

EDITORIAL

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and Tonino Griffiero's keynote article. The second, more directly connected to an ecological approach involving space and climate, is represented by Francesco Bergamo's text and Giuliana Bruno's keynote contribution.

The contributions associated with the first category engage atmosphere from multiple perspectives. Some draw on philosophical and phenomenological traditions to examine the affective and spatial intensities generated by images like Elena Mancioppi, Clara Muller, Alessia Ugolin, Gianmarco Bezzi. Others attend to material and environmental practices involving air, breath, memory, ecological damage, and embodied perception like Elena Giulia Abbiatici, Camilla Sette, Nuvola Ravera. Several adopt artistic and speculative strategies, working through technological mediation and experimental visual languages to explore how atmospheres are constructed, simulated, or destabilized. These include contributions by Enrico Boccioletti, Elena D'Arsiè, Francesca Flora and Achille Filipponi.

Giuliana Bruno sets the stage for the second category of contributions, which addresses atmospheric research, neuroscience and spatial perception, meteorological and climatic approaches to representation and design, worldbuilding and virtual spaces, digital aesthetics, and the architectural and urban applications of atmospheric approaches. Together, these positions frame imaging as a relational process unfolding across bodies, infrastructures, environments, and perceptual apparatuses, and are reflected in contributions by Elisabetta Canepa, Alessio Bortot, Letizia Artioli, Nicola Zolin, Christian Scenini,

Federico Rita, Moreno Elia Hebling, Michael Renner, Juan Carlos Dall'Asta–John Latto–Sandro Rolla, Marco Addona, Vincenza Garofalo–Maria Milano, and Silvana Khutz.

Across these heterogeneous approaches, atmosphere is treated not as an aesthetic supplement, but as an operative condition that reshapes the very functioning of imaging. Images here do not simply render phenomena legible; rather, they disclose perceptual thresholds, temporal residues, and zones of indeterminacy in which sensing precedes recognition. Taken together, the contributions propose atmosphere as a critical site from which imaging may be rethought and understood not merely as the production of visual representations, but as the practice of generating, perceiving, and inhabiting perceptual and affective fields. In this sense, imaging emerges as a relational and experimental process, one that emphasizes modulation, attunement, and embodied exposure, while continuously negotiating the unstable boundaries between matter, perception, and imagination.

Taken together, the two suggested categories articulate a bifocal structure that also reflects the complementary curatorial logic of the issue: one grounded in artistic and olfactory imaginaries, the other in spatial, sonic, and design-oriented practices. Rather than advancing a unified definition, *Imaging Atmospheres* proposes a wide field of inquiry into the ways atmospheres are produced, sensed, mediated, and inhabited, foregrounding their emergent, relational, and often imperceptible nature.