

FOR A HETERO-GENESIS OF ATMOSPHERE

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ATMOSPHERE

OPENNESS

IN-BETWEEN

INTENSIFICATION

STIMMUNG

This article examines the problem of atmosphere through the lens of Heideggerian speculation, with particular attention to his post-*Kehre* writings. Through a thorough analysis of his ontological-existential reflection, it becomes evident that the notion of atmosphere emerges as a space of encounter between two ontologically distinct dimensions: being and entity. However, this encounter is not merely a matter of proximity and convergence but also—above all—of constitutive distance. Atmosphere thus manifests itself as a topology of affective tonalities (*Stimmungen*), revealing to the individual the appearance of the inapparent.

Although this issue has often been explored within aesthetics, its existential dimension remains largely unexamined. *Atmospherology* thus proposes itself as a new speculative field, centered on the topology of *Stimmungen*, where the living subject is not merely considered in existential terms but rather ontologically, following the phenomenological method. The aim is to outline an ontology of the “in-between”, wherein atmosphere is not reduced to an object of aesthetic inquiry but emerges as the very dispositif that enables an *ek-static* and *ek-sistential* mode of thought, thereby rethinking the relationship between being, space, and sensibility.

INTRODUCTION

The object that this study aims to address concerns an issue that, although it has accompanied Heidegger's existential and reflective path in a manner both marginal and significant, has been explored in greater depth only since the 1970s. In particular, Hermann Schmitz dedicated his ten-volume *System of Philosophy*, published between 1964 and 1980, to this theme, followed by the studies of Gernot Böhme (2010)¹, Tonino Griffero (2017, 2019, 2021) and other scholars: the theme of atmosphere.

The goal of this paper is not to investigate the phenomenon of atmosphere as a collective dimension or as a quasi-thing, since these topics have been extensively developed by numerous scholars in recent years. Rather, it seeks to highlight, through a phenomenological method with an ontological orientation, the close relationship between *Gefühlsphilosophie* and *Lebensphilosophie* as derived from Heidegger's writings. It is precisely from these texts that a possible *heterogenesis* of atmosphere emerges, laying the groundwork for the formulation of a logic of atmosphere. The reflections of the Freiburg philosopher, focusing primarily on the problem of interiority and intensification, serve as a launching pad for a speculation concerning atmosphere. Only through a genuine interpenetration of phenomenology and ontology can one go beyond describing how a phenomenon —the atmosphere— presents itself, to reveal the ontological status that grounds it².

This study, structured in three sections, attempts to delve into the manifestation of atmosphere as the *heteron* of the environment in which one habitually dwells. In this context, *ἕτερον* does not signify an entity that is merely different or opposed to something else, but rather an entity that becomes itself only through its own intensification. In other words, as will be demonstrated throughout this paper, atmosphere does not manifest itself outside the subject-object dichotomy but rather occurs and takes shape

within the *in-between* (*Zwischen*) into which the individual finds themselves thrown. The *Zwischen* is thus understood *oikonomically* and characterized by the rhythm of the individual's transcendence and the object's rescendence, all situated within the rhythmology of the advent of atmosphere.

ATMOSPHERE AS THE PLACE OF ENCOUNTER: THE INDIVIDUAL AS IN-BETWEEN

Throughout the thought of the so-called 'second Heidegger,' the theme of spatiality assumes a central role, as the Freiburg thinker, in addressing the ek-static character of the individual, aims to «*pensare lo spazio oltre un'angolatura estatico-orizzontale*» (Cesarone, 2020, p. 183) in order to emphasize its historical-evental, that is, atmospheric, dimension—within which the simultaneously encloses *Dasein-Lichtung* and *Gegenstand-Stätte*. This is the reason that leads to a redefinition of Heideggerian philosophizing as topological (Malpas, 2012), precisely because of the primacy it attributes to environment over time—primacy that underpins its resistance to the reduction of time and its dissolution within it³. It is, therefore, through an analysis of the notion of space that one can develop a philosophy no longer subjugated to anthropocentrism and anthropomorphism, as it moves beyond the dualities of subject-object, active-passive, transcendence-*rescendence*. Only through *Raumlichkeit*, which analytically manifests itself as mere spatiality, is it possible to undertake an *atmospherological* reflection.

