



**Romanticism and its  
contemporary manifestation.**

Theory Paper Tom Bosschaert Arch704a

*Athenaeum.*

—  
Eine Zeitschrift

von  
August Wilhelm Schlegel

und  
Friedrich Schlegel.

—  
Ersten Bandes Erstes Stück.

—  
Berlin, 1798.  
bei Friedrich Vieweg dem Älteren.

Come 2006, and one finds oneself in architecture school. Certain things are the mode of the school, region or country, a fascination with certain architects, construction techniques, materials and drawing styles, certain topics are of international allure, and others are taboo. Buzzwords come and go, what is utter fascination and heralded as the new saviour is forgotten the week after and replaced with an equally ephemeral notion. Terms and their definitions are as fluid as the opinions of the people that speak them and only the older histories seem to be set in stone. Professors preach the glories of certain ism's, method or mode of thought, only to be followed up, preferably a few hours later, by a professor with entirely contradicting ideas. Such is the nature of architecture school, and the exciting bustle of an academic environment. But, one thing is certain, something not to be uttered during a design review of any sorts is the pursuit of the, 'picturesque', or, in some cases, even the word 'Romantic' will immediately paste a varied set of dismayed expressions on the faces of the faculty and students. It seems certain that Romanticism died with arrival of the modern period and has been pushing up daisies for as long as anyone can remember. And preferably, according to the opin-

ion of most, will remain that way, as Romanticism is soft underbellied nostalgic hunting for fleeting ideas of the past and a whimsical emotional state, which has nothing to do with current hard lined concepts, theories and methods of serious architecture. Specifically Romantic design intents, are thereby immediately dismissed as invalid, without further explanation.

My interest in this topic is sparked by the idea that, in fact, Romanticism is not pushing up any kind of flower, but actually has become such a large framework in which we roam today, and that we do not even realize it due to the scope of its manifestation. I believe that it has certainly changed through time from what can be regarded as its early beginnings, around the start of the 19th century, but that it fundamentally has retained the strongest ideals embedded within, and that it has been integrated within our everyday operations. My goal in this essay is to explore this theme and to use a number of examples to further test these notions. W.C. Lesnikowski writes in his book *Rationalism and Romanticism in Architecture* from 1982, "to prove that the struggle between intellect and emotion, reason and instinct, rationalism and Romanticism is the fundamental



fig. 2 - Death of Sardanapalus, *Eugene Delacroix*, 1824  
photo: unknown

driving force behind western (and maybe universal) culture.”<sup>1</sup> My belief is that there is no such clear separation between notions like intellect and emotion, and that if one seeks such determined terminological evidence in reality, one will come away only with the most extreme, and therefore unrepresentative examples of an era. I hope to be more nuanced and seek evidence in small details rather than generalizations.

In order to understand the above mentioned fundamentals of Romanticism, we should look at what it, and all its affiliated notions, represented at birth, and from then on investigate which of these notions might have survived.

Early Romanticism could be said to have started and received its first definitions in the magazine *Atheneum* of the brothers Schlegel, that ran from 1798 until 1800, Here a variety of authors were able to present in only two years time, a basis for an understanding of the arts that would influence literature, music, painting, architecture and all other forms of art imaginable from then on. There is earlier evidence of Romantic notions, and it is

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1 Lesnikowski, Wojciech G., *Rationalism and Romanticism in architecture*, 1982, p18

certainly not contained within its 1800-1850 time period. Earlier signs, in the pre-Romantic, such as historicism or fascination with the irrational, are certainly present in history, and although it seems as if the time period in which the Romantic was most prevalent would be where it was strongest, there was diffusion and confusion in that era as well.

The painting “Death of Sardanapalus” (fig.2) by Eugene Delacroix (1798-1863), as used as the primary example of Romanticism by David Blaney Brown in his book about Romanticism<sup>2</sup>, shows us a composition which, to the audience in 1827, presented a complete departure from any of the styles and expressions they had seen before. In this painting, instead of stylistic, symbolic and craftful detailing of a preconceived scene, often intended to maintain the ideas of the ancient Greeks and Romans, to express a certain event, here the total composition, color, technique and expression are used to convey only the shocking and emotional consequences of the event depicted. Style is used to augment the expressed rather than as a framework in which things are performed in a preconceived

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2 Romanticism, D.B. Brown, 2001

... die Kälte ist ja etwas sinnli  
... Die Kälte ist ja etwas sinnli  
... in der Zeit wa  
Deutscher. Allerdings in beyden. Du sie  
Klopstocks Verdeutschungen haben immer wenig  
Griechen. Das wäre denn doch eine Art von  
ähnlichem Maßstabe. Aber er ist mir nicht genau  
enug: Welch ein Unterschied zwischen Vers und Vers?  
ist ein Deutscher Hexameter auf dem Papiere läu  
ft als ein Griechischer, fällt in die Wunden, und  
du noch zweifelst, so besorge den Copist. Und  
wird es nicht der Zeit müde zu werden. Und  
... die Kälte ist ja etwas sinnli

manner. Here beauty is set against horror, style versus effect, execution versus reaction. What is important here is that the technique or the appearance of the image is totally subjective to the intent, which is, to reveal the story of the painting in all its emotional complication and richness, to the viewer. The painting establishes a relationship between the object of art, itself, and the subject, the spectator, by consciously attempting to stir up something inside the onlooker.

