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7 - 9 OCTOBER 2026
LISBON

BOOK OF ABSTRACTS



A GLOBAL
CONVERSATION
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icnslx.com

VII International Conference on Night Studies

Book of Abstracts

Edited by

Manuel Garcia-Ruiz,

Jordi Nofre

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Individual abstracts © the several contributors 2026

First Edition: September 2026

Design: Manuel Garcia-Ruiz ISBN

(PDF):

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Suggested citation:

Garcia-Ruiz, Manuel; Nofre, Jordi (eds.) 2026. Book of Abstracts, VII International Conference on Night Studies. CIES-IUL. Lisbon.

CIES, ISCTE-IUL, Av. Forças Armadas, 1649-026, Lisboa, Portugal

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Index

Nonconformity in Communities Around Tekno Music Night Festivities in Morocco: Gender Representations in Focus	1
Sofia Aourarh; Sana Benbelli	1
Digital, analogue, and the creative space in-between: a youth-led multi-method citizen science exploration of nature at night.....	2
Daniel Bos; Rebecca Collins	2
Festivalisation in a new light: characteristics and objectives of light art festivals in Germany	3
Jochen Burger	3
Weaving the Night: Encounters with Liminal Spaces	4
Hannah Dalglish	4
“Feeling free is feeling safe”: Safety as contested performance in Antwerp’s nightlife spaces.....	5
Eva De Smedt; Yana Avramova; Zanouka Bonfilio.....	5
The Estuary and the Crepuscular.	6
Laura Denning.....	6
“When The Working Day Is Done, Girls Just Wanna Have Fun”: Taking Nighttime Leisure Travel (And Its Gendered Dimensions) Seriously	7
Raelene Ina Bianchi Louise M. Dy; Gregory Newmark.....	7
After the Last Drink: Regulating the Night and Reconfiguring Nocturnal Centralities	8
Chiara De Dominicis; Manuel Garcia-Ruiz.....	8
Articulating Thermal Dis/comfort and the Nocturnal	9
Adam Eldridge.....	9

Who Owns the Night? Nightlife Regulation and the Struggle for Autonomy in Lisbon	10
João Ervedosa; Manuel Garcia-Ruiz; Jordi Nofre	10
Waiting for the Night: Covid and the Erosion of Night time Business Hours.....	12
Theresa Goldbach.....	12
The night sound, Healthcare workers' perception of sounds in a hospital setting	13
Siham Karim; Sana Benbelli	13
Sampling Sleeplessness: Sound as a catalyst for restless nights or a muse for sleep?....	14
Marietta Kesting; Moon Lacroix.....	14
Perceiving Historic Urban Texture through Darkness and Lighting Conditions: The Süleymaniye-Vefa Corridor Case	15
Ece Kicali	15
Childhoods After Dark: Memory, Care, and the Transformation of Sensibilities in Mexico City	16
Yolanda Macias.....	16
Back to the Dance Floor – A qualitative study exploring the motivations and meanings of over 40s returning to electronic dance music events in the UK.	17
Jo Matthews	17
Redistributing the Dark: Creative Photography and Widening Access to International Dark Sky Parks.....	18
Helen McGhie	18
Nocturnal Infrastructures and Music Scenes	19
Alejandro Mercado-Celis.....	19
Exit Light: Night, Nightmares, and the Gothic in South of Midnight, Ghostwire: Tokyo, and Alice: Madness Returns	20
Joanne Mills	20
Luminous Hybris and the Right to Darkness: Rethinking the 24-Hour Urban Lifestyle in Bogotá (Colombia).....	21
Juan-Felipe Montealegre	21
We do it in the dark! Sustainable practices for coastal coexistence.....	22
Érica Moura; Marianna Farina; Chiara Roncari; Roberta Teti; Giuseppe Piccolo; Fulvio Maffucci; Sandra Hochscheid and Chiara Carucci.....	22
The museumification of London nightlife: a King's Cross Central case study	23
Nina O'Reilly	23
"Seeing Like a Turtle": Rethinking Light Pollution and Night.....	24
Sara B. Pritchard	24
Safer Club Nights: The Double Bind: Security Agents and Safety-Awareness Workers in Parisian and Berliner Techno Clubs	25
Leïla Prud'homme	25
Sahrawi Literature Under the Stars: A Didactic Proposal for Sensory Enjoyment	26
Jaime Puig Guisado	26
"Endless Night"-Blanchotian Nocturnal Phenomenology, Urban Interstitiality, and Chronic Homelessness in Baltimore City	27
Niraj Raju	27

Still Inside the Beat? Ageing, Embodiment and (In)Visibility in Berlin's Techno Scene	28
Guillaume Robin	28
Confiscated Nightness: The carceral sky, celestial enclosure and abolitionist horizons at the EU's border	29
Aila Spathopoulou	29
After dark in rural China: Illuminated spaces, tourist practices, and social interactions ...	30
Qianfei Su; Thomas Thurnell-Read	30
Women Night Workers Walking Through Fear: Safety Strategies in Mexico City	31
Paola Thompson	31
Night as Method: Notes from a Cities Methodologies Course	32
Giuseppe Tomasella	32
Legitimacy and Stigma in Heritage Nightlife: Moral Hierarchies of Nocturnality in Valparaíso, Chile	33
Jorge Ulloa-Martínez	33
The Poetics of The Night in Picturebooks	34
Ilgin Veryeri Alaca; Şevval Karabulut	34
Right to Noise: Sound Governance and Spatial Exclusion in the Nocturnal City	35
Charlie White	35
The Aesthetics of Nocturnal Darkness through a Traditional Chinese Aesthetic Framework: Taking Song Dynasty Landscape Painting as an Example	36
Keyuan Zhang	36
Night, Madness, and Female Respectability in Eighteenth-Century London	37
Yihong Zhu	37

Nonconformity in Communities Around Tekno Music Night Festivities in Morocco: Gender Representations in Focus

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Abstract

Night-time free parties associated with Tekno culture constitute alternative social spaces that challenge dominant norms, authorities, and spatial regulations. In Morocco, this underground scene formed a community structured around specific values, practices, and ethical codes. This paper examines how Tekno free parties produce forms of social nonconformity and reshape gender relations within the Moroccan context. This study is based on qualitative research combining two field investigations: the first reconstructs the historical evolution of Tekno culture in Morocco, and the second examines contemporary practices and gender representations within the community. Data were collected through participant observation, informal conversations, and in-depth interviews with members of the Tekno scene. The findings identify three main phases in the development of Tekno culture in Morocco: an initial phase marked by passive participation in imported events, a second phase characterized by the emergence of locally organized free parties, and a third phase defined by forms of appropriation shaped by Moroccan conditions. Free parties are temporary nocturnal spaces that foster alternative modes of inhabiting space and time. The community is structured around values of autonomy, DIY ethics, openness, and the rejection of authority and spatial constraints. Gender dynamics within the Tekno scene remain ambivalent. While many women describe these spaces as relatively safe compared to other nightlife settings, task division is still affected by gender stereotypes and the female presence remains a minority in the music scene. By analyzing Tekno free parties as nocturnal counter-spaces, this paper contributes to Night Studies by highlighting how underground nightlife in Morocco produces alternative forms of sociability, challenges normative social orders, and shows how gender is represented in these nocturnal festive spaces.

