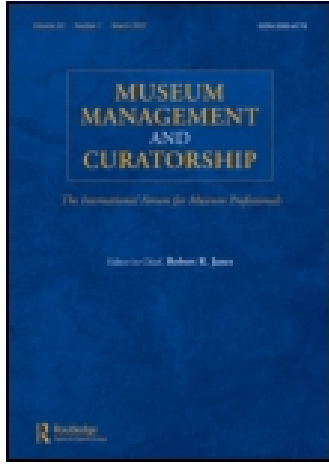


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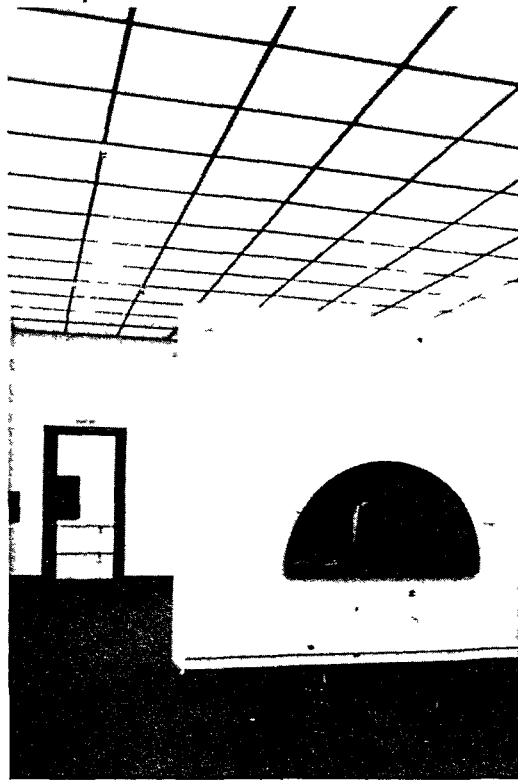
The Post-Modern Art Gallery Comes of Age: James Stirling and the Neue Staatsgalerie, Stuttgart

PETER CANNON-BROOKES

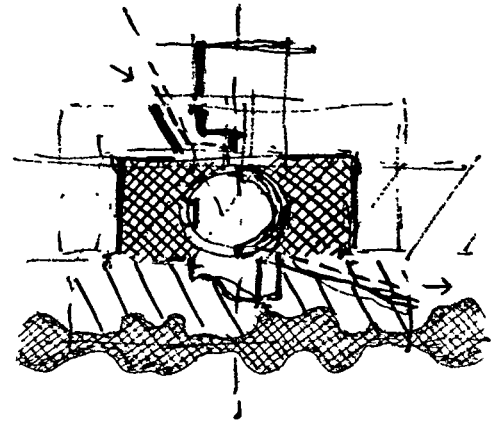
Founded in 1843 by King Wilhelm I of Württemberg (1816–1864), the Stuttgart Staatsgalerie took as its basis the collections accumulated by the ruling house over previous centuries. Designs for a 'Museum der Bildenden Künste' were commissioned in 1838 from Gottlob Georg Barth (1777–1848) and the ceremonial opening of this building on 1 May 1843 marked the début of the new Staatsgalerie. Executed in a dry Neoclassical style, the three wings of the original U-shaped building were arranged around a courtyard opening out onto the Neckarstrasse (now replaced by the multi-lane Konrad Adenauerstrasse) and subsequently two further wings, broader and longer, were added to the building on its east side. This H-shaped structure occupying the full depth of the site between the Neckarstrasse and the Urbanstrasse was burnt out in the bombing of 1944 and only the gallery in the north-eastern corner was left in restorable condition. Fortunately, the Neoclassical shell could be retained and the 1958–1963 reconstruction was undertaken within the old walls. One of the first major German galleries to be reconstructed following bomb damage, the Stuttgart Staatsgalerie building suffers from perhaps more than its fair share of problems stemming from its pioneer status, and apart from an acute shortage of space for all its functions, the meanness of its staircase hall and public areas has become increasingly obtrusive. During the 1960s and 1970s the partial replacement of gallery rooms by more open, less defined spaces was generally welcomed and the continuous ceiling glazing of certain of the Stuttgart gallery spaces was an important source of inspiration to the next generation of museum architects and designers. These spaces deliberately have a minimum of architectural character and share much with the nearby Stuttgart Stadtgalerie designed by Paul Bonatz and Günter Wilhelm (1956–1961) as part of their reconstruction of Theodor Fischer's Kunstgebäude (1910–1913) which had again been burnt out during the 1944 bombing of the city. By the late 1970s the reaction against this type of gallery design was beginning to gather momentum, though in by no means all architectural circles. Nevertheless, the experience gained during the post-war reconstruction of gallery spaces in Stuttgart, and living with the results, was an important factor for the judges of the 1977 competition and consequently for the type of building selected by them. The influence of local buildings, even the reconstructed Staatsgalerie itself, on the winning design is more contentious—and strongly denied by Stirling himself.

The Competitions and James Stirling's Response

As part of the reconstruction of the city of Stuttgart, the state of Baden-Württemberg organized a national competition in 1974 to bring forward proposals for the development of



1. Gallery 3 of the old Staatsgalerie, Stuttgart, reconstructed in 1958–1963 and today used to display Italian Renaissance paintings.



2. Preliminary sketch by James Stirling for the new Staatsgalerie developing the concept of the central circular space and the first ideas for the new footpath crossing the site. Subsequently the footpath was transferred to the north side of the central space.

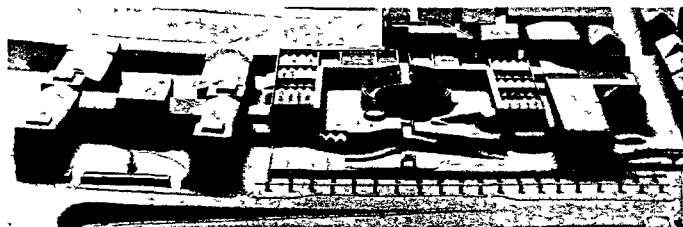
the area of the city around the stretch of the Konrad Adenauerstrasse immediately south of the existing Staatsgalerie. Other already existing buildings set back from the west side of the Konrad Adenauerstrasse established clear axes across it, not least that created by the dry classicizing nineteenth century block of the Staatstheater which is on the line of the Eugenstrasse leading down into the Konrad Adenauerstrasse from the east. Furthermore the large empty site between the Staatsgalerie and the Eugenstrasse (a little over 150×100 metres) faced a single, symmetrical building of singularly little distinction across the Konrad Adenauerstrasse and these factors established the basic parameters for the town planning exercise. The competition also included preliminary designs for the extension to the Staatsgalerie, which was intended to occupy most of the empty site, and nine architects were awarded prizes. In 1977 a second competition was held, for the design of the new wing of the Staatsgalerie and of the Studio Theatre (Kammertheater); and in addition to the nine premiated German architects, four foreign architects were invited to participate. The jury comprised eighteen members, including the Director of the Staatsgalerie (Peter Beye), the Director of the Kammertheater, the Rector of the Music School, the Minister of Finance for Baden-Württemberg, the Bürgermeister of Stuttgart (Manfred Rommel), town planners and six architects. This second competition was won by James Stirling with a design which immediately produced a storm of protest from German critics who maintained, amongst other strictures, that 'the historicism of the design and its monumental masonry walls awoke dangerous echoes of the architecture of Speer and the Third Reich' (Deyan Sudjic).

In evolving his designs, James Stirling was thus responding to the town planning parameters which had been established before he was invited to compete, and with characteristic flair he triumphantly extracted advantages out of what might be unduly constraining to a less fertile mind. This exploitation of the design problems posed by the

urban planners is illustrated admirably by his response to their demand that the site should be crossed by a new public footpath. Given the other characteristics required of the building, some sort of courtyard space on the main axis was a natural conclusion, but how could such a footpath be created—one which was both meaningful and did not compromise the security of the building and its collections? The standard German Baroque palace allows precisely such public access through its central doorway(s), but at the cost of dividing the ground floor into two and forcing the adoption of the Italianate *piano nobile*. Only Frederick the Great, at Potsdam, broke away from this German convention, and with questionable results. Furthermore such a solution makes it difficult to use the courtyard space as a secure area for the display of sculpture.

