

*M* NOTES ON  
*META*  
*MODERNISM*

The neoromantic turn  
a case study in Metamodernism

A "period" is understood not as some omnipresent and uniform shared style or way of thinking and acting, but rather as the sharing of a common objective situation, to which a whole range of varied responses and creative innovations is then possible, but always within that situation's structural limits.

Frederic Jameson (1984), *Periodizing the 60s*

# Structure of feeling

a particular quality of social experience (...),  
historically distinct from other particular  
qualities, which gives the sense of a  
generation or of a period

Raymond Williams (1977), *Marxism and Literature*

# metamodern structure of feeling

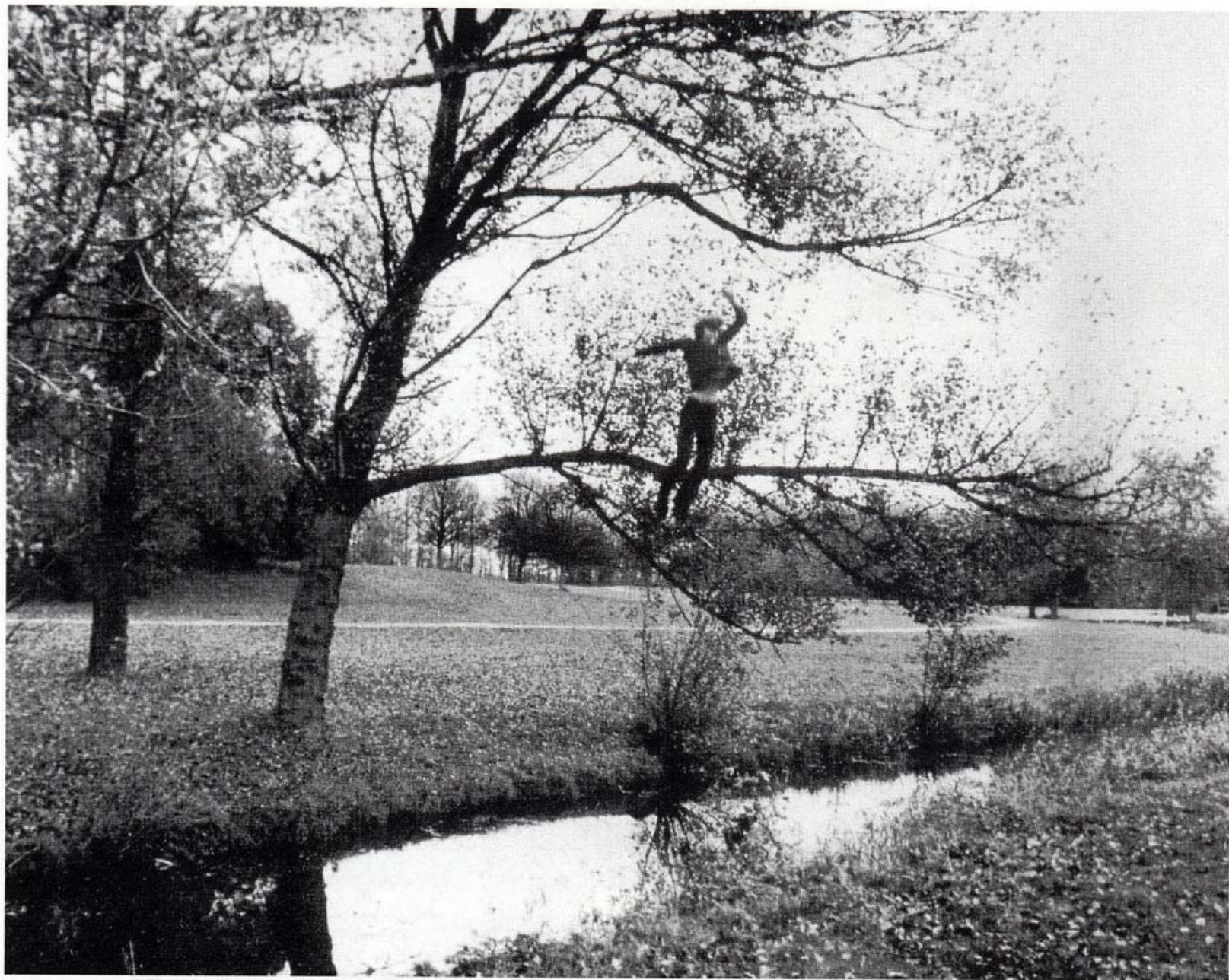
- A generational attempt to surpass the postmoderns
- A general response to current, crisis-ridden moment  
(credit crises, ecological crises, political crises)
- The advent of network culture
- New aesthetic sensibilities