Keywords Tekno culture; nightlife; non-conformity; gender; Morocco

Digital, analogue, and the creative space in-between: a youth-led multi-method citizen science exploration of nature at night

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Abstract

In this paper we report on our experimentation with digital and analogue creative research methods in an ongoing project that explores young adults' relationships with nature. Underpinned by an aspiration to develop a citizen science project prototype that encourages nature connection amongst this group, the Nature at Night project foregrounds the nighttime as an under examined time-space in the context of young lives. Whilst the nighttime forms an important temporal component of young people's everyday life rhythms, studies of their nighttime activity has focused on urban cultural and economic concerns. This overlooks the natural world as an important site of/for inclusive socio-environmental engagement, particularly with non-human others. Drawing on examples including bat walks, 'make your own bat-detector' kits, and collage workshops, we reflect on how the multi-method approach developed with our two young adult co-researchers has enabled experimentation with creative digital and analogue approaches, and identification of the generative spaces in-between. We outline how our findings thus far begin to articulate a design for inclusive, youth-led, citizen-science interventions that encourage and enable nature connectedness.

Keywords Nature at Night; Bats; Young People; Citizen Science

Festivalisation in a new light: characteristics and objectives of light art festivals in Germany

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Abstract

As a nocturnal phenomenon in urban public space at the interface between the festivalisation of the city and the defamiliarisation of space at night through light art, light art festivals offer fruitful reference points for geographical perspectives. Although the night has become a research interest, light art festivals remain under-researched, despite the growing number of such festivals. This study is part of ongoing qualitative research and uses data from 25 light art festivals in Germany based on their spatial characteristics, implementation reasons and overall objectives. Furthermore, the article discusses the phenomenon of light art festivals in Germany within the international debate on the festivalisation and defamiliarisation of urban space. The findings indicate that the phenomenon is part of an ongoing process of festivalisation within urban marketing and policy strategies. This process is primarily being driven by small- and medium-sized towns with a spatial-structure growth tendency. Simultaneously, light art festivals in Germany are utilised as a medium for defamiliarising the perception of space, enhancing the image of the city through social media and addressing multiple challenges within the city centre

Keywords Night Tourism, Light Art Festivals, Festivalisation, Defamiliarisation

Weaving the Night: Encounters with Liminal Spaces

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Abstract

This talk will present interdisciplinary and mixed-methods research on mapping the night in Southampton, UK. For a city of ~250,000 people, Southampton is remarkably bright, due to significant industry activity caused by cruise and cargo operations. Despite this, the impact of light pollution upon the city, the marine environment, and the neighbouring New Forest is rarely acknowledged or discussed. Using new night-time high-resolution satellite imagery we have examined the relationships between artificial light and socioeconomic and environmental data – e.g. how does the colour and brightness of light change according to social class or land use? We have also convened a group of experts from different professions (e.g. council officers, police, industry). In weaving together quantitative and qualitative data from satellite imagery, a night walk, and a workshop, we create a geospatial mapping of the participants' knowledge, experience, and perceptions in different nighttime environments (e.g. urban parks, residential areas, city centres, industrial areas). Our work furthers public and environmental health research on the challenges of curtailing rising artificial light at night in cities, uncovering tensions between crime and safety, the night-time economy, industry, and biodiversity.

Keywords light pollution, night walk, satellite data, mixed-methods

“Feeling free is feeling safe”: Safety as contested performance in Antwerp’s nightlife spaces

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Abstract

Sexually transgressive behaviour (STB) in nightlife is both widespread and structurally underreported (Button et al., 2024, 2025; Fileborn, 2016). Survey research in Flanders (Belgium) found that 66% of nightlife visitors have experienced STB, yet reporting remains low due to doubt, minimisation, and little faith in adequate follow-up (Avramova & Vangeel, 2025). Venues across Europe increasingly adopt safer space policies, yet evidence of their effectiveness remains thin (Button et al., 2024). This paper examines how nightlife organisations translate policy commitment into practice. Drawing on discourse analysis of interviews with nightlife actors in Antwerp, the paper shows that ‘safety’ functions as a contested concept whose meaning is actively negotiated by different actors (Laclau & Mouffe, 1985). Three competing discursive frameworks emerge: (1) safety as control, in which visible staff and signage signal institutional oversight; (2) safety as atmosphere, in which that same visibility tends to destroy the very conditions that make nightlife meaningful (freedom, anonymity, joy, release); and (3) safety as belonging, in which figures such as guardian angels perform safety from within the nightlife culture itself rather than imposing it from without. Each produces a different night and unintended effects, complicating any uniform approach to safety governance. Drawing on Butler (1990, 1993), the paper argues that safety communication risks producing habituation rather than norm change unless embedded in team routines and the spatial fabric of the venue itself. Safer space measures are never neutral practices; they are political acts entailing particular assumptions about what nightlife is for, who belongs in it, and what a good night looks like. Only by surfacing those underlying assumptions – and the different visions of the night they produce – can nightlife governance move towards more honest, place-based, effective, and inclusive safer space practice.

Keywords safer space policy – sexually transgressive behaviour – nightlife governance – discourse analysis - performativity

The Estuary and the Crepuscular.

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Abstract

Informed by the growing body of academic discourse surrounding more-than-human nocturnal studies (Flack, Would 2022) and the well established field of Blue Humanities (Oppermann, S. (2023), specifically the concepts of hydro-social imaginaries and Neimanis's figuring of ecotones as transcorporeal sites of interactive transition (Neimanis 2012), this paper utilises research creation (Springay & Truman 2016) to interrogate the inter-relations between the estuarial and the crepuscular. This research introduces creative practice research methodologies designed around ecological reciprocity (Barclay et al., 2025) and contributes to understanding estuaries as dynamic places shaped by the interplay of culture, ecology, and connection to place. Feminist framings of more-than-human interdependencies begin with an insistence upon relationality (Nightingale, 2019). Exploring this relationality as entangled, multiple and situated has foregrounded debates on how subjectivities are co-constituted with the more-than-human. Increasingly, feminist thinking aims to foreground the multi-species/more-than-human role in our understanding of the term hydrosocial: that how water behaves in and through specific locations (seeping, percolating, overflowing, evaporating) and what it transports (algae, sediments, organic matters, contaminants) also play a role in co-constituting hydrosocial territories (Boelens, R. et al. (2016). More-than-human interdependencies might be better understood by considering the idea of decentering the human, a perspective that treats non-human entities (animals, plants, ecosystems) as active, respected participants in a shared existence. This framework is relationality - it emphasizes mutual care, responsibility, and interconnectedness. Rather than seeing nature as a resource, this approach views humans as part of a larger community of related persons (animism). Research creation, or creative practice research methodologies are the interplay between making, thinking and doing - a praxis. This is a speculative practice. My presentation will introduce a new body of site-specific research to consider nocturnal cohabitation.

Keywords Crepuscular, Estuarine, Relationality, Ecotone, Praxis

“When The Working Day Is Done, Girls Just Wanna Have Fun”: Taking Nighttime Leisure Travel (And Its Gendered Dimensions) Seriously

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Abstract

Urban nightlife is central to city life, yet transportation planning has rarely examined nighttime leisure travel beyond safety and commutes. In Boston — where debates over late-night transit resumption and nightlife business support have intensified — this gap has real governance stakes. This presentation investigates what drives nighttime leisure mode choice and experience in Greater Boston, combining travel demand modelling with participatory mapping to study night-time mobilities. In three studies, we examine how Greater Boston residents travel after dark. The first two use the 2011 MassDOT Household Travel Survey, isolating leisure trips (visits, recreation, dining) between 4pm–3am to map mode choice, trip chaining, and activity duration. The third deploys a participatory data sculpture to gather accounts from university students and staff about the practical and emotional drivers behind their nighttime journeys: why they go out, how they choose to get there, and how the atmosphere of the night itself (e.g. weather, company, the feeling of the city after dark) shapes how they get home. Findings reveal nighttime leisure as socioeconomically stratified: participation skews younger, more educated, and higher-income. Gender shapes travel behavior significantly: women use more varied modes across walking, driving, and riding as passengers, while men drive longer distances and linger longer. Dining dominates across genders; women socialize more, while men favor indoor recreation. Private vehicles dominate all journeys; transit accounts for under 5% of trips. The sculpture surfaced what survey data cannot: safety concerns, group dynamics, and the affective dynamics of leisure after dark in a city not known for its nightlife. Though ride-hailing and on-demand services have since reshaped these patterns, historical baselines remain essential for designing equitable nighttime transportation systems that extend access to social life beyond the daytime city.

