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Atmospheric Design and Experience with an Exemplary Study of Olafur Eliasson's "The Weather Project"

Zhuofei Wang

Abstract

In past decades, the subject of atmosphere has gone beyond the physio-meteorological scope and become a new concept of aesthetics. As the primary sensuous reality constructed by both the perceiving subject and the perceived object, atmosphere is neither a purely subjective state nor an objective thing, but essentially is a quasi-object pervaded by a specific emotional quality and a ubiquitous phenomenon forming the foundation of our life experience. In this respect, a decisive factor is not what we perceive but how we perceive. Furthermore, the quasi-objective quality of atmospheric phenomena makes it possible that atmosphere is producible. A practical dimension is thereby, from the outset, included in the consideration of this concept.

The aesthetic research into atmosphere initially resulted from the consideration of meteorological phenomena. Olafur Eliasson's "The Weather Project" is exemplary for its artistic practice in this field. With the combination of high-tech and natural elements, the focus of this installation work is not on the weather process itself but on creating a specific atmospheric space to develop viewers' immersive perception of their surroundings. The museum itself is hence transformed into a site providing an immediate, multi-sensory experience. Meanwhile, based on the criticism of the conventional museum institution that mediates or even manipulates art perception, revealing the construction behind the construction is an integral part of the atmospheric design of the Weather Project. This is characterized, on the one hand, by deliberately exposing staging strategies and, on the other hand, by creating unusual settings to enable viewers to reexamine their perceptions in addition to the surroundings shaping them.

Key Words

aesthetic engagement; atmosphere; atmospheric design; emersion; immersion; The Weather Project

1. What is atmosphere?

Etymologically speaking, atmosphere refers to "gaseous mass emanating from celestial bodies and surrounding them," and later, as "the air layer around a planet, the gases enveloping a planet or a star, and especially the aerial envelope of the earth."^[1] Starting from the fundamental understanding of aesthetics as a theory of general perception, first expounded in the eighteenth century by Alexander Gottlieb Baumgarten, modern aestheticians are giving increased attention to the wide range of human sensual experiences. In a way, this transformation challenges the art-centered understanding of aesthetics in the modern Western context that led to a narrowing of the aesthetic field to vision and sound. Against this background, the concept of atmosphere has gone beyond the physio-meteorological field and is coming more and more to the center of aesthetic research.

Walter Benjamin's theory of aura is a pioneering study in the aesthetic exploration of atmosphere. Etymologically, the word 'aura' comes from the Greek and means breath, breeze, or gentle wind. In Latin, aura is a visual object referring to shimmer.^[2] In the essay, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit," written by Benjamin in 1935, the concept of aura was introduced in the field of aesthetics. In everyday life, aura means "eine diffuse, im naturwissenschaftlichen Sinne nicht objektivierbare, oft jedoch intensiv empfundene physisch-materielle 'Ausstrahlung,' die einen Wahrnehmungsgegenstand zu umgeben scheint." ["A diffuse, in the scientific sense not objectifiable, but often intensively perceived physical-material 'radiation,' which seems to surround a perceived object."]^[3]

Therefore, aura is difficult to understand in a sufficiently clear and precise manner. According to Benjamin, objective components, such as material, color, form, and proportion, are reproducible in a replica. On the contrary, the aura of the original is not transferable. To this, Benjamin wrote, "Hier und Jetzt des Kunstwerks - sein einmaliges Dasein an dem Orte, an dem es sich befinden." [Here and Now of an artwork - its unique existence in the place where it is]^[4] A crucial factor of aura is thus its uniqueness. Here, the uniqueness is to be understood in terms of time and place, namely that the location of the original and the perception of it are unrepeatable and irreplaceable. Starting from this point, Benjamin criticized the disappearance of aura in the modern age because of the increasing spread of replication technology. Benjamin's exploration provided a critical inspiration for atmosphere studies, the focus of which lies particularly on vague, ambiguous, and invisible phenomena.

