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ON THE ATMOSPHERE OF LANDSCAPE-BORDERS

1. One and the other landscape

Landscape cannot be categorised one-dimensionally. This is mainly because it exists in a twofold sense – materially and atmospherically. In other words, landscapes exist in the form of walkable areas in the local space (at the river as well as at the seashore). At the same time, however, they exist in the form of atmospheres in the embodied space of *Herum* (along a romantic stream or the shore of an ecstatically turbulent sea). Nature produces a different landscape than the glance atmospherically affected by its appearance. This duality bifurcates once again at landscape boundaries. These exist a) in physiognomic terms (here the river and there the rising mountains), b) in symbolic terms (leisure landscape *vs.* industrial landscape), c) in mythic terms (atmospheric transitions marked with boundary stones), d) in transport terms in the urban landscape (alternatively transfigured bicycle lanes *vs.* pedestrian paths), e) in religious terms (by marking spaces of faith with the help of crucifixes) or f) in urban sociological terms (atmospheric transitions between residential neighbourhoods).

In a landscape there are solid objects (*res extensa*) – like mountains, rivers, passing clouds, pelting rain, snakes and foxes. But there are also objects that exist solely as *res cogitans*: aesthetical pleasing regions that sedate the mind with their beautiful landscapes. The dualism of body and mind propagated by Descartes (mind-body dualism), however, cannot grasp those intermediate actualities that belong neither to the physical world of things nor to the mental world of pure imagination. This is why Carl Friedrich von Weizsäcker (1989, 23) considered the Cartesian division of perception as an ideology of dominance, which accommodates the plundering appropriation of material matter of the world. Critical attention quickly reveals that atmospheric images of nature are constituted and dissolved again precisely at landscape boundaries. Thus, atmospheric boundaries

arise as a result of certain uses of space (e.g., between a recreational landscape on the one hand and a so-called natural landscape on the other) (Piepmeier 1980, 26). However, these boundaries are never fixed; rather they flow. The current transformation of agricultural and forestry cultural landscapes into a 'wind energy industrial landscape' illustrates this (see figure 1). Political parties and the industries concerned are interested in transforming the emotional formats through which the new techno landscape is perceived. To this end, eco-ethical pseudo-arguments are used to appeal to adapted emotional styles of experience. In other words: 'Beauty' is relativistically dissolved into the arbitrary (Fachagentur 2024). It quickly becomes clear that the aestheticising view of nature presupposes the selective, thematically directed alienation from nature. This has historically conductive to romanticism. In the present, it makes it easier to impose new aesthetic norms with the aim of accepting a techno-scape that is for an ethically 'good purpose'. Theodor W. Adorno (1970, 107) had pointed out that the beauty of nature as a commodity presupposes a distancing from the potential threats of nature. Today, aesthetic reformatting strives in a different direction: the stylisation of a landscape transformation as something good and therefore beautiful because it contributes to national energy security. Landscape boundaries now no longer run along actual space, but along ideological lines.

Picture 1: Wind energy industrial landscape; northern Germany.
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This corresponds entirely to the constructivist interpretation of landscape experience, as Georg Simmel (1913, 142) had already presented it 100 years ago: «Nature [...] is transformed into the respective individuality 'landscape' by the dividing gaze of man, which forms the divided into special units». What evokes and directs the emotionalised gaze, as well as what predetermines feelings, does not interest him. What matters to him is the 'mental' act alone – the construction of landscape images. The act of generating a landscape «is directly a viewing[1] and a feeling act» (Simmel 1913, 152). But feeling only touches his thinking externally; landscape is itself already a spiritual entity. «Nowhere can it be felt and entered in the merely external, it lives only through the unifying power of the soul» (Simmel 1913, 150). Only in later reflection can it be split into particularities. In this way, he transforms landscape into a pure mental figure.

2. Physical and perceived boundaries

Before talking about atmospheric boundaries in landscapes, some preliminary remarks should be devoted to boundaries in general. Even by speaking of boundaries and considering them, we draw a line, at least an imaginary one, between one and the other (Liessmann 2012, 29). Boundaries are not always visible like fences, hedges or stones (DWB, vol. 9, col. 134). A boundary in a broader sense already lies between the past and the future (DWB, vol. 9, col. 132). Boundaries in a stricter sense are the imaginary lines that separate areas of the earth's surface (DWB, vol. 9, col. 127). The application of the term to walls, fences, rivers, ridges and valleys is already a transfer of the original meaning. A boundary was always something imaginary in the stricter sense. In this way, the ancient Germanic land defences and mythical trees are also charged with imaginary power, so that they affected and alarmed. Usually, boundaries also are made perceptible. In any case, they are set up to attract attention. Even where physiognomically different landscapes meet in nature, a boundary imposes itself on perception – on the bank of the stream, at the foot of the mountain ridge or at the edge of the precipice, which makes one shudder when looking into the deep abyss. Boundaries are of elementary importance for the understanding perception of

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[1] *Schauend* in the German version.

the world. The world still has a limit. Where it does not have one, as in older philosophies of nature (Gatzemeier, 873 f.), feelings of insecurity spread and existentially deep questions of meaning spring up.

Boundaries enclose. Therefore, they include something just as much as they exclude something. Perfect 'inclusion' only exists in utopia. Physical boundaries, or borders, create a 'frame' (of comfort in the case of the home and of intended security in the case of the state borderline) (DWB, vol. 9, 139). Whoever touches a boundary experiences themselves either at a beginning or at an end. Generally, however, a boundary highlights the end of something rather than its beginning (DWB, vol. 9, 136). However, by implying a beginning for each end, boundaries also draw attention to neighbourhoods. In this way, they also join together and place one next to the other. They let new and different things begin, just as they let the old and familiar and the self-evident end. Nothing is said about the value of the end and the beginning. The end can be good and the beginning bad and evil, or vice versa. «A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins existing» (Heidegger 1951, 9). Without boundaries, there would be no relationships between inside and outside, here and there (Hasse 2020, 30-33).

