DESIGNING ATMOSPHERES

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NOTE ON THIS EDITION

The original, German-language edition of this book was first published in 2013 following a conference that took place at the Technische Universität Berlin in 2012. Since then, the subject of atmosphere as an aesthetic category for landscape architecture and architecture has attracted widespread interest and been discussed in the context of numerous conferences and publications. This book is a translation of the texts from 2013.

ATMOSPHERES — ESSENTIAL FOR DESIGNERS

Jürgen Weidinger

LANDSCAPE ARCHITECTURE AND QUALITATIVE PHENOMENA

Landscape architecture combines the knowledge and methods of science with the applied arts. This special mixture opens up a broad range of topics and questions. One issue that is of particular interest to our research unit (*Fachgebiet*) is spatial quality. What is spatial quality? We define spatial quality as the design of functional solutions that are embedded in qualitative phenomena. In this sense, the design of landscape architecture pursues the methodology of linking qualitative phenomena to the fulfilment of functional requirements.

At technical universities like the TU Berlin, a large number of disciplines, including ecology, soil science, hydrology, botany, climatology, hydraulics, building design and sociology, focus on the functional aspects and fulfilment of quantitative requirements. The majority of these disciplines investigate their research topics on the basis of measurements and use quantities for determining whether the respective requirements or functions have been fulfilled. Unlike functional considerations, qualitative phenomena are not measurable. Their description and evaluation require a different approach. One of the most important missions of this research unit is the study of models and methods that make it possible to describe and evaluate qualitative phenomena.

In the societal debate on cities and urban open spaces over the past decade, we have observed an increasing tendency to cling fearfully to supposedly quantifiable aspects under the premise of functionality, economic efficiency and accessibility. Policymakers feel compelled to secure investments in public buildings and landscape architecture on the basis

of quantifiable criteria. When these arguments are not adequately convincing, public opinion polls are carried out in order to obtain an "ostensibly" legitimate assessment. The emerging demand for quantification has led to a boom of scientific, sociotechnical, energy-related and eco-technological papers with a sectoral orientation. In my opinion, these concepts have arisen exclusively from the perspective of one of the sub-disciplines of landscape architecture and with little consideration for qualitative aspects. Attempts to objectify design outcomes using quantifiable methods are nothing new. However, it is important to remember that all historical efforts to quantify spatial quality have failed. In the 1970s and 1980s the paradigm of open-space planning based on social science was used for the creation of monotonous open spaces, which we are now redesigning wherever possible. It has become apparent that a decreasing number of policymakers and government officials have the training required for recognising and evaluating spatial qualities. A one-sided quantitative evaluation of designs and projects loses sight of qualitative phenomena. This leads to projects that lack quality. [1]

If we observe the definition of spatial quality provided here and recognise the failure of historical attempts to objectify the process of design, the current trend of quantifiability must be criticised and rejected. A thorough investigation and understanding of qualitative phenomena is imperative for the design of public spaces that have a stimulating, emotional effect and enable their visitors to experience contemporary urbanity.

However, in the evaluation of qualitative phenomena, we are currently observing a striking lack of theoretical orientation in the discourse on urbanism and landscape architecture resulting from the shift towards quantifiability. This theoretical deficit not only limits our understanding of landscape architecture, but also has a negative impact on landscape planning and landscape aesthetics. We often base our evaluation of the visual landscape on traditional aesthetic models instead of developing and applying new concepts and categories for this purpose.

1 See Hasse, Jürgen: *Zur Macht von Atmosphären – im Regieren der Stadt wie des eigenen Selbst*. URL: www.iba- hamburg.de/fileadmin/Erleben_2013/ Kongresse/Stadt_Neu_Bauen/SNB_ Hasse.pdf (as consulted online on 15 August 2013).

HOW CAN QUALITATIVE PHENOMENA BE DESCRIBED?

Natural science has strong reservations about qualitative phenomena and generally rejects their study. One possible reason is that, in the context of natural science's understanding of science itself, these phenomena cannot be clearly described in causal terms and are therefore impossible to theorise or empirically verify. At the fringes of science, a few scattered attempts have been made to explain qualitative phenomena using scientific approaches. These include not only the concept of *information aesthetics* that Abraham Moles,[2] Max Bense [3] and several others explored in the 1960s on the basis of mathematical information theory, but also a branch of *aesthetic theory* derived from complexity theory in the 1980s, such as Friedrich Kramer's writings,[4] and the relationship between aesthetics and the theory of evolution described by Winfried Menninghaus[5] in 2011. However, these theories have not (as of yet) had any significant influence on the discourse of urban design or landscape architecture.

Hence, most hypotheses on qualitative phenomena are developed by the disciplines of the humanities, which are concerned with *understanding*, whereas natural science has its main focus on *explaining*. The disciplines of philosophy, psychology, attitude research and perception theory, along with literary, art and visual studies, have produced a wide variety of theories on the subject of quality. The study of qualitative phenomena in the design disciplines has developed along the dichotomy of function (quantity) and form (quality). The judgement of these two poles changed repeatedly during the development of the design disciplines. Furthermore, normative descriptions, such as form follows function or the so-called "science-based design" (*wissenschaftliches Entwerfen*) at the Hochschule für Gestaltung Ulm, as well as radically formalistic concepts such as the *anti-design* of the Memphis Group, do not help to build up a systematic description of qualitative phenomena. In contrast, approaches of systematic models focus on the holistic effect of design artefacts and investigate interactions between the individual parts of a design and the resulting holistic impact. The process of this aesthetic more can be described as an emergence. This is why models of qualitative phenomena refer to theories of holistic perception, like Gestalt theory, synaesthesia and semiotics.

2 See Moles, Abraham: *Information Theory and Esthetic Perception*. Urbana, Illinois, 1966.

3 See Kramer, Friedrich: *Chaos und Ordnung. Die komplexe Struktur des Lebendigen*. Stuttgart 1988

4 See Menninghaus, Winfried: *Wozu Kunst? Ästhetik nach Darwin*. Berlin 2011.

5 See Bense, Max: *Einführung in die informationstheoretische Ästhetik. Grundlegung und Anwendung in der Texttheorie*. Reinbek 1969.

Which of these theoretical concepts have prevailed, which have been further developed, and which are shaping the contemporary discourse? Semiotics, as a metatheory, has lost influence. Semiotics, an essential feature of postmodern architecture and landscape architecture, now only plays a subordinate role in landscape architectural and architectural theory. The concepts of *Gestalt* and *Gestalt quality*, as examples of applied Gestalt theory, have largely fallen out of use. In any case, the term *Gestalt* is not very suitable for describing spaces designed by landscape architects, which are characterised by intermeshed and ever-changing spaces with semi-transparent spatial boundaries. The same cannot be said of self-contained objects with clear boundaries, such as design artefacts or buildings. Today's discourse is being shaped by phenomenologically oriented concepts for the systematic description of qualitative phenomena.

Two examples of several more recent phenomenologically oriented works on spatial quality are the publications *The Eyes of the Skin—Architecture and the Senses* by Juhani Pallasmaa [6] and *Einfühlung und phänomenologische Reduktion. Grundlagentexte zu Architektur, Design und Kunst* (Empathy and Phenomenological Reduction. Fundamental Texts on Architecture, Design and Art), a collection of texts published by Thomas Friedrich and Jörg Gleiter. [7] The various concepts of atmosphere have also been developed on the basis of this phenomenological tradition.

A sound knowledge of qualitative phenomena can also be found among designers and artists who work actively and reflectively with the field of qualitative phenomena. As a result, our available sources of reference include not only works of art and design as case studies but also published, subjective design programmes (individual manifestos) as collections of materials. Normative design programmes and design manifestos represent important and helpful sources of inspiration, as well as a challenge for future generations of designers. However, the consultation of individual-normative design programmes for the systematic study of qualitative phenomena is problematic because these design programmes rarely satisfy the general requirements of a systematic approach. Instead, they represent individual standpoints on values, and their applicability is therefore limited. One

6 See Pallasmaa, Juhani: *The Eyes of the Skin—Architecture and the Senses*. Los Angeles 2012.

7 See Friedrich, Thomas/Gleiter, Jörg: *Einfühlung und phänomenologische Reduktion. Grundlagentexte zu Architektur, Design und Kunst*. Berlin 2007.

well-known example is the guiding principle associated with the *vanguard landscapes* of Martha Schwartz.[8] Anyone seeking to describe other qualitative phenomena will find little help in this normative design programme unless they are specifically interested in these phenomena or similar issues.

In recent years we have begun using the concept and term *atmosphere* for the evaluation and description of qualitative phenomena. This choice of terminology represents a reaction to the debate on atmospheres that Gernot Böhme and Michael Hauskeller sparked in the 1990s, inspiring several other authors, such as Jürgen Hasse, Achim Hahn [9] and Andreas Rauh, to continue working on the issue. We also noticed in numerous discussions with designers that the term *atmosphere* is often used in the design process and for the communication of designs.[10] This is why we decided that it would be sensible to advance the study of atmosphere as a theory and design tool. Designers who are interested in systematic considerations are naturally drawn to the question of how the aspect of atmosphere that is used implicitly in the design process can be captured in the form of explicit theory and methodology.

QUALITATIVE PHENOMENA AS ATMOSPHERE

What we are studying is the effect that is created when we move through spaces or are exposed to other aesthetic situations, like films, images or texts. Atmospheres come into force in a special way through movement in a space. This movement through space is one of the essential characteristics of landscape architecture; accordingly, the phenomenon of atmosphere is particularly well-suited for discussing and systematically studying qualitative factors of landscape architecture and urban spaces. Atmospheres are most likely a comprehensive phenomenon, meaning that they are unavoidable in terms of perception and should therefore always be part of the design process in landscape architecture. Furthermore, well-made landscape architecture projects demonstrate that atmospheres can be designed. This is why we need design methods and analytical instruments that offer criteria for working with atmosphere. Such criteria could be used by the design disciplines and in architectural and landscape architectural criticism. In our

8 See Richardson, Tim: *The Vanguard Landscapes and Gardens of Martha Schwartz.* New York 2006.

9 Hahn, Achim: "Atmosphären entwerfen? Zur Hermeneutik des Erlebnisses von Landschaftlichkeit". In: Weidinger, Jürgen (ed.): *Entwurfsbasiert Forschen.* Berlin 2013, p. 69 ff.

10 In this article I will not be able to offer any empirical evidence for the observation that atmosphere plays a prominent role in the design process, nor am I able to cite any notes from the relevant discussions. The observation arose in the context of numerous discussions with other designers and was repeatedly confirmed through presentations by designers in the context of a series of events entitled "Wie haben Sie das gemacht" ("How did you do that") organised by our research unit (Fachgebiet).

research up to 2012, when the symposium took place, we had found only a handful of German-language publications on the design of atmospheres in the field of urban design and landscape architecture. This fact also confirms the research deficit described above.

The aim of this book is to help provide initial answers to the questions that play an important role in the design process and the criticism of landscape architecture: What types of atmospheres can be created through landscape architecture? What types of atmospheres exist? How are atmospheres perceived? Which theoretical models of atmospheres can be applied? How can atmospheres be described and documented? What criteria can be used for understanding atmospheres? Are there any principles or rules for designing atmospheres? Which models, strategies and tools do designers use for designing atmospheres in landscape architecture? What roles do atmospheric qualities play in the context of criticism in art, theatre, literature and music and, more specifically, in the disciplines of landscape architecture and urban design?

BUILDING BRIDGES FROM THEORY TO PRACTICE, AND FROM PRACTICE TO THEORY

As an important aspect of the modus operandi of our research group (*Fachgebiet*), we try to build bridges from theory to practice, and from practice to theory. For *Designing Atmospheres*, we have followed the argumentation of Jean-Paul Thibaud, who describes two approaches to theoretical investigation: firstly, "the implicit approach, in which atmospheres are viewed exclusively from strictly operational perspectives ...", and secondly, "the explicit approach, which includes the attempt to define the term *atmosphere* ... so that its specific characteristics come to light." [11] This method of building bridges between theory and practice was also used as a basis for the choice and order of the articles in this book.

Landscape architects reflect on their design work, focussing on the role of atmospheres, while humanities scholars pursue the phenomenon of atmosphere from the perspective of their subject areas. Articles and books from various authors, such as Michael Hauskeller (Department of Sociology, Philosophy and Anthropology at the University of Exeter in

11 Thibaud, Jean-Paul: "Die sinnliche Umwelt von Städten. Zum Verständnis urbaner Atmosphären". In: Hauskeller, Michael (ed.): *Die Kunst der Wahrnehmung. Beiträge zu einer Philosophie der sinnlichen Erkenntnis*. Kusterdingen 2003, pp. 280-281.

England), Burkhard Meyer-Sickendiek (Institute of German and Dutch Languages and Literatures at Freie Universität Berlin), Rainer Schönhammer (Department of Psychology of Art and Design at the Burg Giebichenstein University of Art and Design Halle), Sabine Schouten (Berlin-based theatre scholar) and Andreas Rauh (art educator), approach the phenomenon of atmosphere from different perspectives, e.g. literary, art and theatre studies, environmental psychology and perception theory, in a mutually complementary manner. The landscape architects Stig L. Andersson (SLA Copenhagen) and A.W. Faust (Sinai, Berlin) describe the essence of atmospheres, and Kathryn Gustafson (Gustafson Porter + Bowman, London, and Gustafson Guthrie Nichol, Seattle) gives an interview about how she became a landscape architect.

This publication is part of our research activities, which seek to contribute to the public discussion on landscape architectural designs and urban design by offering a theoretical concept and criteria for the discussion and evaluation of designed atmospheres. We hope that this contribution will help return the necessary counterbalance to the discourse on landscape architecture and urban design, which has developed with a unilateral focus on the measurability of functional requirements. Today, the phenomenon of atmosphere is complemented by other concepts, such as the theory of immersion and the theory of presence. It will be exciting to see how these more recent theories will influence the future discourse in landscape architecture and landscape aesthetics.

Translated by Leslie Ocker.

DESIGNING ATMOSPHERES
PART 1

DESIGNING ATMOSPHERES IN LANDSCAPE ARCHITECTURE

Jürgen Weidinger

1 THE STARTING POINT FOR THE DESIGN OF ATMOSPHERES

In the introduction "Atmospheres—Essential for Designers", I described the starting point for approaching the topic of *designing atmospheres*. If we understand spatial quality as the embedding of functional purposes into qualitative phenomena, then the question arises as to how the unmeasurable qualitative phenomena can be studied and made usable for the design of landscape architecture.

In order to answer this question as a university-based designer, I approach the problem of qualitative phenomena from the perspective of design practice. In this context, I attempt to compare and contrast designers' practical understanding of quality with the findings of scientific studies and to make this knowledge accessible. My aim is to take the implicit *know-how* of designers and make it explicit as *know-what*. Design processes and results are analysed with respect to the qualitative phenomena on the basis of a series of designs and built projects. The resulting descriptions are systematised and compared with explicit scientific theories in order to identify correlations and deviations. I call this approach *design-based theory* as an allusion to the concept of *research by design*.

The relevant design practice and its protagonists have extensive knowledge about the creation of affective spatial compositions. Designers use terms like *motif*, *theme*, *intensity*, *expression*, *impression*, *mood* and *atmosphere* in order to guide and intensify the chosen aesthetic effect of the design. This generally applies to all space-creating design disciplines, such as urban development, architecture, landscape archi-

tecture, interior design and scenography, where technology and applied art go hand in hand. It applies particularly to landscape architecture as the design of sites.

My reasoning is based on the fact that the functional requirements for landscape architecture are not as clearly defined and quantifiable as those of civil engineering and architecture. Depending on the site, landscape architecture can be developed as a beach, as a forest, as a promenade, with or without vegetation, with loud or soft background noise, with specific uses or exclusively as a place to look at. In general, the design of specific sites in landscape architecture is not completely influenced by programmes or functions that can be described by quantities. Owing to this structural openness of decision-making possibilities in the design process, designers are even faced with the task of developing a self-chosen aesthetic design theme because it would otherwise be impossible to make decisions in the design process. This is why designers, such as landscape architects, film directors, cameramen and set designers, are specialists when it comes to guiding spatial, aesthetic effects. In this respect, experienced designers can be an excellent source of knowledge on methods for steering qualitative phenomena and the associated concepts of *motif*, *theme*, *atmosphere* etc., named above.

The engagement with atmospheric impacts has always been a part of the process of designing space and is therefore an important element in the work of designers. The inspiration for pursuing more in-depth research on this topic was provided by Gernot Böhme, Hermann Schmitz and Michael Hauskeller, with their contemporary theories on atmosphere, as well as earlier models by Friedrich Bollnow, with his descriptions of moods, by Hubert Tellenbach's concept of *clouding* (*Umwölkung*) and by Willy Hellpach's writings on *atmospheric harmony* (*atmosphärischer Akkord*). Most importantly, all of these theories and descriptions suggest the possibility that atmospheres can be designed.

In the following section I will propose a guideline for the design of atmospheres in landscape architecture and for the criticism of designs and projects. In a second step, I will be examining similarities and differences among various scientific models. This comparison shall serve as a basis for

not only improving the guideline for designers, but also demonstrating approaches for refining scientific theories from the perspective of design practice.

2 GUIDELINE FOR THE DESIGN AND CRITICISM OF ATMOSPHERES

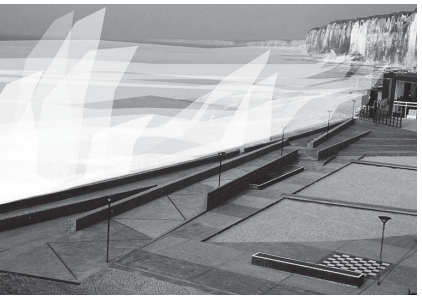
With the help of this guideline, designers can guide the creation of atmospheric impacts during the design process. However, it can also be used as a framework of analysis and an analytical tool for evaluating design projects and implemented designs in terms of their atmospheric impacts. The guideline represents a conflation of the experience I have gained through my practical design work and study of scientific theories on quality. Additional insights were gained in the context of my role as a university lecturer, which involves the systematisation of methodological considerations. The proposed decision levels are not fundamentally new. What is new, however, is the compilation and hierarchisation of these decision levels for the design process so that implicit design knowledge can be understood with greater precision and applied to the design of atmospheres. The guideline consists of successive decision levels that generally lead from the whole to the part.

1. Finding the atmospheric theme for the place
2. Making the atmospheric theme tangible through the composition of space
3. Guiding movement through the space
4. Integrating behavioural incentives
5. Achieving emphasis through design details

Levels two through five serve to intensify the effect of the atmospheric theme selected on the first level. Intensity is achieved through harmonised and complementary percepts. In this context, all perceptible properties are taken into consideration. Visual, auditory, tactile and olfactory percepts are complemented by the awareness of our own body, e.g. through our sense of balance, the sensation of our muscles moving as we walk over the topography or the feeling of the sun and shade on our skin. Human perception forms the basis for the cognitive understanding of the meaning and atmosphere of places.

All illustrations: Departement Seine-Maritime, France. Promenade de Bord de mer in St. Valéryen-Caux, by landscape architect Jacques Coulon, Paris, 1989-1990. © Gérard Dufresne, Paris, adapted by Jürgen Weidinger

Fig. 1 **Inspiration from the site**



Figs. **2a, 2b Finding an atmospheric theme**
It is about the sea, about the danger of storm surges, about fascination, about high and low tides. The interaction between ocean and land becomes the theme. All further design decisions take this atmospheric theme into consideration.

The levels are carried out repeatedly and characterised by increasingly focused analysis phases through which the design site and its functional requirements are gradually better understood. Thereby, the concentration on the atmospheric theme directs the design process and guides the exercise of spatial composition. This process embeds the fulfilment of functional requirements in a controlled spatial composition. The end of the repetition process is reached when a sufficiently intense impact has been achieved and the essential functional requirements are integrated into the composition. Depending on the situational conditions of the location or of the designer's choice of design theme, it may be useful to work through the levels in a different order or through jumping ahead and backtracking. The connection between the overall impact and the individual aspects remains the central aim in the design process.

2.1 FINDING THE ATMOSPHERIC THEME FOR THE PLACE

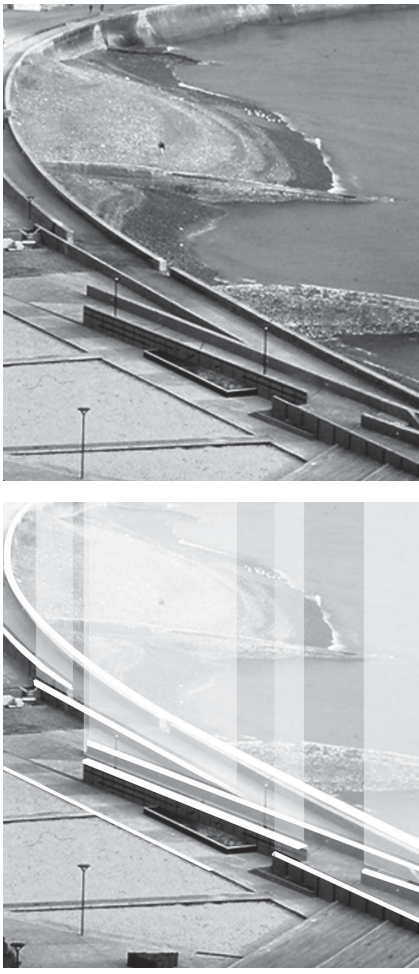
When approaching the site at the beginning of the design process, initial theses are formulated for the future atmosphere to be designed. This step can be articulated in writing or through images or collages. In this context, designers follow their own methodological preferences. The "correctness", or rather the suitability, of an atmospheric theme is determined by the plausibility and the intelligence of the theme's reference to the site. A site is characterised by its physical structure (location, boundaries, topography, basic spatial structure etc.) and its "mental" structure (e.g. local history and culture). In addition, this work always includes the surroundings of the site to be designed and its integration into the structure of the city. In the search for the atmospheric theme, the designer must take into consideration the client's specifications, such as the objectives and budget, as well as other parameters, including the values and aims of the administrative authorities and political representatives involved in the design process, because a project brief can never offer a sufficient basis for designing the atmospheric theme. This is how the atmospheric theme can be tailored to the location and its surroundings, emphasise existing or hidden qualities or add new qualities to an insignificant site. If it is not possible to find an atmospheric theme at the beginning of the design process, the designer starts by examining

ways of fulfilling functional requirements and examines the initial compositional approaches. Using these first investigative steps, we can gain increasing clarity that enables us to discover and formulate an appropriate atmospheric theme that can later be further elaborated.

2.2 MAKING THE ATMOSPHERIC THEME TANGIBLE THROUGH THE COMPOSITION OF SPACE

Landscape architecture uses a repertoire of spatial instruments for making the desired atmospheric aim tangible as a spatial composition. At the beginning of the design process are sketch-like spatial experiments that test a possible tangibility of the chosen atmospheric theme. Coherent results, i.e. compositions in which the desired atmospheric theme becomes perceptible, are chosen and then further differentiated and intensified for subsequent levels of decision-making and reflection. In this process the engagement with the physical-spatial structure of the existing site, as described above, forms a significant part of the composition. The peripheral areas of the site are often constituted by buildings or groups of trees. Any existing bodies of water, trees, topography or other idiosyncrasies of the site are taken into consideration in its spatial recomposition. The choice of an atmospheric theme should be made as early as the first level of the guideline through the consideration of the site's physical and mental characteristics. The successful correlation between an atmospheric design theme and a site's requirements results in an appropriate design concept.

All humans have a sensitivity to the aesthetic impact of places and are more or less able to share these experiences. In this respect, it is generally possible to discuss these experiences argumentatively (intersubjectively). Certain spatial compositions produce their own impacts. It is astonishing that, in spite of a limited repertoire of space-defining elements, such as topography, vegetation, stairs and surfacing materials, all kinds of atmospheric motifs can be achieved in landscape architecture. Designers build on this fact and develop a special interest in the complex of spatial compositions. Some designers archive sketches and photos, or train themselves to retrieve the aesthetic effects from their memory. Other designers put these correlations into words. All designers



Figs. **3a, 3b Creation of atmosphere through spatial composition**
Protective walls draw themselves into the space at various heights, forming a gentle arch that mirrors the basic shape of the bay's coastline. When viewed against the backdrop of the ocean, the composition of the walls, in spite of their structural massiveness, resembles a playful arrangement of lines. Beach, ocean, walls and the edge of the cliff create an intense atmosphere.

observe the environment, visit influential projects and use them as references in their future design work.

Until now, *elementaristic* descriptions have often been used for discussing spatial qualities in academic discourse. By this, I mean the use of basic design-theory operations, such as contrast, symmetry and proportion, for explaining the impact of spatial compositions. Most design guidelines, for example Michael Wilkens' manual on architecture [1] or Grant Reid's guide to landscape architecture,[2] are based on these elementaristic design principles. A similar approach can be seen in the attempt to ascribe spatial quality to the smallest spatial elements and situations of a spatial composition, like the approach developed by Hans Loidl in his design principles for open space.[3] Designers who follow this approach risk losing sight of the design objective and the desired atmospheric effect. Only a few publications on the design process examine and deal with the relationship between the aesthetic aim of a landscape architecture project and its spatial composition. In order to incorporate the concept of atmosphere in our investigations, we must abandon the elementaristic perspective. This approach can be seen in the writings of, for example, Wolfgang Meisenheimer[4] and of Juhani Pallasmaa[5] and could be given greater consideration in the future study of qualitative phenomena and atmospheres in landscape architecture and landscape aesthetics.

1 See Wilkens, Michael: *Architektur als Komposition.* Basle Boston Berlin 2010.

2 See Reid, Grant W.: *From Concept to Form in Landscape Design.* Chichester 2007.

3 See Loidl, Hans/Bernard, Stefan: *Freiräumen. Entwerfen als Landschaftsarchitektur.* Basle Boston Berlin 2003.

4 See Meisenheimer, Wolfgang: *Das Denken des Leibes und der architektonische Raum.* Cologne 2004.

5 See Pallasmaa, Juhani: *The Eyes of the Skin—Architecture and the Senses.* Los Angeles 2012.

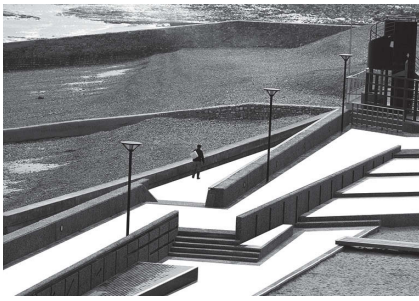
2.3 GUIDING MOVEMENT THROUGH THE SPACE

What the functional approach simply views as access contains a much greater wealth of possibilities from the point of view of atmospheric impacts. To make this more understandable for students, I also describe this design level as "can move through" and "can't move through" in order to express the wide range of possibilities for movement in the space. The possibilities range from direct links and pleasant detours, to areas that are inaccessible to the visitor, such as water surfaces, topographic features or rough materials on the ground that are uncomfortable to walk on.

Paths and plaza-like features steer us through the space, reveal or hide views, arouse curiosity, motivate us to certain behaviours and either encourage or hinder contact with

other people. Here, it becomes clear how important tailored design decisions are in the context of the various levels of the guideline. The movement in the space is directly related to the spatial composition, meaning that the decision levels "Making the atmospheric theme tangible through the composition of space" and "Guiding movement through the space" are very closely linked. The movement in the space is guided by the created spatial situation, and the space creation should give sense to the movements of the person orienting themselves in the space. Taking this idea a step further, the designer can also encourage or even steer rapid movements, for example, through the shape of the path composition and through the surface properties of the path. The same applies to slowing down and stopping movement. This also reveals the link to the next two decision levels and illustrates the fundamental principle that all design decisions at all levels should be harmonised to the greatest possible extent.

The movement in the space is one of the most important characteristics of the experience of open spaces designed through landscape architecture. Landscape architecture creates series of spaces or spatial networks. This is why open spaces can best be experienced through movement. The otherwise so dominant sense of sight, by itself, is unable to fully grasp this spatial distinctiveness. This is where the discipline of landscape architecture distinguishes itself from design and architecture. With design artefacts, the senses of sight and touch are paramount. In architecture, priority is given to private and protected spaces for living or working. (There are, of course, exceptions: e.g. some public buildings with "more landscape architectural" design concepts, like theatres and museums.) In this context, the disciplines should not be played off against each other. My aim is to show that each discipline has its own priorities and must develop the appropriate design principles. In the field of landscape architecture there is a particularly close correlation between the perception of atmosphere and the role of movement in the space. The verb *design*, which is now used for various disciplines and a wide range of activities, must therefore be considered in a more differentiated manner.



Figs. 4a, 4b **Sensing the atmosphere through movement through the space**
The paths that form between the walls offer movements parallel to the shoreline. The inability to move directly to the sea makes the fundamental relationship between ocean and land tangible through the act of moving. The location is made accessible through movement, first atmospherically, then intellectually.

2.4 INTEGRATING BEHAVIOURAL INCENTIVES

In place of the term use, I would like to introduce the concept of *behavioural incentives* (*Verhaltensangebote*). The term use emphasises the functional character of the landscape architecture and leads to the development of standardised programmes which result in the creation of places that tend to look the same. There is no denying that certain behavioural incentives, such as areas for sporting activities, must be produced in a similar or even identical manner, above all when the dimensions are part of the conditions for competition. However, the question arises as to whether the same playgrounds for children and e.g. chess areas for adults and the common, standardised park benches must be used in every open space.

Figs. **5a, 5b Intensification of the atmosphere through thematically related behavioural incentives**
The walls offer opportunities to sit. The spacing between these elements was designed so as to enable visitors to communicate from one wall to the next, over the path. What occurs is that the girls sit on one of the walls, and the boys on the opposite wall in order to cautiously approach each other. The older visitors look on nostalgically.

Behavioural incentives are to be understood more as individually selectable, open and surprising moments in the open space than as programme fulfilment. Elaborated or informal behavioural incentives, each developed on the basis of the atmospheric theme, are manifestly integrated into the composition of the spatial elements, complementing the paths, as well as the places where the paths broaden out.

At the same time, behavioural incentives must be specifically tailored to the design. For example, climbing opportunities are better suited to a boulder park or to the ruins of a former industrial complex than to a spa or wetland park.

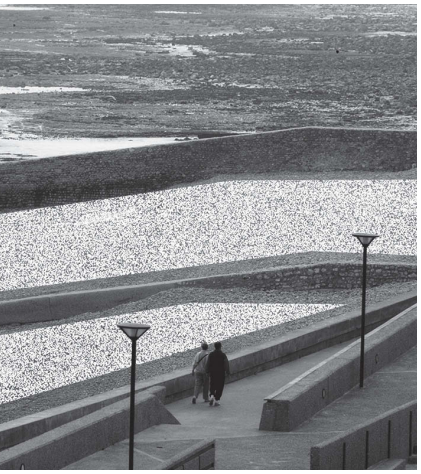
Spatial compositions consist of recurring and more or less neutral situations, which should be complemented by areas for specific behavioural incentives derived from the design theme. Contemporary cities should offer amazement and stimulation for their inhabitants. This can be achieved if landscape architecture embraces all urban phenomena, devotes itself equally to unwieldy sites and incorporates them as special places in the publicly accessible open spaces. Specific opportunities can make supposedly unattractive sites interesting, for example, under bridges, near the exhaust shafts of underground rapid transit systems, beside strangely buzzing structures of technical infrastructure or in the area around industrial bakeries, where the air smells like bread.

The important aspects in this context are not only the selection of special behavioural incentives and their placement, but also the special way in which these incentives are elaborated. In this respect, a place to sit—as a recurring element—can offer a multitude of design possibilities. Many design variations for places to sit are conceivable, depending on the chosen atmospheric design theme. Visitors can sit either in a sheltered location beside a footpath or exposed in the middle of the path in order to place themselves in contact with other people. They also can be placed far away from a path that is only reachable via a side trail.

The design of behavioural incentives allows for various experiences in the open space that are in harmony with the targeted atmospheric effect while at the same time intensifying it. The appropriate placement and elaboration increases the "intelligence of a space" and offers "emotional" and—on this basis—also "intellectual" sustainability. This is how we can create landscape architecture that never gets boring, even after decades of visiting the site.

On the basis of this concept for the design of atmospheric impacts, it is wise to question the current trend of using public opinion polls to identify the preferences of the so-called "users". Owing to the fact that the surveyed individuals lack the necessary education and training in spatial quality and the design of landscape architecture,[6] they usually cannot fathom new, special and site-related behavioural incentives. This is why these surveys always yield nearly the same results in every city and for every site. The common preferences, such as children's playgrounds, herb gardens and generally "more green", can be expected. I am not arguing against the preferences of the people interviewed. It is clear that their input must be taken seriously. However, equally clear is the fact that the landscape architects and government offices responsible for designing landscape architecture projects are already familiar with these expectations. I would like to disagree with the planning facilitators and organisers of planning processes who misinterpret the participatory methods as a substitute for the design and, by doing so, promote the creation of predictable and banal projects. Contemporary urbanity calls for professional and intelligent design solutions that combine the new with the above-described expectations.

6 In this context, mention can be made of the controversy that was sparked by Wulf Tessin when he introduced the aesthetic of the layperson's tastes as a concept in reference to landscape architecture. See Tessin, Wulf: "Landschaftsarchitektur und Laiengeschmack – über die Ablehnung moderner Landschaftsarchitektur durch die Nutzer". In: *Garten + Landschaft*, Vol. 119, Issue 2, pp. 8-9. In response to this controversy, Wulf Tessin renamed his observation aesthetic of the pleasant (Ästhetik des Angenehmen).



Figs. **6a, 6b Intensification of the atmosphere through design details**
The site is made of stone. The exposed aggregate walls and concrete pathways blend into the shingle beach and rocky bluffs. The ocean swirls around the "stoneness", which causes variations of the site's appearance.

2.5 ACHIEVING EMPHASIS THROUGH DESIGN DETAILS

Lastly, the atmospheric effect is further intensified through the decision level of design details. All space-defining elements, all ground surfaces and the elaboration of all behavioural incentives should be detailed in accordance with the atmospheric theme. This involves the selection of materials, the choice of vegetation, the decision on how the materials should be arranged, the re-evaluation of colour and light qualities and the specifications for future maintenance work. Vegetation, as a living and constantly changing material, requires appropriate care. Different atmospheres, such as the metallic atmosphere of a post-industrial heavy metal park, the cheerful atmosphere of a spa park or the melancholic atmosphere of a former graveyard, require the use of specially selected materials and plants.

In the context of this decision level, the experience of the space is further intensified. In a literal sense, the visual, tactile and auditory perception of the visitor is further amplified until the atmospheric theme can be perceived through the senses at any level of detail. The decision level of designing details fulfils the design specifications of the previous decision levels. Returning to the example of movement through the space, the use of smooth and jointless surfaces of paths can promote fast-rolling movement while rough, irregular ground surfaces with multiple joints encourage slow and careful walking.

Designers are well aware that, in times of tight public budgets, it is necessary to use materials (plants and building materials) in a disciplined manner and that durability and maintenance requirements must be taken into consideration. However, the tightening of budgets and the setting of development and material standards in our cities has led to a situation in which an increasing number of new open spaces are nearly identical, and the potential for the development of site-specific atmospheres can no longer be realised. This effect is exacerbated by the above-mentioned methods of citizen participation, the slogan "service, safety, cleanliness" reminiscent of the advertising jargon of Deutsche Bahn and the bureaucratic implementation of the principles of *universal design*. The discourse on the design of atmospheres should help achieve changes in development policies for landscape architecture.

3 SCIENTIFIC MODELS OF QUALITY

The content of the proposed guideline can be compared with explicit models of quality offered by different sciences. By doing so, shortcomings in explicit theory can be identified and design practice improved. The decision levels of the guideline exhibit similarities and parallels to theoretical models or to individual elements of such models.

Scientific quality theories cover a broad spectrum. In the following, I will discuss a few selected models that have been particularly influential. On the basis of several systematic, descriptive models,[7] I will attempt to substantiate the relevance of the design guideline. In this context, models from the empirically based discipline of psychology are particularly worthy of consideration, and in cases where empiricism cannot be used, systematic theories of perception and experience from the humanities will be discussed. While the majority of these models come from German-speaking countries, several are from the English-speaking world. It would also be interesting to investigate theories of quality from other language cultures. For example, it was through my communications with Chinese colleagues that I learned about the traditional model of the *Jin*, which, like the concept of *Mode 2* sciences,[8] combines quantitative, qualitative and ethical aspects with practical aspects.

In my investigation of the models for quality, I chose not to focus on the normative design programmes of designers or the normative manifestos of publicists that often dictate the discourse on architectural theory and the theory of landscape architecture. I take normative theory to mean approaches to design in the sense of aesthetic programmes that act as a perception guide for avant-garde works of art and design outcomes, describing what special and new aspects can be perceived in avant-garde outcomes. Normative aesthetics play an important role when innovative designs are evaluated in the discourse. Younger designers follow the normative design programmes of the older generations of designers and differentiate themselves from their predecessors through the development of new programmes. Owing to the fact that the positions of normative aesthetics are generally not interested in comparability and systematisation, such objectives will not be considered here.

7 I borrowed the term descriptive models from: Schweppenhäuser, Gerhard: *Ästhetik. Philosophische Grundlagen und Schlüsselbegriffe.* Frankfurt am Main 2007.

8 Mode 2 sciences are characterised by the fact that knowledge is not only generated at research institutions, but also produced in the context of application. See Nowotny, Helga/Scott, Peter/Gibbons, Michael: *Re-Thinking Science: Knowledge and the Public in an Age of Uncertainty.* Oxford 2001.

3.1 MODELS FROM NATURAL SCIENCES

As a triumph over atomistic psychology, which took the approach of breaking perception down into various small sensations and measuring it quantitatively, the first generation of experimental psychological research in the 19th century investigated holistic perception outcomes. The qualitative phenomena of landscape architecture can also be understood as holistic percepts. Gestalt psychology was developed in Vienna and Berlin, and *holistic psychology* (*Ganzheitspsychologie*) in Leipzig. These insights were taken up and developed further by exponents of the *theory of empathy* (*Einfühlungstheorie*) in the field of art and architectural theory, including Heinrich Wölfflin,[9] Theodor Lipps[10] and Robert Vischer[11] at the end of the 19th century.

The *attitude research* (*Einstellungsforschung*) from the mid-20th century was the second generation of psychological research to investigate aesthetic impacts. Using the *semantic differential*, the emotional effects of works of art can be measured quantitatively as the *measurement of meaning*, according to a book of the same name by Osgood, Suci and Tannenbaum.[12] This method of measurement involves the assessment of designed artefacts, for example of an image, by various observers. The respondents rate the effect of the image with the help of attributes like "friendly" and "unfriendly" on the basis of a multi-dimensional scale. After a sufficient quantity of data is collected, the responses are averaged to make the emotional effects of the image understandable in quantitative terms. These types of studies, like those of Berlyne in 1971 and Kaplan and Kaplan in 1989,[13] were continued in the 1970s as part of the research that was conducted on aesthetic preference. These studies were applied in the field of marketing and as environmental quality indices in environmental psychology and visual landscape assessment (*Landschaftsbildbewertung*).[14] The use of these methods in visual landscape assessment reduces the possible range of aesthetic experiences because the visual landscape can only be assessed with a given number of attributes. This reduction to a few attributes yields inadequate results and therefore cannot be used for describing the manifold impacts of landscape architecture. Today, the research focus *psychological aesthetics* at the University of Vienna has moved beyond historical preference research

9 See Wölfflin, Heinrich: *Prolegomena zu einer Psychologie der Architektur*. Berlin 1999. Original 1897.

10 See Lipps, Theodor: *Raumästhetik und geometrisch-optische Täuschungen*. Leipzig 1897.

11 See Vischer, Robert: "Über das optische Formgefühl". In: Friedrich, Thomas/Gleiter, Jörg H. (eds.): *Einfühlung und phänomenologische Reduktion: Grundlagentexte zu Architektur, Design und Kunst*. Münster 2007. Original 1872.

12 See Osgood, Charles E./Suci, George J./Tannenbaum, Percy H.: *The Measurement of Meaning*. Illinois 1957.

13 The concepts are described in Schönhammer, Rainer: *Einführung in die Wahrnehmungspsychologie. Sinne, Körper, Bewegung*. Vienna 2009, p. 240.

14 See Nohl, Werner: Landschaftsplanung. Ästhetische und rekreative Aspekte. Berlin Hanover 2001.

to investigate the aesthetic processing of human experience. These researchers are examining "the pleasure that is experienced by viewing artwork and the understanding, the processing of complexity in art, emotional impacts and the appreciation of innovative product design".[15] Their aim is to understand how design qualities are processed into empirical qualities on the basis of a model of aesthetic appreciation from the perspectives of cognitive psychology developed by Leder, Belke, Oeberst and Augustin.[16] The authors believe that the model is applicable not only to works of art, but also "to all forms of aesthetic perception", meaning also to spaces designed by landscape architects. The model consists of a five-stage processing procedure, comprising "perceptual analyses, implicit memory integration, explicit classification, cognitive mastering and evaluation", which can also run through feedback loops. Direct parallels can be drawn to the design of atmospheric effects in landscape architecture. In both the theoretical model and the design process, the aim is to understand and manipulate the desired design effect with ever-increasing precision.

It remains to be seen to what extent *psychological aesthetics* will also be able to provide inputs for the scientific explanations of how mental concepts arise on the basis of designed spaces. "In perceptual research, the hitherto unknown principles that could explain how subjective, qualitative sensations can arise from objective and quantifiable stimuli are referred to as the *qualia problem* [...]."[17] This raises the question of how mental concepts about the world arise from sensory impressions. In other words, this also covers the aim of creating impacts, as a general aim of design. The purpose of the thought experiment "What Mary didn't know", which was developed in 1986 by the Australian philosopher Frank Cameron Jackson, was to clarify the qualia problem.[18] Jackson describes the neuroscientist Mary, who knows everything there is to know about perceiving colour. Although she understands all of the physical and physiological principles and mechanisms of colour vision, Mary has been confined from birth to a black-and-white laboratory and has therefore never seen colours first-hand. When she then sees colours for the first time, she learns something new through the subjective experience of colour perception. Jackson concludes that, accordingly, Mary had previously

15 See Institute for Basic Psychological Research and Research Methods (IPGF), Faculty of Psychology, University of Vienna. Research focus Psychological Aesthetics. URL: www.aesthetics.univie.ac.at/fileadmin/user_upload/p_allgemeine_psy/Diverses/Broschüre_2013_FSP_Psychologische_Ästhetik.pdf (as consulted online on 15 August 2013).

16 See Leder, Helmut/Belke, Benno/Oeberst, Andries/Augustin, Dorothee: "A model of aesthetic appreciation and aesthetic judgements". In: *British Journal of Psychology,* 95, 2004, pp. 489-508.

17 Leder, Helmut/Ansorge, Ulrich: *Wahrnehmung und Aufmerksamkeit*. Wiesbaden 2011, p. 13.

18 See Jackson, Frank C.: "What Mary didn't know". In: *Journal of Philosophy 83,* 1986, pp. 291-295. Reprinted in Ludlow, Peter/Nagasawa, Yujin/Stoljar, Daniel (eds.): *There's Something About Mary: Essays on Phenomenal Consciousness and Frank Jackson's Knowledge Argument.* Cambridge 2004, pp. 51-56.

not known everything about colour vision and that physical explanations of colour vision are inadequate. Designers who work with aesthetic phenomena can fully understand the need for experience, i.e. experience in the context of reception and design practice. Today, increased efforts are being made to find scientific solutions to the problem of aesthetic impacts. On the one hand, evolutionary theory is stepping onto the playing field. Winfried Menninghaus has advanced a theory of aesthetics based on Darwin.[19] In this theory, qualities are described as functions in the context of sexual courtship practices. This theory has yet to be studied in reference to landscape architecture and does not seem to play an important role in this field. On the other hand, the technologically well-equipped field of neuroscience claims that these questions can be answered through neuropsychology and neuroaesthetics. However, the link between the firing of neurons and the development of intense and complex atmospheres has yet to be explained. Current scientific concepts, such as the notion of *affect-logic* introduced by Luc Ciompi[20] or the discovery of *mirror neurons* by Giacomo Rizzolatti,[21] have yet to be made useful for the description of qualitative phenomena.

