NEUE STAATSGALERIE, STUTTGART

Facing page: 11. View towards entrance of building. 12. The building shows elements of traditional and new architecture. Elements of traditional architecture are used throughout the building but are only externally visible.

Reynier Banham identifies the building's contextual references to Stuttgart. And he discusses the cultural problems of an English architect who now works mostly in Germany and America.

Stirling's free-form buildings may sound like a simple pastiche of modernism, but they are not. They are also an affirmation of something which is not particularly architectural, but can form a part of modern architecture. If the visitor to the Staatsgalerie looks around him at the city beyond with only moderate attention, he will see that in the late 1960s, a couple of major exceptions—such as the pitkin—were constructed as an urban environment, and that the provincial museums were also constructed in a similar manner. The replacement of the old structures with modern ones—a stone-faced city, given to large, serious corners and the like, with the exception of architectural window treatments that Stirling employs so freely—are equally freely employed throughout historical Stuttgart. This is the typical model of a stone-faced city, given to large, serious corners and the like, with the exception of architectural window treatments that Stirling employs so freely.

Contextualism, however, has been increasingly taken to mean looking on exactly—like the nearby area—like the original area, and that is what Stirling did, and that is what he did.

The relationship to the Stuttgart context isn't like that at all. This is a big bold building, commenting on its site, respectful of the older museum next door as one professional to another, and—to some extent—a celebration of the city of Stuttgart itself, and its architectural traditions—though the grand place it occupies in the mythology of modern architecture because of the manifestation hasso.

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