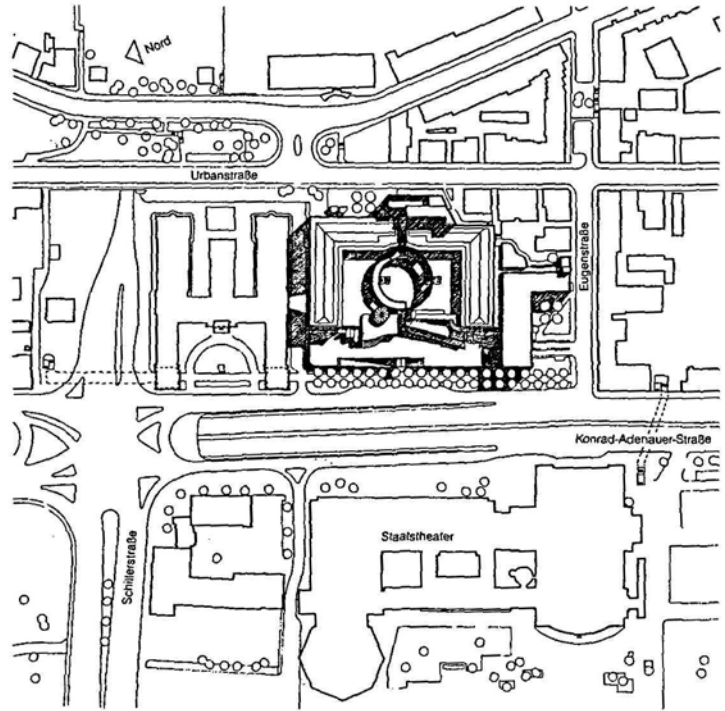
There is a significant difference in ground level between the Konrad Adenauerstrasse and the parallel Urbanstrasse to the rear of the site, one which is not entirely absorbed by the 3 metre high landscaped terrace along the Konrad Adenauerstrasse which was introduced by the town planners. This terrace or podium provides the basic level on which Stirling sets his gallery building, and at the same time houses a large underground car-park and a basement for many of the services of the new building, but it also complicated the design problems attendant upon the new footpath. However, such is the difference in ground level between the Urbanstrasse and the ground floor that both the ground floor and the gallery floor levels (the latter by choice the same as the main gallery floor level in the old building) lie beneath the Urbanstrasse, and by lowering the ceiling level of the gallery spaces where they are crossed by the main E-W axis of the new building it was possible to bring the new public footpath through the heart of the building without compromising either circulation or security, and creating a potentially very exciting new relationship. Nevertheless, the problem remained, in the courtyard area, of providing a rapid descent to the level of the podium and thence to street level. This had to be seen in the light of the other design requirements, not least the need to locate a lecture theatre and temporary exhibitions gallery beneath the main gallery level. Consequently, the creation of courtyards at the main gallery level and of a high cylindrical walled space at their centre, extending down to the level of the podium, enabled Stirling to achieve again the desired physical separation of functions with the provision of the stipulated footpath. In the event the footpath passes as a spiral ramp round the north half of the rotunda, thereby gaining extra distance and reducing its steepness, and provides views into the sculpture court in the heart of the building, whetting the appetite of the potential visitor. From a level above the podium the footpath leaves the rotunda, passes down an oblique ramp to podium level and thence either along the podium/terrace to the entrance to the Kammertheater or by a second ramp down to street level. Thus the acceptance of the challenge presented by the footpath, and its potential, provided the crucial design feature for the whole building, and the analysis demonstrates that the central rotunda is not just a wilful *jeu d'esprit* but a splendidly sophisticated solution to the intractable problems posed.

Having established these relationships Stirling was able to develop the design of the gallery spaces on the upper-floor level independently of the spaces below, in theory at least, because the specifications for the building called for a deep coffered slab between them, providing

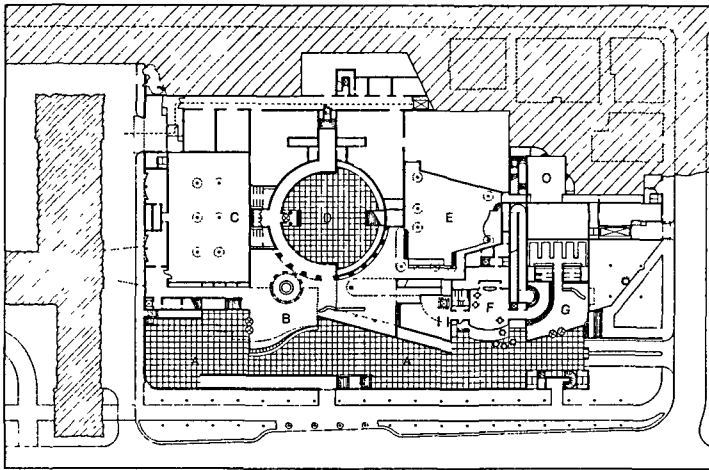


3. Model of the winning design for the new Staatsgalerie (1977) showing the original design for the glazed roofs.

4. Site plan of the zone around the Konrad Adenauerstrasse, Stuttgart.



large uninterrupted spaces below. Notwithstanding the highly idiosyncratic design of much of the new building facing the Konrad Adenauerstrasse, the basic discipline of the gallery wings provides the counterpoint to the building opposite, as demanded by the town planners, and their tight specifications provided very narrow limits for Stirling to develop the remaining units required, above all the Kammertheater. The maintenance of balance in the spacing of the buildings along the Konrad Adenauerstrasse and the desire to retain common axes left the southern portion of the site empty, that alongside the Eugenstrasse. This was earmarked for different treatment from the main block of the extension to the Staatsgalerie, but town planning considerations, combined with the factor that the roadway of the Konrad Adenauerstrasse begins a little further south to enter into a cutting, have encouraged the proposal to create a new square at this point and cover in the Konrad Adenauerstrasse so that the Staatstheater and Kammertheater will form an organic unit linked by a landscaped area instead of being separated by a wide dual carriageway carrying fast-moving heavy traffic. On a broader scale the intention is to link the gardens of the Schloss more explicitly with the Staatsgalerie and the residential area on the hillside backing it. On the other hand, because of the desire to conserve as much of the residential property as possible, the office blocks planned to occupy the south side of the new Eugenplatz are to involve the demolition of a minimum number of existing houses, and in turn these parameters laid down the basic guidelines for Stirling's designs for the Kammertheater. However, the ground-floor level of the Kammertheater is that of the podium/terrace and access to its foyer is gained by an archway onto it and a passage through the building culminating in steps down to street level. In order to maintain access at the terrace level (to be a parameter of the future office block) a light pedestrian bridge is to be constructed across the Eugenplatz and this is included in Stirling's design. Consequently, when completed, the external linkage between the combined new extension to the Staatsgalerie and Kammertheater, and the Staatstheater

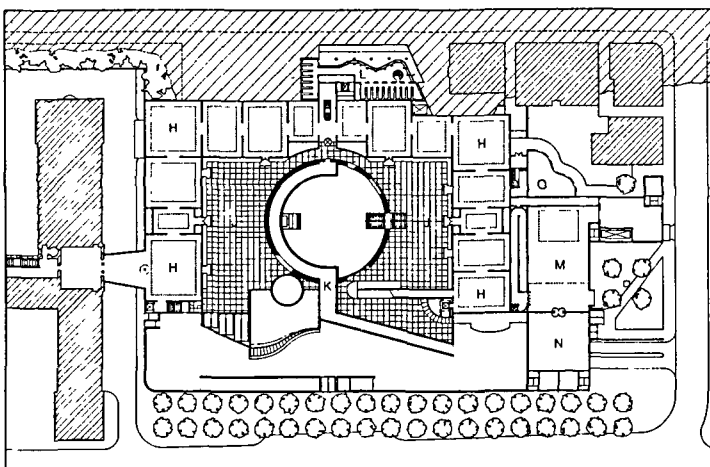


5. Ground plan of the lower floor of the new Staatsgalerie:

- A Podium/Terrace
- B Entrance Hall
- C Temporary Exhibitions Gallery
- D Sculpture Court within the Rotunda
- E Lecture Theatre
- F Café and Restaurant
- G Foyer of the Kammertheater

complex will be much more explicit, and an enormous stride will have been made in counteracting the devastating impact of the Konrad Adenauerstrasse on the life of this area of the city.

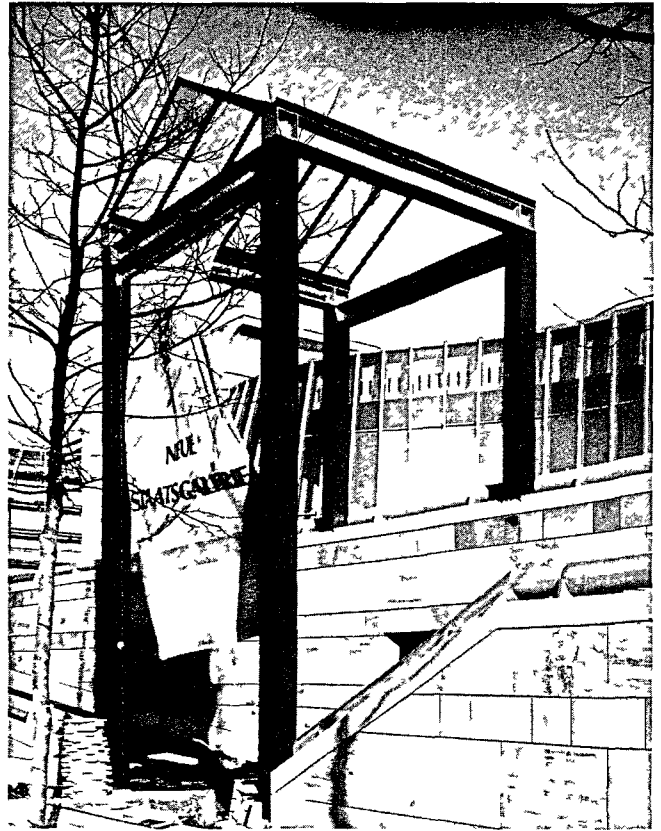
The remaining elements in the competition—the Administrative and Library Block and the Music School unit—are much smaller in size, but in meeting the requirements of the town planners Stirling has revealed himself again as the master of the unexpected. The very small Music School unit was required to be close to the Staatliche Hochschule für Musik und Darstellende Kunst in the Urbanplatz (facing the rear of the old Staatsgalerie) and to have an entrance separate from the other facilities. It was also to be away from traffic noise, though without itself providing disturbing noise to either the Kammertheater or the Staatsgalerie, and to these latter requirements was added the almost impossible specification that it should be contiguous to both so that by opening up blocked doorways, constructed during the building operations, its premises could eventually be utilized by either at a future date with a minimum of cost and disruption! The town planning constraints imposed by the conservation of housing in the angle to the north of the junction between the Urbanstrasse and the Eugenstrasse, and their gardens, left a small triangular site tucked into the angle between the Kammertheater and the Staatsgalerie, and into this space Stirling has inserted a



6. Ground plan of the upper floor of the new Staatsgalerie:

- H Permanent Collection Galleries
- J Sculpture Courts
- K New public footpath
- L Library
- M Kammertheater
- N Rehearsal Room
- O Music School extension