Here we can see that Romanticism manifests itself as a way to achieve an emotional response in the audience, by means of various techniques such as color, composition and the choice of subject matter, and its exaggeration of various actions in order for them to have a more immediate effect. Beauty is destroyed by evil, the moral message cannot be ignored. Style, historical correctness, rhythm and proportion, ideas of the enlightenment, are either absent or suppressed.

Despite such striking and clear examples of Romanticism as Delacroix's painting, it does not fit to pin down Romanticism on a set number of ideas, as its very nature is to prevent just

that. "Romanticism was by its very nature provisional: it reacted against what lay around it, was constantly mutating, and was often defined by what it was not", thus said by Brown. We can therefore make the argument that Delacroix's painting suppressed the notions of the enlightenment on purpose.

Of course it is rather unsatisfactory to accept the indefinability of an art movement that has brought forth some of the most important works known to us in the field of literature, music and fine art.

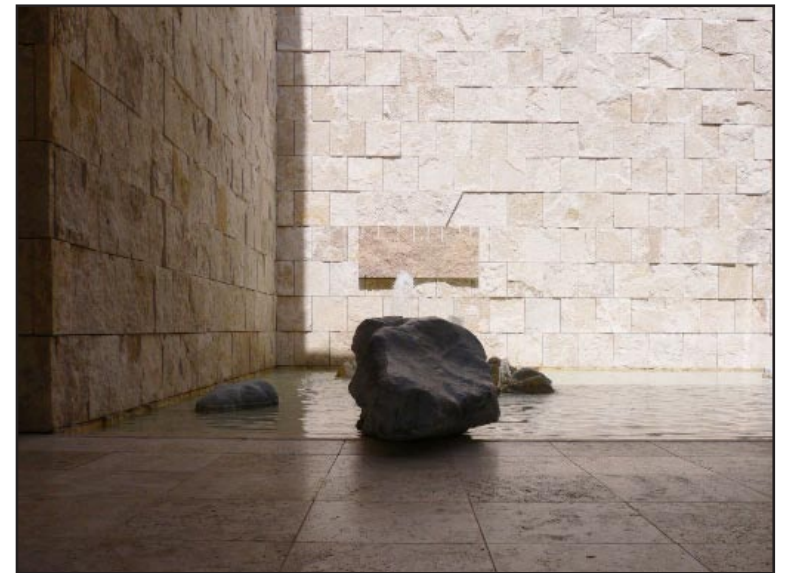
Looking at the word 'Romantic', it was derived by Schlegel from the term 'Romance', which indicated origins from, at that time considered inferior, Germanic folk tales, (Roman as opposed to Latin, the talk of the people rather than the aristocracy) art and medieval stories of love and mystery, which stood opposed to the classic, 'Latin' tradition of the time. The word itself therefore contains within it a rebellion against the enlightenment notions of classic order and harmony and all its associated reasoning, although Romanticism itself would in some cases even allow for Classicistic ideas. Born at a time of great despair and depression, with wars and bloodshed occurring throughout Europe, a focus on the human condi-



Getty Center, Research wing, Richard Meier  
Photo: Tom Bosschaert



Castell San Angelo, Emperor Hadrien, 123 AD  
Photo: Tom bosschaert



Getty Center, stone pond, Richard Meier  
Photo: Tom Bosschaert



tion and its emotions certainly struck a chord. A later definition of Baudelaire does not shed much more light on the subject, as his even more inclusive definition would say of Romanticism that it is "intimacy, spirituality, color, aspiration towards the infinite, expressed by every means available to the arts."<sup>3</sup> One thing should be clear at this point however, and that is that Romanticism is least of everything definable by a certain style or method of expression. It rather benefits from the use of all styles for whichever purpose they can be applied. Eclecticism is therefore, although not prescribed, certainly not excluded in the Romantic realm, and this has manifested itself particularly in many garden designs and villa architecture throughout the 19th century, besides the all encompassing influence on the arts in general, and literature foremost.

From the early Romantics we also inherit the notion of the artist suffering for his art, the hermit artist locked away in his attic, living and experiencing art through physical discomfort, although even with the early Romantic artists, who mostly continued to have quite successful careers, was not quite close to the actual reality of it. But this did not matter, as Romanticism is not the

search for the truth of reality but for truth of the emotion and the world within, whichever flight of the imagination was necessary for this.