Keywords mobility, leisure, transportation, travel demand, participatory mapping

After the Last Drink: Regulating the Night and Reconfiguring Nocturnal Centralities

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Abstract

In February 2026, the Lisbon City Council introduced new restrictions on the sale of alcoholic beverages for consumption outside commercial establishments at night. Framed around noise, public disorder and residents' right to rest, the measure intervenes in the spatial practices through which nightlife is organized and experienced. By distinguishing between consumption inside venues, licensed terraces and public space, it establishes differentiated conditions for night-time businesses and their audiences.

Drawing on ethnographic research in Alfama, this paper focuses on the area surrounding Santo Estêvão and on a live music venue previously investigated as a site of musical practices beyond the neighborhood's established association with fado. Lacking an outdoor area, the venue provides a situated case for examining the uneven effects of the new regulatory framework on small-scale nightlife economies. The analysis traces changes in audience practices, patterns of attendance, the venue's economic organization and the working conditions of musicians.

The paper approaches alcohol regulation as a form of night-time governance that reshapes access to nightlife through the material infrastructures of venues. The distinction between establishments with and without licensed outdoor spaces may affect where audiences gather, how long they remain and which venues are able to sustain musical activity. In turn, changing audience flows may reshape the conditions of cultural labour and the economic viability of small music venues.

By following these shifts within and beyond Santo Estêvão, the study examines whether regulatory intervention contributes to the displacement or consolidation of nocturnal activity and to the emergence of new night-time centralities. The case of Alfama highlights how urban regulation, spatial configuration and cultural production intersect in the ongoing reorganization of the city after dark.

Keywords: Night-time governance; Cultural labour; Nocturnal mobilities; Nightlife geographies; Nocturnal centralities

Articulating Thermal Dis/comfort and the Nocturnal

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Abstract

Drawing on critical work on thermoception (Hitchings, 2007, 2009, 2013; Vannini and Taggart, 2014; Lara, 2015), this paper examines the ways the night and being warm or cold are documented in the British press. It begins from the premise that thermal comfort is entangled with how we understand, represent, and experience the nocturnal. As well as the ways temperature metaphors are used to describe sociability and hospitality, the night is often represented through such images as sweaty dancefloors, log fires, icy drinks, or dining alongside firepits. In this paper, it is the ambiguous ways the night and thermal comfort are deployed in British newspapers that is of interest. Every winter, the tabloids feature images of young people, especially from 'the north', venturing out in short skirts without coats in freezing conditions. These images stand in contrast to the equally regular stories about parents forced to choose between 'heating or eating', pensioners freezing in their homes, or people 'snowed in' inside country pubs. In these examples, not only do we see the unequal ways thermal comfort is distributed (Crawford-Holland, 2006), it becomes understood via regional differences, morality, social justice, and the contested use of public space after dark. Though heating and cooling are often associated with personal choice and the domestic, the argument guiding this paper is that thermal comfort is a relation of power that articulates and dis-articulates us to wider structures and systems of power. For Hitchings (2007) the patio heater is one way of conceiving this and bridging the indoors and out, hospitality, comfort, intimacy and the domestic. Here, I want to extend this further and consider the ways representations and instruments of thermal comfort are entwined within wider discourses about nocturnal belonging and comfort.

Keywords thermoculture, thermal comfort, nocturnal, night.

Who Owns the Night? Nightlife Regulation and the Struggle for Autonomy in Lisbon

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Abstract

During the 1980s, Lisbon experienced a significant transformation of its nightlife and urban cultural life, commonly associated with the *movida lisboeta*. New venues, musical cultures and forms of sociability contributed to redefining the city after dark. By the early 1990s, this transformation was unfolding within a regulatory landscape shaped by established rules on opening hours and licensing and by the more recent introduction of comprehensive noise regulation, while electronic dance culture was simultaneously expanding beyond conventional nightlife venues.

The aim of this communication is to examine how these regulatory arrangements interacted with changing nightlife practices, how different nightlife actors negotiated, contested and adapted to their application, and how comparable conflicts are reproduced and reformulated in contemporary nightlife governance.

The analysis combines Portuguese press archives from the late 1980s and early 1990s, historical flyers and other nightlife ephemera, oral-history interviews with DJs, promoters, club owners and participants, and historical and contemporary regulatory documents. The historical material is placed in dialogue with recent developments in Lisbon concerning opening hours, noise and the regulation of nighttime establishments.

The findings show that regulation did not simply restrict nightlife but contributed to its spatial and social reorganisation. Established clubs such as *Frágil*, *Incógnito* and *Kremlin* responded through legal strategies, negotiation, public protest, soundproofing and performative forms of resistance. At the same time, emerging electronic dance cultures increasingly experimented with spaces outside established nightlife circuits.

These findings suggest that nightlife regulation should be understood as a historically situated process through which authorities, businesses and cultural actors negotiate legitimate nighttime practices, access to urban space and, ultimately, who can use the night, where, when and under what conditions.

Keywords: nightlife; electronic dance music; rave culture; urban regulation; nightlife governance; Lisbon

Waiting for the Night: Covid and the Erosion of Night time Business Hours

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Abstract

This paper explores the erosion of late-night and early morning business hours in the wake of Covid lockdowns and limitations in four cities: Los Angeles (California), San Antonio (Texas), Albuquerque (New Mexico), and Madrid (Spain). Each city had a different timeline of closures and slightly different policies but in each city many businesses did not survive or severely shifted their hours of operation, typically to avoid night time hours. In each place, as years have passed since the lifting of these quarantine and social distancing policies, surviving businesses have sometimes chosen not to return to pre-Covid hours and where the late night and early morning businesses did not survive shutdowns, new businesses have failed to take up those service hours and patterns. Utilizing ethnographic data from before and after shutdowns, historic surveys of local businesses and municipal regulations, this paper examines specific case studies in nightlife districts in each location and focuses on local subcultures and communities left waiting for a night to fall that might never come.

Keywords Geography, Regulation, Covid, Subculture, History

The night sound, Healthcare workers' perception of sounds in a hospital setting

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Abstract

Each place is characterized by its own sounds, including hospitals, a variety of sounds emerge from all four corners, this study focuses on the hospital's high-stakes areas, the emergency department, operations rooms, and the intensive care units, areas where different types of sounds are mixed-up, discussions, monitors beeps, alarms...etc. these sounds constitute a soundscape (Rainer Guski, 2025) that forms an integral part of nurses' everyday life, with which they continuously interact. this study falls within the framework of a doctoral thesis in the sociology of health, and tries to study sounds during night shifts, to understand how the sound rhythm interferes with the night shift work intensity and load. Based on the rhythm analysis of Henry Lefèbvre (Lefèbvre ; 1992) we try to understand how sound rhythm variations influence the healthcare workers stress level, and how these variations interfere with the night shift rhythm. The preliminary results show that, on one side, In the hospital's high stress areas, the biological rhythms of healthcare workers collide with institutional rhythms. there is also a complex intertwining of temporalities, the rhythm of social life (working hours, transport, nightlife) imposes its pace on the hospital nightshift, it is also noted that disruptions to the nighttime sound rhythms lead to perturbations in stress levels among healthcare workers and affect their quality of life. The work is still ongoing, The fieldwork for this sociological study takes place in a hospital in the city of Casablanca. and to carry this study out we rely on participant observation and semi-structured interviews with nurses and doctors who work night shifts.