**IDEAL WORLDS. NEW  
ROMANTICISM IN  
CONTEMPORARY ART**



# Romantic Conceptualism









Romanticism is

‘unity and multiplicity. It is fidelity to the particular . . . and also mysterious tantalising vagueness of outline. It is beauty and ugliness. It is art for art’s sake, and art as instrument of social salvation. It is strength and weakness, individualism and collectivism, purity and corruption, revolution and reaction, peace and war, love of life and love of death’

I. Berlin (2001), The Roots of Romanticism



























# Herzog & de Meuron (1)

**De Young Museum (2005)**



**Caixa Forum (2008)**



# Herzog & de Meuron (2)

**Elbe Philharmonic**



**Beijing National Stadium**



# Herzog & de Meuron (3)

Brandenburg Technical University

Projet triangle





# Herzog & de Meuron (4)

## 560 Leonard Street



**The world must be romanticized.** In this way its original meaning will be rediscovered. To romanticize is nothing but a qualitative heightening [Potenzierung]. In this process the lower self is identified with a better self. [...]

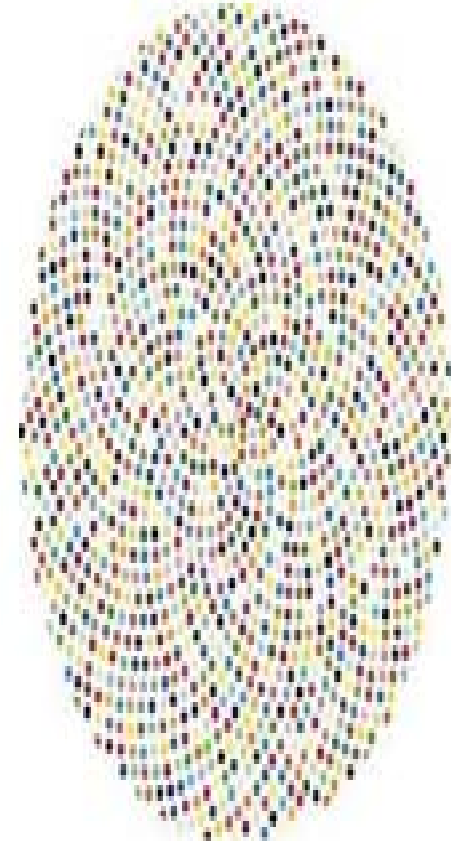
Insofar as I present the commonplace with significance, the ordinary with mystery, the familiar with the seemliness of the unfamiliar and the finite with the semblance of the infinite, I romanticize it.

Novalis (1797- 1798), Fragmente und Studien

# Pop Art

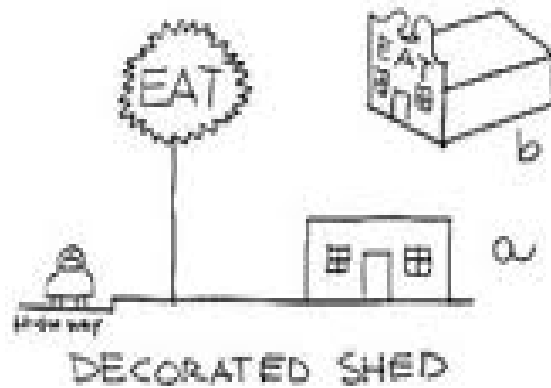
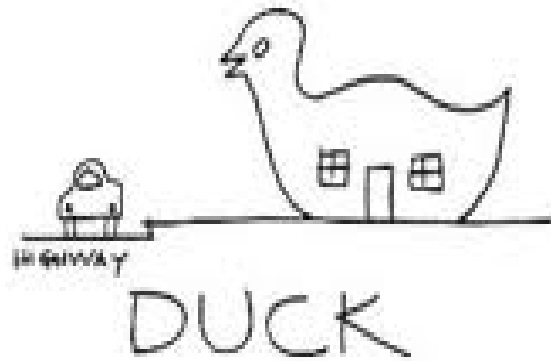


