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**TRANSLATING THE ATMOSPHERE: RESEARCH-CREATION AS A
COLLECTIVE EXERCISE IN DESCRIBING ATMOSPHERE AS A MATTER
OF CONCERN**

**TRADUZIR A ATMOSFERA: A INVESTIGAÇÃO-CRIAÇÃO COMO UM
EXERCÍCIO COLECTIVO DE DESCRIÇÃO DA ATMOSFERA COMO
UMA QUESTÃO DE PREOCUPAÇÃO**

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TRANSLATING THE ATMOSPHERE: RESEARCH-CREATION AS A COLLECTIVE EXERCISE IN DESCRIBING ATMOSPHERE AS A MATTER OF CONCERN

TRADUZIR A ATMOSFERA: A INVESTIGAÇÃO-CRIAÇÃO COMO UM EXERCÍCIO COLECTIVO DE DESCRIÇÃO DA ATMOSFERA COMO UMA QUESTÃO DE PREOCUPAÇÃO

ABSTRACT

How can we become aware of the atmospheric world in which we live and breathe and to which we daily contribute? How do we find the words to describe our relationship with this diffuse yet vital world in our lives? This paper will describe a research-creation in which 'atmospheric prints' became the means to assemble different publics around the plural question of atmosphere. The aesthetic experience provoked by the materialization of atmospheric metabolisms as imprinted image opens a space of translation in which a diffuse and 'immaterial' background becomes 'material': material that renders the atmosphere as a 'matter of concern' (Hache, 2021) as the scale of everyday experience. The project, and the research-film within it, open a collective exercise in describing a basin of air by the collection of observations and stories from different locations and situations, and feed the proposition to develop metabolic approaches for thinking and building the city.

KEYWORDS: Atmospheric print. Research-creation. Ordinary experiences. Basin of air. Stratification.

RESUMO

Como podemos tomar consciência do mundo atmosférico em que vivemos e respiramos e para o qual contribuimos diariamente? Como é que encontramos as palavras para descrever a nossa relação com este mundo difuso, mas vital nas nossas vidas? Esta comunicação descreverá uma investigação-criação em que as "impressões atmosféricas" se tornaram o meio de reunir diferentes públicos em torno da questão plural da atmosfera. A experiência estética provocada pela materialização dos metabolismos atmosféricos como imagem impressa abre um espaço de tradução no qual um fundo difuso e "imaterial" se torna "material": material que torna a atmosfera um "assunto de preocupação" (Hache, 2021) à escala da experiência quotidiana. O projeto, e o filme de investigação que o integra, abrem um exercício coletivo de descrição de uma bacia de ar através da recolha de observações e histórias de diferentes locais e situações, e alimentam a proposta de desenvolvimento de abordagens metabólicas para pensar e construir a cidade.

PALAVRAS-CHAVE: Impressão atmosférica. Investigação-criação. Experiências comuns. Bacia de ar. Estratificação.

1. NEW DESCRIPTIONS FOR A METABOLIC WORLD

If the Anthropocene is marked, amongst many other scars, by the furious pace of humanity's – or rather, capital's – extraction and combustion of the fossilized strata of the Carboniferous as an epochal destratification of the earth (Clark, 2017; Clark & Szerszynski, 2021), what, then, are the processes of stratification taking place today? How do they inform our relationships with the land, the landscape and the atmosphere? These are the questions the project *Strates* explores, a collaboration between the artist Yves Monnier and researchers from the social sciences, that turns around a dispositif that we call atmospheric prints in which the atmosphere is invited to participate in the very creation of

an image. This collaboration sits within a larger project – Sensibilia¹ – that explores questions of how to describe and document the relations to the world that are currently being invented, negotiated and recomposed in the context of the ecological changes we are experiencing. How can experiments in the social sciences, the humanities and the arts – grouped around the notion of 'le sensible'² – be relevant to understanding the transformation that our relationships with the environment are undergoing in these times of social and ecological crisis? Although 'le sensible' is a complex and polysemous concept (Howes & Marcoux, 2006) that we won't attempt to untangle here, it is worth underlining two strengths of the approaches that fall under its banner in francophone literature. Firstly, they bring the question of the Anthropocene down to the level of the everyday, situating the rumblings of these profound planetary transformations in ordinary and in situ practices, gestures and experiences. Secondly, they suggest that the life of the senses cannot be reduced to just a matter of passive reception. Rather, the senses, the sensuous, have the power to intensify and transform our relationship with the world.