Keywords Perception, Sound, Rhythm, Hospital, Night shift

Sampling Sleeplessness: Sound as a catalyst for restless nights or a muse for sleep?

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Abstract

Rave culture of the 1990s, with techno music often proclaiming 'no sleep, never stop dancing' not only celebrates but also problematizes the self-directed sleeplessness with the never-ending party. In a contemporary context where circadian rhythms are increasingly desynchronized, music negotiates a desire for overcoming sleep. In addition, lyrical songs express the often solitary, distressing and intimate experience of insomnia that affects a large part of the population (up to 30% in Western countries). As in literature and film, drifting states of wakefulness are central to the aesthetics of the night. Electronic music, in particular, generates trance experiences that not only resist capitalist chrono-normativity, but create soft and soothing hypnagogic conditions in dark settings, unfolding within crowded dance floors, or during a sleep concert in public, as much as in the isolation of one's bed. These sonic conditions express the politics of night-time marked by gender roles as well as the negotiation of one's own tiredness. Through the analysis of musical techniques in songs that refer to insomnia, with sampling, vocal cut-ups, and looping, this presentation explores how experiences of the poetics of night and nocturnal wakefulness are mediated through sound and its presentation in public. Songs communicate a desire for surrender to sleep and the boredom and restlessness that accompany its deferral. Rather than sound as a nuisance at night, this presentation demonstrates the cultural significance of nocturnal sound environments and sonic night practices. It argues that night constitutes a privileged temporal and affective space for listening both for, and against sleep.

Keywords insomnia, music, techno, night, sleep concert

Perceiving Historic Urban Texture through Darkness and Lighting Conditions: The Süleymaniye-Vefa Corridor Case

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Abstract

Historic urban environments are predominantly perceived and interpreted through daytime legibility, materiality, and architectural permanence. Their nocturnal condition, however, receives far less methodical attention despite its influence on visibility, spatial orientation, movement, and sensory experience. Focusing on the Süleymaniye-Vefa corridor and its surrounding neighborhoods in Istanbul's Historic Peninsula, this study investigates how darkness and current lighting conditions reorganize the perceptual structure of a layered historic environment. After sunset, monumental silhouettes, sloping streets, religious, residential, and commercial structures, walls, openings, and route sequences no longer maintain the same hierarchy established during the day. Instead, selective and authentic illumination, shadow, contrast, dimness, and uneven brightness produce a different reading of spatial qualification in such unique places. Its primary aim is therefore to produce a preliminary analytical base for future lighting interventions by identifying how the existing nighttime environment already structures urban perception. Methodologically, the paper develops a darkness-sensitive reading based on on-site nighttime observation, comparative photographic documentation, and visual mapping to trace how light distribution, shadow, restricted visibility, and pedestrian movement affect the perception of boundaries, route continuity, depth, and urban presence. By foregrounding the interaction between darkness and current lighting conditions, the study contributes to ongoing discussions on heritage perception, urban night, and context-aware lighting design.

Keywords urban space, urban night, historic environment, urban heritage, night

Childhoods After Dark: Memory, Care, and the Transformation of Sensibilities in Mexico City

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Abstract

This presentation examines the transformation of childhood nights in Mexico City through memories of past routines and present-day practices involving children. Based on biographical interviews with middle-class adults who reflect on their own childhood experiences alongside their current responsibilities toward children, the analysis traces intergenerational shifts in ordinary and exceptional evening practices within and across households. We focus on events such as sleepovers, late family visits, shared celebrations, bedtime routines, and seasonal nocturnal rituals. These practices illuminate how domestic evenings are increasingly organized through demanding care practices, elaborate ritual activities, and sustained adult supervision, reshaping children's shared time with others and the meanings attached to good parenting among middle-class families. Evening life emerges as a domain in which parental responsibility is enacted through presence and different kinds of labor. Care currently involves watching over children, accompanying them, orchestrating rituals, and deliberately crafting happy nocturnal memories through affectively charged experiences later recalled as signs of love, dedication, and familial closeness. Following these transformations across generations, we analyze changing nocturnal sensibilities among middle-class families in Mexico City. The data shows how domestic evening practices condense shifting expectations around care, responsibility, intimacy, and supervision, as part of the moral work of parenting. The paper contributes to Night Studies by bringing childhood, family life, and domestic evening practices into debates that often center on leisure, governance, mobility, or labor.

Keywords Childhood, domestic nights, care, parenting, Mexico City

Back to the Dance Floor – A qualitative study exploring the motivations and meanings of over 40s returning to electronic dance music events in the UK.

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Abstract

This proposed paper explores the motivations, meanings, and lived experiences of adults aged over 40 participating in contemporary electronic dance music (EDM) events and rave revival spaces in the UK. While electronic dance music culture has historically been associated with youth identities, increasing numbers of over-40s are visible within contemporary club and festival settings. Underpinned by life course theory, the research will examine whether older participants have genuinely “returned” to electronic dance events later in life, or whether engagement with rave culture has continued in evolving forms across adulthood. The study also considers how identity, nostalgia, emotion, social connection, and event marketing shape participation in contemporary UK rave revival spaces. The research will adopt an ethnographic approach, combining semi-structured interviews and field observations conducted within revival events organised by promoters such as FAC51 The Hacienda. The study will include interviews with 20 participants aged over 40, alongside 5 heritage DJs and 5 electronic music event managers. It is anticipated that findings will show that engagement with EDM spaces later in life is not driven by nostalgia alone, but also by identity continuity, emotional wellbeing, and collective connection. The study also aims to explore how DJs, promoters, and organisers shape inclusive rave environments while maintaining links to earlier rave cultures. Further attention is given to how emotional attachment, embodied memory, shared musical experience, and targeted marketing sustain long-term engagement. The paper contributes to debates on ageing, leisure, nightlife, event marketing, and music cultures by challenging assumptions that rave and club cultures are exclusively youth-oriented spaces.

Keywords Electronic Dance Music, Engagement, Identity, Nostalgia, Ethnography

Redistributing the Dark: Creative Photography and Widening Access to International Dark Sky Parks

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Abstract

International Dark Sky Parks (IDSPs) are sites where darkness is designated, managed and conserved as an environmental and cultural resource. Yet remote locations, private transport dependency and the dominance of spectacular astrophotography imagery can exclude communities whose relationship with darkness is shaped instead by urban light pollution, economic barriers, geography, or the personal dimensions of feeling unsafe after dark. This paper presents two arts-based research projects developed in collaboration with Kielder Observatory Astronomy Society (KOAS) within Northumberland IDSP (UK), examining how photography can extend the sensory and affective dimensions of protected darkness to new audiences and underrepresented communities. Capturing the Cosmos (May–August 2024) combined narrative inquiry, photography workshops and reflective practice with participants from the West End Refugee Service (Newcastle) and The King's Academy school (Middlesbrough). Informed by situated experiences of night shaped by memory, belonging, safety and exclusion, the resulting photographs form a permanent exhibition at KOAS's Astro-imaging Academy, introducing nocturnal perspectives that diversify dark-sky visual culture. Kielder is a series of photographic work created with KOAS between 2017 and 2022, visualising the sensory and introspective experience of dark-sky observation. Informed by narrative inquiry with KOAS's astronomers, volunteers, trustees and staff, alongside reflective creative practice in Northumberland IDSP, creative outputs were recently exhibited within Manchester Poetry Library (February 2026), bringing protected darkness into an urban, light-polluted setting where library users gained new imaginative encounters with a nocturnal environment otherwise beyond immediate reach. Together, these projects propose creative photography as a critical method for redistributing access to protected darkness, socially, geographically and imaginatively.

