

The paper aims to interpret and discuss the proposal of the German philosopher Gernot Böhme of an phenomenology of nature; it represents an original development of the classical phenomenology in the sense of a general theory of perception, with reference to the new phenomenology of Hermann Schmitz. In the wake of the traditional phenomenological understanding of the body (Husserl, Merleau-Ponty), Böhme emphasizes the concrete human bodily experience in the natural environment with the practical (ethical and political) purpose to show that humans are a part of nature.

The starting point is the basic principle, deriving from the famous motto of Jean-Jacques Rousseau *back to nature*, that nature is not something lying beyond human beings, but that nature is “before us” (*vor uns*), i.e. it is a task for us, a challenge for our future self-understanding. The consciousness that the body is part of nature – which we also belong to – makes it possible to integrate *nature in itself* and *nature for us*. The environment where we live is not only an issue related to nature itself; instead nature must be considered and preserved as a living space as an anthropogene Nature.

An ecological phenomenology of Nature must analyze the *humane*, socialized nature as living-fundament for men in its ecological structures, in order to define the limits and the forms not only of a sustainable but also a design-able development. On the other hand, Nature influences our own feeling of being-there (*Befindlichkeit*) through our sensibility. Böhme names *atmosphere* – that which brings together the human situation and the quality of environment. The atmosphere is also the phenomenological core of nature, strictly related to the human bodily and physical location.

At this point I will discuss the matter of the origin and the technical-artistic creation of atmosphere: Böhme interprets the atmospheres as irradiation and evocation of spaces, things and human beings, bodily resonances of lived physical, architectonical and natural environments that we can perceive through particular *aesthesiological* experiences. The physiognomic and exposing power of things, persons and (artistic) works reveal the essential affective character of Böhmes atmosphere-phenomenology.