The complexity originates above all from an adaptation to the urban environment. Two very expressive components superimposed themselves on the original models: first the theatre, made school and library buildings are designed as a prolongation of the surrounding street pattern and are introduced in an asymmetrical way on the site, opposing the central body of the museum. These buildings affirm themselves in an almost brutal fashion, with the use of different materials, colors, and styles. The result is that the only part of the museum ends up playing a subordinate role, since its geometry is diluted by a series of seemingly unrelated volumes encountered on the site. This impression given is one of a rearrangement of a fragment of the city rather than one of a clear imposition of a model.

The second component is made up of the main hall and the lecture theatre. With their violent oblique lines, they also alter the rhythm of the initial model's symmetry. The model comes from a Classical tradition, but the way in which Stirling & Wilford have mixed it in an operation made possible only through the lessons of the Modern Movement in terms of composition.

However, the influence of the Modern Movement is much more obvious in the structuring of the entrance hall. This plays a far more dominant role within the complex than do the symmetrical sides of the gallery. A spatial fluidity, the autonomous expression of each element, the given hierarchies that impose an obsessive perception of the space, and the moulding of the volume with the under part of the ramp of the drum, all contribute to make this part of the building into an intelligent interpretation of the Expressionistic side of the Modern Movement.

Finally, there is the theme of stylistic eclecticism. Here there is nothing primitivist or repressive. The simultaneous references to various vocabularies does not interfere with the unity of the composition. This is because each allusion applies only to isolated elements that do not intervene in the general concept of the work, and because these references become lyrical because of the contradictions between vocabulary and architectural execution. It is difficult to find another building that combines with such perfection, a linguistic coherence and orthodoxy to the synthesis of the most radical avant-garde of the Modern Movement, and this despite the use of various historical quotations. These quotations—Neo-Classical, Baroque, Beaux-Arts, Constructivist or Russian—are another important programmatic value: they demonstrate how eclectic we can use recent traditions, and thus, how the Modern Movement can be included in the continuum of history.

TRANSLATION FROM HANDBOK VON HERENDOSS