How can we become aware of the atmospheric world in which we live and breathe and to which we daily contribute? How do we find the words to describe our relationship with this diffuse yet vital matter and medium? Within our project, atmospheric prints became the means to assemble different publics around the question – always plural – of atmosphere. The aesthetic experience provoked by the materialization of atmospheric metabolisms as the imprinting of an image opens a space of translation in which a diffuse and 'immaterial' background becomes 'material': material to pay attention to, material to talk about, material to think with, in short, it renders the atmosphere as a 'matter of concern' (Hache, 2021) at the scale of everyday experience. Each image becomes an opportunity to speak with different publics (students, employees, members of associations, residents, etc.), each from their own point of view on the basin of air they share. Our paper will question the role of art, and its materiality, in developing social descriptions of inhabiting the atmosphere – as what we have in common – that provides critical angles vis-à-vis existing spatial tools (and corresponding imaginaries) in order to develop metabolic approaches for thinking and building the city. We will also expose the central role of a research-film in that process.

2. APPROACHING THE ATMOSPHERE BY THE LOCAL

What do we mean by an atmospheric print? A negative photographic image is printed onto plastic film and glued to the surface of a Fermacell panel, from which the positive areas of the image are removed by hand to create a stencil. Twenty-one of these were placed throughout the Grenoble Metropolitan area (French Alps), left exposed to the rain, wind and whatever else falls from the sky. In the mountainous basin in which the city sits – rising rapidly from 200 to 2000 meters and where the atmosphere acts as a receptacle for what comes out of chimneys and exhausts – a fortnight is enough to create an image. With these prints, the 'weather-world' (Ingold, 2010) is invited to participate in their development (in the photographic sense) as an image. At the end of this period in situ, the remaining stencil is peeled away, revealing the image in the contrast between the color and texture of the protected and exposed parts of the Fermacell. The diversity of sites of deposit (near a

¹ *Sensibilia - Sensitive Approaches to Transforming Living Environments* is founded by ANR (French National Research Agency), 2020-2024, ANR-20-CE22-0006-01. More details here: <https://sensibilia.hypotheses.org/>

² This francophone term does not have a readymade equivalent in the anglophone literature but it resonates with work on affect theory, perception of the environment, embodiment and the senses.

highway, in the middle of a field, next to a demolition site, under high-altitude forest...) and the plural temporalities of the exposure (marked by episodes of snow, the spring pollens, an ozone peak, or the passage of a Saharan sand cloud...) lead to a palette of differing colors, shades and textures which participate in rendering visible different atmospheric situations.



Figure 1. Print placed near the ATMO Station of the main city boulevard.
Source: Yves Monnier (2022).

The starting point of the project was to place three atmospheric prints next to three air quality measurement stations run by ATMO³ in the urban center of the Grenoble metropolitan area (Figure 1). For a month, we observed them in situ, filming them regularly to get a better idea of how long it took for the image to form and how the materiality of the dispositif interacted with the environment, supplemented by conversations with engineers from ATMO and access to the air quality data from these stations for the period, helping us narrow down the possible atmospheric participants of the image in the making. This led us to develop three thematic lines to explore the atmospheric basin of this city in the Alps. The first winds its way up from the urban center up the slopes of the Belledonne massif, on the tracks of the pollen of various plant species that were identified. The second follows the atmospheric particulates detected in high concentrations near the Grands Boulevards of the city center, and moves southwards between sites of major urban development, motorways and industrial infrastructure. From Vif to Saint-Marcellin, the third line runs along the cliffs of the Vercors massif that surrounds the western side of the city: the surface of these rock faces mirroring the interplay of deposits found on the stencils. By the end of 2024, all 21 of the images will have been placed and developed along these three lines drawn between the earth and the sky; a protocol to sample the forms of atmospheric life to be found here. As will be described in the following sections, the time of production of each print was the occasion to bring together specific publics associated, in one form or another, with the site. Each print became a catalyst with which to solicit people's stories about place and atmosphere. Accompanying this protocol is a research-film led by the three social scientists. Its aim is less one of documentation than to multiply the perspectives from which we might grasp the relation between the city, its inhabitants and the atmosphere in which their, our, lives play out.

³ ATMO Auvergne-Rhône-Alpes. Agency charged with monitoring air quality by region in France, following EU regulatory guidelines and advising the Prefecture when safety limits risked being breached.

