concepts seek a path to the consciousness of viewers. Klevitzky (1997) has shown how the abstract three-dimensional compositions that were practised in the Bauhaus and Vkhutemas schools in the 1920s were a response to a novel philosophy of architectural and design education. This philosophy emerged as part of the avant-garde movements in the visual and performing arts and all design disciplines, as well as from new ideas in psychology and education. Postmodernism, with its new tenets, required a lesser revolution: according to Klotz (1982) its emergence enjoyed a "smooth transition" from modernism. All the same, there were architects who were dissatisfied with "conventional" means of representation and found it necessary to display their work somewhat differently in order to express its meaning fully. The publications of Stirling's German museum projects fall into this category.

It is interesting to follow architectural publications and detect subtle changes over time in the nature of drawings presented in them. We can afford only a cursory sample in this chapter, but even this brief glance is revealing. In Gössel and Leuthäuser's *Architecture in the Twentieth Century* (1991), freehand sketches by Mendelsohn and Le Corbusier, both from the late 1920s, are the earliest exemplars of this type of representation. Likewise, the first axonometric drawing is of a late 1920s project by Gropius. Unlike the sketches, which are "on-line" documents made during the process of designing, the Gropius axonometric and others that follow are "after the fact" drawings, made for explanatory purposes. We see the rise of interest in sketches and axonometrics in the 1920s as part and parcel of the new architectural programme of the modern movement (Bois 1981; Klevitzky 1997). The next axonometric drawings we encounter in Gössel and Leuthäuser (1991) are from the late 1960s (work by Stirling and by Hejduk) and the 1970s and 1980s, two decades that contributed a fairly large number of axonometric drawings and some freehand sketches to this overview of architectural work. We maintain that it is not by accident that we encounter sketches and axonometric drawings in the 1920s and then again in the 1970s, but rarely in between. The new postmodern aspirations of architects in the 1970s gave rise to a need for new representational means similar to, if less forceful than, the needs of avant-garde architects of the 1920s. When anthologies of postmodern architecture began to be published around 1990, the trend was already clear and we therefore detect it in periodicals and books. An interesting and unusual example is a book titled *100 Contemporary Architects: Drawings and Sketches* (Lacy 1991) in which all but a few drawings are in fact rapid freehand sketches. (Stirling is represented in this book by two sheets of doodles made while designing the Clore Gallery at the Tate Museum, London, in 1986.) Never before has there been so much interest in "doodles" made during the process of architectural design.

In the mid-1970s, however, this trend was still all but non-existent. Sketches were made, of course, but were considered a private matter, a rough exploratory tool, of interest only to the exploring designer and of no value once the design has progressed to an advanced stage in which hard-line drawings are made. Even Stirling treated his sketches this way; many of his early sketches were eventually discarded as having no value at all (Girouard 1998; Wilford 2000).[6] Therefore, the 1976 and 1977 publications of sketches and axonometric drawings by Stirling may be considered a pioneering act, a swallow that heralded the spring.[7] This is the reason for our particular interest in these series of drawings and in their publication.

Principal Design Concept: Promenade Architecturale

Given Stirling's interest in movement through buildings ("all our designs are conceived following the sequence of entry and going through primary movements"), it is easy to understand his excitement about the design of museums, a building type that is traditionally regarded as evolving around circulation routes. Furthermore, the programmes of all three German museums called for the inclusion in the designs of public footpaths through the sites, connecting adjacent parts of the respective cities to one another. Participating in the museum competitions was therefore an opportunity to explore, in addition to the circulation through the museum buildings themselves, circulation patterns at an urban scale.

The programme for the Düsseldorf museum – the first of the three competitions – required that the design create a pedestrian path through the site along the routing of the old town wall, connecting two public squares on either side of the museum site. These squares, Grabbeplatz and Ratinger Mauer, had been linked in the past and this linkage was to be revived. At the same time, at a larger scale, the footpath through the museum premises was to facilitate connection to the old town and the integration of important existing buildings into a unified network of pedestrian paths. The Cologne competition was, in fact, more than a building design competition: the program explicitly requested an urban solution for a difficult site with a wide stretch of railway functions adjacent to its long side and with the Rhine and the famous Cologne Cathedral abutting the narrow ends of the site on either end. The railroad installation had cut off the northern town centre from the rest of city. The design of the museum and its environs was to help overcome this problem, among others, by a careful layout of pedestrian routes and enclosed and open public spaces. The Stuttgart site, where a major extension of the 1838 Staatsgalerie was to be designed along with a new Chamber Theatre, is in a district of cultural institutions on a hillside. The hill is separated from the city centre by a busy eight-lane highway at its feet, which was created as part of post-war urban renewal plans. The site included a number of existing buildings along local streets, the fate of which was to be determined by the designers. The expected merits of design proposals for the site clearly included an improved urban structure in that area, with a special emphasis on pedestrian connections.

Nothing could have suited Stirling better. In every one of the projects he created numerous public spaces, of which one was conceived as a key design element at the heart of a pedestrian circulation network within the site and from there leading into the city. In Cologne this was a combination of an entrance peristyle hall and a sculpture garden (see Figure 2.3), and in Düsseldorf and Stuttgart these were inner courts in the shape of circular drums: a garden in Düsseldorf and a rotunda in Stuttgart. Several critics (e.g., Curtis 1984) suggest that these cylindrical spaces were most likely inspired by Schinkel's 1825 Altes Museum in Berlin that surrounds such a space.[8] Stirling himself singled it out as a precedent: "I'd like the visitor to feel it 'looks like a museum . . . I would refer to Schinkel's Altes Museum as representative of the 19th-century Museum as a prototype" (Mendini 1984). In Düsseldorf the round garden was complemented by, and directly linked to, a large pavilion, or kiosk, that marked the entrance to the museum from the Grabbeplatz. The ground plan of the complex is shown in Figure 2.8 (see also Figure 2.6). In