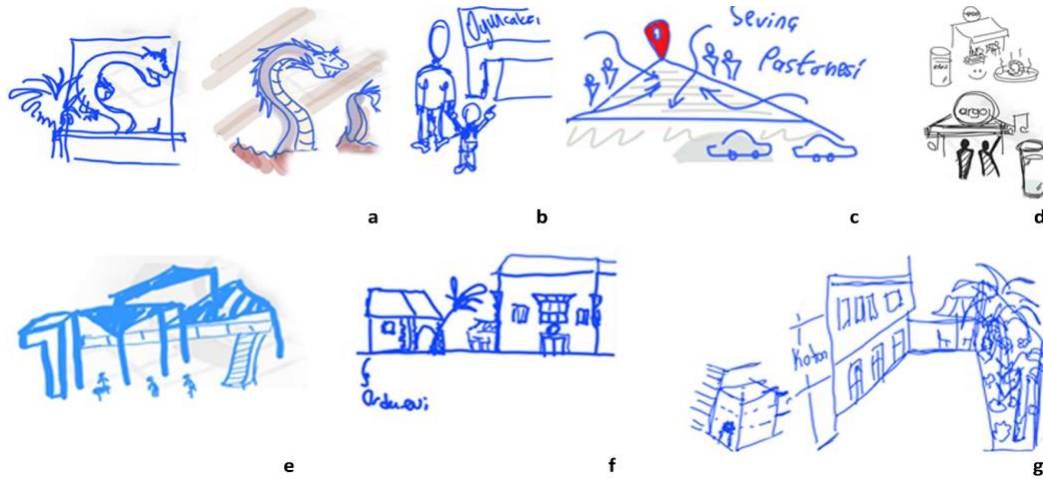


Figure 13

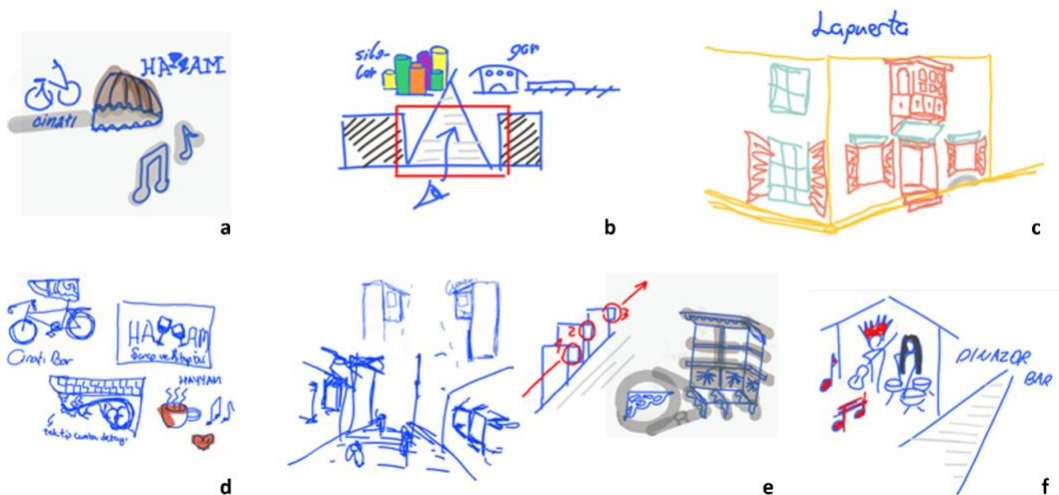
Enlarged Representative Participant Sketches Illustrating Moodmospheric Interpretations Along Kıbrıs Şehitleri Avenue



Note. (a) a mural conveying energy and place identity, (b) a memory-based sketch reflecting personal attachment, (c) an urban node as a social meeting point with linear continuity, (d) culinary associations referencing local food culture, (e) an architectural void enabling social interaction, (f) a traditional *cumba* element expressing historical continuity, (g) a dead-end street evoking enclosure, mystery, and a calm yet sterile atmosphere

Figure 14

Enlarged Representative Participant Sketches Illustrating Sensory and Moodmospheric Interpretations Along Bornova Street



Note. (a) Taste-based memories and chromatic richness evoking “nice times.” (b) A colorful historic streetscape perceived as a visual endpoint. (c) Joyful and immediate affective response to the visual atmosphere. (d) A multi-layered scene of entertainment, friendship, music, and everyday urban life. (e) Architectural details emphasizing historic character, harmony, and rhythm through *cumba* elements. (f) A visually dominant red building creating contrast and perceptual tension with its surroundings