7. Entrance Porch of the new Staatsgalerie on the Konrad Adenauerstrasse.



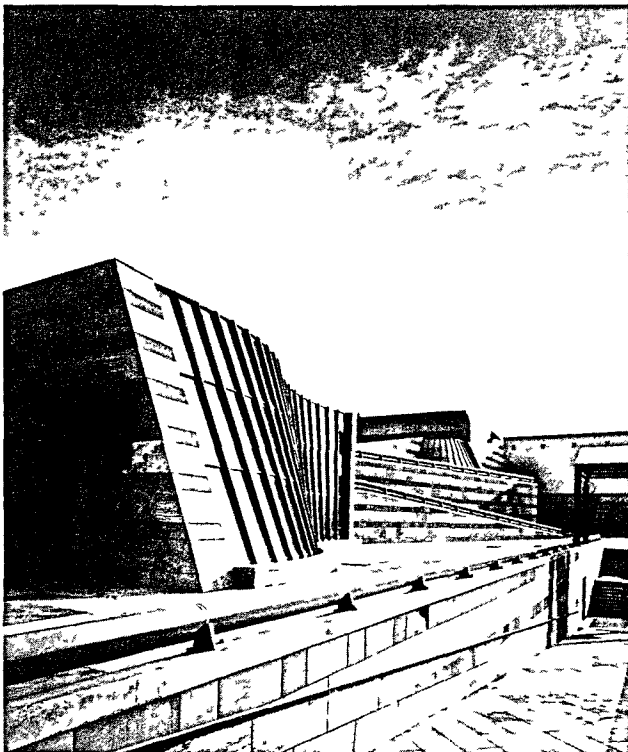
strange building with an undulating façade which has been (not entirely correctly) described as 'piano-shaped'. The final unit, that which is to accommodate the Staatsgalerie Library, the Oskar Schlemmer Archive and the Administrative Offices, has been designed as an irregular low tower block occupying the remainder of the site on its east side along the Urbanstrasse, and again town planning considerations play a dominant role in the ground plan. The east front of the old building faces, across the Urbanstrasse and Urbanplatz, the steep slope of the hillside, and the Moserstrasse forms an obtuse angle with the Urbanplatz, hinged on the axis of the old building. However, the axis of the new extension, and thus the line of the new footpath, could not establish a coherent relationship to the property facing into the open space, and to reinforce the building lines on the south side the ground plan of Stirling's block was extended accordingly to the north. The footpath gains a dog-leg, which no doubt adds to both its visual excitement and the dangers to be expected by its users from muggers.

To return to the design parameters for the new extension proper, and Stirling's responses to them, the specifications called for a sequence of galleries conceived in terms of room spaces and not the 'endless' flexible gallery spaces pioneered in the post-war reconstruction of the older building. However, the ceilings of these rooms were to be flat surfaces equipped with diffusing glass to provide shadowless lighting comparable in quality to that in the older building but gaining in rationality. Furthermore, these galleries were to form a continuous sequence with those in the older building so as to provide the basis for a continuous chronological display from the Middle Ages to the present day, and the public was to be able to pass between the two buildings without any physical or psychological break, or awareness

of crossing a bridge. The exhibiting of sculpture in the open air, but within the security perimeters, was demanded of the competitors, together with the facility of access from the galleries into the sculpture court(s), whilst the cafeteria was to serve both the Staatsgalerie and the Kammertheater, with separate access from both. Reinforced concrete, cast *in situ*, was specified for the whole complex, with structural walls and columns, whilst the first floor was to be carried by the deep coffered slab already mentioned. This was intended to allow the large ground floor areas to be spanned without columns, whilst the gallery rooms were to be spanned with steel trusses. The slab was also specified as accommodating the horizontal runs of services, including air-conditioning, and although all the exterior of the gallery building was originally intended to be veneered with stone, the elevations of the subsidiary units facing the Eugenstrasse and the Urbanstrasse were always intended to be rendered. As a later economy measure the specifications for the gallery building were altered and rendering was specified for its subsidiary elevations also. The specification of rendering was also based on the desire to limit the contrast between them and the surrounding modest residential property. Other economies evolved during the design process are described later.

The Gallery Spaces

Notwithstanding the inadequacies of the 1958–1963 Entrance Hall, the visitor to the Staatsgalerie wishing to view the collection of paintings in chronological order must gain access to the Old Master and Nineteenth Century collections by this route and the linking bridge leaves the old building from the Burne-Jones Gallery. Hung dramatically against deep red velvet, in complete contrast to all the other spaces in the old building where the paintings are hung against white or pale painted surfaces, the splendid cycle of paintings by



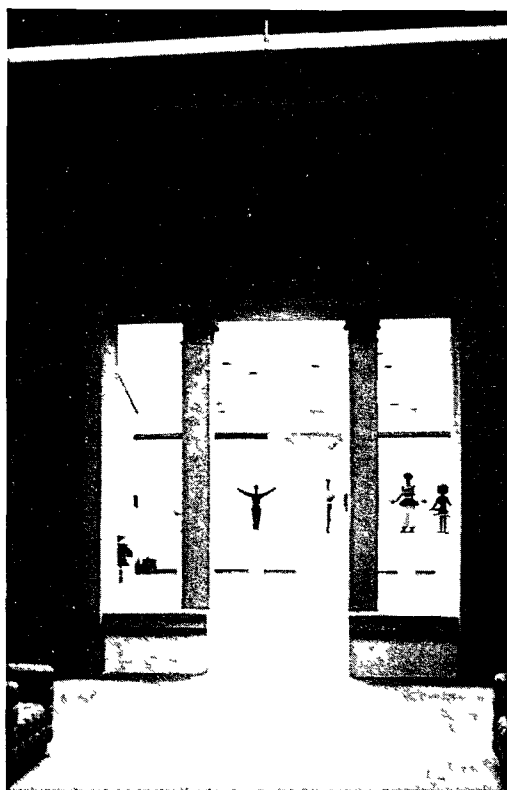
8. Façade of the new Staatsgalerie towards the Konrad Adenauerstrasse. The ramps form part of the new public footpath passing through the building.

Burne-Jones provides an unlikely if stimulating entrée to the ballet costumes of Schlemmer displayed in the first gallery of the new building. Alternatively, the visitor wishing only to visit the Twentieth Century collections can gain access to the Schlemmer Gallery direct from the new Entrance Hall and start his tour of the new galleries from there. In the design of the galleries (c.2200 m²) James Stirling re-established the classic tradition of clearly defined rooms arranged *enfilade* and has developed his detailed designs around two basic patterns, 6 m or 4.6 m high. All galleries are top-lit with simple coved ceilings and white painted walls, but whilst the northern suite (Galleries 28–34) have grey corded carpet, the southern suite (Galleries 35–42) have parquet floors. The largest galleries (28, 30, 31 and 38) are also the highest and are enlivened by Stirling's 'up-lights'. These are large lighting troughs in the form of heavily simplified lengths of Classical entablature, painted white and cantilevered out from just below the coving. Distributed irregularly—two in some corners, one in others and occasionally none—they are not intended to provide light for the paintings, only a means to enliven the rooms at night and on dark winter days. In these galleries the severely simplified aedicule doorways are contained within the wall spaces, but in the smaller galleries the pedimental forms extend up into the covings so that they are half superimposed and half recessed; the stylistic significance of such features is discussed later.

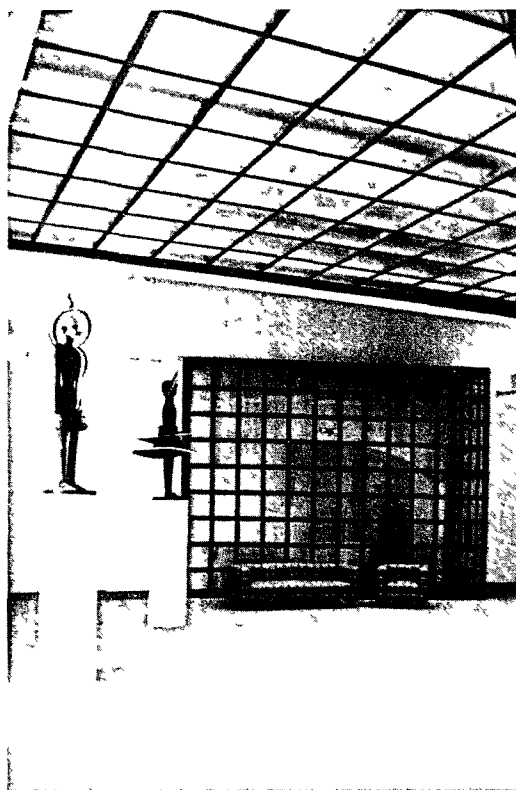
However, the contrast between these rooms and Alexander von Branca's neo-Klenze designs for the Neue Pinakothek in Munich could not be more clear—or more deliberate. All the repertoire of the Classical architectural vocabulary is employed selectively, but with an idiosyncratic interpretation which can only be described as maverick. This is expressed with particular clarity in Stirling's treatment of the laylights. In the framework of Renaissance and Baroque architecture the ceiling or vault presents distinct problems in that the introduction of illusionistic decorations ruptures the physical integrity of the architectural space. It is thus no coincidence that all the major illusionistic decorations of Michelangelo, Bernini and Pietro da Cortona were executed in structures built by others and that illusionistic decorations had little or no place in the large rooms designed by those masters. The desire to minimize the disruptive effect of ceiling decorations was an important factor in the use of the *quadro riportato* and the development of Venetian *di sotto in sù* decorations for their carved and gilded wooden *soffiti*. During the nineteenth century the laylight was introduced for top-lit galleries not only to isolate physically the roof space from the gallery space but also visually.