Hermann Schmitz, the founder of New Phenomenology, has dedicated

himself to integrating the exploration of atmosphere into his philosophical considerations of emotions. Contrary to conventional thought that considered emotions as private, psychological states, in Schmitz's context emotions transcend the subjective boundary and manifest themselves as spatially outpouring atmospheres that are characterized by the following points:

- a) Emotions are atmospheres that can be objectively perceived, without necessarily being internalized; and
- b) As atmospheric ambiances, emotions are corporeally poignant forces.

According to Schmitz, although subjective correlation is a necessary precondition for atmospheric emotions, the focus is placed on their objective quality. In this respect, atmospheres manifest themselves as free-floating phenomena having a high degree of independence.^[5] However, Schmitz ignores the fact that so-called objectively existing emotions are also the results of the subjective perception of the external surroundings. In this sense, the way of their existence actually depends on how experiencers perceive them.

Gernot Böhme's studies are recognized as the most influential contribution to the integration of atmosphere into aesthetics. According to Böhme, atmospheres are ubiquitous phenomena that exert a far-reaching influence on our lives. Starting from this point, he dedicated himself to studying the relation between objective properties, like everyday objects, artworks, and elements of nature, and the atmospheres they radiate.^[6] Special emphasis was placed on atmospheric reception and production in various situations. In contrast to Schmitz, Böhme never gave a single definition of atmosphere. Instead, he describes the features of this phenomenon from several perspectives:

- a) Atmosphere is an indefinitely diffused, emotionally poignant power whose ontological status is vague and inexpressible;
- b) Atmosphere is a tuned space affecting and even modifying human moods; and
- c) Atmosphere is neither a purely subjective state, nor an objective thing, but essentially a quasi-thing (*Quasi-Objekt*) constructed by both perceiving subject and perceived object.^[7]

Based on the current discussions, the meaning of atmosphere can be interpreted as follows. As the primarily perceived object, atmosphere refers to a pre-reflective sphere in which human situation and external conditions are corporeally brought together and are pervaded by a specific emotional quality. From this perspective, particular attention should be given to the following aspects:

- a) Atmosphere is the first object that is perceived, that is, what is primarily given or experienced, is atmospheric. The experience of atmosphere is usually characterized by synaesthetic effects arising from the interaction of different senses.
- b) As sensuous reality, atmosphere is primarily corporeally experienced. In this aspect, the role of lived body (*Leib*) moves to the foreground. As the access to atmosphere, lived body contributes to a situation where, on the one hand, the meaning of atmosphere is conveyed in a sensuously ascertainable, holistic manner and, on the other hand, atmospheric manifestations are variable, unpredictable, and uncontrollable.;
- c) Despite the diversity of atmospheric phenomena under different circumstances, a specific atmosphere radiates a single emotional quality pervading the whole space. Furthermore, this single quality is not constant and unchangeable but finds itself in a dynamic process composed of different phases: emergence, strengthening, weakening, and disappearance.

2. Atmosphere design

The quasi-objective quality of atmospheric phenomena makes it possible that atmosphere is not only perceptible but also producible. At this point, a practical dimension is included in the aesthetic consideration of this concept.^[8]

With regard to atmospheric creation, three aspects are to be underlined.

a) *The objective influence on the production of atmosphere*

With the help of a wide range of media, such as light, color, sound, culture-related symbols, and objects with a symbolic meaning, atmospheres are produced that influence or even modify our awareness of the surrounding world.^[9] For example, a warm atmosphere is not necessarily associated with high temperature but can also be the result of the interaction of gentle light, emotional music, warm scent, and white color. One example is James Turrell's installation work, which aims at producing light-toned spaces. In his "Wedgeworks," the projected light creates the illusion of walls or barriers. Through the light scattering and

the corresponding effect on the whole surroundings, these works fundamentally change what is seen in this place and at this time. In seemingly realistic forms, these virtual objects convey the impression that they really exist. Moreover, there are always mutual interactions between environmental qualities themselves, so the impact of a certain quality on the senses should be considered in conjunction with the whole context. For instance, in a color series, the aesthetic effect of the main color depends on its interplay with the transitional colors.