If, in fact, modern philosophical thought and part of contemporary philosophy have been constituted as chrono-topology—one need only consider Descartes' scientific writings, Kant's transcendental aesthetics, and Hegelian phenomenology—then from Heidegger onward, as seen in Georg Gadamer (2022, 2021), Hermann Schmitz (2011,

2023), Gernot Böhme, Ola Sigurdson (2024), and in Italy with Tonino Griffero, it becomes possible to speak of a *topo-chronology*. The difference between these two concepts (*chrono-topology* and *topo-chronology*) is not merely an inversion of terms, as though it were an empty rhetorical play, since this *anastrophe* signals a new philosophical conception of the human being. No longer anthropomorphic, nor humanist or anti-humanist, this conception is *in-human*. The aforementioned preposition does not indicate a negation of the concept, as in ‘inadequate,’ but rather an intensive form, akin to ‘enlarge.’ This approach does not lead to a philosophy of the all-too-human; rather, it opens a reflection on the human being through the intensification of inhabited space⁴.

Only through a topological reflection—which is, so to speak, a *milk sibling* of the *tropological* reflection—can a philosophy of atmosphere be inaugurated, inevitably linked, whether directly or indirectly, to a phenomenology of the *in-between* (*Zwischen*) and the *meantime* (*Inzwischen*). It is within the phenomenological-ontology of space that the evental character of both human existence (Scheler, 2015) and spatiality⁵ itself emerges, and it is precisely through the Entwurf of the individual that the occurrence of the latter becomes possible. This enables the individual to become, in an ontologically contradictory yet experientially paradoxical manner, themselves within that vague and indeterminate dimension—heterogeneous by nature—that both *lets him be* and *constructs him*⁶. In this regard, Sigurdson writes:

«Atmospheres are entities that envelop us; they fill, or phernaps even create, space as they “make everything appear in a certain light, summarise the multiplicity of impressions in one mood”. The soft light of the blue hour lends a certain mood to our existence in which the contours and distances of things lose some of their clarity and solidity» (Sigurdson, 2024, p.40)⁷.

When an individual lives authentically, they perceive the rhythmic interplay of attractions and distractions, con-

vergences and divergences that mark and structure their existence, allowing them to grasp the unapparent appearing of the Event (Heidegger, 2012, §13). What enables human beings to discern the intensification of spatiality within the topological dimension of dwelling are the *Stimmungen*, which position them in a state of fragmentation relative to both themselves and the Event. However, this fragmentation should not be understood as a radical and irreparable separation, but rather as a form of differentiation that, despite its diversity, maintains a relationship of reciprocal resonance. Within the factual fragmentation in which the individual exists —determined by temporality⁸— there is no instantaneous and mysterious synthetic unity of existential fragments; rather, there is a convergence and attraction among them, made possible by the articulation of the *Da* in its self-occurrence and in the intensification of space into atmosphere. This occurrence is not merely an *Entrückung* —a concept drawn from *Sein und Zeit*— but a *letting oneself be enveloped* by the atmosphere, which takes space and manifests itself as a *topological in-between* within the existential *meantime*. The atmosphere should not be conceived merely as a *Plätze*, a place of everyday dwelling, but rather as a *Gegend*, an *Umhalt* that emerges in the encounter between the individual and excess.

Space, therefore, ceases to be merely a concept tied to limits and boundaries and instead transforms into a frontier between the factual and the transcendental—a passage from empiricism to atmosphere, from individuality to the loss of subjective individuation. It is precisely in this latter state that the Event occurs without fully manifesting *in toto coelo*. The logic of atmosphere is, therefore, a logic of intensity, as it is in the experience of the existential moment that one grasps the existential *instant* and immerses oneself within it.