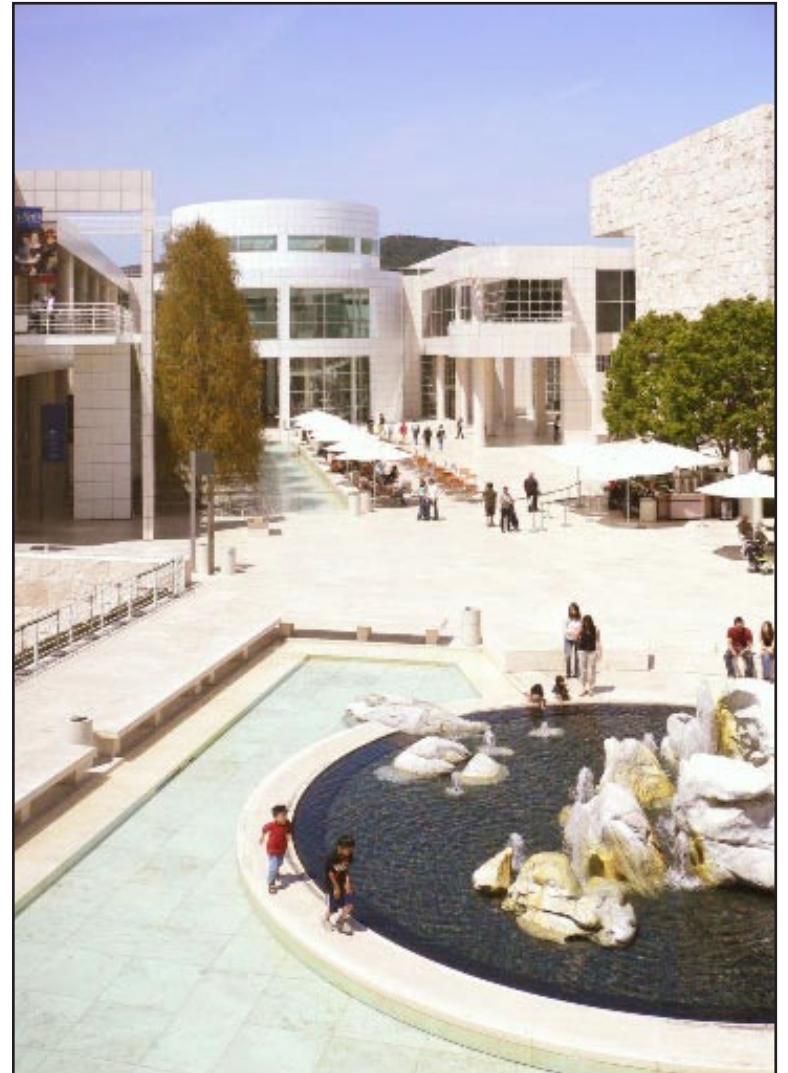
Being in contact with the roots of emotion spawned studies into human emotional experience such as those of Burke<sup>4</sup>, where investigations into such things as pain, pleasure and nostalgia resulted in the first proper definition of the Sublime, which has stuck to Romanticism hence forth. The Sublime, which, as opposed to Romanticism, is quite well defined, as the terror of death as witnessed from a comfortable distance, contains such overlapping and integrating notions with Romanticism in general as infinity, the power of imagination, the idea that what is unknown is more emotionally striking than that which is revealed and a fundamental basic emotion which can be expressed and relived through art. Any art form that is, mixed up, and by whatever means possible. This lay the foundations of what was later to become the 'gesamtkunstwerk', a term coined by Richard Wagner to describe his collaging of music,

3 Romanticism, D.B. Brown, 2001

4 E. Burke, A Philosophical Inquiry Into the Origin of our Ideas of the Sublime and Beautiful, 1958, p40



Getty Center, Auditorium, Richard Meier  
Photo: Tom Bosschaert



Getty Center, central court, Richard Meier  
Photo: Tom Bosschaert

poetry, acting and movement for his operas<sup>5</sup>. Romanticism wanted to achieve an ever changing state of itself by defining its own theory within a work of art which was itself changeable and open to interpretation. Schlegel stressed that a theory of Romantic literature theory could only be defined within a piece of literature itself. Therefore professing that art contains and created the theory by which it is created, a notion we will be able to find back in modern art and architecture on a regular basis.

