

The Architecture of Atmosphere

Die Architektur der Atmosphäre

Mark Wigley

The concept of atmosphere troubles architectural discourse—haunting those that try to escape it and eluding those that chase it.

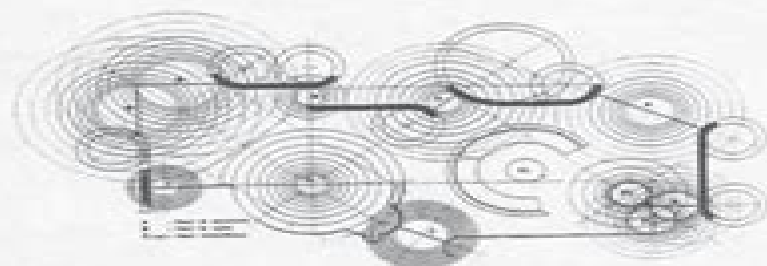
Der Begriff der Atmosphäre stört den Architektur-Diskurs – er verfolgt diejenigen, die versuchen, ihm zu entkommen, und entgeht denjenigen, die ihm hinterherjagen.

Formen sind nicht durch ihre physischen Grenzen beschränkt.
Formen gehen vom Raum aus und modellieren ihn.

Sigfried Giedion, Raum, Zeit, Architektur

Wie wird Atmosphäre konstruiert? Atmosphäre beginnt offenbar genau dort, wo die Konstruktion endet. Sie umgibt ein Gebäude, haften seiner Materie an. Tatsächlich scheinen sie dem Objekt zu entstammen. Das Wort „Atmosphäre“ wurde ursprünglich zur Bezeichnung der Gasstille benutzt, von der Himmelskörper umgeben sind, und man glaubte, daß sie aus dem Planeten stamme und ein Teil von ihm sei. Ganz ähnlich scheint die Atmosphäre eines Bauwerks durch dessen physische Form erzeugt zu werden. Sie ist gewissermaßen eine sinnlich wahrnehmbare Emission von Schall, Licht, Wärme, Geruch und Feuchtigkeit, ein wirbelndes Klima nicht greifbarer Effekte, die von einem stationären Objekt erzeugt werden. Ein Gebäude konstruieren heißt gleich eine Atmosphäre konstruieren. Atmosphäre kann sogar das zentrale Ziel des Architekten sein. Letztlich umgibt nicht das Bauwerk, sondern das Klima aus ephemeren Effekten das Bewohnen. Ein Gebäude betreten heißt in eine Atmosphäre eintreten. Erlebt wird die Atmosphäre und nicht das Objekt als solches. Dennoch spielt die Atmosphäre eine zentrale Rolle im Diskurs der Architektur, denn sie versetzt sowohl jene, die sie in den Mittelpunkt ihres Denkens stellen, als auch jene, die sie an den Rand drängen.

Frank Lloyd Wright verstand sich selbst als einen Architekten der Atmosphäre – auf einer lebenslangen Mission, bei der es ihm darum ging, die von einer dezentralisierten Architektur geschaffene „verfügbare und ungesunde Atmosphäre“ zu beseitigen. Schon in seinem allerersten Aufsatz aus dem Jahr 1894 heißt es: „Die Gesamtsysteme des Hauses und all der Dinge darin, mit denen wir den Anforderungen der Nützlichkeit und unserem Bedürfnis nach Schönheit gerührt zu werden versuchen, ist die Atmosphäre, die, ob gut oder schlecht, jedes Kleinkind ebenso gewiß einatmet wie die frische Luft draußen.“ Und 1954 betonte er immer noch, daß die eigentliche Kraft der Architektur in Dingen liege, die man nicht wahrnehmen konnte:



Frank Peruggiotti and V. Giedion, Casa Papillon, Rom 1910.
Die Gesamtsysteme des Hauses sind aber der Gesamtsystem des Hauses.
Aus Christian Norberg-Schulz, Existenz, Raum und Architektur.
Frank Peruggiotti and V. Giedion, Casa Papillon, Rom 1910.
The effect of the ground extending beyond the building.
From Christian Norberg-Schulz, Existenz, Raum und Architektur.

Formen are not bounded by their physical limits. Formen emanate and model space.

Sigfried Giedion, Raum, Zeit, Architektur

How is atmosphere constructed? Atmosphere seems to start precisely where the construction stops. It surrounds a building, clinging to the material object. Indeed, it seems to emanate from the object. The word "atmosphere" was first used to describe the gas that surrounds celestial bodies and was originally thought to come out of the planet, to be a part of it. Likewise, the atmosphere of a building seems to be produced by the physical form. It is some kind of sensuous emission of sound, light, heat, smell, and moisture; a swirling climate of intangible effects generated by a stationary object. To construct a building is to construct such an atmosphere. Atmosphere might even be the central objective of the architect. In the end, it is the climate of ephemeral effects that envelopes the inhabitant, not the building. To enter a project is to enter an atmosphere. What is experienced is the atmosphere, not the object as such. Yet atmosphere has a strange role in architectural discourse, dislodging both those who put it at the center of their thinking and those who marginalize it.

Frank Lloyd Wright saw himself as an architect of atmosphere – on a lifelong mission to remove the "rank and unhealthy atmosphere" produced by degenerate architecture. His very first article of 1894 insists that "the sum total of 'house' and all the things with which we try to satisfy the requirements of utility and our craving for the beautiful is atmosphere, good or bad, that little children breathe as surely as the plain air." In 1954 he was still insisting that the power of

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Lingsheng Yao



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