

Atmospheric aesthetics infiltration——Analysis of Bruder Klaus Field Chapel

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Abstract: By interpreting the aesthetic theory of atmosphere founded by Gernot Boehmer as a background and introducing the theoretical characteristics of dimension and element and emotional tendency, in order to solve the problem of atmosphere as a potential holistic characteristic of space, the design of the Kraus Brothers' Mountain Chapel in the work of architect Peter Pavnham is used as an example to study the co-location of interior modeling and decoration with material texture and the penetration of spatial environment and light and shadow perception, providing a new perspective for the innovation of interior space decoration design of modern architecture.

1.Introduction

Atmosphere is a kind of common functionalist design thinking that is indispensable in the perception of human spatial environment, and it is difficult for people to grasp the existence of atmosphere,^[1] but after German scholar Gernot Boehmer founded the aesthetics of atmosphere, "atmosphere" can be understood as some kind of medium that exists in space, which can also be called intermediary. In spatial design, the integration and collision of dimensions and elements, the control of people and the emotional resonance of the space, thus arguing that the theoretical characteristics of the atmosphere aesthetics of dimensions and elements, emotional tendencies in the two theoretical characteristics of the space atmosphere design in an innovative way.

From the perspective of the aesthetic theory of the atmosphere, we will analyze the work of Peter Pimental's Klaus Brothers Mountain Chapel from the perspective of existentialism. Located by the river in the countryside of Bruder Klaus, Germany, the building "grows" in the form of an earthy, closed, narrow, multi-pronged building, the Klaus Brothers' Mountain Chapel (also known as the Bruder Klaus Church). The church's use of light in the design of the interior space is the ultimate in the desire for light, the search for light, and the reverence for light that is exalted in this church, and the way in which Ponto has applied the aesthetics of atmosphere to the design of the church is also reflected in the way in which he renders the space sublime and sacred.



Fig.1 Vision of the Bruder Klaus Church

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Fig.2 Close up of the Bruder Klaus Church

2.Co-position

One's sense of the environment comes from nature, because nature has always provided the environment in which human beings exist and develop, but also, as Peter Zumthor says, when designing in nature, what moves one most is everything, the things themselves, the people, the air, the noise, the sounds, the colors, the materials, the textures, and the forms. -The form that one appreciates (Figure 1), the form that one manages to decipher, the form that one finds beauty in, which is also a sensory impression - bringing together all kinds of things and materials in the world and combining them to create a space, a body.^[2] Therefore, the design concept of Zumthor is also in line with the "aesthetics of the atmosphere" (Figure 2).

Through the study of the material design of space construction in the Bruder Klaus Church, the design of the conical interior space under the conventionally made square building appearance is explored. The main reason for this co-location of materials is Zumthor's unique approach to the use of decorative interior materials (Figs. 3).