Boundaries are usually ambivalent places. Often their route promises light and salvation; often, however, darkness and the devilish loom. Many boundaries have a magical and mystical aura. According to a mythical narrative, suicides and the executed are therefore buried at the physical boundary, or border, of the community or outside the cemetery (Bächtold-Stäubli 1987, 1149). As late as the 19th century, every burial in Christian Europe was believed to be surrounded by demons. For this reason, the undertaker's horse-drawn vehicle had to stop three times before reaching the municipal boundary; only then was it finally allowed to continue its way (Bächtold-Stäubli 1987, 1150).

Boundaries often lie on top of each other like state borders, district borders and municipal borders. Time and again, the flow of history has made it necessary to correct them. That is why they are changed again and again, usually made smaller or larger. Boundaries can also have aesthetic reasons, as in the creation of gardens, especially French and English gardens. At the corners there are often prospects that reinforce the atmospheric

significance of the relationship between indoors and outdoors. Without a visible and, above all, perceptible boundary, there is no garden. Plato, on the other hand, sees no limit to man's desire (Gatzemeier, 873 f.). The desire even increases when it reaches a boundary. It pushes it out centrifugally with the achievement of every goal.

Finally, boundaries have existential significance. Death limits the duration of life. Any thinking can only succeed if it crosses boundaries 'thoughtfully', not heedlessly or recklessly and lacking empathy. After all, man knows about the limitations of his existence; according to Feuerbach and Nietzsche, this is the origin of philosophy and religion. Karl Jaspers uses the term 'borderline situations' to refer to those moments of life in which life itself becomes precarious, for example, when the oncoming death makes itself felt. At borderline situations, «the limits of our existence are felt, experienced, thought of everywhere» (Jaspers 1919, 229). Such existential borderline experiences are «unbearable for life» (Jaspers 1919, 229). They are borders of a special kind, because they merge completely in their atmospheric presence and do not require any utterance of words. We also know of the world what we have experienced of it atmospherically in the mode of feelings. In the focus of constructivism, this is unthinkable. Thus, Konrad Liessmann notes in constructivist delusion: «Whatever we know of the world is linked to language, and whatever we can no longer say of the world, we do not know» (Liessmann 2012, 32). In the focus of phenomenology, it takes for granted that people can also accumulate knowledge from corporeal experience, and not everything they know is accessible to literal speech.

3. Atmospheres as boundary phenomena in the landscape

Only at first glance do linear landscape structures form topographically clear boundaries. National borders running through the middle of rivers illustrate this. The middle of a river is not a definite but an abstract boundary because the water level fluctuates with its level and the erosion of the flowing water changes the banks. When its width varies, its centre also changes. It is then on an imaginary line and rises into the atmospheric. The atmospheric communication of a border is often enough served by material border artefacts such as gates and entrances. It is then

especially the seemingly surplus aesthetic design that helps the atmospheric affirmation of a border.

According to Alexander Demandt (2020, 359), the almost archaic power of the stone circle points to an atmospheric gesture. The medieval stone circle was a ritual and 'symbolic fencing'. Marking with stones created a symbolic delimitation. Stone circles were drawn around court tables, for example, to manifest the authority of the law. In this way, the recognition of a legal order was enforced by way of synaesthesia (in connection of meanings with feelings).

Boundaries with the help of artefacts are essential wherever a boundary is to be recognisable to everyone. Landscape physiognomic boundaries – even if they are clearly visible – have no regulating effect on their own. This is claimed at every point where people's actions are to be guided. Man finds definitive orientation at the factual boundaries. However, this is not only expressed in fixed physical forms such as walls, fences, and barriers, but also in nonphysical forms like rules, traditions, habits, dogmas, ideologies and norms (Jaspers 1919, 304 f.).

In a completely different way, a physiognomic threshold in the landscape constrains the subjective experience of space. These are missing in the absolutely broad landscape of the desert. In it, the human being is exposed to a seemingly boundless emptiness. The 'open' landscape is neither enclosed nor surrounded by trees and vegetation. In contrast, the forest clearing is similar to the enclosure in its boundaries. The greatest possible openness of a landscape reveals itself in a most disturbing way when looking at the existential emptiness of the starry sky at night. It appears to be endless in which the gaze inevitably loses itself without support. It lacks any atmospheric framing or setting. The sky does not come up against any fences, lines or walls. Rather, the view into its endless depths suddenly conveys the stunned feeling of existential disorientation. Only the horizon limits the sky – but in another world.

Evening twilight is quite different, suggesting an atmospheric boundary of space-time. For this reason, it evokes such strong feelings in the landscape: the «melancholy calm that glistens with tears» (DWB vol. 9, 151). The atmospheric boundaries of a landscape are more contingent than those built, planted or staged with material things. They also intervene in people's lives in a more complex way than the gate, the wall or the water moat. The

atmospheric boundaries are immersive as semi-things and at the same time ephemeral. They act without an actor. In other words, they exist, suggest and insist from the situational frame of their appearance. Therein lies the power of twilight, not in its optical dimming effect.

3.1. ... at natural borders

Even the natural landscape appears in the images of sub-landscapes in manifold boundaries that separate themselves from one another. It is because of these boundaries that the regions can be distinguished from one another in the first place. Only the desert has almost no limits in the peculiarity of its monotonous beauty. In contrast, every beach impresses with its fluctuating (tidal) boundary. In a narrower sense, a beach is even a boundary whose characteristic is permanent movement.