9. Kammertheater, Stuttgart. The Foyer is on the level of the Podium with an underground car-park beneath.



10. Oskar Schlemmer Gallery (28) with his costumes for the *Triad* ballet seen from the Burne-Jones Gallery in the old Staatsgalerie. The window has been deepened to form a doorway, and the bridge between the two buildings provides a trapezoidal linking gallery.

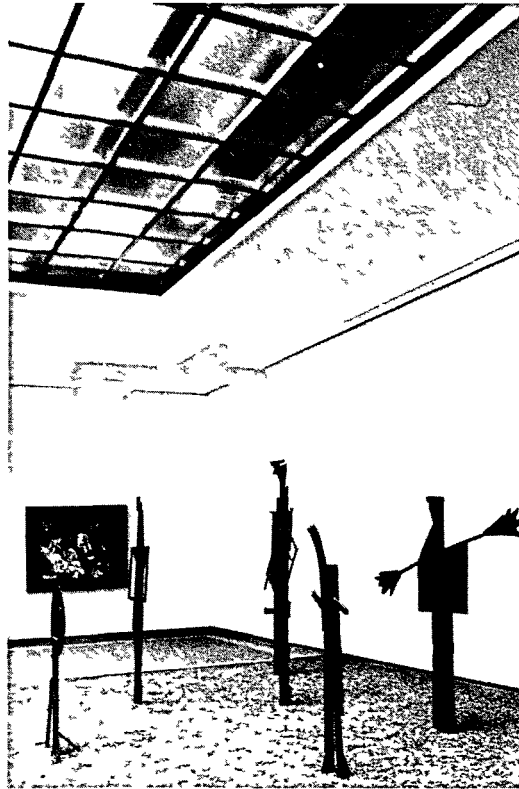
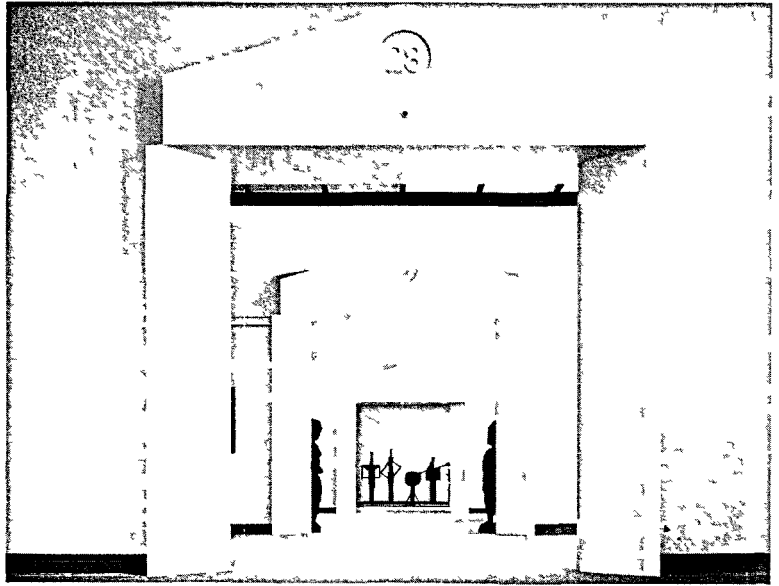


11. Gallery 28 with Oskar Schlemmer's *Triad* costumes. The semi-transparency of the laylights is clearly visible.

The laylight, like many types of earlier painted decoration, was intended to re-establish the architectural integrity of the gallery space, as well as to diffuse the daylight, and to this end laylights are almost invariably glazed with translucent material and block any view of the space above. In the Stuttgart galleries not only are the laylights the sole architectural elements to be accented with colour (bright apple-green glazing bars) but the glass is semi-transparent so that the large space above and the lighting system are clearly apparent to the visitor looking upwards. Apart from making the gallery interiors extremely cold at night, this sophisticated assault on the architectural integrity of an ostensibly Classical room is no less effective for not being obvious, and Stirling's ambivalent relationship to the Classical tradition is again thrown into prominence.

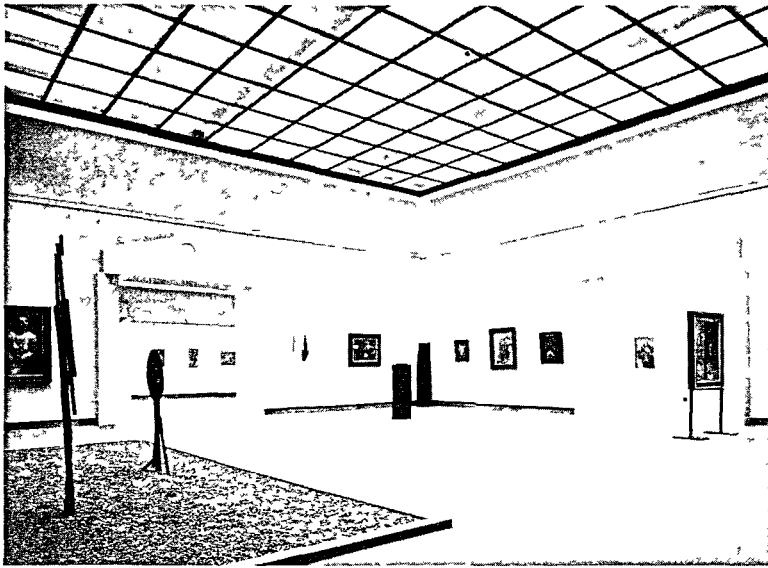
At the natural viewing distance from an individual painting the visual excitements of the apple-green laylights and the 'up-lights' are negligible, but where a gallery provides a larger-scale environment, such as with the Schlemmer *Triads* (Gallery 28), the Picasso sculptures (31) or the Josef Beuys installation (38), the interaction between the exhibits and the gallery spaces is at least potentially undesirable. This is particularly problematical in the irregular gallery devoted to Schlemmer's *Triads* since this also includes the trapezoidal bridge space leading to the old building and the Burne-Jones gallery. The transition between

12. Enfilade of Galleries 28–31 terminating in the display of sculptures by Pablo Picasso.



13. 'Up-lights' are introduced at coving level in the largest galleries purely to add interest and variety to the rooms at night and on dark winter days.

the bridge and gallery proper is marked by a prominent mushroom-shaped concrete column of a pattern used freely on the lower floor of the new wing. Even more striking in this gallery is the apple-green glazed porch, set obliquely, which occupies most of the west wall and echoes the design of the laylight above. This provides the point of access to the Twentieth Century



14. Gallery 31, devoted to works by Picasso. The severely simplified aedicule doorways are characteristic elements of these Post-Modernist interiors.

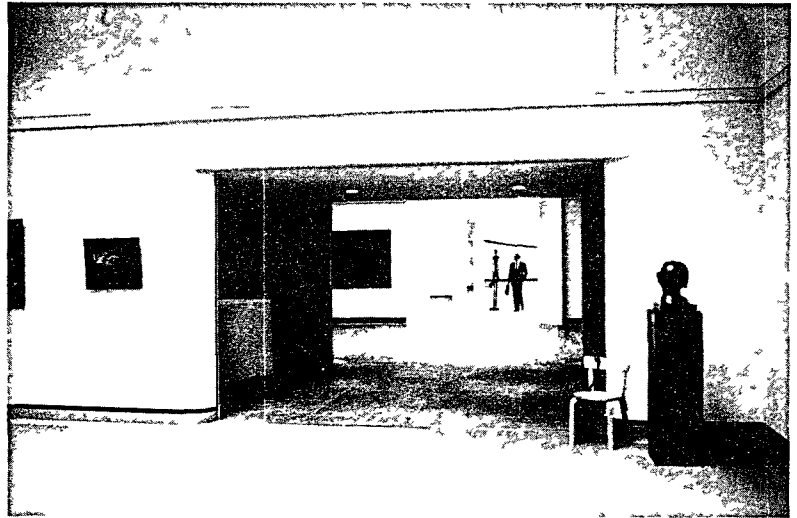
collections from the entrance hall below, though it is deliberately given a visual prominence greatly in excess of its functional significance. Light levels in the galleries are generally in excess of the recommended IIC standard of 150 lux for oil-paintings and to a certain extent this is due to the additional light entering via the glazed doors opening out onto the gallery-level Sculpture Courts. Indeed eight of the fifteen galleries are provided with these doors, and due to the orientation of the building direct sunlight penetrates into at least five of them. Apart from high local light levels and sharp contrasts of lighting within these galleries, the additional and very variable load on the air-conditioning plant cannot be ignored.

This variability of lighting during daytime certainly contributes greatly to the liveliness of the gallery interiors then, and the coldness of the artificial lighting system is generally avoided. But even for the display of Twentieth Century art only, it will be asked by many whether the personality of the galleries is perhaps too strong for the decades of flexibility demanded by a project such as this. The Post-Modern art gallery interior may be fully in tune with an art gallery visitor's aesthetic frame of reference in the 1980s and thus the excitement which it engenders is positive in its effect. However, it is highly unlikely that Post-Modernism will prove to be the definitive architectural style for the next century and thus the potentially counter-productive effects of such strong interiors also have to be taken into account when public funds are expended with such a long time-scale in view. Nevertheless, Stirling has created in the Stuttgart galleries an environment for the display of Twentieth Century paintings and sculptures very different from that of Hans Hollein at Mönchen-Gladbach, or for that matter at the Pompidou Centre, and there can be no doubt that for many years these gallery interiors will provide a reference point of fundamental importance for future designs.