Following the categorization of atmosphere generators, moodmospheres were interpreted as emergent patterns arising from the convergence of sensory stimuli and affective-cognitive responses. Rather than appearing as isolated layers, emotional atmospheres were articulated through visual, auditory and tactile cues encountered along pedestrian corridors. In both Kibris Şehitleri Avenue and Bornova Street, moodmospheric expressions were integrated into sensory overlays, revealing how emotional attachment and memory were spatially anchored within recurring multi-sensory configurations. The visual mapping of Kibris Şehitleri Avenue (Figure 9a) reveals a concentration of perception at its northern and southern points, further amplified by the central park as a landmark. This is supported by participant feedback, which notes “visual richness” derived from architectural contrast (Figure 11). Analysis of the auditory landscape (Figure 9b) shows stronger impact at the Avenue’s ends due to higher traffic, pedestrian movement, and vocalizations. The mid-axis exhibits reduced stimuli, likely due to elements limiting sound propagation, indicating specific acoustic characteristics. Tactile experiences are evenly distributed, with focal points linked to facade materials and repetitive patterns (Figures 9c and 11).

Participants’ olfactory perception was shaped by a dead-end street near the central park, where jasmine dominated (Figures 9d and 11). Beyond this, food-related smells were primary stimuli, often overlapping with gustatory experience. Kibris Şehitleri Avenue’s dense mix of restaurants, cafés, and pubs can blur individual tastes due to overlapping aromas (Figures 9d and 9e). Given the close link between taste and smell, distinct focal points correspond to restaurants and coffee shops, with gustatory perception being particularly intense in the northern section. Pubs along the western side, near streets connecting to the sea, were identified as key social gathering spaces (Figure 11). Some participants also favored venues that evoked specific cultural atmospheres, such as those reminiscent of Alaçatı (Çeşme, a prominent summer resort in İzmir). The patisseries in the northern area, which are renowned for their *boyoz* and *bomba*—important elements of İzmir’s culinary identity—were frequently referenced in participants’ notes (Figure 11).

The sensory maps of Bornova Street, similar to those of Kibris Şehitleri Avenue, reveal dominant visual perception with secondary auditory influence (Figures 10a and 10b). The fragmented streetscape and dynamic urban life on the eastern side contribute to high visual intensity, while the western side, which terminates at the sea, offers a strong visual focal point. Participant sketches and expressions (Figure 12) highlight visual richness highlighting elements such as “vibrant multi-colors,” “facade decorations,” “historical fabric,” and the dynamic interplay between “new/modern” and “old/historical” architectural features. These visual features demonstrate close interdependence with other sensory stimuli. The same areas also exhibit heightened auditory input (Figure 10b), influenced by nearby transportation hubs, vehicular traffic, and the presence of pubs functioning as daytime cafés and nighttime music venues. This reinforces the multi-sensory character of the street, as also reflected in participant sketches (Figure 12). Mirroring the patterns observed in the aesthetic fieldwork map of Kibris Şehitleri Avenue (Figure 11), the Bornova Street map (Figure 12) also reveals that auditory stimuli, with a specific focus on music, served as influential triggers for cognitive retrieval, aiding in the recall of pleasant personal memories connected to experiences within the region’s pubs and cafés.

The distribution of tactile experiences in Bornova Street shows a moderate and relatively homogeneous pattern, with subtle variations in intensity (Figure 10c). The eastern side exhibits lower tactile engagement, primarily as a consequence of the restricted material articulation of contemporary buildings, as reflected in participant sketches (Figure 12). In contrast, the western side presents increased tactile and visual stimulation, linked to vernacular residential architecture—particularly two-story row houses with textured bay windows (*cumbas*) repurposed as pubs. Tactile experience is further reinforced by visual textures in the sea-facing vista. Both the tactile map (Figure 10c) and participant sketches (Figure 12) identify historical buildings as key focal points, thereby highlighting the contrast with more uniform modern structures. Taste and smell maps indicate limited sensory engagement (Figures 10d, 10e). Slight increases in gustatory perception occur toward

the western end, which is associated with pubs and cafés, while olfactory stimuli remain diffuse due to overlapping scents. Participant sketches (Figure 12) show minimal emphasis on taste and almost no olfactory references; instead, they highlight social memories associated with these venues.