It is not only culturally defined borders that often become the cause of dissent as a result of their disputability (especially in war). But even the boundaries in nature, which has been little changed by humans, are rarely clear-cut. No nature produces boundaries; these are identified and fixed by man. Such fixation, however, is always contrary to its floating nature. Differences must therefore first be invented before they are useful for differentiation. Usually, boundaries are transitions, which appear as phenomenal mixtures. These are the opposite of clear divisions between entities that touch each other. A plurality of the sensually perceptible is connected with the mixtures. These are grey zones and overlaps, but not split individual identities. Boundaries that in principle do not exist in the landscape as a total experience are only made recognisable through the construction of identity.

Beaches are an example of such wafting zones. They dissolve, transform with the tides and reappear again and again under the influence of the weather (especially the wind). But a seashore is not just a boundary between land and sea. In its experiential effect. A beach is essentially dependent on its specific beach atmosphere, which is constituted in the aesthetic view of an entire scene: between land and sea, but also between land, water and sky. In contrast, a wave, despite all physiognomic differences to a wave trough, does not form a boundary within the water. It is the water in its ecstasy. It accentuates the atmosphere of the sea, whose moodiness shows itself in the shapes of the sky and the water.

Yet the boundary that a beach forms is of a very different kind than that of a doorstep, which separates the inside from the outside on a sharp line. A beach is a flowing zone in two senses. It is a transition that can be felt in contrasting atmospheres. Jules Michelet (1861), referring to the painting *Seashore* by Gustave Courbet, describes such impressions like this: «A touching and a hallowing melancholy, that, of which I have often felt the influence, when, walking on the already darkening shore» and «I have seen the sun sink below the far and misty horizon, harshly streaked by alternate rays of luridness and gloom, and not pausing to tint the sky with those glowing and fantastic brilliances which in other climes delight us». The appearance of a wave is also characterised by situational and local differences. While it rolls out over a flat beach and crashes into a rock face, at sea it is like an oscillating pulse, a dynamic flow that continues through the mass of water. That's why you experience the sea differently on a shore than on a ship. The open sea seems to be alive – as if it has a breathing in which you can feel a pulse: «The ocean breathes and pulsates, even as you and I do» (Michelet 1861).

Atmospherically powerful are transitional landscapes, which in their physiognomic character separate elemental worlds, but at the same time also connect them. The Wadden Sea is an ecologically and aesthetically unique, amphibious intermediate landscape. The atmospheres change under the influence of the tides.

The 'first' atmospheric boundary in the landscape is the horizon. Between sky and earth, it limits the view into the distance (Demandt 2020, 33). A narrowed horizon conveys a physical feeling of narrowness, an open one a feeling of expanse. That is why there are visual axes in English gardens, to create the illusion that the garden is interlocked with the outside world. The horizon is a threshold. It is where the different come together. This is what makes it so aesthetically appealing. It proves to be an atmospheric medium of communication not only when it is instrumentalised for landscape perception and experience effects. It is already impressive because of the fusion of sky and earth or water. An atmospherically comparable boundary is twilight. It separates and connects two temporary worlds. In the atmospherically immersive milieu of light, not only the visibility of things shifts. The sensual world as a whole is attuned. The advancing nightfall brings about, not least, the successive advance

of technical illumination. By switching on artificial light, the urban cultural landscape is changing its face. Parallel to the sinking of the temperatures in the evening, the tone of the air also changes (Hellpach). The colours that are made to shine reveal a second urban reality. The modes of atmospheric experience cause an aesthetic shift in the dimensions of the sensory world. Natural boundaries in the landscape are generally felt atmospherically rather than seen visually.

3.2. ... at cultural borders – especially boundary stones

One of the most powerful types of borders in the historical cultural landscape are the castles built for strategic defense reasons (see picture 2). In the historical urban landscape, it was the city walls and the guardhouses. The wall initially had to prove itself as an impassable obstacle thanks to its height and strength. The walls of the castle of Tiryos were between 7 and 16 m thick (Neuburger 1919, 294). The thickness of a wall also had to exert its repelling influence atmospherically. Often, the knowledge of the mightiness of the wall, which was told from town to town, was enough to create the myth of impregnability. Because the thickness of a wall could not be seen on its outer wall, frightening narratives were helpful for symbolic defence. Walls of defence were coded multiple times in antiquity (such as the wall of Troy) (Neuburger 1919, 290). They never functioned solely as a material barrier. They were always at the same time gestures of domination that had their addressees both inside their own society and outside among enemies and possible opponents.

Picture 2: Two castles form an imaginary border; Bingen on the Rhine
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In the question regarding the atmospheric communication of the firmness and bindingness of a border, the type of border medium is essential. A city wall atmospherically communicates a different meaning than a fence. The latter is generally not a real obstacle and therefore only a poor gesture. In strictly practical terms, it is of no use. It shows where a border runs. But it cannot effectively prevent it from being crossed. However, the private land protected by the fence only needs to be protected in a lesser way than the property of a chemical plant, from which dangers can emanate. The de facto and atmospheric securing of a state border poses yet another challenge, unless the state declares through a representative (as the Chancellor did in Germany in 2015) that a border cannot be defended anyway. By such a declaration, it loses all authority. The atmospheric communication of a border must make the permitted and prohibited understood against the cultural background of socially shared values. A border has its regulating power not least due to its emotional recognition. Only when authority emanates from it is it practically effective.