Sculpture Courts and Rotunda

As noted earlier, eight of the galleries have glazed doors leading onto the Sculpture Courts located on the main gallery level. These are north and south of the central Rotunda and are linked by a passage along its east side, beneath the point where the new footpath crosses the line of the galleries and passes into the Rotunda. During the winter, and when weather

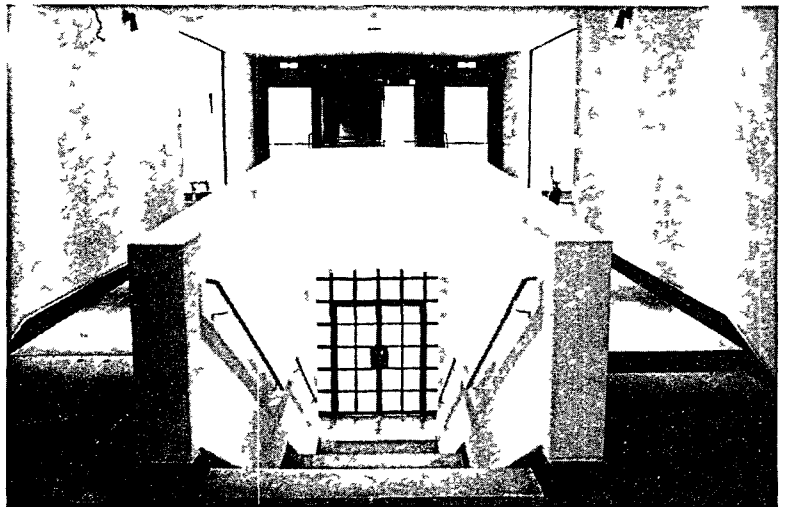
15. Doorway of Gallery 34 into the mid-way point of the suite of galleries. The new public footpath passes overhead at this point

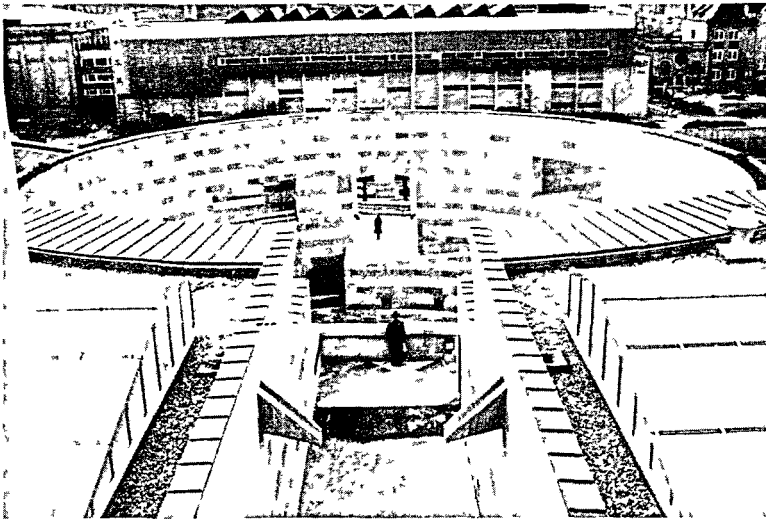


conditions are adverse, it would clearly be inappropriate to open the gallery doors often and the principal access point to the Sculpture Courts is then through the revolving door on the main E-W axis of the building. Thus the low-ceilinged lobby in the middle of the suite of new galleries performs the multiple function of providing access to the Administrative and Library Block (east), Sculpture Courts (west) and Entrance Hall (below), as well as the galleries (north and south). The Sculpture Courts (2100 m²) lie directly on the coffered slab which separates the two levels of the new building and thus their flexibility for the display of sculpture in the open air under conditions of high security is limited only by the problems of access for larger pieces, but at the time of writing (March 1984) they had not yet been brought fully into operation.

It is, however, at this point that the external treatment of the building most directly impinges upon the objects on display since the stone cladding of the walls provides the background for the sculpture displays. The whole structure of the building is based on reinforced concrete cast *in situ* and those walls clad in stone are articulated with alternate courses of local sandstone and travertine. These thin slabs (4 cm) are unashamedly a veneer

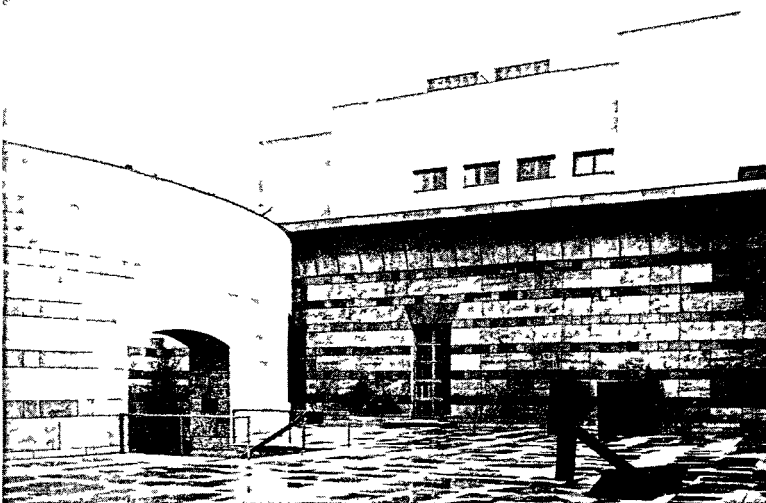
16 The mid-way point in the sequence of galleries provides the main exit point into the Sculpture Courts, through the revolving door, or down the stairs into the passageway leading to the Entrance Hall





17. View down into the central Rotunda from the Administrative and Library Block showing the route of the new public footpath. The top of the Rotunda wall provides a bed for planting trees and shrubs.

and their character changed in degree rather than intent during the detail design process. When Stirling won the competition his designs for the stonework were criticized as displaying neo-Nazi tendencies, but subsequently the need for economies led to modifications in the specifications for the cladding. Open joints, with 7.5 cm of fibre-glass insulation behind and stainless steel attachments, had always been intended and apart from being a system adopted previously for a number of other important buildings in Baden-Württemberg, it may be compared with the cladding of the Neue Pinakothek. There, however, the parallel ends because in Munich the slabs of sandstone are cut to very fine tolerances with the bedding planes horizontal and each slab held in position by two or more stainless steel dowels cemented with epoxy resin into both the reinforced concrete and the back of the slab. In Stuttgart the non-structural character of the stonework is instead emphasized with the plain cut stone often quite roughly finished (with visible saw cuts) and the slabs held more or less loosely in position by their edges with pins threaded through stainless steel brackets cemented with epoxy resin into the reinforced concrete. More important, for both the visual



18. The southern Sculpture Court with the Administrative and Library Block behind. The overhanging cornice on the gallery blocks is confined to the Sculpture Courts.

effect today and weathering in the future, the stone is cut random which achieves both an enhanced decorative effect and substantial economies but may affect adversely its durability. All complex sections—such as the overhanging cornice above the Sculpture Courts which both accommodates part of the services ducting and anticipates the form of the columns within, and the copings—are cast in grey concrete. However, the warm colours of the sandstone and travertine, when both wet and dry, will provide a sympathetic background for the large-scale sculptures, and the decorative banding is suitably unobtrusive in this area.

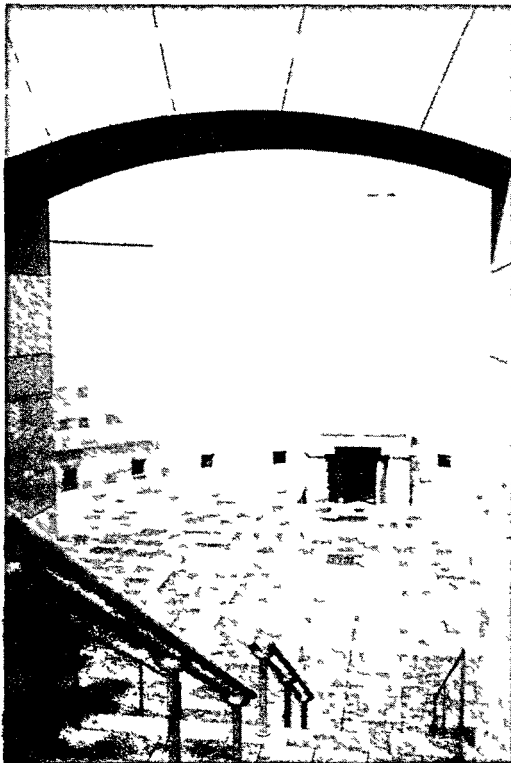
From the south Sculpture Court a flight of stairs leads down into the Rotunda, the base of which provides a spacious lower sculpture court (610 m²) with Neoclassical marble figures between the windows below the descending ramp of the public footpath. It will be some years before the cypresses and bushes planted both at the base of the Rotunda wall and along its top reach maturity, when the allusions to Piranesi's etchings of the Colosseum will become more obvious and the apparently meaningless open windows will acquire their full significance. In the meantime the visitor can enjoy the witty pair of Doric columns flanking the brilliant red revolving door on the north side—sunk into the ground for almost two-thirds of their height, but otherwise completely orthodox and carrying a short but massive entablature. The visual allusion to Egyptian temples and again the etchings of Piranesi are inescapable and for obvious reasons it is not intended to display anything but Classical or Neoclassical sculpture within this very subtle composition. The revolving door provides access from the passage which leads down, beneath the footpath ramp, from the stairs of the lobby in the middle of the suites of galleries to the Entrance Hall, and thus completes the interlinking of these open-air spaces without compromising their security or visibility from the public footpath winding its way through on the higher level.