A striking example is Rembrandt's *Supper at Emmaus* (Figure 1), where warm light guides perception while deepening spatial depth and evoking awe (Alpers, 1983). The work

Fig.1 Rembrandt Van Rijn, *Supper at Emmaus*, Jacquemart-André Museum, Paris, 1629.



manifests a double —or reversed— intentionality (Rigobello, 2010): through observation (*Beobachtung*), the viewer is projected into the painting, becoming a participant in a process where being unfolds alongside the figures, mediated by the intensifying light. Conversely, in Rembrandt's *The Return of Prodigal Son* (Figure 2), light does not illuminate but preserves the negative, revealing through dramatic chiaroscuro the coexistence of light and shadow that structures human experience. But what, then, is atmosphere? Here, too, there are two possible stances: one inauthentic and the other authentic. The inauthentic stance conceives atmosphere as a gaseous envelope or a mere mode of being of an entity. The authentic stance, unable to define it —perceivable through *Stimmungen* but not identifiable— focuses on its truth (*wahr-nehmung*): its eventual character, never fixed within a specific space-time. Atmosphere is the site of encounter between entity and being, understood as proximity—simultaneously distance and nearness. There is no full manifestation, only appearing and perception, always pointing to the inapparent: the existential intensifica-

Fig.2 Rembrandt Van Vijn, *The return of prodigal Son*, Hermitage Museum in St. Petersburg, 1669.



tion of the individual. The individual is not the author of the event, but the medium-*in-between-the-Event*, a non-spatial site where the Event occurs atmospherically. Atmosphere thus becomes an image of the heterogeneity of space and of the existential heteronomy of the individual, a sign of the *in-between* in which *Dasein* finds itself.

THE HETHERON OF THE ATMOSPHERE

To fully grasp the presence of one particular atmosphere over another (Griffero, 2021), it is essential to draw upon the notion of *Stimmungen*, which refers to two distinct

concepts. The first pertains to personal mood—that is, the emotional state in which the individual finds themselves—and corresponds to what is often termed *mood*. In this regard, Dreyfus writes:

«L'atmosphère peut se référer à la sensibilité d'une époque [...], à la culture d'une firme [...], au caractère des époques [...] et, naturellement, à l'humeur d'un individu. Ce sont là toutes les manières de trouver que les choses comptent» (Dreyfus, 1991, p. 196).

The second meaning of *Stimmung*, however, is linked to what Heidegger, in his *opus magnum*, refers to as *Befindlichkeit*—that is, the condition of possibility for openness to and of the world. Emotional tonalities are not static; rather, they constantly shift and overturn. These transformations do not merely constitute a change within the ego but also imply a metamorphosis of the environment in which the individual is *thrown*.

It is precisely this character of openness—the *There (Da)* of *Dasein*—that makes possible an authentic hetero-genesis of atmosphere, which in turn enables the formulation of both a logic of atmosphere and, subsequently, an atmospheric logic. Indeed, *Dasein* is always already emotionally open, as it is an entity entrusted to itself in its very being, for in existing, it has to be (Heidegger, 1977b, §29). Two fundamental elements emerge from this reflection. The first concerns the disclosing nature of *Dasein* (*das Seiende erschlossen*), while the second relates to the German verb «überantwortet», which can be translated as “entrusted” or “remitted”. Openness is not merely the exposure of the individual but rather the appearing of the inapparent—namely, the event of the clearing (*Lichtung*). It presupposes a horizon, understood as the condition of possibility for openness itself. The distinction between the two does not imply an absolute difference: while the horizon constitutes an (atmospheric) space opened in all its focal points, openness represents its disclosure in a specific point. Not coincidentally, as early as his 1924

lectures on Aristotle, Heidegger conceives of truth as an *unconcealment* (*Unverborgenheit*) that manifests in a particular way: through an opening within the horizon. *Dasein* is thus open to its own being in a mode that is not rigidly determined but instead depends on its singular positioning within the ontological-existential horizon.

The second concept to which we now briefly turn is expressed by the verb «*überantwortet*», which denotes a surrendering or responding to oneself. The specificity of this notion lies in its ability to articulate a mediation between two dimensions that, despite their difference, interpenetrate one another: the ontological and the ontic. The *daß* does not merely indicate a factual assertion of existence but also entails an existential dimension.