b) The interaction between perception and capacity for action

The existence of atmosphere presupposes the corporeal presence of the perceiving subject. The corresponding perception is not necessarily passive but can lead to a specific action, regardless of whether this action is conscious. For example, at the time of celebrations we cannot help but cheer. When we watch thrilling football matches we are so excited that we stand up and applaud spontaneously. Jean-Paul Thibaud stresses that perception and action are inseparably intertwined. In fact, it is difficult to judge which one has the priority.^[10] Once we understand the correlation between the perception and the rhythm and style of human action we can efficiently deal with different atmospheric phenomena and hence become critical participators.

c) The role of the socio-cultural framework in reinforcing an atmospheric effect

The relationship between atmosphere, perception, and action is not solely limited to the individual sphere. Rather, it is influenced by social-cultural factors, too. Here is an example: Naturalness is the leitmotif throughout the classical Chinese art of garden. Starting from this point, the natural characters of the components should be retained as far as possible. If the perceiver is not familiar with this background, it might be difficult for him or her to appropriately react and be fully immersed in this natural atmosphere. The perceiver might get an opposite impression, that the design style of the Chinese gardens appears to be irregular, disorderly, and confusing. So we can see that the sensory impressions can be intensified by a specific historical, cultural framework. The actions of the perceivers, in the same socio-cultural context, can correspond to each other and eventually form a common style of reaction. For those who understand the Chinese natural philosophy, it is not difficult to grasp the connotation of the harmony between humans and nature in the Chinese garden art.^[11] In this sense, Thibaud points out that each atmosphere is related to a certain action style that can be found in all perceivers under the same conditions.^[12]

3. Olafur Eliasson's "The Weather Project," a case study for atmospheric design and experience

In the following, particular attention is paid to artistic and art-related practices because, by using them as an example, the theoretical insights of atmosphere can be tested, and further perspectives of the sensuous relationship with the environment and nature can be developed. Starting from this point, the Danish-Icelandic artist Olafur Eliasson's "The Weather Project," one of the most prestigious public art projects, can be considered exemplary for atmospheric design and experience. As one of the leading contemporary artists, Eliasson has built an international reputation from his installations, site-specific sculptures, and photographs exploring the boundaries of sensorial perception, nature, and science. His works employ natural elements, such as wind, steam, water, fire, ice, and clouds, that are combined with technical devices, like light refraction and reflection, mirror images, geometric models, kaleidoscopic image, bioengineering, and laser technique, in unexpected ways. These images can be traced back to his Icelandic roots that are related to hot springs, volcanoes, and frozen landscapes.

3.1 Atmospheric design

Weather is a topic that holds great interest for Eliasson. In 2003, "The Weather Project" was exhibited in the Turbine Hall of the Tate Modern Museum, in London. Starting from the ubiquitous subject of weather, Eliasson explored the relationship between representations of nature and human perception. The main materials of this experimental design are monofrequency lamps, projection foil, haze machines, mirror foil, aluminum, and scaffolding. At the opposite end of the hall is the representation of the sun. The structure of the sun consists of semi-circularly arranged lamp group behind a semi-transparent foil. Through the arc repeated in the mirror overhead a radiant sphere is thus created, symbolizing the link between reality and virtuality. The sky is represented by a mirrored ceiling that dominates the expanse of the space. Light and water vapor are marshaled into an ensemble that symbolizes the hope for symbiosis between modernity and the natural world.

Eliasson views his works as "phenomena producers."^[13] For him, reality is not a fixed entity. On the one hand, it is dependent on the perceiver; on the other hand, it is not a purely psychic construct but the result of interaction with the surroundings. In light of this consideration, the focus of "The Weather Project" is laid not on nature itself but on the creation of

a specific atmosphere to develop the interaction between environment and perception. Especially with the media like light and air, viewers are enabled to experience the generated atmospheric world emotionally.