Interview narratives were selectively integrated into the analysis to clarify how moodmospheric patterns were identified beyond immediate sensory perception. Rather than serving as illustrative quotations, these statements were analytically linked to recurring cognitive-affective themes across participants' accounts. For example, several participants emphasized that while specific sensory details faded, the overall emotional tone persisted. As one participant noted, "I can't remember all the details later. The general mood and the feeling it created remain permanent" (Participant #12). This was coded as affective condensation and assigned to the moodmosphere layer. Memory-triggered sensory associations also shaped responses; one participant stated, "When recalling memories, I generally rely on my sense of smell... smell is very evocative" (Participant #17), which was coded as an olfactory memory *i*. In other cases, moodmospheres reflected temporal dissonance, as in "nostalgia from my childhood... the change feels negative" (Participant #4), indicating how past atmospheres continue to mediate present experience through nostalgic dissonance. These narratives supported mapping spatially diffused feelings that emerge through layered cognitive processes.

To conclude, the mapped sensory distributions reveal that both corridors currently offer a dispersed and fragmented sensory profile, characterized by localized intensifications rather than continuous multi-sensory coherence. Visual, auditory, and tactile stimuli cluster around specific focal points, while transitions between these points lack sensory continuity. This fragmentation limits the formation of stable cognitive anchoring across the pedestrian experience.

DISCUSSION AND CONCLUSION

The aesthetic field study, conducted in spring along Kıbrıs Şehitleri Avenue and Bornova Street (Alsancak), confirms a cognitive dimension in participants' sensory interactions, supporting a symbiotic relationship between sensory and cognitive processing. Accordingly, the analytical framework based on Böhme's (2013) atmosphere generators is extended to include "reflections and moodmospheres," enabling systematic analysis of personal attachments and the emotional dimensions of spatial experience. Real-time observations, including participant sketches and expressions, revealed a consistent tendency to relate sensory stimuli to memories and past social experiences. For example, rock music in northern pubs triggered recollections of shared experiences, while material qualities of vernacular architecture evoked place-based memories. These findings indicate that perception is often mediated by memory and emotion rather than immediate sensation, highlighting the role of cognitive frameworks in shaping urban experience. Accordingly, urban atmospheres emerge through cognitive and affective integration of multisensory inputs. Mapping sensory perception alone is insufficient without accounting for moodmospheric processes such as memory, emotional attachment, and cultural association.

The findings further indicate that certain sensory triggers—particularly auditory cues—may operate differently across user groups. While locally embedded sounds and music were often associated with memory recall and emotional attachment among long-term users, for visitors or newcomers, the same cues tended to function primarily as atmospheric markers rather than as memory triggers. Similarly, age-related differences in familiarity and social experience are likely to influence how sensory stimuli are cognitively processed. Although the present study does not aim to differentiate these variations empirically, acknowledging their potential impact reinforces the situated and non-universal character of moodmospheric perception.

The research shows that participants' cognitive attachments to the perceived spatial environment were more influential than transient sensory

stimuli. Gustatory and olfactory sensations played a negligible role, while the case areas exhibited a fragmented sensory profile, with visual, auditory, and tactile modalities showing localized intensification. Rather than a unified multi-sensory experience, this dispersed sensory context calls for a reconsideration of urban design strategies. From a design perspective, enhancing atmosphere requires promoting sensory continuity rather than isolated intensification. This may involve sequencing sensory cues—such as consistent material palettes, rhythmic sounds, or recurring tactile surfaces—along pedestrian routes to support cognitive anchoring. Transitional spaces can function as connectors between focal points, thereby enabling users to perceive the environment as a coherent multi-sensory sequence. Future interventions should therefore prioritize unified multi-sensory perception, strengthening cognitive anchoring and fostering a more integrated relationship between sensory experience and urban identity.

The cognitive layer identified through moodmospheric analysis is closely intertwined with culturally embedded practices and shared urban memories. In the case of İzmir, references to music genres, food culture, and social rituals functioned as cultural mediators through which sensory stimuli were interpreted. These moodmospheric responses should, therefore, be understood as context-sensitive rather than universal, shaped by local cultural familiarity and everyday urban experience. Taken together, these findings suggest that what is mapped in this study is not merely a collection of sensory stimuli, but a felt city—an urban condition constituted through the interplay of perception, memory, emotion, and cognitive interpretation.

While the study does not aim at statistical generalization, its strength lies in the depth of experiential and analytical insight it provides into multi-sensory urban atmospheres. By focusing on a limited yet information-rich sample, the research demonstrates how sensory and moodmospheric layers can be systematically identified and mapped. The proposed approach is therefore not site-specific, but methodologically transferable, offering a framework that can be adapted to different urban contexts and comparative studies.