Language boundaries are also shaped by feelings of community togetherness. Regional dialects in particular span the community-forming and socially transcending sense of community. The feeling of ethnic commonality depends on a language that is shared and understood in the world of life. Where it stops, i.e.,

where people begin to speak differently, atmospheric boundaries grow towards others who are often perceived as strangers and excluded. Language boundaries are not precisely drawn borders like the political lines between territorial authorities. They overlap more diffusely than clearly. Cultural communities also define themselves *expressis verbis*. More than that, however, they are based on silent agreements in their emotional foundation. The way people talk to each other not only represents a code of understanding; it also suggests a sheltering (or excluding) framework of belonging. This always has its framing boundaries in the cultural landscape. Denominational boundaries function in a similar way, which can be seen in art objects in the cultural landscape (e.g., crosses). These artefacts are media for communicating atmospheric togetherness. They support the aesthetic actualisation of the experience of faith in space on the spot. On a smaller scale and with greater political explosive power, the world of faith of Christianity, Islam and Buddhism work in this sense. They express their boundaries through sacred architecture, among other things. The sense of a unifying mythical beyond orientation is essentially carried by these buildings.

Among the signs that are not 'only' culturally but also materially coded, the boundary stones play an important role in the historical landscape. Their expressive power is primarily imaginary in character. A boundary stone can neither defend itself nor prevent a crossing. For the Romans, it was therefore charged with auratic power. Just the knowledge of the punishment of execution in case of its transposition or removal gave it a powerful authority (Demandt 2020, 296). The location of a boundary stone was hardly less dangerous among the Germanic peoples. Anyone who broke the stone authority was considered to be a criminal who was «dug into the ground at the place of the violated border stone and had his head ploughed off» (RGG vol. II, 1854). The atmospheric increase of the power of the border was not only served by ultimate punishments for the border violator. Precautionary powers were served above all by superstition, which still hit the long-dead offender. In Bohemia, for example, his fate was predetermined by the fact that his hands grew out of his grave. In other regions, people were afraid that after his death the sacrilegious person would have to go around on a fiery horse (as a fireman) or as a fox with fiery eyes (Bächtold-Stäubli 1987, 1157). The (supposed) threat was strong enough to charge the border

site in the landscape with a protective myth. The atmosphere of abysmal death enveloped the place of the border even if a punishment had never been carried out at that spot or no one had ever reported the wandering of a fox with fiery eyes. To increase the power of the boundary stones, they were consecrated and thus enveloped in a numinous aura (Bächtold-Stäubli 1987, 1141). In antiquity, sacred and cultic rituals were performed and sacrifices were made. Finally, stories about border spirits were an expression of a power located in the border stone. They began to circulate after someone had committed sacrilege at a border. Oracles were also often practised at borders and magic powers were invoked (Bächtold-Stäubli 1987, 1145 f.). Such rituals served to atmospherically charge a border with the repelling powers of the separating (Bächtold-Stäubli 1987, 1146).

Rituals of superstition have been associated with the setting of boundary stones from antiquity to modern times. These mystifications were all atmospheric rituals. They increased the power of a boundary. The 'eternal' stone (Evers 1939) served to make them objectified and visible. Ultimately, the stone was a landscape medium that stored the myth and kept it alive. Superstition provided the narratives necessary to reinforce power. Among the Germanic peoples, for example, there was a belief that a one-year-old child would stop growing if placed on a boundary stone (Bächtold-Stäubli 1987, 1142). The forces weaving in these places can only be imagined as atmospheric powers. They mostly existed as dark and abysmal phenomena, but also as forces that were able to ward off evil.

3.3. ... at urban boundaries in the cityscape (neighbourhood boundaries)

The late modern urban landscape is a space of socio-cultural and socio-economic density and diversity. The borders that run through it merge into a confusing mixture of borders. The boundaries between socio-culturally contrasting residential quarters are only exceptionally (gated communities) separated from the rest of the residential world by gates and walls. The living space of the 'common people' and the well-heeled in the 'better neighbourhoods' is separated by atmospheric boundaries. In the milieu of atmospheres, the worlds that are so contrary are constituted. This results not only in knowledge but also in a feeling of belonging and exclusion. Imaginary boundaries not only

guide people's movements. They also determine their emotional agility in the face of a socio-economically imploding society. Such borders make themselves understood non-verbally through symbolically coded objects and things (from real estate to decorative details in the front garden). They express traces of human life that can only be understood in the context of socially assimilated knowledge.

Even the late modern 'green' city is a space full of politically programmed boundaries. Transport policy provides a crass example. It pushes the automobile out of the city and at the same time creates oversized traffic areas for bicycles. However, red-coloured bicycle paths, like those found in Germany only superficially serve to guide and secure cycling. Much more, such markings placard a political sentiment. Such boundaries in urban space are ideological expressions of a political struggle.

3.4. The personal identity and the landscape

We encounter landscapes that are completely absorbed in atmospheres in art. An example is Alfred Böcklin's painting *Dragon in a Rocky Gorge* from 1870 (see picture 3). The painting was inspired by a work from 1777 by Caspar Wolf. It was entitled *Teufelsbrücke in der Schöllenen* (Basel 1977, 214). The topic of the picture is not a landscape in the closer sense. Böcklin's landscape has nothing to do with that of cartography or an aestheticised photograph of sublime Alpine ridges and dark gorges. Böcklin's painting is rather an expression of an existential borderline situation. A small group of climbers has landed in a highly precarious situation while traversing the Alps in front of a steep face. They are suddenly confronted with their own failure, for the men are stuck in front of a wall and they are on the border of an atmospherically announcing end of life and body. The impending fatal end of an Alpine crossing on the crest of a mountain ridge leads to a paralysing feeling of panic.

