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# The Way of Ambiances: Scientific Practices, Artistic Practices

## Session 15 – Introduction

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

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

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

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

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