3. WHEN THE ATMOSPHERE CEASES TO BE BACKGROUND

It is in the act of participating in the 'revelation' of an image – first by getting close to the print and its materiality while meticulously removing the adhesive layer protecting the stencil after exposure and then stepping back and discovering the image – that a public is assembled and words and stories come to life. The aim is to install a different relationship than that of a spectator face to face with (an already-finished) work exhibited in a museum. Here, the public is an active participant, tweezers in hand, in contact with a process of creation *in situ*. Each of these 'revelations', as we called them, are an opportunity for us to meet a different public and discuss their relationship with the air from the very place in which the image has been developing over three, four weeks. Nursery school children equipped with magnifying glasses set off in search of traces of the sky, while students from the Beaux-Arts school question the place of atmosphere in the history of representation of the Alps, workers and guides from a ski resort talk with members of an environmental protection association, and residents of a SEVESO zone talk about living in a high-risk living environment. As people pick away at the plastic, avoiding the lichen and sap on the surface of the Fermacell, up close to the materiality of the dispositif, they focus on the objects and traces of life deposited on the surface, as well as on the quality of the material (its transformations from standardized industrial panel to activated surface, its colorations, deteriorations, inscriptions, engravings). These traces became the basis for speculative voicings of what they might reveal: the passage of a squirrel, the staining by this or that particle or pollen, the snow and rain weathering the surface of the Fermacell; signs of what we might call *meteors*, of the many things that populate the atmosphere (Zimmer, 2017). After this initial focus on the close surface, held horizontally to facilitate the collective work, the board is straightened and installed in the landscape. This gesture transforms the participant into a spectator and the stencil into an image. We could speak of a double appearance: firstly, of the image (originally issued from a photographic work) and, secondly, of the diffuse background. The image emerges from the contrast created between the sheltered and exposed parts of the Fermacell. If you stand three meters away from the image you will see it take on the line of a tree or motorway exchange but as you move forward again, the images and its lines give way, the eye finds the surface again, its patchworked materiality becoming the tenuous expression of the atmospheric environment. The participants' perception juggles between the atmospheric print as a representation of the place in which it takes shape, and the expression (the exhalation) of the environment that nourishes the former. Thereby, perception is enriched by the back-and-forth between the two appearances of the atmospheric print, between the figure and the background, each of them enlightening and complexifying the other.

When the prints are exhibited as a series, they make visible a palette of nuances, of shadings of color and texture. Each print does not represent the atmosphere as a whole but becomes, rather, a singular condensation of it, situating it in a given place and time. This material 'nuancier' tells us nothing distinct about the atmosphere, but it nevertheless opens up possibilities for new encounters and descriptions.

If you go up close to the material of the image, you realize how much is deposited amongst the fibers of the Fermacell. These prints are very hospitable, they take in whatever comes their way. Therein lies the difference with an air quality measuring station, with its instruments and filters targeting specific particles. The print, on the other hand, doesn't filter; it takes in dust, rain, pollen, insects, sand, seeds, animal tracks and so on. If it rains,

the layer on the surface of the stencil is washed away; if it's sunny, it dries out. Whereas air quality monitoring instruments adopt a cumulative approach, recording the sum of particles deposited in a given periodicity. The print puts us in touch with the *weather-world* that Tim Ingold describes (ibid.). In this meteorological landscape, the air is less an object of perception than a prism that colors our perceptions and experiences, that renders them possible in the first place. The surface of the print contains elements that are as much local, regional and trans-national – such as the presence of Saharan sand carried by the Sirocco – all mixed together in the Grenoble air basin. The print's description of the atmosphere is therefore both more complete than an air quality measurement station – it tells us how close we are to particulates, to pollen or a grain of desert sand – but also much more imprecise, since it doesn't offer a detailed inventory of these elements, and doesn't allow any hierarchical classification. The atmospheric print places us in the middle of several environments and multiple temporalities. Peter Szendy (2021) suggests that it is this *tensile* quality that gives an image its ecological dimension.

4. A RESEARCH-FILM TO ASSEMBLE DIFFERENT REGISTERS OF THE ATMOSPHERE

The *Strates* project provides an opportunity for a collective exercise in describing a basin of air by collecting observations and stories from different locations. The advantage of this approach is that it takes a step away from the dominant view of the atmosphere from a perspective of public health, which is accompanied by fairly narrow and prescriptive descriptions and values. *Strates* does not ignore this vital question of public health but it does presume that this perspective is the only means by which to raise awareness of, and transform our relationship with, the air.