As to the atmospheric design of "The Weather Project," three aspects are to be highlighted.

a) Diffuse effect

Light, air, and water are creative elements Eliasson often uses. In an experimental situation, their existence is strongly perceived and experienced. In "The Weather Project," a hazy dry-ice machine hangs in the air, further diffusing the light and drifting and coalescing like clouds. Fine mist shrouds the appearance of the whole building and obscures individual objects. Through the mediation of the mist, the yellow sun above the front emanates diffuse light. Consequently, an unobstructed vision fails, and hazy, indistinct images are created. Under this condition, everything becomes vague and boundaries are blurred. With the increasing density of misty clouds, the visibility is gradually reduced.

b) Holistic effect

When both the shape and the boundary of the objects become completely blurred, it is considerably more difficult to grasp spatial depth, specific contours, and details of individual objects from any visual angle. In this regard, uniformity of the soft, hazy, yellow mist encompasses the entire field of perception. A spatial phenomenon is thus created by which visitors feel surrounded. All things are merged into a harmonious whole. The interplay between mist and light, in particular, contributes to strengthening this holistic effect. All-pervasive mist shines through what we see so that the whole landscape is covered with a layer of golden veil.

c) Dynamic effect

The manifestation of the mist changes with the position of visitors. When drawing closer to the bridge intersecting the space, more discernible cloud-like formations arise. Furthermore, the constructed weather situation is not static but changes over time and is in constant motion. Throughout the day, the concentration of vapor increases until a hovering cloud forms. When water vapor concentration increases to a certain extent, faint, cloud-like formations come into being and then dissipate across the space.

3.2. Atmospheric experience

a) Immersion

For Eliasson, perceptual process is also part of an artwork. In this connection, the active participation of visitors is placed in the foreground of his artistic creations. For instance, in 1993, using fresnel, water, nozzles, hose, foil, wood, and pump, he created a glittering rainbow in a dark room. Based on the principle of refraction, the forms of appearance of the rainbow were dependent on the positions of viewers. Even adjacent viewers couldn't see the same rainbow. In connection with this work, he emphasized: "If the light doesn't go into your eyes, there's no rainbow."^[14] That is to say, the completion of artworks is inseparable from visitors' collaboration. "For without the viewer(s) and their subjectivity, the works are vacated."^[15] Starting from this point, "the primacy of the viewer's body, along with his or her perception, position and orientation," occupies the central position of Eliasson's works.^[16] Furthermore, Eliasson shows particular interest in the relationship between individuals and the surrounding situation.

In this regard, Eliasson's work can be interpreted as the practical implementation of Arnold Berleant's concept of aesthetic engagement. According to Berleant, "aesthetic appreciation is active perceptual engagement...always with a perceptual focus."^[17] As an alternative to the Kantian aesthetic notion of disinterestedness that focused on a contemplative, distancing attitude towards artistic appreciation and thus led to the separation of spectators and artworks, aesthetic engagement focuses on active participation in the appreciative process, which concerns the contextuality of art experience, the complete perceptual involvement, and the interplay of different sense modalities. In this sense, aesthetic engagement prioritizes a holistic, participatory approach to understanding aesthetic appreciation that is essentially "perceptually active, direct, and intimate."^[18] On this basis, the aesthetic value lies neither in artworks nor in viewers but in their interactive processes.^[19] Berleant further points out that the approach of aesthetic engagement corresponds not only to the contemporary artistic innovations but also to "the pervasiveness of aesthetic perception of all regions of experience."^[20]

With the mirrored ceiling, artificial lights, and fog machine, Eliasson created such an immersive environment that is full of water vapor and intensely luminous yellow color. In the experience process, visitors freely walk around the huge room or leisurely lay on the floor, looking up at the ceiling. The body embeds them, together with their multifarious

ways of perception and sense experiences, into the environment so that the perceiving subjects and the perceived objects are interrelated with each other and merged into a unified whole. Visitors wander within this space with their perception, which gives them the feeling of being in space.[21] Correspondingly, an infinite range of affective qualities, such as quiet, cheerful, peaceful, mysterious, and melancholic, enter into the field of atmospheric experience. In this regard, the experimental design opens up a multi-sensory access to weather events.