3.2 MODELS FROM THE HUMANITIES

When empirical evidence is impossible to find, the natural sciences lose their relevance. This is where the humanities come in, with their methods of logical argumentation. In this sense, we are forced to supplement the scientific explanations from experimental psychology with models from the humanities. The humanities have described holistic, qualitative effects through various models. These include the theory of abduction proposed by Charles Sanders Peirce,[22] the *pervasive quality* from John Dewey,[23] the *total quality* (*Ganz-qualität*) from Ludwig Klages,[24] the *tuned space* (*gestimmter Raum*) from Ludwig Binswanger[25] and the theory of *Gestalt perception* (*Gestaltwahrnehmung*) that was described by authors like Christian von Ehrenfels,[26] Wolfgang Köhler[27] and Max Wertheimer[28] in the first half of the 20th century. Rudolf Arnheim's concept of Gestalt qualities,[29] which was influential in the field of architectural theory in the 1960s and 1970s, was developed on the basis of Gestalt perception. The aforementioned models deal with the Gestalt laws,

19 See Menninghaus, Winfried: *Wozu Kunst – Ästhetik nach Darwin*. Berlin 2011.

20 See Ciompi, Luc: *Die emotionalen Grundlagen des Denkens. Entwurf einer fraktalen Affektlogik* [The emotional bases of thinking. Outline of a fractal affect-logic]. Göttingen 1997.

21 See Rizzolatti, Giacomo; Sinigaglia, Corrado: *Mirrors in the Brain: How Our Minds Share Actions and Emotions* [Original title: *So quel che fai. Il cervello che agisce e i neuroni specchio*]. New York 2008.

22 See Peirce, Charles S.: *Pragmatism as a principle and method of right thinking. The 1903 Harvard Lectures on pragmatism*. Albany 1997. Original 1903.

23 See Dewey, John: *Art as Experience*. New York 1934.

24 See Klages, Ludwig: *Ausdrucksbewegung und Gestaltungskraft*. Munich 1968. Original 1913.

25 See Binswanger, Ludwig: "Das Raumproblem in der Psychopathologie. 1932". In: *Ausgewählte Vorträge und Aufsätze*, Vol. 2. Berne 1955.

26 See Von Ehrenfels, Christian: "Über Gestaltqualitäten". In: *Vierteljahresschrift für wissenschaftliche Philosophie*, Issue 13. Leipzig 1890.

27 See Koehler, Wolfgang: *Gestalt psychology. The definite statement of the Gestalt theory*. New York London 1992. Original 1947.

28 See Wertheimer, Max: *Drei Abhandlungen über Gestalttheorie*. Darmstadt 1967. Original 1925.

29 See Arnheim, Rudolph: *The Dynamics of Architectural Form*. Berkeley 1977.

which explain that and how Gestalt qualities of a higher order develop through our perception of sensory data. This is how we organise the wealth of information that reaches us and how Gestalt and signs emerge from visual structures. Notes become melodies, and individual taste components become the multisensory flavour experience of a culinary dish. Owing to the fact that landscape architecture comprises the combination of spatial sequences, transitions and scenes rather than a single object like in design and architecture, the applicability of Gestalt theory to the description of landscape-architectural spaces is limited. It is not possible to apply the *law of prägnanz* from Max Wertheimer or the figure-ground relationship to the diffuse spatial structures dominated by vegetation, for example those of a park.

We generally perceive a collection of trees as a forest or, in urban surroundings, as a park. However, the recognition of the Gestalten, such as a forest or park, says nothing about the particular atmosphere and design impact of a forest-like park.

From the field of memory research, we can cite the model of *story grammar* from David Rumelhart. [30] *Story grammar* describes the tendency in the memory process to construct an experience or a coherent narrative from individual memories, even if the memories have to be improved (falsified) in the process. "Anything that is not narratively structured is lost to memory. The typical form of framing experience is therefore the form of story-telling." [31] Blockbuster Hollywood films take advantage of this effect by using happy endings. Art house cinema also builds on this effect when it avoids happy endings or incorporates irritations in the narrative.

More suitable for measuring the effects of spaces in landscape architecture are the models of tuned space (*gestimmter Raum*), the description of moods by Friedrich Otto Bollnow,[32] the term *clouding* (*Umwölkung*) from Hubert Tellenbach,[33] the concept of atmospheric chord from Willy Hellpach [34] and, above all, the models of atmosphere from Hermann Schmitz, [35] Gernot Böhme [36] and Michael Hauskeller. [37] As described above, the possibility of achieving effects through design is self-evident for designers. Astonishingly, it was not until Gernot Böhme that this possibility was accepted from a theoretical perspective and investigated in the con-

30 See Rumelhart, David E.: "Notes on a schema for stories". In: Bobrow, Daniel G./Collins, Allen (eds.): *Representation and Understanding. Studies in Cognitive Science.* Cambridge 1975, pp. 211-236.

31 See Fauser, Markus: *Einführung in die Kulturwissenschaft.* Darmstadt 2008. p. 89.

32 See Bollnow, Otto Friedrich: *Das Wesen der Stimmungen.* Frankfurt am Main 1956.

33 See Tellenbach, Hubert: *Geschmack und Atmosphäre.* Salzburg 1968.

34 I found Willy Hellpach's delightful term atmospheric harmonies in a publication by Hasse, Jürgen: *Zur Macht von Atmosphären – im Regieren der Stadt wie des eigenen Selbst.* 2013. URL: www.ibahamburg.de/fileadmin/Erleben_2013/ Kongresse/Stadt_Neu_Bauen/SNB_ Hasse.pdf (as consulted online on 15 August 2013).

35 See Schmitz, Hermann: *System der Philosophie. Volume 3: Der Raum. Part 2: Der Gefühlsraum.* Bonn 1969.

36 See Böhme, Gernot: *Atmosphäre.* Frankfurt am Main 1995.

37 See Hauskeller, Michael: *Atmosphären erleben. Philosophische Untersuchungen zur Sinneswahrnehmung.* Berlin 1995.

text of design practice. On a phenomenological basis and in contrast to semiotics, which was developed in the field of language philosophy, Böhme emphasised the significance of the physical space as a *locational space* (*Ortsraum*), composed of surroundings and relative spatial relations, i.e. from qualitative conditions rather than quantitative dimensions. "It is more important to remember that mathematics recognises the difference between topological and metric spaces. This difference reflects the two basic concepts of space in European philosophy, namely Aristotle's space qua topos and Descartes' space qua spatium." [38] This is another reference to the relationship between quality and quantity, or effect and function. The atmospheric effect arises from the arrangement of things in relation to one another. Böhme describes atmosphere as the phenomenon that mediates between the outside world and our inner experience. Under the heading "The Making of Atmospheres" [39] he attempts to build a bridge between the analytical approach and design practice and, in doing so, makes the following observation: "However, it can be assumed in particular that there is an incredible wealth of knowledge about atmospheres in the practical know-how of the aesthetic workers [author's note: a quite unpleasant expression]. This knowledge should be able to provide information on the relationship between the objective characteristics of objects (everyday objects, artwork, elements of nature) and the atmospheres they project." [40] Here, explicit scientific theory is seeking contact with design-based theory. It would be wise to answer their call.

An important element of Gernot Böhme's atmosphere theory can be criticised from the perspective of design practice, and a suggestion can be formulated for the improvement of his theory. Böhme's explanations about what he calls the *generators* of atmosphere do not cover the most important process of design: the composition. The composition process, i.e. the selection of the elements, their special arrangement and their elaboration, is the decisive moment that creates the "added value" of a targeted and successfully implemented effect. Böhme lists the following elements as generators of atmosphere: geometry, shape, proportion and dimension, along with light, colour, sounds, signs, symbols and materials.[41] However, these are only the elements of compositions; the composition itself is not included. Herein lies one of the

38 Böhme, Gernot: *Atmosphäre*. Frankfurt am Main 1995, pp. 44-45.

39 Ibid., p. 34.

40 Ibid., p. 35.

41 Ibid., p. 45.

most important structural differences between artistic-design thinking and scientific thinking. A fundamental principle of the explicit sciences is to dissect the object of study into small units. As a result, the process of composition as the synthesis of these small units is overlooked or underestimated. This example also shows that design-based theory is able to reveal ambiguities and gaps in the theories of explicit sciences.

Several exponents of visual culture (*Bildwissenschaft*) are also arguing for a bridge between design practice and human life. "The assumption that perception in general and image perception in particular can be understood less as a passive than as an active faculty, as is suggested by the research from the fields of developmental psychology and neuroscience, would also have far-reaching implications for the interpretation, as well as the design, of works of art. This assumption supports the thesis of Lambert Wiesing (a German philosopher specialising in visual culture) that there is an analogy between the principles of perception and design." [42] This position is based on qualitative and intermodal perception as affective activity and is justified by references to positions of developmental psychology, e.g. from Heinz Werner or, later, Daniel Stern. [43] *Affective activity* is defined as the perception of the world in the form of impacts, meaning a form of perception that suggests a close relatedness to atmospheres.

The interplay of the senses is described by Gernot Böhme as *synaesthetic perception* [44] and by Rainer Schönhammer as *multisensory perception* of transmodal qualities.[45] Synaesthesia also plays an important role within the phenomenon of immersion currently under discussion. The *art of immersion* (*Immersionskunst*) refers to the effect of being drawn into and immersed in digitally created environments. However, this effect also applies to spatial design as a whole. "The architectural approach describes an aesthetic process that today we would refer to as immersion,"[46] explained the editors of the journal *ARCH+*, examining the subject of *presence*. From the perspective of aesthetic impacts, this immersion and experience of being drawn into something can also be achieved with the spatial instruments of landscape architecture, for example through the skilful coordination of the individual design decisions of the above-proposed guideline.

42 Sauer, Martina: "Entwicklungspsychologie/Neurowissenschaft und Kunstgeschichte. Ein Beitrag zur Diskussion von Form als Grundlage von Wahrnehmungs- und Gestaltungsprinzipien". In: *Kunstgeschichte*. Open peer reviewed journal, 2011. URL: www.kunstgeschichte-ejournal.net/316/1/Entwicklungspsychologie_05062011_MSauer_neu.pdf.

43 See Stern, Daniel: *Diary of a Baby: What Your Child Sees, Feels, and Experiences*. New York 1990.

44 Böhme, Gernot: *Atmosphäre*. Frankfurt am Main 1995, pp. 90-94.

45 See Schönhammer, Rainer: *Einführung in die Wahrnehmungspsychologie. Sinne, Körper, Bewegung*. Vienna 2009, pp. 221-237.

46 Kuhnert, Nikolaus/Ngo, Anh-Linh/Becker, Stephan/Luce, Martin: "Die Produktion von Präsenz". In: *ARCH+ magazine for architecture and urbanism*. 19 (178) 2006, p. 24.

Movement through space and the collaboration of all senses in perception is a concept that has also been similarly addressed by the theorists of perception and atmosphere, such as Willy Hellpach with the term *Ergehen* ("sensing through walking") or Gernot Böhme with "the movement of the body through a kind of topological space of neighbourhoods".[47] Movement also plays a key role in the ecological theory of perception developed by James J. Gibson,[48] where he describes perception as reacting to *affordances* which are caused by spatial configurations of elements. Another theory that emphasises the significance of movement is *enactivism*. This theory of perception describes the interplay between action/movement and perception as *action in perception*[49] and even views cognition as arising from activity. In the experience of a landscape-architectural space, cognition means the development of the initial sense of atmosphere into an aesthetic judgement. On this basis, I put forward the theory that, in a successfully designed landscape-architectural space, the sensing of atmosphere can trigger emotional well-being. Furthermore, the gradual cognitive recognition and evaluation of the spatial design can give intellectual pleasure to visitors who are so inclined.

47 See Böhme, Gernot: *Atmosphäre*. Frankfurt am Main 1995.

48 See Gibson, James Jerome: *The Ecological Approach to Visual Perception*. Boston 1975.

49 See Noe, Alva: *Action in Perception*. Boston 2006.

With reference to the interplay between the detail and the whole, an additional parallel exists between the design guideline and Oskar Bätschmann's analytical model of hermeneutics in art history.[50] The circular relationship between the different levels of meaning for a work of art, as described in hermeneutics, is equivalent to the formulated relationship between the holistic atmospheric impact and the role of details in the design. Hermeneutics as a methodology of interpretation is based on insights from the field of semiotics. In this sense, the models of semiotics are helpful when pre-linguistic sensing, through movement and activity in space, leads to a cognitive assessment based on the spatial experience.

50 See Bätschmann, Oskar: *Einführung in die kunstgeschichtliche Hermeneutik. Die Auslegung von Bildern*. Darmstadt 1992.

3.3 COMPARISON OF SCIENTIFIC MODELS FOR QUALITY WITH THE GUIDELINE FOR DESIGNING ATMOSPHERES

The comparison of the design guideline with scientific models for quality reveals several convincing correlations that underpin the approach of designing atmospheres.

The emphasis on the conscious and exact coordination of individual decisions in the context of the guideline finds a parallel in the scientific models described here. We can observe a departure from the elementaristic description of spatial qualities and a shifting of interest towards the interplay between the individual elements as a composition and the resulting qualitative effects. In the criticism of the design outcomes, these parallels can promote an understanding of atmospheric impacts.

Another important finding is that several of the aforementioned models of quality describe the perception of aesthetic impacts as a design process, as seen in the writings of Lambert Wiesing[51] or in Konrad Fiedler's description of perception 140 years ago as *unconscious designing* (*unbewusstes Gestalten*). [52] There are similarities between the design principles used by designers and the rules that define perception. It can therefore be assumed that the design principles used by the designer play a role in the human experience of the space and that designed atmospheres can be experienced by people in a similar manner.

The multisensory and physical experience of space represents another correlation between the experiences of design practice and theoretical concepts. Just as semiotics had to step back from its role as the dominant interpretation instrument of landscape architecture, the approach of viewing landscape architecture as a built sign (or even built signs), which was used in the 1980s and early 1990s, has also become obsolete. The acknowledgement of all perceptual senses in the description of spatial quality and in the design process challenges the dominance of the visual perceptual sense and opens up the possibility of bringing the landscape architectural design into better alignment with the other senses, thereby developing intense spatial atmospheres. A knowledge about the mechanism of multisensory perception is essential for enabling those who are discursively involved in the planning process, such as representatives from the administrative authorities, policymakers and citizens, to better understand the phenomenon of atmosphere and appreciate it as a contemporary contribution to urbanity.

51 See Wiesing, Lambert: *Die Sichtbarkeit des Bildes. Geschichte und Perspektiven der formalen Ästhetik*. Frankfurt am Main 2008. See also footnote 41.

52 See Fiedler, Konrad: *Schriften zur Kunst. Edited by Gottfried Boehm*. Munich 1971.

Mention should also be made of the exponents who reject the concept of atmospheric effects. Some authors describe limitations in the human capacity to perceive atmospheres, limitations that are caused either by an individual's emotional state, for example sadness or great solicitude, [53] or by cultural conditioning. As it cannot be assumed that everyone who spends time in urban open spaces will be in an extreme individual-emotional situation, most people have the capacity for being affected by the space. What we can assume is that, for globalised urban societies, there will be a convergence of cultural conditioning and preconceptions. The possibility that some individuals may have a limited capacity to perceive atmospheres should not make us neglect the phenomenon of atmospheres in the context of landscape architecture and urban design.

Another counterargument is based on an interpretation of atmospheres exclusively as instruments of a liberal and consumption-oriented form of usability thinking. I quote Jürgen Hasse: "Sedative atmospheres of manipulation do not appear in the social world as the atmospheres of weather do. They are fabricated dissuasive media of communication that constantly have to prove themselves over again, e.g. when applied by individuals, collectives or institutions (those on this side of the persuasiveness of arguments), in order to exercise power. The systemic success of culture-industrial arrangements is in particular owed to the manipulation of moods through atmospheres." [54] I can agree with some parts of this description: there are atmospheres that are used for exerting power, and these should be criticised and rejected for public urban open spaces. Fundamentally, however, landscape architecture can also create oppositional, raw, sympathetic, motivational or stimulating atmospheres. In the design guideline presented here, the question about the character of the atmosphere to be developed is posed in an early phase of the design process or in the context of discursive criticism. Here, the ethical dimension of landscape architectural design can be seen as a question of suitability, as a question about the inappropriateness or appropriateness of the atmosphere to be designed. Every design and every designer must find an answer to this question.

It should be shown that atmospheric spaces can be created through the activity of design and can be experienced by (most)

53 See Hahn, Achim: "Atmosphären entwerfen? Zur Hermeneutik des Erlebnisses von Landschaftlichkeit". In: Weidinger, Jürgen (ed.): *Entwurfsbasiert Forschen*. Berlin 2013.

54 Hasse, Jürgen: *Zur Macht von Atmosphären – im Regieren der Stadt wie des eigenen Selbst*. URL: www.ibahamburg.de/fileadmin/Erleben_2013/Kongresse/Stadt_Neu_Bauen/SNB_Hasse.pdf (as consulted online on 15 August 2013). English translation of text published online in "Atmospheres as Expressions of Medial Power – Understanding Atmospheres in Urban Governance and under Self-Guidance" under: https://riviste.unimi.it/index.php/Lebenswelt/article/download/4201/4303 (as consulted online on 29 September 2017).

people in this specially designed manner. It should also be shown how it is possible to assess the atmospheric impact of open spaces in a systematic manner. This also makes it possible to discuss and evaluate qualitative phenomena in social discourse.

4 CONCLUSION

The author Hanns-Josef Ortheil describes an arrival in Zurich as follows: "So ... Zurich—yes, exactly. Suddenly I saw us arriving in the main hall of the terminus station, with its high ceilings and large arched windows. As always, you react immediately to the impression that a building makes. You stop walking, grab me by the arm and draw my attention to something. Perhaps the blue. 'What is it?' you ask. Everywhere, this blue. You look around. Half the station is immersed in this dark shade of blue. I still don't know why, but there's something French about it. Yes, it's a French blue. The blue from the French cigarette packs. A Gauloises or Boyards blue, isn't it? And look, the tram outside, the same blue. Perhaps it gushes forth from the train station into the city, flowing through the canals and streets. Come, let's make haste. Perhaps Zurich is the blue city, because this is what it looks like. I myself, of course, had also noticed all of this, but only in passing. I do not react to visual impressions as powerfully as she does. In my case, the visual initially withdrew. Yes, in the beginning, the exact and intense observation even stood in my way because, in foreign cities, I would first let go and drift, in order to find the music deep inside of me that corresponded to the new impressions. This is why it was possible for me to spend days wandering aimlessly through new places until slowly something like music would come into existence. First it was only atmospheres and sounds. But then everything would take shape, and I would know, for example, that I now badly wanted to hear or play certain pieces. In the case of Zurich, it was initially preludes and fugues by Shostakovich." [55]

This literary description represents a challenge for urban planners to use buildings and open spaces as a means for taking into consideration the atmospheric dimension that enables us to experience the "urban" in a sensual manner.

Translated by Leslie Ocker.

55 Ortheil, Hanns-Josef: *Das Verlangen nach Liebe*. Munich 2007, pp. 26-27.

THE CONCEPT AND THE PERCEPTION OF ATMOSPHERES[1]

Michael Hauskeller

„Gardens are for people." (Thomas Church)

Atmospheres are everywhere. Wherever we are, whatever the space is like in which we find ourselves, whether we are in a natural or in an artificial, human-made environment, we will always encounter some atmosphere or another. There are no atmosphere-free spaces, at least not for humans. The atmospheric accompanies us wherever we go because it is not so much a quality of spaces, but rather an essential aspect of the way human beings relate to spaces, i.e., to the world in which we find ourselves. It does not even matter whether those spaces are real or merely virtual. Even spaces that are merely imagined or suggested by means of images or words are constituted atmospherically. Figure 1 shows part of the campus of the University of Exeter in the Southeast of England where I work. The image is used for publicity purposes and is meant to induce a desire in young Americans to study at Exeter. In the background we can see a university building, and in front landscaped grounds. It is summer. Relaxed and in no hurry, four young people with books in their hands stroll along a path, talking to each other. The atmosphere that is conveyed by the image and that we automatically confer to the place that it shows us is very welcoming. The image suggests that here at Exeter learning is embedded in nature; it suggests an easy-going harmony, and, indeed, the unity of work and play, learning and living. This message is also underscored by the text that goes with the image: "Exeter is an ideal location to live and study, providing opportunities for students to experience city life, the countryside and the beach." Thus, the already open space of the image is opened even wider, to include other, easily accessible spaces promising further pleasures: the city, the country, the sea and the beach. The words themselves evoke a wide spectrum of pleasant associations, which not only

1 The following reflections are based on a far more detailed study that I wrote many years ago. It was published in 1995 by Akademie Verlag Berlin under the title *Atmosphären erleben. Philosophische Untersuchungen zur Sinneswahrnehmung*. Much of what I can only hint at here and what the brevity of the presentation may prevent from becoming fully intelligible is explained and justified at length in that book.

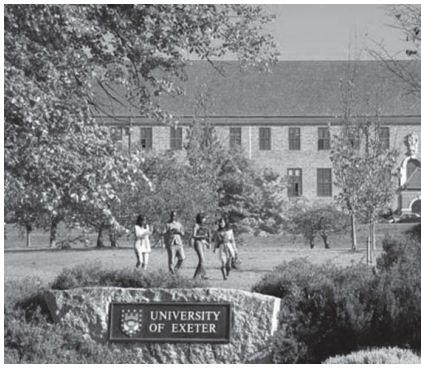


Fig. 1 Campus of the University of Exeter, UK. © University of Exeter

affect the way we experience the image, but also determine, in conjunction with the image, the affective shading that the word or rather the proper name "Exeter" will assume for us, unless we already possess other information that would conflict with this shading.
However, the atmospheres of images and texts are much easier to manipulate than those of real spaces, because they only ever present a small segment of reality to the perceiving subject. This segment can deliberately be selected in such a way that it conveys a particular atmosphere that nothing in the object can interfere with. This is more difficult to achieve with real spaces—spaces that we can actually enter—, because real spaces are constantly changing, especially the ones that are outside. One and the same space can have a very different effect in summer and in winter, when it is raining and when the sun is shining, when there are many people around and when there are only a few. That creates problems for the landscape architect whose goal it is to design not only spaces, but also atmospheres. The photographer has it much easier.

THE CONCEPT OF ATMOSPHERES

But what exactly are atmospheres? It seems obvious that they are not things. Atmospheres seem to belong to an ontological category that is different from tables and chairs, mountains and rivers. Their way of being is different. However, atmospheres are similar to things in that we don't find them in ourselves, like an emotion or a thought, but to all appearances in the world out there. We encounter atmospheres or find ourselves in them. Or that is at least how it seems to us. Yet atmospheres are not sensory qualities either, like colours, sounds or smells, even though such qualities can certainly contribute to the nature of an atmosphere. Nor are they emotions, since we don't encounter emotions in space (at least not our own emotions). On the other hand, atmospheres without any involvement of the emotions are inconceivable. Atmospheres do not consist in purely cognitive associations, even though these can be a contributing factor. Atmospheres are felt, or experienced. Experience must here be understood as a mode of perception that necessarily involves emotions. So what are atmospheres? I would define them as both tempered and tempering spaces. Accordingly,

atmospheres are as numerous and manifold as the human temper. There are as many atmospheres as there are ways we can be tempered. There are cheerful and threatening atmospheres (or spaces), ones that are comforting or discomforting, boring or exciting, beautiful or sublime, and countless others that are less clearly defined and therefore more difficult to name, but that we can still feel. The Hungarian writer Dezsö Kosztolányi once described the many possible atmospheres of hotels (figure 2). His description beautifully captures the *concreteness* of all atmospheres, the fact that they are difficult to subsume under general categories and inseparable from individual experience:

"There are familial hotels where we feel more at home than in our own den and where we are still independent, free from the strict regime of the family. There are friendly, intimate, pleasant hotels. There are sad hotels, especially in the countryside, that are like out-of-tune pianos and that plunge us into misery with their blind mirrors and damp duvets. Then there are hopeless, cursed, deadly hotels, where, on November evenings, it seems appropriate to voluntarily depart this life. There are cheerful hotels where the water-taps giggle. There are cold, solemn, silent hotels, chatty hotels, slutty hotels, cocky hotels, boastful, brash, dingy hotels, trustworthy, unhurried, stately hotels, plated with the noble rust of the past. There are easy-going hotels, ponderous hotels, healthy hotels, where the sunshine springs even from the waste pipes. And there are sick hotels where the table is limping, the chairs wobble and the wardrobe walks on crutches, where the divan suffers from consumption and the pillows are dying. In short, there are all kinds of hotels." [2]

Fig. 2 Bates Motel Set at Universal Studio Hollywood. © by Ipsingh, Wikimedia Commons

2 I am translating from the German edition: Deszö Kosztolányi, *Das vornehmste Hotel der Welt* (*The Most Distinguished Hotel in the World*). In: "Der kleptomanische Übersetzer und andere Geschichten (The Kleptomaniac Translator and Other Stories)," Nördlingen 1988, p. 60.

THEORIES OF ATMOSPHERES

We owe the first theoretical account to advance the understanding of atmospheres to the German psychiatrist Hubert Tellenbach, who in 1968 published a book with the title *Geschmack und Atmosphäre* [3] (Taste and Atmosphere), in which he sought to develop a phenomenology of the oral senses, i.e. taste and smell, in order to help us better classify and understand certain psychopathological disorders. According to Tellenbach, what is specific about the oral senses is that they function as the foundation of our trust in the world, namely insofar as smell and taste to a significant extent co-

3 Hubert Tellenbach, *Geschmack und Atmosphäre*, Salzburg 1968.

determine how strongly we feel at home and protected, or alienated and exposed in a certain environment. Pleasant and familiar smells make us feel connected to the world, whereas unfamiliar and unpleasant smells make us feel lost, not the least because these senses pay no heed to the usual separation between subject and object. "When the sense of smell and the sense of taste are active", writes Tellenbach, "the subject merges with the world as it presents itself to us in smell and taste." [4] Tellenbach understands this mergence as a process of cognition through which part of the world's essence is revealed to the perceiving subject, namely insofar as this essence concerns that subject. The smell and the taste of the mother for instance is more than just a sense impression. Rather, it contains the "core of motherliness" [5], in the sense that for the child it embodies what the mother means for it. This meaning embodied in the senses is, according to Tellenbach, the atmospheric: "In almost every sense experience there is a more that remains unexpressed. This more, which transcends the factual but which we can still feel together with it, we can call the atmospheric." [6]

A very different approach to atmospheres is offered by the German philosopher Hermann Schmitz who in his *System der Philosophie* (System of Philosophy)[7] attempts to explain emotions as atmospheres. Schmitz maintains that the customary understanding of emotions as something that somehow happens *inside* of us, as a mental process located in some notional inner space, completely misses and obstructs the true nature of emotions. Originally, emotions were understood, quite rightly, as gripping powers in the presence of which we are more or less helpless. It was only at the time of classical Greece, around the 5th century BC, that emotions were relocated to the inside in order to promote greater personal independence and autonomy. This pragmatically justified "introjection of emotions" is to be reversed, according to Schmitz, because emotions are in fact "not more subjective than country lanes, just less easy to localise." [8] They are not "in us", but out there, in the world, "atmospherically effused in an indeterminate expanse of space." [9] To convince his readers of this rather surprising claim, Schmitz discusses a series of familiar and less familiar emotions, teasing out their atmospheric properties. The emotion of joy for instance is phenomenologically described as the falling away of all obstructions, which then appears atmospherically as "field

4 Tellenbach, p. 27.

5 Ibid, p. 47.

6 Ibid.

7 Hermann Schmitz, *System der Philosophie III/2: Der Gefühlsraum*, Bonn 1969. The whole system comprises ten volumes and more than 5,000 pages.

8 Schmitz, p. 87.

9 Ibid.

of lightness". This "field" is the emotion that we can now be affected by, or not, depending on the circumstances and our own subjective constitution. This, our being affected, is what we usually (but mistakenly) call emotion. In fact, however, emotions are what we are affected *by*.

After Schmitz, it was especially Gernot Böhme who, in various publications, brought the concept of atmospheres to bear.[10] In contrast to Schmitz, Böhme particularly emphasises the connection between atmospheres and what he understands as their source, namely things. For him, atmosphere is "something that things emanate and that we humans sense, that we get gripped by."[11] However, no matter how we want to understand the connection between the things that occupy a space, the atmosphere of this space, and the one who perceives it, the crucial point is what Böhme describes as "co-presence"[12], which is the "shared reality of the perceiver and the perceived"[13] that is realized in the atmosphere.

10 See especially Gernot Böhme, *Atmosphäre. Essays zur neuen Ästhetik*, Frankfurt/M 1995, as well as Gernot Böhme, *Architektur und Atmosphäre*, München 2006.

11 Gernot Böhme, *... wodurch die Natur in ihren schönen Formen figürlich zu uns spricht*. In: Joachim Wilke (ed.), "Zum Naturbegriff der Gegenwart", Bd. 2, Stuttgart 1994, p. 18.

12 Ibid.

13 Gernot Böhme, *Atmosphäre als Grundbegriff einer neuen Ästhetik*, Kunstforum 120, p. 247-255.

A MORE DETAILED ACCOUNT OF THE ATMOSPHERIC

The word 'atmosphere' can be traced back to the 17th century. It originally referred to the circle of vapour that people believed they could perceive around celestial bodies. In the second half of the 18th century the word had already lost its association with planets and now referred to the environment or vicinity of an object, basically its sphere of influence. Things were generally perceived as ecstatic, as standing outside of themselves and radiating into the environment. "A thing", Rudolf zur Lippe once remarked, "is never entirely enclosed within its bounds. It radiates, as the oven radiates warmth, and ice coldness."[14] Things shape their environment, and what these days we call atmosphere is actually the concrete experience of an appearing environment here and now. This concrete experience is not a purely cognitive process, but an immediate bodily affectedness with which the meaning of the environment constitutes itself for us. Things and what they mean to us coincide in this experience, and they do so directly and not mediated by a mental construction. We do not interpret something that has already been perceived. Rather, the interpretation is already part of the perception, which is always already embedded in emotional contexts of meaning. All things that are present in our perceptual space, and all sense qualities with which those things make

14 Rudolf zur Lippe, *Sinnesbewusstsein*, Reinbek 1987, p. 515.

themselves known to us, affect our emotional condition with their specific phenomenal character. The different phenomenal characters of individual things, despite their diversity, all combine to one single perceptual character, as the many voices and instruments in a musical concert combine to the performance of one single composition. This perceptual character, composed of many single phenomenal characters, is the atmosphere of a space.

However, atmospheres are also co-determined by the subject of perception, in such a way that we cannot simply assume that two different people finding themselves in the same space do necessarily experience the same atmosphere. Atmospheres occur in the 'in between'. They describe the concrete relation between a person and their environment. Accordingly, the nature of the atmosphere that is felt depends, from the subjective side, on (a) the general structure of the organs of perception, (b) the general nature of the individual perceiver (their genetic disposition, but also the experiences that have made them what they are now), and finally (c) the specific expectations and the knowledge that they bring into the situation. Due to these subjective factors one and the same environment can on occasion affect the same person in very different ways. Goethe's Werther for instance, just after falling in love with Lotte, experiences external nature as exhilaratingly beautiful. Later, however, when he realizes the hopelessness of his love, the same nature affects him very differently: "The full and ardent sentiment which animated my heart with the love of nature, overwhelming me with a torrent of delight, and which brought all paradise before me, has now become an insupportable torment, a demon which perpetually pursues and harasses me. (...) It is as if a curtain had been drawn from before my eyes, and, instead of prospects of eternal life, the abyss of an ever open grave yawned before me."[15] The subjective conditions have changed, and in consequence also the atmosphere of the space. The knowledge that we carry into the perceptual space can be equally significant. We will, for instance, look at Van Gogh's painting "Wheatfield with Crows" (figure 3) with very different eyes (that is, it will affect us differently) if we have been told that it was his last painting, painted shortly before he committed suicide (whether this is in fact true is irrelevant). Knowledge changes perception and hence atmosphere. "If one has heard before", writes Kant in his

15 Johann Wolfgang Goethe, *The Sorrows of Young Werther*, Book 1, August 18th, translated by R.D. Boylan

Fig. 3 Wheatfield with Crows, Vincent Van Gogh. © Wikimedia Commons

Anthropology, "that this or that human being is evil, then one believes that one can read malice in his face, and especially when affect and passion appear on the scene, invention mixes here with experience to form a single sensation."[16] This is how things go generally.

However, even though the atmosphere of a space is, due to its partly being conditioned by the perceiver, subject to certain imponderables and hence not completely controllable, people are sufficiently similar to justify the assumption that there are quasi-objective phenomenal characters and atmospheres determined by them. This is due to the fact that our perception supervenes on largely identical biophysical foundations, and that the significance an environment has for us is also strongly shaped by those foundations. We do not only perceive in the same way, but we are also in need of the same things (food, light, etc.) and can be harmed and even destroyed by the same things. That is why things and the general character of the environment often affect and temper us in the same way. The serenity of a landscape, for instance, can therefore, despite being co-conditioned by our own psychophysical constitution, in practice be regarded as belonging to the object itself. The enormous practical relevance of atmospheres is not diminished by the fact that the subject contributes to its constitution, on the contrary. Atmospheres are expressive of the relation that persists between a perceiver and his or her environment. The world then presents itself as an umwelt which one has to reckon with. Atmospheric affectedness stems from the existential dependency of the perceiving subject on their environment, without which we could not even understand the world. It is precisely because things concern us, because we cannot be indifferent to them, that we have to understand them. Understanding is, therefore, conditional on the significance of that which is to be understood.

The perceptual character of an environment assumes significance as an emotion. Its basic forms are pleasurable affirmation on the one hand, and displeasurable negation on the other. One can say that, roughly, the attractive contrasts with the repulsive, the enticing with the terrifying, coupled with, respectively, sociofugal and sociopetal tendencies of movement. The emotion with which we react to the environment can be more or less pronounced, depending on the intensity of the (dominant) phenomenal characters

16 Immanuel Kant, *Anthropology from a Pragmatic Point of View*, edited and translated by Robert D. Louden, Cambridge 2006, p. 72.

determining the space in question. The more intense the dominant phenomenal characters are, the more sense modalities (seeing, hearing, smelling) take part in the constitution of the atmosphere, and the greater the conformity is of the phenomenal characters in these different modalities, the more *concentrated* is the emerging atmosphere. The different senses are despite their differences comparable with respect to the phenomenal characters they manifest. The same phenomenal character can be present in different senses. We can thus speak of a *transmodal unity* of phenomenal characters. Take for example the phenomenal character of *lightness*. As David Katz once remarked,[17] there are "light and dark notes, temperatures, tastes, and smells. High notes are light, deep ones dark, cold is light, warmth dark. Cane sugar tastes light, magnesium sulphate dark." Due to this sameness of phenomenal characters we naturally associate, for instance, high notes with light colours. And what lightness tends to do, as a character that affects our emotive condition, is that it opens up the world. It creates space. However, in practice we need to remember that the phenomenal characters of an environment impact on each other, that they can reinforce, abate, and change each other. A grey patch of colour, for instance, appears lighter against a dark background than the same grey against a light background. Light-coloured objects also appear lighter (i.e. less heavy) than dark ones. How a sense quality affects an observer depends, therefore, always on the whole context. It is this context that ultimately determines the different phenomenal characters.

17 David und Rosa Katz (eds.), *Handbuch der Psychologie*, Basel/ Stuttgart 1960, p. 132.

SENSE MODALITIES

Although the different phenomenal characters transcend the boundaries of the senses, there are still important differences between the senses. The sense of smell, for instance, is particularly important for our experience of reality. Emotional involvement, our connection to the world and other people, our feeling that things concern us; all this depends to a large extent on our sense of smell. Smelling our environment, we experience it as familiar or unfamiliar, homelike or alien.
In contrast, through the sense of hearing we become conscious of things that can endanger our bodily existence. In the first instance, every sound tells of a potential threat.

It alerts us to the presence of a thing that is free to move, which we learn, as our familiarity with it grows, to appraise as harmless or harmful, attractive or repulsive, etc. Accordingly, the voice of another human also voices for us their (friendly or hostile) nature. When we hear something we know that something is going on. Yet also if we no longer hear anything where we heard something previously, we know that something has happened. Silence can function as a sound, as, conversely, noise can function as silence, namely as something that we ignore and are hardly aware of anymore because it has become normal. There are many kinds of silence, many ways in which we can be affected by silence. Büchner's Lenz talks about the terrible "voice that screams around the whole horizon and that we usually call silence." [18] The context is, as always, critical. Part of this context is of course also the perceiver's horizon of expectations, which is always present, in one way or another. Perception itself has in fact a question structure. We never simply perceive, but we always do so expectantly, fearfully, hopefully, and so on. Otherwise something like surprise or fright would not be possible. Accordingly we can say that, as the great neurophenomenologist Erwin Straus once put it: "All sense impressions are answers to questions." [19] Sounds can of course also be more or less familiar to us and be in different ways embedded in our experience. For this reason, some sounds have a particular significance, as for instance the voice of the mother for the baby and the rhythm of the human breathing and heartbeat, which is imitated in many songs and can also be found in the steady movement of breaking waves and which can bring about a sense of safety and security. Following Charles Osgood's well-known analysis of emotional states, the psychologist Suitbert Ertl has classified sounds along three dimensions: valence (good-bad, pleasant-unpleasant), potency (strength, size, hardness), and arousal (movement, activity, agitation).[20] Sounds thus function essentially as suggestive fields for possible feelings, similarly to how Ernst Jünger once described it: „Love, hate, rage, terror, sex, the triumph of victory, the lamentations of defeat, the feeling of great elation—they all have their sounds, which we know how to use naturally from birth."[21] The same could be said about colours, which come to us through the sense of sight. Colours are relevant for meaning: they change the character of things. In the colour white we

18 Georg Büchner, *Werke und Briefe*, Munich 1980, p. 88.

19 Erwin Straus, *Vom Sinn der Sinne*, Berlin/Göttingen/Heidelberg 1956, p. 111.

20 Suitbert Ertl, *Psychophonetik. Untersuchungen über Lautsymbolik und Motivation*, Göttingen 1969.

21 Ernst Jünger, *Geheimnisse der Sprache*, Hamburg 1947, p. 17.

also see the light, lightness, the day. For this reason, it often symbolises everything good, divine love and grace, life and mobility, harmony and joy. In contrast, in the colour black we also see darkness and the night: it therefore represents everything unpleasant, the severity of the divine, death and torpidity, malice, insecurity and doubt. One can say that, generally, light colours lighten and widen the space, whereas dark colours constrict it. However, white and black also have something in common, which is their emptiness. That is why the colour white can also sometimes appear hostile and desolate, and represent nothingness. Red on the other hand is *the* colour par excellence, that which is opposed to the colourless. Red is hot rather than warm, arousing, a "roar and blaze," as Kandinsky says,[22] movement, life, excitement. Yellow is life-giving warmth; blue coolness, distance and contemplative calm. Green, finally, is the deep tranquillity of complete content. "The colour green", writes Kandinsky, "is like a fat, very healthy cow, lying quietly, capable only of rumination, looking at the world with stupid, dull eyes."[23] If and to what extent those basic characters of colours affect the perceptual character of an environment also depends on various other factors. Not only are certain colours connected to certain things that co-determine their perception (for instance yellow as the colour of the state mail service in Germany), the size and shape of the colour patch are also relevant. Conversely, colour affects our perception of size and weight: dark objects appear smaller and heavier, precisely because we experience dark colours generally as "heavy" and "oppressive", whereas light colours are experienced as "light" and "supportive". The other space-defining sense data also play a part. Visible shapes contribute to the total impression. Some shapes are more powerful, dynamic and/or pleasant than others, and the various features of a landscape differ in the way they affect us: the flat differs from the mountainous, the uniform from the varied, the tranquil from the busy.[24] There are lighter and heavier shapes whose lightness and heaviness is entirely independent of their actual weight. "The mass of a horse", Friedrich Schiller once noted, "is, as everyone knows, of incomparably greater weight than the mass of a duck or a crab. In spite of this, the duck is heavy and the horse is light."[25] (figure 4 and 5) What Schiller is talking about is the phenomenal character of those shapes. Also relevant for the atmosphere of a space is the shape of

22 Wassily Kandinsky, *Über das Geistige in der Kunst*, Bern 1952, p. 99.

23 Kandinsky, p. 95.

Figs. 4, 5 **Total impression and phenomenal characters.** © Stefano Grau, Fotolia.com (above), © kotomiti, Fotolia.com (below)

24 Compare Willy Hellpach's classic and still readable study *Geopsyche. Die Menschenseele unterm Einfluss von Wetter, Klima, Boden und Landschaft* (1911), 5th edition Leipzig 1939.

25 Friedrich Schiller, *Kallias oder Über die Schönheit*, in Friedrich Schiller, Sämtliche Werke, vol. 5, Munich 1984, p. 413.

the space itself, its smallness or extensiveness, depth and height, boundedness or openness.
Lastly, the sense of touch is atmospherically relevant because it assures us of an objective reality. Tactile communication is the first language that we use. However, touch mostly contributes to the atmosphere of a space through its anticipation, as expected or 'seen' smoothness and roughness, warmth and cold, as sharpness or bluntness, roundness and squareness, hardness and softness. A marble floor affects us differently from a wooden floor or a carpet. All sense data are forms of congression.

LESSONS FOR LANDSCAPE ARCHITECTURE

There are numerous different theoretical approaches to landscape architecture. There is no need to understand it as an art of atmospheres. This is only one option among others. However, we should always keep in mind that landscapes are populated by human beings: they are spaces for living and therefore also spaces of affective perception. For this reason, the atmospheres to whose creation a space contributes should at least be considered. There is no general answer to the question which atmospheres the landscape architect who understands herself as an atmospheric artist should attempt to create. It all depends on what purposes the space in question is supposed to serve. Once the purpose is agreed, one can start identifying relevant (if possible, transindividually invariable) phenomenal characters in the different sense modalities and finding suitable perceptual markers to fix them to. These should then be employed in such a way that they create an atmosphere that is as concentrated as possible.
The landscape architect qua atmospheric artist should, if possible, take into account all the senses. She needs to pay attention not only to how the spaces she designs look, but also to how they smell, sound and feel to the touch. None of the senses is irrelevant for the emerging atmosphere. However, it is not just the sense impressions that determine the atmosphere of a space, but also what we know about them. To know what happened at a place can be crucial for the way we are affected by it, to such an extent that the atmospheric effect of the sense impressions is determined by that knowledge. In that sense, our perception is always

shaped by the past that is present in our minds, so that we need to carefully consider its effect, especially when we are dealing with historically significant or in other ways historically relevant places.

Generally we can say that the sense impressions that a space offers never stand alone by themselves: they are always already being interpreted in such and such a way and thus changed in their significance. One example: the campus of the University of Exeter has recently been redesigned. Among the things created is also a modern piazza (figure 6), which serves as a public meeting place, inviting people to sit down on its benches and steps, eat their lunch, and chat with friends and colleagues. Trees were planted that one day will provide shade, and that now, to pre-empt a rather hesitant nature, conceal microphones that provide the visitor with relaxing birdsong—no doubt in the attempt to make that place's atmosphere even more pleasant and inviting. There is just one problem: the song of birds that we know are not really there, even though it may sound genuine enough and actually be acoustically indistinguishable from the song of birds that are actually present, affects us differently from when we know or believe that what we hear are birds that are actually there rather than merely their technically mediated acoustic representation. As soon as we realize the deception, we feel that space differently, and the whole atmosphere can suddenly change. This was already noticed by Kant in his exploration of the beautiful and our interest in it: "The song of birds proclaims gladsomeness and contentment with existence. (...) But the interest which we here take in beauty has only to do with the beauty of Nature; it vanishes altogether as soon as we notice that (...) it is only Art (...). What is more highly praised by poets than the bewitching and beautiful note of the nightingale (...)? And yet we have instances of a merry host, where no such songster was to be found, deceiving to their great contentment the guests who were staying with him to enjoy the country air, by hiding in a bush a mischievous boy who knew how to produce this sound exactly like nature (by means of a reed or a tube in his mouth). But as soon as we are aware that it is a cheat, no one will remain long listening to the song which before was counted so charming. And it is just the same with the songs of all other birds."[26]

Fig. **6** Piazza of the new Forum.
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26 Immanuel Kant, *Critique of Judgement*, Part 1, § 42: On the Intellectual Interest in the Beautiful, translated by J.H. Bernard, London: Macmillan 1914.

