free plan, the spiralling ramp, the grand people's salad, a flaring of arches in the ideal model in the Altos de Bellas Artes. But the formula of portico, stoa, axon, domical vault, symmetrical grid, and gridiron is a recurring theme. Wherever the rooms were transformed, even subverted, by 'anti-monumental' features such as the original glass roof, the zig zag route (instead of the authoritarian aisle) the sliced-off colonnade (a row of stumps in the model) or the decapitated cylinder of the central domed office (a doughty dune of high culture). The central void was treated as a sort of social theatre, orientated to the space of the city.

Stirling's style has never possessed tight rules between elements and system but there are recurring motifs that distinguish The Staatsspalte is a cousin of the rejected museum projects for Cologne and Dessau. In both, the programme was broken down into a series of urbanistic urban fragments: Surrealism and a witty play with figures and ground had already emerged in the scheme for Derby Civic Centre. Zonal areas between wings can be found all the way through the structure, an axial diagonal ramps and stacked pools. Plain glazed curves are often used to dramatise the flow of movement and a diet is taken in contrasting flat areas with areas of enclosure. Even in his supposed 'Modern' phase (which is obviously still in progress) Stirling was already adept at juggling types and references from history, and combining these with objects from the present.

The cylinder at the heart of the Stuttgart design recalls old Stirling pin-ups such as gas holders, plinths, Marboro towers and Bordhan's Panopticon. But these appear to have been elided with modern architecture in the manner of the circular Maritime Theatre at Hadrian's Villa or the marvellous spatial play with ramps in the lower terraces of the Villa Giulia. Presumably the manipulation of a sequence through a drum owes something to Vignon's Moster de Végétation while the Parliament Building at Chandigarh must also count a relative. The analogical leap thought between cloud and guitar shapes is the ambition of collage, the spatial architextures of Krier and the urban hybrids and contextualism make the Staatsspalte a far more forceful expression of Colin Rowe's ideas than anything that will ever be produced in this country.

Collage seems to offer one of the central clues to the character of the Stuttgart design. Throughout there are dramatic confrontations of images, forms, materials, themes. Figure meets image in the form of reflections, high tech meets masonry, supermarts of culture hang into de-contextualised building mass: modernism becomes a cauldron wreathed with masonry temple of art. We are treated to an exhibition of architecture, a display of Stirlingiana. Collage is a conceptual device, as well as a formal one, allowing irrational distance from the ethos behind past forms. It is therefore the ideal tool for a Manzetten.