The use of light medium occupies a central position in Eliasson's works. In this sense, he is also recognized as a light artist. For him, light not only concerns the level of technical physics but can also be used in a metaphysical, spiritual sense. In "The Weather Project," the focus of this respect is placed on the experience of the representations of the sun and sunlight. A glance at the development of human civilizations shows that the sun-worship was and is predominant in various cultures. In this regard, the sun is not only the source of light and warmth but is experienced as the incarnation of god, the embodiment of supernatural-divine or natural powers. In the Egyptian solar religion, the positive significance of the sun was emphasized, while the ancient Mexicans related such worship to the fear-inspiring drinker of human blood.[22] The image of the sun against a dark background ordinarily corresponds to the Yin-Yang concept of Chinese traditional philosophy. For Christians, the light symbolizes the transfiguration of Christ and reveals what is otherwise invisible to the mortal eye.[23] The profound spiritual relationship with the sun has thereby given birth to diverse pictorial representations and images. In "The Weather Project," through the light media, a situation was created that presents not only a physical phenomenon but also inspires a comprehensive range of understandings of the sun and sunlight rooted in numerous cultural backgrounds.[24]

b) Emersion

With the modern technique, the Turbine Hall of Tate Modern was transformed into a playful environment of sensual pleasures. Meanwhile, Eliasson also examines the staging strategies of a museum system manipulating art appreciation and seeks ways of revealing these hidden means. Traditionally, a museum is an institution where our perception can easily be mediated or manipulated. This takes advantage of the fact that, in aesthetic experience, the relationship between cause and effect is too often disregarded by appreciators. Moreover, the control strategies of museums are frequently carried out in a covert manner so that it is difficult to immediately notice ideology, values, and beliefs behind various representations. Of course, the tendency of hiding control strategies not only exists in museum system but covers different aspects of society, such as politics, economics, religion, science, and education. In the high-tech age, this situation seems to be getting worse. The strategies of atmospheric staging are extended to almost all aspects of daily life, for example, in design, advertising, media, architecture, cosmetics, and so on, through technically generated media, like lighting, acoustics, and odors. Usually we are exposed to them under subliminal conditions and finally fall into manipulation.

How can artistic creations contribute to an awakening of the awareness of the manipulative techniques and strategies? Eliasson "regards the museum as a microcosm of society, a situation that parallels the conditions of the world outside." [25] In his opinion, society should embrace an entanglement of experiences, knowledge, and idiosyncrasies. Similarly, the museum's structure should also incorporate heterogeneous viewpoints and values.[26] In contrast to traditional artworks, whose instruments and techniques related to atmospheric design were often hidden or implicit, Eliasson deliberately exposes apparatuses, like lamps, mirrors, projection foil, haze machines, mirror foil, and scaffolding, that enable viewers to reassess the surroundings shaping their perceptions. Starting from this point, revealing the construction behind the construction forms a further foundation of the atmospheric design in "The Weather Project." One good example in this regard is the use of mirrors. Eliasson holds "a mirror up to the institution, making it reflect upon itself and in turn, becomes more transparent to the audience." [27] The structure of the mirrored ceiling can be clearly observed from the upper story. A further example is his work "Lavafloor" (2002). He covered the floor of a gallery with several tons of igneous rocks from Iceland. Viewers had to walk carefully across the room. "Each step became more precarious than the last, as the vulcanized matter crunched underfoot." [28] Therefore, by creating quasi-natural atmosphere in an unnatural setting, Eliasson help visitors reexamine the perceived surroundings.