Through a reflection on emotional tonality and, consequently, on the atmosphere that envelops and inhabits the human being, Heidegger inaugurates a phenomenology of cosmology and mediation—a theme that becomes central, particularly in the wake of the *Kehre*. This perspective allows the Freiburg philosopher to achieve two fundamental objectives: to overcome the subject-object dichotomy by dissolving the separation between the thinker and the world, and to avoid the pitfalls of psychologism. *Stimmung* is not, in fact, a psychological interiorization (ibid.) that reifies the world (Schmitz, 2016); rather, it refers to a more primordial reality—an environment that, in Husserlian terms, can be described as pre-categorical or as the *lifeworld* (*Lebenswelt*).

Emotional tonality is characterized by its capacity to assail (*überfällt*) the individual, placing them in a state of involuntary openness and disorientation, rendering them incapable of grasping its origin. It eludes any attempt at localization: it does not originate from either the interiority or exteriority of the world but emerges from the encounter between the individual and worldliness⁹ (*Weltlichkeit*).

Atmospherology thus emerges as a study and logic of encounter, which takes place in a specific location and un-

der particular circumstances. However, this encounter (*St-reit*) is not a peaceful *cohabitatio* but rather a genuine confrontation—a conflict between two heterogeneous and, therefore, heterological dimensions. A clarifying example of this dynamic can be found in the theology of liturgy¹⁰. The concern of liturgical theology is not to establish *how* the service at the altar should be performed, but rather to comprehend *what* occurs in the moment when human action meets the divine (Marion, 2005). Similar to what is expressed by Heidegger in *Sein und Zeit* and by Hermann Schmitz in *The Atmospherology* (Schmitz, 2016), a religious function does not simply effect an inner transformation in the believer. Rather, the individual is exposed to a place that is not only intensified in relation to the everyday but is also *other* in relation to the self.

Just as the believer is confronted with a radically other dimension—embodied by the priest, who personifies Christ—so too does the transcendent individual collide with an atmosphere that descends, or rather, *re-descends* upon them, meeting them in the instant of impact. This impact is precisely why Heidegger asserts that *Dasein* is not the master of its own emotions through knowledge or will. In certain existential situations, primacy belongs to the encounter with alterity, which compels the individual toward an authentic lived experience, leading them back to themselves.

What manifests within an atmosphere—or rather, what renders the very existence of an atmosphere possible—is the encounter between human being and space as it spatializes itself. As Foucault might put it, man thus appears as a transcendental allotrope, a characteristic already explored by Husserl in various writings, including *Passive Synthesis*, *Zeitvorlesungen*, *the Bernauer Manuscripts*, and the manuscripts belonging to group C. Ola Sigurdson writes in this regard: «The passivity is not absolute but rather a kind of “mediopassivity”, a subject position in which we can relate actively to them only on the basis of having received their request or claim, like the tennis player returning a serve» (Sigurdson, 2024, p.38).

What Heidegger inaugurates —and what atmospherology later takes up— can be understood as a genuine *Gefühlphilosophie* or, alternatively, as a *hetero-logy* of cosmology. This *new phenomenology*, to use Schmitz's term, places at the center of its reflection the *lived body*, which transcends the mere physicality of entities' manifestations. As Sigurdson observes: «we find ourselves in a space that is not only a physical place with certain characteristics but also an atmosphere, and it is through both of these aspects that we sense what kind of space we are in» (Ibid., p.39).

The atmosphere, then, is linked to what Scheler, in *Formalismus*, defines as *Lebensgefühle*: an experience that implies the rhythmic dynamic between *Engung-Weitung* and *Spannung-Schwellung* —that is, between contraction and expansion, between tension and swelling of the *Leib* in relation to the *Körper*. It is only through the former that the presence of an atmosphere can be perceived. As Schmitz himself states: «An atmosphere that is initially just merely perceived becomes an atmosphere that is sensed by the felt-body as such» (Schmitz, 2023, p.49).

An atmosphere generates an *echo* within the individual, a call that does not dissipate into the void like a cry in the desert but instead resonates internally (Rosa, 2020, pp.633-644), propelling them toward an ineffable *where*. A particularly significant aspect is the way in which existential experience is grounded in the tension and union between silence and resonance. Existence, in fact, is not a mere echo of the lived experience of an “*Ego*” isolated in its psychic interiority; rather, it is the sign of a reality irreducible to predication and inaccessible to individual will, as it is situated beyond any possibility of objectification.