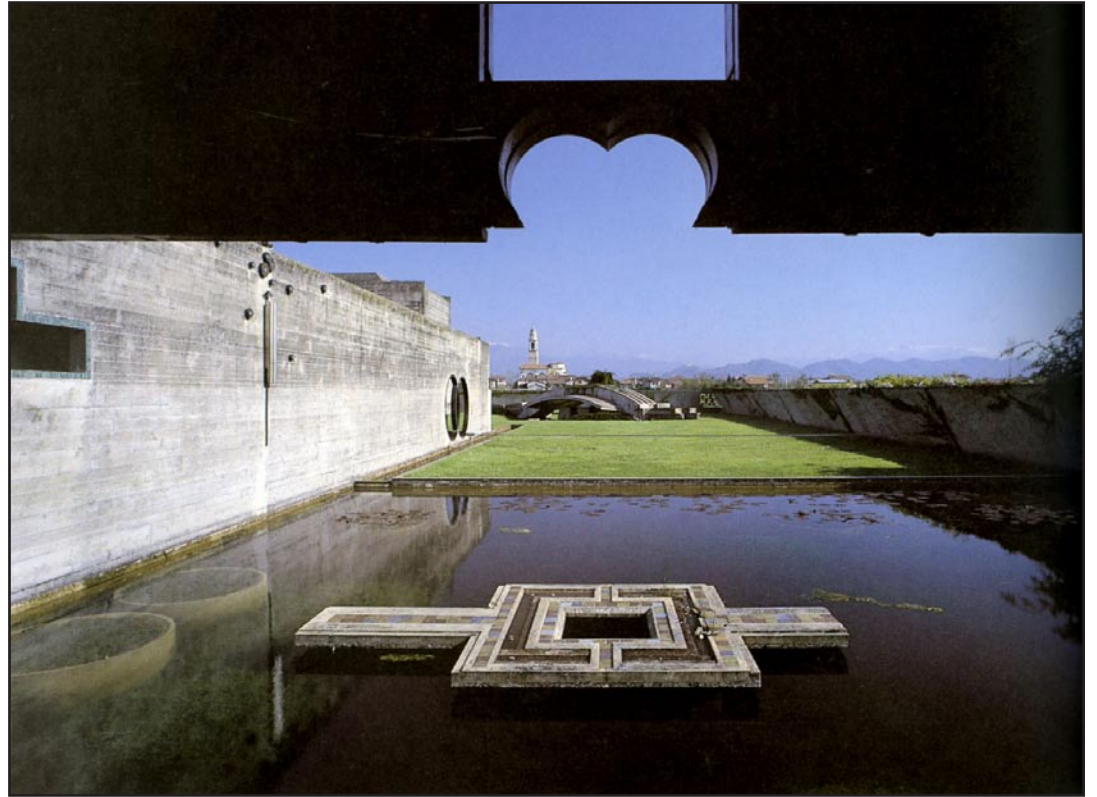
What is important to realize is that traits of Romanticism have been integrated within society and in the end it is possible to attribute everything to it, if one so wishes. The real idea behind Romanticism, in its birth from an agitation against the rational enlightenment and its embrace of all styles, whatever their pedigree, was that the art should serve the emotional state of mankind rather than its ratio. If a highly rational piece of architecture is conceived with the purpose of it adhering to some kind of emotional device, be it for instance memory, recogni-

tion, confusion or pleasure, it could still very much be considered a Romantic building.

So is the Romantic something we would wish to have as a category to place things within, in order to separate them as in an old museum of classifications? No it is not. Summing up a list of the individual traits we have found is interesting, but not very useful. Whether a piece of art is Romantic or not is not in itself interesting, but whether or not Romantic notions and ideas survive today to be used consciously for the creation of work is. This is of course untraceable, but we might be able to detect a Romantic intent. The Romantic, as I wish to interpret it, has as its core ideal the wish to aspire to the inner fantasy world of mankind, and try to explore this in the physical realm. The place where emotion rules over the will to organise, arrange and define. The place where that which is unknown is allowed to exist in its full glory. Perhaps as evidenced in modern novels (despite the claim that fiction is dead, it is still the most prolific field of literature today), Bachelard's poetics of space in our times, or the films of David Lynch. The Romantic aspires to have an effect that is not intellectual in itself by itself, but

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5 *Gesamtkunstwerk*: Wikipedia, Dutch, 23rd Nov 2006



Brion Vega Cemetery , pond, Carlo Scarpa  
Photo: A+U

achieves more, becomes a life experience in addition to everything else it might be. For this to work to maintain itself, it needs to be evolving and adapting to the time of its audience, since Romanticism is about the dialog between the subject and the object primarily rather than fully embodied into the object itself. This I see as one of the core devices of the Romantic.

The following investigations look at whether this can be said of three projects from the post-war era. We might be able to detect various specific notions which are usually placed in the realm of Romanticism, such as eclecticism, the use of picturesque elements or a self-containing theoretical premise, but we're mostly interested in the overarching idea of the presence of Romanticism.

## **Carlo Scarpa: The Brion Vega Cemetery**

Carlo Scarpa, Born in 1906 in Venice, is an architect whose limited amount of works nevertheless are studied around the world for its originality and thoroughness in design, in a holistic sense but specifically for its use and manipulation of materials and expressions achieved with them. His work method was thoroughly unique and distinguished by a continuing perfection of the work often over several years. In a sense, Scarpa is an ideal subject for the imagination of the distanced and dedicated artist, working and living for his art, disconnected from the world. A Romantic notion indeed.