Building on this key finding, the study concludes that both case areas exhibit a dispersed and fragmented sensory profile, characterized by localized sensory intensities rather than coherent multi-sensory continuity. Beyond its methodological contributions, the findings also carry implications for contemporary urban policy and planning frameworks. Within this context, the findings gain particular relevance for current urban policy frameworks such as the İzmir Metropolitan Municipality's Horizon project "Re-Value." While the project aims to enhance urban resilience and environmental quality, the present study suggests that moving beyond ocular-centric and static planning approaches requires explicit attention to the multi-sensory and cognitive dimensions of urban experience. The integration of sensory continuity, atmospheric coherence, and cognitive anchoring into design strategies aligns with the project's broader objectives and highlights the importance of atmosphere-sensitive planning tools in sustainable urban transformation.

It should be noted that participants' sensory and moodmospheric interpretations were shaped by their personal backgrounds, familiarity with the area, and patterns of everyday use. Local users often articulated atmospheres through memory-based and affective references, while less-familiar visitors tended to emphasize immediate sensory impressions. Rather than treating this diversity as a limitation, the study interprets it as an integral component of urban atmospheric experience, thus reinforcing the argument that urban image is not a fixed visual construct but a dynamically assembled sensory–cognitive phenomenon.

To effectively integrate aesthetic considerations into urban design, studies of this nature are essential. However, greater methodological rigor requires expanding the scope to include larger-scale surveys, more diverse participant groups, and repeated fieldwork across seasons, timeframes, and usage patterns in order to better capture the temporal dynamics of sensory and cognitive perception. The incorporation of a culture-based analytical framework would further enhance understanding of how cognitive processes shape sensory experience in specific contexts. Greater demographic diversity would also strengthen insights into the city's multi-sensory image. This expanded approach would

enable a more precise articulation of the relationship between sensory and cognitive dimensions of urban experience (Thibaud, 2012), improve the identification of critical focal points, and inform design-driven solutions for addressing fragmented spatial interactions. The multi-sensory image of the felt city thus requires continuous exploration and refinement through research-informed, sustainable design strategies.

ACKNOWLEDGEMENTS

This study was approved by the Institutional Ethics Committee of Yaşar University under protocol codes 05 (May 25, 2023) and 06 (March 21, 2024). The authors gratefully acknowledge the committee's guidance and support in ensuring the ethical conduct of this research.

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APPENDIX

Glossary of the verbal expressions mentioned and recorded in the fieldwork

“Aesthetic”: The exterior structure of a particular coffee shop exhibits significant visual and artistic appeal.

“After beer”: The designated location is associated with the after-beer events.

“Alaçatı vibes”: One of the restaurants on Kıbrıs Şehitleri Avenue makes people feel as though they are in Alaçatı, a district in İzmir, with its overall atmosphere.

“Arriving home/Leaving Alsancak”: As the station neared, the feeling of leaving Alsancak and returning home became palpable (in Bornova Street).

“Aura”: The designated locale on Kıbrıs Şehitleri Avenue, characterized by its unique landscape elements, verdant features, and the scenic church vista (of the Notre Dame De Saint Holy Rosary), creates a distinct aura that sets it apart from its surroundings, thereby inducing a sense of exceptionality among individuals present.

“Backgammon”: The café elicits memories of social backgammon games.

“Baklava”: This establishment is renowned for its *baklava*, a traditional Turkish dessert.

“Bavaria [Bavyera] pub”: The preference for this place as a destination in Bornova Street has led to its identification with Bavaria.

“Beautiful”/“Organized”: Uniform circular signage at similar heights along a portion of Kıbrıs Şehitleri Avenue creates a visually organized and aesthetically pleasing effect.

“Beautiful atmosphere”/“Very beautiful place”: This location fosters a harmonious sensory environment.

“Beer”: This location is synonymous with the pre-match ritual of beer sharing among friends.

“Belonging”: Repeated exposure and accumulated memories foster a sense of belonging to this location.

“Bicycle”: Iconic bicycle figure in front of *Cinatı* pub (in certain Turkish regional dialects, *cinatı* denotes a bicycle).

“Book scent”: Booklovers report this term when passing bookstores, associating the location with olfactory recall of book scents.

“Boutique cafés”: A specific segment of Kıbrıs Şehitleri Avenue features a high concentration of boutique cafés.