## Young British Artists



# Charles W. Moore

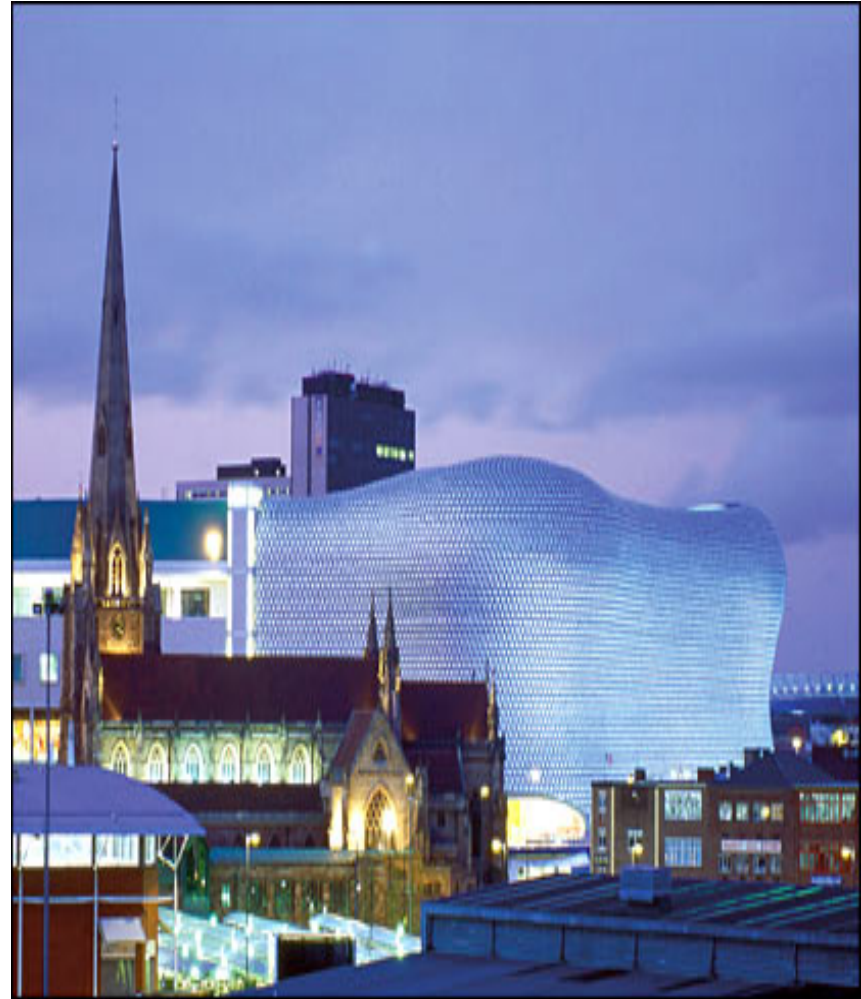
## Venturi / Scot Brown



## Frank Gehry



## Future Systems



“ the age of the architectural icon—that  
extravagant, exuberant, “wow”-inducing  
building on a pedestal— is dead, or more  
precisely, in its death throes”

**Blair Kamin**

"Of all the arts, architecture is the closest...to the economic, with which, in the form of commissions and land values, it has a virtually unmediated relationship..."

**Frederic Jameson**



# Zumthor



“The New Seriousness has been bubbling under for a decade’ only to come to the surface over the last couple of years”

**Tom Dyckhof**

# Zumthor



# Chipperfield



# Caruso St. John



Green roofs, artificial mountains and geological forms; buildings you can walk on or over; networks of ramps and warped surfaces; buildings that carve into the ground or landscapes lifted high into the air: all these are commonplace in architecture today.

New technologies, new design techniques and a demand for enhanced environmental performance have provoked a re-consideration of architecture's traditional relationship to the ground.