There are some other problems that also make the atmospheric design of spaces challenging. As mentioned before, we need to take into account the *changeability* of space (through changing seasons, the people who live in it, varying activities). In addition, we need to consider the *temporal* structure of the perceiving subject. We do not only differ from each other; we also change all the time, and when we change, then the atmosphere that we perceive can also change. "We could now already see the hotel", Proust writes, "its lights that shone with such hostility when we arrived here on the first evening and that now had something sheltering, gentle, homecoming-announcing."[27] Finally, we must not forget the general context-dependency of an environment's perceptual character. Atmospheres are indeed wherever we go, but it is not always easy to deliberately create them.

27 Marcel Proust, *Remembrance of Things Past*, Vol. 1. Cited after the German edition: *Auf der Suche nach der verlorenen Zeit*, Frankfurt/M. 1976, p. 951.

Translated by author.

METROPOLITAN LYRIC POETRY FROM A DIFFERENT PERSPECTIVE: URBAN ATMOSPHERES IN POETRY FROM KÄSTNER TO HARTUNG

Burkhard Meyer-Sickendiek

If, as a literary and cultural critic, one considers the question of how atmospheres can be designed, then one has to examine media different from those used by a landscape architect. Instead, one focuses on works of art and deploys an analytical category that is related to the concept of an atmosphere without being identical to it: the category of aesthetic mood, or attunement (Stimmung). In the history of art theory, specifically aesthetics, moods have often been conceived of as atmospheres, or atmospherically induced perceptions. In principle, this superimposition begins already with Romanticism, or more specifically, with romantic landscape painting: the primary task of landscape painting, according to Carl Gustav Carus being "the representation of a certain mood of mental life (meaning) through the reproduction of a corresponding mood of natural life (truth)." [1]

This understanding of mood as an "emotionally-laden" experience of landscapes and nature in general was further developed in art history by Alois Riegel, who conceived of moods in terms of an aesthetically designed landscapes while drawing a categorical distinction between landscape- and mood painting. Mood painting transformed individual natural appearances into a moment within a larger harmonic whole, a quality Riegl examined in the late work of Jacob von Ruisdael. Riegl described the "intuition of an order and lawfulness over the chaos, the harmony over the dissonance, the calm over the movement" as "mood": "Its elements are calm and a distant view point." [2] When, in his essay *Mood as a the Content of Modern Art* Riegl elaborated upon this mood-inducing interplay of calm and a detached viewpoint by noting that " what appears as a merciless battle from up close looks like peaceful co-existence, concord, harmony from a distance," he is clearly describing a process of distanciation. [3]

1 Carus, Carl Gustav: *Nine Letters on Landscape Painting*, trans. David Britt. Los Angeles: Getty Research Institute 2002, p. 91

2 Riegl, Alois: *Die Stimmung als Inhalt der modernen Kunst*, Gesammelte Aufsätze. Vienna 1986, p. 28.

3 Altogether the introduction to Riegl's essay reads as follows: "On an isolated alpine peak I have come to rest. The earth sinks down steeply below my feet, so that no thing before me remains within my immediate grasp and nothing can stimulate my sense of touch. All sensory perception is left to my eyes and what an abundant multiplicity does it discern.... At the edge of a woods, cows are grazing; I know well that they never hold still, but now they are just tiny white dots, that register their existence. If I raise my eyes to the opposite cliff wall, they encounter above all a waterfall spraying downward over walls the height of houses. Just a short while ago while I was in its vicinity, I saw and heard that no sound can overcome its thunder. I felt a quiet reverence before its gigantic force then, but now it appears just as a modest silver band amidst the dark, jagged precipice...

To the extent that I can now survey the whole—everywhere restless life shows itself, endless energy and non-stop movements, thousands of comings and goings, and yet a unifying calm pours over it all, out of which not a single dissonant impulse breaks forth--, thus awakes in me an unspeakable feeling of soulfulness, calm, harmony." ibid, p. 27.

These questions are treated differently in Theodor Lipp's *Ästhetik*, whose first volume appeared in 1903 and the second in 1906. Lipps conceived of moods as that which "I find in objects of aesthetic contemplation." According to Lipps, aesthetic contemplation generated so called mood feelings, which always had a double meaning: "the mood that for me lies in a landscape and the mood feeling arising when faced with such a mood landscape."[4] In the second half of his *Ästhetik*, he defines this one particular mood that inhabits a space as the so-called "spatial spirit," (Raumseele) which is present in the specific mood of a space. It does not adhere to the individual visible forms, but rather is invoked through the "endlessly polymorphic, inexpressible interweaving of forces within the space." "The mood that lives within a space" is determined by the object, but not through its forms, but instead " through the width, how the objects stand together in the space, how they maintain an inner dialogue with themselves, along with the air and the light, in any case with the space or through it."[5] Following in Lipps' footsteps, his "student" Moritz Geiger coined the term, "mood empathy." By which he meant, a form of experience that emerges "when we refer to a landscape — whether it is a representation of in nature — as melancholic or delightful" in other words as a form of empathy (Einfühlung).[6] The definition of Otto F. Bollnow has a similar focus in that it distinguishes mood from intentional feelings relating to specific material objects: all happiness is happiness about something, moods on the other hand have no particular object, rather they are states of human existence that are rather diffusely related to that which lies beyond themselves. Bollnow gives a more exact definition in *The Nature of Moods* (*Das Wesen der Stimmungen*): Within the mood, the world has not yet become an object as it does in later forms of consciousness, above all in sensing (Erkennen), instead moods exist still within that undifferentiated unity of self and world, both of which are pervaded by a shared mood tone.... The mood is not something added onto the isolated inner life of a person, rather the person is incorporated within the whole of a landscape, which in turn is not some free-standing existing thing, but rather already has a distinctive connection back to the person.[7]
Then in 1955 Ludwig Binswanger developed the category of the "attuned space," [8] which reached back to integrate aspects of Lipps' "spatial spirit"[9] as it also followed up on

4 Lipps, Theodor: *Grundlegung der Ästhetik*, vol. 1. Hamburg 1914, p. 222.

5 Lipps, Theodor: *Ästhetik. Psychologie des Schönen und der Kunst II*. Hamburg and Leipzig 1906, p. 188.

6 Geiger, Moritz: *Zum Problem der Stimmungseinfühlung, Theorie und Geschichte der Literatur und der schönen Künste*. Munich 1976, p. 18-59, here p. 20.

7 Bollnow, Otto, *Das Wesen der Stimmungen*. Frankfurt 1956, p. 24ff.

8 Binswanger, Ludwig, *Das Raumproblem in der Psychopathologie*, Ausgewählte Vorträge und Aufsätze, vol. 2, Zur Problematik der psychiatrischen Forschung und zum Problem der Psychiatrie. Bern 1955, p. 195ff.

9 Lipps, Theodor: *Ästhetik: Pyschologie des Schönen und der Kunst*. Leipzig: Voss 1906, p. 196ff.

Martin Heidegger's concept of mood. Binswanger's category also recalled Hermann Schmitz who formulated mood as the foundational principle of his theory of "emotional space." Emotions, Schmitz stated, were basically "spatially cast atmospheres," whereby he was describing the mood empathy theorized by Lipps and Geiger in relation to Merleau-Ponty's philosophical body as the "corporeally perceptible entry into" such atmospheres.[10] Schmitz refers to such atmospheres as "half things." [11] Examples include light, warmth, wind, fresh air, the wrenching weightiness of falling and silence, phenomena, in other words, that are not continuously perceptible, in contrast to things, because they have an interruptible duration. Following Schmitz, Gernot Böhme speaks then about "atmospheres" such as the "stuffiness" of an unfamiliar apartment, the "infinite stillness" of a sun-soaked church plaza, the "crypt-like coolness" of a cellar, the "ocean's vastness", and the "forest's density," but also the chilly atmosphere of a reception, the cultural atmosphere of the 1920s, the distinctive atmosphere of poverty, and the tense atmosphere arising from social conflict. These kinds of atmospheres are experienced through a procedure that Böhme — hanneling Schmitz' notion of "the body's own feeling" [12] — characterizes as "ingression": an ingression involves "being drawn into" an atmospheric mood, that is always accompanied with the experience of "discrepancy" as a digression from one's own state of attunement.

I would describe an experience of ingression in terms of those perceptions in which one perceives something by being drawn into it. A typical example would be entering into a room in which a certain atmosphere dominates. Another example: I walk into a hall in which there is a celebration or I approach a group of people having a conversation and out of either one a certain atmosphere hits me. Here we see that the atmosphere is something distinctly separate from me. It has an emotional character admittedly, which however is not yet my own but which appears to me in a certain manner.[13]

10 Schmitz, Hermann: *System der Philosophie vol. 3, part 2, Der Gefühlsraum*. Bonn 1969, p. 369.

11 On the concept of half things, see Hermann Schmitz: *System der Philosophie vol. 3, Der Raum, part 5, Die Wahrnehmung*. Bonn 1989, section p. 245.

12 Schmitz, Hermann: *Der unerschöpfliche Gegenstand. Grundzüge der Philosophie*. Bonn 2007, p. 115ff.

13 Böhme, Gernot, *Aisthetik. Vorlesungen über Ästhetik als allgemeine Wahrnehmungslehre* , p. 46ff.

AGAINST "INWARDNESS": LYRICAL MOODS AS AN EXPERIENCE OF AN "OUTSIDE"

The insights about the atmospheric character of moods, as they were developed and differentiated in Theodor Lipps' aesthetic by his student, Moritz Geiger, as well as by Bollnow, Hermann Schmitz, and, ultimately, Gernot Böhme have to this day not received a fruitful reception within theories of lyric poetry. This has to do with the enormous weight of Hegel's *Aesthetik*, which already in the 1830s formulated a decisive verdict about lyric poetry that depicts moods. Within Hegel's theory of lyrical poetry, it is the inner mood that constitutes the "distinctive lyrical unity." [14] Hegel identifies mood also as the expression of an interiority: the "primary concern" of lyrical texts is "perception and feelings of the subject, the joyous and the lamenting, courageous, or depressed moods, that resonate through the whole" poem. [15] All the same, this equation of mood and interiority is obviously polemical, for he expressly mocks "the entirely empty tra-la-la, the singing and warbling just for the sake of singing as an authentic lyrical fulfillment of the soul, which turns words into more or less irrelevant vehicles for the expression of cheerfulness and suffering." [16]

The rehabilitation of mood poetry, as Max Kommerell and Emil Staiger, above all others, undertook in the 1920s, is, appropriately enough, a critical one. Emil Staiger responded to Hegel's theory of lyrical poetry by replacing Hegel's concepts of "subject" and "object" with a new understanding, because Staiger saw the lyrical condition as the total oneness of self and the world, of inside and outside, in which the two components are ultimately indistinguishable. In order to explain the emergence of this interpenetration, Staiger combined the concepts of "mood" and "memory": "Remembrance is the name for the lack of distance between subject and object, for the lyrical interpenetration." [17] This so-called "lyrical style" stands in contrast to the "epic style" which Staiger defines in the *Basic Concepts* as "presentation," just as he refers to the "dramatic style" in terms of "tension." When he describes the lyric poem as "the spontaneous expression of mood," then this spontaneity expresses itself as the union between meaning and the music of words: a thesis that is also oriented towards Hoffmannsthal's *Conversations about Poems*. [18] Just as with Hoffmannsthal, lyrical "mood" is characterized as a correspondence and congruence of "soul" and "landscape," [19] which is why "we do not stand opposite objects, but rather we are in them and they are in us." [20] How

14 Hegel, Georg W. F.: *Vorlesungen über die Aesthetik 3 in Werke*, ed. Eva Moldenhauer and Karl Markus Michel. Frankfurt 1970, vol. 15, p. 421.

15 Ibid, p. 422.

16 Ibid, p. 421.

17 Staiger, Emil: *Grundbegriffe der Poetik*. Zürich 1946, p. 62.

18 Staiger, Emil: *Basic Concepts of Poetics*, trans. Janette C. Hudson & Luanne T. Frank. University Park, PA: Pennsylvania State University Press, 1991, p. 82-83.

19 Ibid, p. 89ff.

20 Staiger, Emil: *Basic Concepts of Poetics*, trans. Janette C. Hudson & Luanne T. Frank. University Park, PA: Pennsylvania State University Press, 1991, p. 81.

different this is from the Hegelian understanding is made clear by Staiger's thesis that the "I" is "not a 'moi' that consciously maintains its identity, but a 'je.'" In other words:
It would be just as correct and as false to say that it sinks into the outer world. For in the lyric, 'I' is not a 'moi' that consciously maintains its identity, but a 'je' that does not maintain itself, but dissolves in every moment of existence. We have now come to the place where we must explain the fundamental term "Stimmung." "Stimmung" does not refer to the presence of an inner state. "Stimmung" understood as inner state implies that it has already been grasped rationally and has been contrived as the object of observation. Originally, however a "Stimmung" is definitely not anything that exists "in" us. On the contrary, when "Stimmung" affects us, it is we who are "outside" in a very special sense; we do not stand opposite objects, but rather we are in them, and they are in us. [21]
Kommerell saw this important point differently in his 1943 *Gedanken über Gedichte*. For Kommerell the "lyrical mood" of a poem is always related to three things: to itself, to the poet, and to whomever reads or hears the poem.[22] This important aspect of reception aesthetics is missing in Staiger's *Basic Concepts*. According to Kommerell, on the other hand, mood unfolds first in the aesthetic experience, that is to say, in the realization of a poem's beauty, and in harmony with the three moments: poet, poem, and reader.

The mood of a poem is also very much a composition. Within the lyrical poem's mood, the poet had the mood, the poem is the mood, and the reader receives the mood. This helps explain what is meant when one says that a poem is beautiful. It is the mood of the poem. The poem is beautiful means that there is nothing in the poem that does not completely contribute to this mood. It does not mean simply that it holds the poet; the poem also holds the reader. For this to occur, it is not necessary that the poet embodies humanity in general or that the reader is similar to the poet. Rather through its mood the poem has the power to draw anyone in who apprehends it.[23]

21 Ibid. The English translation makes a point of retaining the word "Stimmung" in this passage rather than translating it as "mood."

22 Kommerell, Max: *Gedanken über Gedichte*. Frankfurt 1985, p. 21.

23 Ibid, p. 25.

ATMOSPHERIC MOODS IN LYRIC POETRY: EXPRESSION OR ABSTRACTION?

It is not completely clear today how Max Kommerell's formula—within the lyrical mood, the poet had the mood, the

poem is the mood, and the reader receives the mood—is to be understood. In trying to understand the mood, are we dealing with a phenomenon that remains identical with itself during the course of its transformation from the poet via the poem on to the reader? Or does it involve a transformation in the sense of a reworking of the mood in which the poet was held by the mood and the reader received the mood after reading the poem? In order to clarify this extremely difficult question, we can turn to probably the most well-known mood poem in German literature, Johann Wolfgang von Goethe's famous poem "Wanderers Nachtlied" (The Wander's Night Song), also known by the title "Ein Gleiches" (Another One). It was composed in 1780 as follows:

Über allen Gipfeln
Ist Ruh
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.[24]

O'er all the hill-tops
Is quiet now,
In all the tree-tops
Hearest thou
Hardly a breath;
The birds are asleep in the trees:
Wait; soon like these
Thou too shalt rest.[25]

The poem was written on the evening of September 6, 1780 on the wooden wall of a hunting cabin on the Kickelhahn mountain near Ilmenau. It is striking that in order to describe the calm it recounts, the poem relies on the semantic field around "spüren" (to feel, sense, perceive). The lyrical "you" feels "hardly a breath" above the tree-tops. The poem seems to relate the kind of experience that one could describe in Hermann Schmitz's terms as a "bodily feeling," as the procedure of an ingression into the scene's atmospheric calm. Just how important this bodily feeling is for the poem is made clear by Emil Staiger comment: "Let the reader who

24 Goethe, J.W.: *Wanderers Nachtlied, Gedichte und Epen*, Erich Trunz, ed., vol. 1, Hamburger Edition. Munich 1981, p. 142

25 Warne, Frederick and Co. *The Poetical Works of Henry Wadsworth Longfellow*. London 1882, p. 595.

can bear to do so replace 'spürest' with 'merkest.'"[26] One would certainly have to agree: such a renunciation of the word "spüren" would be a flagrant break in the poem's style, in which the well-known contentlessness of these lines that Adorno described would undoubtedly disappear. [27]
Goethe is not trying to perceive the eternal presence of God in the natural world he created, but more likely the intermittent experience of a momentary calm that caught hold, first, of the 31-year old poet, and, then again, of the 64-year old Goethe as he inscribed it for publication in 1813. The poem thus describes a rather fleeting and therefore surprising perceptual signal, an obviously rare experience: calm. This theme in Goethe's poem could be used as an example of the kind of "half-thing" that Hermann Schmitz's *New Phenomenology* has described.[28] Among half-things, there is light, warmth, the wind, fresh air, the wrenching weightiness of falling and silence, phenomena, in other words, that are not continuously perceptible, in contrast to things, because they have an interruptible duration. Following in the footsteps of *New Phenomenology*, Gernot Böhme places the concept of "atmospheres" at the center of his New Aesthetics. [29] This poem relatively clearly relates the process of ingression in the sense that Hermann Schmitz and Gernot Böhme describe. The natural sound of calm takes hold of the recipient, so that we can recognize how this calm ingresses from a distance into close proximity, from the eternal into one's own inner state. The important question then is whether this poem is an expression of a personal experience: the calm mood described here is that of the poet, as well as the poem, and therefore the reader as well? If the poem were the immediate expression of a personal experience, then it could have easily been written differently, like this for example:

Wow, it really is quiet here around me
These mountains, this forest!
Even the birds are hardly making a sound!
Very nice
Finally have can have a calm moment!

If Goethe's poem had been written in this manner, then that which Kommerell claims all mood poems possess would not hold true, namely that the reader is drawn into the poet's mood by the poem's mood. The lines cited above could easily

26 Staiger, *Basic Concepts*, p. 46.

27 Adorno, Theodor: *Noten zur Literatur*. Frankfurt 1981, p. 53.

28 On the concept of the half-thing, see Schmitz, Hermann: *Der unerschöpfliche Gegenstand. Grundzüge der Philosophie*. Bonn 1990, p. 216ff.

29 Böhme, Gernot: *Atmosphäre. Essays zur Neuen Ästhetik*. Frankfurt 1995.

have drawn the following response from the reader: "Sounds nice for you." In the case of an actual "equation" this would be completely different, for the reader would be drawn into the mood, or atmosphere, the poem describes. Goethe's poem delivers a fleeting and completely surprising impression in lyric form, that has nothing in common with the act of putting a feeling into words, because the poem does not remain a private experience.

THE ABDUCTION OF BODILY EXPERIENCES IN RHYTHMIC LANGUAGE

Goethe's poem transforms an undoubtedly biographical situation into an aesthetic artifact. This has to do not only to form-giving processes, but also with logical ones, whose goal ultimately is to transpose a singular experience into a general aesthetic form, one that is divisible in Kommerell's sense. In other words, the poem allows itself to be divided up into individual sequences of thought that are more than the expression of an experience. In order to clarify the supposed original experience, it provides in fact a very complex hypothesis that can be paraphrased so: given that the acoustic silence is perceived so intensively as calmness, this silence and the noticeably quiet wafting of the wind — "hardly a breadth" — seem to signify more than an acoustic event. This silence, after all, creates a sense of coming to rest that has less to do with the absence of sound than with inward peace. Thus in the end, the poem does not present the expression of an experience but rather a "clarifying hypothesis" in the sense used by Charles Sander Peirce. These steps can be summarized in the following syllogism:

A) All things in this place are quiet
B) I can sense that I am feeling calm
C) You, too, imaginary reader would feel calm in this place.

Accordingly, the overall effect of the quiet is initially surprising, yet it looses this aspect in light of this hypothesis, according to which all branches of life, in the platonic sense—from minerals to plants and animals to people—fall under this calm. A logical operation of this variety is called an abduction and is distinct from a deduction or induction. Charles Sander Peirce defines an abduction in the following manner:

The surprising fact C is observed; however if A were true, then C would be self-evident; as a result, there are grounds for surmising that A is true.[30]

If there were a rule or a general law, that would underlie the surprising fact or experience, then this experience or fact would not really be surprising. One could then deduct the observed fact from an already existing rule and one would not need to carry out the abduction operation sketched out above. Following the authentic surprise, there follows in the abduction an as-if assumption: If there is a rule A, then the surprising event would have lost its surprising character. If we transfer this basic model of logical reasoning onto the lyric poem, then all we need to do is replace the principle of the "rule" with the lyrical principle of the lyrical form of speech. The surprising perception is thereby transformed by the abduction operation into a general form, which in the case of logic appears a "new rule A," while in the case of lyric poetry, it appears as a new linguistic formulation. Both the new rule A in the case of logic and the lyrical linguistic formulation in the case of poetry still need to be found or constructed. Neither one is known at the moment of perceiving the surprising event. The event itself would ultimately not be surprising, if the logical rule of the linguistic expression had already been known.

To what extent does Goethe's poem correspond to the lyrical form of a surprising discovery of coming to peace? The answer is: the internal motif of expecting calm manifests itself in the rhythmic formulation, that can be recognized in the addition "e" sound in the words "Spürest," "Vögelein," "Walde," "balde" and "ruhest." The effect of this easily recognized supplement becomes clear if one reads the poem without the inclusion of these "e" sound. Suddenly we are confronted with a dactylic rhythm, XxxXxxX—XxxXxxX—XxxX, in other words Úber den Wipfeln ist Rúh, Ín allen Gipfeln spürst dú, káum einen Háuch, and so forth. Already the "e" sound in "spürest" creates an almost disruptive delay in the dactylic meter, which leads us to share Emil Staiger's judgment that "the poem ... diverges all metrical rules." [31]

This divergence is justified primarily by the attempt to underscore or strengthen the textual experience of calm by using the striking systematic supplement of the "e" sound to create the effect of delay or slowing down. Even the enjambment between the fourth and fifth verse produces a reflective pause that interrupts the sentence's flow and reinforces the delay-

30 Peirce, Charles S.: *Vorlesungen über Pragmatismus*. Hamburg 1991, p. 129.

31 "In the second Night Song (*Über allen Gipfeln ist Ruh*), the unrepeatable mood shares in the unrepeatable fluctuations, so that all metrical rules are evaded." Staiger, Emil: *Goethe vol. 1.* Zürich 1956, p. 331.

ing moment. This is shown by the alternating rhyme scheme (abab) of the first four verses (Gipfeln-Wipfeln, Ruh-du), for from the metrical perspective, the fifth verse (kaum einen Hauch) introduces the embracing rhyme of the poem's second half, yet in terms of content it is still providing the semantic conclusion of the alternating scheme of the poem's first half. All this has a retarding effect on the movement of the last four verses, thereby reinforcing the calming effect.
If we summarize these observations of Goethe's mood poem, then we could formulate the following principle about the lyrical text's mood and atmosphere: atmospheric moods in lyrical texts result from the abduction of bodily experience into rhythmic language. We will now test this fundamental principle using the example of five different twentieth-century poems, whose common goal is to represent the specific atmosphere of a city or metropolis in lyrical form.

DESIGNING URBAN ATMOSPHERES: A COMPARISON OF FIVE METROPOLITAN POEMS

The following five poems treat Paris, Tübingen, New York, Rome and Cologne. They cast a sharp light on the perception and representation of metropolitan atmospheres. The diffuse mixture of smells, specific acoustics, and typical lights settings are significant signs of a city's particular forms of life, and, as such, they are rendered recognizable by the lyrical text. It makes a big difference whether one is in a narrow historic city with its winding, ascending streets, as in Harald Hartung's "Rom Via Zucchelli, or whether one is in a great public park, as shown in Erich Kästner's "Jardin du Luxembourg" and Rosa Ausländer's "Battery Park." Rose Auslander's poem shows that the breadth of a harbor with the cry of seagulls and the sight of dolphins can have an enormous influence on the atmosphere of a city, so that even the urban center one can feels its pull. The atmosphere of a city can change just by the sight of a tower one can climb in the center of town, as in Johannes R. Becher's "Tübingen" or "Die Harmonie," or if one is wandering along the periphery of metropolis, as is the case in Brinkmann's "Einen jener klassischen." Even the lyrical subject's specific way of moving plays a role: one can sense the atmosphere of a city while seated, as Erich Kästner does, or, like Harald Hartung, by lying down, but also like Brinkmann by walking. And in the end the inhabitants with the forms of

life also contribute to the atmosphere, a point that Gernot Böhme rightly emphasizes.[32] Harald Hartung's poem gathers together the sounds and smells that Italian housewives create in the winding alleyways of Rome's historic center and which flow into the sensory perception of the lyrical subject. According to Gernot Böhme, the atmosphere of a city is produced on the whole by "the manner in which life is lived within it."[33] Every city has its "own characteristic life"[34] which very often is only revealed to the foreigner:

Atmosphere refers to something that is ordinary and obvious to the inhabitant and a quality that the native is helping produce as he leads his life, but which first becomes obvious as a character trait to the stranger.[35]

If we use the five poems in order to compare the bodily feeling of big city inhabitants with the foreign perceptions of a tourist, then one point becomes clearly obvious: the touristic sensorium perceives the metropolis as a wide rather "docile landscape molded by sun and air" as Rose Ausländer writes characteristically in her New York-poem "Battery Park." At first glance, the atmosphere in a city or metropolis seems closely connected to the climate, air, and nature: "This park lies close by paradise./ And the flowers bloom, as if they knew it." Kästner writes these lines about his visit in Paris' "Garden of Luxembourg." As a rule the tourist's gaze registers a rather positive impression, which can be traced back to the consistency of the proportions: "Not too much darkness, enough light," – this is the impression Tübingen leaves with Johannes R. Becher on his first visit. It is a harmonious correspondence: "The castle speaks to the bridge/ The bridge speaks down to the river. The darkness into the light." That the city could terrify or disgust its inhabitants, this possibility seems to become obvious first to the natives, as shown from the painful experiences on their faces. Rose Ausländer suggests such ambivalence about Manhattan and Rolf Dieter Brinkmann about a "half-dead" Cologne.

Erich Kästner; Jardin du Luxembourg (1929)

Dieser Park liegt dicht beim Paradies.
Und die Blumen blühn, als wüßten sie's.
Kleine Knaben treiben große Reifen.

32 Böhme, Gernot: *Atmosphäre. Essays zur Neuen Ästhetik*. Frankfurt 1995, p. 66.

33 Ibid, p. 55.

34 Ibid, p. 53.

35 Ibid, p. 55.

Kleine Mädchen tragen große Schleifen.
Was sie rufen, läßt sich schwer begreifen.
Denn die Stadt ist fremd. Und heißt Paris.

Alle Leute, auch die ernsten Herrn,
spüren hier: Die Erde ist ein Stern.
Und die Kinder haben hübsche Namen
und sind fast so schön wie auf Reklamen.
Selbst die Steinfiguren, meistens Damen,
lächelten (wenn sie nur dürften) gern.

Lärm und Jubel weht an uns vorbei
Wie Musik. Und ist doch nur Geschrei.
Bälle hüpfen fort, weil sie erschrecken.
Ein fideles Hündchen last sich necken.
Kleine Neger müssen sich verstecekn,
und die andern sind die Polizei.

Mütter lesen. Oder träumen sie?
Und sie fahren hoch, wenn jemand schrie.
Schlanke Fräuleins kommen auf den Wegen
und sind jung und blicken sehr verlegen
und benommen auf den Kindersegen.
Und dann fürchten sie sich irgendwie.

Erich Kästner, Garden of Luxembourg (1929)

Fig. 1 Jardin du Luxembourg, Paris.
© bucaniere, fotolia.com

This park lies close by paradise.
And the flowers bloom as if they knew it.
Little boys chase large wheels.
Little girls wear large bows.
What they are saying is hard to understand
For the city is foreign and is called Paris.

Everyone, even the serious gentlemen,
Feel it here: The earth is a star.
And the children have pretty names
And are almost as lovely as on the ads.
Even the statues, mostly ladies,
Would smile (if only they were allowed).

Noise and jubilation drift past us.
Like music. And still its only yelling.

Frightened balls bounce away
A loyal dog allows a pat
Little Negroes have to hide,
And the others are policemen.

Mothers read. Or are they dreaming?
And look up when someone cries.
Slim young women walk along the paths
Young and nervous they look embarrassed
At the sight of a baby carriage
And are quietly afraid.[36]

The poem "Garden of Luxembourg" did not appear in the 1928 first edition of the poetry collection, *Herz auf Taille*, but rather, as Sven Hanuschek emphasized, after Kästner's first visit in Paris from May 19 to 29, 1929.[37] The poem appeared first in the second edition of 1936, wherein it replaced one of Erich Ohser's full page sketches. Clearly the view of a tourist is shown here, for there is nary a trace of critical penetration of the apparent surface in Kästner's idealized Paris poem to be found. The paradisiacal atmosphere of an earlier monarchical palace gardens which by Kästner's time had been turned into a state-run park in the Latin quarter, Paris's 6. Arrondissement. This atmosphere can be recognized above all by its surfaces: the blooming flowers, the pretty children's names, the children's faces right out of an advertisement, the representative statue of the French queen and famous French ladies, the background noise, the mothers reading, and the embarrassed looking "slim young women." All these strikingly obvious indicators reinforce Kästner's equating the "Luxembourg Garden" with a paradise or a distant star. How closely Kästner stands to the Parisian bourgeoisie he describes here becomes clear from a remark he made in his reference to the last line about the young girls looking nervously at their approaching motherhood: "If I were a young woman—it is a joy to young women that I am not—I would probably also be afraid." [38]
This identificatory gesture does not collapse merely because the language used to communicate in the Garden is unintelligible to the lyrical subject: "What they are saying is hard to understand." Even the "serious gentlemen," who any Expressionist would view dubiously, or the repression alluded to at the end of the third stanza, "Little Negroes have to hide,/

36 Kästner, Erich: *Doktor Erich Kästners Lyrische Hausapotheke*. Basel 1936, p. 68. Translated by Daniel Purdy.

37 Hanuschek, Sven: *Keiner blickt dir hinter das Gesicht. Das Leben Erich Kästners*. Munich & Vienna 1999, p. 141.

38 Kästner, Erich: *Doktor Erich Kästners Lyrische Hausapotheke*. Basel 1936, p. 68.

And the others are policemen."—fall in line with the poem's affirmative cadence. The poem is not a satirical unmasking of petit bourgeois mentality, instead its verses bear witness to a sentimentality that is surely not far removed from the idyllic images common to bourgeois life. This sympathy for the undisturbed forms of bourgeois family life and social harmony, almost without any satirical interruption, shows itself also on the formal level: the poem consists of four verses each with six lines and it maintains a regular, five stress trochee. Every verse has a rhyming couplet, followed by a rhyming triplet, with the last line returning to the rhyme of the first. Nothing here disturbs the immersion into the bourgeois life of metropolitan Paris. This will change with Ausländer's and Brinkmann's poems, which experience the atmosphere of the city in much more ambivalent terms. What Kästner's poem does not yet achieve is an alignment between the atmospheric content and the metric form. This does appear successfully in Johannes R. Becher's Tübingen poem.

Johannes R. Becher: Tübingen oder Die Harmonie (1938)

Könnt ich so dichten, wie hier alles klug
Verteilt ist, jedes steht an seiner Stelle.
Des Dunklen nicht zu viel, genügend Helle,
Die Burg, die Brücke und der Straße Zug

Zur Burg hinauf: verborgen nicht zuviel
Und sichtbar doch nicht alles. Auch die Wellen
Des Neckars halten Maß: in ihrem Spiel
Erscheint das Meer schon, und zugleich der Quellen

Ursprung ist spürbar. So geordnet ist
Dies alles, einfach, und doch reich gegliedert.
Wie ewiges Gespräch. Darin vermißt

Man keine Stimme. Alles wird erwidert.
Zur Brücke spricht die Burg. Die Brücke spricht
Hinab zum Fluß. Ins Dunkel spricht das Licht.

If I could write the way everything here is so smartly
dispersed, everything in its place.
Not too much darkness, enough light
The castle, the bridge and the street in a stroke

Up to the castle: not too much remains hidden
and yet not everything can be seen. Even the waves
on the Neckar keep pace: in their mirror
the ocean already seems lovely, and its sources, too

Origins are traceable. So orderly is
this all, simple, and yet richly articulated
Like eternal speech. No voice

Goes missing. Everything is answered.
The castle speaks to the bridge
The bridge speaks down to the river.
The darkness into the light. [39]

39 Becher, Johannes R: *Lyrik, Prosa, Dokumente*. Wiesbaden 1965, p. 103. Translated by Daniel Purdy.

What distinguishes this poem in its representation of an urban atmosphere from Kästner's is the transfer of the perceived atmosphere not just into the lyrical content, but also into the metric form. This becomes obvious when one considers the central motif of harmony. On the one hand, as the specific atmosphere of the Tübingen along the Neckar, harmony is oriented towards the philosophical concept of virtue in Aristotle's Nicomachean Ethics, according to which only the middle between two extremes (mesotes) counts as the proper measure. This hymn to the city Tübingen is based on this concept of harmony, for the lighting conditions in the city are similarly harmonious —" Not too much darkness, enough light"—, the city's clarity —" not too much remains hidden/ and yet not everything can be seen." — ,as well as the role of nature, specifically, the river: in the Neckar's playful waves "the ocean already seems lovely, and its sources, too." The harmony that the speaker believes to have found in Tübingen depends on the balance of light and darkness, the richly articulated order, the smart dispersion of the things as well as the measure that the Neckar's waves maintain, that is to say, the city's proper proportions. The end of the poem calls attention to another important element in this harmony, namely the strikingly correct correspondence in the placement of the city's landmarks: "Everything is answered./The castle speaks to the bridge/The bridge speaks down to the river."
This harmonious mixture of clear order and proper correspondences should presumably also be found into the form of the poem, as the first line unmistakably states: "If I could write the way everything here is so smartly/dispersed. ..." Indeed just

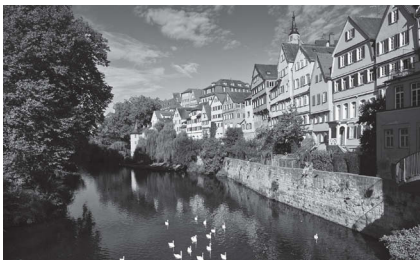

Fig. **2** Neckarstadt Tübingen.
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this happens through Becher's wonderful maneuver. To begin, he uses the strict form of a sonnet, which entails an established form of fourteen metrically arranged verses, that are traditionally divided into four short verses: two quatrains and two subsequent tercets. While the sonnet form corresponds to the emphatically observed fixed order that the Tübingen landmarks occupy, the continuous enjambments between these four verses can easily be read as the equivalent of harmonic correspondences: "Everything is answered./The castle speaks to the bridge/ The bridge speaks down to the river." The individual four verses "speak" to one another through the enjambments that connect one with the next. Here we find the metric as well as the verse form that artfully reproduces the urban atmosphere in all its specificity. A poem can create such an effect when it allows for an ingression in which the uninterrupted positive experience of an urban atmosphere can unfold. It remains to be demonstrated that a similar aesthetic effect can be developed even when the metropolis makes an ambivalent impression, when there is a discrepancy in the kind of experiences felt, as the both the following poems by Rose Ausländer and Rolf Dieter Brinkmann show:

Rose Ausländer, "Battery Park" (1965)

Fügsame Landschaft von Sonne und Luft modelliert
Uferlange fläche aus Wasser unf Land
Der die verankerte Arche im Inselherz spurt,
weiß um das Doppelgesicht dort am Rand

Schiffe und Schatten in Trance die Wasser schlafen
Auf dem hypnotischen Spiegel tanzt ein Delphin
mit atmosphärischen Fischen. Der träumende Hafen
schwebt zu überseeischen Schneebergen hin.

Nicht weil die Statue heroisch die Fackel reckt—
taucht in die Taubenruh im ahorngefalteten Licht
Ins Selbstbild vertieft, vom flüssigen Feuer erschreckt,
versinkt der Narziß vollzieht sich das andre Gesicht

Compliant landscape molded by sun and air
Shoreline surface made of water and land
Whoever senses the anchored arch at the island's heart,
knows the double-faced edge out here

Fig. 3 Battery Park, Manhattan, New York. © David LoGiudice, fotolia.com

Ships and shadows sleep entranced in the water
A dolphin dances on the hypnotic mirror
with atmospheric fish, The dreaming harbor
floats overseas to snowy mountains

Not because the statue raises the torch heroically
does it dive into the pigeon's restful oak-leafed light
Lost in its own image, startled by the liquid fire
Narcissus sinks, raising the other face. [40]

40 Ausländer, Rose: *Gesammelte Gedichte*. Cologne 1977, p. 26. Translated by Daniel Purdy.

What distinguishes this poem from Kästner's and Becher's touristic works, is the sense for the ambivalence of the metropolis's representative surfaces, for its Janus face. Yet the poem also shows an enormous willingness to immerse itself into this touristic superficiality. This indecision can be explained through biographical circumstances. As her biographer Helmut Braun noted, at the time when she wrote "Battery Park," Rose Ausländer was "an aging, sickly, and increasingly lonely emigrant, a Jew who felt she still belonged to German culture." [41] She was isolated in New York, "a foreigner without a goal," [42] which Braun argues also shows itself in her New York poems: "whether she depicts her daily routine as a straight-jacket of responsibilities, as in "24 Hours," or whether she holds onto the freedoms and small pleasures of Sundays in Central Park and along the Hudson."[43] Ausländer's New York poems are a sign of her withdrawal a life organized around Central Park and the Hudson. [44] Even Battery Park, that ten hectares square public park on the souther tip of Manhattan island in New York City, belongs to these two favorite neighborhoods of Ausländer. One has a view of the harbor from there but also the Statue of Liberty can easily be seen. From a tourist's perspective it is a representative site. To recapitulate: Ausländer observes this park with obvious mixed feelings, yet it nevertheless remains the "anchored arch" at the heart of the island – the melting pot of New York, presumably—that is seen with real ambiguity. The image of the whole makes this ambivalence obvious. This feeling is referred to as double-faced in the poem's first verse, an allusion to the "compliant landscape" of the harbor in contrast to the "anchored arch" in the city's heart. And yet the poem is carried by an immersive momentum, which the hypnotic perception of the second verse only heightens: these ships and shadows appear as if in a trance, much like

41 Braun, Helmut: *"Ich bin fünftausend Jahre jung": Zur Biographie von Rose Ausländer.* Stuttgart 1999, p. 89.

42 Ibid, p. 90

43 Ibid.

44 "Riverside Park, Columbus Avenue, the Metropolitan Opera, the Hudson Battery Park, the Statue of Liberty, Bowling Green, everything that she mentions as part of the landscape, river, streets, buildings, belongs to these two neighborhoods or is in full view from them, such as the Empire State Building." ibid.

Fig. 4 Battery Park, Manhattan, New York. © SeanPavone Photo, fotolia.com

the "hypnotic mirror" on the water's surface and the snowy mountains that float far beyond the "dreaming harbor." But what then orients the ambivalence? In grammatical terms, the answer is not easy to find, though the narcissist of the third verse seems to be the Statue of Liberty. "The other face" of the city seems accordingly to be closely connected with the Statue of Liberty's self-image, which completely absorbs the monument and establishes the ambivalence. While the "dreaming harbor"—the nominative subject in the second verse—dives into "the pigeon's restful oak-leafed light," the statue's representative heroism stands in sharp contrast, as the "not because" of the third verse make clear. That this ambivalent experience can be given shape in the a formal sense is shown by the following poem by Rolf Dieter Brinkmann:

Rolf Dieter Brinkmann: Einen jener Klassischen (1975)

EINEN JENER KLASSISCHEN

schwarzen Tangos in Köln, Ende des
Monats August, da der Sommer schon

ganz verstaubt ist, kurz nach Laden
Schluss aus der offenen Tür einer

dunklen Wirtschaft, die einem
Griechen gehört, hören, ist beinahe

ein Wunder: für einen Moment eine
Überraschung, für einen Moment

Aufatmen, für einen Moment
eine Pause in dieser Strasse,
die niemand liebt und atemlos
macht, beim Hindurchgehen. Ich

schrieb das schnell auf, bevor
der Moment in der verfluchten

dunstigen Abgestorbenheit Kölns
wider erlosch.

Fig. 5 Alteburger Straße in Köln.
© Rheinisches Bildarchiv rba_152030

ONE OF THOSE CLASSICAL

black tangos in Cologne, end of
August, when the summer is already

totally dusty, right after the stores
closed, through an open door of

a dark restaurant, that belonged to
a Greek guy, hearing, is almost

a miracle: for one moment a
surprise, for one moment

a sigh, for one moment
a respite in this street

that no one loves and makes breathless
as they pass along it, I

wrote this down quickly, before
the moment disappeared again

in this cursed
hazy, half-dead Cologne. [45]

From this image of a typical Cologne street it quickly becomes apparent that the tango described in this poem has to be understood in the context of the monotonous rhythm of daily life, which Brinkmann already describes in the preface to the volume. The tango should be understood as an ingression, in the sense of someone being drawn into an atmosphere. Brinkmann's poem captures a sudden, momentary surprise, that is tellingly described as a "respite," as a bit of excitement in contrast to the "hazy, half-dead Cologne." This "snap shot" [46] taken from the "interiority" of the lyrical subject, even though it does create a mood. Rather it represents being drawn into a sudden surprising and exotic atmosphere that surprises the lyrical subject as it manifests itself in the form of a tango. What Brinkmann does differently than Rose Ausländer is to provide rhythmic support for his ambivalent experience. For this singular moment, which verges on being a miracle, is invoked suggestively in the poem through the

45 Brinkmann, Rolf Dieter: *Westwarts 1&2*. Reinbek bei Hamburg, 2005, p. 35. Translated by Daniel Purdy.

46 The concept of the "snap shot" was coined in a famous announcement of Brinkmann's volume, *The Pilots* (*Die Piloten*), see Ewers, Hans Heino, ed., *Alltagskyrik und Neue Subjektivität*. Stuttgart 1982, p. 94.

anaphoric piling up of the phrase "for one moment." While the poem's first three verses are marked by a prosaic tone of voice that dispenses with most forms of lyrical speech such as rhyme, meter, metaphor or symbolism—completely in keeping with the poetic program of everyday poetry in the 1970s—the poem uses anaphora to insert a rhythmic break from the colon in verse four onward, corresponding to the point when the atmospheric content of the poem shifts from monotony to sudden exoticism. This change in form last until the end of the fifth verse, so that in the last three verses the poem reverts back to the prosaic sound of the opening. These alterations correspond precisely to the temporal expansion of the very fleeting epiphany.