Keywords dark skies; photography; arts-based research; access and inclusion; astro-tourism

Nocturnal Infrastructures and Music Scenes

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Abstract

This paper examines the spatial organization of Latin music scenes in Los Angeles as a multi-sited and mobile cultural system, connecting contemporary debates in night studies with research on nocturnal infrastructures and urban cultural geography. Drawing on previous work on venue networks in Mexico City, it proposes an analytical framework integrating social network analysis (SNA), venue georeferencing, and qualitative interpretation of metropolitan cultural dynamics. The central argument holds that Latin nightlife in Los Angeles cannot be understood as a set of isolated districts or stylistically bounded enclaves, but rather as a nocturnal ecology whose contours must be empirically reconstructed. Three interrelated dimensions structure the analysis: the metropolitan distribution of Latin music scenes and their patterns of concentration, dispersion, or polycentricity; the spatial relationship between music venues and historically Latin neighborhoods such as East LA, Boyle Heights, and South Los Angeles—whose role as central or peripheral nodes is treated as an open empirical question rather than a prior assumption. By treating venues as nocturnal infrastructures that articulate cultural economies, ethnic visibility, the paper contributes to ongoing debates on how nocturnal cultural practices both shape and are shaped by metropolitan form. The geography of the Latin music scene in Los Angeles thus offers an analytical entry point for broader questions about ethnic urbanization, symbolic contestation of nocturnal space, and the ways in which Latin communities participate in and actively reshape the night-time landscape of a global metropolis.

Keywords Music scenes, Nocturnal infrastructures, Urban cultural geography, Night-time economy

Exit Light: Night, Nightmares, and the Gothic in South of Midnight, Ghostwire: Tokyo, and Alice: Madness Returns

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Abstract

The presence and danger of night and darkness is a central concept of many videogames, echoing themes of monsters and liminal spaces within Gothic literature and folklore, where nighttime is portrayed as powerful, chaotic, and supernatural, rather than restful. Drawing on the work of Ewan Kirkland, this paper examines three games - South of Midnight, Ghostwire: Tokyo, and Alice: Madness Returns - which embrace themes of fear, folklore and fantasy, featuring both night and nightmarish entities, blurring the states of reality and unreality for their protagonists, where “the past returns to haunt the present” and ‘monsters’ are not always as straightforward as they seem (Kirkland, 2022., p1). South of Midnight (2025, Xbox Studios) follows the story of a young girl in the American Deep South after a devastating nighttime storm which washes her home and her mother away; Ghostwire: Tokyo (2022, Bethesda Softworks) primarily takes place at night, following the lone survivor of an event which wipes all the living from central Tokyo, as he tries to save the soul of his sister; and Alice: Madness Returns (2011, Electronic Arts) features the titular character as she struggles to make sense of the traumatic memories of both the night of the fire which killed her family, and the treatment of children at the hands of those trusted to help them. Through an examination of atmosphere and the entities present within each game, this paper explores themes of family history, what monstrosity truly means, and how it can shape each main character’s identity and destiny. This paper examines how night is used as a central device within these games, how it is reflected in their environmental design and aesthetic, and how it contributes to the experience of playing them, fitting within the proposed ‘Atmospheres, Senses, and Aesthetics’ strand of this conference.

Keywords Videogames, Gothic, Nightmare, Entity, Liminal

Luminous Hybris and the Right to Darkness: Rethinking the 24-Hour Urban Lifestyle in Bogotá (Colombia)

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Abstract

The growing ambition to transform major urban centres into 24-hour or smart cities has become a defining feature of contemporary urban policy, including across the Global South. This paper examines current initiatives in Bogotá (Colombia) to consolidate the city as a “productive 24-hour city”, focusing on the expanding role of artificial illumination in shaping nocturnal urban life. While these transformations involve significant technical, energy-related, and infrastructural challenges, they also reveal a deeper cultural condition that has received comparatively little critical attention. Rather than approaching light pollution solely as an environmental or regulatory issue, this reflection conceptualises it as a symptom of what I call luminous hybris: a disproportionate valorisation of light —typically associated with visibility, knowledge, and security— and the corresponding marginalisation of darkness as a meaningful and indispensable dimension of human experience. Furthermore, it refers to the exacerbation of a civilisational project that, in the name of progress, development, and modernity, relegates darkness to the margins of urban experience while colonising the night in service of global capital, reducing it to a spatio-temporal domain devoted exclusively to consumption. It argues that artificial illumination should be understood as an ethical and transdisciplinary concern extending beyond its functional and technological dimensions. In response, it introduces the concept of a Poetic Culture of Light, which seeks to integrate technical, aesthetic, and ethical perspectives while reconfiguring darkness as an alternative mode of presence rather than merely the absence of light. Methodologically, the research employs artistic experimentation as a form of situated inquiry. SKOTOPIA: Giving Way to Darkness —a poetic-reflective intervention consisting of a temporary public blackout— is presented as a case study through which to examine how urban subjects experience darkness within highly illuminated environments. This reflection concludes by suggesting that collective practices of immersion in darkness can foster greater public awareness and contribute to the development of more critically informed, ethically grounded, and context-sensitive urban lighting cultures.

Keywords Luminous Hybris, Right to Darkness, 24-Hour Cities, Bogotá, Culture of Light.

We do it in the dark! Sustainable practices for coastal coexistence

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Abstract

Artificial Light at Night (ALAN) is a pervasive global pollutant that disrupts essential behaviours and induces physiological changes in wildlife. Its consequences are particularly severe for sea turtles, as it interferes with nesting and hatchling orientation cues, which depend on the natural brightness of the lowest horizon. This study focuses on *Caretta caretta*, a priority species under the EU Habitats Directive, and on the nesting sites in Campania (SW Italy), a key area for the species' range expansion into the Western Mediterranean. Since Campania's coast is characterised by high tourism and population density, this region provides an opportunity to examine how community perceptions of artificial lighting intersect with people's engagement with nocturnal coastal environments. Our research emphasises the urgent need for environmentally responsible and socially inclusive nocturnal destinations that safeguard ecological integrity while enriching visitor experiences. We propose sustainable practices, particularly the management of artificial lighting, to foster a harmonious coexistence between sea turtle conservation and nighttime tourism. Through the exploration of a mixed approach, combining scientific data and public surveys (linking conservation directly to local observations), we present practical mitigation tools to reduce the multifaceted impacts of unregulated lighting. These impacts include disrupting nesting sites and sea turtles' orientation, disturbance for the community due to excessive night illumination, and the loss of natural darkness in sensitive habitats. Ultimately, we discuss how to promote accessible and thoughtful lighting practices, including "dark design" strategies and an adaptive management approach, not only to safeguard biodiversity but also to create opportunities for ecotourism. Furthermore, by engaging with the public and raising awareness of the importance of natural darkness, we aim to protect Western Mediterranean nesting habitats while enabling sustainable nocturnal tourism to coexist with nature.