**Allen & McQuade (2011)**

# Giancarlo Mazzanti & Architects

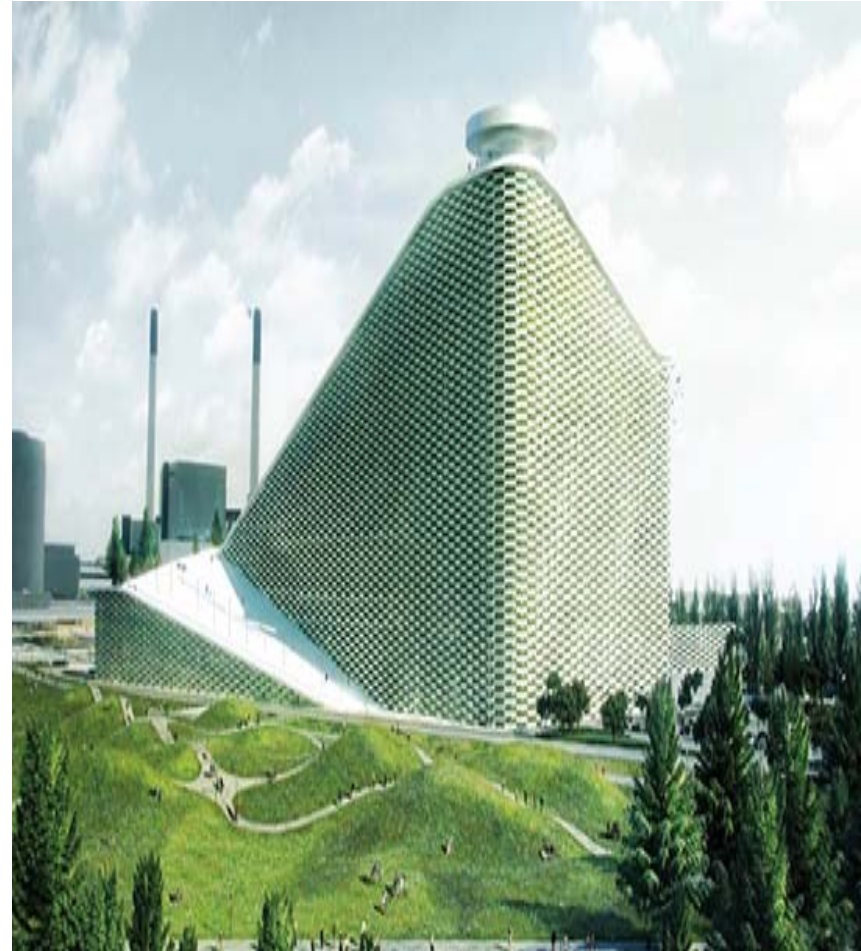


# BIG I





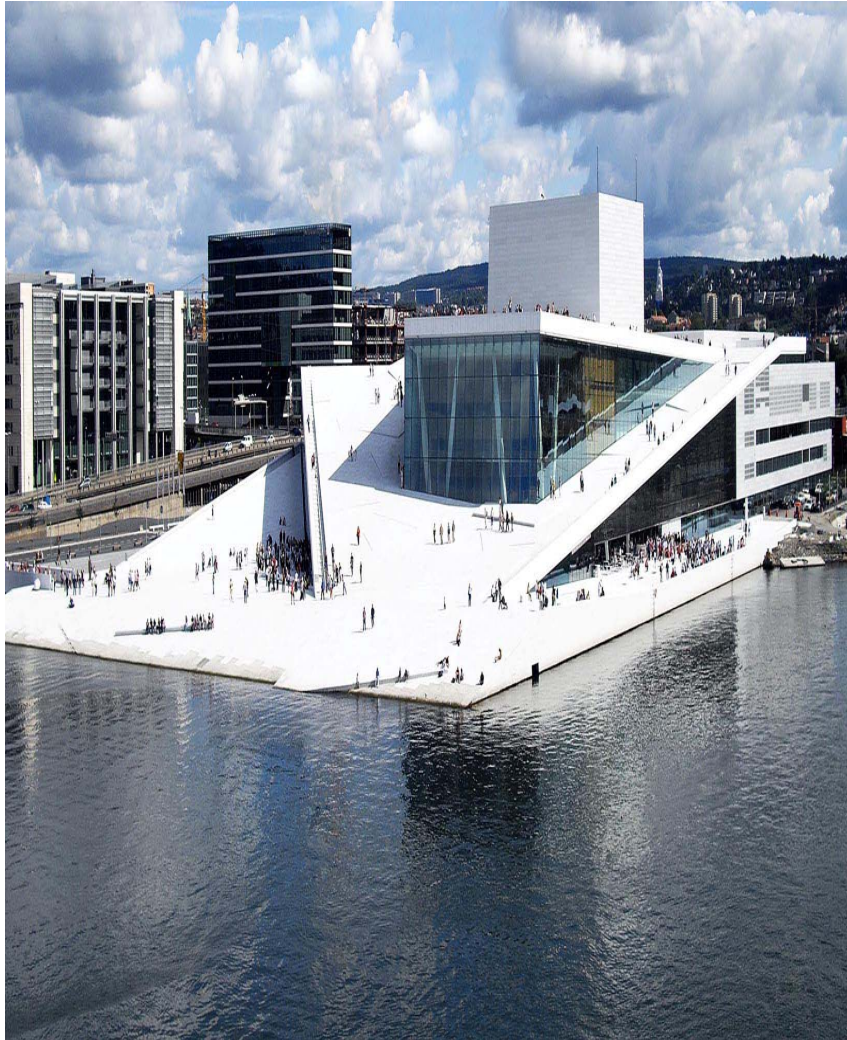
# BIG II



# BIG



# Snohetta



# Snohetta



# Snohetta