Picture 3: Alfred Böcklin, Dragon in a Rocky Gorge

The painting shows an existentially threatening situation. The drama is atmospherically condensed in the high mountain landscape. The motivation for the painting, however, does not lie in the landscape. The subject is rather the attitude of the mountaineers towards a dilemma. The group cannot do enough to meet the demands placed on them. Something becomes visible in the painting that has little to do with the reality of the mountains. It is true that it depicts a landscape; but it is an imagined scene that visualises being stuck on a fatal boundary: between a) an atmosphere that is abysmally threatening, b) the inability of the walkers to escape from the evident dilemma on their own, and c) the mood response to an impending disaster. This is how a hallucination inscribes itself on the face of a landscape. The looming dragon represents naked fear at the border of one's own life. In the imagination, the group situation of failure at a non-place (abyss and steep face at the same time) collapses into the hologram-like image of an existential danger.

In the psycholandscape, there is no longer a boundary between a circumstance on the object side (ravine, valley, sky and weather)

and a situation on the subject side, which comes to a head in existential fear. The boundary between self and world has dissolved in the image. With a sentence by Ludwig Klages (1921, 26), we can also sum up: «It is not things, but images that are ensouled». For Schmitz (1994, 77), images in this sense (beyond any metaphor of the soul) are impressions that, in their framing by situations, «come fully to light in a moment». The climbers do not perceive the conditions of the weather or the geomorphology of the gorge. They are completely trapped in their existential fear. What is perceived is what the current impression brings together into a unit: «impressions are the natural units of perception» (Schmitz 1994, 79). This is an example of bodily communication.

In the situation Böcklin presents in his landscape, a steep face in the high mountains is transformed into the hallucinatory image of a phobic delusion. But the painter cannot imagine everything for others. Therefore, his imagination, has experiential preconditions to which the search for a creative expression must link to. In his painting, the artist gives a face to his own impressions of crossing the Alps. He himself had been on an expedition under dramatic conditions. In the end, two subjective borderline experiences overlap in the artistic formation of an imaginary medium of expression, in the middle of which the misty figure of a dragon announces the coming end.

A fundamentally similar image of a landscape signifying a psychic edge can be found in the painting *Shipwreck* by Ivan Aivazovsky from 1843. The special landscape situation of the shipwreck refers to a borderline situation: the failing sailors trapped in their panic in the face of a struggle for survival that consumed the last of their strength. The ecstatically rising hurricane have already shredded the overturned ship into ruins. The picture, however, does not convey an objective impression of a weather event. Rather, it is a medium of empathy in whose impression the abysmal nature of the struggle for survival becomes sensually concrete.

But there is – like in Böcklin's dragon picture – a second perspective of the picture that opens up the reception of the picture and reveals a meta-view of the scene: the aesthetic enjoyment of an awful struggle for survival. Its profundity is transformed from the commode of safety into the enjoyment of fascination. In this focus, the scene impresses with a dense simultaneity of the non-simultaneous: here the beauty of the

depiction of horror, and there the incredible and unavoidable power of the near death by drowning. The appeal of aesthetic attention lies in the contradiction of feelings. In its atmospheric borderline character, the landscape affects so immersively because the game of life is played out with the threat of death, «and this [...] even before the end» (Jankelevitch 2005, 154).

The seascape, as a marine pseudo-landscape, lends itself just as well to the representation of the indefinable as the high mountains. Both spaces overtax the human possibilities and abilities of simple problem-solving. Thus, they are immense images to illustrate human dramas of life and death. The rebelling sea therefore needs the addition of a breaking ship. It is a heterotopic stranger in the wet element – the mega-symbol of the border par excellence.

4. Political limits

In this part of the work, the Russian-Ukrainian war is an example to talk about atmospheres, landscapes, and boundaries. When people speak of war or imagine war, they usually imagine pictures from the movies. There is a front-line, where everything happens, and there is a rear, where the supply chains are and where people live an almost ordinary life. Thus, the boundaries of war are imagined as those which lie directly between two forces in the frontline. We can surely expand them to the borders of the countries involved, especially the one which is attacked. Still, this division is imagined vaguely because it is not the same as the frontline.

However, this was also not the case even in the World War II, when there were air raids and shelling of cities far away from the frontline. Nowadays, warfare has gone even further. Now, the war is in a full sense an atmospheric war.

This concept was already mentioned in the investigations of the Vietnam War. In his article about the violent geographies of the Vietnam War, Ian Shaw (2016, 688-704) enlists four types of atmospheric warfare deployed in Vietnam: a chemical power, an electronic power, a bureaucratic power, and an aerial power. He traces the link from the disciplinary power to biopolitical power, concepts developed by Michelle Foucault, and then shows how a new type of power appears – the atmospheric power of enclosure. The main idea is that from now on, it is not only the relationship between human bodies, or the relationship between humans and

objects that matter, but the entire environment that is enclosed by war, and later by the state power. This new atmospheric warfare is both ecological and electronic. It establishes blueprints of the lived-world for the purpose of advancing and using it technologically, while at the same time demolishing every living thing from the environment. «It collapses physical and virtual surfaces inside of moving volumes of state power,» states Shaw (2016, 688-704). This new war (world) order represents the opening and closing of human-environment relations, a total demolishment of the I-world relations. The atmosphere here is the volume that touches and encloses everything in the set environment. There is no place to hide from it, and it relates to everything, even the breathing of the same physical atmosphere, that which is possible with chemical weapons.

The boundaries here are established on the blueprints and calculated with machines. Some humans decide how the project encloses for other humans.