Keywords Western Mediterranean; sea turtles; public survey; coexistence; ALAN

The museumification of London nightlife: a King's Cross Central case study

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Abstract

In London, U.K., a spate of recent exhibitions have explored the nightlife and subcultural movements of yesteryear; Blitz at the Design Museum, Frequencies at the Barbican, and Lost Music Venues at the V&A, to name but a few. In the context of the ever dwindling number of cultural venues across the city and the increased financial precarity for young people pursuing creative careers, these exhibitions could be argued to have powerful roles in preserving important pop-cultural histories and empowering potential for alternative nightlife futures. But what is at stake when property developers follow this trend, basing exhibits on the former nightlife scenes their very regeneration initiatives have helped to destroy? This presentation, drawing on ongoing PhD research, will engage with this question by focusing on King's Cross Central, London, an area with a rich history of club and queer cultures, that is now one of the city's most prominent sites of urban regeneration. This presentation will focus on key examples of how former nightlife scenes have been mobilised within the King's Cross Central estate for cultural programming, placemaking, and heritage purposes. It will explore the tensions present in how this nightlife is memorialised within the context of urban regeneration. Finally, it will consider the legacies and futures of the area's nightlife scenes in what is now a Privately Owned Public Space. In doing so, this presentation will contribute valuable insight into London subcultural and nightlife practices both past and present and their relationship with wider processes of urban change.

Keywords Urban regeneration, subcultures, nightlife, heritage, museum studies

“Seeing Like a Turtle”: Rethinking Light Pollution and Night

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Abstract

Since the mid-2000s, ecologists have studied adverse artificial light at night (light pollution) and its effects on nonhumans, biological processes, and ecosystems. Although they are concerned about the growing intensity and geographical reach of anthropogenic illumination across large-scale nightscapes, ecologists typically study shifting nocturnal light/dark regimes at scales much closer to Earth. This paper analyzes how ecologists have critiqued astronomical framings of light pollution and raised distinct apprehensions. Among other insights, their ecological “regime of perceptibility” (Murphy, 2006) has highlighted the need: 1) to conduct field research in diverse environmental and atmospheric conditions (not just during clear nights); 2) to understand how artificial light actually encounters and responds to such conditions (such as clouds, snow, and bare vs. vegetated ground); 3) to study the night sky and, indeed, night beyond zenith, including investigating horizontal and multi-directional anthropogenic illumination (such as cameras oriented horizontally to “see like a turtle,” in the words of one ecologist); and 4) to consider how artificial light affects “nonhuman” vision systems. Overall, ecologists’ research about nocturnal artificial light has materialized night at more intimate scales and as a dynamic, multi-dimensional environment that extends far beyond the night sky.

Keywords ecology, history of science, light pollution, more-than-human, STS

Safer Club Nights: The Double Bind: Security Agents and Safety-Awareness Workers in Parisian and Berliner Techno Clubs

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Abstract

In *Safer Club Nights*, I examine how the regulation of Parisian and Berliner techno clubs unfolds through interactions between partygoers and workers throughout the night. Drawing on a year-long ethnographic fieldwork conducted in 2025, circulating between club scenes in both cities and between positions as audience member and worker, as well as on interviews with 26 people employed in these clubs (door, security, safety, awareness, bar, cloakroom, cleaning, and production), I analyze how the labor of regulation is divided and experienced on both sides of its two faces. Building on Goulding et al.'s theorization of techno clubs as establishments tasked with 'containing illegality', i.e. tolerating deviant practices as long as they remain profitable, excluding them when they threaten order, I show how what Hughes would call 'dirty work' is systematically distributed along gendered lines of assignment. The two distinct figures of regulation have divergent entry points: security agents are recruited through the private security labor market, while safety-awareness workers are driven by activist commitments and subcultural belonging. Yet despite these differences, both figures ultimately navigate the same structural double bind between care and hospitality on the one hand, and constraint and coercion on the other. Through a comparative analysis of the subjective careers of security agents and safety-awareness workers, I further show how this shared double bind produces asymmetrical effects: for security agents, the inclusion of a service dimension revalorizes a role otherwise confined to physical order maintenance, while for safety-awareness workers, the structural mandate to police undermines the very activist ethos that drew them to the work. This translates into divergent career trajectories, shaping differently the ways workers ultimately make sense of, and sometimes disengage from, the nocturnal world they help produce.

Keywords regulation, security work, safety-awareness, dirty work, subjective careers

Sahrawi Literature Under the Stars: A Didactic Proposal for Sensory Enjoyment

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Abstract

This proposal examines Sahrawi literary production through the 'Generation of Friendship'. This collective of writers uses Spanish not merely as a colonial vestige, but as a vehicle for political vindication and the reconstruction of an identity historically marginalized, systemically ignored, and brutally suppressed. Their poetry emerges from exile, transforming the Spanish tongue into a tool for visibility and historical memory. Central to this analysis is Alisalem Selmu's work *La luz de cuatro velas en el Sahara*. This book serves as the cornerstone for a didactic framework that explores the nocturnal setting as a symbolic space for universal storytelling. By situating narratives 'under the stars,' the proposal establishes a dialogue between Arabic tradition, evoking *The Thousand and One Nights*, and the Hispanic tradition, deeply influenced by centuries-long Arabic presence in the Iberian Peninsula. The intervention aims to foster sensory enjoyment by connecting participants with Sahrawi oral traditions. This pedagogical approach serves as resistance against the alienating urban capitalist perspective that induces chronic anxiety and stress in humanity. It posits the Sahrawi night as a unifying element where tales of displacement, nostalgia, and hope converge. Through the analysis of Selmu's prose and the lyrical resistance of the Generation of Friendship, this project seeks to repair the humanitarian and educational debt toward the Sahrawi cause. It invites exploration of a culture that persists despite systematic erasure attempts. Ultimately, the night acts as a bridge, allowing 'refugee verses' to transcend the silence of the camps and find a home within the global Hispanic canon, promoting a transformative pedagogical experience based on empathy, shared humanity, and essential intercultural recognition of a people whose resilient voices demand our immediate, profound, and formal academic attention in our world for essential ethical and educational reasons.

Keywords Night Studies, Sahrawi literature, Education

“Endless Night”-Blanchotian Nocturnal Phenomenology, Urban Interstitiality, and Chronic Homelessness in Baltimore City

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Abstract

Objectives: In his work, *The Space of Literature*, Maurice Blanchot writes, “Night is inaccessible because to have access to it is to accede to the outside, to remain outside the night and to lose forever the possibility of emerging from it.” This project seeks to explore urban interstitiality via a Blanchotian conception of the “other night” to begin delineating an experimental nexus of ethical relationality in the midst of contemporary modes of social death. **Methods:** Based on multimodal ethnographic research on chronic homelessness in Baltimore City, this project expands the idea of “urban interstitiality” beyond the confines of bounded socio-spatial parameters towards the radical ontological exteriority of Blanchot’s “other night”. **Findings:** Urban homelessness, life within interstices, revolves around social and ontological death; existent methodologies for analyzing the condition of homelessness fail to account for the radical alterity of homelessness as a state of Being. The urban night is not merely the fixed juncture between diurnal intervals, but rather the non-place of the Blanchotian “il y a”. Engaging with these concepts in conjunction with a “nocturnal urban phenomenology” allows for a more attuned vision and encounter with the “limit experiences” of those who dwell within this nocturnal lifeworld; the interstitial night, the “night without end” provides a new topography on which urban ethical relationalities are built. **Contributions:** Since the spatial turn in urban theory, interstitiality has served as a crucial site of inquiry, but has primarily only done so via positivistic lenses of emergent potentialities. Simultaneously, urban theorists have utilized Heideggerian thought while glossing over other phenomenological frameworks. This project overcomes both of these stagnancies via Blanchot’s negative-phenomenology and a nocturnal urban interstitiality to account for the “impossible possibilities” of urban ontology. Maurice Blanchot’s thought has not yet been fully employed within urban theory; this project integrates his work within the urban theoretical nexus of night studies in a novel way.