He was able to combine history and different styles and yet retain a strong individual expression. "The context in which he worked was always a composite of history, with buildings sometimes spanning several centuries." <sup>6</sup>. Of his few works, the Brion Vega Family Cemetery probably stands out as the best object for our investigation. Unlike many of his other projects, the cemetery is not a renovation or reconstruction but a new

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<sup>6</sup> Carlo Scarpa, drawings of the Brion Family Cemetery, George Ranali, p. 3



Brion Vega Cemetery , entrance, Carlo Scarpa  
Photo: A+U



Brion Vega Cemetery ,chapel, Carlo Scarpa  
Photo: A+U

addition, and epitomizes many of his design ideas, methods and expressions.

A cemetery is, of course, an ideal place for Romantic notions to manifest themselves. Our emotional attachment to past relatives and friends, and humanity's continuous adherence to notions of an afterlife are all fertile ground for an architecture of the Romantic. Scarpa's highly unique architecture does perhaps play upon some of these notions, but it is not the dominant theme. Raw concrete, applied both as building block and ornament, is the predominant material of the sunken cemetery. A number of devices use highly intricate systems to invoke meaning, its interpretation left to the observer. There is an access door that sinks into the ground, its controls managed by a very detailed and exquisitely executed set of pulleys and rollers on the other side of the wall. Water can flow through a number of channels to the tomb of the Brion couple, which has been shielded from immediate weather by a large bridge like sculpture, on which nature is allowed to have its way. The cemetery invokes imagery of all kinds; Civil engineering structures, Japanese gardens, defense bunkers, and Inca temples.

But the cemetery is not a collage of these, its eclectic inspirations come together to form a solid, cohesive environment that engulfs the visitor in its entirety. Scarpa carefully crafts this resting place to turn one's mind inward and contemplate the more heavy aspects of inhabiting this earth.

The Romantic in Scarpa's Brion Vega cemetery is to be found in the experience of the place. The walls are raised and by visually cutting off the environment by slanting the walls inward, one feels sunken, a feeling of inward weight, and one is contained within a totally immersive experience of the place. Only a church from a nearby town manages to peek inside the perimeter. The use of corridors versus open space, water pools versus accessible path, subtle symbolism in the devices and forms, one is very much aware of the heightened significance of the place, but does not know exactly what it means or what it is alluring to. That is of no importance, the essence of the cemetery is the experience of a sacred space, conjured up by a master of the environment. Not picturesque, and not scenic, but very much Romantic in its execution. We might be able to detect some hints at the sublime, in the interlocking circles





upon entry, symbolic for eternity, or the references to ancient architectures of centuries past, even though the steps that make faint musical notes once treaded upon. The cemetery is to be experienced rather than analyzed, and its Romantic lies predominantly in the well choreographed suspense invoked by its creator, as a subjective experience.

### **Richard Meier: The Getty Center**

The Getty Center, constructed atop a hill in Los Angeles, took from 1984 until 1997 to build. Architect Richard Meier has seen his children grow up from toddlers to young adults in the time it took to complete this complex, often seen as one of the most explicit, and perhaps last, grand projects of western Neo-Modernist architecture. With it come discussions about Modernism versus Classicism, ethics of building, the ethnic multi-faceted nature of the city and its non-reflection in the architecture. The Getty center echoes Hispanic mountain villages, Hadrien's villa and numerous other architectural precedents, but has its own distinct character that allows it to become precedent for numerous other projects in the future. Both situated in the corner of elite modernism and that of notions of Classicism,

this would be the bastion in which we would be hard pressed to find the Romantic, and sooner those of order, hierarchy, proportion, classic beauty and all those devices against which Romanticism agitated so much at its conception. Or is that so? The Getty center has been designed in the 1980's, and not 60 years earlier, when modernism had a message and a purpose, that mostly was non Romantic. Building upon the modernist aesthetic, many things are at odds, such as honesty of material; its wall systems are stone slabs hung onto a steel frame to appear solid and eternal, but it's just cladding, it is merely supposed to appear eternal and solid. Its intertwining design with the landscape and Robert Irwin's central garden evoke nothing of classic order and rigidity but allow a fluid movement in and out of the land, a well crafted artificial diorama between building, ground, vegetation and splinters of the sublime are showered upon the visitor by the enormous domed sky which is ever present in all its might and eternity on top of this hill. The Getty center is all about the movement of the visitor through the building, the way its inside and outside relationships form, and the play of framing vistas and panoramas. Never mind the dreadful galleries that are in complete disconnect with the