Temporary Exhibitions Gallery

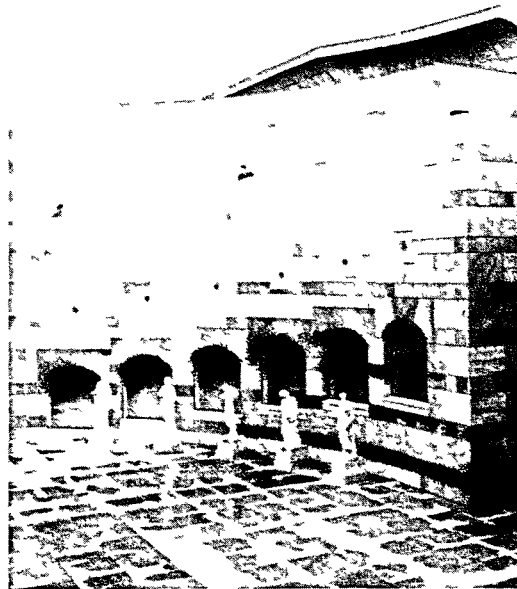
During the detail design process economies had to be made and the decision to clad only part of the building in stone and the changes to the specifications of that stone have already been mentioned. The biggest change in the specifications, made primarily in the pursuit of economies, was the decision to abandon the extremely expensive unsupported slab between the two levels of the building and to replace it with a lighter coffered slab supported by a limited number of concrete columns. The impact of this decision is most clearly felt in the Temporary Exhibitions Gallery which occupies on the lower floor much of the space on the north side of the Rotunda (750 m²). Indeed the design of this gallery is not entirely satisfactory, despite the introduction of three dummy concrete columns to match the three load-bearing columns and thus create a more harmonious ensemble. Only in the northern third of the gallery can the full height be achieved and whereas the junction between the mushroom-topped concrete columns and the suspended ceiling in the lower areas is not entirely convincing, the deep concrete drums in the higher area are plain ugly. Equally eccentric are the prominent ventilation ducts with rows of black swivelling ball nozzles which are distinctly sinister in their impact, evoking the tentacles of some huge octopus. All this is in marked contrast to the immaculate detail design of the movable screens with their concave ends and built-in security tracks, but a huge flexible space is made available with reasonably good access to both the goods delivery bay and, via it, the main storage areas. Leading off the Temporary Exhibitions Gallery, on its north side, are the Seminar Rooms and the Conservation Studio, and, apart from the change in floor levels, the principal reservations concerning the planning of this area of the building are connected with the decision to locate the main goods lift at the opposite end of the main services corridor which extends much of the length of the rear of the building.

Ancillary Public Areas

Apart from the Temporary Exhibitions Gallery, the remaining public areas on the lower floor form one continuous space and it is only when low-lighting or black-out is required in the Lecture Theatre that the heavy curtain dividing it from the Entrance Hall is drawn. Otherwise the utilization of the available space is vastly improved by merging functions, and the continuity of the lower floor is emphasized by the intense lime-green Pirelli rubber flooring employed throughout. Originally specified as a less expensive alternative to the polished stone floor first planned, the rubber flooring greatly reduced the noise problems and thus simplified the integration of the Lecture Theatre with the Entrance Hall and related functions, but Stirling also seized the opportunity to introduce a vast expanse of strong colour and thus changed fundamentally the character of this area of the building. The visitor enters the new wing through a pair of bright red revolving doors and the Entrance Hall opens out with an undulating glazed tent-like structure with apple-green ribs facing the Konrad Adenauerstrasse, below which there is a continuous banquette, and between it and the Rotunda is located a circular bookshop within a lantern structure supported by ten columns. The latter has its own top-lighting and thus, through the cage of columns, the sales area is seen bathed in much stronger light than its surroundings, providing a potent piece of internal advertising. Beyond the bookshop the visitor may move further into the core of the building and enter the passageway which, whilst affording glimpses into the central space of the Rotunda, gives access to the revolving door leading into it, or the Temporary Exhibitions



19 View from the southern Sculpture Court down into the Rotunda and the aedicule with Doric columns sunk into the ground



20 Interior of the Rotunda towards the NE with the descending ramp of the new public footpath and Neoclassical sculptures below.

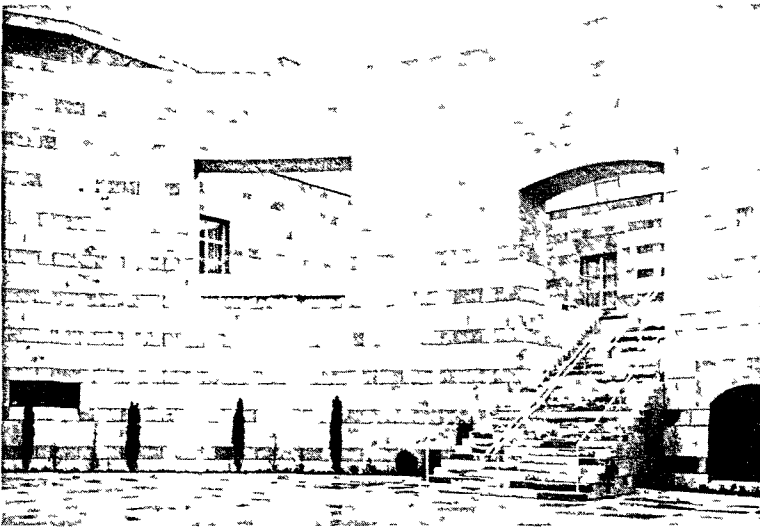
Gallery, or, up the ramp, the mid-way point of the galleries above. Alternatively, the visitor can double back up the ramps leading to the Schlemmer *Triads* or follow the general line of the front of the building to the south-western corner of the Entrance Hall space. Out of this leads a second ramp, this time up to the end of the sequence of new galleries, and also the entrance into the Kammertheater past the Café and Restaurant *Fresko*, but this area is dominated by the free-standing lift structure of orange and royal blue painted steel and plate glass lit from above by a second glazed tent-like structure with apple-green ribs. Alongside this area, and laid out on the N-S axis of the building as a counterbalance to the Temporary Exhibitions Gallery on the north side of the Rotunda, is the trapezoidal open Lecture Theater area (610 m²) which, like the former, is entered down four steps. Once again, the Lecture Theatre is articulated by mushroom-topped concrete columns, carrying the slab above, but a spacious auditorium (480 seats) is thereby created, with a narrow raised access platform linking the stage along the south perimeter to the main-floor level and obviating any steps.

Administrative and Library Block

The town planning considerations which dictated the ground plan of the Administrative and Library Block have already been discussed, but they do little to prepare the visitor for the eccentricities of this six-storey building. Stirling clearly differentiates between the two functions housed within it and in doing so creates a highly idiosyncratic structure. The lower three storeys, housing the Schlemmer Archive and the Staatsgalerie Library, have an undulating glazed perimeter wall set back from the ostensibly more straightforward top three storeys which are carried by free-standing concrete pillars extending down to a ground level some 3.5 m² below the Urbanstrasse. The top 'floor' of the block is mostly given over to a roof garden serving the Director and administrative staff and the high screen is pierced on the Urbanstrasse façade by four stone-framed open windows through which eventually will be seen the orange trees planted in the roof garden. Below, the two floors of office accommodation are relatively orthodox in design, but the Schlemmer Archive and two floors of Library beneath are linked by a steel internal spiral staircase to form a structure within a structure. On all three floors the continuous reading desks follow the undulating perimeter wall, whilst the stacks (for c. 35 000 books) and storage facilities are located in the zones against the wall separating it from the gallery building proper. The steel staircase is painted bright red and the strong colours extend to the outside of the building, with orange and dark blue canvas awnings between the columns. It remains to be seen just how practicable is this design since apart from the very real danger of books cascading down between the reading desks and the glazing, the steel staircase is likely to be itself a prolific source of distracting noise as well as transmitting noise between the floors. The Administrative and Library Block has its own colourful entrance onto the Urbanstrasse, with a porter's lodge, and the single doorway linking the block to the galleries, at the mid-way point, enables it to be effectively isolated from the remainder of the building once the night security system for the latter comes into operation.

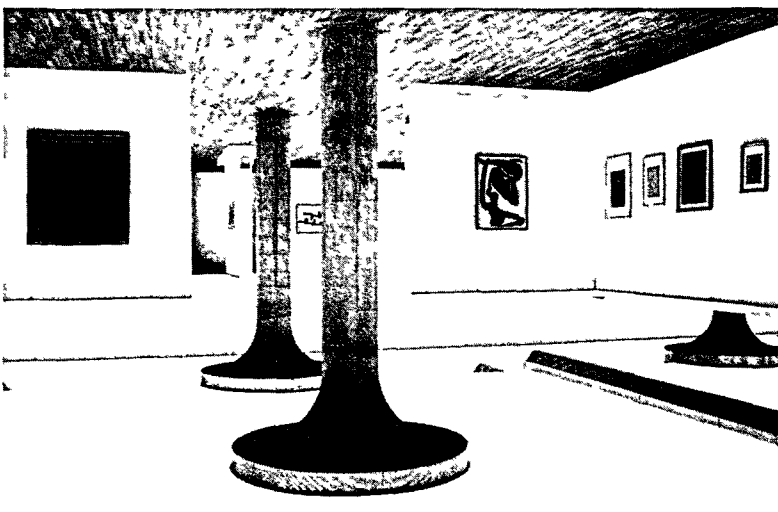
Service Areas and Technical Data

An important element in Stirling's design of the Neue Staatsgalerie are the extensive glazed roofs and their relationship to the gallery spaces below. In consequence of the new public footpath dividing the upper levels of the galleries into two, the L-shaped blocks so created are roofed as single units with double-pitched glazing covering some 75 per cent of their area.