Indeed, atmospheres are not produced but rather arise spontaneously and spread through *contagion*, much like a virus, penetrating the individual beyond their control¹². However, this loss of control should not be interpreted in a Dionysian sense, as in Nietzsche, nor as a mystical experience in a scholastic sense. Rather, it marks the entry into

lived experience of an *other* presence, an *heterological* (Pallasmaa, 2009, p. 15; 2012, pp.32, 43, 46, 76) presence, which manifests itself under the guise of saturity, revealing itself in all its enigmatic nature.

Atmospherology thus represents an attempt to construct not only a *neo-phenomenology* centered on the problematics of the *Leib* but also a cosmology no longer grounded in human finitude, as Max Scheler (2018) sought to do in his own way, but rather in what might be called a *topo-logy* of *Stimmung*.

THE ATMOSPHERE AS NON-BEING (NON-DESPITE)

Addressing the question of atmosphere necessitates moving beyond pure theorization and rooting reflection in lived reality. Atmospherology, conceived by Schmitz as a new *phenomenology* (Schmitz, 2009), represents a significant advancement within philosophy. It deepens the problem of the *Lebenswelt*, a theme first introduced in Husserl's posthumous and incomplete work *Krisis*, but developed with particular attention in Italy by scholars such as Giovanni Piana and Antonio Banfi. In this way, atmospherology further elucidates the subtle and unresolved problem between existence and existential posture.

While modern philosophy has primarily focused on the epistemological problem —making the categories of subject and object the core of speculation— contemporary thought, in its various articulations (existentialism, positivism, analytic philosophy, language philosophy, neo-realism, neo-scholasticism, neo-Kantianism), has shifted the center of reflection toward the relationship between human existence and the conditions of its being. The prefix «*neo*» attached to these philosophical movements does not indicate a mere reiteration of past ideas, nor a return to previous paradigms, but rather

their adaptation in response to the needs of contemporary thought.

The innovative element of atmospherology in contrast to these philosophies lies in its transcendence of the subject-object, active-passive, absolute-relative dialectics, situating itself instead within their, the interstitial space that connects and transforms them. This does not imply the dissolution of traditional categories but rather their reformulation: subject and object continue to exist, yet they relinquish their exclusively epistemological role to acquire a topological dimension. They are no longer rigidly opposed terms but rather relational elements whose essence unfolds in the rhythmic alternation of proximity and distance—manifesting as the very event of understanding.

What, then, does atmospherology represent for contemporary philosophy? It constitutes a novel approach to understanding the utopia of the world and the transcendence-descendence of the person within the vast horizon of reality. Modern thought had concentrated on the concept of utopia, which also encompassed a *u-chronic* dimension, referring to the time in which one engages and acts. Indeed, societies from the sixteenth to the nineteenth century had structured their *counter-spaces*—utopias situated outside all places—which led to a growing rift between philosophical (utopian) and scientific thought.

Contemporary reflection, however, no longer concerns itself with what lies “outside,” “beyond,” or “elsewhere” but instead focuses on *internality* and *intensification*. It is no longer a matter of opposing or juxtaposing spatially incompatible realms within a physical location, nor of projecting alternative realities beyond externality. Rather, what emerges is the advent of an intensified and rarefied environment that integrates into everyday life.

A prime example of this shift is the museum. In the seventeenth and eighteenth centuries, the museum was conceived as an archive of culture, a space for aesthetic expression. Today, its function has changed. Museums,

like archives and libraries, now *convey* (Ferreira, 2013) the advent of an *other* reality. By *advent*, we do not mean the sudden appearance of something akin to a *deus ex machina*, but rather the entrance of an intense and all-encompassing reality into factual existence, penetrating the ordinariness of the everyday.

This entrance is not peaceful but violent—not in the sense of causing physical harm, but in its forceful transportation of those involved into another dimension. This dimension may be either perpetual or chronic, transitioning from a *proportio excedens* referring to the encountered object to a *proportio excedens* that encompasses the environment or atmosphere in which one is situated.