Furthermore, the unusual environment created by Eliasson often causes a strange, unfamiliar feeling among appreciators that enables them to turn their attention to the responses of their own body. When analyzing a perceived object, we often ignore the fact that perception is the channel in which to grasp what is perceived. Eliasson notes, "our ability to see ourselves seeing — or to see ourselves in the third person, or actually to step out of ourselves and see the whole set-up with the artifact, the

subject and the object — that particular quality also gives us the ability to criticize ourselves...[and gives] the subject a critical position, or the ability to criticize one's own position in this perspective."^[29] In order to achieve this goal, Eliasson's works usually challenge the habitual patterns of perception and thus open up completely new opportunities for experience. This is mainly represented by the constantly changing appearances of experimental arrangements demanding a more active participation of appreciators. Both emotional and intellectual elements of perception are thus strongly activated.

Eliasson's creations practically echo the body-phenomenological theory of Maurice Merleau-Ponty. Merleau-Ponty prioritizes the central role of perceiving body in understanding the world's makeup. In his opinion, the so-called objective world is essentially the world we perceive. In this sense, the body is our general medium for apprehending the world and, as a construction of perception, the reality is merely one representation among a wide range of internal representations of the world. Meanwhile, Merleau-Ponty emphasizes that an elementary prerequisite for understanding the nature of perception is that we should try to transform the perception into the object of consciousness.^[30] In this way, the perception in motion and the observation of the perception in motion are closely intertwined.

4. Conclusion

Weather plays a significant part in our daily life. It is "a subject that shapes the script of everyday life, ...a subject that touches everyone."^[31] Usually, the relevant information is obtained from weather forecasts that, by means of quantitative and/or experimental methods, concentrate on the factual existence of weather events. Consequently, our immediate, multisensory experience of weather is relegated to a symbolic level through various weather data and weather signs.^[32] In fact, human relationship with weather phenomena, in a certain place, at a particular time, primarily exists in a sensually perceptible way that is essentially atmospheric. For Eliasson, weather events are essentially uncontrollable. Natural scenes that we experience, such as seasons, day and night, sunshine, wind, rain, and thunder or lightning, are always accessible only through experience as phenomena, and as such they are from the outset imbued with atmospheric values.^[33] In this sense, the decisive factor is not what we perceive but how we perceive something.

Through the combination of high-tech and natural elements, "The Weather Project" devoted itself to creating atmospheric space for the immersive experience of visitors. The museum itself was hence transformed into a site goal of which was not to provide meteorological information but to produce immediate, multi-sensory experience. Meanwhile, Eliasson attaches importance to the reflection on perceptions as well as on the surroundings evoking these perceptions. During the viewers' appreciation, perception is synchronized with reflection, which is characterized by activating the consciousness of the staging behind the perceived representations and of the perception activities.^[34] On the one hand, through the deliberate exposure of the tension between truth and representation, Eliasson highlights the coexistence of immediate sensation and also intellectual comprehension, and thus guides viewers to critically examine their perception of the surroundings. On the other hand, through creating situations enabling viewers to reorder their perception of the environment and their place within it, Eliasson's work consequently challenges our conventional understanding of the environment.

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Endnotes

^[1] "Atmosphäre," in *Deutsches Fremdwörterbuch*. Bd. 2, ed. Hans Schultz (Berlin: de Gruyter, 1996), pp. 454-459, first ref. on p. 454, my translation.

^[2] Cf. Andreas Rauh, *Die besondere Atmosphäre. Ästhetische Feldforschungen* (Bielefeld: Transcript, 2012), p. 32.