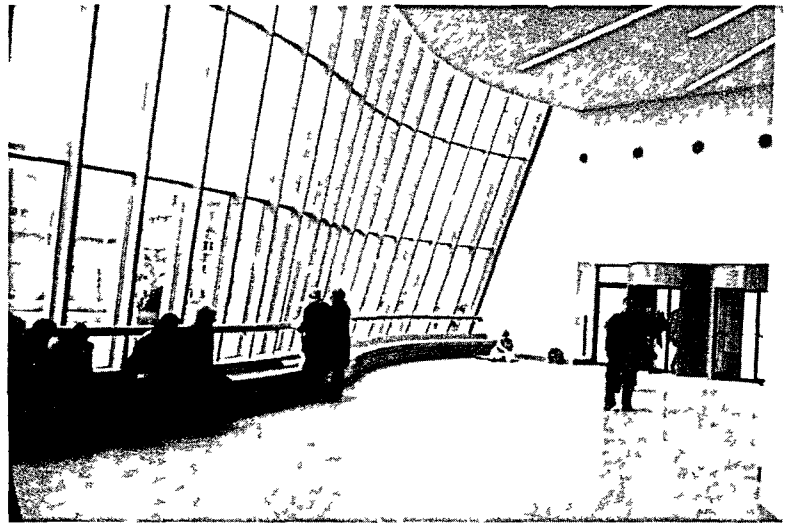
21. Interior of the Rotunda towards the SE with the flight of stairs descending from the southern Sculpture Court. Cypresses and shrubs are planted along its base.

The pitched glazing consists of a sandwich of glass silk between two layers of 4 mm float glass whilst double glazing is inserted in the laylights, consisting of 4 mm float glass above and a 9 mm security sandwich of the Triplex type below, including an ultraviolet inhibitor in the plastic layer. This system obviates the need for additional ultraviolet filters and provides a roof space which is separately ventilated from the galleries below. The solar gain in the roof space is limited by the glass silk and, combined with a careful balancing of any pressure differential across the double glazing, the cold dry air space of the roof in winter obviates condensation problems there. All ducting within the roof space is well insulated and the upper surface of the double glazing can easily be kept clean manually from the system of rolling gantries provided. This roof design provides an even spread of diffuse daylight across the expanse of laylights, the intensity of which can be adjusted by the remote-controlled louvres mounted above the support structure of the laylights, and the design intensity on the gallery walls below is approximately 200 lux (the actual light levels on the day of the Press View were substantially higher in some galleries, and none can be completely blacked out during the hours when they are closed to the public). The standard of both design and



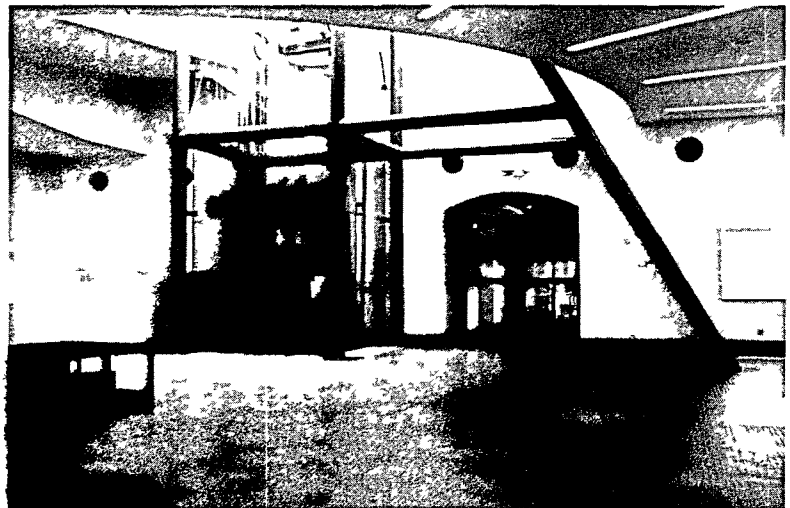
22. Temporary Exhibitions Gallery on the lower floor. The prominent ventilation ducts are studded with rows of black swivelling ball nozzles.

23 Interior of the Entrance Hall with the undulating glazed wall facing the Konrad Adenauerstrasse. The Pirelli rubber floor is lime-green in colour and the revolving doors bright red.



execution is exceptionally high and although some will demur at the cost of housing a daylighting system of this type, the results fully justify the relatively high percentage of the volume of the gallery blocks absorbed by the lighting system.

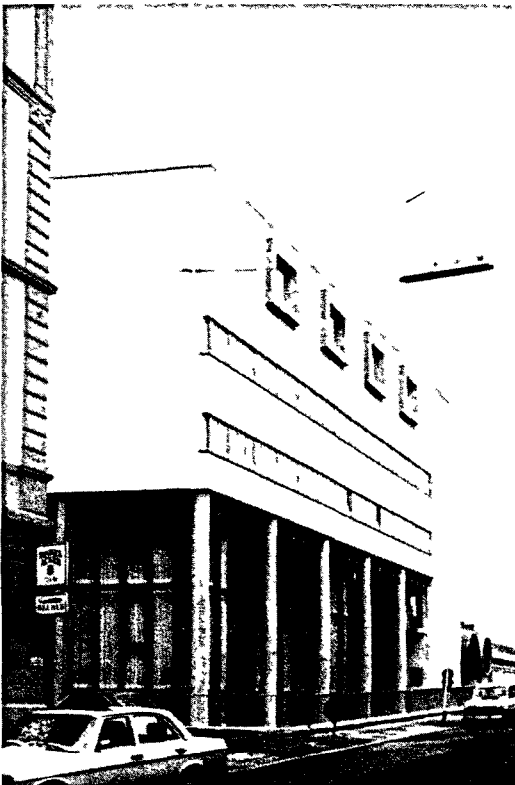
Less happy are the goods delivery services and the low priority accorded to the delivery dock. This is located in the north-eastern corner of the new building, facing the old building across the relatively narrow roadway separating the two, and for a large art gallery complex designed in the mid-1970s to accept major loan exhibitions the facilities are seriously inadequate. Only small vans can be turned sufficiently to back them against the rear of the dock and, apart from closing the grille across the roadway, the delivery area cannot be isolated from either the public or adverse weather conditions during unloading. A modest projecting canopy is provided, but with 12 m trailers there is little or no protection from rain or snow during unloading, and the practical problems of maintaining the environmental conditions within the Temporary Exhibitions Gallery whilst bringing in a large exhibition would appear to have been the subject of insufficient consideration. Indeed, the biggest single criticism of the Neue Staatsgalerie is to be directed not at its flamboyant external image or startling



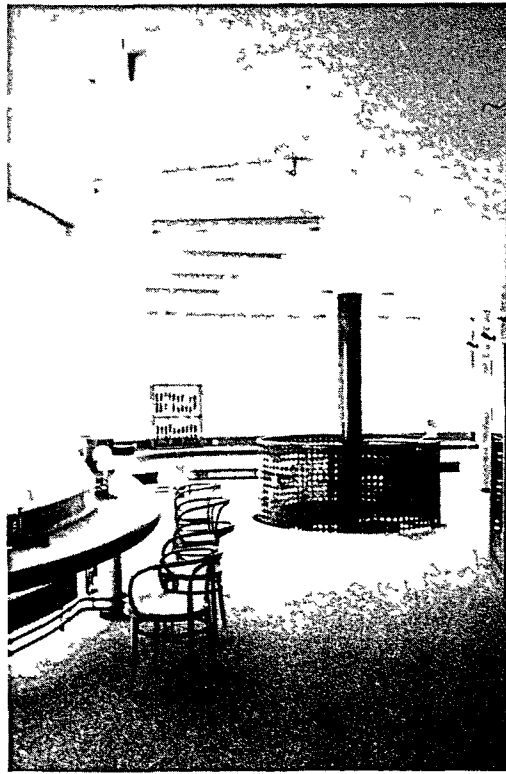
24 Constructed of steel and plate glass, the free-standing lift structure is painted orange and royal blue and is lit by daylight from above.

colours but at the design of its service area. The change in level between the floor of the Temporary Exhibitions Gallery and the main services corridor giving access, on the same level, to the stores and main goods lift, is bridged only by the scissors lift in the goods delivery dock and any work of art on a trolley being transferred from the stores to the Temporary Exhibitions Gallery has to run this gauntlet. Alternative access is provided by a short flight of steps from the south-eastern corner of the Temporary Exhibitions Gallery, within the adjacent store, but this is of limited use for heavy or awkward items and any mechanical failure of the scissors lift effectively isolates the Gallery. The storage areas themselves are still being developed, though a light moving-screen system with the weight carried on rollers running in tracks recessed into the floor has been installed in the south-eastern (largest) storage area.

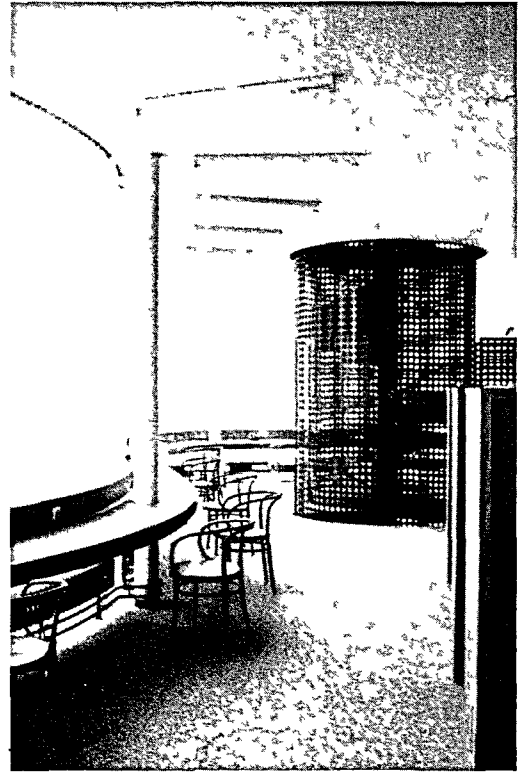
The podium on which the Neue Staatsgalerie stands provides, in its western section, underground parking for 142 cars, and in its eastern section the plant rooms and technical services for the whole complex. An underground passage links the latter with the ground floor of the old building. The air conditioning system is designed to maintain in the Permanent Collection Galleries, Temporary Exhibitions Gallery and Stores a temperature of $19^{\circ}\text{C} \pm 1.5^{\circ}\text{C}$ in winter, rising by programmed steps to $23\text{--}26^{\circ}\text{C} \pm 1.5^{\circ}\text{C}$ in summer, with the Permanent Collection Galleries and Stores stabilized at $\text{RH } 55\% \pm 5\%$ and the Temporary Exhibitions Gallery at $\text{RH } 45\text{--}55\% \pm 5\%$ according to need. In the Temporary Exhibitions Gallery the lighting is entirely artificial and can be finely controlled within the range 50–200 lux, and tolerances only a little wider have been planned for the environmental conditions in the Lecture Room area. Solar gain renders such tight control impracticable in the Entrance Hall.