When an individual stands before a work of art, they no longer see, as Heidegger explains in *Holzwege*, the painting merely as a framed image hanging on a wall. Instead, they perceive the opening and *ex-position* of a world. As the Freiburg philosopher writes:

«Das Werk stellt als Werk eine Welt auf. Das Werk hält das Offene der Welt offen. Aber die Ausstellung einer Welt ist nur der eine hier zu nennende Wesenszug im Weksein des Werkes» (Heidegger, 1977a, p.31). The work is no longer the *Geräumigkeit*, the spatiality of everyday life, nor is it that which merely stands before us—as Heidegger notes (*Ibid.*, p.30), *Welt ist nie ein Gegenstand* (the world is never an object). It is not a simple object placed before our senses but rather the residual trace of worldliness, given in a non-objectifiable manner. It is not a *nicht-sein* but rather an *ungegenständliche*. What thus appears is no longer the determined and identifiable thing—such as a painting—but rather, to borrow Schmitz's grammar, a *quasi-thing*, a *quasi-painting*, for it exists without being fully determined or identifiable. What manifests is not the materiality of the object itself, but the emergence of the world from which the work *pro-venes* and *ad-venes*. In other words, when the individual allows themselves to be enveloped by the atmosphere, a metamorphosis of finitude takes place—one that does not originate

from the subject's intentionality toward the object before them, nor from the object's sheer materiality encountered in the sphere of practical life, but rather from the *event* of the encounter between the two.

This concept is frequently addressed in existential theology and philosophical anthropology, as seen in Scheler's *Ordo amoris* (Scheler, 2023). The focus is not on the transfiguration of the subject into something other than itself, nor on the transformation of the object into another entity, but rather on the very appearance of this transformation. When an individual finds themselves (*thrown*) into a particular environment, they are enveloped by an atmosphere that is not directly dependent on either the object or the subject, yet which alters their mode of sensing, producing what, in Levinasian terms, can be described as a *curvature of extensional space*.

For instance, upon entering a particular church —such as the magnificent Cologne Cathedral (Figure 3)— what one feels no longer coincides with what is merely perceived. The sculptures, paintings, and altar assume a different form, and thus a different meaning, from their usual appearance. The individual, absorbed within what C. Bobant calls «puissance plasmique» and «puissance atmosphérique» (Bobant, 2024, p.28), undergoes a transfor-

Fig.3 Centrale nave of Cologne Cathedral.



mation that Bégout describes as «vaguité» (Bégout, 2020, p.20) and that Bobant qualifies as *immersive* (*imersive*, ivi, p.39). In this state, the individual is transfigured into a new being, existing no longer in function of their own lived experiences but rather through a state of *letting-be*. In other words, the human being sheds their existential “heaviness” and, by *ex-posing* themselves to the atmosphere that *ad-poses* itself upon them and *inter-poses* itself between them and the object, they are *com-posed* and *dis-posed* anew.

Atmosphere, then, seeks to analyze a paradoxical experiential phenomenon, for it centers on a space without place. Atmosphere is not something that presents itself *hic et nunc*, but rather something with a topological character; it is not a real object, but a *perceivable entity* that, from a certain ontological perspective, serves as a bridge between the absolute and the ineffable. Atmosphere thus assumes the characteristics of Derridean ineffability and absolute-ness: elusive, never fully present, and yet experientially perceptible —something that manifests at the very margins of our everyday existence (Derrida, 1997).

CONCLUSIONS

The individual thus finds themselves continuously immersed in atmospheres, which are not merely something that grants the living subject a particular posture but rather a *substantial form* —a *parergonality*, to use Derrida’s term— that generates a true *style* of existence. Despite the difficulty of pinpointing atmosphere due to its inherent heterogeneity, it is not only a bridge connecting humanity to the excess of meaning but also a key element that may help elucidate —and perhaps even resolve— one of the central issues that dominated 20th-century thought and remains unresolved today: the relationship between existence and its posture.