The example of the Vietnam War was used at the beginning because it touches on the subject of warfare and its transformation, establishing a new definition of atmospheres, that differs from definitions used by Schmitz (2019) or Böhme (1995). When Shaw and Sloterdijk (2009) speak of atmospheres in this example, they use a more structuralist approach. According to them, atmospheres open up the possibility to speak about volumes rather than linear connections and relations in some web. The term atmosphere opens up the possibility to talk about the whole, which encloses and includes everything, touches everything, touches the environment as Shaw (2016, 3) emphasizes with quotation from Sloerdijk (2009, 14): «The twentieth century intensified this atmospheric power, and «will be remembered as the age whose essential thought consisted in targeting no longer the body, but the enemy's environment».

Contrarily, the phenomenological approach regards atmospheres as semi-things that are non-verbal spatial mediums of feelings and emotions (Schmitz, 1981, 259). According to this definition by Schmitz, atmospheres are not considered to have destructive, life-ending power. Instead, atmospheres are regarded as emotional states which cover or enclose, not spaces of death and destruction. Nevertheless, these two types of atmospheres are definitely what is of great importance to research in times of war. Research like Shaw's on the Vietnam War has shown us, it may be

rather useful for further investigations in peaceful times and spaces.

This section will return to the topic of phenomenological atmospheres of landscapes and their boundaries.

During the conception of this paper, there were only tensions around the Ukrainian borders. In January, western media, especially from the United States, announced a high possibility of the beginning of a full-scale war (Schwirtz *et al.* 2022). At this time, the conception of this paper was dedicated to these specific atmospheres on Ukrainian borders and their perception in different places within Ukraine and the world.

During this time, some Ukrainians felt safe and worry-free. Not everyone was touched by the atmosphere of insecurity that was silently spreading from the borders due to the media coverage. For some, the situation was considered to be a political game where Russia aimed to influence and create new agreements. However, it was only this bubble of people who had not been closely touched by the war that was ongoing in Ukraine for 8 years.

Those who had fled from Crimea, Donetsk, or Luhansk regions, were not calm. They were packing things, looking for places to stay in the western part of Ukraine, moving abroad or joining the Ukrainian Armed Forces for training. There were also those, who became used to taking shelter in basements and then going to work. They experienced this from 2014 and onwards (Trunova 2022; Gonchenko 2022). Those who had been serving in the military for the past eight years, could smell the war coming, as general Zaluzhnyi said in his latest interview for Time magazine (Shuster-Bergengruen 2022). This goes to show that atmospheres can be touched and felt by those who are attuned to them (Demerza-Hasse 2021, 11). This is the case with almost every atmosphere, depending on its power. This creates boundaries between those who have experienced war and those who haven't. Furthermore, This phenomenon is connected to landscapes. Those who had already fled and fought remembered landscapes of war. When they heard the news of an army at the borders of their country, they simultaneously had this image before their eyes, as they had already experienced it.

On the day that the full-scale invasion began, the whole country suddenly became enclosed in the atmosphere of war. This one is much stronger than the atmosphere of insecurity or threat (Siviets

2022). It spreads in seconds, touches everyone, and passes through all existing boundaries (Semeryn 2022).

There are several observations that can be made regarding the boundaries and atmospheres of war in Ukraine. In Ukraine now there are generally no atmospheric boundaries between war and its absence. When Russia shells civil infrastructure (Tondo *et al.* 2022), schools, theaters, and hospitals (Ministry of Health 2022), it blurs the line between civilians and military members (Biesecker *et al.* 2023). When Russian soldiers kill, rape, and torture civilians as well as soldiers, there is no boundary line between civilians and military members (Epstein 2022). Everyone in Ukraine and everywhere in Ukraine there is a constant threat of shelling, air raids, or artillery strikes*:*

> In other cities, from Kherson to Lviv, Chernihiv to Kramatorsk, the effect of the war has also been evident. While cities in the east have borne the brunt of the fighting, those in the west, have not escaped Russian bombardment. (Al Jazeera 2022)

Everyone is at war. One can no longer continue ordinary life without taking the war into account. All daily activities and plans can suddenly be interrupted and changed. The war for Ukrainians became their essential task in daily life. In every action, there is a taste of the war, and a constant duty to do whatever it takes to help the army and the state to win the war and put an end to it (Kovalenko 2022). The war cannot be neglected because it is not only about territories, but about the protection of the whole project of the Ukrainian democratic state with specific culture and values (Snyder 2022).

The atmosphere of war is not limited to the country's border. Even when one is outside of Ukraine after the experience of war, it is impossible to wipe away this atmosphere. Although the country's border is rather physical and specific, one continues to live in the atmosphere of war. It is too strong for other atmospheres to overthrow it. That is why, even when a person is no longer there, no longer in the war landscape, every other thing and detail still reminds them about the war. They hear the sound of the destroyer just by hearing the travel bag wheel. They hear the sound of the shelling when it is only thunder or fireworks (Sanderson 2022).

The atmosphere is also strictly tied to identity. It even applies to those who haven't experienced war in Ukraine, but identify

themselves with Ukraine from abroad. It is a diaspora, which includes Ukrainian migrants in different countries. If they identify themselves as Ukrainians, there is nothing they can do to forget about the war happening in their homeland. It is about identifying onerself with all those who are now under constant shelling, who are raped and killed, who are stuck in their basements for weeks without food and water. One understands that the war is about the national idea of being free and independent. Thus, in the place of murdered and raped, it could've been everyone who shares this idea of a free Ukraine and its future because it is this project and idea of Ukraine as independent and free that Russia is trying to cancel and destroy in this war.

The experience of a war atmosphere is not, however, tied to ethnicity because the identification process here is based on the values one shares and the support one gives to the country at stake. Like Indian-born Kyiv businessman Yashwi Tripathy told in his story about staying in Ukraine after the full-scale war started: «I clearly realized that I can consider myself a Ukrainian. I could have gone abroad, but I want to be here in Ukraine. I want to help them fight with the aggressor and contribute to Ukraine's cool future» (Andriichuk 2022).