The research-film, which runs along the protocol described above, brings together the different perspectives on our relationship to the air. It brings together public health reports, residents' lived experience and practices, aesthetic considerations about the atmospheric world, with human and non-human (animal, vegetal, meteorological) contributions to air quality. The film follows different characters – Christelle, a technician agent from ATMO; Clément, a technician in charge of air quality for Grenoble-Alpes Métropole; Joëlle, a curator at the Musée de Grenoble in charge of their collection of works from the 19th century Ecole Dauphinoise that pioneers 'open-air' painting; Yves, the artist creating the atmospheric prints; and the publics assembled by the project, with each person or group developing its own unique description and expertise. The film works as a narrative vehicle for these stories and opens towards other non-representational accounts of the atmosphere not mediated by humans (Simpson, 2020).

5. SCENES FROM THE FILM

Night. The sound of crickets and cicadas fill the air. A group of students, their footsteps illuminated by the light of their cell phones, are trying to find their way "out of here". Here is the Bastille, a maze of fortifications built on a hillside that juts into the city like a prow of a ship. In the distance, a cable-car pylon illuminated in red. The 'bubbles' whiz past the metal frame with a roar and a cloud of cheers. The cables clatter and the sound of a motorcycle emerges from below. The view opens onto the city at night. The red light of the pylon suffuses the foreground, coloring the vegetation, dyeing the bodies. In the distance, Grenoble sparkles in the heat of a summer's night.

Buzzing. The incessant drone of measuring instruments fills the bright space of an enclosed room. They run continuously, singing to the rhythm of the pulsing seconds. Christelle is busy at work, opening machines, extracting a stack of filters and delicately manipulating them, her fingers sheathed in latex gloves. Samples are meticulously wrapped in aluminum foil, each one dated and joining a series of others in a plastic pouch that will be sent to the laboratory for analysis. She fills in elaborate spreadsheets on a computer, then turns to the next machine. A canister needs changing. Meanwhile, ants trace the walls, evacuating waste from their nest in the roof, using the tube connecting the outside air captured by instruments to the inside of this ATMO measuring station as an access. This monitoring station (Les Frênes), located in the center of an urban park in the heart of Grenoble, records atmospheric gases and particulates away from major roads, agricultural sites or industrial chimneys. What is measured here represents, for ATMO's models, the base measure of diffuse pollution breathed in by Grenoble residents, the 'background' as she says.

Rain. The intense green of the vegetation bears witness to a wet spring. In the light breeze that accompanies the rain, pollen floats. The grass catches the silky fluff, the pavement carries a thick carpet, that is set in motion by the shoes of a passing runner. Above, the branches of a poplar tree come alive in the wind, shedding new clusters of pollen. The magnificent tree covers part of the towpath on the dyke hemming in the Isère River. A cyclist passes a runner, each of them making a path through clouds of pollen. The river below comes into view through a gap in the vegetation. In its tumults and convolutions, the grey surface of Isère carries pollen and other petals from upstream. It's the first Wednesday of the month, midday: the sirens warning of imminent danger start their haunting song, enlarging the dimension of the atmosphere made visible by the flight of pollen. Relationships of proximity are replayed, the clouds clinging to the mountains at the bottom of the valley suddenly seem closer, the sound of the alert reminding us that we share this air with nuclear plants and chemical factories.

Fluorescent light. Yves is in his studio, sitting at his work table. Concentrated, his body and eyes bent over the surface of a Fermacell stencil. A scalpel in his right hand is wielded with precision, cutting tiny bits of black adhesive film, which he removes using the tweezers in his left hand. After cutting, he wraps the board in a protective sheet, lifts it up and reveals the image he's been working on: an aerial view of a motorway interchange.

Another fluorescent light. The board now sits on a table in the middle of a building site cabin, among safety shoes and yellow vests. Through the window of the Portakabin, we can see the pulse of vehicles on the nearby expressway. A conversation is happening in the background, a voice saying "this has always been the knot of Grenoble's road and motorway problems". It is the voice of Clément, invited to discuss his work on air quality for Grenoble-Alpes Métropole, while participating in the 'revelation' of the print that has been previously placed for 4 weeks next to this major road transport hub. A wooden model lies next to the print and a map of the city, making visible the topography of the Grenoble basin, its slopes, curves and plateaus. Above the model, Clément's hands mimic atmospheric phenomena that keep him and his colleagues awake at night: the stagnation of pollutants during winter and summer months marked by periods of anticyclones. In winter, when the cold of air descends the slopes of the mountains that surround the city creating a temperature inversion, a sort of ceiling installs itself at around 1000-1500 meters altitude, trapping pollutants emitted by human activities below. Outside the Portakabin,

the construction site is in full swing, with cement trucks delivering concrete, in the distance, the mountains catch the clouds and the last snowfalls of this end of winter. “Yesterday, the central pylon of the Bastille was red. This lighted pylon is the totem of air quality for the city, its color indicating the air quality for the next day so that people can adapt their behavior, both to protect themselves and to reduce emissions, according to what is causing the pollution, by reducing heating wood or by promoting car sharing”.