The question that *atmospherology* might explore—more than resolve—is thus the following: *Is atmosphere the condition of possibility for existence, or is it its consequence?* This inquiry could find its answer by adopting the logic of simultaneity, as previously suggested, in order to avoid any form of epistemological dualism and instead privilege an *ontology of the simultaneous* (Meazza, 2022).

NOTES

1 Gernot Böhme (2010), *Atmosfera, estasi, messe in scena. L'estetica come teoria generale della percezione*. Milano: Marinotti; (2013), *Atmosphäre: Essays zur neuen Ästhetik*, Suhrkamp Verlag, Frankfurt am Main; (2013), *Architektur und Atmosphäre*, 2 Auflage, Wilhelm Fink Verlag, München.

2 A clear example of the above is provided by Martin Heidegger in the introductory part of his major work, *Sein und Zeit*, particularly in §7 where he writes «*Der Ausdruck »Phänomenologie« bedeutet primär einen Methodenbegriff. Er charakterisiert nicht das sachhaltige Was der Gegenstände der philosophischen Forschung, sondern das Wie dieser*». HGA 2 p.37.

3 Cf., HGA 9, p.336. In this passage, Heidegger appears to criticize what he wrote in HGA 2, p. 486, where he states that Dasein's entry into space is possible on the basis of ecstatic-horizontal temporality (p. 488). Following the Kehre, the philosopher seems to have almost overturned his approach to philosophy—not only because he prioritizes space over time, but also because he indicates that the latter is given only through the former.

4 Cf., HGA 5, *Der Ursprung des Kunstwerkes*. In addition to the analysis of Heidegger's writings, from which a philosophy of intensity becomes evident—replacing the philosophy of extensivity typical of the modern era and particularly of positivism—Hans Ulrich Gumbrecht himself (2004) in *Production of Presence: What Meaning Cannot Convey*, Stanford University Press, Stanford, pp. 96-118, talks about “moments of intensity”, “specific appeal of such moments”, “typical situational framework”, “specific dispositions”, “epiphanies”.

5 Cf., HGA 71, pp. 216-217; HGA 94, p.78.

6 By ‘edification,’ two concepts are meant, as suggested by the German word Bauen. The first refers to a caring, in the sense of the Latin colere, while the second denotes a form of guardianship, understood as having mastery over oneself. These two notions, although different and distinct, presuppose a certain proximity, since the space defined between them reveals a reciprocal convergence [Austrag/Eintrag], which consists in exercising mastery over oneself in the name of that appropriating event, as clearly implied by Luther in Genesis 2, 15 «Und Gott der Herr nahm den Menschen, und setzte ihn in den Garten Eden, daß er ihn baute und bewahrete».

- 7 Cfr., Böhme Gernot (1998), *Ammutungen: Über das Atmosphärische*, Stuttgart: Third Edition; (2019) *Atmosphäre: Essays zur neuen Ästhetik*, Fourth edition. Frankfurt am Main: Suhrkamp; Michael Großheim (2008), *Neue Phänomenologie zwischen Praxis und Theorie: Festschrift für Hermann Schmitz*, Ed. Michael Großheim, Baden; Elisabetta Canepa (2022), *Architectures Is Atmosphere*, Mimesis, International, Milano
- 8 It, in fact, derives from the Greek verb τέμνω, meaning 'to cut.' Time is, therefore, as a confirmation of what was stated above, what presents itself ontically fragmented, even though beneath it there is a dimension that unites these fragmentations: Space.
- 9 In this regard Heidegger writes in HGA 2 «Die Stimmung überfällt. Sie kommt weder von »Außen« noch von »Innen«, sondern steigt als Weise des In-der-Welt-seins aus diesem selbst auf», p.182.
- 10 Cf., J.-Y. Lacoste (1994), *Expérience et Absolu*, PUF, Paris, §1-22; §27; §39-43; §46; §65; §70-72; Mircea Eliade (1959), *The Sacred and the Profane: The Nature of Religion*, tr. engl. by Willard R. Trask, Harcourt, Brace Company, Orlando, pp. 20-65.
- 11 Ibid., p.39.
- 12 Schmitz says that man is touched by it, and this being touched is not indicative of an existential passivity, since it refers to an aesthetic-intensive experience that is (actively) presupposed by the man himself.

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