Keywords Literature, Night

Still Inside the Beat? Ageing, Embodiment and (In)Visibility in Berlin's Techno Scene

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Abstract

As rock and punk scenes have aged over time, the techno scene—emerging in Berlin around the fall of the Berlin Wall—now faces similar challenges of ageing and renewal. These dynamics have become even more visible in the post-COVID context, as Berlin electronic music clubs struggle to attract younger generations, raising questions about continuity, transmission, and transformation within nightlife cultures. This communication draws on an ethnographic study conducted in Berlin between September 2025 and February 2026. Based on around thirty qualitative interviews with participants aged 40 to 80, across genders and social backgrounds, it explores how ageing individuals continue to engage with the techno scene in France or Germany. Building on Andy Bennett's and Paul Hodkinson's work on ageing in punk and popular music scenes, which challenges the idea of inevitable subcultural disengagement, this research examines whether similar patterns apply to techno. Often associated with intense physicality, altered temporalities, and drug use, techno culture is commonly perceived as incompatible with ageing bodies. This paper questions this assumption. The findings suggest that rather than withdrawing, older participants develop adaptive practices, renegotiate their relationship to intensity, and maintain strong forms of social belonging. The analysis highlights how subcultural capital, dance and music experience, and intergenerational interactions reshape participation over time and can be a source of well-being for older ravers. Particular attention is paid to issues of visibility and invisibility, examining how ageing bodies are perceived and negotiated within youth-oriented spaces. This mostly Berlin-based study presents preliminary findings for a broader comparative project, and ultimately invites a reconsideration of ageing as a resource rather than a constraint in contemporary techno cultures.

Keywords ageing - music - wellbeing - subcultures - dance

Confiscated Nightness: The carceral sky, celestial enclosure and abolitionist horizons at the EU's border

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Abstract

What does it mean to confiscate the night? This paper introduces the concept of 'confiscated nightness' to conceptualise how detention regimes operating at the EU border systematically destroy the full condition of nocturnal life, its darkness, its internal rhythms, its relational possibilities, and its cosmological dimensions, as a technology of governance and deportation. Focusing on the Closed Controlled Access Centres on the Greek Aegean islands of Lesbos and Samos, the paper argues that the border has expanded vertically into the sky, producing what I term the 'carceral sky'; an integrated regime of floodlighting, drone surveillance, thermal cameras, temporal curfews, and militarised airspace that remakes the night into an instrument of control, taking away and policing racialised and criminalised people's privacy, personal space, and interior life. Drawing on the concept of atmospheric violence developed from Frantz Fanon and Black geographies of weather, alongside Indigenous scholarly perspectives on the sky, night and relational responsibility, I theorise how this atmospheric governance produces 'celestial enclosure', that is, the severing of cosmological relations of orientation, prayer, dreaming, hope, and remembrance through which people sustain themselves, remember, and imagine otherwise. The paper is inspired by conversations about the night-sky and shared nights under the stars with people on the move during my long-term ethnographic research in different bordered contexts in Greece, as well as the literary and activist (published) testimony of Parwana Amiri whose writing from encampment in Greece directly address the sky as a relational domain that carceral infrastructure systematically confiscates. The paper proposes nocturnal methodology as a relational and abolitionist methodological horizon, attending to darkness, to shared nocturnal encounters and moments, and to what the reclamation of the night makes possible against and beyond borders.

Keywords vertical borders, atmospheric violence, confiscated nightness, nocturnal methodology, abolitionist horizons

After dark in rural China: Illuminated spaces, tourist practices, and social interactions

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Abstract

Research on nighttime tourism has largely focused on urban contexts, overlooking how rural destinations are experienced after dark. This article examines the spatial-temporal and social dynamics of tourism in two UNESCO World Cultural Heritage villages in eastern China—Hongcun and Xidi. Drawing on GPS tracking and ethnographic methods, including participant observations and interviews with tourists and residents, the study reveals how lighting design and tourism-oriented activities organise and symbolically construct nighttime spaces, concentrating visibility and consumption in tourist zones while leaving residential areas in shadow. It also considers the range of activities that tourists engage in after dark, illustrating how they respond to illuminated environments and participate in multiple forms of sociability. These practices give rise to encounters between tourists and residents, producing both convivial exchanges and tensions in shared spaces. The findings demonstrate that the rural night is not merely an extension of daytime tourism but a distinct spatio-temporal arena where power relations and inequalities are reconfigured through illumination and nighttime tourism practices. By situating this analysis within rural China, the study broadens global understandings of how tourism transforms rural spaces and social relations after dark.

Keywords Nighttime tourism; illumination; spatial-temporal dynamics; power relations; rural China.

Women Night Workers Walking Through Fear: Safety Strategies in Mexico City

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Abstract

This presentation examines the everyday experiences of women night workers in Mexico City, focusing on the violence and insecurity events they witness and the safety strategies they develop to move between their workplaces and homes. I argue that women's nocturnal mobility is shaped not only by fear, but also by situated forms of knowledge, anticipation, and collective and individual practices of care that enable them to navigate urban space. Rather than portraying women as passive victims of risk, the presentation shows their agency and the ways in which they actively assess, interpret, and respond to different forms of urban violence, including harassment, surveillance, and threats in transit. Particular attention is given to how these experiences accumulate and are incorporated into embodied routines, shaping decisions about routes, timing, modes of transport, and companionship. The study is based on a multimodal ethnographic approach that accompanies participants along their night-time trajectories. Through video and photography, the research documents "landscapes of fear," capturing the atmospheres, spatial cues, and sensory dimensions through which insecurity is perceived and negotiated. By tracing these journeys, the presentation reflects on how violence is spatialized in the night-time city and how women workers produce conditions of relative safety within unequal urban environments. In doing so, it contributes to feminist and critical night studies by centering mobility, embodiment, and everyday practices of safety.

Keywords gender violence, women night workers, nocturnal mobility, safety strategies

Night as Method: Notes from a Cities Methodologies Course

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Abstract

We research the night, we study it, we write about it, we live it – but can we teach through it? This presentation takes that question seriously, departing from a concrete pedagogical experiment: Cities Methodologies, a master's course designed around the day-to-night transition as its epistemological core. Structured as a laboratory, the course combined sensory ethnography, walking methodologies, iterative mapping, phenomenological drawing, and fictional vignettes, building toward a collective mixed-format essay titled One Thousand and One Urban Nights. Students were not asked to study the nocturnal city from a distance – they were asked to produce knowledge from within it. The course was designed with methodological pluralism as a structural condition. Each student engaged with one urban nightscape embedded in their own cultural memory and urban history. Rather than applying Western Night Studies frameworks uniformly, they provincialised them: nightwalking revealed the overlap between thinking and mobility, specific terms named the patterns of local nocturnal sociability, nightscapes were interpreted through generational understandings. These outcomes suggest that teaching the night as method is not simply a pedagogical choice but a theoretical proposition – one that activates positionality, embodied knowledge, and cultural plurality as method rather than managing them as variables. The presentation reflects on this experience and on what it implies for a field whose own horizons are still expanding.

Keywords nocturnal pedagogy, Cities Methodologies, dark literacy, provincialising, embodied knowledge

Legitimacy and Stigma in Heritage Nightlife: Moral Hierarchies of Nocturnality in Valparaíso, Chile.