Harald Hartung: Rom Via Zucchelli (1979)

Ferragosto und fast voller Mond: wie
braun die Nacht ist ihren fleischlichen
Höhlungen! Die gelben Lampen Urin
Katzenschatten vibrierende Gitter
Wir spüren die trocknen Spinnweben im
Treppenhaus, Duft von Mörtel und Marmor

Nebenan die Signora gießt spat noch
ihre Topfenpflanzen auf dem Balkon, das
tropft die halbe Nacht, ersehnter Regen
in Halbschlaf und Schweiß, Gespräche Musik
ein Telefon, die Seufzer einer Frau
und irgendamm ist es ganz still, warum

ich weiß nicht fällt mir jetzt mein Vater ein
Wie wach ich bin, die Augen suchen ihn
an dieser Decke, wo sich Schatten leicht
bewegen, obwohl es still ist. Er kam
nicht weit, seine Reisen waren der Krieg
Jetzt, denk ich, ist er angekommen, hier

Ferragosto and an almost full moon: how
brown the night is with its fleshy
cavities! The yellow lamps urine
cat shadows vibrating grilles
We sense the dry cobwebs in
the staircase, mortar and marble aroma

Next door late the Signora waters
her potted plants on the balcony, it
drips half through the night, that yearned for rain
half asleep and sweating, musical talk
on the telephone, the sighs of a woman
and eventually it is completely quiet, why

do I now think of my father
How awake am I, my eyes search for him
on the ceiling, where the shadows move
lightly, even though it is quiet. He didn't
make it far, his trips were the war
Now, I think, he has arrived, here [47]

47 Hartung, Harald: *Aktennotiz meines Engels: Gedichte 1957-2004*. Göttingen 2005, p. 145.

This poem by Harald Hartung also dwells on the underside of a well-known scene. The poem's location, the Via Zucchelli, lies in the center of Rome, near the Piazza Barberini, Piazza di Spagna, Via Tritone and the Quirinale. Very close by is the Trevi Fountain, famously in Fellini's *La Dolce Vita*. Exclusive Roman neighborhoods such as the Trinitá dei Monti and the Piazza di Spagna are just as close by. We are dealing with a thoroughly touristy neighborhood and yet it is being depicted in an everyday manner. The temporal setting of the poem makes this clear: In Italy Ferragosto falls on August 15, which traditionally is considered the hottest day of the summer and is therefore celebrated as the "turning point" of the summer. Having set the date, the poem takes on an irritated tone: the night is brown and shaped by "fleshy cavities," which also alludes to the narrowness of Roman alleys and house facades. Even the Roman Signora is sighted as she waters her flower, not as part of a holiday's relaxation as in Kästner's poem but as her daily ritual. The expectations that the title raises of sharing a tourists view are systematically disappointed, for it is precisely Hartung's everyday orientation that prevents the immersion in an intoxicating celebration that Kästner's "Garden of Luxembourg" articulates.
This poem dives deep into the atmosphere of the Roman night as the fantastical ingredients in the first stanza show: yellow lamps, cat shadows, urine open the first line. If in the second stanza Hartung follows up with a tangible everyday atmosphere, this arises from his detachment from conventional perceptions. The lyrical subject who appears eventually in the third stanza comes across as someone who has just

Fig. **6** Altstadt in Italien.
© Kareem Yacoub

stepped off the train and is moving through the city for the first time, though admittedly straight into the side streets and back court yards. This becomes clear in the third stanza as it dives into the memory the war-ravaged father. If he too has now arrived in Rome, then this memory has a reconciling effect as it contemplates the father who comes home from the war in 1947: he has arrived in the son's memory.

SUMMARY AND OUTLOOK

This conference focused above all on two issues: first, the question whether it was possible to do justice to the aesthetics of lyrical poetry on the basis of new phenomenological poetics. This seems fully achievable as illustrated through Gernot Boehme's concept of a New Aesthetic. For a thorough analysis, allow me to reference my longer work: *Lyrisches Gespür. Vom geheimen Sensorium moderner Poesie*, which investigates this theme thoroughly using a wide range of examples. The second topic under discussion at this conference focused on what landscape architecture can learn from a theory of lyrical atmospheres. In this regard, it is worth noting that one does not necessarily need to be a lyrical poet in order to possess an intuition for atmospheres and moods. We should remember for a moment Smilla's famous intuition for snow, which Peter Høeg described in his novel, *Smilla's Sense of Snow*, recounting how the heroine saw the supposed accident of a young Inuit boy differently than her neighbors. Ms. Smilla was not lyrical poet, though she was an expert in snow. When this boy fell from the roof of her apartment building, she was the only person who recognized from the clues in the snow that his fall was no accident, but rather a crime.[48] People who have become experts in their fields do often possess an intuition: Helmut Kohl's intuition for the mood of West German voters was legendary between 1981 and 1998[49] or Kurt Tucholsky's and Erich Kästner's intuition for the comedy of everyday situations. Experienced veterinarians have an intuition for horses, veteran designers have an intuition for fashion trends, mathematicians have an intuition for numbers, stock market traders have an intuition for investments, detectives have an intuition for clues and politicians for voters.

This intuition emerges after years of experience, which becomes condensed in an intuitive capacity. As such, it

48 See, Welzer, Harald: *Das kommunikative Gedächtnis. Eine Theorie der Erinnerung*. Frankfurt 2005, p. 152-162.

49 Korte, Karl-Rudolf: *Geschichte der deutschen Einheit: Deutschlandpolitik in Helmut Kohls Kanzlerschaft, Regierungsstil und Entscheidungen, 1982-1989*. Stuttgart 1998, p. 324ff.

separates the experts from the dilettantes, even though it cannot be formulated in terms of rules and thereby be explained to others. In other words, intuition is an "implicit" or perhaps a "silent knowledge," a *tacit knowledge* to use a concept Michael Polanyi formulated.[50] People with this "tacit" intuition can notice, recognize, or feel things that are usually inaccessible others. By definition these things are not objects, they are not logically explicable facts that can be demonstrated either deductively or inductively. If they were objects, then one could hear, see, smell or touch them: no intuition would be required. And if they were logical facts, then everyone could explain and understand them: for such communication to be possible, again no intuition would be required. In point of fact, we are dealing with a special situation. Designing atmospheres requires one to grasp the nuances and moods of an artifact's individual circumstances. Hermann Schmitz suggested how this would be possible in his book, *Der unerschöpfliche Gegenstand* (*The inexhaustible Object*), in which he defined "poetry as the sparing explication of situations." Two premises are necessary in order to understand this principle:

Speaking in completely abstract terms, a situation is an absolute or relatively chaotic complex whole that has some factual content. A situation is absolutely chaotically complex, when there are no relations of identity or difference within its diverse complexity; when a situation includes chaotic relationship (undecidabilty regarding identity and difference) then complexity is called relatively chaotic. [51]

A second important aspect of Schmitz's concept of poetry I will mention as I close. Ultimately, it is established on the basis of a deft and above all economical configuration of elements that allow the atmospheric or mood of a situation to unfold. In the words of Hermann Schmitz:

Poetry is a deft economy of speech. From out of the midst of a multi-layered chaotic complexity of a whole situation, the poet lifts out a handful of facts, programs and problems carefully and sparingly, so that the whole situation is illuminated without being disturbed. [52]

Translated by Daniel Purdy.

50 Polanyi, Michael: *Personal Knowledge*. Chicago: University of Chicago Press 1958; See also, Polanyi: *Impliziertes Wissen*. Frankfurt1985.

51 Schmitz, Hermann: *Der unerschöpfliche Gegenstand*. Bonn 1990, p. 65.

52 Ibid, p. 73.

FUNCTION : EMOTION

A. W. Faust

1 ATMOSPHERE AS TASK
ATMOSPHERE AND FUNCTION

We need to talk about feelings.
Atmosphere. Mood. This is the emotional effect of a location. Landscape architects enjoy the privilege of working on the creation of something that triggers feelings. The emotional nourishment of people via "atmosphere" is the most universal task of a garden or park; these are established as reserves of civilisation, in which an unstated unanimity prevails that these are places of "feeling", and that the dissemination of atmosphere is a key function of these places.
Regarding our towns and outdoor spaces as a whole, however, we note a clear distinction between the world of function and the world of creativeness, beauty, atmosphere. Feeling and functional benefits are discussed as two differently positioned qualities, which frequently contradict and compete with one another. The further we remove ourselves from the "garden" and enter the urban space, the more intensely this area of conflict is perceived. The more significant and technical the function appears to be, the less discussion there is of atmosphere and the less seriously atmosphere is taken as a functional goal of equal importance. In the case of transport projects and technical facilities the discussion of their emotional effect is taboo, or dismissed as "rigmarole". Function and emotion become stark polar opposites. A senseless blunder.

ARE THERE PLACES OF PURE ATMOSPHERE? THE GARDEN

By all accounts, no work is undertaken in paradise and there is no requirement for it to "function". The garden, as its earthly representative, is free from effectivity and purpose and exempt from all tasks.

This is not strictly true, of course. Sensorial and emotional experiences are regarded as a prerequisite for human regeneration. Atmosphere is consequently a task of this location. Today, gardens and parks are created as a counter model and contrasting space to the rationalised everyday world. Individuals and society establish the garden as a place of recuperation and inspiration. The work of garden architects, and thereby their raison d'être, is focused on the well-being of people. In this respect it is possible to say that the central function is the positive emotional effect.
Increasing individualisation means that the conditions for this well-being are becoming more and more differentiated. A programme is required, and the question arises as to whether a space "functions". The atmospheric energy is caught between the increasingly specific and vocal requirements of programme and function. Even in our reserves, atmosphere needs to be protected as a distinct quality.

CONTRAST: ARE THERE PLACES OF PURE FUNCTION? THE SERVICE STATION

A service station was once the place where vehicles were refuelled, now one can buy nearly everything there. It is practical, as there is abundant parking and it is nearly always open. Service stations are not intended to contribute to the townscape or atmosphere.
We know: that doesn't mean they couldn't be full of atmosphere. At night, in particular, service stations can become magical places, popular meeting points and stranding areas. They are hubs on lines of movement. They belong more to the venation of transport than the place in which they stand. They are without time and place; they are cosmopolitan. They stand for the thrill of being on the move. At the same time, their aesthetics are characterised by honed functional logic and a clear-cut appearance.
Atmosphere is an apparently incidental addition to such places and is intrinsically linked to their principal function. This category includes bridges, railway stations and of course ports. In fact, there is no place without atmosphere or atmospheric potential. This renders superfluous the question as to whether we should create more places with atmosphere. A more pertinent question is whether we should treat apparently banal situations with greater awareness. We fail to do this in

large areas of our towns and cities. Paradoxically, emotional effect is often completely extinguished where atmospheric wrappings are applied to everyday locations. Think of the tawdry piazetta in the shopping mall, the heather garden on the roundabout, the rustic soundproof wall or the urban discount store with the folksy pitched roof.
Atmospheric expression in towns and cities appears to require an examination of authenticity and credibility. It would be remarkable to note how extensive and unexpected the capacity of the present-day urban inhabitant to process emotion has become.
It appears to be time to leave the reserve and test the capability of towns and cities as an atmospheric field.

Fig. 1 Service station by night: incidental atmospheric charging. © Ute Henning

Fig. 2 Overlap, functionality and atmosphere are not contradictory. © sinai

2 MOOD IS COMMUNICATED BY OUR MEDIA

A prerequisite for addressing the atmospheric in a proactive manner is that we are able to communicate about it at all. Despite the meagre underlying knowledge, atmosphere is the subject of ample and avid discussion. There is a body of adjectives that is practically wedded to the noun "atmosphere". When the adjective is uttered, we automatically add "atmosphere". Sometimes "flair" or "character" are used synonymously.
The advantage is that we have personal experiences that could correspond approximately to these atmospheres. The word pairings are used in tourism, the real estate sector and the explanatory reports of planners.

The disadvantage is that this body of expressions is limited. And clichés are described as a result.

TALKING ABOUT SPECIFIC ATMOSPHERES: DIFFICULT

The emotional effect should be as multifaceted and specific as the location itself. In this respect the stated clichés are not necessarily beneficial and it is therefore not possible to make a comparison. Each place has its own atmosphere, comprising a possibly endless number of material facets. The result, i.e. the mood of the space, is difficult to put into words. The depiction of atmospheres and emotions has traditionally been the preserve of painting, poetry and music. It is not the task of the painter, poet or composer to inform us of the mood of their work via a further medium. Quite the

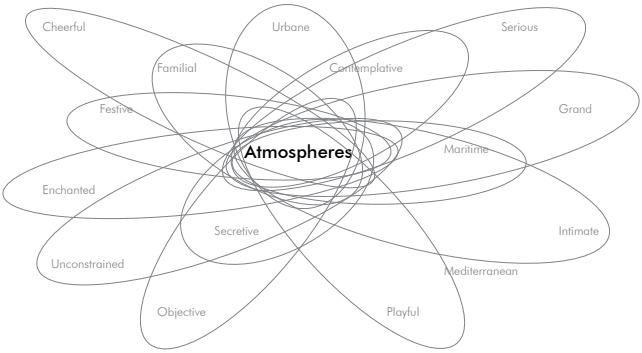
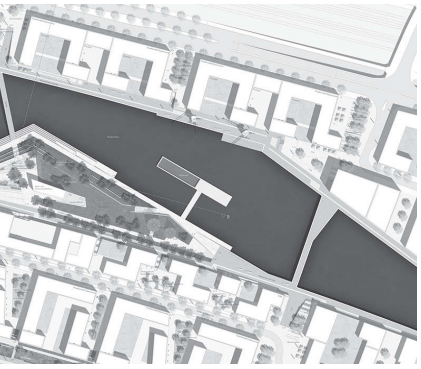


Fig. 3 The semantic field of atmospheres: the field of adjectives



Figs. 4-6 Illustration for the Baakenhafen Hamburg competition, 2012. © sinai

opposite in fact — the successful verbal communication of artistic content questions the necessity and effectiveness of artistic production. Corresponding attempts are therefore left to curators and critics.

Herein lies the key difference between planner and artist, as well as the central problem of the profession. The product of the landscape architect is the space itself, but also the communication of that space before it is created. In this respect we are condemned to a dual role: the specific, "real" space is our ambition. However, this actual space is always accompanied and prepared by a virtual place-holder space. It is placed in competitions, in municipal committee meetings, at civic gatherings. But how do we communicate the atmosphere of the location in this place-holder space? It is said that drawing is the language of the planner. And the quicker the observer comprehends, the broader the expertise of the recipient, the more it is necessary for the drawing to also contain emotional messages.

The anticipation of the atmosphere is as much a part of our assignment as the creative prerequisites for its creation.

A few comments from our viewpoint:

Exaggerated or "soft focus" atmospheric accessories (seagulls, sailing boats etc.) are seldom productive. We strive to achieve planning precision. Under no circumstances do we want to light a commission-winning emotional fire and subsequently haggle over details during the work stage. Nevertheless, whether consciously or not, each drawing contains an emotional vibrancy that it would be careless not to guide. Colour climate, textures, plasticity define the mood of a plan. An "office style" is more of a hindrance than a help here. Each project is given an appropriate graphic aura.

Graphics and illustrations that zoom in on a situation show that we also take the detail of an idea seriously. The perspectives bring together spatial narrative and atmosphere particularly effectively. However, in the process we generally avoid excessive enhancement with atmospheric accessories or artistic over-elaboration.
Standing in contrast to representational visualisation are system drawings and canonical works. The message here is that a design is not the product of individual taste; effective atmosphere is not the intuitive consequence of original ingenuity, but instead calls for a high degree of discipline and control of resources.
Naturally, the language of the planner is also the language itself. Only rarely is there talk of this or that atmosphere. We concentrate primarily on precise, brief portrayals of the constructed state in the present form. As conveyors of mood we turn to project titles such as "Nordic by nature", "The urban lizard", "Boulevard Blue" and concise prologue texts of the concept idea, in which rhythm and language sound correspond with a trenchant depiction of the project idea.

3 CREATING ATMOSPHERE — DESIGNING WITH SPACE, PROGRAMME AND MOOD

Today, "atmosphere" is rarely defined as the key task of a location or the starting point for a design. At the beginning of the design process in particular, we all find it easier to talk about the programme and the creation of space. These form an established interactive structure. However, whether it is stated or not, the mood of a place forms the non-material third pole. Perhaps we can imagine the emotional aspect of planning as part of a triumvirate:

Programme: With the specific functional fields and processes of a space, connected to terms such as the experience of nature/play/gardening/sport.
Space: With the structural and spatial layout of the location, connected to terms such as spatial edge/visual axis/order/openness/screening.
Mood (atmosphere): With the emotional and sensorial components of a design, associated with terms such as festive/shimmering/sacral/raffish/mystical. As planners, we use these three parameters to move the discussion spiral for the design

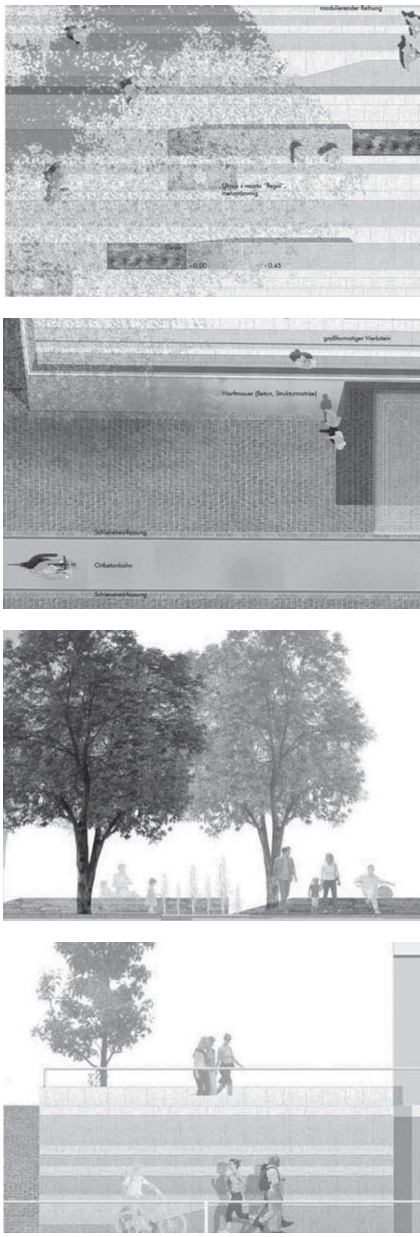
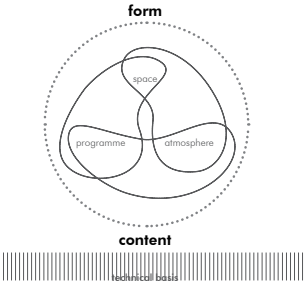


Fig. **7a-d** Zoom_in, Baakenhafen Hamburg competition, 2012. © sinai



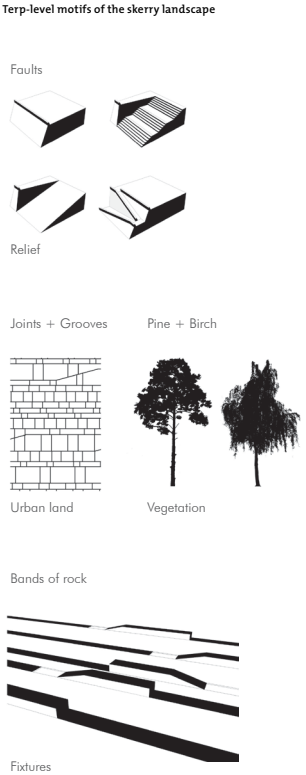


Fig. 8 The creation of space as a prerequisite for atmosphere. © sinai

onwards. Regardless of which side one begins from, sooner or later the three parameters harmonise in a good design. Equal discussion within the aforementioned programme/space/mood sphere would be the logical consequence for the establishment of the atmospheric in discourse with the public. The challenge in this always lies in an imbalance regarding comprehensibility. Whilst mutual agreement is swiftly reached regarding space and programme, opportunities for expression and references need to be constantly redefined when it comes to atmospheric aspects. The exchange of images remains an essential element.
The following analysis of images is not intended to give the impression that atmospheres have been created specifically to suit the conference theme. It represents a brief retrospective in which the interaction of mood, space and programme can be observed.

PROLOGUE: WORKING WITH WHAT IS ALREADY THERE

The place is always already there. A new form always destroys an existing one. Planning begins with removal and the far-reaching decision as to what relationship the existing shall have with the new. We asked ourselves: in which places do visitors most often declare "This has got atmosphere!" Without a more precise differentiation of what kind.
It is nearly always associated with the old and established, irrespective of the "target group": the tree canopy casting areas of light and shadow on the ground, moss on walls, the regular irregularity of old surfaces. That which has "evolved" appears to impress people more than that which is "made". The addition of a contemporary form layer can make the existing mood more distinctive and anchor it in the present. Dealing with mature trees in particular is time consuming and can seldom be conducted on paper, but only in situ. The incredible atmospheric energy radiated by old trees demands respect and humbleness: how much can we reshape this place? How will our creations age alongside these?
The Stadtpark in Ascherleben is characterised by ash trees of up to 40 metres in height, situated on a very simple floor plan. Prior to the remodelling the trees were scarcely distinguishable anymore amidst the rest of the growth. After the cautious redesign was completed, people often said that it looked as if it had always been there.

In contrast, the old, bent white willows in Kitzingen are the only existing element to remain in a complete redevelopment. Nevertheless, they determine the situation. The structure of the Urban Balcony has been built around them.

SPATIAL NARRATIVE — THE CONCENTRATED SPACE

The development of the spatial narrative represents the most visible and far-reaching intervention for the site. We like to work with contrasts between open, fluid spatial narratives and spaces that are more hermetic and inward-looking. Atmospheric density is created here through the limitation of creative means and reduction in external influences. Classic examples of such spaces are enclosed, intimate garden spaces and the relationship between the intimate and open space is decisive for most forms of garden design.
The labyrinth or maze represents a particular form of spatial limitation, in which the tension between open and closed space is accentuated. The perceptive field of the observer moving through it is restricted to a few metres ahead.
We like to use labyrinthine situations for moments of great sensuous concentration.

SPATIAL NARRATIVE — THE SETTING

Far more often than in hermetic spaces we work within the urban or landscape context, in other words working with influences that determine the site by its surroundings or edge. The arrangement of the spatial composition and views is based upon a spatial analysis.
The creation of accentuated spatial narratives with defined edges, including the conscious placement of key motifs, is one of the central approaches for atmospheric design in the urban space.
Basing the development of Kitzingen's new townscape on views of the diverted Bimbach stream in the foreground was key to determining the identity of the new Park am Bleichwasen. With this previously unknown perception the districts on either side of the Main River move closer together, and the park becomes a space for the urban area as a whole. In turn, this serves to fulfil the programmatic tasks. This vista was the subject of much creative effort, with a row of poplars from the 1960s removed.

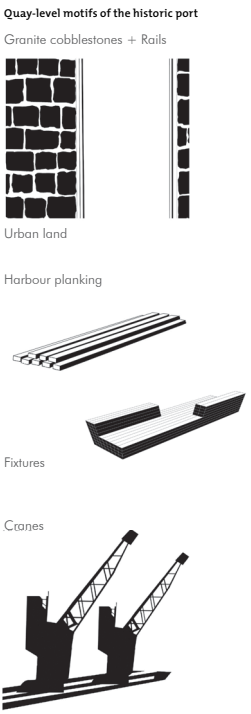


Fig. 9 System drawings for the Baakenhafen Hamburg competition, 2012. © sinai

Figs. 10-11 Kitzingen Urban Balcony (Stadtbalkon). © sinai

SPATIAL NARRATIVE: FOCAL POINTS AND DISTINCTIVE OBJECTS

Not just the exterior setting but also the inner aspects lend the space structure and intrinsic energy. The placement or spatial positioning of an object can be an effective determinant for the mood of the space. At the same time they set signals for the programming of the space.
The Orange is a play object on the school campus in Aschersleben. It arouses curiosity and encourages the exploration of its interior. It brings vitality and freshness to the ruins of an old orangery. It conveys the new functional layer within the historic casing.

SPATIAL CHARACTERS FOR THE PROGRAMME

Atmospheric distinctiveness is the specific expression of the programme. This places a focus on the question of for what and for whom we are designing in the first place. The effectiveness of atmospheres is seldom universally valid. Emotional signals also begin with particular experiences and expectations.
However, we increasingly ask ourselves to what extent specific expectations should be consciously undermined. Monofunctional structures do not always improve parks as complete organisms. One example of a target group-oriented design is the Hafenpark in Frankfurt. Technoid treillages frame the play areas like arenas, almost resembling a radiator grille. Dynamic, metallic, audacious.
In contrast, the new skating area in the old park interprets the task differently. In the Concrete Jungle the bowl and street areas are woven into a green park structure. The idea was a controversial one amongst the skating community.

ESTABLISHING MOOD VIA THE PROGRAMME

The agreed programme often influences the design and the atmosphere. Alternatively, it can also be said that the conscious placing of functional focal points results in the creation of an atmospheric scenography. The interplay of active and contemplative visitors moulds the park and the park experience.
Play in the park often takes place behind fences and hedges. There is both seclusion and security. On the Herrenbreite in

Aschersleben the playground equipment of Florian Aigner forms an open play cosmos. The openness of the play area places high demands on the "sculptural" quality of the ensemble.

NARRATIVE CONTENT

Each place carries a story within it and there are places whose aura and mood can be traced back to this story. Using the narrative content of a place to design incorporates the knowledge and interpretation of the visitor, it stimulates the imagination. The term genius loci (spirit of the location) lends design strategies an almost spiritual air and delivers at the least a distinctive identity for the location.

In narrative designs a narrative guiding theme forms the creative impetus and supplies the design with a distinctive formal rationale. Depending on the extent to which the narrative source is revealed, it influences and overlays the perception of the actual location.

In this manner, the scientific/academic universe of the Baroque universal scholar Adam Olearius played a key role in determining the 2010 State Garden Show in Aschersleben. Visitors experience this most vividly with the Aschersleben Globe in the Stadtpark: as an artistic scientific model, it forms a contemporary interpretation of the globe of Olearius in Schleswig-Gottdorf.

In contrast, in places of remembrance and memorial the historic narrative forms the central programme of the open space, as is the case with the Platz des 09. November 1989, the Berlin Wall memorial and the memorial in Bergen-Belsen. One factor common to all of them is that knowledge of what occurred also determines the emotional perception of the space. We use these locations as a projection space for the imagination of the visitor. In contrast, the atmospheric design of these spaces is less prominent.

Today, the Platz des 09. November 1989 is a brittle site in front of the Bösebrücke bridge on Bornholmer Straße, a place of significance, as it was one of the locations where the Wall fell. Steel tracks on the ground provide a parallel guide to the events of the day the Wall fell, bearing significant quotes such as Schabowski's "Unverzüglich ... Sofort" ("Forthwith ... Immediately"). A chronography that enables the day to be reviewed as it occurred.

Fig. 12 The composed picture, urban silhouette by the Bimbach in Kitzingen.

Fig. 13 The concentrated space, sensorial labyrinth in Aschersleben. Both photos © sinai

AMBIVALENCE AND COMPLEXITY

The quality of some sites lies in the contrariness or complexity of their atmospheric messages. The memorial in Bernauer Straße is such a place. The competition brief for the memorial was initially to make comprehendible the structures of the former "death strip" and the events that occurred at the Wall. However, the message imparted by the site is not so straightforward: the memorial stands for the existence and the overcoming of the Wall. The historic element did not end in 1989, the traces of the post-reunification era also tell their story. In addition, as the dividing line between the districts of Wedding and Mitte, Bernauer Straße today marks one of the harshest ruptures of social segregation in the city. As a public space, the memorial therefore also has an urban planning dimension.

The most apparent element is probably the contrast between the rough, rusty steel installations of the markings and insertions and the lush green of the grass area. The memorial is consequently also a usable urban space, where groups of visitors can sit on the grass.

The perception of the border wall is also double layered. The marking is formulated as a measured series of vertical steel poles. Depending on the angle of view, the lamella effect makes the arrangement appear either closed or almost transparent.

ATMOSPHERIC SEQUENCE

Fig. **14** Atmospheric density. Vegetation in Kitzingen. © sinai

Scarcely any open space consists of just one location or just one atmosphere. Moving through the space enables a sequence of individual situations to be experienced. A place is then perceived as a collage of experienced impressions. The sequence of atmospheric impressions is most evident along clearly specified linear movement axes.

A location such as the Bergen-Belsen memorial cannot be rendered accessible without background knowledge. There is no possibility to find an adequate atmospheric response to the mass murder that occurred. There is always a bird singing somewhere on the enormous site. Visiting the exhibition in the new document building it becomes evident that the creative means of landscape architecture alone are not at all appropriate as a response.

It is essential to visit the exhibition prior to exploring the site. A clearly predefined, linear guidance of the visitor is unavoidable. The path across the site passes through the building with the exhibition, penetrating the structure. Along this line of movement each visitor experiences a sequence of individual perceptions before starting to explore the complex site itself: collection—confrontation—emptiness—distance and finally orientation and investigation.

SPHERES — THE EXPERIENCE OF OPEN SPACE AS PROVIDER OF STRUCTURE

Parks are mostly non-linear complex spatial sequences or atmospheric networks, not static individual impressions. The way in which they are perceived is derived from the chosen manner of movement through the space, with its often fluid interfaces. How is it possible to adequately form and portray the complex park experience or urban landscape? It is evident here just how limited our depictive options are with regard to layouts and the visualisation of individual impressions. We need to work with auxiliary means as long as it is not yet technically possible to achieve a complete, realistic animation. The measures we employ here include

• Comic-like image sequences corresponding to the presumed sequence of experiences.

• Mapped experience scenarios for anticipated user movements within the park.

• Experience diagrams detailing the various experience components in their intensity along a defined route.

One primitive yet effective medium is atmosphere maps. The mapping of “spheres” refers to spaces that we "sense" to differ from one another with regard to their atmosphere. Spheres describe an emotional spatial perception that is independent of clear spatial borders, also displaying gaps and overlaps. The sphere maps were developed as an analytical tool for the Kulturpark Neubrandenburg, which is difficult to comprehend spatially. Since that time we have repeatedly worked with the “soft” term of spheres. The term is “soft”, not clearly defined and necessarily subjective. And yet it is valuable, as it enables the non-representational, emotional content of a space to be addressed.

Fig. **15** Platz des 9. November 1989, Berlin. © Jan-Erik Ouwerkerk

Figs. **16, 17** Berlin Wall Memorial. © sinai

SPHERES AS PART OF THE URBAN STRUCTURE

As landscape architects, we conduct urban planning from the point of view of the urban space. A vision for the urban space legitimises the framework-providing architectural structures. Open space itself is the decisive resource for comprehensive renewal in the development-weary towns and cities of Europe. It is capable of establishing new structural interrelations, and of defining these. In particular, it is the German towns and cities with an uncontoured, disjointed form resulting from war damage and reconstruction that deserve reconsideration. It is time for our towns and cities to receive a landscape upgrade. An example of this are the open spaces of the German Federal Garden Show Heilbronn 2019. The focus of the show is not upon one large park, but instead a splintered ensemble of spaces yet to be defined. The Neckar valley central to Heilbronn is fragmented, unattractive and impermeable as a result of the waterways, highways, railway lines and numerous derelict sites. At first glance the area seems to consist of residual spaces of dubious aesthetic merit. With the definition of landscape spheres commonalities are defined for overarching atmospheric landscape entities.
By addressing open space "spheres" in the urban planning context we overcome the quantitatively and geometrically determined approach to open space in the urban area, regarding it as an emotionally effective habitat for people. For us, the work in Heilbronn points the way to a new, integrative view of the urban landscape. Moving away from parcelling, fragmentation and separated competencies towards a holistic approach that overcomes the barriers between transport space, urban space, park space and, on a general level, "utility space" and sculpted space.

4 SUMMARY

Working in less idyllic cities such as Heilbronn in particular has assumed a pioneering importance for us. Atmosphere is not an ethereal object, reserved for specially chosen locations or spaces. Instead, the city as a whole is an atmospheric fabric. This opens up a new, integrative view of the urban landscape on a greater scale. In planning practice the city remains an area of conflict between competing urban functions. The competing spatial requirements of construction interests, development, technical infrastructure, the increasingly strict

demarcation of private and communal interests, even the ever more differentiated claims of subgroups all serve to exacerbate the parcelling and fragmentation of the urban space.
The work of landscape architects should therefore be focused upon understanding and defending urban space and urban landscapes as intrinsically interwoven environments. This does not infer the enforcement of quantitative claims to space, but rather a qualitative permeation into all aspects of an urban area. A space that overcomes the barriers between transport space, urban space, green space and, on a general level, utility space and sculpted space.
But what does this superordinated quality consist of? As sectoral planners we can attempt to use quasi-scientific approaches from sociology and ecology, as architects with the assertion and realisation of creative quality. However, "atmospheres" could become a signal aspect for the introduction of emotional quality to the design, between spatial narrative and programme.
In all of the illustrated difficulties of conveying and communication it is ultimately this surprising concept that expresses what our core task represents: namely forming the urban area as a human habitat.

Translated by Leslie Ocker.

Figs. 1-4 Bergen-Belsen Memorial, Germany 2012, sinai. © Klemens Ortmeyer

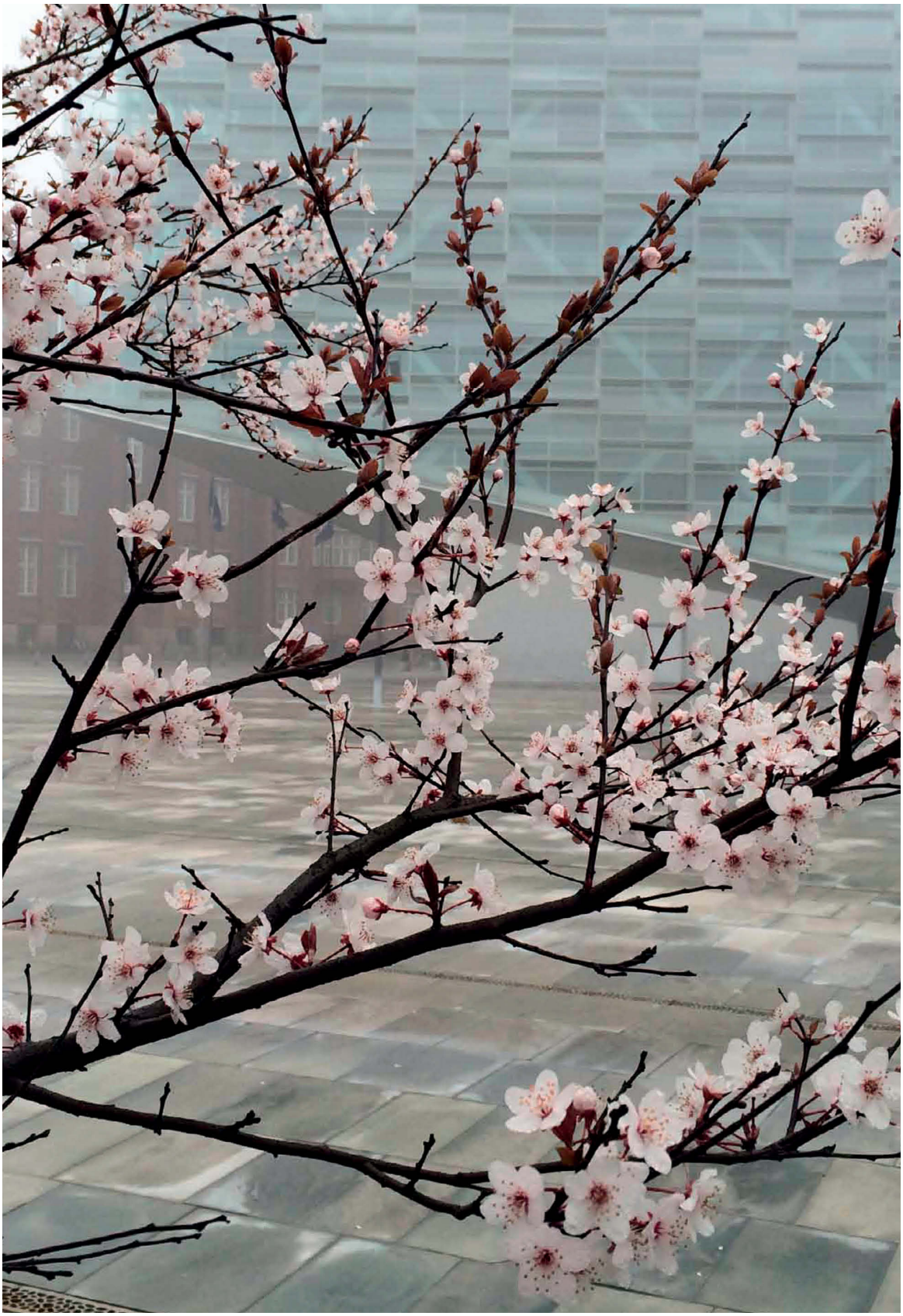
Fig. 5 Urban squares in Frederiksberg, Copenhagen, Denmark 2006, SLA Architects. © Ulrika Walmark

Figs. 6-8 Cloud — Square at the Nykredit-bank, Copenhagen, Denmark 2011, SLA Architects. © SLA

Fig. 9 City Dune, Copenhagen, Denmark 2011, SLA Architects. © Jens Lindhe

Fig. 10 City Dune, Copenhagen, Denmark 2011, SLA Architects. © Orev, SLA

PHOTOGRAPHING ATMOSPHERES



DESIGNING ATMOSPHERES
PART 2

ATMOSPHERE—A THIN FILM OF ENCLOSURE

Stig L. Andersson

I

According to the Oxford Advanced Learners Dictionary, atmosphere is "the envelope of gases surrounding the earth or another planet". The Earth's *atmosphere* consists of several different spheres. The *troposphere* is the one closest to Earth. The depth of the troposphere is extremely thin; it varies between 17 km at the equator and 7 km at the poles. The troposphere contains approximately 80% of the atmosphere's mass and 99% of its water vapor and aerosols.

The term *atmosphere* derives from Greek: "Atmos" = vapour, and sphaira = "ball" or "globe". Atmosphere is evaporated water. Water is a simple molecule of two hydrogen atoms and one oxygen atom (H_2O) with exceptional chemical and physical qualities which makes it crucial for the life processes within the atmosphere.

Thus, without our vaporous, water filled atmosphere, life on Earth—or indeed life anywhere—would not have been possible.

Water is found everywhere in the Universe. But we do not know when water first appeared on Earth. The earliest sign of water, as we know so far, is tracks from the Earth's first ocean found at the 3.8 billion years old Isua Rock stones in Nuuk, Greenland. So we know that sometime between the formation of the Earth 4.6 billion years ago and the creation of the Isua mountains 800 million years later, water must have come to Earth.

We also know that the amount of water within the atmosphere has been ever constant since water first appeared on Earth. Thus the Earth's collective mass of water (the so-called hydrosphere) is 1,338,000,000 km^3—and has been since the beginning.

II

Water exists in three different states: In aerial forms like clouds and fog; in liquid forms like waterfalls, the sea or the rain; and in solid forms like ice, snow and crystals.

Ice, water and fog. Silence. Water turns white when frozen. We often cognitively combine white and silence. Quietly the snow falls, we say, and indeed, in most cultures the white color usually signals serenity and calm. In Japan white is not even seen as a color: In Japan white is a state, a condition.

Often we attribute ice and waterfalls with poetic values. We think of them as beautiful and attractive natural phenomena, we visit them on holidays, and they tend to fill us with energy, pleasure and life. Standing in front of a waterfall or an ice-filled gletscher lagoon invariably evoke feelings hidden deep within us.

What interest me, however, are not the *images* or the *looks* of these phenomena; it is rather the correlation between what you sense when seeing them and the thoughts you have after seeing them.

First you sense. *Then* you think. And then you start to reflect on "what did I sense? What did I see?

III

In the so called 'dry gardens' of Zen Buddhism, the landscapes and gardens are composed without water. In these dry gardens we also find waterfalls without water. It is the arrangement and the shape of the stones that make up the waterless waterfall's shifts in form and flow.

The Japanese book *The Secret Book of Garden* describes how to arrange the stones in the dry waterfalls. But the book is without images – it is only text: only factual descriptions on how to arrange the waterfalls. Like the traditional Chinese Gōngshí scholar's rocks they are pure abstractions, removed from context: Their prime aim is to generate emotions, feelings, sounds, flow and ambiences.

The composition of spaces created by the arrangement of stones reflects a knowledge about nature, at the same time scientific (the understanding of stone formations, vegetation, the flow and the nature of water, etc.) and poetic (the sense of balance, the ambience of space, etc).

The *arrangement* and the *creation* of these manmade spaces are thus based on experiences with phenomena in nature and with nature's processes. But the same also applies to

the *experience* of the manmade spaces: To fully experience the Japanese waterless waterfalls you must have known and experienced the water, the flow, the humidity, the reflecting lights and the coolness of water moist in the air of an existing waterfall. Only then will you be able to understand the pure abstraction that goes ahead with the waterless water fall.

IV

Atmosphere is the air in a particular place. Atmosphere is what you sense in a particular situation.

In SLA's project for a new urban space for the Danish Nykredit Bank in central Copenhagen the grey days of Copenhagen plays an integral and crucial role. (Fig. 1) In Copenhagen the weather is overcast and cloudy two-thirds of the year. The air is full of water: Rain, mist, fog, the short winter days and the fluffy white clouds fading to grey to black and starting to rain. All these natural phenomena, that form the local cloudy weather, create the atmosphere of the place. The urban space is designed for these weather conditions. We named the urban space *Cloud* to evoke a specific Nordic mood. Clouds, in technical terms, are called hydrometeors. They are formed in the atmosphere through the condensation of water vapor and ice crystals. The size, the shapes and the appearance of clouds are determined by temperature, atmospheric stability, humidity and wind. In this respect clouds are exactly like fog – the only thing that separates the two phenomena is the difference in the altitudes where they occur.

V

The aim of *Cloud* thus is to create an atmosphere where water is present in all its three different states at the same time: as air, as liquid, as solid. This very particular point where water is represented in all its three forms is a natural phenomenon called the Water Triple Point.

At *Cloud* the Water Triple Point can be found with water in all its three states:

As liquid, when the rain is being collected underground and returned to the urban space by 2,200 vertical water jets. (Fig. 2-4)

As solid crystallized water in the bank's new office building called The Crystal (by Schmidt Hammer Lassen Architects).

And as air with the water vapor from the water jets, and the mist and the fog from the harbor.

It is the complete range of all these sensations of the three

Fig. 1-4 Cloud— Platz an der Nykredit Bank, Kopenhagen, Dänemark 2011. © SLA Architects

states of water from the weather, from the sky, from the building, from the air, from the rain, from the water jets, that form your experience of the place. To move through the urban space *Cloud* is to listen to the "grey note" of the Copenhagen weather. A calm atmosphere with the sound and the ambience of water.

VI

Thus, as we have seen, the atmosphere is made of both, of the specific object and the context of the object. The atmosphere occurs through the object *itself* and through the *sensation* of the ambience of the object: Like *Cloud* and *Crystal* and the weather of Copenhagen, that together form the complete atmosphere of the site. And like the waterless waterfalls whose ambient beauty and sensuous richness is so much more than the factual and individual components, made from stone, rocks, vegetation and the (lack of) water. This is the two-fold value of the atmosphere of manmade scenery. We call this the amenity value. (Figs. 5-6)

Fig. **5, 6** Umgestaltung mehrerer Plätze in Frederiksberg, Kopenhagen 2002-2006. © Torben Petersen

VII

This brings us to the important questions: What is quality? And how is it related to atmosphere?

When we look at an object we need to distinguish between the *object itself* and the *property* of said object. Every object is thus both object and property. In this way, when dealing with urban space, we need to work with the physical content of the object - such as buildings, vegetation, roads, etc. - and the properties of this content, which is the content's ability to evoke feelings and atmosphere.

At the same time we must distinguish between the *physical* properties of an object, and the properties we *ascribe* to an object. The latter are the properties that can be experienced or perceived with our senses and that affect us emotionally. These two types of properties we can call the *quantities* of sense and the *qualities* of sense.

The *quantities* of sense are the physical properties of an object that can be weighed or measured: The factual information of the object. The *qualities* of sense are the experienced properties that cannot be weighed or measured: These are the atmospheres and what evoke us.

VIII

What is the relationship between *quantities* of sense and *qualities* of sense? To illustrate this, let us look at an example: The plaice.[1]

In Danish a plaice is called a "rødspætte", which literally means "speckled with red dots". "Spætte" means "colored dot" and is derived from the Dutch word "spatje", which means "dot". The term palice comes from the 14th century Anglo-French "plais", which in turn comes from the Latin "platessa", meaning flatfish, which again originates from the Greek "platys", meaning "broad".