“Boyoz”: This location is known for its *boyoz*, a pastry unique to İzmir.

“Buying colored socks”: A gift shop at the intersection of Kıbrıs Şehitleri Avenue and Bornova Street is associated with a participant’s bulk purchase of colored socks.

“Characteristic”: The boutique café district possesses a distinct ambiance and evokes a characteristic emotional response.

“Chatting”: This location is associated with social gatherings for conversation.

“Childhood”: A store on Kıbrıs Şehitleri Avenue evokes childhood memories of older retail establishments.

“Church”: The Notre Dame De Saint Holy Rosary Church serves as a visually prominent element within the park’s scenic backdrop.

“Colorfulness”: The application of color to the facades of *Varuna* and *Lapuerta* pubs in Bornova Street contributes to the area’s vibrant aesthetic.

“Community”/“Crowd”: A designated point on Kıbrıs Şehitleri Avenue serves as a frequent site for public protests. Consequently, despite low crowd density during fieldwork, the location retains an association with communal gatherings.

“Contrasting”: The juxtaposition of a modern building and the angular placement of others against the linear arrangement of historical structures along the Avenue creates a perceptible visual contrast.

“Cumba”: *Cumbas* (bay windows) along Bornova Street (the streetscape of Kıbrıs Şehitleri Avenue does not include any vernacular architecture defining a row of facades with repeating *cumbas*).

“Curiosity”: The partial view of the dead-end street beside *Koton*’s (a prominent national fashion brand) building from Kıbrıs Şehitleri Avenue sparks curiosity about its contents.

“Dead-end street”: The dead-end street near the *Koton* (a prominent national fashion brand) building attracts visual attention from Kıbrıs Şehitleri Avenue.

“Decorative”: Ornamental applications are prominent on the facade, serving as a primary point of visual interest.

“Design”: The architectural design of the building or structure exhibits a visually compelling contrast to its immediate surroundings.

“Details”: Architectural details of building facades and spatial configurations are visually engaging.

“Devil eye”: The presence of evil eye beads ornamenting trees and garden sections creates a compelling visual impact from exterior viewpoints.

“Difference”: In a context dominated by tall, unlandscaped buildings, the dead-end street adjacent to the *Koton* (a prominent national fashion brand) building, as seen from Kıbrıs Şehitleri Avenue, distinguishes itself through its landscaped visual elements and floral olfactory stimuli.

“Differences in use for various periods”: Buildings exhibit temporal functional adaptability, evolving to accommodate changing needs and conditions.

“Different ambiance”: The locale presents distinct spatial qualities that diversify the perceptual experience beyond anticipated norms.

“Distinct”: This descriptor is applied to locations that exhibit a notable divergence from their immediate context, whether perceived positively or negatively, but always undeniably.

“Drink”: The locale is associated with social gatherings centered around alcoholic beverage consumption.

“Dynamic”/“Liveliness”/“Energetic”: The saturated hues of café facades along Bornova Street infuse the Street with a dynamic and energetic atmosphere, contrasting sharply with the prevailing muted tones of older buildings, thereby creating a lively perceptual experience.

“Early Republican period”: Architectural designs of certain buildings reflect influences from the early Republican era of Turkey.

“Eating here every time”: Designated locales are consistently preferred for dining during each visit to Alsancak.

“End”: The convergence of diverse transportation modes at the train station terminus of Bornova Street, coupled with a sudden shift from the Street’s interior atmosphere, reinforces the perception of closure, encompassing temporal, spatial, and experiential endpoints.

“Energetic”/“Dynamic”: The dragon mural adorning the facade of the inaugural building at one end of Kıbrıs Şehitleri Avenue generates a distinct energetic ambiance through its vibrant color palette and unexpected placement.

“Enhanced experience”: The low-rise architectural structures proximate to the Kordon coastline contribute to a human-scaled experiential environment by fostering a sense of spatial enclosure.

“Entertainment”/“fun”: These locations are associated with positive affective memories of past social experiences.

“Enthusiasm”: The chromatic vibrancy and unconventional application of the dragon mural on the building façade at the Avenue’s terminus contribute to an enthusiastic atmosphere.

“Exciting”: The juxtaposition of the dragon mural, spanning an entire building, against the prevailing historical architectural cues along the Avenue creates a sense of excitement.

“Fanaticism”/“match”: The area’s identity is intrinsically linked to football matches and the fervent support of its adherents.

“Father & son”: A street visible from Kıbrıs Şehitleri Avenue, formerly housing a toy shop, evokes paternal childhood memories for a participant, associating the street view with these familial recollections.