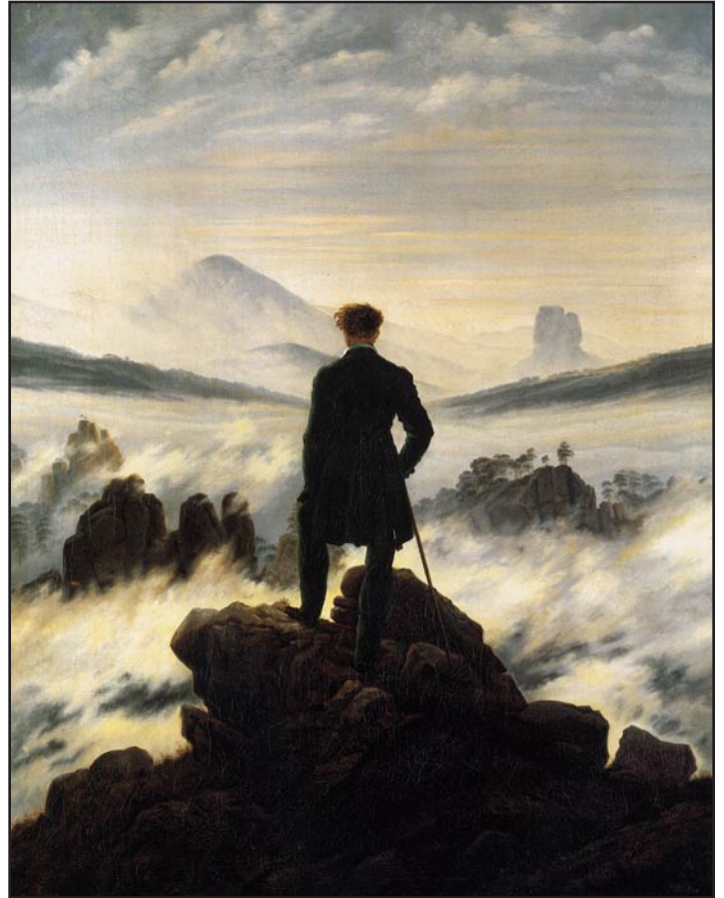


fig 3. The Wanderer Above the Mists, Caspar David Friedrich, 1818

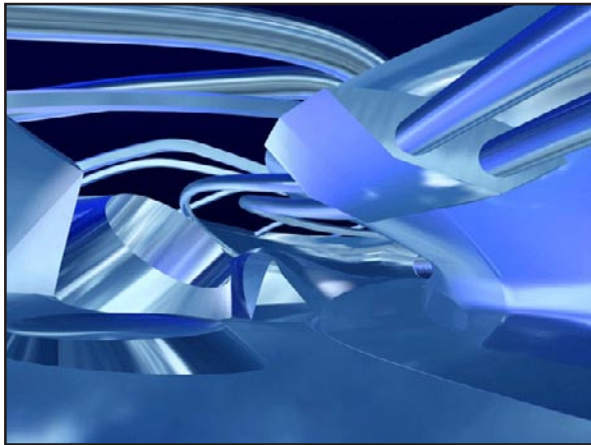
building, and not designed by Meier, the Getty center is almost an accidental folly, that most Romantic of devices, that signifies the counterpoint of the society, the squander of money, the debauchery of lust and pleasure. In a city like Los Angeles, where one can easily be killed by strolling into the wrong neighborhood, death is just a simple sensation, something for the bad news channels, but in order to be truly transposed from one's life of plastic interaction, multicultural societal issues or plain around the clock economy, one thing that is certainly to offer that experience which will allow you to enter another world entirely, is the Getty. In that sense, it is about as Romantic as we can get is, as it is, unlike Scarpa's work, not a manifestation of the architect's idiosyncratic fantasy that one is subjected to, the forms and styles are too well known and conventional in itself for that, but it is the entire complex and the effect it has upon the visitor that creates the sensational and completely and exquisitely refined experience of the Utopia that will never be. Utopia and Distopia, in a constant struggle in the mind of the observant visitor.

It becomes really interesting if we imagine ourselves standing on one of the many terraces, that often are placed at the