The plaice is common in the waters around Denmark. It lives on the bottom of the sea from the coast and outward until a depth of approximately 200 meters. Its spawning takes place in deep water during winter and early spring and its eggs are pelagic and hatch after a couple of weeks. In the course of a month the newborn plaice larvae swim toward the coast where they are precipitated when they are about 1-2 cm in size. During precipitation the larvae lies on one side only, thus igniting the physical changes that give the plaice its characteristic form of the flatfish. A plaice always lies down on its left side with its left side up. This phenomenon is called *cocalled dextral*.

Knowing all this about the physical properties, we are now able to identify and quantifiably classify the plaice.

1 German: Flunder

Fig. 7 Flunder, im Dänischen Rødspætte, geprenkelt mit roten Punkten. © SLA Architects

IX

But what happens if we look at the plaice with another focus? It is obviously the same fish, but now it is not the factual information about the plaice that interests us; it is the sensuous experience of the plaice that interests us, the amenity value of the plaice, the *atmosphere* the plaice creates.

In Europe, a plaice is normally prepared by frying a fillet on a pan and serving it with tartare sauce, lemon and potatoes. Another option is to turn the fillet in rasp and deep fry it.

But then let us look at a plaice being prepared by a Japanese sashimi cook. When serving plaice as sashimi, the cook takes the living plaice of about 1.5 kilogram out of the restaurant's saltwater tank. Then he cuts the white meat from the bones into thins slices while the fish is still alive while avoiding the vital inner organs of the fish. And places the slices of meat back into the still living fish. The plaice is placed on a beautifully carved tree board with condiments of grated

radish, wasabi and parsley and served and eaten alive and fresh at the table. The meal is thus finished at the very short time interval between life and decay.
In Europe, a normally fried plaice has a certain price at a restaurant – normally at the very cheapest end of the menu. The Japanese sashimi plaice, however, has a completely different price; indeed a much higher price. Physically, of course, it is still the same fish. But while our sense of *quantity* is the same, our sense of *quality* is quite different: The latter has a much higher amenity value, is a much more sensuous experience, and creates a much more complex atmosphere.
But what does this has to do with landscape architecture?

X

Well, let us sum up:
The valuation of the atmosphere and the experienced ambience is decided by the context and by the sense of quality. Atmosphere thus is how you sense the context, the surroundings. First you sense. Then you think. And this is the whole point: To make urban spaces and landscapes that creates atmospheres and sensuous experiences, that focus on the sense of quality, and that make people wonder; that make people sense before they think, and feel before they reflect on the experience. This is both a goal and a tool in the design process.
If this is true: that the most important thing about urban design and landscape architecture is to create sensuous experiences in people and make them feel and wonder about the qualitative atmosphere of a given site, then we, in my opinion, must reevaluate much of how we do landscape architecture today. We must concentrate more carefully on the effect of our designs, the property of our designs, than about the design itself, like details, form, shape, etc.: The atmosphere and the quality of the context are more based on sensuous experiences than on the exact physical expression of a site. And to enhance this view into our cities is, to me, the job of a landscape architect.
It is not about how it looks. But what it does.

DRAMATURGY OF ATMOSPHERES— THE PERCEPTION OF STAGED MOOD SETTINGS

Sabine Schouten

This degree of unity is rarely encountered. When Andreas Kriegenburg opened the artistic directorship of Ulrich Khuon at the Deutsches Theater Berlin with his staging of Joseph Conrad's *Heart of Darkness* theatre critics responded to his approach with unanimous approval. Andreas Kriegenburg masters the theatrical scenic range with bravura. The "theatre poet"[1] employs an "associative series of images"[2] to render the voyage of the young Captain Marlow into the dark and disturbing otherness of 1890's Africa sensorially tangible. Using "tiny, astonishing tricks" the "imagination of the audience" is utilised to "see and hear Africa".[3] According to the critics, one particularly remarkable image for Conrad's experience of alienation occurs in the so-called marionette scene, which is "simply breathtaking"[4]: "Gigantic, metre-high black puppets descend, six figures, emaciated to the very bones staring out with big, unblinking eyes from above hollow cheeks and beneath bare skulls."[5] These giant puppets represent the "starving of the black continent, mutated into aliens."[6] Kriegenburg and his set designer Johanna Pfau also effectively employ other imaginative ideas to transport the experience of destruction, alienation and wildness to the audience as atmospherically as possible: "His actors drag themselves around the stage, smearing each other with clay; they make noises with bamboo sticks, chains, rubbish bins and microphones; they fire kitchen-roll-like cannons into the audience to simulate a clash with the natives; and they pour puddles of blood onto the stage when puddles of blood are required."[7]

The potential advantage of the theatre over the novel, as illustrated by Andreas Kriegenburg in this staging, is the ability to generate intense atmospheres in the theatre room by

1 Michalzik, Peter: "Urwald in uns". In: *Frankfurter Rundschau*, 19/09/2009.

2 Kaempf, Simone: "Im Verteilungskampf". In: *taz*, 21/09/2009.

3 Heine, Matthias: "Mit Kriegenburg im Dschungelcamp des Grauens". In: *Die Welt*, 21/09/2009.

4 Laages, Michael: "Buch bleibt Buch". In: *Deutschlandradio*, 17/09/2009.

5 Behrens, Wolfgang: "Schaut, wie trickreich ich bin!" In: *nachtkritik.de*, 17/09/2009.

6 Ibid.

7 Ibid.

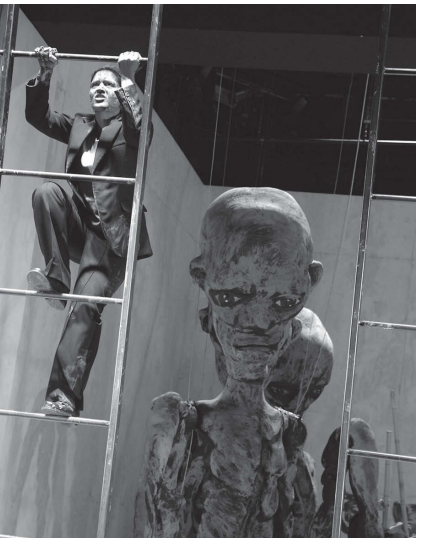


Fig. 1 Heart of Darkness, Deutsches Theater Kammerspiele 2009, directed by: Andreas Kriegenburg. © Markus Lieberenz

means of varied and unusual sensorial impressions. Reading Joseph Conrad's novel is to experience a sense of trepidation that grows in volume over the course of the 150 pages: this burgeoning experience of alienation, confusion and the loss of categories previously considered safe remains a reading experience; it is located literally between the lines of the novel and in the imagination of the reader—seated, perhaps, in the cosy atmosphere of the living room at home.

And it is precisely here that an opportunity opens up for stage productions, namely if they use the sensorial impressions of actors and audience in the here and now to generate a direct experience of that which is otherwise only described. In the case of *Heart of Darkness* this is ideally an atmosphere of foreboding, a disturbing experience and mood of intense uncertainty. "Ideally" should be emphasised here, as although Kriegenburg utilises theatrical means with virtuoso bravura, he appears to subsequently fail to truly seize his audience of critics atmospherically.

Rather, Kriegenburg's staging of *Heart of Darkness* results in the failure of theatrical atmosphere as an aesthetic instrument. More about this later.

In the following I would like to begin by addressing the question of why the focus on theatrical atmosphere in theatre studies became regarded as a necessity. The second part then uses specific examples to briefly detail what the purpose of a focus on atmospheres in staged environments is from an aesthetic perspective. In the process I also detail what an analysis of theatrical atmospheres, and thereby their presentation on the stage, can look like. In the third section I look beyond the boundaries of my field of theatre studies, using an example from site specific installation art to address the question of how and to what extent theatrical criteria can be used to describe the atmospheric urban or landscape space.

Fig. 2 Light as a creative means for atmosphere in stage productions. © Eky Chan, Fotolia.com

I

For decades, atmospheres failed to be accounted for as a subject of analytical observation in the hermeneutically oriented study of theatre, as they primarily exercise an affective influence on the audience. In semiotically-oriented

investigations they were only discussed where they had a recognisable significance. In one of the rare performance analyses in which atmospheric effects were considered at all Erika Fischer-Lichte notes:

"Light is one of the most important means of creating a certain atmosphere. [...] In our culture, for example, bright, warm light is generally interpreted in relation to a warm, friendly atmosphere, with muted or cold light triggering feelings of apprehension, fear and sadness. [...] If light in the theatre is intended to construct a specific atmosphere, it is consequently necessary to resort to a lighting code that functions accordingly in our culture."[8]

The individual theatrical instruments, such as light or sound, act merely to convey meaning here, inferring a specific atmosphere, such as cosiness. In the scope of a semiotic performance analysis the identification of the phenomenon as a sign to be interpreted by the audience is often insightful. In this manner, for example, the hostile atmosphere can be interpreted as an indication of the hostile relationship between two figures.

Since the 1960s, however, an ever-increasing number of stage productions have not been able to be tackled via a classic semiotic analysis. With shifting theatrical practice, the dispensing with the psychologically realistic presentation of a dramatic text and the move towards the performative saw attention focused increasingly on the dramatic means and therefore the atmospheric factors themselves (such as the body, the space, the voice, the light or the phonetics).[9]

Since the 1990s, as a consequence of the increasing orientation towards such action and perception processes in the theatre, the focus of dramatic theory has also expanded to accommodate this, with the emotional experience of the audience forming a key component of the theatrical performance—and with it the significance of the atmospheres, which Erika Fischer-Lichte once again highlights:

"In the atmospheres that appear to emanate from the space and objects these become emphatically present to those entering them. [...] They envelope the perceiving subjects in the atmospheres in a specific manner, even permeating them. Because the atmosphere is not facing them, at a distance to them, but surrounds and envelopes them, immersing itself in them."[10]

From this perspective theatre is not regarded as an enclosed stage production that the audience is merely required to

8 Fischer-Lichte, Erika: *Semiotik des Theaters. Vol. 1: Das System der theatralischen Zeichen*. Tübingen Basel 1998, p. 159.

9 An introduction to research perspectives from the performative angle is provided by Fischer-Lichte, Erika and Christoph Wulf (ed.): "Theorien des Performativen". In: *Paragrana* 10/2001, H. 1. Berlin 2001.

10 Fischer-Lichte, Erika: *Ästhetik des Performativen*. Frankfurt am Main 2004, p. 203.

interpret, but rather as a performance. This constitutes a concept that does not divide the theatrical experience along the edge of the stage into the presentation of the actors and the interpretation of the audience. Instead, "performance" emphasises the fact that that which is offered and perceived influence one another mutually and continuously. Theatre is thereby conceived as a co-mingling of the perceiver and the perceived, between the stage and the audience.[11]

This understanding of performance also prepared the way for my investigation of theatrical atmospheres.[12] Because, like the performance itself, the sensing of theatrically generated atmospheres is dependent upon the simultaneous presence of perceiver and presented subject. As is the case with theatre performances, atmospheres are a phenomenon of the "in between": they are as bound to perception as they are to the contemporary situation from which they arise.
This constitutive locating of the atmospheric in the "in between" also gives rise to the central significance of Gernot Böhme's philosophy of atmospheres for my investigation. Together with the "performative turn" in theatre theory, it forms the starting point for my analysis. The first precursors of the 1995 interpretation of atmosphere by Böhme were found in psychological aesthetics works regarding mood interpretation. Within the context of the empathy theory of Friedrich Vischer and Theodor Lipps in the time around 1900 the question of the possibility of perceiving a "bright landscape" is still followed back to the subject: it is one's own mood, projected onto the surrounding environment. Around the same time the psychologist Moritz Geiger was already focusing on the *alternating* relationship between own and ambient mood, generating significant impulses for the contemporary observation of staged atmospheres—to be returned to later. It is the question of the ontological location of the atmospheric that is central to Hermann Schmitz' phenomenological interpretation half a century later. The philosopher integrated the term in his "System der Philosophie" (1969), to achieve the interpretation of feelings as "spatial yet placelessly established atmospheres"[13] and desubjectify the emotional. Whilst for Schmitz atmospheres achieve object status when separated from the surroundings, Böhme links the phenomenon to objects and their perception by the subject. He defines atmospheres as "common reality of the perceiver

11 For the dramatic interpretation of the performance see Fischer-Lichte, Erika, Clemens Risi and Jens Roselt (ed.): *Kunst der Aufführung – Aufführung der Kunst*. Berlin 2004.

12 Concerning this, see my dissertation, the studies and findings of which form the basis for this article: Schouten, Sabine: "Sinnliches Spüren. Wahrnehmung und Erzeugung von Atmosphären im Theater". Berlin 2007.

Fig. 3 Bodies. Choreography by Sasha Waltz. © Bernd Uhlig

13 Schmitz, Hermann: *Der Leib, der Raum und die Gefühle*. Ostfildern 1998, p. 22.

and the perceived"[14] and makes it clear that the opportunity to experience atmospheres is strictly dependent on experiencing the present surroundings. It is the entirety of all individual spatial components that are perceived as atmosphere in their physical-affective effect. Böhme links the experience of atmospheres to the sensorial qualities of the objects, the ecstasy of things. Their characteristics: form, material, colour and volumes are no longer merely characteristics, such as those that make a table a table, but the manner of their presence has an effect on the space.

14 Böhme, Gernot: *Atmosphäre*. Frankfurt am Main 1995, p. 34.

Taking as starting point this location of the atmosphere in the sensorial perception of the physical world, I have investigated three characteristics of atmospheric perception more closely: its specific spatiality, sensuality and affectiveness.[15] The question of how the sensual, the purposeful and the sensed are combined in atmospheric perception permeates all three fields. Texts from various disciplines were collated here; in addition to theatre theory works, valuable impulses for the formation of my heuristic thesis were also received from phenomenology, perceptive psychology and brain research in particular.

15 cf. also: Schouten, Sabine: "Sinnliches Spüren [...]" Diss., Berlin 2007.

According to these, our capability for atmospheric perception can be described as an additional modality, in which external qualities of the surroundings combine with our mental attributions for specific atmospheric effect.
I therefore do not assume that the experience of atmospheres is wholly thanks to multimodal perception (such as smell + sound + colour results in atmosphere x). As investigations into intersensorial perception and synaesthesia research indicate, the atmospheric is also explicitly related to perceptive qualities that permeate all modalities, the specifically intersensorial. Characteristics such as these, including brightness, rhythm etc. trigger somatic reactions that, according to brain research, influence our affective sense. At the same time, the affective experience is linked closely to the mental processes of the perceiver. In distinction to Böhme's splitting of atmospheric perception from a reflexive appropriation of the surroundings, I assume that atmospheric perception is determined in equal measure by mental sensory attributes and sensorial perception. Both influence our physical sentience and therefore the perception of the atmosphere.

Fig. **4** Perceptibility of atmospheres. © chairman, Fotolia.com

Accordingly, atmospheres form as the substrate of our intersensorial sensuality and mental conceptions. Whilst we see, hear, smell, taste and feel an environment, whilst we simultaneously act, react and think within it, we experience atmosphere as a corporeally-affective extract of all of these situative qualities. Instead of the individual impressions or their referentiality, the traces of the atmosphere reveal the affective holistic effect of the situation.

The atmospheric perception can therefore be described as an integral modality, one that complements sight, sound, touch, feel, taste and smell with the ability to perceive environments in their affective impression. However, this atmospheric sense is not restricted to the interaction of the five senses, nor should it be viewed as superordinated above the other forms of sensory perception. Instead, the sense is more of an additional perception: although it has no organ of its own, like the other five senses it is based on its own modal form and its correlation: the physical sensing of the atmosphere in the surrounding space.

II

Theatrical atmospheres exist solely in the moment they are perceived by the audience. In this, the specific mood in which the atmosphere of a situation places the audience is no chance creation. On the contrary, the atmosphere of a spatial constellation can largely be manufactured—even though its effect is ultimately dependent on the perception of the audience. The various theatrical means of an enactment are typically carefully selected, and the stage composition can be monitored for desired effect during the rehearsal process. This also applies for stagings beyond conventional theatrical venues, such as outdoors or in a public space—in many cases the specific atmosphere of such spaces lends itself to their dramatic use. In comparison to the staged mood settings, the atmospheres of the everyday environment are often less distinctive in their characteristics, as their effect comprises a wide range of heterogeneous factors. Exceptions here are, in particular, those atmospheres that can largely be traced back to an all-encompassing effect: for example, the atmospheric is often linked to specific lighting and climatic factors or a succinct sound background may dominate the effect of other ambient qualities. “Atmospheric amplifiers” such as these are often

Fig. 5 The role of the spectator between that which is presented and that which is perceived. © Voyagerix, Fotolia.com

employed in the theatre. They are used in the form of lighting, music and sounds to create atmospheres or further reinforce the already homogeneous effect of the theatrical devices.
An analysis of theatrical atmospheres begins here. More precisely: the analysis of the generation of intentional, staged atmospheres, the question of whether and how they are ultimately created, is dependent on the perception of the audience. In my analysis of atmosphere production in theatre the focus was therefore not upon the determination of different atmospheric characters (such as cheeriness or menace). These serve to reassure the audience in their own feeling for the mood. Instead, the challenge lies more in investigating the atmospheric generation processes of theatre and the question of how the atmospheres should be created, and with what function. This project was facilitated on the one hand by the subject of my investigation. To a certain extent, the black box of the theatre enables atmospheres to be investigated under laboratory conditions. On the other hand, as a researcher in this "laboratory" I am not a distanced observer in this experimental arrangement. As a spectator, I am directly involved in the formation and respective delivery of the performance under investigation, together with the atmospheres created therein. It is necessary to have an awareness of these heuristic preconditions; a large number of subjective factors flow into the personal perception of a scenic atmosphere: idiosyncrasies, experiences gained, cultural codes, social ties, political and historical traditions, aesthetic preferences and typification, the mood in which we enter the theatre and many others. At the same time, the presumed intersensoriality can only be analytically examined from the viewpoint of the individual senses, thereby starting in reverse order. Nevertheless, my two highly detailed analyses enabled a positive investigation of the intended effect of the atmospheres. My approach involved the analysis of all of the means and methods within a scene, using literature covering perception psychology, aesthetic effect, neurology etc. In a staging of Ibsen's *Ghosts* it could consequently be shown that an atmosphere of unease and melancholy was created, down to the complementary contrast, emphasised in equal measure by the narration. In contrast, in the "Körper" choreography of Sasha Waltz wholly arbitrary dance scenes used alternating atmospheres to establish a quasi narrative dramaturgy.

The atmospheres are therefore not merely a by-product of the performance; the fact that they follow specific dramatic intentions means that their closer observation can also be of central significance beyond their respective emotional hue when experiencing a performance.

Although atmospheres are typically described from the perspective of a pathic subject, assailed and overcome by the atmosphere, we are all familiar with the experience of being left cold by the atmosphere of an environment, of distancing ourselves from it or even fighting against it. The observer can take an active approach to the atmosphere. At the same time, atmospheres also stimulate a specific response in those perceiving them. The psychologist Moritz Geiger accurately describes this alternating relationship in his 1911 work "Zum Problem der Stimmungseinfühlung": "On the one hand, the emotional characters influence our affectivity: we are all aware of the effect of a cheerful or gloomy room on our mind, the influence of rain and sunshine on our mood. On the other hand, the mood[16] lends objects specific emotions. In this way the gloomy landscape makes me gloomy, and this gloomy mood in turn makes the landscape appear grey. There is an ongoing backward and forward struggle between my mood and the character of the landscape, which renders the separation of landscape character and my mood difficult in psychological analysis."[17] This interrelation of perceptive response and generation results in an interesting observation for the theatre. In this manner, the theatrical accentuation of an atmosphere is often linked to a specific, dramatically intentional perceptive approach of the audience. A resuscitation of the imparted term of empathy appears very expedient here when it comes to describing the relationship between audience attitude and staging. Because empathy in this respect no longer refers to the hermeneutically based understanding of actions or the identification process of the audience as with Lessing or, for example, Brecht, but instead on the sensing of theatrical atmospheres.

This empathy may vary greatly in intensity. It can actually make me adapt my own mood to the ambient atmosphere, i.e. change my mind. It can also merely drift over me, imparting an emotional impression, without my consequently feeling dominated by it.

16 As own mood (author's note).

17 Geiger, Moritz: "Zum Problem der Stimmungseinfühlung". In: *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft 6* (1911), p. 1-42, here, p. 28.

A classic function of the atmospheric in the latter sense for narrative forms of theatre is, for example, the primarily affective representation of the story line. For example, in Andreas Kriegenburg's staging of *Heart of Darkness* various sensorial and symbolic impressions were used to generate an affective impression of the sinister—with the function of presenting the sinister atmosphere as a further indication in the narration of the uncanny. Naturally, such primarily semiotically effective atmospheres are sensed by the audience, but principally legible as symbols. They serve the narrative statement over that which is performed. It is not necessary to be overrun by atmospheres such as these in order to understand them and relate them symbolically, like the larger-than-life puppets, to the performance. Where I initially spoke of the "failure of the atmosphere" in the Kriegenburg staging, this is therefore due only to the critic apparently missing precisely this overwhelming transmission, a change of mood arising from the carefully planned atmosphere.[18] Andreas Schäfer of *Tagesspiegel* writes: "And with the evening just a few minutes old, here comes the lubricant of music already. A soft boom-boom-boom, atmospheric, as they say today. A bit of guitar plucking is added. It is clear as day that this boom-boom-boom is going to intersperse the next couple of hours. The aim is to wear us down, as with the story of Joseph Conrad's *Heart of Darkness*. The aim is to lull us. And yes, the results can be seen and heard: Great noises. Great puppets. Great pirate film quotes. But nothing remains of the urgency that exudes from every line of the book."[19]

18 See also the critics' review at URL: www.nachtkritik.de/index.php?option=com_content&task=view&id=3220&Itemid=0.

19 Schäfer, Andreas: "Im Bauch des Geisterschiffs". In: *Tagesspiegel*, 19/09/2009

The urgency or intensity of atmosphere lacking here is made use of in post-dramatic performances of contemporary theatre in particular. A second example: Meg Stuart's staging for the "X Wohnungen" theatre project.

Every time I walk to the S-Bahn I pass a house in Großgörschenstraße in Schöneberg where, some time ago, I flung a cup of coffee full force against the kitchen wall of an apartment on the third floor. I have never seen the tenant of this apartment. I also never got into an argument with anyone there. To be honest, I still do not know what led me to throw the cup. I entered the apartment as a member of the audience of the "X Wohnungen" project of the Hebbel am Ufer theatre. When my companion and I rang the doorbell on the

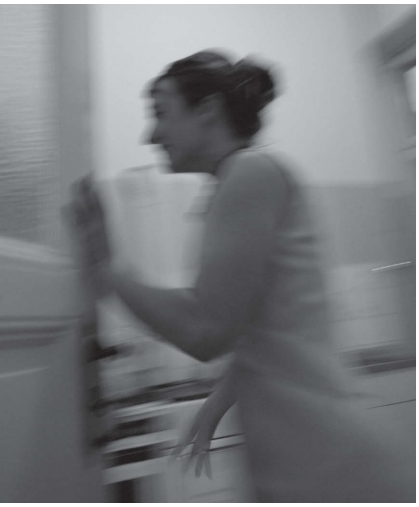


Fig. 6 X–Wohnungen Suburbs 2005, a series of events of the HAU Hebbel am Ufer, Berlin. Choreography: Meg Stuart © Markus Lieberenz

third floor of number 27 we were already in a state of mild consternation. We had already attended three other stagings in private apartments, where we experienced a series of strange events. It was therefore with some trepidation that we rang the doorbell in Großgörschenstraße. The next moment the events came thick and fast. The door opened and a slimy guy with the look of a cocaine user grabbed us by the shoulder and pulled us into the long, claustrophobic hallway of the apartment. Flickering strobe light, thundering bass, an air of menace wafted through the room. Perplexed, my companion stumbled half a step forwards, but was immediately shoved back towards the door by the man. He shouted at us in English to stand still. Our eyes gradually grew accustomed to the light. At the other end of the hallway I spotted a woman. She was shivering pitifully, cut by the flashes of the neon strip lights. Her taut body was twitching from top to bottom. Her eyes were opened wide. A kind of heaving sphinx stared at us, with circular irises in the whites of lash-less eyes. Then the eyeball began to flicker and the painted gaze on the eyelid lifted to reveal the actual eyes of the woman—with an expression equally vacant. By this time the man next to us had started shouting again, pushing my friend along the hall and disappearing with him into a room on the right. Alone with the shivering woman, I was considering following them when another door opened to the left. A woman in Sunday best beckoned me in. I followed her into the kitchen, the door clicking shut behind me.

The room was the colour of rancid butter. Pale, greenish-yellow light entered the room from outside. The woman addressed me with a smile. “How are you?” Why was I so nervous? “Would you like a cup of coffee?” I accepted, launching into small talk of my own. Sipped my coffee, whilst outside it sounded like wood was splintering, walls collapsing. What was going on out there? What was happening to my companion? What did this woman want from me? We exchanged a few sentences. Then she suddenly turned and flung her cup at the wall opposite. Coffee splashed, shards flew around the room. The woman nodded at me. Encouragingly? A second later I also took my cup and hurled it full force in the direction hers had taken. The moment it struck, the woman let out an ear-splitting, terrifying shriek. At the same time the door was yanked open. In the hallway stood my friend, wide-eyed.

The horror trip through the apartment subsequently continued in a dense interaction of people, actions and rooms. I only have a blurred recollection of some of what happened. However, one thing I do remember is the threat that I sensed in that apartment, and the intense blend of excitement, nervousness and unease.

Meg Stuart staged the apartment as a surreal ghost train, a chamber of horrors in which the borders between normality and abnormality—and above all between fiction and reality—were permeable. What happened in that apartment is curiously difficult for me to rationalise. I cannot categorise it as a real experience, but neither is it an "as if" experience such as that encountered in the theatre, cinema or television. For me, what happened in the apartment veers between reality and fiction. It inhabits an interim space: authentic fiction, tampered reality. What was it that drove me to hurl actual crockery against the wall? To investigate the blending of reality and irreality in this staging it is worthwhile to take a closer look at the feelings of unease that are generated.

Looking back on the individual elements of the performance, it is noticeable how strongly their respective effects overlap, in spite of their modal diversity. Their description renders the intersensoriality and associated effect directly apparent: the music was dark and menacing, the colours disturbing, the space oppressive, the light unnerving, the voices and movements of the actors confusing and alarming. In the performance all of these perceptions combined to form a chain of unease, binding the spectators tightly. This careful selection of stage elements led to the apartment's being filled to the brim with an atmosphere of discomfort which I—having myself become an actor by opening the door—had nothing to counter with.

In this performance, unlike *Heart of Darkness*, emotion was evident as a change of mood, an oscillation and attuning, an adjustment of the inner mood to the tangible atmosphere of the surroundings. It generated an experience on the threshold of betwixt and between, temporarily transforming both my affective senses and my usual behaviour. On entering the apartment and its atmosphere I, too, was transformed into an intermediate being: I was both spectator and actor, I moved in a world that, in spite of being staged, was so realistic that I unintentionally projected myself into it. Lessing's statement that we "become aware of a larger extent of

our reality with each keen desire"[20] also explains the direct presence of the feelings that I underwent here, rendering the comfortable enjoyment of a moderately scary experience impossible. Whilst I am otherwise always capable of establishing a reflexive distance to narrations or figures, in acknowledgment of the fictitiousness, I was unable to in the atmosphere of this performance. It seized me straight away.

20 Petsch, Robert (ed.): *Gotthold Ephraim Lessing. Lessings Briefwechsel über das Trauerspiel. Nebst verwandten Schriften Nicolais und Mendelssohns*. Darmstadt 1967, p. 98-101, here p. 98.

III

One of the questions directed to me in preparation of the "Designing atmospheres" conference was, "Do you see a difference in the significance of atmospheres on the stage and in the urban space or landscape?" In my attempt to answer this question I take a careful look beyond the realm of theatre studies before replying no, I do not see a genuine difference. Because the staged space—which, by the way, is often no longer a theatrical space—is a staged location, just like the architecturally created urban space or landscape, with the intended purpose of creating specific experiences, as well as manipulating feelings. The latter is especially evident when it comes to the themed architecture of town centres and shopping areas. Lulled by the sampleable but highly artificial preserved atmospheres that are to be found at any given location, such as a coffee chain like Starbucks, we are surrounded by the same, familiar packaging, whether we are in London, Berlin or Oberhausen.

The philosopher Reinhard Knodt pointed out, correctly, that the real risk of an increasingly aesthetically and sensorially charged environment lies not in buying too many pairs of shoes due to the atmospheres created. Instead, the threat inherent in the perfect representation of seamlessly transitioning atmospheric fields within the public and social space is that a society can be unwittingly anaesthetised and thereby successively robbed of its critical approach and scope of action. "We are living [...] in a hodology of situative rationality that has expanded into every niche, and the various places [...] reiterate: 'I am the most practical fulfilment of this or that *need*. [...] Use me as directed and replace me in good time'. When numerous aspects of our living environment can be determined atmospherically, as if *stating* this, the result is an atmosphere in which things seem to be monitoring us. An ICE train, a bank, a hospital, a railway

station [...]—revolting against the prevailing atmosphere will not bear fruit. [...] Who is not familiar with that atmospheric nothingness that renders us helpless, because, no matter what happens, we see ourselves exposed to that 'all taken care of' approach, whether it is heard in the music of certain hotels, the voice of a stewardess on a flight or its counterpart on the ICE train? What this music and these voices are saying is: 'Management knows what it's doing. Don't worry, just follow the instructions. Enjoy your trip!'"[21] In the face of this manipulative atmospheric energy Gernot Böhme suggests differentiating between "applied art" and "deactivated art" and, regarding the latter, to look for the leeway to develop abilities for dealing with the atmospheric.[22] His definition of applied art covers the entire breadth of aesthetic work. It also covers all forms of aestheticising daily life, politics etc., such as advertising or fashion design, as well as architecture. Böhme posits that the arts in the narrower sense occupy a special form within this applied art, as they enable the experience of atmosphere without encouraging a specific action. A reference to theatre projects such as "X Wohnungen" already calls this approach into question. Like the commercial or political atmospheres, the atmospheres of art also convey implicit directions on how to act, often intending a specific behaviour for audience and actors. The differentiation of the characteristics of aesthetic experiences according to artistic and non-artistic framing is also problematic with regard to the atmospheric. However, it is still possible to identify a number of distinctive characteristics that appear to apply to many of the atmospheres generated in contemporary artistic processes. These are investigated here in the work of the artists Ingo Vetter and Annette Weisser. In their "controlled atmospheres" series they spent a number of years examining the atmospheric occupation of public spaces by the economic interests of private investors:

In this respect, the Dutch town of Zeewolde offered ideal prerequisites for the site-specific installation "controlled atmosphere #10 RESITE". The small town with a population of around 20,000 was designed on the drawing board in 1984 and constructed during the shortest of times, complete with all public buildings such as church, town hall and school buildings in the polder region of Flevoland. Dissatisfied with the number of customers they were receiving,

21 Knodt, Reinhard: *Ästhetische Korrespondenzen. Denken im technischen Raum*. Stuttgart 1994, p. 60.

22 Böhme, Gernot: *Atmosphäre*. Frankfurt am Main 1995, p. 60.

Fig. **7** ARTificial NATURAL NETWORKS event 2001 in Zeewolde, Netherlands. © tuurweb, Fotolia.com

shopkeepers initiated a survey amongst residents on what fixtures and facilities would make a visit to the shopping area more pleasant. Their wishes—such as trees, benches, music—were met, including loudspeaker coverage of the entire market square. The loudspeakers were subsequently used to serenade the citizens of Zeewolde with muzak every day during opening hours.[23] The work of Vetter and Weisser focused on this desire of the residents, confirmed in the survey, for more atmosphere at the heart of the new town. Instead of drowning out the genuine background of the site with elevator music and further emphasising its artificial nature, they focused on the acoustics produced by the residents themselves when using the square, as well as the landscape around Zeewolde. To achieve this they developed an "ambient" sound collage, with its roots in the music of Brian Eno. Over a period of 120 days the muzak programme in the evening hours was replaced by the collage of typical landscape and urban sounds from Zeewolde: the clinking of a flagpole in the wind, storm, the sound of birds, the clatter of shopping trolleys, the sound of skateboards on various surfaces or water noises. Zeewolde's residents reacted to this with bemusement: many stood standing in the vicinity of individual loudspeakers, directing their attention at the everyday noises which, otherwise cancelled out by the muzak, suddenly occupied the space and allowed its characteristic atmosphere to emerge once again. In contrast to the shallow patter that usually imbued the space, this atmospheric staging did not aim to establish a climate conducive to shopping. Nevertheless, it elicited different forms of behaviour by making passers-by pause, focusing their attention on the altered space and guiding its perception, pointing it instead towards the town, its residents and the state of mind in Zeewolde.

23 Muzak: the functional music typically played in elevators, shopping centres and working environments (editor's note).

Whilst commercial atmospheres have an impalpable lulling effect, aimed mostly towards subtle customer retention via undisturbed brand communication, the atmospheric perception in contemporary art is often characterised by uncertainty, disconcertment and discontinuation. Possible differences therefore lie less in the quality, intensity or manipulative power of the moods generated by the atmosphere, but in their specific addressing of those perceiving them. Atmospheres move more strongly into focus in their affective distinctiveness within an

artistic framework. Where commercial, consumption-based atmospheres imperceptibly deliver the behavioural repertoire and confirm the actions of the individual perceiving them—"sit down, feel good, order something"—atmospheres in contemporary theatre are perhaps more likely to urge the audience to adopt an attitude to that which they perceive and reflect upon the experiences initiated.
It is precisely this atmospheric characteristic frequently found within artistic stagings—the reference to the perceptive content present—that can also be observed in landscape architecture. From the viewpoint of theatre studies, landscaped gardens or parks are staged spaces that intend specific experiences for the visitor. In some cases they even act as a stage, by, for example, encouraging their visitors to see and be seen as spectators or actors.[24] As with the creation of a stage set, landscape architects can not only create specific scenic paths or visual axes, but also the affective experiences of the visitors. The dramatic understanding of atmosphere can be used productively in this work as a creative category. This enables the intended visitor experiences of the work to be communicated and anticipated intersubjectively as early as the design phase. With reference to the intended atmospheric experience, the staging materials of the landscape architecture can be selected and combined with one another. On the basis of an ongoing collaboration with the actual atmospheric perception and the analysis of its components, corrections and adjustments can be made in the course of the design process, much in the same way as in the theatrical process of rehearsals. Parallel to this dramatic use, the category of atmospheric perception in landscape architecture can also be used not only to address the "what" of the atmosphere, i.e. its specific affective tone as melancholic or cheerful, but also the "how": such as the intensity with which the visitors to a park are to be affected by the atmosphere etc.

However, this transfer of the dramatic comprehension of atmosphere to landscape architecture soon reveals two problem areas.

1. The atmosphere of the staged landscape area is even more strongly dependent on a range of unplannable factors than the atmosphere of a stage production. These include the

weather, the visitors and their respective way of using the park, the noise levels etc. In this manner, the atmosphere of the Holocaust Memorial in Berlin can vary significantly, depending on the prevailing climatic conditions or groups of visitors, which either laugh as they walk along the blocks or cross them thoughtfully, in silent contemplation. This raises the question as to what extent this contingency renders a quasi-objective use of the term in landscape architecture more difficult and counteracts the objective of aligning the experience dimension of places to other functional decision-making criteria, under the heading of atmosphere.

2. With regard to the incorporation of atmospheric effects in landscape architecture designs and from a viewpoint of theatre studies, this raises the problem of the unavoidable binding of the phenomenon to the here and now of the individual perceiving it within the space. If, for example, the atmosphere of a design should be present for those involved within the scope of a public decision-making process, this can only be achieved in the form of a representation and reference to "something that will be felt". The real atmosphere of the specific public space in which decision-makers, designers and citizens meet is inescapable. Nevertheless, a design is able to achieve that which the map of the navigation device foresees when driving through the countryside: whilst the naked eye sees merely wasteland all around, the cartographic depiction of a digitally-represented lake or river creates a mood of anticipation and promise.

Translated by Leslie Ocker.

ATMOSPHERE—THE LIFE OF A PLACE. THE PSYCHOLOGY OF ENVIRONMENT AND DESIGN

Rainer Schönhammer

Does psychology have anything to say about the experience of "atmosphere"? Does it offer any insights that designers, reflecting on this topic, might bring to their work? Even if contributions from the field of psychology to the topic of "atmosphere" may initially seem difficult to find, in my estimation the answer to both questions is yes.

I will begin by examining some (older) contributions from the psychology of consciousness that help illustrate what is special about this form of perception. Reference will be made to, among other things, the connection between "atmosphere" and "mood". For the founding figures of the psychology of (environmental) aesthetics, this relationship was an explicit theme. Following this reminiscence, I will take a look at how the theme of "atmosphere" has been treated in the academic sub-discipline of "environmental psychology" as it has become established since the second half of the last century—the rather hidden treatment, it must be said. I would like to conclude with some observations on the practice of designers and architects and a perspective on the design of open spaces.

UNFOCUSED PERCEPTION

The concept of "atmosphere" is increasingly being used to evaluate situations aesthetically—in the widest sense. In this context it is frequently emphasised that the concept concerns something that is by nature *diffuse*. However, those holding this belief rarely consider that there may be a type of perception associated with this quality. Once it is recognised that metaphorical allusions to the medium of air mainly refer to an awareness of this diffuse something, many fallacies of the ever-growing atmosphere discourse can quickly be dispelled.[1]

1 In the present context I do not intend to offer a detailed criticism of the many relevant works by Herman Schmitz, Gernot Böhme and their theoretical followers; see however notes 4, 93 and 122 in this article, the objections in Schönhammer (1998, 1999, 2009) and Seel (2003), as well as the more detailed criticism in Henckmann (2007).).—After writing the original German version of this chapter in 2012, I came across the appeal of the Finnish architect Juhani Pallasmaa (2011, 2014) as well as that of Georg and Dorothea Franck (2008) to understand the atmosphere of built environments as resulting from unfocused peripheral perception; the psychological literature discussed in the present chapter supports this point of view.

In his book "General Psychopathology", the psychologist and philosopher Karl Jaspers at one point describes fundamental aspects of consciousness. In a variation of statements made by Wilhelm Wundt, he asserts that, in addition to the focal point of immediate consciousness, we are always more or less *aware* of what we *perceive peripherally*. And in this context he uses the term "atmosphere":

"Around the focal point of consciousness a field of attention spreads, dimming in clarity towards the periphery. There is only one point in clearest consciousness from which a whole series of less conscious phenomena extends in every direction. Usually these phenomena go unremarked but taken as a whole they create an atmosphere and contribute to the total state of consciousness, the whole mood, meaning and potentiality of the given situation."[2] So "atmosphere" is evidently a useful representation of something that is present in consciousness without our having focused attention directly on it: "sensing an atmosphere" is typically unfocused awareness, peripheral perception. Becoming aware of "sensing an atmosphere" means focussing on one's inner awareness of the un-focused. At the moment of such awareness, to apply the gestalt-psychological distinction between figure and ground, what was perceived as ground "now becomes figure".[3] This does not however alter the essentially background nature of the perception of which we have now become aware.[4]

A recourse to the word "atmosphere" usually occurs when there is a desire to put the global experience of the *surroundings* into words. One says that a landscape has such and such an atmosphere. The concept of "mood" is used in an analogue fashion, as in the above quotation from Jaspers where he enlarges on the atmospheric quality of consciousness. However, "mood" is often used to describe people's underlying *mental state*, aside from any current external impressions. As the psychologist Theodore Lipps emphasised in the first volume of his "Ästhetik" in 1903, moods or "mood feelings" are "not this or that experience, image, or thought" but the "general form of current mental life".[5] Faced with the difficulty of pinning down "moods", the philosopher Wolfhart Henckman recently concluded in a similar vein that it would perhaps come closest to "say that they modulate the vital sense that impacts on the entire organism".[6] Otto Ewert, in his 1965 article for the Handbuch der Psychologie (handbook of psychology) entitled "Stim-

2 Jaspers 1997, p. 139.

3 Schönhammer 2009, p. 252

4 This "figure" we are concerned with cannot escape the singular traits associated with perception of "ground"—which has become a theme in itself. Thus, elements from consciousness research are unintentionally present in the everyday mention or explicit evaluation of "atmosphere"—of which Jaspers, following directly on the above quotation, has this to say: "From the brightly lit centre of consciousness there is a general shadowing down to the obscure area where no clear demarcation remains between consciousness and the unconscious. Trained self-observation makes it possible to investigate the degrees of consciousness (= degree of attention, the level of awareness)." Jaspers 1997, p. 139.

5 Lipps 1903, p. 222.

6 Henckmann 2007, p. 48.

7 Ewert 1965, p. 230.

8 Ibid., p. 231.

mungen und Gefühle" (moods and feelings), forged a link to the gestalt-psychological term "ground": "In descriptions of experience, moods are described as atmospherically diffuse and unstructured. They form, as a kind of permanent filter on the field of experience, the "ground" from which other types of experience emerge, more or less sharply delineated, as "figure".[7] According to Ewert, a "rooting of moods in the total vital constitution of an organism appears to be very probable".[8] In his book "Mood: the frame of mind", the psychologist William Morris formulates it as follows: moods are "pervasive and global",[9] "influencing a broad range of thought processes and behaviour";[10] he also builds on the terms "figure" and "ground" from perception psychology.[11] Finally, mention should be made of a contribution from Norbert Schwarz in the field of experimental psychology. In his post-doctoral thesis, "Stimmung als Information" (mood as information), he defines the concept of "mood" by referring back to awareness of atmospheric phenomena in the narrow sense (good weather):

"What 'mood' should be understood to mean is—in accordance with the everyday use of the word—the current, subjective state of mind that can be described along the axis of wellbeing–discomfort. A prototypical example might be the heightened sensitivities sometimes experienced on sunny (in comparison to rainy) days. Moods are in this sense atmospherically diffuse, unstructured experiences of a situation [...]. In contrast to more intense sensations, referred to here as 'emotion', moods are not directed towards a specific object. [...] With moods in this sense, in contrast to feelings, the cause of the mood is not necessarily the focus of attention."[12]

Once one realises that the atmosphere metaphor entails a specific form of attention, then equating *perception of (body) expressions* with "atmosphere", as is now widespread, appears questionable: neither focussed perception of other people's emotions— expressed through mimic, attitude and sounds—nor perception of expression related to forms, movements and sounds of things, of itself conveys "atmosphere" or "mood".[13]

"THE PULSE OF LIFE FILLING THE LANDSCAPE"

Referring to "moods in nature", that is "the mood, for instance, that a landscape evokes for me", Lipps wrote:

9 Morris 1989, p. vii.

10 Ibid.

11 Ibid., p. 8 f. Morris distinguishes between "mood as ground" and "mood as figure": "A central premise of this monograph is that the way in which mood affects us depends fundamentally on the degree to which it is in or out of focal attention. When not in focal attention, mood has the characteristics of ground; it is the formless backdrop against which we experience events. [...] On the other hand, a given mood may enter focal attention, either because it intensifies, or because other demands on attention are relaxed, or because some event causes us to introspect. Upon entering focal attention, mood rapidly acquires the characteristics of a figure or thing. It takes on a specific form in that we may label the feeling and thereby partially understand or explain it." But neither focused mood nor focused perception of the atmosphere escapes the paradox addressed in the text and in note 4 (ground as figure).— Thayer (1989, p. 168–170) focuses on the difficulty of self-observation of moods.

12 Schwarz 1987, p. 2.

13 Perception of body expression is accompanied by (at least a central nervous) tendency to movement—it is experienced "in the flesh", as it were. Therefore, contrary to what adherents of the "new aesthetics" often claim, the fact that one's body (the lived body, or German "Leib") is involved in perception is by no means a peculiarity of atmosphere perception; the question is rather *how differently* the body is affected as compared with focused perception of expression.