“First date”: A specific location is linked to a participant’s inaugural romantic encounter, triggering its recall upon each subsequent passage.

“First loan”/“First income”: A bank on Kıbrıs Şehitleri Avenue elicits memories of a participant’s initial income and loan acquisition, associating the location with these formative financial experiences.

“Frame”: At the train station terminus of Bornova Street, the view of roads, colorful silos, and the historical station building is visually framed by adjacent buildings.

“Freedom”: Amidst the dense urban environment of Kıbrıs Şehitleri Avenue, certain spaces evoke a sense of freedom: a café’s avian-inspired structure suggests liberation, and the *Koton* (a prominent national fashion brand) building’s glazed facade, reflecting and merging with the sky, emphasizes a sense of aerial expanse.

“Friendship”: Cherishing memories of time spent with friends at these locations.

“Gathering”: A designated point on Kıbrıs Şehitleri Avenue is primarily associated with public assembly for protest actions, resulting in the immediate recall of “gathering” when referencing this location.

“Gezi Park protests”: A specific point on Kıbrıs Şehitleri Avenue, serving as a frequent site for public gatherings, is particularly associated with the “Gezi Park” protests (in 2013), due to its role as a venue for these events.

“Green garden”/“Park”: The park on Kıbrıs Şehitleri Avenue and the garden of the Subofficers’ guesthouse represent the areas of densest vegetation along the Avenue.

“Hamburger”: A hamburger restaurant is associated with positive gustatory experiences by a participant.

“Happiness”: Prior experiences at the specified locations have been positively affective.

“Historic structure”: Certain buildings possess historical significance, distinguished by their age and architectural merit within the urban context.

“Historical fabric”: The rich historical texture of Bornova Street, created by its vernacular buildings (the streetscape of Kıbrıs Şehitleri Avenue does not include a continuous historical urban fabric).

“History”: The architecture of the buildings is a testament to the area’s history.

“Homework”: The locale elicits memories of academic study for a participant, establishing an associative link between the place and these recollections.

“Identification”: Certain locations develop strong associative bonds with specific events or memories, shaping their perceived identity among participants.

“Interesting”/“Incompatible”/“Strange”: The locale presents a perceptual dissonance with its surroundings, characterized by an unexpected and incompatible presence, including a divergent user demographic.

“Interesting details”: Architectural elements concealing roof ventilation or chimneys on a building’s apex serve as focal points of interest.

“Intimate”: The concentration of boutique cafés creates an intimate spatial atmosphere.

“Iron door (gate)”: The iron gate leading to a garden exhibits a pronounced visual impact.

“Jasmine scent”: Jasmine fragrance is a prominent olfactory characteristic of the dead-end street adjacent to the *Koton* (a prominent national fashion brand) building.

“Joy”: The playful and exciting experiences at these locations remain enjoyable.

“Joyful moments”: The locale elicits positive affective memories, establishing an association with past joyful experiences.

“Landscape”: The integration of arboreal and floral elements along the dead-end street adjacent to the *Koton* (a prominent national fashion brand) building creates a visually arresting landscape, attracting attention from Kıbrıs Şehitleri Avenue.

“Levantine houses”: Certain buildings exhibit architectural characteristics indicative of the Levantine period.

“Lightweight”/ “Bird-like”/ “Structure”: The architectural structure covering a prominent café on the Avenue, through its material selection and design, evokes an avian form and a sense of lightness.

“Linear street”: The linear spatial configuration of Kıbrıs Şehitleri Avenue is visually emphasized when viewed from its southern terminus.

“Local”/“City-specific”: *Dostlar* Patisserie, situated at the intersection of Kıbrıs Şehitleri Avenue and Bornova Street, is recognized for its specialization in *boyoz*, a pastry indigenous to İzmir, thereby establishing a strong local and city-specific identity.

“Longing”: The passage by a former telephone shop on Kıbrıs Şehitleri Avenue elicits feelings of longing for a past association with a friend.

“Love”: The enjoyment of *baklava* (a traditional Turkish dessert) at *Ağam Baklavaları* (a famous local *baklava* restaurant) during each visit to Kıbrıs Şehitleri Avenue fosters a strong positive affective association.

“Low-rise buildings”: The human-scale experience provided by low-rise buildings.

“Manifestation”: A specific point on Kıbrıs Şehitleri Avenue is associated with public protest events.