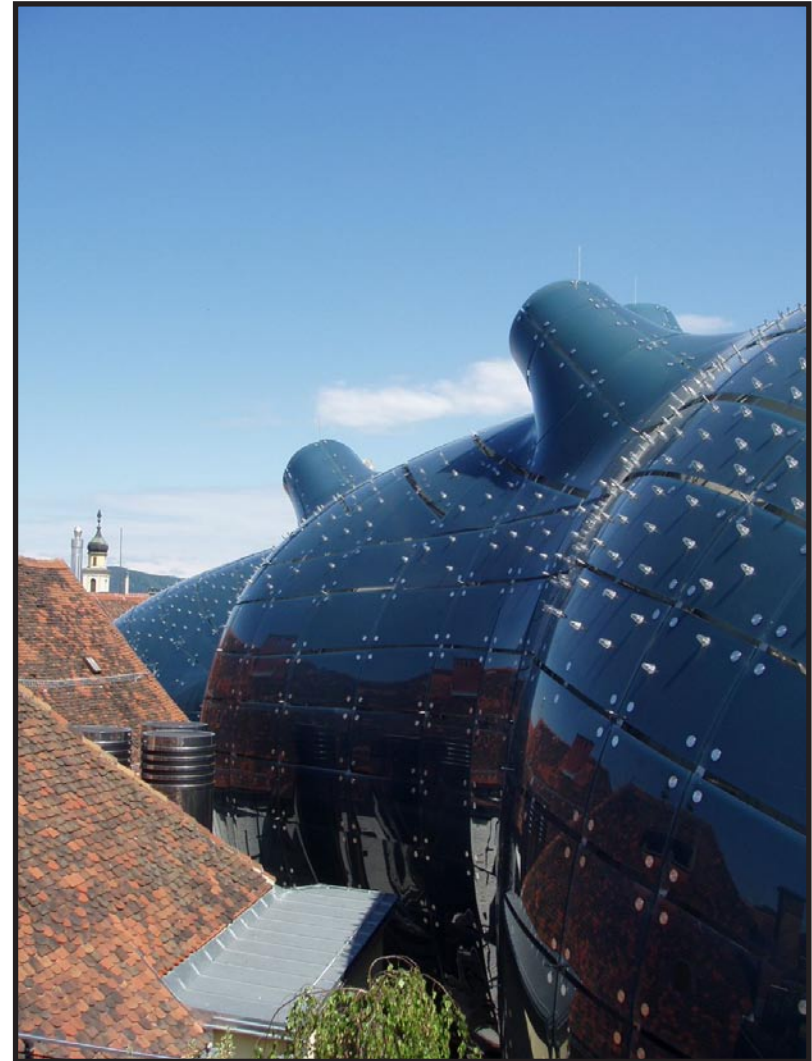
extremes of the complex, causing a great drop to appear once we look over the edge. We can overlook all of Los Angeles, and beyond, on a clear day you can see hundreds of miles into the distance. Is this not like the paintings of the Romantic, with the man in a suit, steadfast on a cliff, overlooking the valley (fig 3) ? Walking through Irwin's garden, our vision of the valley is taken away, and again returned to us in a way that leads us to explore the garden out of curiosity. In its center, a pond with almost filigraine like hedges and lined with flowers. The eclectic of Romanticism, with its intent to carry away the observer in thoughts, dream and awe, is exactly what we find here. Both building and garden play upon man's perception, curiosity, and awe, in a stylistic language of Classicism and Modernism.

### **NOX: Aquatic Pavilion**

This pavilion, realized from 1994 to 1997 in Neeltje Jans, the Netherlands, designed by Lars van Spuybroek with his firm NOX, sets out to deliver a complete water experience, intended to provide insight into the scarcity and value of water. To achieve this, van Spuybroek designed an architecture that was completely without right angles, or any kind of conventional



H2O Pavilion, NOX/Lars van Spuybroek, 1999  
photo: unknown



Kunsthaus Graz, Cook & Fournier, 2003  
photo: unknown

architectural techniques. A member of what has recently been called the 'blob' style, the building undulates and curves in a manner that is entirely unpredictable, and using sensors and audio visual techniques the inside of this building is completely transformed into a total sensory experience for the visitor. This type of effort can be seen in a more or lesser degree in buildings such as the Blur building by Diller and Scofidio for the 2002 expo in Zurich, called by the swiss press "a crazy, idiosyncratic thing! How deliciously without purpose!" (is that not the definition of a romantic folly?), or the more permanent Kunsthaus in Graz, by Cook and Fournier of 2003, which has an outer skin which is supposed to function as a giant screen on which art can be displayed, making the architecture a constant dynamic.

Is this new form of architecture relatable to the Romantic? At first sight it certainly adheres to some aspects of it. The wish to create an experience regardless of the tools and materials used, a strong adherence to the unknown and aspects of trying to rewrite architecture by means of their own existence. However, in many of these projects, as voiced by Greg Lynn at various lectures, there is a search for a new type of geometry as a

primary generator behind them. Having, with the powers of the computer at hand, now conquered normal Euclidian geometry, we can use much more specific, differential and inferred calculus to shape architecture. This can hardly be seen as a Romantic pursuit as again the interest lies within the object itself, rather than in an interaction between subject and object. The Aquatic pavilion, however, is different. Although it utilizes 'blob' architecture geometry, it is to achieve an effect of disorientation and formlessness, that is meant to be experienced by the visitor in various ways. Here, the dialog between object and subject is indeed vital to the generation of the design, analogous to a Romantic English garden with specific placements of scenery, follies, paths and vegetation.