"The carriers of such moods are [...] in particular air, light, shade, darkness, warmth, coolness, clouds, water. This is understandable when we consider why we value such natural elements: not, or at least not solely because they support specific vital functions, but rather for their general invigorating effect—enhancing my total life activity by invigorating, accelerating, relieving and liberating; or calming, restraining, exciting and releasing. What we have here is not a collection of individual experiences and contexts, but rather a mood [...]. This mood is within *me*; it is *my* mood. But it stems from nature where these vital elements preside and govern. And so it appears that the mood resides in nature [...]."[14]

The mood bearers that Lipps enumerates are phenomena that are predominantly "atmospheric" in the narrow sense—they literally "lie in the air". Consequently, in the second volume of his Ästhetik ("Die ästhetische Betrachtung und die bildende Kunst" (Aesthetic analysis and the creative arts)) when he turns to the depiction of the "soul of a place" in painting, he has this to say: "Everything that animates a space—the light, the air, the atmosphere—is the specific substrate of this mood."[15] In this context it should be emphasised that it is as qualities of the medium air that light and shadow make their impression — unless viewed individually as illuminated surfaces or light sources.[16] According to Lipps, the mood that "air, light, shade, darkness, warmth, coolness, clouds, water" convey results from the way these phenomena influence *how vibrant we feel*. For someone who leaves their workplace for a walk in the park, for instance, their increased vitality seems to *flow from the surroundings*. It appears, as Lipps argues, that the mood, that is the degree of vibrancy which is now felt, is a quality that forms part of the surroundings. He stresses that the mood of the landscape is "not linked to anything particular, especially not a particular form, or any specific activities".[17] It is also not an amalgamation of individual elements that is effective, rather "something that is also different from this whole and that envelops and swirls about this whole in an intangible way".[18] And further:

"I can [...] talk about this 'something' in general terms. I call the mood happy, melancholic, cheerful, serious, dark and so forth. But I cannot grasp this something, nor analyse or define it. It only exists for me in the form of a feeling and the accompanying awareness of something universal that presides in this perceived totality, but still unnameable and

14 Lipps 1903, p. 222. Italicized passages spaced out in the original German.

15 Lipps 1906, p. 189.

16 Cf. the emphatic formulations of Lipps and Robert Vischer: "As with the spiritual in man, the 'mood' of a space is not reducible to the individual visible forms. Rather, the latter are intensified by the infinitely varied and inexpressible interweaving of forces through the space, especially the delicate weaving to and fro of *light*." Lipps 1906, p. 189. "The translucent atmosphere connects us in the most fragile yet most universal way with the whole world, expanding our sense of reach and freedom. [...] But it can not be emphasised strongly enough that it is the light permeating the ubiquitous mass of air [...] that is responsible for the most significant portion of this releasing and universalising effect of air. What we see of the air itself is only the extremely fine fabric of vapour, translucent and effervescent, of which it is composed." Vischer 1927 (original 1893), p. 71. Further confirmation may be found in the more matter-of-fact observations of Buhler (1922) and Katz (1930) on the perception of illumination.

17 Lipps 1903, p. 222.

18 Ibid., p. 222 f.

indeterminate, not related to something or other living in the landscape but rather to the general pulse of life filling the landscape."[19]

Even if one agrees with Lipps that the "mood of the landscape" relates to an *overall impression*, one can still question the posited non-determinability. Since differentiated ways of describing the "pulse of life" of a landscape are possible, indeed practically unavoidable, I would claim on this score that it is indeed possible to analyse the airy essence of natural moods, at least to a certain degree. Indeed Lipps himself is not averse to determining the supposedly indeterminable when he discusses how specific painting styles can depict the "soul of a place".[20] Succesful interventions by designers also testify to the existence of definable reference points in regard to, for example, the solemnity or cheerfulness of a landscape (see below).

According to the argument we have outlined above, the landscape "lives" because its tangible physical qualities not only provoke specific biological effects but also influence vital feelings and thus the general well-being of the human organism—and also because this effect is quite naturally *perceived* as *emanating* from the natural spirits that populate the surroundings. Viewed in this light, the impression of the "pulse of life" of a place exists independently of whether, objectively speaking, life exists there or not. This does not rule out, however, the significant contribution that vegetable and animal life can make to the atmospheric mood.

19 Lipps 1903, p. 223.

20 Lipps 1906, pp. 189-204

"ATMOSPHERIC MOOD" AND "SENSOTONUS"

The importance of physical properties of the air for people's state of mind is a central theme in Willy Hellpach's book "Geopsyche"[21], first published in 1911, as well as in other writings of this psychologist—acknowledged to be a pioneer of modern environmental psychology. Hellpach differentiates between the "tonic" effects of physical conditions on a state of mind, where there is no clearly discernible path via the senses, and those in which the senses are recognisably involved. As far as the "effects on our senses" are obviously responsible for the "kind and [...] degree of tension or relaxation of vital function", Hellpach spoke of the "sensotonus of the organism".[22] Both "tonic" and "sensutonic" contributions from the effects of air would today be referred to as "bio weather".

21 Hellpach 1977, 1. Edition 1911.

Hellpach sees the "atmospheric mood" as primarily determined by the "*weather picture*, the totality of which then passes fluidly into the '*landscape*', whose presentation itself changes according to the differing weather conditions".[23] The type of *lighting* and the experience of colour, also affected by the lighting conditions ("light-dependent chromaesthesis"[24]), are according to his assessment the outstanding factors of the visual contribution to "atmospheric mood". Hellpach mentions the stimulating role of red and yellow tones: "that in untrammelled nature are favourably balanced by their 'adversaries' green and blue (vegetation and clear sky), in the sense of a pronounced psychical calming effect".[25] The combination of "gold-yellow of sunlight and the green-blue of the landscape and sky" communicate "that unique 'experience of well-being'"[26] that can accompany a sojourn in the countryside in fine weather. Hellpach notes that, from a neurological standpoint, the sensutonic effect of lighting and colour results from the connection of the eye with the evolutionary older central and basal areas of the brain.[27]

Hellpach goes on to note that skin sensory impressions[28] as well as hearing and smell contribute to the "atmospheric mood"—how the "whole habitus of nature" is experienced. He emphasises that people become "significantly revitalised by pleasant sounds"[29]. In this regard, as Hellpach vividly outlines, the invigorating sense of vitality imparted by the environment stems not least from the actual living expressions of flora and fauna: "I can recall the treetops weaving in the forest, the gentle sound of a stream, the murmuring of a source; but also the humming of the bees, the chirping of the crickets, and, above all, the dawn chorus [...]."[30] He continues: "Romantic poetry, characterised as it is by a quiet instinct for the vernacular, grants pride of place to these acoustic elements of the natural mood as they sing, chant and trill, whisper and rustle, weave and murmur, trickle and hum throughout every verse."[31] And in the contribution that, according to Hellpach, our sense of smell makes to the "natural mood", it is predominantly—from the scent of flowers to the smell of foliage—the life cycle of vegetation that is present.

Hellpach extends Lipps' perspective on landscape mood in two respects. For one, he makes it clear that the impression that one is feeling "the pulse of life filling the landscape" is in large measure not merely a projection but actually stems from a

22 Hellpach 1946, p. 63.

23 Ibid.; italic passages in the original are spaced.

24 Ibid.

25 Ibid.

26 Hellpach 1946, p. 63f.

27 "Today we know for example that important nerve pathways lead from the eye to those parts of the brain where this 'tonus', this vital and active energy, has its principal substantial basis, its 'localisation', its 'centres' (this is primarily the so-called brain stem, the diencephalon down to the medulla oblongata [...])." Ibid. For the subsequent discussion on fundamental neural activation in environmental psychology, see Küller 1991.

28 "[...] Even the sensory skin functions can be significantly involved: Wind types ("May Breezes", the storm on a lake), or the warmth of the air (e.g. over the heath, on an early spring or late autumn day), the 'softness' or 'harshness' of the air, every quality of the air that we have come to recognise [...] and that helps create the 'atmospheric mood' [...]." Hellpach 1977, p. 168.

29 Hellpach 1946, p. 64.

30 Ibid.

31 Ibid.

(pleasurable) awareness of the presence of animal and vegetable life. Secondly, with the concept of "sensotonus", Hellpach points toward a psycho-physiological analysis of "mood".

ENVIRONMENTAL PSYCHOLOGY AND "ATMOSPHERE"

How does the contemporary academic discipline of psychology view "atmosphere"? Apart from the occasional mention in psychological work in an everyday language sense, can we find any theoretical or empirical studies on the subject? Have there been any attempts to measure "atmosphere"? Research explicitly focussing on "atmosphere" is rare in recent psychology. It has seldom been regarded as a source for rewarding work. This even applies to the field of environmental psychology: i.e. the sub-discipline dealing with how people relate to their environment, posing such questions as what, for example, they appreciate in a landscape.

At the beginning of the 1970s the social psychologist Stanley Milgram—known on account of his electric-shock experiments—had begun considering how "urban atmosphere" could be rendered measurable ("[...] to suggest how phenomena such as 'urban atmosphere' can be pinned down through techniques of measurement").[32] Besides the observation of walking speed or the behaviour of drivers at traffic lights, he also considered "visual components"—such as the layout of streets—as possible indicators for a quantitative differentiation of what "lies in the air" of New York, London or Paris. The role of population density and population structure as well as historical differences in attitudes were also considered. Comparative studies of the pace of life (measured by, among other things, the walking pace of passers-by) have since experienced a certain revival,[33] but the question of how rigorously they might serve to measure the "atmosphere" of a city has, unless I am mistaken, received no further discussion.

In reflecting on the overall thrust of research on environment perception, William Ittelson spoke in 1973 of how an understanding of "atmosphere" poses a challenge for psychology—to date it has only been possible to speculate on what it might represent; above all, one would need to consider how profoundly situations are affected by the presence of people in an environment:

32 Milgram, 1974, p. 199.

33 Levine provides an overview (1998). Cf. Levine & Norenzayan 1999.

"Finally, and perhaps most important of all, environments always have an ambiance, an atmosphere, difficult to define, but overriding in importance. One can at this point only speculate on some of the features of the environment which contribute to this ambiance and which, thereby, become of central significance for the study of environment perception. First of all, environments are almost without exception encountered as part of a social activity; other people are always a part of the situation and environment perception is largely a social phenomenon."[34] Ittelson, co-author of a widely read textbook on environmental psychology (also translated into German),[35] also stressed—echoing the thoughts above on "peripheral perception"—that whoever investigates environment perception, in contrast to the norm of traditional perception psychology, also needs to explore the aspect of "peripheral information": things that are not currently in the field of vision or at the focus of attention also have a role to play.[36] As we shall see in a moment, environmental psychologists have in the recent past been reproached for their failure in this regard. Occasionally "atmosphere" does appear as a key term, or as an expressly or implicitly mentioned category, for example in the context of studies on housing experience—investigating the social and spatial aspects of housing[37] or of open space in residential districts[38] (see the section on measurement of "affective quality")—and also in recent quantitative studies on the effects of artificial lighting on mood.[39] At least in passing, I would like to mention a kind of "atmosphere diagnosis" situated in the border area of applied social psychology, organisational psychology and environmental psychology: questionnaires on "atmosphere" in hospital stations or the "climate" prevailing in class rooms, educational institutions etc.[40]

Now I would like to look more closely at the work of a group of researchers who are specifically interested in peripheral perception of the environment, even if they do not speak of "atmosphere" but rather of "ambient vision". Subsequently, I will show that even the vast majority of studies on landscape evaluation are not all that far removed from what Lipps or Hellpach meant when they spoke of the "mood of the landscape" or "atmospheric mood". With regard to the issue of how psychologists measure "affective quality", I will discuss a concept of "mood" that is used in marketing studies as a key for the quantitative evaluation of "atmosphere".

34 Ittelson 1973, p. 15.

35 Ittelson et al. 1977 / 1974. See the comments on "ambience".

36 "[...] that peripheral, as well as central, information is always present, peripheral in the mechanical sense—the area behind one is no less a part of the environment than that in front—and peripheral in the sense of being outside the focus of attention. Both meanings are important and raise questions concerning the processes underlying the direction of attention." Ittelson 1973, p. 14.

37 For instance, Csikszentmihalyi & Rochberg-Halton 1989; Krampen 1993; Pennartz 1986; Ritterfeld 1996.

38 Tucker Cross 2004; Tucker Cross & Küller 2004.

39 Vogels 2008; Custers et al. 2009.

40 e.g. Moos 1974; Moos 2002; Moos et al. 1974.

"AMBIENT VISION"

In recent years the Japanese architect Ryuzo Ohno and his team have taken the contributions of William Ittelson[41] as their starting point for their own research in environmental psychology. Their frequent critical references make clear that they believe this psychology has failed in its essential task, namely to investigate not only the perception of discrete objects but also to examine how the surrounding environment is apprehended.[42]

Through his engagement with the perception of surfaces and textures (in contrast to the perception of objects or forms), Ohno arrived at a concept of "ambient vision". In so doing he has drawn on the "ecological approach to perception psychology" of James Gibson, as well as on other psychological and physiological models. These approaches suggest that a visual subsystem, in order to quickly grasp the global situation, relies on "parallel processing"—unlike the relatively time-consuming serial information processing of focal vision.[43] In contrast to "focal vision", "ambient vision", in addition to its *speed* ("almost instantaneously"[44]), is characterised by a *certain superficiality* ("limited information per area of the visual field"[45]) as well as by its *"preattentive" character*[46]). It communicates a "*feeling*"[47] rather than an "*understanding*".[48] This visual subsystem has evolved in order to, on the one hand, securely guide the movement of the organism—more or less mutely—and on the other, to function as an early warning system. Peripheral apprehension of the environment is the essential precondition for a subsequent attentive, directed apprehension of individual objects. Ohno has illustrated the difference between the two types of vision with the help of a diagram (Fig. 1).[49]

More recently, Ohno and colleagues have studied ambient vision in the special case of peripheral awareness of how narrow or wide the entire surroundings are while in motion: experimental subjects walking along a predetermined path, actually or in virtual reality, were asked to indicate the currently *perceived "pressure"* of the environment by moving a knob or slider.[50] These values were compared with the visual situation in the subjects' current field of view (calculated by a computer model of the viewing conditions) and with a calculation of the possible visual range in relation to their current 360° surroundings. This demonstrated that the potential field of vision behind a person's back signifi-

41 It is thanks to this reference that I finally read this oft quoted essay by Ittelson (1973).

42 Ohno 2000; Inagami et al. 2008; Inagami & Ohno 2010.

43 For the corresponding literature see Ohno 2000.

44 Ibid., p. 151.

45 Ibid., p. 152.

46 Ibid., p. 151.

47 Ibid.

48 Ibid., p. 152.

49 Ohno does not limit the concept of ambient perception to vision: "Finally, I would like to draw attention to ambient information unconsciously received by nonvisual senses." Ohno 2000, p. 155.

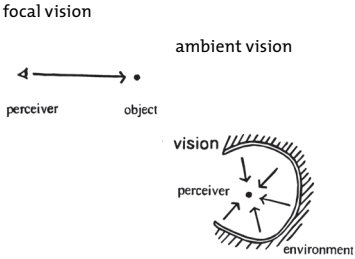


Fig. 1 Ohno's comparison of "focal vision" and "ambient vision". Diagram: Ohno, 2000.

cantly affects the sense of space (i.e. sense of "pressure") experienced during the actual exercise (in contrary to the VR-setting). The authors view their results as confirming the assumption that non-focused areas of the environment also contribute to the current awareness of a space. They associate—non-verbally measured[51]—bodily awareness of the relative openness of particular situations with the existential significance of freedom of movement (escape routes). But this explanation remains speculative. In fact, it is questionable to equate the potential all-round range of vision with the potential danger posed by restricted freedom of movement: for one thing, visibility conditions and trajectories do not necessarily coincide; and, furthermore, a barrier need not necessarily be perceived as a threatening restriction: it can also serve to "cover one's back", so to speak.[52] Let us note that the concept of "ambient vision", as well as its implementation in the experiments on sensitivity to pressure, relate to what Lipps and Hellpach observed in relation to the experience of landscape moods: a non-focused perception of the environment that is reflected in bodily sensation. The peripheral nature of "ambient vision" also corresponds with the metaphoric use of "atmosphere" in Jaspers. However, there remains a certain discrepancy with what is evoked by the expression "pulse of life filling the landscape". I would like to take a closer look at this difference and also take the opportunity to examine whether the so-called "character" of an environment can be separated from what is termed its "atmosphere".

DIGRESSION: FREEDOM OF MOVEMENT AND VITAL QUALITY, "CHARACTER" AND "ATMOSPHERE"

Natural or human-made features on the earth's surface that determine visibility or freedom of movement (rock faces or house walls, bodies of water, dense vegetation) certainly contribute to the quality of life of a location;[53] not least because visual and locomotive accessibility contribute, in one way or another, to a sense of security or endangerment.[54] Since they can, among other things, facilitate or hinder visibility and freedom of movement, different topographies—more or less open or closed situations—may engender a *tense* or a *relaxed* mood. With "open vs. closed" or "narrow vs. wide", however, a discernable "vital quality" is not accompanied

50 Inagami et al. 2008; Inagami & Ohno 2010.

51 While not wishing to discuss the experimental procedures here in detail, I would, however, like to make the following comment: What the publications unfortunately do not make clear is whether the rotary knobs or sliders were meant to be operated against a pressure that grew proportionally with the indicated values, or if the pointer position only represented an analogue to the perceived pressure of the surroundings.

52 See for example Camillo Sitte's (1909) analysis of public squares, Appleton's (1975) observations on the experience of landscape, or the experimental studies reported by Stamps (2005).

53 In his exploration of "lived space", Karlfried Graf Dürckheim (1930, p. 412) speaks of freedom of movement as a facet of the "vital quality" of a situation. Dürckheim's essay is stimulating in its diversity but also confusing due to its lack of precision.

54 For Lynch (1981), for example, "safety" represents a key factor in the "vitality" of an environment.

55 In this respect, it would seem inadvisable to equate the "vital qualities" of a place with its "vital tone", as Dürckheim does. Dürckheim1930, p. 412.

by a sense that the surroundings are themselves *alive* and flowing towards one[55] — when surrounded, as in the scenario described by Hellpach, by invigorating air and light, lush vegetation (leaving aside its role in freedom of vision and movement) or scenic soundscapes. This notwithstanding the fact that one does indeed talk of a space that "opens *itself* up" or "closes *itself* off", of "sheltering" or "exposing" locations: opening or closing as "behaviour toward" (suggesting that in this regard perception also works in an animistic—ensouling—fashion).[56]

There is, however, one aspect of topography to which one regularly ascribes a "pulse of life": plains, hills or mountain landscapes where (preattentive) perception engenders differing degrees of "arousal" in the passer-by, depending on the quality of rhythm discerned in their solid contours. Here, "tranquility" or "animation" of the earth's surface corresponds, as an *overall* impression, to the physiognomic (i.e. related to the expression) aspect of focussed object perception.[57] However, it does not coincide with the perception of expression in individual objects. This movement in resonace with what, in the case of "ambient vision", appears as physical behaviour of the landscape (tranquil versus animated) remains abstract as compared with the possibilities of empathy with the expression of a particular object.

The mood that emanates from a landscape depends—in varying ways—on how *open* or *animated* it is. However, during the course of a year, the *same location* is host to *different moods* or "atmospheres" depending on a variety of factors such as changes in vegetation, differences in light and the movement of air depending on the time of day and the season, as well as the varying weather conditions. There is a certain logic, therefore, in differentiating the impression made by topography as a (lasting) "character of the landscape" from the (temporary) "atmosphere"—albeit challenging to find a suitable linguistic regulation in the face of such rich association-networks as those associated with "character" and "atmosphere".[58]

The topography (e.g. gorge versus plain)—as well as the vegetation (e.g. dense forest versus grove or clearing)— also affects the local lighting conditions, the ambient light, whose determining contribution to the "atmospheric mood" is frequently highlighted.[59] What about that most important of mood factors, "light"? Does it have a "life of its own"?[60] Light,

56 Cf. Dürckheim's concept of "position quality" as a facet of the "essence space" (ibid., p. 442 f); however, he also includes such abstract qualities as "inviting" or "unwelcoming" in the "position".

57 In Dürckheim's terminology, what we are dealing with here is the "intrinsic character" of the "essence space". Ibid.

58 Seel does not follow his own distinction (1991, p. 100 f) consistently (e.g. p. 93). In "Genius loci", Norberg-Schulz uses the terms "character" and "atmosphere" as synonyms, differentiating them from an objective observation of topography: "While 'space' denotes the three-dimensional organisation of elements constituting a place, 'character' identifies the general atmosphere, i.e. the most comprehensive quality of each place." Norberg-Schulz 1982, p. 11. In his revision of the "Phänomenologie des Genius loci" (phenomenology of the genius loci), Valena (1994, P. 28-67) lists "surface relief" (topography) "water", "vegetation", the "atmospheric" (in the narrower sense) as well as other factors; however, similar to Norberg-Schulz, he does not differentiate "atmosphere" from "character": "Here, atmospheric means the sky, the light and all the other climatic factors as well as the related daily and seasonal changes. Most of these factors have regional validity—so strictly speaking are not tied to a particular location. Despite this 'universality', atmosphere is one of most effective elements of local character. [...] Atmospheric phenomena are often concentrated to such a pitch that the resulting moods are experienced as a living expression of the spirit of the place." Valena 1994, p. 43.

as everybody knows, animates the human spirit (as well as those of other animals and of plants). In contrast to how a person's own mood can reflect the tranquillity or animation of the earth's surface, the effect of light is not experienced as a form of empathy with its "expression", i.e. similar to how empathy with other people reflects their physically expressed feelings.[61] We experience the unison of light or darkness with (positive or negative) mood directly: the sun "smiles"—even though light does not resemble an expression.[62] Seeing that people are inclined to perceive things animistically (to imbue what surrounds them with a soul), light appears to them on account of the mood it releases as the *veritable spirit of life*.

ENVIRONMENTAL PSYCHOLOGY—ROUTINE I: ATTRACTIVE, SOOTHING, INVIGORATING "GREEN" ETC.

In the course of numerous studies, environmental psychologist have examined the relative attractiveness of urban settings containing vegetation, especially trees, as against those with little or no vegetation. Whether the respondents were actually on the spot, or had only photos or videos to look at, results show that the overwhelming preference is for settings containing "green".[63]

What does all this have to do with "atmosphere"? These questionnaires were not intended to elicit evaluations of individual objects: the evaluations are "general" in nature—the amount of green in an environment is evident at first glance. Seeing as how such studies involve an evaluation of milieus, without it being the express intention the focus is on "ambient vision"—even if requiring an aesthetic evaluation runs counter to peripheral perception. It would seem reasonable to assume that for the surveys, most of which use photos, it is mood memories of comparable real situations that play a decisive role in the evaluation.

However, the effect of vegetation in the surroundings has often been studied without provoking aesthetic judgements and attentiveness: when subject to stress, test persons seem to recuperate faster when presented with (real or media-based) "green" scenes. This emerges from surveys that queried well-being, performance (e.g. the success-rate when proofreading) and physiological values (e.g. blood pressure, heart rate, skin-impedance); even virtual vegetation

59 In addition to the quotations already mentioned of Lipps, Vischer and Hellpach, see for example Norberg-Schulz 1982, p. 14 and Valena 1994, p. 43.

60 In Dürckheim, "light" and "darkness" illustrate the emotional qualities that he introduces as the third component of the physiognomically perceived essence space—while not denying the potency of the other two qualities: position and character. Dürckheim 1930, p. 442. According to recent experimental findings, changes in illumination of a given space also affect its perceived spaciousness (and so probably also the feeling of pressure—in the sense employed by Ohno): with less light, an otherwise unchanged space appears less spacious. (Stamps 2010.)

61 Seel (1991, p. 99) therefore speaks of "expressive physiognomy in the broader sense" in relation to the emotional qualities of light and colour.

62 According to Hellpach, the direct effect of light on basal brain arousal systems is likely answerable for the mood effect of light. If one were looking for a biological mechanism for this effect then an "awakening of vital energy" (for activities possible in light) would seem plausible. It is well know that a lack of light dampens mood (dissipates energy and drive), quite apart from a fear of dangers lurking in the dark.

63 For an overview see Ulrich (1993); Flade (2010); cf. also Tessin (2008). A remarkable finding is that for architects and designers, in contrast to non-professionals, "natural elements" are not a priority (Pennartz & Elsinga 1990, who quote a further study).

appears to lead to a measurable calming, or an accelerated regeneration of (mental) vigour.

The fact that a half-hour visit to the park can improve concentration upon return to work has prompted American environmental psychologists to trace the effect of time spent in a natural setting to the way it challenges the attention. The so-called "attention restoration theory"[64] postulates that people in (secure) natural environments experience relief from the effort of directed attention since the "fascinating" environment draws attention to itself involuntarily. They are referring back to a distinction that William James first made in his classic book, "The Principles of Psychology". As James argued, involuntary attention is what ensues when, for example, you unexpectedly encounter a wild animal.[65] However, to equate this with the salutary mental stimulation of a visit to the park was not what was intended with the concept of "attention restoration". What one had in mind was relaxed attention. Therefore some time after the first formulation of the theory, "fascination" became "soft fascination", a term with a somewhat different accentuation. The authors illustrate what they mean with the contemplation of foliage, flowing waters, moving clouds or snow flakes etc.[66] An Italian team[67] investigated eye movements when viewing photos with green or non-green scenery ("high fascination photographs" vs. "low fascination photographs"), for example a landscape of lakes with groups of trees versus a dreary warehouse ambience. In the case of attractive natural scenes, a significantly reduced duration of fixations was observed. Berto and colleagues interpreted this in terms of "soft fascination":

"Thus, the viewing pattern for the high fascination photographs is consistent with Kaplan's definition of 'soft fascination' in that participants scanned the nature scenes broadly, but did not study carefully any particular aspects. Attention restoration theory[68] states that in attending to restorative environments, people can be attracted to interesting, fascinating patterns. While this might appear to require directed attention, our eye movement data suggest a different explanation. The number of fixations is lower in the nature scenes, indicating that people do not pause long to study these attractive features, but continue viewing other aspects of the scene. These are not distractions that need to be inhibited, but rather simply aspects of the scene to be

64 Kaplan 1995.

65 James 1950, original 1890.

66 Kaplan et al. 1998.

67 Berto et al. 2007.

68 Kaplan 1995.

viewed. This may explain why nature scenes are relatively more restorative. The inhibitory system is not engaged during the viewing of nature scenes, instead, people shift easily from one feature to another, as would be expected if the scenes activate 'soft fascination'."[69]

With nature scenes it is more a case of a broad attention to the environment than a focused perception of individual objects. In other words: if you view images depicting vegetation (and water), relaxed peripheral attention apparently occurs more easily than is the case with unsightly views of factories or storehouses: "soft fascination" => "ambient vision" > "focal vision". In terms of Jasper's metaphorical use of "atmosphere": "soft fascination" is synonymous with an increase in atmospheric consciousness at the expense of concentrated perception.

Alongside vegetation, water also played a role in the more appealing templates of the study just quoted. Although water may not figure as frequently as trees and other foliage as an object of research, environmental psychology also regularly examines this form of landscape attraction.[70] In a study specifically designed to compare the attractiveness of vegetation, water and buildings,[71] it was demonstrated that an increase in the relative share of water can make nature scenes more attractive—provided the adjoining land remained visible; where water was lacking, attractiveness increased in proportion to the amount of "green" relative to buildings. However, even built-up environments lacking vegetation proved equally attractive as natural situations, as long as at least some water was present. White and colleagues attribute the attractiveness of water to a number of factors: how it reflects light; to the way images of water evoke its sound; to the noises one imagines of animals living in its vicinity; and, finally, to the memories of how relaxing bathing in this medium can be. In terms of peripheral apprehension of the "pulse of life" of a landscape, this would imply: water movement is an expression, both visual and aural, of the innate life of this element (doing much to make light appear alive); water is an implicit token of the animal life it sustains; thanks to its immersive and buoyant qualities, water instils a (pleasant) bodily sensation, even a feeling of security, that is readily apostrophised as bordering on the "symbiotic". Furthermore, other environmental psycholo-

69 Berto et al. 2007, p. 290. Please note: "An observation of the same point that lasted at least 150 ms was considered a fixation." (p. 288)

70 See e.g. the overview in Ulrich (1993) and Flade (2010).

71 White et al. 2010.

gists have frequently postulated that bodies of water are appealing since they not only constitute an indispensable resource for the human organism, but they are also a precondition for the flourishing of flora and fauna, which in turn sustain human life.

"[...] IMAGES CONTAINING PEOPLE WERE, OVERALL, RATED MORE POSITIVELY THAN ONES WITHOUT [...]"

In their study on the role that "blue space" plays in evaluating natural and built-up settings, there was one result that White et al. (2010) did not expect—at first glance perhaps a surprising aspect of the *vital quality of the environment*, but one that is familiar from everyday experience:
"[...] although we had no specific hypothesis regarding image content, images containing People were, overall, rated more positively than ones without. This may offer support for the notion that the presence of others can aid restoration [...] as long as they are non threatening [...]. These results also suggest that earlier studies which included people in urban but not natural settings [...] may have underestimated the relative positivity of natural environments by only including people in urban scenes. Future research may want to explore scene content even more systematically than we were able to do here by expanding the number of examples in specific categories."[72]

The presence in an urban setting or nature scene of other people, such as passers-by, alters the perception of the place. Should one therefore follow the authors' proposal to eliminate, as it were, the presence of people to preserve the equal methodological treatment of natural and urban scenes? This would almost certainly be counter-productive, as the absence of people in urban situations runs contrary to what cities are all about. Thus, unlike the view of a deserted park landscape, deserted streets and squares are by definition vaguely sinister. People are a natural element that—unlike trees—are what defines a city. In a double sense, people constitute the "nature of a city". The unique features of public life in this or that city—the "life pulse" discernible in human activity—are therefore likely to be a primary source of its specific "urban atmosphere".[73]

72 Ibid., p. 490; in the original one finds the unusual uppercase "People"—an indicator, apparently, of a category label.

The question as to what conditions are responsible for more or less vitality in streets and squares is a traditional one in urban design theory. It is a central theme of Camillo Sitte's "Der Städtbau nach seinen künstlerischen Grundsätzen"[74]—still fresh even after 100 years—of Cullen's "Townscape",[75] and also of "Pattern Language" by Christopher Alexander et al.[76] It is also present in Lynch's "Image of the City",[77] even if it is obscured by the question of orientation; and the title of Gehl's book, "Life between buildings",[78] is plainly indicative of its concerns.

However, as landscape designers are aware,[79] the presence of people (neither hostile nor panic stricken) can also enhance a natural setting;[80] perhaps not least because the mere presence of others is proof of the quality of life of a place—the logic being that "were this not a good place to come to, you wouldn't find other people here". Additionally, manifestations of life—movements, sounds—contribute to the "pulse of life " of a place. In his "Theory of Garden Art",[81] Hirschfeld even then linked the movement of other people with that of water—as something that "announces some form of life".[82] Finally, many eyes and ears increase peripheral monitoring of the scene, which—again registered on the periphery—is likely to encourage a relaxing visit.[83]

ENVIRONMENTAL PSYCHOLOGY—ROUTINE II: THE MEASUREMENT OF "AFFECTIVE QUALITY"

When environmental psychologists examine the attractiveness or the restorative effect of different types of location, they regularly query the mood component of the scenes they are investigating. More precisely: environmental psychologists routinely *measure mood*.[84]

The psychologists' mood barometer is a questionnaire containing adjectives that are to be assigned an intensity score—for example: "lively"—and beside it a multi-level scale of "1 = does not apply at all" to "8 = applies exactly". The selection of adjectives and the number of levels vary. Adjectives are often presented as opposed pairs ("lively" vs. "dead"), which are then required to be assessed complementarily: from a neutral point in the middle, the scale increases towards both poles (for example: "lively 3-2-1-0-1-2-3 dead"). What is "somewhat lively" cannot, in the logic of such polarities, also be *literally* "somewhat dead", as could be the result

73 See Milgram's (1974) observations on the measurement of "urban atmosphere", already mentioned above; see also Chapter 9 in Ittelson et al. 1977/1974.

74 Sitte 1909.

75 Cullen 1961.

76 Alexander et al. 1995.

77 Lynch 1960.

78 Gehl 1987; Danish original 1980.

79 See the section entitled "Selling design atmospherically".

80 Cf. William Ittelson's intuition, also mentioned above, that the "human factor" is primarily responsible for the "atmosphere" of an environment. .

81 Hirschfeld 1779, p. 171.

82 I was alerted to the passage containing the quote by a work of Linda Parshall's (2003); Parshall also translated into English and published a selection taken from the five volumes of Hirschfeld (1779-1785) (Hirschfeld 2001).

83 Jacobs 1976.

84 Cf. Flade 2008.

in the case of a "single-pole" question format ("lively 1-8"; "dead 1-8").[85] The model for such bipolar surveys is Osgood's "semantic differential".[86]

When performing statistical evaluation (with the help of so-called "factors analysis") of surveys in the format of the semantic differential, it seemed advisable to place adjectives suitable for describing emotions or moods (of the different languages surveyed) in a three-dimensional structure. Here they could be allocated a position according to the measure of the (positive or negative) *evaluation*, the degree of (high or low) *activity*, and finally the (greater or lesser) *potency*.[87] However, in the 1960s and 1970s environmental psychologists increasingly expressed doubt that these three dimensions were suited to the task at hand. An opportunity thus presented itself which was grasped by James A. Russell, Lawrence M. Ward and Geraldine Pratt for a study published in 1981. This was not a comparison of particular types of environment, but rather a compilation of a list of affective qualities significant for environmental psychology, and the question whether—aside from type of environment—the queried attribution of affective qualities fitted into the three dimensions of evaluation, activity and potency.[88] A look into this much-cited article is enlightening.

In order to investigate the "affective qualities" of "molar environments" (spatial constellations), Russell et al. initially chose adjectives from previous studies which, according to their assessment, clearly exhibited affective aspects (compared with neutral descriptions[89]). Furthermore, they showed slides of various situations to a number of their students, who were then asked to assign freely chosen adjectives to describe the respective mood of the environments.[90] Ultimately, the authors opted for a list comprising a total of 105 adjectives.

The next step was to transfer this list to a *single*-pole questionnaire with eight-stage scales. They then used this measuring instrument to survey quite diverse (interior and exterior) situations in and around Vancouver—they mostly questioned people on-the-spot. Additionally, respondents rated each location on the basis of a questionnaire containing a total of 18 opposed pairs in the style and with the dimensions of the semantic differential.

The results of this study are based on a rich collection of environmental situations and the judgments of a diverse

85 Faced with such polarities, the requirement to adhere to the specified semantic order ("lively 3-2-1-0-1-2 -3 dead") can only be avoided by opting for the neutral centre.

86 Osgood et al. 1957.

87 Ibid. In a detour via a work of Ertel's (1969), Gernot Böhme and one of his pupils have also followed the thread of the semantic differential. (Hauskeller 1995, p. 146 f).

88 The authors used Pleasure (instead of evaluation), Arousal (instead of activity) and Dominance (instead of potency) as labels.

89 "Adjectives were selected that were judged by at least two of the authors to have a clear affective meaning, but little or no perceptual/ cognitive meaning relevant to the description of physical environments." Russell et al. 1981, p. 265.

90 In the instructions to explain the task it said: "'Affective quality' was defined for these subjects by telling them: 'Every place has associated with it a mood. A place can make you react in an emotional way, or at least, it can create some feeling. Some places are exciting, others boring; some are terrifying, others relaxing.'" Ibid., p. 266.

selection of respondents. Therefore, as Russell et al. argue, one can reveal generally valid characteristics of affective environmental perception with the help of the correlative structure (factors analysis) of the evaluations. In practice, the assessment framework they use to interpret the values of the 105 adjectives is more two than three-dimensional: a right-angled cross from the axes "unpleasant—pleasant"[91] and "arousing/inspiring—sleepy".[92] A third factor, "dominance", appears in the grouping of similar adjectives denoting qualities between the poles "overwhelming" and "insignificant" (positively correlated primarily with: "overwhelming, overpowering, frightening, powerful, majestic, fearful, scary, terrifying, forceful, awesome, dangerous, regal, imposing, challenging"; negatively correlated primarily with: "insignificant, powerless"). However, on grounds of weaker correlations in comparison to the other factors, they do not consider it to have a significant enough statistical significance. They therefore reject the use of a potency-impotency dimension for a description of affective qualities of environments.

When one recognises that "atmosphere" or "mood" are perceived as "ground", it is not surprising that the "dominance" dimension seems to be of doubtful significance in empirical mood analysis or the affective evaluation of environments: unlike the case of a separate "figure" (be it a person or an object), the question of "potency" or "impotency" seems hardly relevant here.[93]
Russell, Ward and Pratt initially populate their two-dimensional structure of affective environment evaluation through the intermediate step of building more closely related subgroups of adjectives ("clusters", whose labelling can be arbitrary) (Fig. 2). In a further step of interpretive abstraction, a circular affect universe is created (Fig. 3) via assignment to the dimensions of arousal and pleasure.

Following this process of statistically supported (but not compelling) abstraction or interpretation, what has become hidden is that the adjective "hurried" has the highest "charge" for the factor labelled "arousal", whereas the adjective "arousing" itself, i.e. the eponymous quality, is only relatively weakly correlated with the other components of this factor. In other words: a certain—*tense*—form of arousal seems to be at the core of this factor (positively correlated primarily with, in descending

91 "unpleasant-pleasant" in Russell et al. 1981, p. 281.

92 Ibid. "arousing-sleepy".

93 In the above-mentioned passage (Hauskeller 1995, p. 146), Gernot Böhme and students remain committed to the "dominance" dimension—consistent with their principle of equating object perception, or figurative expression, with "mood" or "atmosphere".

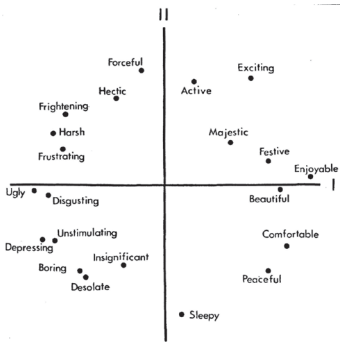


Fig. 2 On completion of the survey, from the 105 adjectives used to describe the environment, 21 groups ("clusters") were formed and assigned to two principal components. Note: It should be pointed out that aggregation and labelling of the groups is not transparent and is likely to mask the discrepancy mentioned in the text between the statistical data and the naming of the factor "arousal". Diagram: Russell et al. 1981, p. 277.

order, "hurried, active, hectic, lively, rushed, alive, confusing, exciting, arousing, anxious"; negatively correlated primarily with, in descending order "slow, tranquil, peaceful, calm, placid, restful, dead, lifeless, serene, sleepy, lazy, relaxing"). Given the "arousing" constituents of this factor, association with a particular type of environment situation suggests itself: urban situations full of *tense activity*.

Wilhelm Wundt developed a three-dimensional model of the emotions which envisaged the polarity of tension and relaxation as being relatively independent of the dimensions "pleasure-displeasure" and "arousal-calm" (see Fig. 4). Today this concept is widely considered to be of purely historical importance, often condescendingly labelled as "intuitive" or "introspective". However, as Thayer[94] has demonstrated in numerous empirical studies, Wundt's intuition was not entirely incorrect; that is to say, many people surveyed as to their moods share the observation that a high degree of tension can be associated with weak as well as with strong vitality. Thayer separates a "vitality dimension" ("energetic" versus "tired") from one related to tension ("tense" versus "calm"), and demonstrates that the abstract dimension of well-being or of what is pleasing (with Russell et al. "pleasant-unpleasant") is not fully independent of the type and degree of "arousal" or "tension".[95]

Based on a synthesis of the results of empirical mood research, Watson and Tellegen[96] in turn differentiate the dimensions of "positive affect" (high = e.g. active, energetic, strong; low = e.g. bored, tired, weak) and "negative affect" (high = e.g. worried, nervous, anxious, hostile; low = e.g. quiet, calm, relaxed). Thus, in designating their dimensions, they have already taken into account the dependence of well-being on vigour and tension. This model, like the model of Thayer, allows the combination of calm and increased vitality, such as for example regularly accompanies an enjoyable stroll through a park in sunny weather.[97]

Through their choice of adjectives, Russell and colleagues already reveal a weakness of their measuring tool designed to gauge the affective evaluation of environments:

— While the adjective "gloomy" does appear in the list used by Russell, Ward & Pratt, "bright", "sunny" or related qualities are absent. It seems that the authors erroneously considered "bright" or "sunny" as a neutral description of the situation ("perceptual/cognitive meaning") rather than

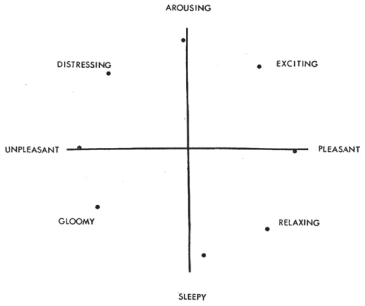


Fig. 3 "Proposed Two-Dimensional Representation of the Affective Quality Attributed to Environments." Russell, Ward & Pratt round off their two-dimensional key to affective environment evaluation (horizontal axis: "pleasant-unpleasant"; vertical axis: "high-low arousal") using interpretive abstraction (and masking inconsistencies). Diagram: Russell et al. 1981, p. 281.

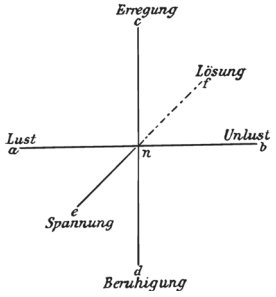


Fig. 4 "A three-dimensional manifold of the basic forms of emotion". Diagram: Wundt, 1902, p. 288.

94 Thayer 1989.

95 Russell et al. place great value on the statistical independence of their two dimensions, expressed in the perpendicular relation of the two axes. Since Wundt viewed his three-dimensional system expressly as an idealization, he did not therefore rule out that the degree of pleasure or displeasure could vary with the level of arousal or tension.

as an affective quality.[98] Thus they deprived themselves of the opportunity of using their tools to quantitatively measure a relation that not only aestheticians have repeatedly emphasised.

—Another of the blind spots in the descriptive inventory of Russell and colleagues also concerns an atmospheric environment quality in the narrower sense—one whose affective meaning, expressed in metaphors, is highly present: the temperature. In common parlance, it is quite usual for the "mood" or "atmosphere" in a room—or a group of people—to be identified with "warm" or "cold".[99]

The affective meaning of thermal labels has not escaped the attention of other environmental psychologists. And so this usage has led to "atmosphere" being measured solely according to the evaluation "warm" or "cold". In studies by Ritterfeld[100] on housing experience, a doctoral student used interviews with furniture customers to gauge how important for people it is that home furnishings contribute to the "warmth" of a home. Using photos of differently furnished rooms (familiar from typical representations of furnishing styles), she elicited evaluations on, among other things, a "cold-warm" scale: the results being interpreted as an indicator of perceived "atmosphere".

In a study by Csikszentmihalyi & Rochberg-Halton[101] on the living situation of families, the comparison of "warm" and "cold" also emerged as a decisive evaluation criterion. During in-depth interviews, household members (across the generations) were, among other things, also specifically asked about the "atmosphere" prevailing in their home. The authors stress the importance of the interpersonal aspect: a "warm atmosphere" can, on the one hand, be directly attributed to an open, relaxed and loving interaction among family members;[102] on the other hand, it also depends on how their life and family history is present in the things they surround themselves with. Additionally, the presence and care of house plants[103] also contribute to the warmth of relationships between people and their things. Thus there is a close proximity here between "warmth" and a relaxed vitality.[104]

More recently, Tucker Cross (as a doctoral student of the Swedish environmental psychologist Rikard Küller) interviewed residents about the open space in their housing area, with a particular emphasis on atmosphere.[105] She defines "atmo-

96 Watson & Tellegen 1985.

97 This combination also contradicts Russell's subsequent argumentation (Russell & Feldmann Barett 1999) that Thayer's dimension "tense/calm" or the dimensions of Watson & Tellgen are already contained as diagonals in the concept represented by Figure 2: This concept precludes the possibility of feeling "relaxed/calmly animated".