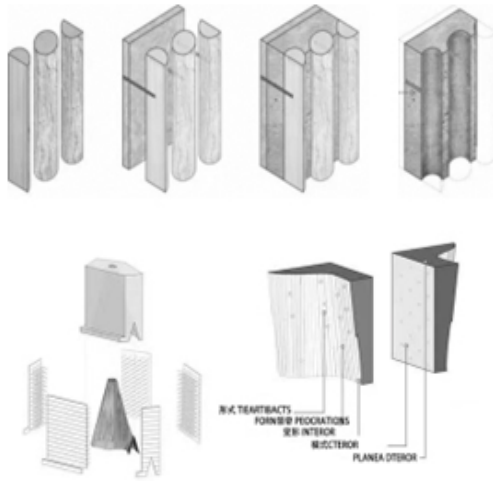


Fig.3 Material co-location analysis

Zumthor used a two-pronged design approach to achieve not only the design of the building space, but also the material design of the space to the extreme, and to sublimate the spirit of the space atmosphere in the extreme. Firstly, 112 pine logs were laminated into a tent-like conical formwork, which was framed in the square building frame and then poured in the conventional way of mixing concrete, half a meter per day, for nearly one month, to obtain the conical interior space shape (Figure 5) ;secondly, the finished boards were not dismantled for the environment, but directly burned in stages for three weeks, bringing After the wood burned out, the natural traces of scorched ash and wave-like wood burn texture would "grow" harmoniously on the freshly formed concrete surface, and even anecdotally, the smell of pine wood still remains on the walls of the church today. [3] In terms of the analysis of the effect produced by the interior design, this carbon-black concrete surface deepens the profound atmosphere of the church's interior, which is more in line with the theoretical innovation of atmospheric aesthetics in which the changing nature of the "material dimension" leads to a steady increase in the influence of the spatial atmosphere (Figures 4);

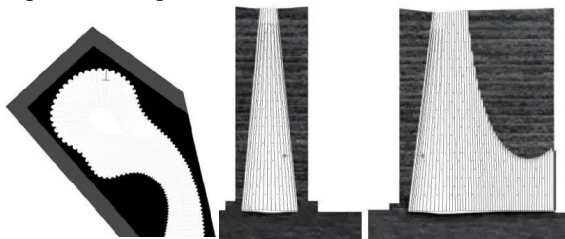


Fig.4 Bruder Klaus Church plan and elevation.



Fig.5 Material laps burning real and model

Zumthor's co-location of interior shapes and materials is a coherent link between design thinking, long term innovation and lasting stability, giving his work a strong and infinite presence and inspirational power. The "physical properties" of the materials and the "perceptual properties" of the perceived atmosphere are used to the full advantage of Zumthor's designs without compromise, especially since the starting point for Zumthor's choice of materials In his hands, these ordinary materials are reborn in different cultural contexts through an unconventional and ingenious interpretation, just as the spatially decorative atmosphere of the Bruder Klaus church presents a "custom-made architecture" in its sacred and underlying communication. made Architecture".

3.Infiltration

"The building interior space environment to be shaped into a pure and complete 'dark block' for design analysis, after debugging and mapping to bring in the light, revealed to the eye as in the chiseled darkness of the wandering, light to penetrate with a new block, creating a new life decorative power. "[4] This is the emotion of Zumthor's love for light, his love for light, his love for light (Figure 6).



Fig.6 Bruder Klaus Church interior real scene

The Bruder Klaus Church is a perfect interpretation of the design concept of "dark body block light penetration", the interior scorched traces of ancient roughness, cone-like spiral shaped interior wall coiled up and gathered in the center of the building, forming the top of the center of the curvature of the enclosed opening, welcome into the sky light pouring down, the light of religious beliefs is also thus accepted by the dark space. The light of religious faith is thus accepted by the dark space, forming a perfect match between the "dark block" and the "light block" and forming a strong contrast of lightness. The cavernous interior receives the overflowing light, and people step into the interior of the church to baptize and purify themselves.

From the spatial perspective, the spiral interior shape increases the visual tension in the width of the lower space, enhances the visual urgency in the height of the middle space, and sublimate the visual oppression in the distance of the upper space, so that the interior shape brings endless visual experiences in the spatial scale, and because the light is scattered, the light inlet is extremely focused on the light point and glare, thus invisibly "stretching" the spatial dimension. The vertical scale of the space is "stretched", and the penetration of materials into the space, light into materials, and space into people is fostered,

which eventually perfectly inspires the worship of the sacredness of Bruder Klaus Church.

The "atmosphere" in the architectural space is permeated by the texture of materials and light, so that one can feel the "breath of the Church", as if taking us into the delicacy of nature. The monotonous space is changed by the penetration of the texture under the light; the chaotic space is ordered by the penetration of the light; the cold space is enriched by the penetration of the light atmosphere. The "infiltration"-led light atmosphere constructs the space - constructs the light texture vision, constructs the rhythm of space under the light rhythm, and constructs the spirit of place, which are all the factors in the infiltrated space, and use it to interpret the poetic charm of the light atmosphere space and sublimate people's emotional resonance. This is the penetration of light. The invisible is better than the tangible.^[5] Impressions from nature are more fascinating and dimensional than impressions from form, and nature can evoke unconscious impressions and emotions.