“Material diversity”: Building facades along the Street/Avenue exhibit a heterogeneous range of materials.

“Materials”: Building materials present either a visually compelling or contextually divergent application.

“Meeting point”: *Sevinç* and *Dostlar* Patisseries, prominent local establishments, function as designated rendezvous locations.

“Memories”: This observation is made when the experiential memories associated with a place become central to its characterization.

“Metal music”: The venue’s (in Bornova Street) specialization in live metal music has established its significance within the metal music subculture.

“Modern”: The space itself embodies modernity through its integration of innovation and technology.

“Modern living”: Technology stores and spaces adapted for contemporary functions contribute to the area’s perception of modern living.

“Monthly magazine”: A location is associated with a participant’s memory of purchasing a monthly magazine.

“More adapted to its context”: A café’s exterior structure exhibits a high degree of contextual integration, reflecting contemporary design trends within the surrounding environment.

“Mulled wine”: Encountering a place known for its mulled wine.

“Mural”: A dragon mural adorns the facade of the inaugural building at the Avenue’s terminus.

“Music”: Hearing the music playing in places while walking on the street.

“Music that I’ve listened to”: The locale elicits auditory memories of previously experienced music, establishing an association with the participant’s auditory senses.

“Mussel”: The place is associated with the social activity of consuming mussels with friends, particularly as a post-beer ritual.

“Mysterious”: The partial view of the dead-end street adjacent to the *Koton* (a prominent national fashion brand) building, as framed from Kibris Şehitleri Avenue, generates a sense of mystery due to its obscured interior.

“Narrow streets”: The limited width of the streets impedes pedestrian circulation.

“New places”: The buildings have undergone adaptive reuse to accommodate new commercial enterprises.

“Night life”: Evening activity is amplified by the presence of numerous nightlife establishments.

“Node”: *Sevinç* Patisserie (a prominent local establishment) functions as a temporal social node, facilitating group events and gatherings.

“Noise”: In areas of high pedestrian density or vehicular traffic, “noise” is reported, encompassing both human and vehicular auditory stimuli.

“Nostalgia”: The place evokes a sense of nostalgia, making one yearn for the past.

“Not belonging here”: The locale’s aesthetic and stylistic divergence from the Bornova Street’s overall character creates a sense of incongruity, suggesting its incompatibility with the surrounding environment.

“Not matching with the spirit of Alsancak”: The presence of a public building lends a more formal character to the urban landscape, contrasting with the vibrant and casual atmosphere of Alsancak’s cafés.

“Old”: The building exhibits characteristics of age, both temporally and formally.

“Old buildings”: The state of disrepair in which the buildings exist in Bornova Street is indicative of their age.

“Old İzmir”: It defines the impact of the buildings and architecture in Bornova Street, reflecting İzmir’s historical atmosphere.

“Old–new togetherness”: The synthesis of new spaces within the historical texture is exemplified by the contrast between a technology store and white goods sales in close proximity to a historic building.

“Oldies”: Certain locales evoke past temporal periods, experiences, and memories through their distinctive qualities.

“Open space”: Amidst a prevalence of commercial establishments and their semi-enclosed extensions, open spaces, such as the park on Kibris Şehitleri Avenue, are notable for their scarcity and consequent visual prominence.

“Ottoman”: The buildings’ architecture reflects Ottoman influence.

“Palm trees”/“Greenery”/“Nature”: The linear arrangement of palm trees in front of a café provides a notable natural contrast to the limited vegetation along Kibris Şehitleri Avenue.

“Passage way”: While Bornova Street boasts numerous places to linger, it frequently serves as a conduit to other destinations.

“Past”: The architecture of the buildings, imbued with age, evokes a strong sense of the past.

“Photoshoot for the exam”: A location on Kibris Şehitleri Avenue elicits a participant’s memory of a photograph taken for an examination, establishing an associative link.

“Rakı”: The location is associated with the social practice of consuming *rakı* (a traditional Turkish alcoholic beverage) with friends.

“Red building”: A building with a red facade, situated at a street intersection, is visually prominent due to its color.

“Reflection”/“Infinity”: The glazed facade of the *Koton* (a prominent national fashion brand) building reflects the dead-end street and sky, creating a visual sense of infinity.

“Regular”: The consistent preference for a specific café on Kibris Şehitleri Avenue and the repetition of activities there establish a perception of regularity.

“Relaxing”: In areas where the street widens, vegetation increases, and crowd density decreases, a relaxing atmosphere is generated.