Sunlight. A cloud of yellow leaves blown by the autumn wind fills the frame. Yves places a stencil at the foot of a three-hundred-year-old lime tree. The board is placed on the ground, revealing the silhouette of the tree whose shadow appears on the carpet of fallen leaves. Close-up of leaves still attached to the tree. A panoramic shot of the bark takes the form of a long journey through a topographical micro landscape. Then the air basin, caught halfway up the slope between the rock faces, becomes the focus of attention: an atmosphere enlivened by the passage of layers of white and grey clouds, sometimes masking the distant mountains, sometimes pierced by the rays of a late-day sun. Another day, at dusk; the lime tree stands on its terrace overlooking the road, next to the chapel. Under its crown, the stencil is almost completely buried under a carpet of shimmering leaves. Night falls with the evening song of the blackbird. Midday; trembling low branches. Close-up of the surface of the stencil: apparently the wind has cleaned it free of leaves. The interplay of wind and branches cast shadows and light, making the material flicker. A cool afternoon; the seasons are at a point of change. Shreds of cloud swirl over the surrounding hills. On the upper slopes, in the background, a light dusting of snow covers the fir trees, while here the sparrows chirp close by. A church chimes the evening hour, while cars pass below. It's time to go home. Sound drips, it pours, torrents and pools form on the surface of the road. Under the tree, drops bounce off stones of the wall. The wood of the increasingly bare branches glistens with water. The clatter of drops bouncing off the surface of the stencil, the few leaves on it are soggy. Sudden silence: a layer of snow covers the tree, the terrace and the roofs of the neighboring houses. A gust of wind unloads the tree and spirals of snow cross the screen. Underneath, the stencil is covered in a white frosting. The crackling sound of the flakes deposited on its surface plunges us into a microscopic world of small accumulations that will soon melt away.

A poppy dances with the wind at the top of a grassy knoll while crickets and swallows sing incessantly. In the distance, black mountains surround the flat agricultural plains of Reymure, just to the south of the city a storm threatens. A child plays in the grass, the plastic fabric of the greenhouses floats slightly, and a few people share a beer under an arbor. It's market time at the Malissoles gardens. Yves installs a print in the grass near a monumental swing. Ripe wheat sways in the wind, a walnut tree alone in the center. Sparrows hop from stem to stem, chirping continuously. In the distance, we can see again the chaotic lines of the Chartreuse mountains. The blue and white of the sky crisscrossed by the flight of swallows, the pale moon behind. The ropes of the swings come and go to the rhythm of the children's voices. It's a busy place. People are running and shouting, while Yves and Pierre remove the print from the ground and place it on a pile of plastic crates to be used as a work table. On the ground, it has left its mark: a square of yellowed grass and earth has served as a refuge for a colony of ants busy amongst the galleries they have dug. Five people bend over the print with tweezers as Yves explains the reasons for placing a print here: "We're in the Rochefort water catchment area, and we know that there may be different legislation, different practices, due to the fact that this is the drinking water catchment for the city of Grenoble". Pierre and Anne-Sophie, the farmers who own the

property, explain: "We are indeed on a protected perimeter, because there's no right to urbanize here. There's a whole zone that's on the catchment perimeter on which you can't put fertilizer, herbicides or pesticides and there's only room for farmers, nobody has the right to build". The conversation stops for a moment as Yves rips off a large piece of cling-film, bits of dried straw falling away with the movement. Pierre continues: "As far as the air is concerned, it's quite funny because we're on a protected perimeter, but we're right next to the Pont-de-Claix and Jarrie chemical plants. Behind the hill there, there is the Drac river, and just behind there are the factories, one kilometer away. So, you get the impression that you're in a very unspoiled spot, right in the middle of the countryside, but in reality, if you take a leap 100 meters up, you will see that you're very, very close to the chemical plants". Another participant comments: "I met someone who was working on air currents, who told me that at the top of the Obiou – a mountain in the South of the region, rising to nearly 2800 m – you have almost as much pollution as in downtown Grenoble". The revelation comes to an end, the image is straightened, Yves blows on the surface to knock off the excess straw. The motif appears: a tractor tilling the soil stirs up a cloud of earth in its path, testifying to the dryness of the season. The square of dry grass left by the stencil installation appears again as if cut out of the luxuriant vegetation resulting from a rainy spring. A final shot places the wheat field in the heart of the plain, in the heart of the mountains, in the heart of the air basin.