4. Field perception

The Bruder Klaus Church uses light as a guide, interpreting space without a clear direction. Each person perceives the field of awareness and follows his or her own path. The "field perception" of the space is perfectly reflected in the emotional tendency of the atmosphere and the interaction between the material texture and the light, a force that is kept in dynamic balance, not in conformity and obedience, but in the balance between the spatial presence of people and the communicative nature of the environment. The dense atmosphere of light and shadow and the tensions that are interwoven in all corners of the space make people feel the charm of emotions conveyed in the spatial field. Zumthor has been relentlessly pursuing the pleasure brought by the infinite creation of space, and strives to capture the combination of real material and human perception,^[6] to express the discovery of human sensory attributes in field perception and the analysis of space decoration atmosphere shaping.

Le Corbusier said in "Towards a New Architecture" that the wall rises to the sky in a way that moves me, I feel your intentions, you are gentle or rough, charming or noble. Your stone speaks to me.^[7] In his analysis of Zumthor's design, Esta Sahin Yarman says that the unique compositional patterns in the decoration of the spatial scene provide different boundaries for the manifestation of the properties of its materials, while the spatial atmosphere defines the meaning of Zumthor's design, so that the implicit power of the spatial atmosphere is revealed as the space interacts with the properties of the materials, and makes The "images" of space deepen. "Images" are the name Zumthor gives to his spatial experience, which can be understood as both an image and an imagery.^[8]

Zumthor's "field of consciousness" is designed with the idea that everything is about existence, perception and contemplation, integrating experience, memory, perception and imagination into the atmosphere of the space, expressing that the emotional tendency of the space

can only come from the natural flow of the space itself and the delicate and concrete observation of the space by the human presence. There is no need to imitate the beauty of other things, let alone the attempted incitement and deliberate form, but to make the field perception of space can be a valid solution to the problem.

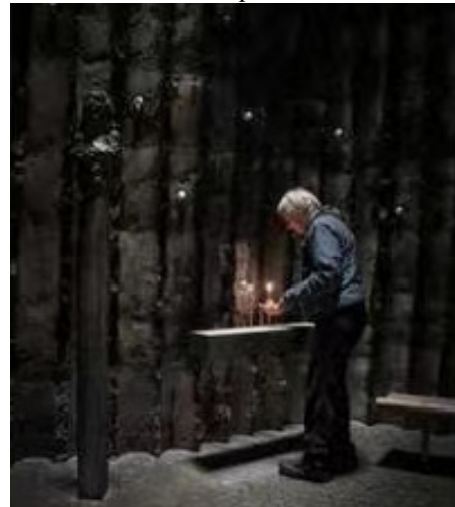


Fig.7 Atmospheric field perception of church space

5. Conclusions

Matter evokes unconscious impressions and emotions.^[9] A work is at its most beautiful when it achieves a coherent union of self and each other. This is Zumthor's idea of what he wants, what he does, and what he combines in his design, but he also believes that the feeling brought by matter is much higher than the impression brought by form, and that form is not the usefulness of design, but sound, material, construction, structure, and so on, to make people have a deep experience.

From Gernot Böhme's aesthetics of atmosphere to Peter Zumthor's Bruder Klaus Church, Zumthor calls for a sense of transcendence through the atmosphere of the space he designed^[10], but also the co-location of interior decoration and material texture, the penetration of spatial environment and light and shadow perception, or the emotional tendency of the field. He also explores issues related to the co-location of interior decoration and material texture, the penetration of spatial environment and light and shadow perception, or the field of emotional tendencies, providing a new perspective on the process of innovation in the design of modern architectural interior spaces.

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