- [3] "Aura," in *Ästhetische Grundbegriffe: Band 1: Absenz - Darstellung*, ed. Karlheinz Barck (Stuttgart: Metzler, 2000), pp. 400-414, p. 400.
- [4] Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (Frankfurt: Suhrkamp, 1980), p. 475.
- [5] Cf. Gernot Böhme, *Atmosphäre: Essays zur neuen Ästhetik* (Frankfurt am Main: Suhrkamp, 2013), pp. 30.
- [6] Cf. *ibid.*, p. 35.
- [7] This translation was inspired by the suggestion of Mădălina Diaconu.
- [8] This formulation followed the suggestion of Mădălina Diaconu.
- [9] The last two examples were corrected by Mădălina Diaconu.
- [10] Cf. Jean-Paul Thibaud: "Die sinnliche Umwelt von Städten. Zum Verständnis urbaner Atmosphären," in *Die Kunst der Wahrnehmung. Beiträge zu einer Philosophie der sinnlichen Erkenntnis*, ed. Michael Hauskeller (Kusterdingen: Die Graue Edition, 2003), pp. 280-297; ref. on p. 289.
- [11] This explanation was inspired by the suggestion of Mădălina Diaconu.
- [12] Cf. Jean-Paul Thibaud: "Die sinnliche Umwelt von Städten. Zum Verständnis urbaner Atmosphären," in *Die Kunst der Wahrnehmung. Beiträge zu einer Philosophie der sinnlichen Erkenntnis*, ed. Michael Hauskeller (Kusterdingen: Die Graue Edition, 2003), pp. 280-297; ref. on p. 289.
- [13] Madeleine Grynsztejn, *Olafur Eliasson* (London: Phaidon, 2002), p. 14.
- [14] *Ibid.*, p. 22.
- [15] Susan May, "Meteorologica," in *Olafur Eliasson: The Weather Project*, ed. Susan May (London: Tate Publishing, 2003), pp. 15–28; ref. on p. 19.
- [16] *Ibid.*, p. 18.
- [17] Arnold Berleant, *Aesthetics beyond the Arts: New and Recent Essays* (Farnham: Ashgate, 2012), p. viii.
- [18] Arnold Berleant, "What is Aesthetic Engagement?" *Contemporary Aesthetics*, 12 (2013).
- [19] Cf. *ibid.*
- [20] Arnold Berleant, *Aesthetics beyond the Arts: New and Recent Essays* (Farnham: Ashgate, 2012), p. vii.
- [21] Cf. Arnold Berleant, "What is Aesthetic Engagement?" *Contemporary Aesthetics*, 12 (2013).
- [22] Cf. Armin Kesser, "The Distribution of Solar Cultures," in *The Sun in Art: Sun Symbolism of Past and Present, in Pagan and Christian Art, Popular Art, Fine Art and Applied Art*, ed. Walter Herdeg (Zurich: Herdeg, The Graphis Press, 2003), pp. 11-12; ref. on p. 10.
- [23] This formulation was corrected by Mădălina Diaconu.
- [24] This formulation was corrected by Mădălina Diaconu.
- [25] Susan May, "Meteorologica," in *Olafur Eliasson: The Weather Project*, ed. Susan May (London: Tate Publishing, 2003), pp. 15–28; ref. on p. 22.
- [26] Cf. *ibid.*
- [27] *Ibid.*
- [28] *Ibid.*
- [29] Madeleine Grynsztejn, *Olafur Eliasson* (London: Phaidon, 2002), p. 10.
- [30] Cf. Maurice Merleau-Ponty, *The Phenomenology of Perception* (London: Routledge, 2000), p. 5.
- [31] Susan May, "Meteorologica," in *Olafur Eliasson: The Weather Project*, ed. Susan May (London: Tate Publishing, 2003), pp. 15–28; ref. on p. 22.
- [32] This formulation was corrected by Mădălina Diaconu.
- [33] This idea was inspired by Mădălina Diaconu.
- [34] Cf. Susan May, "Meteorologica," in *Olafur Eliasson: The Weather Project*, ed. Susan May (London: Tate Publishing, 2003), pp. 17-18.