“Repetition”: The rhythmic repetition of bay windows on Bornova Street buildings creates a distinct visual pattern.

“Romance”: The romantic ambiance of the space recalled previous romantic encounters.

“Sameness”: The repetition of bay window details contributes to a homogeneous architectural character.

“Seriousness”/“Formal”/“Public Building”: The presence of a public building gives the area a more formal appearance than surrounding cafés and other establishments.

“Shrimp”: Shrimp is a favored culinary accompaniment to *rakı* (a traditional Turkish alcoholic beverage).

“Simple”/“Elegant”: The locale’s understated yet aesthetically pleasing design contrasts with the surrounding chaotic and dilapidated architecture, creating a perception of elegance.

“Simple signage”: The bank building’s facade features unobtrusive signage that complements its architectural design.

“Sky”: The glazed facade of the *Koton* (a prominent national fashion brand) building reflects the dead-end street’s landscape and sky, making the sky a prominent visual element.

“Spacious”: The park area on Kibris Şehitleri Avenue creates a sense of spaciousness through its wider spatial configuration, contrasting with the narrow and crowded street, and its depth is enhanced by the surrounding buildings and Notre Dame De Saint Holy Rosary Church.

“Sterile”: The *Koton* (a prominent national fashion brand) building’s glazed facade introduces a modern, clean aesthetic to the avenue, contrasting with the older and neglected buildings, resulting in a perceived sterile environment.

“Stone textured walls”: The striking visual effects of the stone textures on the building facades.

“Strange people”: The user experience in this area is characterized by alienation.

“Street art”/“Grafitti”: The noticeable visual effect of graffiti adorning the building walls.

“Stress”/“Depression”/“Unhappiness”: The ÖSYM (Evaluation, Selection and Placement Center: a public institution for skill evaluation and recruitment) building on Kibris Şehitleri Avenue elicits negative affective responses, associated with examination periods.

“Tactile”: Tactile sensations, particularly those derived from facade materials and urban landscape features like walkway stones, are notable sensory stimuli.

“Taste”: Certain gastronomic establishments are associated with positive gustatory experiences.

“Technology stores”: The integration of technology stores within the old fabric of Bornova Street creates a dialogue between past and present.

“Texture”: Distinct tactile qualities of buildings or the urban environment elicit descriptions of texture.

“The spirit of the place”: The dragon mural at the Kıbrıs Şehitleri Avenue’s terminus infuses the location with a vibrant spirit, reflecting the energy of İzmir’s populace.

“Touching the books”: Bookstores on Kıbrıs Şehitleri Avenue stimulate a tactile engagement with books, evoking a sense of touch.

“Tower”: The Notre Dame De Saint Holy Rosary Church’s tower provides a visual focal point against the park’s landscape.

“Turkish architecture”: Architectural designs exhibit discernible characteristics of traditional Turkish architecture.

“Uncanny”: Some of the buildings’ conditions, characterized by neglect, isolation, and a lack of activity, contribute to the area’s established uncanny atmosphere in Bornova Street.

“University years”/“Prep school”: Certain locales evoke memories associated with specific life periods, such as university or preparatory school years.

“Urban void – for social spaces”: Spatial configurations where building density decreases and streets widen, such as a large café’s garden and the park on Kıbrıs Şehitleri Avenue, function as social spaces.

“Vehicle access”: The allowance of vehicular traffic on pedestrianized streets creates conflict zones where cars and pedestrians interact.

“Visiting very often”: A bank’s frequent visitation by a participant established a strong mnemonic association, recalled during fieldwork.

“Visual effect”/“Attractive visuality”: These terms describe areas with compelling facade or urban space aesthetics.

“Visual richness”: The bank building’s understated signage enhances its visual richness, contrasting with its overall simplicity.

“Visuality”: The visual character of the area is enhanced by features such as the vernacular building’s bay windows and *Varuna* pub’s colorful façade in Bornova Street.

“Wayfinding”: *Dostlar* Patisserie (a prominent local establishment) serves as a navigational aid, a reference point, within Kıbrıs Şehitleri Avenue and its vicinity.

“Wind”: The presence of trees at the Kıbrıs Şehitleri Avenue’s entrance amplifies the sensory experience of wind through both its tactile and auditory effects.

“Wistfulness/Loneliness”: A metal music fan, lacking friends with similar tastes, associates the venue (in Bornova Street) with the bitterness of solo attendance.

“Yellow couch”: The yellow couch serves as a distinctive spatial marker for customers, who frequently prefer it as a seating option.