98 See note 89 above.

99 One can find the polarity of "cool" and "warm" in a list of "antagonistic qualities" with which the phenomenologically oriented psychiatrist Hubert Tellenbach, in his study "Geschmack und Atmosphäre" (1968, p. 63) (Taste and atmosphere), aims at a purely qualitative study of the "atmospheric". Tellenbach was primarily concerned with describing "atmosphere" among people. He prefaces his list of polarities with the remark: "Criteria related to temperature, tension and consistency, which would otherwise be considered as criteria for the atmosphere as air, are what are predominantly expressed in the qualities." (1968).

100 Ritterfeld 1996.

101 Csikszentmihalyi & Rochberg-Halton 1989.

sphere" summarily as the "dominant feeling, mood, attitude or state of mind originating from a direct relationship with an environment".[106] In a joint publication, Tucker Cross & Küller[107] write that the "concept environmental atmosphere" has recently been introduced into the field of housing research without however mentioning any sources. They see it as addressing a wide variety of topics: aesthetic taste, variety as a precondition for continuing interest, dignified aging of a district, facilitating social contacts, imparting a feeling of security; and, finally, provision of intimate space to enable privacy. The spectrum covered by the 44 statements on the questionnaire is correspondingly broad.[108] The factor analysis of the responses yielded five factors,[109] of which in essence two—"outdoor enjoyment" and "aesthetics"—involve the type of questions that interest us here. Things that encourage "outdoor enjoyment" include: protected areas that provide for relaxation; places that are warm, even in winter; places where you can enjoy a wide variety of sounds, or where you can see and hear children at play. The statements that Tucker Cross collects under the heading "outdoor enjoyment" are predominantly linked to "relaxation", "physical warmth" and "vitality".

Under the "aesthetics" label she correlates statements that confirm the *absence* of uncomfortable environmental qualities: "there are not too many unpleasant hard edges", "there is not too much concrete and asphalt", "it is *not* too cold and windy", "shapes and colours are *not* boring". Tucker Cross also assigns the positive opinion that the space is "beautiful and appealing" to this factor, although the correlation of this statement with the evaluations listed above is significantly weaker than how these evaluations correlate with each other ("loads on the factor less strongly"). When examined more closely, what for her constitutes "aesthetics" is thus essentially an absence of "hardness/harshness", "cold" and "boredom/lifelessness". In short: as an absence of discomfort and dreariness.[110] Since the questionnaire was handed over at the front door to be picked up again about half an hour later, it was possible to register the weather prevailing at the time of the survey. It emerged that the weather had, in part, a significant influence on the answers: "Remarkably, it appears that if the weather was nice and sunny when the residents answered the questionnaire, they scored significantly higher on Aesthetics."[111] Those questioned responded to sunshine

102 "Atmosphere at home" here deals with social wellbeing, as does the interview study with the same title published by Pennartz in 1986. In the statements reported by the author, the importance of layout is subservient to the suitability of a home for a relaxing life together and a feeling of security (even when enjoying moments alone). It is important to bear in mind that the author used the Dutch word "gezelligheid" to denote "atmosphere"; Wolter's Dutch-English Dictionary translates it as: "1. Conviviality; 2. Cosiness, comfort; 3. A convivial intercourse".

103 On the contribution of indoor plants to the "vitality" as well as the "atmosphere" (versus "lack of atmosphere") of rooms, see also the results in Krampen (1993).

104 In this context, see also the results that Rittelmeyer (1994) achieved in his school construction studies using the semantic differential; also the correlation of the factors "cosiness" and "liveliness" which Vogels (2008).

105 Tucker Cross 2004; Tucker Cross & Küller 2004.

106 Tucker Cross, 2004, p. 26.

107 Tucker Cross & Küller 2004, p. 75.

108 "The items covered: general satisfaction (attachment), overall design and layout, legibility, aesthetic evaluation, complexity and coherence, identity and affection, originality and mystery, soundscape, construction materials, greenery, climate, ecological sustainability, pollution, traffic control, security, sociability and meeting areas, privacy, special needs, services, and maintenance. [...] items were formulated in emo-

tional terms in order to tap into the psychological atmosphere of outdoor residential areas." Tucker Cross 2004, p. 27.

109 "'Attachment', 'Outdoor Enjoyment', 'Aesthetics', 'Sustainability', 'Social Interaction'", Ibid., p. 30.

110 On this correlation, see also Rittelmeyer 1994.

111 Tucker Cross Ibid.

and warm air to such an extent that they tended to agree more with formulations mentioning a lack of "hardness/harshness", "cold" and "boredom/lifelessness"; in other words, sunshine displaces memories of discomfort and dreariness to beyond the mood horizon.

I would like to add a final remark on the model that Russell and colleagues introduced as a basis for measuring the mood of an environment: despite its inconsistencies and blind spots it has nonetheless found wide approval. In market research—for example in tourism—it is applied with an acceptance bordering on naivety and sometimes explicitly employed as a benchmark for "atmosphere".[112]

"BIOPHILIA"—"GAIA"

112 For example, Schober 1993, Leichtle 2009.

In many of the numerous studies on the attractiveness and the restorative effects of "green" and "blue" environments, the authors explicitly refer to a thesis originally formulated by the biologist Edward O. Wilson. He had introduced his idea under the term "biophilia" in 1984 in a book bearing the same name. According to Wilson, sympathy for life or life-like processes is inherently human. "The Biophilia Hypothesis boldly asserts the existence of a biologically based, inherent human need to affiliate with life and lifelike processes", as Stephen Kellert formulated it in a volume brought out by Wilson and himself in 1993, where the thesis is widely discussed. The proponents of this idea only hint at what is meant by "life-like" processes: Kellert mentions—"for example"—"ecological functions and structures",[113] without expanding any further. Many formulations appear as a mixture of natural scientific knowledge, that is a causal description of biological processes, and the animism inherent to our perception—as when Wilson describes a morning in the tropics:"[...] I imagined richness and order as an intensity of light. The woman, child, and peccary turned into incandescent points. [...] The woodland beyond was a luminous bank, sparked here and there by the moving lights of birds, mammals and larger insects."[114] "After the sun's energy is captured by the green plants, it flows through chains of organisms dendritically, like blood spreading from the arteries into networks of microscopic capillaries. It is in such capillaries, in the life cycles of thousands of individual species, that life's important work is done. Thus nothing in

113 Kellert 1993, p. 42.

114 Wilson 1984, p. 6.

115 Ibid., p. 8.

the whole system makes sense until the natural history of the constituent species becomes known."[115]

The proponents of the thesis that love of life represents the guiding principle of our relationship with nature do not exclude from "biophilia" a fear of dangerous animals (especially snakes) or uneasy feelings in unsafe environments. In his original 1984 book Wilson had addressed anxieties such as a fear of snakes and concern for a safe habitat, without however explaining how the fear of other living creatures could be reconciled with the postulated all-embracing love of living things. Other authors have introduced an additional concept, "biophobia",[116] to make provision for such aspects; but they leave open the question of how this relates to its antithesis.

Sagan and Margulis[117] identify the problem in their contribution to the above-mentioned anthology. They argue for a neutral perspective on the relations of living organisms to one other. They suggest accommodating the positive as well as negative relations among living creatures with the introduction of the concept of "prototaxis", already present in biology.[118] Sagan and Margulis attempt to overcome what they consider an unjustified harmonisation of the relations between living organisms—from a higher-level perspective on life, as it were: the "Gaia hypothesis" (in whose framework the earth's mantle of air—the atmosphere—itself forms part of a kind of superorganism):

"Roughly, Gaia is the nexus and nest, the global life and environment, the planetary surface seen as body rather than place. Recognizing prototactic living organisms such that they, in their patchy environments, themselves become selective agents is essential to the Gaian view of life on earth."[119] "The Gaia hypothesis claims that, on earth, the atmosphere-hydrosphere, surface sediments, and all living beings together (the biota) behave as a single integrated system with properties more akin to systems of physiology than those of physics."[120]

The way different forms of life in a place react to each other, which Sagan and Margulis propose as part of the Gaia principle, flows together in our perception with an animistic understanding of the elements of the place. This understanding is partly fed by analogies of animal behaviour (movements, sounds), and partly, as described by Lipps, by

116 Ulrich 1993.

117 Sagan & Margulis 1993.

118 "With such complexities, such an admixture of feelings both positive and negative, and subtler states in between, a mixture which can moreover be changed and applied to more recent technological objects, it is difficult to speak monolithically of biophilia, a simple love of life. Perhaps it would be better to speak of prototaxis – the generalised tendency of cells and organisms to react to each other in distinct ways. Ivan E. Wallin defines prototaxis in *Symbionticism and the Origin of Species* as the «innate [that is, genetic] tendency of one organism or cell to react in a definite manner to another organism or cell.» Let us think then of both positive and negative biophilia (sometimes called biophobia) as aspects of global prototaxis. The principle of prototaxis ought to be perceived as intrinsic to living beings, all of which have distinct lineages and combinations of genes." Ibid., p. 347.

119 Ibid., p. 352.

120 Ibid.

projection of one's own "life pulse" stimulus onto the environmental qualities from whence this stimulus arises. The preattentive evaluation of this broadly conceived "life in a place" or "life of the place"[121] serves to assess the suitability of *a milieu* for our own life in it.[122]

DESIGNING "ATMOSPHERES": MILIEU DESIGN

Designing landscapes—or more generally, open space—is an activity that, like no other art, relates directly to original situations in the history of the human species. Thus, it involves continuous but not necessarily conscious milieu evaluation: an activity we share with other animals. For anyone wishing to design an environment, the talent required in the first instance is to bring forth an impression—be it conscious or preattentive—of a certain quality of life and vitality of place . Traditionally however, architects and designers prefer to design something striking—be it a monument or some other architectural gem: focal design vs. environmental design. While this contrast may appear somewhat overstated, nevertheless I think it helps our search for an understanding of how designers—deliberately as well as accidentally—contribute to the creation of "atmosphere". A passage taken from Tim Waterman's 2010 textbook clearly illustrates how this dichotomy informs landscape architects' professional outlook:

"Architects generally have to respond to clients who ask for buildings that stand out and make a statement. However, landscape architects are often at their most successful when their work is least visible. This low-key [...] approach is apparent in almost every stage of the design process. [...] Landscape architects must intently observe the site, understanding its capabilities, and holding them up against all its possible uses. In landscape architecture it is almost always true that form follows function."[123]

For the outside (even if also professional) observer, however, the prevailing impression seems to be that many landscape architects are driven by a desire to create an outstanding "work"—at the expense of the living milieu. Wulf Tessin's plea for an "aesthetics of the pleasant",[124] which in some respects offers assessments similar to those I have presented both here and in the past,[125] is full of acidic observations on this topic.

121 Here, the perspective of the Gaia Hypothesis converges with the animism of perception.

122 See Wimmer (2011), who recently introduced Konrad Lorenz's description of the "kinesis" and "taxis response" of simple organisms into the mood and atmosphere discourse — without reference to Sagan & Margulis (1993). Wimmer believes, however, that it is only from the perspectives of Heidegger and Schmitz that the true meaning of this biological approach to mood can be grasped; why this should be the case is, in my opinion, not made entirely clear. —One also finds an echo of the perspective of milieu evaluation in how the philosopher Seel approaches the concept of atmosphere: in "atmospheric appearance" he discerns a "sensual-emotional *awareness* of existential correspondences" (2003, p. 154; emphasis taken from the original German). Seel understands this "existential correspondence" as being necessarily equivalent to situations and "ideas and aspirations about life" (ibid., p. 154); and he therefore equates "atmospheric appearance" with the perception of a "*temporary shape to our life*" (ibid., p. 155; highlight in the original German).However, this does not really chime with the character of mood or "atmosphere " as background, non-specific perception — i. e. evaluating the milieu inclusively and pre-reflexively without any specific object in mind.

123 Waterman 2009, p. 86.

124 Tessin 2008.

125 Schönhammer 1989, 1999 and 2009.

When architects or designers work on interior design, it is—as with landscape architecture—a question of designing an environment. The "atmospheric quality" of interior spaces depends not least on how much sunlight and fresh air they admit and what type of views they provide. Additionally, the selection of materials or surfaces (colour, texture) directly affects the atmosphere of a room. With their interior designs, architects and designers create "atmosphere" indirectly: by creating the framework within which the dwellers/users of the rooms will live. The architect Peter Zumthor formulated the credo that design should ultimately succeed in disappearing behind the life whose living space it creates.[126] Apparently not all designers share this ideal—and for many developers or clients it is also important that "design" should be palpable. But where "style" becomes a quality of an environment, there is a price to pay in terms of the pulse of life. This helps explain why cinema often uses highly styled interiors as a cipher for the inner emptiness of the occupants. Where it is intended to impregnate an atmosphere with "design", one can regularly count on the cliché of "cool" lighting, and a choice of ostentatiously elegant materials—"cool kitsch".[127]

126 Zumthor 1998; 2006. In "Atmosphere", a lecture published in booklet form (Zumthor 2006), he considers direct and indirect "atmospheric effects" from a total of 11 differing perspectives, some partly overlapping.

127 For cool kitsch see Schönhammer 2010.

SELLING DESIGN ATMOSPHERICALLY

Nonetheless, there are many designers who on the contrary develop a certain skill in developing a less sterile "atmospheric packaging" of buildings, furnishings and other design objects. A good example here would be the husband and wife team, the Eames, who made films depicting the house they had designed as well as other objects.[128] The film "House—after five years of living"[129] presents a series of images which testify to a loving attention to detail and a decided, but not rigid, order in the life of the occupants: among a plenitude of objects, we see carefully composed collections of natural and (folk) art objects, with many colourful textiles and the green of house plants. The house appears to be no more and no less than the adequate framework or container for this appealing vivacity. The open design allows multiple views of the lush vegetation of the garden, the ocean background, and the deep blue of the sky with an occasional delicate cloud. Open windows and doors suggest a waft of fresh air. Many of the images capture atmospheric rays of sunlight. In the filmic portrait of their sofa, the "S-73",[130] the Eames lend

128 These films are partly based on a succession of still images.

129 Eames & Eames 1955.

130 Eames & Eames 1957.

a certain homeliness to the furniture portrayed in the photo studio; for example, they add a bowl of fruit or a single pot plant. Through the use of cartoons and playful pantomime scenes, they evoke how the designer object willingly submits to the primacy of everyday life.

131 Eames & Eames 1972.

To mention a final example, their film about the "SX 70" Polaroid camera[131] shows us how, thanks to instant picture technology, the protagonists of a "full life" can preserve their activities and their world any time they wish; the film accompanies young and old as they capture for posterity their affectionate relationship to one another, and to things. The Eames' films portray a heart-warming picture of life-affirming design. In this self-portrait, design ultimately becomes the task of giving a joyous family, encompassing both nature and culture, a helping hand. It is true that the climate of harmony in this imaginary greenhouse can sometimes become a bit stifling. You feel the need to let in some (more) fresh air.

Be that as it may, these films illustrate the prerogative of image and sound to capture moments or episodes of life: to form and select in response to situations as they arise—a power which architecture and design simply cannot command (season and time of day, weather, perspective). Images allow you to capture and hold a mood that develops out of the momentary lighting situation. And with imaging media you can produce a visual record of staged or spontaneous human and animal action.

The sound film in particular can outline action (motion) taking place in the background against the focused actions or objects; it allows the public to immerse itself in soundscapes, even to the point of experiencing the background life of situations beyond the reach of the camera.

132 Kracauer 1964.

With such cinematic potencies in mind Siegfried Kracauer, in his "Theory of Film",[132] postulated that the essence of the medium is how it touches life, especially "street life". According to Kracauer, history films contradict this core of "the filmic": for the viewers it remains all too obvious that it is all just theatrical devices—from the costumes down to the plot. Expressed in terms of our concerns: even in a medium like film, seemingly predestined to capture the "life of a place", under certain conditions all too plainly *design* becomes the focus. Then, instead of images and sounds giving us the illusion of being surrounded by an "atmosphere", we now feel

as though we are trapped in a narrow air bubble. Because the film-makers themselves are often only too aware of this limitation of history films, they yield to the temptation of focusing on magnificent historical originals (such as vintage limousines) in an effort to distract from this lack; all of which, of course, only serves to emphasise the initial defect.

Nowadays, when presenting their designs, many architects routinely take advantage of both stills and films to create vivid scenarios, whether they are planning open spaces, buildings or landscapes. Apart from taking great care to present the situation in—literally—the best possible *light*,[133] they strive for a lively overall impression by peopling their perspectives with a loose distribution of figures among the settings (looking attractively relaxed).[134] A sketch-like depiction of these virtual extras (and even of the complete design presentation) may be used to underscore the "atmosphere" of the design—and its future realisation: for in sketches (and in the many digital possibilities of blurring fixed forms) "figures" tend to dissolve into the "ground".[135]

133 Cf. Wigley 1998.

134 Cf. Gehl (2010), who underlines his argument for a vibrant city with a large number of appropriate snapshots of cheerful (summer) street scenes—which must have surely helped the reception of "Life between buildings" (1987; Danish original 1980).

135 Cf. Wigley Ibid.

VANISHING POINT "GREEN"

Whether designs when realised fulfil the promise of the presentations depends not least on how *welcoming* the situation finally turns out. For the creators it is an advantage that, by and large, humans (and other living beings) find "green" and "blue", the essential design elements of landscape architects, attractive. It is also quite often the case that designers will find an existing stock of trees around which to orient their design process. Reflecting on such an inheritance can actually evoke in landscape architects a sense of humility—a sense that, on the whole, is rather foreign to other types of architect.

The security of knowing one has an attraction as powerful as "green" at one's disposal—and it can definitely help to obscure many design extravagances—may also prove a source of temptation. For it can encourage designers to impose vegetation on urban spaces where it is not really warranted—and not only because of the welfare of the plants.[136] Even trees and grass are not immune to becoming raw material for professional design kitsch. By contrast, I would point

136 See Sitte's (1909) reflections, even then, on "metropolitan green".

to those many well-known and well-regarded city squares and places that have no "green" (and at most the "blue" of a fountain); yet they are apparently such promising poles of human life, and act as such magnets, that they become attractive milieus for residents and visitors alike. In these cases it is their integration with the rhythms of public and semi-public urban life—movement interspersed with calm—that is the key: together with spatial coherence and openness to sunlight (while also providing areas of shade), this is what creates such favourable conditions (often, traces of private lives can also be found in the houses lining these squares and places: a curtain caught in a breeze, for instance, drawn for a moment across an open window). The type of building materials used can also help urban free space become "open-air living rooms"—milieus that radiate a "warm atmosphere".

LESSONS FOR MILIEU DESIGN

Are there any practical lessons—"recipes" as it were—on how to go about designing the mood of open spaces? In my estimation: Yes. Even if this sounds suspiciously formulaic. This risk may be counteracted with the aid of a basic principle that follows on from what has already been said: it states that design should aim, not at creating exceptional objects, but rather at creating favourable conditions for life in (each specific) place. When applied in this sense, sympathetic design can benefit from an analysis that has been compressed into rules.

In his "Pattern Language" and other books, Christopher Alexander especially (with some help from colleagues) has demonstrated how such a responsive approach can generate relatively fine-grained rules and guidelines.[137] An explicit attempt to follow in Alexander's footsteps for the specific context of landscape architecture was undertaken by Rachel and Stephen Kaplan together with Robert Ryan in 1998. And while the approach has proven somewhat disappointing, this is of itself not sufficient grounds to justify a fundamental scepticism—such as that of Tessin (2008)—concerning the search for useful rules for the design of green open space. The set of rules developed by Kaplan, Kaplan & Ryan turned out to be somewhat meagre: one could trace this back to how the favourite concepts of the authors (coherence, complexity, legibility, mystery) have only a limited applicability to the "life of a place".

137 Alexander et al. 1995; Alexander 1979; Alexander (2002–2004).

In traditional writings on landscape design, such as in Hirschfeld's "Theory of Garden Art", can be found rules of thumb about how to influence the "character" of a garden or park: for example, by the type and organisation of planting schemes.[138] The effects described are the result of how the impression of fullness/emptiness is modulated, of how shadows are thrown by the selected plant varieties (and how they are grouped), and from the reflective properties of leaves and bark—in other words, the contribution of the plants to the light in which the scenery appears. The relative flexibility of stems, branches and foliage contributes to the play of light but also conveys different moods in its own right. One can still find an echo of this wealth of experience of garden art in current introductory texts for students of landscape design.[139] For anyone intending to follow in the footsteps of such a tradition, this requires a broad knowledge and personal experience of the form and characteristics of species and sub-species of trees and bushes (including their seasonal and life-cycle changes).

Linda Parshall[140] recalls that Hirschfeld in particular attached great importance to how the presentation of movement affects the mood conveyed by a park. In the passage in the first volume of his "Theory of Garden Art" entitled "Movement",[141] he encourages landscape designers to follow the example of landscape painting in how it evokes for viewers the movement of people and animals (as we mentioned above, this would be self-evident for the current generation of designers, at least as far the presentation of their designs is concerned). Hirschfeld's recipes for vital movement in the scenery in turn call for biological ("green") knowledge and thinking in landscape architects: from considering the symbiosis of plants and animal species to reflecting on how positioning trees with an awareness of their flexibility can graphically illustrate air movements. He considers what he terms the "typical childish games and tricks"[142] of garden design artists to be a mistake: in his eyes mobile technical/mechanical apparatus does not really contribute to the vital appearance of a scene. But there was one thing he never lost sight of: "water fountain" installations constitute an exception to this stricture. "Kinetic art" installations that rely on the play of "a gentle wind" would quite probably also have met with his approval; while many examples from painting, photography and cinema illustrate how effective

138 Hirschfeld 1779, pp. 186–230; it was through the writings of Böhme (1989) on the aesthetics of nature that I first became aware of Hirschfeld's work.

139 E.g. Wöhrle & Wöhrle 2008.

140 Parshall 2003.

141 Hirschfeld 1779, p. 186–230.

142 Ibid., p. 172.

cloth (curtains, flags or drying laundry) can also be in this regard. And in forms of "air-sculpture" art, even when made of quite solid material, the object tends to retreat behind the literally atmospheric impression it create.[143]

Human activity is indirectly present through the traces it leaves. Seats in city squares or in parks that can easily be moved allow passers-by to arrange the seating to suit their needs of the moment.[144] But not only that: the order in which the seats are found bear witness to how others have already "made themselves at home". In the open landscape, as Gustav Theodor Fechner stressed in his "Vorschule der Ästhetik" (introduction to aesthetics),[145] settlements or individual buildings can evoke human activity while simultaneously, through subtle signs of domestic comfort (light, heat), contributing to a relaxed mood.[146] Kaplan, Kaplan & Ryan[147] also mention the importance of traces of human activity in their catalogue of recommendations for landscape designers. However, here the contrast between vandalism and well-maintained is more to the fore. They do not consider the positive aspect of signs of decay, as evident in the discussion on the aesthetics of wastelands in Germany over the past decades,[148] but they do at least mention that remnants of the past can be interesting for visitors.[149] That decay—ruins—can make a not insignificant contribution to the vital appeal of a location was, for authors such as Hirschfeld and Fechner, beyond question. Ruins exude a breath of past doings; they awaken vague notions of former life that are a crucial component of what is called the "genius loci".[150] In addition one has the uncalculated look of old, worn materials. Together, this creates a melancholic mood where decay, the transience of human endeavour, and the persistence of nature/life are all present. The philosopher Georg Simmel considered this to be the reason why ruins tend to be surrounded by a peaceful atmosphere.[151] The art historian Wölfflin attributed the "scenic beauty of ruins" primarily to how they dissolve the boundary between object and surroundings.[152] In this blurring between figure and ground, Wölfflin discerns an extensive movement-effect,[153] which by the way can always be found where a space is filled with a somewhat copious wealth of objects: "fullness in lines and masses will of itself always lead to a certain illusion of movement, but it is especially rich groupings which yield picturesque paintings."[154]

143 Cf. Popper (1975); Buderer (1992), Schönhammer (1998); Tessin (2008, p. 102 f.) sees in Calder's mobiles an approximation of what he calls "performative open space aesthetics".

144 Whyte 1988.

145 Fechner 1876.

146 Ibid., p. 129 f.: "Human edifices are products, focal points, and points of departure of human activity; they are domiciles of human suffering and joy whose recollection weaves itself among the associations which the natural environment itself evokes, creating a powerful heightening of their meaning. [...] Each different type of building, and the manner in which they are either joined sociably together or scattered freely round about, imparts to the landscape a variety of impressions concerning the life and activity of the dwellers; a trivial detail on a house can trigger an effect much greater than its proportion should allow. In this manner, the smoke that rises over the roof of a house, or the light that twinkles from a window, adds a not inconsiderable charm to the landscape: not as a grey column, not as a red spot; but rather as a trigger for the memory of the warm oven, the kitchen fire with all that it evokes, the evening cosiness of the house; and all floats, not loosely about the air, but woven together with the whole house into the landscape, enhancing the spiritual hues that lodge above the sensual."

147 Kaplan et al. 1998

148 With reference to Wölfflin among others, Loidl-Reisch first argued in favour of the mood of waste ground in 1986, with some

For today's landscape designers, the aesthetics of ruins is apparently not merely a reminiscence of a romanticising precursor (Fig. 5). Traces of history and the contemplation of the "power of nature" add a bitter-sweet intensity to the "life of the recreation area"—so long as there is no threat or didactic message involved. Perhaps it would be more accurate to say: The overgrown, deserted traces of past life can heighten that feeling of humility that always resonates when experiencing nature (or indeed exploring the "concrete jungle"): one enjoys one's life by looking beyond it. In this sense, even during a daily stroll, the horizons of biophilia or the Gaia hypothesis shimmer in the background of consciousness.

The layout of roads and paths helps to orchestrate how we move through a landscape. It can also generate a considerable sense of anticipation concerning what is yet to be seen along the route ("mystery" in the sense of Kaplan, Kaplan & Ryan[155]) or provide perhaps a sequence of surprising views ("vistas"). However, both these aspects have less to do with awareness of the milieu than with focused perceptions. They play a fairly significant role in the book by Kaplan, Kaplan & Ryan,[156] as does the orientation made possible by the route network and its cartographic representation (this however more as a precondition than for how milieus are experienced). The system of routes does however impact on how alive a place appears overall—by the impression of movement that its form conveys, as well as by the texture and colour of the material used for its construction. Where the route layout involves the staging of a sequence of different micro-environments, this can facilitate perception of "atmospheric" properties in the limited sense, such as light and micro-climate. Thus milieu contrasts are used to convert what are perceptions of "ground" to "figure".

Finally, resting places are not just an opportunity to sit down for a while. The sight of people sitting down, even of seating that is currently unused conveys, as we have already mentioned, a palpable sense of temporary habitability.[157] It is important to bear in mind how not only specialised recreation furniture but also steps or low walls are sought out and utilised.[158] Depending on the season and time of day, as well as weather conditions, such objects are also judged on whether they face direct sunlight or can provide shade

additions in 1992 (1992). Tessin's (2008) polemical objections to the aesthetics of waste ground indicate that his "aesthetics of the pleasant" is bound up with a certain time/mindset.

149 "Historical features, such as old farm equipment or remnants of buildings from the past, often provide an interesting stopping point." Kaplan et al. 1997, p. 98.

150 See Valena 1994.

151 Simmel 1983, p. 122.

152 "The stiffness of the tectonic form is broken up, and as the wall crumbles, as holes and fissures emerge, and as plants begin to appear, a life quickens which quivers and shimmers over the surface. And as the edges become restless and the geometric lines and order disappear, the building can unite in a picturesque whole with the freely moving forms of nature, with the trees and hills, in a manner impossible for non-ruinous architecture. Wölfflin 1932, p. 24, original 1915

Fig. 5 "A railway wilderness", Gleisdreieck Park in Berlin, March 2012. © Rainer Schönhammer

153 Soentgen, in his dissertation on material and appearance (1997), suggests that decomposing material

possesses a type of "auto-activity" that explains this appearance of movement; he sees remarks by Simmel und Wölfflin on the aesthetics of disintegration as a confirmation of this interpretation—although both authors clearly state that it is atmospheric forces (literally: wind and weather), as well as vegetation that interrupt the quasi dematerialising act of shaping/surface treatment by human hands and tools. And as the ordinary use of language informs: decay manifests itself quite directly as things being "gnawed"/"eaten away" by forces in the milieu.

Figs. **6, 7** Step-seats as sunbeds, Gleisdreieck Park in Berlin, March 2012. © Rainer Schönhammer

154 Wölfflin 1932, German original 1915, p. 24.

155 Kaplan et al. 1998.

156 Ibid.

157 Kaplan et al. recommend rest spots that give travellers the chance to view an attraction that they might otherwise have missed.

and shelter from the wind. South-facing step-seats with protection from side-winds, for example, offer visitors to Gleisdreieckspark in Berlin some warm moments as early as the beginning of March.[159] At such moments, a mood of relaxed vitality softens, if not quite obscures, the stylistic efforts of the new park designers (Fig. 6, 7).

Translated from German by Douglas Henderson, Berlin. Quotations cited from original German-language sources have been translated by the translator.

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FIELD RESEARCH ON ATMOSPHERE

KATHRYN GUSTAFSON IN AN INTERVIEW WITH JÜRGEN WEIDINGER

JW: Welcome, Ms Gustafson. Is this your first visit to Berlin?

KG: Yes, it's great to be here!

JW: Have you ever planned or implemented projects in Germany?

KG: No. But I do have a connection to Germany. In 2009 I was awarded the Sckell Ring.[1]

JW: Even though you've never built anything in Germany?

KG: That doesn't seem to be a criterion. I was delighted to receive the honour, and I wear the ring all the time. I think I'm one of three women who've received the award.

JW: Many of your projects have a narrative and poetic character and create very special atmospheric effects. However, on your website, the term *ambiance* is only used in the context of the analysis phase. Is there a reason why you don't use the term *atmosphere* for the description of your design outcomes? Do you ever use this term as a tool or objective in the design process?

KG: We use many different words. I try to find terms that help explain what landscape architecture is. In this context, *ambiance* is one of many terms. Unfortunately, landscape architecture has slightly lost its orientation and somewhat gone astray. Today, landscape architecture is concerned with all types of systems, like water cycles and parametric programmes. As a result, this old art of landscape architecture has been forgotten. However, what really matters is the manner in which places are created, and places always have a certain atmosphere.

1 Ring of Honour awarded by the Bavarian Academy of Fine Arts, named after Friedrich Ludwig von Sckell, 1750-1823, landscape gardener who designed the Englischer Garten (English Garden) in Munich. In addition to Kathryn Gustafson, who received the award in 2009, two other women have been honoured: Gerda Gollwitzer in 1981 and Herta Hammerbacher in 1985. [editor's notes]

What many other firms are doing at the moment is producing and organising space, but a space isn't the same as a place. And the creation of places is very difficult. You have to be very focused and attentive to create a place that's original and unique and that fits specifically to the context.

JW: In the description of your approach to design, I noticed three key aspects. The process begins with intensive research on the culture, atmosphere, climate and history of the social and ecological complexities of the place. This is followed by the interpretation of the place as a conceptual starting point in the form of a commentary or as the emphasis of a social or cultural phenomenon. These can range from political to personal phenomena. And thirdly there is a sensual aspect that is directly connected with a sculptural-aesthetic quality. For this purpose, you've developed an intuitive method of designing with clay, and this method is refined and expanded using 3D computer modelling. The clay models are cast in plaster. Then the model is scanned and, from that point on, the designer works with the digitally generated 3D model. How would you describe the method of intuitive modelling?

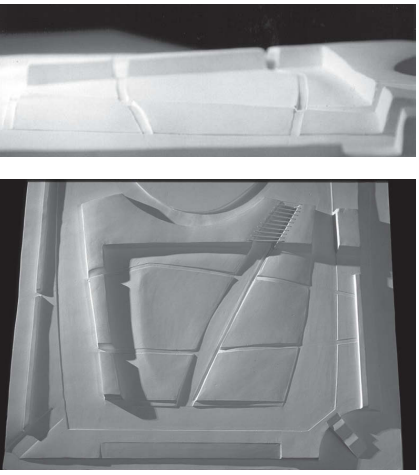


Fig. 1 Lurie Garden in Millennium Park in Chicago designed by GGN, United States 2004.

KG: Well, intuitive isn't methodical.

JW: Is intuition anti-methodical? I view intuition as condensed experience that's directly accessible. In other words, intuition precedes intensive reflection and design.

KG: Well, that depends. If I follow my trains of thought, I'm methodical in the process of following my trains of thought. But with this, I'm not suggesting that my trains of thought are methodical! Intrinsically, they're certainly not methodical.

JW: In purely practical terms, what does it look like when you're working with clay?

KG: How I start designing? I always begin with clay. I've been working with clay since I was 13 years old. In a sense, it's the basis for my work. I feel very comfortable with it. And then I'm very concentrated. Without clay models, my brain would distort things. When I work on a model, I can stabilise the design. Then nothing gets distorted. In my head, I'm able to contort just about anything: geometries, shapes, everything.

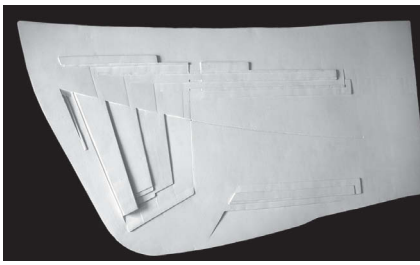
But this isn't particularly advantageous when you're trying to design something. You want everything to fit together. And with the clay model, it all remains stable. It's my method of making sure that I don't overlook anything and that I've included all the essentials. When you design something, you usually do it graphically, in a drawing with lines. But with that method, you have a tendency to forget the terrain and the place as a whole. If you work on a model, you can't forget anything. Everything can be directly recorded, every corner and edge, all existing elements. A model is a technical instrument for solving problems, but also a tool for experimentation. If something isn't working out as planned, if it keeps doing something different, then you change it. Through the model you find the way it has to be changed. That's the working process. I can design with drawings and models at the same time, and then it goes back and forth.

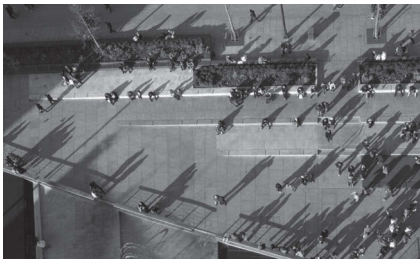
JW: It's possible to see that in your projects. The control of the terrain is palpable.

KG: The difficult thing about working with models is that it can be a source of frustration when you're working in a team. Because the person making the model also controls it. And when other people want to take part in the design process, they have to trust the person who's doing the modelling and implementing all the important design decisions in the model. Today, we can do a lot more on the computer, which is why I'm working less with clay. I still make small models. Then they have a more experimental character. They're not as fine and precise as the larger models. But it's enough for setting a direction, and then we move to the computer and develop it further through digital means. There are also projects where I haven't worked with clay. For these, there are only cross sections.

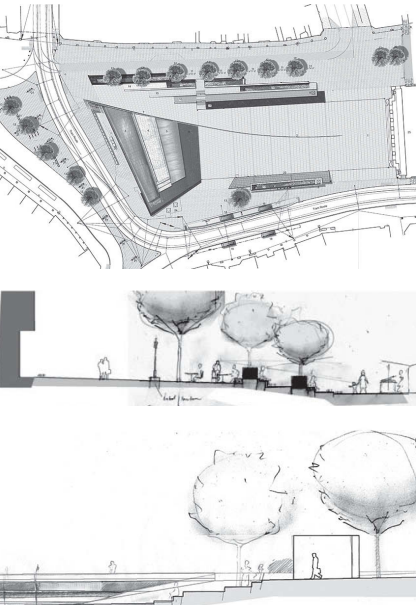
JW: In addition to models, cross sections are the other easy way to work with topography and space.

KG: I love cross sections. The great thing about them is that you can put people in the cross section. Then you immediately get the right sense of scale. I tell my staff again and again, "Draw the cross sections in scale." Everything should be to scale. Everything should be exact. Otherwise, you're delud-





Figs. 2-4 Old Market Square in Nottingham, United Kingdom 2007. © Gustafson Porter + Bowman



Figs. 5-7 Old Market Square in Nottingham. © Gustafson Porter + Bowman

ing yourself. When you make cross sections, they have to be to scale, or else you lose the chance to check the accuracy. If you're not accurate, then the design isn't realistic and the implementation of the design won't look the same.

JW: That's also a problem here in teaching. We're very strict in that area. The use of digital technology too early in the learning process is problematic. It's very easy for students to digitally draw things that look a little fancy but have no meaning in reality. Returning to the subject of ambiance, do you use the term *atmosphere* in your design work? Even if you work completely intuitively, are there still moments when you think, That's such-and-such an atmosphere? Or do you avoid verbal descriptions in your design intentions?

KG: That depends. Most projects start with a list of words, a list of colours, with textures, with music. Although music is relatively rare. In some projects, I choose the music, and all of my colleagues are supposed to listen to it. For example, we did one project while listening to music from Moby the whole time.

JW: Music is perhaps the most atmospheric medium we have available. The effect of music is the most difficult to describe in words.

KG: Music grabs us and somehow pulls us completely in.

JW: This is exactly how we perceive atmospheres. We can only experience it when we're right in the middle of it. We don't confront it. It's something that grabs at you, that engulfs you. You can also describe it as the *immersion* effect.

KG: When you look at landscape architecture, when you look at picturesque landscapes or when you, for example, look at all the movements and pathways of Le Nôtre. You move through the landscape. You're in the landscape. It's about the body's relationship with the surroundings.

JW: Theories on the atmospheric also make it clear that we can best experience atmosphere by moving in the space. This is why I'm convinced that the term *atmosphere* fits so well to landscape architecture. By the way, German-speaking theorists on atmospheres use the term *Leib* [translator's note: the

"lived" or "subjective body" in philosophy] more often than the physical term *Körper* [translator's note: the "corporeal" or "objective" body], while this distinction is more difficult to make in the English language.

KG: This is what has been lost: the ability to design this.

JW: I have the same impression, which is why we organised this conference.

KG: I've developed a new concept for our work: the *contemporary picturesque*. The *picturesque* becomes contemporary through the flexibility of use, the elimination of pollution and the management of environmental issues. All of these aspects must become part of the art of landscape architecture. You have to know how to make landscape-architectural places and then integrate all of these functional aspects into the design. And this is what we do, as best we can.

JW: This is exactly the synthesising and connective quality of landscape architecture that's missing in today's discourse. In our department, there are twelve professors, who have very different views on landscape architecture and work on very different things.

KG: They make systems.

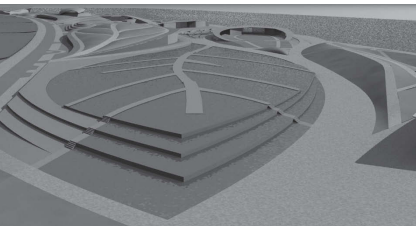
JW: The scientifically oriented professors work on systems and distinctions instead of synthesis. With this event, we would like to react to this situation and place the focus on the qualities of landscape architecture.

KG: Once I saw a horrible project. It was in China or perhaps somewhere else. There were only shapes. Some kind of crazy pattern. It was not a place. It was the worst I've ever seen. Someone explained that the shapes had been derived from parametrically generated patterns of mice or ants. I can't remember exactly. I just looked at it and thought, *It's horrible, simply horrible! And someone drew that! This has to stop. Someone has to stop this!*

JW: Since you work in so many different countries, I'd be interested in hearing your opinion about the following observation.

In the post-modern age, architecture and landscape architecture focussed on the use of forms and the investigation of their significance. Would you agree with the observation that there's been a paradigm shift from the form to functional aspects? Or does this vary from country to country?

KG: Yes, and the astonishing part is that it's like this everywhere. It's absolutely global. Some of it is sensible, like the consideration of environmental issues and the use of resources. What makes me sad is that, apparently, everyone is following these trends, which means that they've completely forgotten what actually constitutes the art of landscape architecture. Instead of integrating the new functional improvements in the previous approaches, everyone has completely changed sides. Perhaps there will someday be another countermovement. When something is new, people tend to be fascinated by it at first. For me, it meant that a large field opened up, and it was a great opportunity and challenge to integrate all of these things into a good design. I had to learn a lot of new things, which is wonderful. For example, how to work with the dynamics of water, how to conserve resources and how to integrate environmentally sound principles into a design. If these new issues hadn't come up, I would have simply continued with business as usual. Now I have new tools to work with. Learning new things is pretty cool!



Figs. **8-10** Bay East, Gardens by the Bay in Singapur. 2006-2012. © Gustafson Porter + Bowman

JW: I'm trying to improve my ability to understand and sort out the broad and very complex field of design. The guiding principle *form follows function* has never been enough for designing good projects. Let's move to another question. Do you ever serve on the juries of international competitions?
KG: Not often. I only serve on the juries of architecture competitions, not of landscape architecture competitions. Really large projects are rare in the field of landscape architecture, and in these cases, we prefer to participate ourselves.

JW: Do these juries give earnest consideration to the proposed atmospheres of the open spaces? Or do they focus more on the functional issues, like which submission has more trees or more slip-resistant ground coverings or more vegetable patches.

KG: It's a simple fact that environmental considerations are becoming increasingly important everywhere. Rainwater

management is a major issue, how to collect water and improve the management of water resources. The creation of gardening space for the production of food is another part of the sustainability debate. Regional food production and consumption, those are a few of today's global issues. Every country is demanding and promoting it. In Singapore, for example, one hundred per cent of the impervious surfaces must be replaced. This means that all roofs must be green. Sometimes you even have to replace 125%, meaning that plantings must also be incorporated into the designs of individual storeys. It's very interesting, how laws influence design and how you can work with them. I'm still surprised at how quickly this became a global issue.

JW: That's probably due to the fact that climate change and its impacts are being felt everywhere. If the functional aspects dominate the discussions, does this mean that the ability to design atmospheric qualities is being lost?

KG: That shouldn't be true.

JW: Perhaps it shouldn't be, but is it?

KG: I think there's a great deal of poor design.

JW: But hasn't that always been the case? Or has it gotten worse?

KG: I think that things are better than they were ten years ago. But apparently we've forgotten how to teach design and composition. And we've forgotten to teach art. The majority of landscape architecture is composition. It's the interplay of form and space. And it also has something to do with education. We had to study the masters. We had to learn the various schools and movements, whether something was from Viollet-le-Duc [2] or André Le Nôtre. [3] I have a large number of cultural references in my head. Good designers always have to have references.

JW: Do you mean that not enough is being taught about composition and design? How do you think we could bring composition back into education?

Figs. **11, 12** Bay East, Gardens by the Bay in Singapur. © Gustafson Porter + Bowman

2 Eugène Emmanuel Viollet-le Duc, architect, restorer and art theorist, 1814-1879. [editor's notes].

3 André Le Nôtre, French landscape architect, 1613-1700. [editor's notes].

KG: I don't know how to convince a university that this is important. I'm constantly asking my employees to go to the museum, or simply to go outside. My good designers are used to me telling them, "Now you're doing that like this or that designer." And they know exactly what I mean. If you can't come up with anything new, then you shouldn't be a designer. When you design, you should be well aware of what came before and in what context you're moving. Otherwise, it's possible that you could make something very original and not even notice because you don't know what's already been done! I can still remember when Bernard Tschumi [4] gave me the book *Point and Line to Plane* by Kandinsky. That was a revelation for me! It's one of the best books I've ever read on the subject of composition. You always have to stay curious in order to understand it all. I don't know how you can design anything without knowing the higher-level background.

4 Bernard Tschumi, French-Swiss architect and architecture theorist, born in 1944. [editor's notes].

JW: How do you approach your own design work? Intuitively? When you work on a team, you have to explain yourself in order to convince others. You need arguments to help other people understand what a special spatial quality is.

KG: I think it comes down to experience. The physical experience of moving through the space is the combination of various spatial interactions. If you can't come in contact with a variety of situations, you won't have a variety of experiences. And then everything always repeats itself.

JW: Does that mean that you try to help the others take a "mental" walk through the design?