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Abstract

This presentation examines how nocturnal life in a World Heritage Site is ordered through differentiated regimes of legitimacy. Focusing on Valparaíso, Chile, it analyses how nightlife within the patrimonial area becomes associated with distinct forms of recognition, regulation, care, and stigma, shaping uneven nocturnal reputations across the city. Drawing on a qualitative case study, the analysis combines nocturnal ethnographic fieldwork, in-depth interviews with residents and business actors, and thematic analysis of material gathered in Cerro Alegre/Cerro Concepción and Barrio Puerto. The presentation identifies a process of moral and territorial classification through which certain nocturnal practices, atmospheres, and publics become more easily aligned with the image of a patrimonial, bohemian, and desirable city, while other sectors and forms of nocturnal life are inscribed in registers of deterioration, insecurity, and abandonment. The findings show that this uneven distribution of legitimacy is sustained through everyday regulation, selective tolerance, informal care, and territorial stigma. In this way, nocturnality operates as a key site where touristification, heritage, and urban inequality become socially visible and politically consequential. The presentation argues that nighttime should be understood as a domain in which urban value, recognition, and acceptable forms of presence are actively produced. By foregrounding legitimacy and stigma as central dimensions of nocturnal urban life, it contributes to debates on nocturnality, heritage, and the uneven production of urban space.

Keywords Nightlife; touristification; heritage; urban legitimacy; territorial stigma

The Poetics of The Night in Picturebooks

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Abstract

Beginning at dusk, darkness presents an enigmatic color realm and inquisitive nightscape: it obscures objects and shapes, expands shadows into ghostly forms, and exaggerates flickers of light, creating an ephemeral and ever-changing imagery that can trigger dreams and fears. In children's literature, night is not merely the temporal setting in which a story unfolds; in many works, it becomes the very subject of the narrative itself. How is night perceived and represented in children's picturebooks? What visual systems and color palettes are employed to convey its transient atmosphere? How do narratives introduce the concept of night to the child reader? This study examines picturebooks from diverse cultural and geographical contexts through their narrative and aesthetic affordances in order to map the terrain of nighttime poetics: Margaret Wise Brown's *Goodnight Moon*, Lemony Snicket's *The Dark*, Martin Waddell's *Owl Babies*, Akiko Hayashi's *Hello, Moon!*, Junko Nakamura's *Lune*. It investigates how each work constructs night through the interplay of words, images and materiality as a complex, multilayered meaning-making system. Sensory entwinements are also explored in detail to better understand the multimodal nature of night and its building blocks in children's narratives. Additionally, the study explores the musicality of language in these picturebooks—from lullabies to rhymes—examining how words, rhythms, and sentence structures attune themselves to the atmosphere and sensorial nature of the night. The thematic analysis reveals rich and varied depictions of what night may signify, while also uncovering recurring affinities among the selected works. Prominent themes include fear and wonder, artistic reflection and curiosity toward the unknown and the infinite, bedtime rituals, and intimate encounters experienced in the transition from wakefulness to sleep. These picturebooks offer imaginings not only of night itself, but also of childhood, darkness, and solace.

Keywords night, poetics, picturebook, children's literature, imagination, color

Right to Noise: Sound Governance and Spatial Exclusion in the Nocturnal City

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Abstract

Cities are governed on the assumption that their proper condition is quiet. Yet for certain cultures, to produce sound in the city is to exist within it. This paper argues that noise regulation operates as a mechanism of spatial exclusion, determining which activities may persist in which locations. At its root, noise conflict is a contest over cultural recognition and urban belonging: complaint-led regulation embeds a right to quiet but offers no corresponding protection for sound-making cultural practices. The focus is on the conflict between residential development and club culture. Operating at night, clubs characteristically employ loud amplified sound as a medium of collective experience; yet this very condition places them in direct conflict with adjacent residents. Noise complaints translate subjective experiences of disturbance into enforceable regulatory action, rendering venues structurally vulnerable to restriction and closure. Funded by the Leverhulme Trust, the research draws on close collaboration with venues and advocacy groups in Manchester and Berlin. It combines documentary analysis of planning, licensing and noise enforcement records with nocturnal field observation, to engage with the material and subjective dimensions of sound that regulatory frameworks routinely obscure. What emerges is that noise disputes exceed the technical limits of soundproofing: nocturnal sound is a complex physical and affective phenomenon, and the experience of disturbance bears no simple relationship to loudness. Extending Lefebvre's Right to the City, the paper develops the notion of a Right to Noise in the nocturnal city: asking who has the right to make noise, or the power to silence it? It argues for a shift from policies of suppression and exclusion toward governance models that enshrine tolerance of sound as fundamental to urban life. If venues cannot exist without producing some level of disturbance, then a Right to Noise is a right for sound-making cultures to exist.

Keywords club culture, noise complaints, gentrification, right to the city, right to noise

The Aesthetics of Nocturnal Darkness through a Traditional Chinese Aesthetic Framework: Taking Song Dynasty Landscape Painting as an Example

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Abstract

As the academic community in the field of night studies pays increasing attention to the colonisation of the night by artificial illumination, the significance of nocturnal darkness in shaping perception and experience has also received renewed attention. However, much existing research on the aesthetics of nocturnal darkness remains rooted in Western cultural contexts, while non-Western perspectives remain underrepresented. This study begins from the perspective of traditional Chinese aesthetics and develops a theoretical framework spanning three levels: philosophical relations, aesthetic experience, and visual expression. At the philosophical level, the Daoist understanding of Tianrenheyi (天人合一) provides a relational view of humans and nature, in which the two are not regarded as completely separate. Within the same Daoist philosophical context, the concepts of Xuan (玄) and Wu (无) further suggest that the invisible, unmanifested, and indeterminate should not merely be regarded as absence, but may also be understood as possibility. Yijing (意境) explains how such relations are transformed into aesthetic experience, while Liubai (留白) demonstrates how this experience may be organised through visual form. This paper takes the Song Dynasty landscape painting Duiyue Tu (《对月图》, Under the Moon), traditionally attributed to Ma Yuan, as its case study. It explores how nocturnal darkness can emerge without being directly represented as a predominantly black visual space. Rather than proposing a fixed notion of “Chinese darkness”, the paper offers a culturally specific perspective on darkness as a relational and generative aesthetic condition, while also contributing a Chinese cultural perspective to contemporary discussions of nocturnal aesthetics.

Keywords Nocturnal Dark aesthetic, Tianrenheyi (天人合一), Yijing (意境), Liubai (留白), Chinese landscape painting, Taoism

Night, Madness, and Female Respectability in Eighteenth-Century London

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Abstract

This paper examines the relationship between night, mental disorder and female respectability in eighteenth-century London by drawing on a range of historical and literary materials, including medical and legal writings, pamphlets, letters, and fictional representations of madness. In eighteenth-century medical and legal discourses, disturbances of the mind were often linked to nocturnal conditions, particularly lunar phases. Sir William Blackstone's definition of the lunatic as someone whose reason fluctuated "depending upon the change of moon" exemplifies how nocturnal temporality was embedded in contemporary understandings of mental disorder. At institutions such as Bethlehem Hospital, these assumptions were translated into concrete practices of bodily control, including the regulation and punishment of inmates in accordance with lunar cycles. While these associations were not limited to female patients, this paper asks how nocturnal mental disorder was gendered and unevenly interpreted. The nocturnal breakdown of Cecilia in Frances Burney's *Cecilia*, for example, shows how night-time disorder could unsettle the social markers of female respectability. As Cecilia moves through the streets of London at night in a state of emotional collapse, she is first mistaken for "a woman of the town" and then suspected of having "broken loose from Bedlam". Existing scholarship has extensively explored the history of madness and the "feminisation of madness" which became especially visible in late eighteenth- and nineteenth-century England, but little attention has been paid to the way mental disorder was associated with nocturnal conditions and transformed from a private condition into a public urban problem, reflecting broader anxieties over the "night side" of society and culture. This paper, therefore, offers a new way of understanding madness, gender, and urban space in Enlightenment London by bringing the medical humanities into dialogue with night studies.

Keywords night studies; madness; gender; eighteenth-century London; medical humanities