6. CONCLUSION

This film is at the heart of our contribution as social scientists – as a geographer, an architect, an anthropologist – to the project. As mentioned earlier, the aim is not documentation – of an artistic practice, as source material for scientific analysis that would take place elsewhere – but, rather, to develop a form of scientific writing through the film itself. As a research tool, film is something each of us has been working on for a number of years, but this project has been the opportunity to develop a collective approach that has found its place within the collaboration with Yves. Adopting a form of *horizontal* writing by means of juxtaposition, the film follows one sequence after another, opening windows on a plurality of atmospheric situations and issues without imposing a hierarchy. The point is not to impose a singular logic, allowing place for what the sociologist John Law and his colleagues (2014) call an epistemological ethic of *noncoherence*. The expert points of view of the technicians of ATMO and the Métropole do not stand above, and explain, the points of views of the inhabitants of Pont-de-Claix or the experience of entering into the duration of a scene depicting a carpet of pollen covering the tarmac of the road. Each fragment is *partial* manifestation of the atmosphere in a double sense: incomplete but also situated in particular practices, particular forms of life. As a scientific tool, film also displaces our reliance – as social scientists – on what people say, on verbatims. As a medium, it gives us the gestures and bodily postures that tie what is being said to a living, breathing body, a body in constant, rhythmic relation to its milieu. Words spoken keep their connection to the breath, to the air itself. Hands gesture, their motion invoking that of the air they are describing. Noses are wrinkled and heads turned away to mimic discomfort or backs straightened and nostril dilated to describe a great gulp of air. All these hesitations and surprises in our relationships with the lower atmosphere which cannot be read in a simple selection of verbatims.

These fragments, rooted in the everyday of our modes of inhabiting the atmosphere, open a window onto a mode of spatiality other than that of geographical longitude and latitude; they apprehend – in a partial, always situated, way – a fluid spatiality, in movement, in which proximities are constantly redrawn. This *atmospheric* mode of spatiality, which cannot be abstracted from its medium, is not chaotic either. It has its regularities, both on the scale of the flat and on the scale of the valley. The winds, and the lack of them, create a plurality of atmospheric conditions that temper the forms of neighboring with which we learn to live and breathe in the city. These considerations point towards an atmospheric imaginary, such as that developed by Philippe Rahm (2020) in a text raising the question of meteorological architecture. He invites architects and urban planners to design climates rather than geometric shapes, taking into account the many movements of air and the almost permanent transformation of its qualities and properties. Changes in temperature and convective movements, the dynamics of high- and low-pressure phenomena, the sunshine as it changes with exposure and the season, and the effects of conduction and radiation of materials; these are the primary tools of a spatial design whose compositional modes must evolve from geometry to meteorology. Instead of imagining spaces with temperate climates at all times (the air-conditioned American Dream), the atmospheric imaginary invites us to design houses and cities as made up of potential spatial polarities that can be activated or practiced according to the atmospheric conditions of the moment. During a heatwave, urban cool wells (Tixier et al., 2011) such as parks with ponds will be invaluable in the city, while sunny squares will delight café terraces in the depths of winter. Such places need to be designed according to human needs and comfort, while for some others it is the practices deployed in these spaces that can be adapted to the constraints (of pollution, humidity, etc.). Near expressways, reserve areas will allow the wind to dissipate particles and they will be spaces to be avoided at peak traffic times, but can be used at night.

In 2024 through to 2025, the project *Strates* is being shared with publics through a series of exhibitions⁴ in which the 21 atmospheric prints are shown alongside the film as well as selection of texts written by the project or by others. The aim is that the narrative of the project is embodied by a variety of forms, each giving the public a partial insight into the plurality of atmospheric experiences at the heart of Grenoble's air basin. The question of the atmosphere sits as much between each of these forms as within each of these manifestations. It is the space between each of these media that allow the atmosphere to become manifest.

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⁴ Espace Vallès, Saint-Martin-d'Hères, 27/01-24/02/2024 ; La Conciergerie, La Motte Servolex, 07/03-04/05/2024 ; Experimenta, Musée de Grenoble, 08/02-01/03/2025.

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