KG: Yes. In that project—the one I mentioned earlier with all those meaningless, continuously repeating patterns and triangles—there, everything is the same. You can't have a variety of experiences there. There's only one single experience, only one type of scale, from the relationship of the body, how it moves in the space. I can take people on a mental walk through a project and explain to them how boring or good it is. Someone who was excellent at that was Jacques Simon. [5] I studied under him in the late 1970s. He could make amazing sketches.

5 Jacques Simon, French landscape architect, landscape artist, book author and university lecturer, born 1929, died 2015 [editor's notes].

JW: I've noticed the influence of Jacques Simon in your projects, particularly when it comes to modelling.

KG: Jacques and I worked together. He was amazing.

JW: I had a seminar with him when I studied in Versailles. We walked to an old, abandoned manor house in the forest and built something out of junk and rubble.

KG: Yes, he was fantastic. He made these drawings that explain what a hill does, what a hollow is, what it means to sit under the crown of a tree. I remember small sketches. They were simply black-and-white photocopies, and he handed them out and talked about creating space and what it feels like to be in a space. That was the state of the art at the time. Everything was drawn by hand, black and white. But it was great for explaining places. I learned a lot from Jacques and Le Nôtre. Le Nôtre is simply marvellous.

JW: You weren't able to talk with Le Nôtre.

KG: But you can discover Le Nôtre on foot! You can feel all of that in Versailles. Every step, every time you move even a metre forward, you're in new place. And every ten metres you see something completely different. If you walk through the park of Versailles, the space is constantly changing.

JW: Before you became a landscape architect, you worked in the fashion industry. What made you decide to pursue landscape architecture?

KG: When I worked in fashion, there were only two worlds: prêt-à-porter and haute couture. If I would have waited a couple more years, I might have stuck with it. Later, lots of things changed. A new movement was no longer sewing these gigantic collections. Smaller collections were made, and only 10 or 20 pieces were produced per model. I worked in prêt-à-porter, and we had to produce a collection with 100 pieces every four months. That was brutal. It was the most strenuous thing you could imagine. They were gigantic collections. And as soon as you were finished with one, you immediately had to start on the next. The work wasn't artistic enough for me. I didn't have enough control over the

creative process. The pace was much too fast. So I chose the slowest thing I could find—landscape.

JW: Are you happy with the way you currently work?

KG: We mainly work for public clients. The political process is very slow. That's perfect for us, because we can work through the entire design process with no time pressure. Only once we worked for the Venice Biennale. That was very fast. That almost killed me, but we managed.

JW: I find that, in the design process, it generally takes a very long time before you understand what you want for the place and how you can make it happen. It's interesting that, in Germany, there's a young generation of landscape architects who distinguished themselves at the beginning of their careers through the use of digital technologies. As a result, the young colleagues won competitions, displacing the older generation of landscape architects. I was always very amazed by how quickly the young colleagues work and how professional the designs look. It always takes me a long time to understand what effects the design outcome will have and what atmosphere will be created. Do you also have the impression that there's a very fast generation out there?

KG: You can do all kinds of things quickly. I call it *visual pollution*. And there's a lot of visual pollution out there. It's quickly produced trash. By contrast, if you look at good design, like the industrial design of Dieter Rams,[6] you can tell that he didn't develop it quickly. He optimised every curve and every proportion. A design like that takes time. It takes months, and many studies are required in order to do it well. The physical presence that arises as a result is unbelievable. If someone is able to do that quickly, then bravo. But I don't think it's possible.

6 Dieter Rams, German industrial designer, born 1932. [editor's notes].

JW: I don't share your opinion that quickly produced projects are automatically trash. In general, I agree that good projects need enough time.

KG: We worked on a new series of furniture that will be launched this year. It took us two years to develop a prototype from the design. And this work involved the design of

eight units for the series. For each unit, four or five prototypes were tested in order to make sure that each part was perfect before it went into production or was shown at fairs and exhibitions. All these things. Perhaps it's my age. I don't believe in the throwaway society. There are people who are born designers. No question. Most people have to learn how to design, but there are a few born geniuses who simply have it in their blood.

JW: That fits perfectly to the next question, which is about knowledge. On your website, you write: "When one designs landscape, the aim is to create spaces that are liked and accepted by everyone in every situation. The concept gives the work meaning, purpose and spirit, which is easier to feel than to understand." In my department, we're interested in the knowledge that's attained through design work and sensory perception. In other words, knowledge that isn't systematically prepared but instead can only be grasped through experience. Designers have a lot of implicit knowledge about things. This is also how they understand phenomena. The sciences explain phenomena by looking at them from the outside. They explain things in an analytical manner. When and how do you know that you've understood something and how you can design it? Did you learn this through experience, or has it always existed? Can you explain this in view of your many years of experience as a designer?

KG: There's always some doubt. There have always been phases in my life when I seriously questioned whether I was able to do it right. I think that there's always doubt. Once a young man came to an interview and told me I was talented. And I said that I'd never thought about this word. It never occurred to me that I could be talented. But in that moment, I asked myself: Am I talented now? But I stopped thinking about it because doubt came over me. However, what I learned over the years is that I can manage to do things if I keep at it. And now I know that I won't fail if I keep working on something. This is how I'm able to find the right solution. But I have to be careful. When I'm not observant, then things go wrong. We have such busy lives. We do so many different things. But for good design, you have to be very focused and attentive. You have to take a lot of time, and you have to explore things very intensively.

Figs. **13-15** Towards Paradise, Installation for the 11th International Architecture Exhibition at the 2008 Venice Biennale of Architecture. © Gustafson Porter + Bowman and GGN

It's like raising children. It's not only about feeding them and taking them to bed. You have to let them grow up. You have to reflect on your actions. And you have to try a lot of different things in order to find out whether they work.

JW: Earlier, you said that you can recognise talent in other people.

KG: It takes me about 30 seconds. In a group of students, I can immediately see who the best are. It's something about the way they move.

JW: How do you explain this to the students?

KG: I've never told them.

JW: Have you ever taught?

KG: Once I taught in Berkeley, California, for three months, but I didn't like it. I was giving classes on conceptual design and taught design as an extension of the self. I thought that I should work with every student personally. It was as if a psychoanalysis took place with every individual so that they could learn more about themselves and, on this basis, develop their own forms that were distinct from the forms of others. So I would spend several hours with the students. When I subsequently left the studio, I was lost. I was no longer able to design. I couldn't do anything at all. I was completely empty. That was one of the most painful experiences I've ever had. Then I sat down for an hour and drew a tree. That's how I found my way back to myself. If my mind is somewhere else, I can't design. Then I'd draw what the last student I'd worked with had designed. I was still in his head and couldn't do anything else. So I went out into nature to a tree or a boulder and, in the process of drawing, quickly found my way back to myself. It has something to do with the connection between the eye and the hand.

JW: It's a trick?

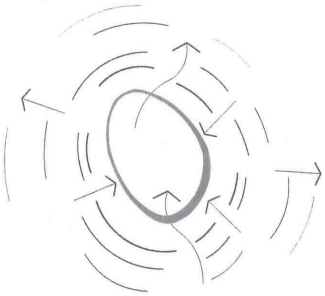
KG: It's an exercise. It helps you be yourself again. But let's get back to the question of what makes a good project. I think there are certain levels that have to be part of a project.

And you're not finished until you've worked everything in. It's about the functions and programmes that the clients and users want and about forms and your own standards. There's just this huge number of aspects that have to be taken into consideration in a design. In many projects that I see, two things are usually missing. First, the relationship with the surroundings doesn't work. The other error is that there are no hierarchies. There's no jump in scale from small to large and even larger. Hierarchies are important for creating a place. Some things are smaller, some narrower, some larger, others far away.

JW: We try to explain that to the students. It's difficult for them to understand because they've never designed anything. It's like trying to teach piano to someone who's never seen or touched a piano before. I've always been interested in the question of how to describe and explain the synthesising qualities of a design. This is the path that led me to the phenomenon of atmosphere, and that's why we're hosting this conference, where you're going to be giving an evening lecture.

KG: In order to teach that, it would be good to offer a seminar on the spatial composition of historical gardens. Can today's students recognise the characteristics of the various gardens? The differences with respect to cultural backgrounds, structure and perspectives are gigantic. They were composed and designed in completely different ways. I remember a book about poetry and space, in which the author broke down historical gardens into axonometric projections. This makes it possible to see what roles the terrain, pathways, trees and water play. He dissected the designs to make it easier to understand the composition. During my professional training, I also made several analyses like this. That really helped me understand the function of mass and empty space or colours in the design. I think it's vitally important to learn the history of garden design, art and architecture as the foundation for design. That's how I was taught. How are students taught today?

JW: Well, there's been a paradigm shift in this area. You described the teaching paradigm for handicrafts and art. There's a master who doesn't analyse and present his work systematically: he just does it. And the apprentices learn by



Figs. 16-18 Diana, Princess of Wales Memorial Fountain in London's Hyde Park 2004. © Gustafson Porter + Bowman

imitating the master's work. After a while, the apprentice works his way up in the company, wants to be better than the master and either creates something new or introduces something new to the work of the master. Of course, not all of them will be able to do so, just like not all will be able to marry the master's daughter to take over the master's business. Today, we're following a science-based teaching paradigm. The students are given information on a wide variety of topics from all complementary disciplines involved in a design discipline. In addition, applications are used for the design process. I've seen universities in Italy or China where students are not allowed to design anything; you don't start designing until after graduation, when you enter the work world. The students have an extensive knowledge of the basic scientific principles, at least according to the curriculum, and have to figure out for themselves how to synthesise and apply the information they've learned. The structure is designed to teach students to be independent and to prevent epigonism. Reproducing the projects of other designers is frowned upon in this structure. In my opinion, the production of drawings based on successful spatial compositions can be a helpful part of the learning process.

KG: Good art schools teach drawing.

JW: The relationship between artistic approaches and scientific methods in the discipline of landscape architecture is subject to constant change. The conference "Designing Atmospheres" [7] is taking a fresh look at the design aspects of landscape architecture to counteract the unilateral drift towards scientific analysis that we've been seeing over the past several years. Thank you for coming and for the interesting discussion.

Translated by Leslie Ocker.

7 "Designing Atmospheres" ("Atmosphären entwerfen"), 10-11 May 2012, Technische Universität Berlin, Institute for Landscape Architecture and Environmental Planning, Prof. Jürgen Weidinger.

ATMOSPHERE AS PATINA. ON RECKONING WITH ATMOSPHERES

Andreas Rauh

To complain about the weather is as propitious as it is futile: despite the fact that it almost always generates debate, one cannot possibly change it. By contrast, in the case of atmospheres, derived from meteorological contexts and transferred to aesthetic discourses, this only partly holds true: atmospheres can be created, spaces can be turned into climate zones. With regard to the meaning and genesis of atmosphere, there is a theoretical difference to what extent it is derived as a metaphor from its meteorological origin: according to Gernot Böhme, atmospheres are independent entities which are so frequently and universally constructed that he recommends aesthetic theory to follow in the footsteps of aesthetic praxis; because "with materiality one can really do magic. Interior decorators, stage designers, and designers do it. [...] How is it possible that our bodily sensitivities are subject to something with which we do not have any bodily contact? Magic?"[1] To Herrmann Schmitz, by contrast, atmospheres are floating and external emotional powers, which are rather as unpredictable as the weather. He is skeptical about constructing atmospheres pursuant to a technique of impressions, which enables a bodily interrelation via such facilitators as impressions of motion and holistic idiosyncrasies.[2] That atmospheres cannot only be felt but also constructed is based on arguments which invoke everyday experiences or spontaneous experiences of life. The development of theory, then, happens in the form of re-thinking the pre-experiences with situations already lived through. Hence, one has to reckon with atmospheres even though the necessary factors and summands, like in a mathematical equation, are not, yet, known in detail.

The construction of atmospheres, in particular, is a field in which the naturally grown is likely to collide with the will to

1 To Böhme, one possible explanation is that in addition to a perceptive and working relationship with the material, one can also enter into a medial one. Cf. Böhme, Gernot: "Inszenierte Materialität". In: *Daidalos* 56, 1995, p. 36-43, here p. 43. Translated by author.

2 Shaped atmospheres are grounded in impressive situations. Cf. Schmitz, Herrmann: "Über das Machen von Atmosphäre". In: Blume, Anna (Ed.): *Zur Phänomenologie der ästhetischen Erfahrung*. Freiburg, 2005, p. 26-43, here p. 26. Translated by author.

construct and, consequently, necessitates cautiousness and a readiness to engage in a discourse. *Atmospheres are like landscapes*: They need a specific time of genesis and cultivation to not degenerate to featureless spontaneous growth, but, on the contrary, develop significant characteristics by means of carefully controlled growth. Atmospheres are the patina of modeled spaces, which, almost unnoticeable, gain influence on the character of the space and, in turn, (co-)shape one's perception. Town centers display this patina and atmosphere which shopping-villages forcefully try to establish.
In the following, it is argued that one has to reckon with atmospheres and how—which becomes particularly evident when comparing two examples of perception. Thereupon, field studies conducted on the museum island Hombroich help to demonstrate to what extent aspects of time are accountable for when and how atmospheres are perceived. Drawing on a methodology derived from schematic design helps to broaden perspectives on atmospheric schematic phases. Finally, it is advocated to understand atmospheres as patina. In doing so, a particular emphasis is put on the time one has to take into account in order to receive, plan, and produce atmospheres. To construct them means to reckon with time, with the patinating power of atmosphere.

ON RECKONING WITH ATMOSPHERES

It is impossible to reckon with atmospheres in the sense of *calculating* and adding figures. It is not difficult to comprehend the atmosphere as a specific interplay of subjective sensitivities and surrounding qualities of space. It is complex, however, to assess the atmosphere as a sum of these implicit as well as explicit, subjective as well as intersubjective particles of perception. Given this complexity, the "atmosphere has a strange role [...], dislodging both those who put it at the center of their thinking and those who marginalize it."[3] It is the characteristic status in-between which elevates the atmospheric phenomenon from the ontological everyday understanding defined by a separation in subjective and objective factors of perception. With it, a third moment is given which accompanies perception and defines its hue. Architect Mark Wigley problematizes the desire of planning to consider the atmosphere as a quantitative parameter when stating that "those who embrace effect cannot approach

3 Wigley, Mark: "Die Architektur der Atmosphäre". In: Auer, Conrads et al. (Ed.): *Konstruktion von Atmosphären. Constructing Atmospheres*. Daidalos 68, Gütersloh 1998, S.18-27, here p. 18.

atmosphere directly—cannot point to it, cannot teach it. [...] Any specific proposal for constructing atmosphere, no matter how changeable or indeterminate, is no longer atmospheric."[4] Even if the individual intent is not atmospheric, its qualitative results may well be as the products and sum of planning efforts. Anyhow, it is not just because of the meaningless verbiage of everyday small talk or the customs of philosophical-aesthetic discursivity which makes talking about atmospheres a useful endeavor.

One can, in fact, reckon with atmospheres in the sense of *expecting* and considering them. The complex of atmosphere of the seemingly subjective and the seemingly objective always manifests itself there where the human being is bodily present. As a fundamental access to and exchange with the world, it is particularly the corporeality of perception which constitutes the personal gateway to atmospheres: they disturb, they surprise, and they shock. They determine the quasi-objective emotional space which influences the perceptions and actions within it. As soon as an atmosphere becomes apparent, it can no longer be ignored. Thus, one has to reckon with atmospheres because they are responsible for turning the world into a relevant and distinct surrounding. To argue in favor of the phenomenon of atmospheres can be based on the experiences of those who associate something emotional and mood-changing with the atmosphere of a department store, the atmosphere of a bonfire, the atmosphere of a party, a city, or a landscape—not just from the perspective of the recipient but also from the perspective of the producer. While in some aesthetic contexts the term atmosphere is used for lack of better words, in many fields of design its use is not only not uncommon but also increasingly known and proven. May the encounter with atmospheres be evanescent, may they be fragile like soap bubbles, their iridescence, however, cannot be denied. "Atmospheric effects evaporate as fast as a thought is gone or an association disappears."[5] At the same time, though, they can have a lasting impact on the perception and serve as prominent reminiscences which facilitate the personal access to corresponding atmospheric surroundings. Because "the atmosphere appeals to the emotional perception; the kind of perception which works incredibly fast and which we, presumably, need because it guarantees mankind's survival."[6] It is not a calculating but an expecting perception which has to reckon with atmospheres.

4 Wigley, Mark: *Die Architektur der Atmosphäre [...]* 1998, p. 27. Cf. also Fromm, Ludwig: "Überlegungen zum 'gelebten Raum'", p. 260. In: Michael Großheim (Ed.): *Neue Phänomenologie zwischen Praxis und Theorie*. Freiburg München 2008, p. 238-264.

5 Blum, Elisbeth: *Atmosphäre. Hypothesen zum Prozess räumlicher Wahrnehmung*. Design2context ZHdK 2, Baden 2010, p. 193. Translated by author.

6 Zumthor, Peter: *Atmosphären. Architektonische Umgebungen. Die Dinge um mich herum*. Basel 2006, p. 13. Translated by author.

Generally speaking, perception is key to atmospheres. The various kinds of relationships between the perceiving subject and the perceived object are already alluded to in the way a perception is phrased. To exemplify this, one could refer to the two sentences "I see a tree" and "I feel the mightiness of the tree." The linguistic transformations of the exemplary sentences are not, however, based on an identity premised on a reality independent of the subject, but, on the contrary, they are based on a subjective intention in a given perceptive situation. In the case of perception, moreover, one has to take into account that which is phenomenally given and not just verbally described, the difference between an experience and articulating an experience.

In the first example, "I see a tree", the verb "see" suggests the specific perceptive mode of an experience of seeing. Schematically, one could imagine an eye which absorbs beams of light of a remote object in the shape of a straight brown tree trunk and a bushy green crown of the tree. In this example, the objective pole "tree" is pitted against the clearly defined subject "I", which is closely tied to the tree. By transforming the statement "I see a tree" into its congruent form, "This is a tree", it becomes obvious that the "I" plays a minor or subordinate role in determining perception and, moreover, the "I" does not necessarily have to manifest itself as a concrete human being. Consequently, the first example turns out to be a mode of perception which is limited by the focus on a sensual conduit and the bipolar model of perception of subject and object.

The phrasing of perception with the "I" as an independent entity, which is indifferent to an object of perception, prohibits the phenomenal affectedness in the process of perceiving—an affectedness which clarifies the relationship of the subject of perception and the object of perception by using phrases such as "mine" and "me" instead of "I" ("The tree impresses me").

Even though in the second example, "I feel the mightiness of the tree", another "I"-sentence is formulated, the "feeling" here does not refer to a singular, tactile collecting of data, but it refers to "something that is present and I'm somehow in its presence."[7] One's own presence is a crucial part of perception, the bodily presence on the scene, in the tree's proximity. Just because of this intimate perceptive referentiality the question of "what" is perceived is extended

7 Böhme, Gernot: "Befindlichkeit". In: *Jahrespublikation Ethik und Unterricht* (7), Nordhorn 1999, p.4. Translation mine. See also Rauh, Andreas: "Stadt – Land – Fluss. Ästhetik und Atmosphären". In: *Modulor / Magazin für Architektur, Immobilien, Recht*. 2012, p. 46-48.

8 Hauskeller mentions the actor who, despite the auditorium's being dimmed out, senses the audience's mood and its gaze and, while doing this, "the sensation is [...] rather diffuse and less differentiated, closer to the mere notion than the actual recognition of more or less distinguishable characters." See Hauskeller, Michael: Atmosphären erleben. *Philosophische Untersuchungen zur Sinneswahrnehmung*. Berlin 1995, p. 166. Translated by author.

to include "how" it is perceived. The mightiness of the tree can only become an object as an object of perception. The mightiness of the tree is an atmosphere which is generated by the subjective condition of the perceiver and the surrounding qualities of space of the object perceived. Thus, sensing this atmosphere refers to sensing as a diffuse experience rather than sensing in the sense of feeling and touching.[8] While the objective-mediating validity and the terminological-reflective distinction between the subject and the object decrease in comparison to the first example, perception's bodily-phenomenal part and the attention to atmospheric affectedness increase. This contrast also becomes apparent when one tries to translate perception by means of using an apparatus; for instance by taking a photograph of the tree: To view a tree from the distance is a well-known and well-tried postcard motive, the capturing of the mightiness of the tree, by contrast, is the task of an experienced photo artist. To reckon with atmospheres in the sense of constructing and planning necessitates that "construction does not end with the wall, the ceiling or the floor, but that it goes beyond. Construction means to appeal to the visitors' perception."[9]

FIELD STUDIES HOMBROICH

The country surrounding the wild English park of the island Hombroich, situated on a landscape preservation site and enclosed by one arm of the rivulet Erft, is a fine example of fundamental reconstruction or redesign. Located between Neuss and Grevenbroich, the old meadowlands had been exploited agro-industrially and severely affected by brown coal surface mining. In the 1980s, landscape architect Bernhard Korte succeeded in renaturing the area: The reactivation of a more than 10.000 years old anabranch of the river Erft provided the chance to take humus samples and to analyze pollen so that, eventually, a planting of meadow plants typical for the lower Rhine region became possible. The museum island's leitmotif to let "art parallel nature", which is inspired by Cézanne, also forms the basis for Korte's aesthetic matching of vegetation with landscape and museum-related architecture. By expanding the mere process of renaturation conceptually, he aims at "a landscape of great clarity, great rationality, and a sound juxtaposition of meadows, creeks, and areas of water."[10] Many years after the initial planting,

9 Pretnar, Markus: "o.T." In: *Fakultät Architektur und Bauingenieurwesen (Ed.): Atmosphären. Vortragsreihe Grundbegriffe der Architektur.* Dortmund: Institut für Städtebaukunst, TU Dortmund (Grundbegriffe der Architektur, 4) 2011, p. 103-143, here p. 105. Translated by author.

Fig. 1-3 Taken on October 15 and 16 and December 20 and 21, 2005, on the museum island Hombroich.

it is now possible to recognize and enjoy the tripartite landscape of the museum island Hombroich: An English garden from the 19th century, historic wet meadowlands, and an elevated terrace and garden area. It is here that aesthetic and artistic situations are brought together with ecological and geological ones. This convergence and contrast allows for atmospheric perceptions: different spaces with different artistic as well as natural objects permit different experiences with different degrees of influences of the senses. As a result, it is to be reckoned with the existence and the self-presentation of exemplary atmospheres.

Notes taken during the field study reveal the impressions collected on site:[11]

Part of the trail: The wind is blowing: it is soughing through the various plants on the right and the left side of the trail. Depending on the position on the trail, a concert of polyphone rustling is audible (old foliage on the tree, reed grass, old tall trees, trees with thick and thin branches). (Each photograph taken is inevitably framed by trees. Hence photographs only allow for a kind of view through a window) (p. 2)[12]

New experiences foster a new field, which becomes apparent in makeshift neologisms: It is very white [inside the sculptural edifice 'tower'] *but not the cold white color of a factory, rather a warm white color of a sculptural edifice*. (p. 2b)

Inside the labyrinth [one of the museum buildings]: *The paintings (hung rather low at children's height) and sculptures are not accompanied by tags which usually give away the artist, the title, and the year of origin*. Some artists can be identified because of their signature style or because of their autographs on the painting. In many other cases in which this is not possible, one sooner or later gives up on this "readerly" attitude. Of greater interest, then, are the individual artefacts' relations to their position in space and to other artefacts. A painting is not isolated, it does not hang on its own, but it is integrated into a community of other works of art (and nature). *Groups of sculptures are carefully spread across as well as concentrated inside the room; at times in display cases, at times in the open space; not symmetrically as one would expect it from this particular style of architecture; on steles of different height, flat cubes or horizontal steles.* (p. 6)

One is not simply contemplating art here, but with equally wakeful senses one is contemplating nature. The different forms of perception overlap and complete each other, they connect. This

10 Korte, Bernhard: "Topos". In: *Stiftung Hombroich* (Ed.): Stiftung Insel Hombroich , Museum und Raketenstation. Neuss 2004, p. 57. Translated by author.

11 The following notes were taken by the author during a visit to the museum island Hombroich on December 20, 2005. The words set in italics were written in situ, supplements, however, are not set in italics; the page numbers of the field report are given in brackets after the respective paragraph.

12 The pages p. 2a-11 refer to the author's notes taken during the field trip.

overlapping does not necessarily have to manifest itself at a fixed place at a fixed moment in time. The overall impression of the museum island is possibly the sum of temporarily disparate moments of experience, one could get this impression by walking around. (p. 6) Perceptions which do not pertain to the field such as the experience of walking suddenly become the center of attention: *The feet enjoy the changing grounds from earthily soft over pebble-massaging to marble-firm grounds: One does not have any difficulties standing or walking*. (p. 9)

Part of the trail: Contrast to the historical park: one can let one's gaze wander across distant meadows. The sheer size of the park/ the area becomes apparent. The three characteristic areas of the meadow lands, the historical park, and the plateau separate the museum island into discreet emotional offers, which allow for an alternating involvement and detachment. (p. 11) (fig. 4, 5, 6) The phenomenological approach of the *aisthetic fieldwork*[13] is concerned with both permitting open perceptions and retaining them. The intersubjectivity of atmospheric spatial situations proves itself by means of retracing atmospheres rather than verifying them. Characteristic for the method of the aisthetic fieldwork are the following three core issues: taking notes of all perceptions in order to preserve them, the possibility to supplement the memorial protocol, and the unity of the person collecting the data and the one interpreting them. *Taking notes of all perceptions* happens in the respective fields and opens up the chance to retain changes of atmospheric realities without referring back to a potentially fallacious memory. The making notes serves as a circumlocution and circumnavigation of a holistic impression by means of singular sensory impressions. *The possibility to supplement the memorial* protocol of the aisthetic field report is a necessary addition to the notes before they are being interpreted. By means of reminiscences the study is amended and the additional descriptions help to comprehend the partial aspects recorded step-by-step in the field report as a simultaneous perception and to include the descriptions of holistic sensitivities. *The unity of the person collecting the data and the one interpreting them* then fixes the vocabulary of the interpretation of the notes exactly on one person. On the one hand, this is to ensure the balancing of linguistic idiosyncrasies. On the other hand, the person

Figs. **4-6** Taken on October 15 and 16 and December 20 and 21, 2005, on the museum island Hombroich.

13 More details on the methodical particularities and problems of the aisthetic fieldwork can be found in Rauh, Andreas: *Die besondere Atmosphäre. Ästhetische Feldforschungen*. Bielefeld 2012, p. 203 ff.

working in the field is recognized as the person most skilled to adequately comprehend the relation of linguistic descriptions and the atmospheric perceptions. The awareness of the particular interplay of the quality of the surroundings and the ambiance in the all-embracing atmosphere foster an understanding of nature which is characterized by the effect on and the encounter with the subject of perception. Accordingly, efforts to name the atmosphere are to be considered as hermeneutical contributions to the understanding of a staged reality and environment.

The museum island Hombroich lends itself well to the application of this method: it is an accumulation and collection of different, special places, which cater to characteristic sensory fields of perception and which allow for the evolving of processes of perception as well as complexes of issues and references. The vast extent and the resulting unwieldiness of the area create curiosity and a feeling of being on a secret adventure trip. It is to be stated: the "atmosphere does not know any 'holes'."[14] It encompasses the indoor and the outdoor areas, the areas of the arts as well as the areas of nature. Hence it is not restricted to the indoor areas displaying the artefacts like in a regular museum, which means that the atmosphere is not only generated by staged works of art in sculptural edifices but also by staged nature. Programmatically, one becomes equally aware of the arts and nature and their mutually referencing each other so that the different (with respect to the study of art) learned and (with respect to the study of nature) born modes of perception enter into a relationship and their formal as well as temporal disparities interweave. Perception is thus experienced as a process, which can be expanded from an art historical-factual focus to synesthetic experiences.[15] *In general*, the atmosphere on the museum island Hombroich can be described as open, stimulating, exciting, and intimate.

In particular, the atmospheric tunes of partial aspects of the museum islands reveal themselves. It is particularly because atmospheres frequently border on each other, overlap, and dissolve, that they are specifically recognized when a room, shaped by the natural as well as designed qualities of the surrounding, stands out of the ever-present atmosphere because of a discrepancy to its own disposition. They become apparent at the borderlands where two distinct atmospheres

14 Pfister, Dieter: *Raum – Atmosphäre – Nachhaltigkeit. Emotionale und kulturelle Aspekte der sozialen Nachhaltigkeit des Bauens, des Immobilienmarketings und der Gebäudebewirtschaftung*. Basel 2011, p. 76. Translated by author.

15 See p. 6 of the notes taken during the field trip.

16 These formulations draw on the two modes of experiences of atmosphere described by Böhme, albeit with a slight shift of accent: Experiences of discrepancy refer to the noticeable and constant contrast of a quasi-objective disposition and one's own disposition; experience of ingression refers to the overcoming of an initial discrepancy of disposition by means of diving into the atmosphere. See Böhme, Gernot: *Aisthetik. Vorlesungen über Ästhetik als allgemeine Wahrnehmungslehre*. München 2001, p. 46 ff.

meet, thus when they are recognized as being *discrepant*. They also become apparent in those situations where an atmospheric impression deepens, thus when they are recognized *ingressively*.[16]

An experience of discrepancy is therefore the experience of a quasi-objective disruption of mood. Two atmospheres are bordering on each other in a way that the change of their idiosyncrasies does not go unnoticed because the "meeting of these seemingly ephemeral atmospheres can be as solid as any building."[17] Thanks to Korte's landscape architecture, characters of nature meet together and show a discrepancy, which normally, due to intergrowth, would not show as clearly. This happens particularly at the borders of different landscape areas, where the gravel walks lead to or pass by. The disposition and mood of the meadowlands are strikingly different from those of the historic park: singular tall, sprawling trees, small, stumpy trees with long branches, reed and weed are the dominating rectilinear plant structures, which vertically point at the open sky. The gaze is wandering without hindrance across a homogeneous seeming landscape, permeated by small rivulets and pond-like areas of water. The wind is clearly noticeable and in the various plants it creates "a concert of complex rustling [...] depending on one's position on the trail".[18] Because of the interweaving of nature, the atmosphere of the meadowlands is a wide, open, and coherent one, a well-rehearsed and harmonious one. Also the atmosphere of the historic park is a coherent one, yet, rather an occlusive, dull, and bleak one. Many old trees are overgrown with tendrils, boxwoods hedges and shrubs are steadily taking over the trail. These fringes and attenuations of the visual field, the acoustics of strolling on the gravel walks, softened by foliage and fir needles, characterize the ponderous, melancholy seeming disposition of this part of the museum island. If one is directly headed towards the different pavilions on the gravel walk, one does not have to dive into each atmosphere: following this, atmospheres are discreet. Nevertheless, they are determined, if one is sensually opening up to the surrounding, if one leaves one atmosphere and enters into another one, if their bordering on each other becomes apparent. (fig. 7, 8, 9)

By contrast, *the experience of ingression* is the experience of an atmosphere one can get into. Its specific features only become visible after having spent some considerable time

17 Wigley Mark: *Die Architektur der Atmosphäre [...]* 1998, p. 24.

18 p. 2a Field report.

Figs. **7-9** Taken on October 15 and 16 and December 20 and 21, 2005, on the museum island Hombroich.

19 Cf. Dieter Pfister's 'spacing model', which emphasizes the processual and atmospheric nature of space, which comprehends quality in a spatial sense, and which is intended to plan inclusive, holistic designs of space by means of codes: Pfister, Dieter: *Raum – Atmoshäre – Nachhaltigkeit [...]* 2011, p. 16 and p. 64 f. Translation Translated by author.

20 p. 6 Field report.

21 p. 9 Field report.

Fig. 10, 11 Taken on October 15 and 16 and December 20 and 21, 2005, on the museum island Hombroich.

in it. The perceiving subject has gotten deeper and deeper into the atmosphere. It takes an exposure to the respective atmosphere in order to recognize it. It starts with the attitude towards perception and, therefore, with the way of walking across the museum island. To recognize an atmosphere necessitates being exposed to the respective atmosphere. It starts with one's attitude towards perception and, thus, it starts with the way one walks across the museum island. Walking in the sense of maneuvering is an action that requires a distancing perception in order to avoid running into a tree. Walking in the sense of strolling is action during that one has to reckon with atmospheres.[19] To stop or to sit down allows for getting completely different impressions because "temporarily distant moments of experience come together in the course of walking".[20] Amidst the variety of perceptions available, there are moments that are untypical in the context of experiences hitherto made in museums: "The feet enjoy the changing grounds from earthily soft over pebble-massaging to marble-firm grounds: One does not have any difficulties standing or walking".[21]

This has an impact on the sense of time. While long stays in museums usually result in aching feet, one completely loses the sense of time on the museum island Hombroich, and one finds one's own rhythm of contemplating art and nature. A first experience of ingression can be made with the museum edifice 'tower'. The dominating atmosphere is a warm, exalted, and elevating, somewhat stimulating one, which is facilitated by the increasing intensity of perceiving white walls. Viewed from the outside, the strict geometrical windowless architecture of the cube made of bricks appears to be very hermetic and massive. The building's façade seems to be an unswayable-structured surface as the individual story segments display different shades of red, brown, and white, with different weathering properties. Upon entering the room, one is surrounded by the color white and somehow welcomed by a white cube, which, however, does not display any works of art: the room itself is a work of art. The interplay of the different shades of white increasingly becomes the center of attention; one recognizes a variety of sometimes distinct, sometimes blurred shades of white. Inhomogeneous white square floor tiles made of marble complete these shades. The white is "not the cold white color of a factory, but rather a warm white color of a sculptural

edifice".[22] Particularly when the sun is up, the light, which shines through the clear glass panels of the four doors pointing in the four cardinal directions, creates different kinds of white during daytime. (fig. 10, 11, 12)

The experiences of discrepancy and ingression on the museum island Hombroich indicate to what extent aspects of time are involved in the how and when of perceiving atmospheres. It could be argued that the design of nature and art is geared to singular atmospheric moments and holistic fields of impression. Because "inscriptions, [...] processions, choreographies, staging of all kinds are attempts to furnish a room either permanently or temporarily for [its visitors]. Thresholds within the room draw attention to the aforesaid: enchantment of the moment or permanent occupation of a territory."[23]

As regards designing it is pivotal to furnish a room with respect to its functional purposes as well as to imbed aesthetic qualities.[24] Jürgen Weidinger's manual on the creation of atmospheric effects in landscape architecture elaborates on how aesthetic effects can be controlled in this process: "1. To find an atmospheric topic for the respective space, 2. To realize this topic spatially, 3. To stage motion in space, 4. To allow for the integration of different modes of behavior, 5. To intensify the experience by means of creative details."[25] The five phases of the project create temporal frames of a hermeneutical comparison of theory and praxis, of design and space, of arrangement and utilization. For the atmosphere to-be, at first, initial theses are outlined; the theses can take the form of metaphors, collage or templates—comparable to the possibilities when 'taking notes of all perceptions' in the context of aisthetic fieldwork. The projected topic, thusly fixed and up for discussion, is then realized spatially. The atmospheric genesis and consistency of the selection and arrangement of creative details can be checked. By means of rejecting and revising, the atmospheric composition takes shape. Consequently, the projected topic is completed practically as well as theoretically; the 'possibility to supplement the memorial protocol' is given. A next phase focuses on the person in space and the latter's stimuli to move in it, which decide on 'the ability to move' and 'the inability to move'.

The designer of an aesthetic qualitative offer of atmosphere has to build on his or her personal as well as professional background and experience. Particularly when it comes to integrating new and unprecedented modes of behavior and,

Fig. **12** Taken on October 15 and 16, 2005, on the museum island Hombroich.

22 p. 2b Field report.

23 Blum, Elisabeth: *Atmosphäre [...]* 2010, p. 14. Translated by author.

24 Cf. (also in the following) Weidinger's article in this volume.

25 Ibid.

moreover, the intensification of the experience by means of creative details, the 'unity of the person collecting the data and the one interpreting them' is crucial, because s/he can accomplish the intensification of the atmospheric topic thanks to his/her own experience in planning, the thematic engagement with spaces, and the adaptation and adjustment of designs. To counter claims that atmospheres cannot be generated as they have to develop over time or are verbally attributed to certain spaces, it can be argued that serious design does not only set the talking about and discussion of atmospheres in motion, but it also cultivates them. By articulating them, also the implementation of time of the atmospheric genesis is instantiated.

PATINATING AND PANIERUNG (COATING)

Atmospheres are always present where someone is bodily present whose perception is affected by them and who experiences them—particularly in a discrepant or ingressive manner. They can also be connected with a certain space in such a way that they appear independent of perception, like for instance the sound of a falling tree which also exists despite nobody is perceiving it. Atmospheres adhere to space like a *patina*, a thin layer which fosters the mutual and characteristic relation of the perceptive conditions and contents. There is no ground zero or neutral state from which the patina of the atmosphere could be determined or calculated. It seems as if the patina has taken over the spatial situation unnoticed and it takes some time to admire it appropriately. Hence, when designing and enjoying landscapes, materials, forms, and volumes do not suffice. *Time periods* equally have to be taken into account when it comes to shaping atmospheric qualities and the mood visitors can get into.

When reflecting on the issue of atmospheres, the term *panierung* (coating) is emphasized rather than the aforementioned patinating: etymologically, the Greek origin of the term refers to the vapor layer enclosing the earth, while its French terminological counterpart 'ambiance' is derived from Latin 'ambire' (=circle, circumvent, go around). The term *panierung* entices one to impetuously insist on the staging of space and the arrangement of material. The enclosing is about to become a coat which is forced upon the grown, which is put upon the already existing—hoping that the atmosphere

may develop magically and autonomously. When "generating atmospheres through the characters of materials, it is about conjuration, distant effect, and the elicitation of effects by means of signs. Magic is enigmatic, it is incomprehensible because cause and effect are not of the same quality, and it is dangerous and treacherous as the magic is also working against our will."[26] This is also because the *paniert* (coated) room has not yet developed into a patinated one.

Thus when it comes to short-lived or long-term atmospheres, the *aspect of space* should not be overemphasized—even though it helps to understand to what extent the forces shaping atmospheres are not just part of the art of the senses or the art of consciousness, but that they also determine the art of space.[27] At the same time, the *aspect of time* has to be taken into account. The notes on the terminological readjustment of the experiences of discrepancy and ingression, respectively, have shown that atmospheres have essentially to be considered as an art of time, too. They can be considered an art of time insofar as a visitor of an exhibit or a landscape is a perceiving subject whose time is limited, who is granted a certain amount of time to perceive atmospheres and who is willing and able to spend some time on contemplating his/her perceptions in a specifically designed environment. As time goes by, the visitor does not only see the tree, but s/he feels the mightiness of the tree, s/he senses when atmospheres are bordering on each other or when s/he is drawn deeper and deeper into an atmosphere, s/he discerns if the design only surrounds the designed or if it is idiosyncratically and consistently connected to it. As patina, atmosphere determines the "unity of life"[28] of a space, the ability of its materiality to age and to evolve in a very natural way. The given is not a disgrace, but it is a chance: "Proportionally to the revocation of architectural interference, the role of the atmosphere of the already existing gets more important. The accidental, worn [...] known from clubs, small movie theaters, and galleries is shaped only very gently (like, for instance, in the case of vintage-architecture)".[29] The *panierung* (coating) is something imprinted and forced upon, an external thing, while the patinated is something connected, related, and intergrown—the atmosphere. This is what one has to reckon with.

Translated by author.

26 Böhme, Gernot: *Inszenierte Materialität [...]* 1995, p. 42. Translation mine.

27 As for instance in the case of music, which to Böhme, "from the perspective of theory of the atmosphere, is essentially an art of space." Deuter, Martin / Weymann, Eckhard / Böhme, Gernot: "Die Musik modifiziert mein Gefühl, im Raum zu sein." Ein Gespräch mit Gernot Böhme. In: *Musiktherapeutische Umschau* 26 (3), 2005, p. 307-313, here p. 309 f. Translated by author.

28 Fromm, Ludwig: "Überlegungen zum 'gelebten Raum'". In: Michael Großheim (Ed.): *Neue Phänomenologie zwischen Praxis und Theorie*. Freiburg München 2008, p. 238-264, here p. 256. Translated by author.

29 Hanisch, Ruth: "o.T." In: *Fakultät Architektur und Bauingenieurwesen (Ed.): Atmosphären. Vortragsreihe Grundbegriffe 4*, Dortmund 2011, p. 9-41, here p. 31. Translated by author.

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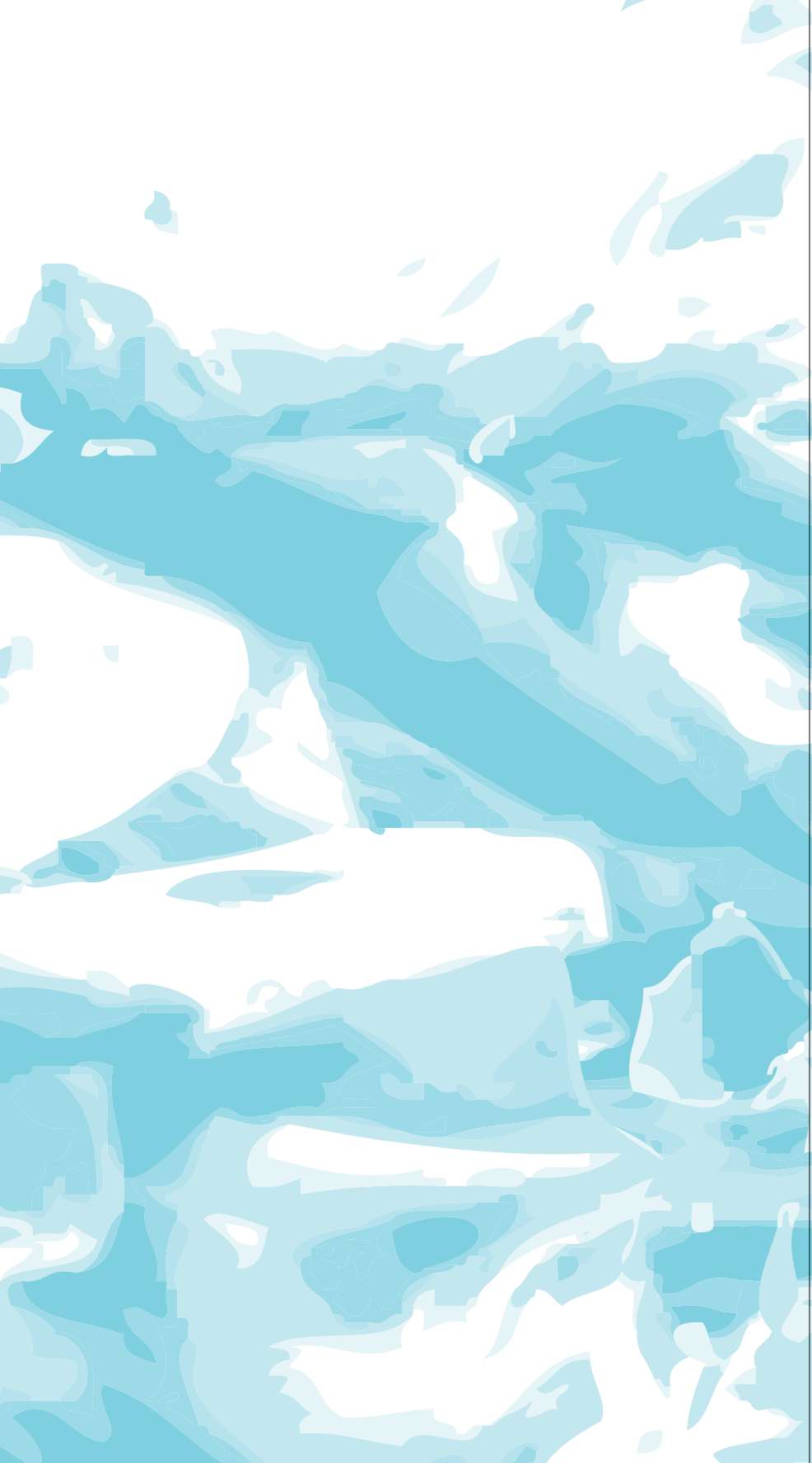

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