25. Exterior of the Administrative and Library Block facing the Urbanstrasse. Orange and dark-blue canvas awnings are hung between the concrete columns.



26. Interior of the Oskar Schlemmer Archive. The steel spiral staircase leading down to the Library below is painted bright red.



27. Upper floor of the new Staatsgalerie Library, with the continuous reading desk following the undulating perimeter of the glazed wall.

At August 1981 prices, the total cost of the complex was DM 89 million of which the Staatsgalerie accounted for DM 69.7 million (78.3 per cent) though it is difficult to achieve a meaningful apportionment. James Stirling won the competition on 15 September 1977 and construction began in June 1979, with the foundation stone laid 21 September 1979. The topping-out ceremony took place 12 February 1982, whilst the building was opened 9 March 1984, although not quite finished then. However, the Kammertheater was completed earlier and opened in September 1983, followed by the occupation of the new facilities for the Music School in November of that year.

James Stirling: Neo-Mannerism and Post-Modern Architecture

In his essay, 'The monumentally Informal', James Stirling has set out much of his thinking in connection with the design of the Neue Staatsgalerie. The niceties of art historical analysis and architectural polemics are outside the scope of this Journal, but the design cannot be assessed in isolation and its genesis is of importance to museum designers. The combination of High Tech glazing with traditional stonework was employed by Stirling in his unexecuted design for an Arts Centre for the University of St Andrews (1971), but much more significant for the Stuttgart designs were his abortive project for a museum in Dusseldorf (1975) and his designs for a museum in Cologne (also 1975) in which he experimented with a church-shaped sunken sculpture court entered by a flight of steps—almost as if it were a tank for baptism by total immersion. Neither of these German competition designs was carried out, but the

Düsseldorf design included a circular courtyard in the centre of the building, partly in the form of a free-standing shell, and of the Stuttgart designs Stirling has made the revealing statement:

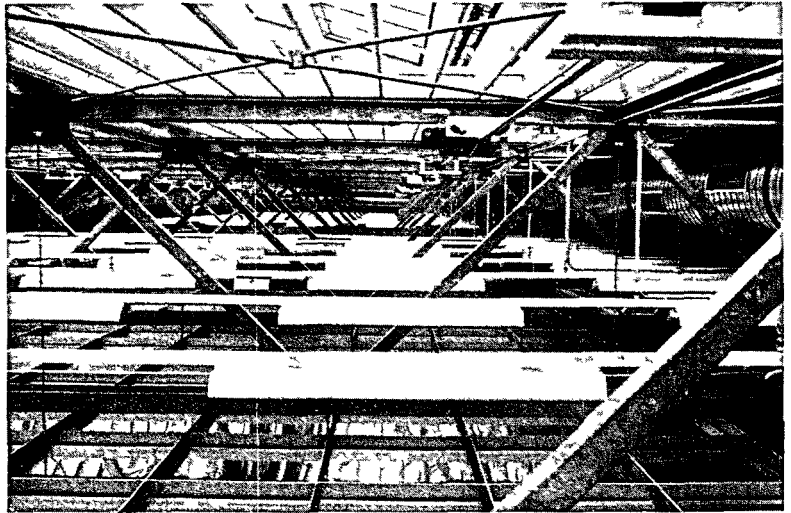
I hope this building will evoke an association of Museum. I'd like the visitor to feel it 'looks like a museum' and as precedents I find 19th century examples more evocative than the 20th. In its details it combines traditional and new elements, though traditional elements are used in a modern way, for instance the histrionic coving is not a cornice used throughout, but only defining the sculpture terraces. Similarly there are assemblages of constructivist canopies which define a hierarchy of entrances, etc. I would refer to Schinkel's Altes Museum as representative of the 19th century Museum as a prototype. They have attributes which I find appealing, for instance an enfilade of rooms, as against freely flowing space and even when small they have a certain monumentalism—for the City it's essential to have landmarks—a city without monuments would be no place at all. For me, monumentalism is nothing to do with size or style, but entirely to do with *presence*—thus a chair could be monumental—I have several.

The echoes of Schinkel's Altes Museum in the plan are there for all to see, although whereas for Schinkel the central domed space was the climax of the building, Stirling replaces it with a void—a non-space. Other parallels are to be found closer to the centre of Stuttgart and the relationship between the central 'domed' Kuppelsaal of the Stuttgart Kunstverein and the encircling suite of galleries of the Stadtgalerie which climb up and over the low-ceilinged transitional area linking the Kuppelsaal to the main temporary exhibitions gallery there, is most suggestive. Stirling claims to have been uninfluenced by the 1950s gallery designs in Stuttgart and this may indeed be strictly true, though the new building in fact shares rather more qualities with them than are generally recognized and Stirling has certainly responded to the Stuttgart architectural environment. The prominent grid patterns of the laylights, here painted apple-green, must be seen in the context of the 1950s galleries in the Staatsgalerie and Stadtgalerie, and certain proto-Post-Modern qualities of immediately post-war German architecture. Stirling's design must, therefore, be seen not only in the context of Post-Modernism but also in that of the massive post-war reconstruction and redevelopment of Stuttgart—a difficult task for those not familiar with the city—and his



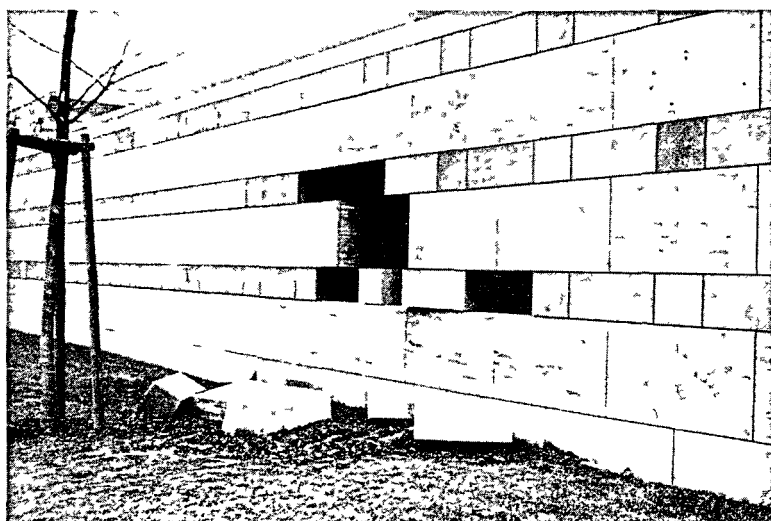
28. Roof of the northern block of the permanent collection galleries of the new Staatsgalerie, with the old building beyond.

29. Interior of the glazed roof above the southern suite of permanent collection galleries. The louvres control the amount of diffuse daylight falling on the system of laylights below.



30. The main services corridor runs the length of the rear of the building and leads from the goods delivery area to the main goods lift.

idiosyncratic approach here to the problems of museum design be assessed accordingly. Apart from the town planning scheme involving the relevant section of the Konrad Adenauerstrasse, the Neue Staatsgalerie adjoins the Charlottenstrasse and Bohnenviertel areas of redevelopment of the city, and one of the most exciting concentrations of high quality High Tech architecture in the Federal Republic of Germany. In this sophisticated environment the witty Neo-Mannerist elements so prominent in Stirling's work in Stuttgart,



31. James Stirling's witty Neo-Mannerist elements include windows into the car-park under the Podium which take the form of an architectural joke —of 'building blocks which have fallen out of the building and lie scattered haphazardly on the grass'.

as well as his flamboyant use of colour, are entirely appropriate and the visitor is forcibly reminded of the architect's forthright justification of his passion for the Late Neoclassical furniture of Thomas Hope: 'They aren't awfully comfortable but they are extreme, outrageous, over-the-top, eccentric and much more gutsy than anything French Empire'. Thomas Hope would undoubtedly find much to applaud in the Neue Staatsgalerie.

End Note

The author is greatly indebted to Dr Christian von Holst of the Staatsgalerie, Dr Thorsten Rodiek of Stuttgart whose monograph on James Stirling is to be published during the course of 1984, Dr Hermann Pollig of the Institut für Auslandsbeziehungen in Stuttgart, Dipl.-Ing. Siegfried Wernik of James Stirling-Michael Wilford and Associates in Stuttgart, and the architect himself for their advice and assistance in the preparation of this article.

Apart from *Neue Staatsgalerie und Kammertheater, Stuttgart* published by the Finanzministerium of Baden-Württemberg on the occasion of the Opening, which includes James Stirling's own essay 'The monumentally Informal' and an analysis of the town planning schemes contributed by Prof. Herbert Fecker, the most useful source of information on James Stirling's architecture remains the *Architectural Design Profile James Stirling* published by Academy Editions (1982). More recent articles include 'Master at Work' by Colin Davies in *Building*, 7 October 1983, and 'Stirling Revalued' by Deyan Sudjic in the *Sunday Times Magazine*, 22 January 1984, whilst the flurry of articles in the German press at the time of the Opening has included James Stirling's 'Monument für Stuttgart: Die Neue Staatsgalerie' (*Stuttgarter Nachrichten*, special issue) and Laszlo Glozer's critical piece 'Das trügerische Bündnis' in *Süddeutsche Zeitung*, 10/11 March 1984.

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