Thus, in times of genocide of one's nation (Hook 2022; Parker 2022), one feels this atmosphere no matter in which location one is (Trunova 2022). For those who don't identify as Ukrainian, the atmosphere of war can end after several weeks or days after crossing the country's border, depending on the effect it had on them. However, it wouldn't be the same for those who had fled the war but were still emotionally living there, checking the news feed all the time, and only thinking of an end to the war with a Ukrainian victory.

The atmosphere of war close to the frontline or surrounding those territories where the frontline used to be, also vanishes other atmospheric boundaries. It makes no difference if it is a recreation zone or the garden of a private house - it all becomes a war zone. A forest stops being forest, and becomes a potential danger zone. For civilians, it is a mine danger zone (Beaumont 2022). For soldiers, it becomes simultaneously a battlefield and a home, where they construct their trenches. Lakes, fields, terrains are no longer types of different landscapes or locations to go for a trip. As soon as they fall under the atmosphere of war, they are evaluated with regard to completely different characteristics, such

as whether they can serve as shelter from artillery strikes, or remain hidden from enemy drones.

Even restricted areas, such as Chornobyl, with its insecure and empty landscape, lose their sense of meaning and atmosphere. They transform into a war zone too. Thus, the atmosphere of the radioactive danger, in the case of Chornobyl, which is invisible and has long-lasting effects, takes second place after the direct fear of unpredictable death from a bullet or an artillery strike (Nadeau 2022).

The conditional boundaries of the regions become the atmospheric boundaries between danger and safety during the declaration of an air alert, and yet they are also conditional, because an air alert can be declared in all areas (Statistics of air alarms in Ukraine).

Landscape as an experience can also vanish during the war. Many people in Ukraine were forced to live without landscape. These include prisoners and civilians in occupied territories in the war zone (before in Azovstal and in Mariupol), who were constantly in basements to protect themselves from enemy fire. It is an experience of total withdrawal from life (Gonchenko 2022). One's landscape, the horizon of life, is missing. There is only the surrounding walls and people, the constant rumble of explosions and the smell of burnt blood. For these people, the experience of open space may in the future appear as an experience of freedom. One of the stories of those who survived proves it: «While driving, we saw APCs along the road that peeped from between the houses like cockroaches. We wondered whether they would fire. And the next thought was: whatever, anything's better than the basement,» Anastasia says» (Struk 2022). Here we can recall the Cossacks and the steppes – the fundamental landscape archetype of Ukrainians associated with freedom (UkraineWorld 2022; Heinali 2022). This archetype of open space transforms into a new atmospheric power as the horizon is viewed as a lost paradise and a reminder of free open fields. Simultaneously, it becomes an experience of danger because, in an open field, you are not protected. At any time, a bomb or a fighter jet could arrive.

New symbolic boundaries, such as those found in Stonehenge or other symbolic fences, appear in times of war. One of them is a roadblock. Its function is to mark the end of a controlled territory or to check incomers for weapons or suspicious documents. However, in places far from the war zone, there are rather

nonfunctional symbolic ones, like roadblocks set up by children (Solomon 2022). Children set up roadblocks to collect donations for the army or to show their solidarity with soldiers (France 24 2022; Shulzhenko 2022). For them, the checkpoint becomes just a security border, a place through which evil cannot cross. This is a symbolic fence of good that cannot really protect in the real world because artillery shells and bombs are not restricted by concrete roadblocks.

Boundaries are not only expressed in fixed forms, but also in traditions, habits, dogmas, and ideologies. Boundaries in times of war are expressed in the division of two worldviews. It is about the boundary or even the limit between two sets of beliefs, values, and visions of the future. On the one side, there are European values and their philosophical anthropology. Here, a major constant feature of the human experience is freedom. Every person is free beginning at birth and has a natural right to life, self-affirmation, and dignity. As Ukrainian philosopher Vakhtang Kebuladze (2022) clearly stated in his article for Ukrainian media 'Tyzhden':

> According to the second vision (or its clear representative - the so-called 'Russian world' [KD]), a human is no longer self-worth individual, but a part of something bigger – class, ethnicity, race, nation, humanity [...]. Human becomes an optional fragment of the primordial flow of newborns and transformations of the non-living to the living. Any of these explanations of human leads to the dehumanization of both individuals and humanity in general. (Kebuladze 2022)

Thus, the war marks this division clearly. On the one side, we see the struggle to save lives, dignity, and freedom. We see people helping animals in the woods (The Guardian 2022), and bringing food to de-occupied territories under the shelling (Koshiw 2022; Libcom 2022). Here, the atmosphere of care solidarity, and value of life is observed. On the other side, there is terror, deportations, oppression, and torture. In the former, each person and live-being is valued, in the latter people are counted as masses that live on territories. they are not valued, but used as a means to an end. This is a boundary between good and evil, between Ukrainians and Russians, and between European values that are fought for on the frontline and the barbaric ideals of those, who invaded Ukrainian land. Timothy Snyder also summarized this division in his article: «The Russian invasion of Ukraine is a clash of ideas of

what politics, society, and indeed life is all about» (Snyder 2022b). These are the thoughts not only of historians and politicians but also of ordinary people doing their daily work to support Ukraine, survive and win the war. Maxsym Lutsyk, a 19-year-old student who became a soldier, said, «We are fighting for the freedom of the entire world, the entire civilised world and if anyone thinks it is a Ukrainian-Russian war, it isn't. It is the war of the light and the darkness between the Russia and the entire world» (Bowen 2022).

