biographer says about him: "He liked those competition entries ['a house for Karl Friedrich Schinkel' – competition set by Stirling in Japan in 1979] which showed 'a delightful ambiguity . . .' He liked them, in fact, because they reflected what he had been doing at Stuttgart" (Girouard 1998, p. 207). Collage allowed Stirling to juxtapose urban scheme with detail, put conceptual problem next to ideas for technical solution, and expose precedent and its transformation. Along with figure-ground manipulation, collage allowed Stirling to maintain a certain level of desired ambiguity and, in Tzonis and Lefaivre's terms, also to respond to a timely "call for disorder."

The somewhat eclectic, fragmented display afforded by the collage appeared to reflect not only Stirling's ideological preferences, but also the actual nature of the designs in question. Stirling (1984) himself quoted Jencks' critique: "These drawings [Staatsgalerie in Stuttgart] accentuate the dualism inherent in the design, the juxtaposition of rectangle and circle, frontality and rotation, axiality and diagonality, and also the attitude of collage . . ." And in the words of Curtis (1984): "Collage seems to offer one of the central clues to the technique of the Staatsgalerie design. Throughout there are dramatic confrontations of images, forms, materials, themes. . . . Collage is a conceptual device, as well as a formal one, allowing ironical distance from the ethos behind past forms. It is therefore the ideal tool for the mannerist" (ibid., p. 42). Was Stirling a mannerist? To answer this question we must look at the three competitions together and contemplate similarities in the designs. Indeed, similarities are not hard to find, especially between the Düsseldorf plan and that of Stuttgart, which was seen by Stirling and his associates as "phase 2 Düsseldorf" (Girouard 1998). Both occupy a sloping terrain in a similar way, and share the idea of an open, central circular court. The similarity in programme and cultural context, the need to deal with urban issues and the appropriateness of pedestrian circulation as a generative concept, contributed to a close relationship between the projects. In addition, they were undertaken in close temporal proximity and Stirling admitted to a stylistic closeness between the designs: "The fact that our designs sometimes come in series has led me recently to believe that formal aspects may be stronger than I had thought" (ibid., p. 208) and "I cannot deny that there are stylistic similarities between buildings in a series, but they are worked out, perhaps exhausted, after three or four variants" (Stirling 1990, p. 13). According to Anderson (1984) many a good design is the result of continuity in design exploration across several projects. He sees this continuity as a system of research programs. A collaged presentation made it possible not just to represent a building or a scheme, but actually to illuminate the style, the formal aspects, through their many varied manifestations. It was a richer statement of design intentions, of what Stirling believed architecture is all about, than could have been achieved by mere factual accounts of the schemes.

We must also remember that Stirling was a lifelong friend and former student of Colin Rowe. Rowe was, of course, a co-author of *Collage City* (Rowe and Koetter 1978). Rowe's "collage" had a critical history background and motivation; it preached the value of variety and richness and advocated a mixture of styles – modern and traditional – allowing cities to grow out of multiple visions and artefacts of different nature and periods. It was a reaction to a certain sterility traced in the Modernist deed that was attributed to over-simplification. Rowe wanted complexity, which he equated with richness. He found it in Renaissance architecture and Stirling acquired that notion

Figure 2.10 A figure-ground plan of Wiesbaden, c. 1900 (Rowe and Koetter, 1978) Reproduced with the permission of MIT Press.

as his student in Liverpool (Wilson 1992). Despite some reservations, Rowe remained throughout his life an admirer of Stirling's work and wrote a lengthy introduction to Stirling's collected oeuvres (Arnell and Bickford 1984). He liked in Stirling the "magpie architect-*bricoleur*" (ibid., p. 16) who, because of these qualities, was well placed to promote compound and multifaceted architecture. In the Stuttgart project Rowe was charmed by what he saw as "an extensive series of episodes – entry sequence, ramp, stairs from courtyard to upper terrace" (ibid., p. 22). The traits of Stirling's buildings were congruent with Rowe's collage paradigm. Although *Collage City* is concerned with the built environment rather than with its representation in drawings, the book makes extensive use of collage-like techniques. These include full-page