### **Directions in Theory**

Without delving too deeply into the subject, we can glance at some directions in architectural theory that could help us distillate some of the issues at hand. On this subject I'd like to suggest that there is value in a superficial analogy between the relationship of the Romantic vs. Enlightenment and Post-Structuralism vs. Phenomenology. This is specific to where one



Martin Heidegger's cottage in the Black Forest of Germany, given to him by his wife Elfride.

places the importance of the objects in question. One of the strongest propagators of Post-Structuralism is Peter Eisenman, and according to his theories about Criticality, value is created in an object through its metaphysical composition. The intelligence that lies within the object communicates this value, and through diagrams and analysis of a particular project one can piece together the meaning of it. Eisenman refers to it as reading a building like a text. These extremely formal moves and motives portray architecture, like the enlightenment, as something of which the meaning and value is inherent in the object itself.

Phenomenology, as evolved through writings of Martin Heidegger's (1889-1976) *existential phenomenology*, and further brought into the architectural field by Christian Norberg-Schulz (1926-2000), tries to find a foundation for the human experience of architecture, through our senses and our immediate analytical observation. Phenomenology concerns itself with tactile responses of materials, acoustical properties of space, our subconscious dream world and latent memories, through

the psychological effects of color, space, temperature, poetry, music, etcetera.

Architects such as Peter Zumthor or Caruso St. John who are often associated with Phenomenology seemingly react against the cold and dehumanized formal architecture of Post-Structuralism. Their creators do not talk about their architecture as an analytical game of Japanese chess, but tell stories of their materials, light and sound, and how they resound in their own feelings. They wish to experience architecture, not unlike how the landscape architects of the Romantic period used the picturesque and the sublime to evoke emotion in the audience. With Phenomenology there is very much an emphasis on the subject, rather than the object alone, as in the Post-Critical, and it is this relationship that is imperative. We can also see ties between specific architects. Zumthor sometimes describes his architecture as if it will function as a backdrop to life, as if it is a theatrical backdrop to a play of existence: "It increases the pleasure of my work when I imagine a certain building being remembered by someone in 25 years time. Perhaps because that was when he kissed his first girlfriend or whatever."<sup>7</sup> This

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7 Zumthor, P,





can be brought in relation with Karl Friederich Schinkel (1781-1841), who is generally known to have used theatrical design as a departure and an objective for architecture in his architecture, which are seen as some of the finest examples of the Romantic period.

One of the problems with phenomenology is one that can be said about Romantic theory as well, and that is that if one looks hard enough, everything can be Phenomenological.

Their almost omnipresence and their reliance on being created through an interaction between observer and the observed makes them elusive notions. The importance is, with both, to focus on the intent, rather than the result.

## **Conclusion**

Although specific traits that were propagated by Romanticism have become synonymous with art in general in our day and age, much modern architecture occupies itself with formalism in a way that does not involve the subject object relationship. It is this relationship that is vital to Romanticism in the first degree. In the highly varied examples above we were able to see in what way Romantic thinking has embedded itself deep

within the way we make, think and use design. In Industrial Design emotive design is currently in its heydays, performance art that aspires to the emotions and sensations of the individual visitor have become more effective with the arrival of modern technology, and even everyday culture has become a hive of emotional satisfaction rather than intellectual challenge. This is not necessarily Romanticism, many of its more intellectual traits are easily forgotten with modern media, but certainly it was started, somewhere, in some fashion, and it wouldn't be entirely misplaced if this shift in society came from art, and the entertainment it can provide, and it's had 200 years to incubate.

The examples named are in varying degrees subject to Romantic heritage, but examples of pure Romantic architecture were rare even in the time of its proliferation. It is obvious that without the Romantic period, our understanding of the experience of art, and architecture by extension, would be radically different.

It is unfortunate then that these Romantic undercurrents in our way of creating and thinking about architecture as discouraged



in both the education system and the current professional discourse, as capitalizing on it might produce works of art that speak more to the every day user, have a span of interest that last longer than the current new geometry such as the folded surface or hypertensile structures. The way Scarpa plays with form, our memory and recognition thereof, and its newly shaped environment, allow us to experience place that has been created by mankind but takes it further than the creator could have predicted. The environment is partially shaped by the visitor, who, using all his cognitive faculties, creates a unique experience from these forms and redefines them for himself. This architecture lives forever, as it is dynamic, in interchange with the observer. Meier's Getty center has some of the same qualities, but its partial window dressing by means of material not being what they seem to be and the disconnect between inside and outside eat away at the edges of the 'suspension of disbelief' that is so necessary for the mind to actively pursue an independent course.

Perhaps the resurfacing of Romanticism is a cyclical event, of a larger scheme where human emotion and ratio are in a con-

tinuous dialogue, since one cannot be without the other, there will always be a certain degree of overlap. As the centuries pass, one form of architectural emo-theory will be in conflict with a form of ratio-theory. Like the forces of light and darkness forming Ying and Yang, the whole of the cosmos, but only when viewed from quite a distance; Romanticism and enlightenment architecture have coexisted, and now Post-Structuralism, or Deconstructivism and Phenomenology are dancing around each other into the distance.



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