Lastly, there is a cultural atmospheric boundary, which concerns language and words. Ukrainian language marks the crossing of the boundary into a new system of values, or just the language representation of these values: «She didn't cry even once during those two weeks. But she almost burst out crying when, finally, the Ukrainian military were checking their car, treating them with hot meals and speaking Ukrainian» (Struk 2022b).

Ukrainians, whose parents, grandparents, and great grandparents were russified (forced to speak Russian language and consume Russian culture for decades) during the Soviet regime or even earlier, started to switch back to using the Ukrainian language just in order to mark the boundary between them and the enemy. Now, the languages gained new atmospheric power, as they are perceived as a statement of politics, position, and values. Ukrainians, who fled to other countries, experience fear, anger or disgust when they hear the Russian language. For them, it is the manifestation of a 'Russian world' that represents the destruction of everything that matters to them.

This atmospheric boundary is also manifested through a variety of terms one uses. It can clearly be seen how one word is attached to a whole set of narratives. These word markers divide the whole that can be said into two narrative froms. One form cultivates Russian propaganda, while the other reopens the diversified world of possible truth. In Russian propaganda, words are loaded with meanings which represent specific visions of the world, which has its own atmosphere (Mykhed 2023). The specific atmosphere that surrounds these narratives, is felt by those who have been touched by war rather clearly and strongly or those who are investigating the Russian propaganda. For example, some media outlets use phrases like 'Ukrainian crisis' instead of 'Russian aggression against Ukraine', 'Ukrainian war' instead of 'Russian war', 'Kiew, Odessa, Kharkow' instead of 'Kyiv, Odesa,

Kharkiw' (specifically in German media), or even write 'died' instead of 'killed by Russian soldiers'. These types of markers set up atmospheric boundaries between different narratives and various perspectives of war.

In all of these examples, the war, its mechanisms, and its effect on the people involved can be observed from a variety of perspectives. It leads to new questions and the need for further investigation. The study of atmospheres and their boundaries provide a base for research in multidisciplinary fields that may provide insight into handling war outcomes, migration, deportation, propaganda, or traumatic post-war experiences.

5. Landscape and bodily communication

All examples show in the concretisation of atmospheric boundaries in landscapes that these can have highly different forms. The focus is not only on affective but also on 'intellectual' (or cognitive) formats. The affective formats are characterised by the lifeworldly transfiguration of a landscape, whereby the 'beauty' of the aesthetic is exaggerated (e.g. as home and familiarity). However, the mental or cognitive formats are not reflected in relationships that are free of feelings. The metamorphosis of the perception of wind farms has illustrated that a persistently suggestive political rhetoric can develop sufficiently strong forces to ultimately change the aesthetic – and therein emotional – perception of landscape. This becomes even more obvious in atmospherically floating boundaries in landscapes that are constantly shifting in a current war. Undoubtedly, military attacks, aggression by persons and bombardments targeting the destruction of life and limb evoke in an immediate way the intrinsic bodily affectedness that often expresses itself in fear and panic. But those who are afraid are not mindless; for this reason, at least, the critical psychologist Klaus Holzkamp (1983, 57-62) once said: «Only those who are afraid can be reasonable». In other words: What we become aware of in the medium of feelings is reflected in complementary cognitive structures and thought patterns. Luc Ciompi's (1993, 76-87) concept of 'affect logic' also emphasised that feelings set points of orientation for rational action. When Edmund Husserl (1907) finally says «schauende Erkenntnis ist die Vernunft, die sich vorsetzt, den Verstand eben zur Vernunft zu bringen», this also

underlines the irreversible interaction of feeling and understanding in the medium of reason.

It follows that mental constructs often attach themselves directly to the sensual-emotional ('only' lifeworldly) perception of landscape (for example as home). On the subject of 'landscape' these are not least ideologies. Undoubtedly, a relationship to realities and situations owes itself to the power of sensuality as well as the feelings associated with it. Feelings, however, do not presuppose the sensual impression in a simple understanding. Feelings also result from cognitive reflections on the real and the actual, which is why they do not need sensual impressions in the narrower sense. Perception is even highly dimensioned by cognitive processing, especially in those situations in which an object of perception imposes itself on one's consideration. Ludwig Klages (1929) had pointed out precisely this contradictory relationship of interaction with the book title *Der Geist als Widersacher der Seele*.

This makes a comment necessary in relation to the understanding of perception as bodily communication in the sense of Hermann Schmitz. This is by no means contrary to his thinking, but it does draw attention to a specific accentuation in the execution of a perception. According to Schmitz (1978, 31 f.), 'bodily communication' is characterised by the fact that a perceiving person is so affected by something in a way that is bodily perceptible to him or her that he or she falls completely under the spell of the corresponding impression[2]. Consequently, bodily communication does not presuppose 'pure feelings' as sources of situational experience. Even if an intellectual reflection or an ideological excitement touches the affective state, one is dealing with bodily communication, because it is never the 'pure' mind that locates the subject in its self-being, but an integral process in which sensuality alone is never important, nor is it the (not even abstractly conceivable) 'pure' feeling. What is crucial is rather the bodily tangibility of a communicative relationship.

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[2] «Von leiblicher Kommunikation im allgemeinen will ich immer dann sprechen, wenn jemand von etwas in einer für ihn leiblich spürbaren Weise so betroffen und heimgesucht wird, daß er mehr oder weniger in dessen Bann gerät und mindestens in Versuchung ist, sich unwillkürlich danach zu richten und sich davon für sein Befinden und Verhalten in Erleiden und Reaktion Maß geben zu lassen» (Schmitz 1978, 31 f.).

It is precisely the boundaries floating in landscapes between feeling and thinking that raise the question of what reason (*Vernunft*) makes of them in a transversal sense.

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