would ensure its proper cataloging and preservation, feats that would be difficult to achieve in India. A visit to the Chandigarh City Museum demonstrates how Le Corbusier’s drawings have been treated and makes Correa’s choice understandable.

The exhibition, designed by David Adjaye and curated by Irena Murray, was spread over two floors. On the lower level a series of timber plinths painted in delightful hues of paprika, turmeric, and saffron invoked the Jawahar Kala Kendra project that Correa realized in Jaipur between 1986 and 1991. Although this dramatic introduction to the work led one to expect something really special, the exhibition failed to do justice to this enigmatic architect. Exhibitions of architecture are peculiar affairs, not least because they usually feature not architecture but the machinery created as a result of, or to enable the production of, the artifact in question—what Correa himself calls the trail left by a snail. The gap between drawing and architecture is especially apparent in an exhibition of Correa’s work. The buildings and spaces (“the empty center,” in Correa’s parlance) need to be moved through, set against an open sky, and, as Adjaye suggests in the catalogue, absorbed through the soles of the feet. Neither a rendered elevation nor a static photograph fully captures his work.

It is possible to gain considerable pleasure from studying sketches, which allow a viewer to glimpse the person behind the drawings. The architect who made the pencil lines and drew with colored crayons is partly discernible in these marks. At this exhibition, however, viewers did not even look at the actual drawings. Instead, they saw scanned reproductions mounted on board, grossly enlarged in a process that too often reduced them to visible pixels. The same drawings look wonderful in the excellent catalogue. If the original drawings could not be displayed owing to the high lighting levels in the RIBA gallery, it might have been better not to show them at all or simply to reproduce them at the original scale. The blown-up photographs were more forgiving, but some of them were also blurred and thus not really of exhibition quality.

Despite these distractions, the models made a strong case for the architect’s work and distracted the visitor from the poor-quality images. The Hindustan Lever Pavilion model in tropical hardwood is spectacular, its design still radical long after the building was erected in Delhi in 1961, and the model of the Kanchanjunga Apartments (Mumbai, 1970–83), standing more than six feet tall, put individual apartments at eye level and gave glimpses into the interior spaces. The housing section was the real strength of the exhibition and arguably of Correa’s career—from the Tube House (Ahmedabad, 1962), now destroyed, to the one-off houses in brick and concrete to the PREVI (Proyecto Experimental de Vivienda) experimental houses in Peru. The buildings selected for the exhibition if Doshi follows suit were Correa’s genuine gems.

More than thirty years have passed since the work of Germany’s preeminent nineteenth-century architect, Karl Friedrich Schinkel (1781–1841) was presented in a major retrospective in Berlin. In 1981, to mark the two hundredth anniversary of his birth, both parts of the divided city held separate exhibitions. East Berlin made use of the most obvious choice for such an event, Schinkel’s Altes Museum of 1825, and proudly focused on his buildings in the center of Berlin and Potsdam (both part of East Germany at that time), exhibiting a series of large models and architectural drawings. West Berlin’s museums had inherited Schinkel’s paintings, as well as some drawings, furniture, and furnishings, and—nolens volens—focused on those, downplaying his architecture and emphasizing the work of his pupils and followers. The site of the exhibition was the Martin-Gropius-Bau of 1881, designed by one of Schinkel’s students.

The recent exhibition, conceived by an institution located in the western part of Berlin, at first sight seemed to have followed in the footsteps of its predecessor...
before the fall of the Wall. It too, down-
played Schinkel’s architecture, and instead
emphasized his paintings, drawings, and
sketches and his designs for furniture and
furnishings. The reasons, however,
were not Cold War constraints but a sub-
stantial research grant from the German
Ministry of Education and Research to
Berlin’s Kupferstichkabinett (the draw-
ing and print collection of Berlin’s State
Museums, housed at the former West
Berlin Kulturforum near Potsdamer Platz),
charging it to catalog, critically examine,
and make accessible all of Schinkel’s approxi-
mately fifty-five hundred sketches,
drawings, and paintings in its holdings.
The multiyear research project was led by
the director of the Kupferstichkabinett,
Hein-Theodor Schulze Altcappenberg,
an expert on the drawings of Botticelli and
Tiepolo, with conservator Irene Brückle
and curator Rolf H. Johannsen, supported
by a team of art and architectural historians,
among them Werner Oechslin and Kurt
W. Forster. The results were a two-day
conference in 2011, two small studio shows,
two substantial publications, a website
documenting Schinkel’s entire graphic and
painterly oeuvre, and this major exhibition,
which served as the capstone of this ambi-
tious project.

The exhibition catalogue follows the
show’s arrangement closely and displays
all its objects in excellent color reproduc-
tions. A second publication contains the
talks presented at the 2011 conference and
a few additional essays. Here, too, Schinkel’s
graphic output stands at the center. Essays
probe, for example, the relationship between
his architecture and scenographic designs,
the ideas behind his perspectival renderings,
his travel sketches from England, France,
and Italy, his allegorical paintings, and his
furniture drawings.

The website (www.smb.museum
schinkel), perhaps the most ambitious
undertaking of this project, brings together
all of Schinkel’s sketches and drawings,
many prints, and a large amount of com-
parative material (6,893 items in all). It
is fully searchable and offers information
about provenance and pertinent literature,
as well as occasional scholarly commen-
tary. Its importance for researchers can
hardly be overestimated. One of the great
advantages of an online database is that it
can be improved, updated, and expanded
over time as more research is conducted.

Much remains to be done in this case to
designate the authorship of individual
drawings, to determine the roles of differ-
ent individuals in the design process, and
to identify collaborative works. Commen-
taries on a particular project are often at
variance and attributions differ.1 The cur-
cent English version offers only partial
translations; the title and identification of
each sheet are still in German. It is to
be hoped that the image quality can be
improved in the future as well—currently
most drawings appear to be low in contrast
and cannot be enlarged to full-screen size
on the computer.

The decision to present the exhibition
in Berlin’s Kunsthistorisches Museum (the
home of the Kupferstichkabinett, which
houses Schinkel’s graphic oeuvre) probably
avoided logistical headaches and mini-
mized transportation and insurance costs.
The visitor’s experience, however, was
compromised by the distribution of the
display over four rooms, separated by the
museum’s uninspired lobby and stairwells
(built in 1981 by Rolf Gutbrod and clearly
untouched by any lessons Schinkel had to
offer). The large contiguous space of the
Hypo Kunsthalle in Munich provided a
more suitable environment.

The exhibition itself was divided into
nine chapters, beginning with Schinkel’s
life, family, friends, and profession, fol-
lowed by his discovery and reinvention of
historic architecture (among the reinven-
tions were his painted visions of cathedrals
on the urban periphery, not at the center).
Sections devoted to his designs for monu-
ments and for the stage, for buildings in
Berlin and for the court, and for furniture
and manufacturing followed. Schinkel’s
brilliant creations in Potsdam and farther
afield received short shrift in the chapter
on his royal patrons. His late visionary
projects and the astonishingly modern
modular picture frames he designed for the
Altes Museum each merited separate con-
sideration. The exhibit concluded with an
analysis of the materiality of his drawings,
which explored papermaking technology,
as well as the dyes, inks, and drawing uten-
sils of the period.

Among the roughly three hundred
sketches, drawings, paintings, furnishings,
and furniture pieces on display, countless
delightful discoveries could be made: the
irreverent scribbles of the fifteen-year-old
Carl Friedrich, his lively portraits of his
three children (on loan for the first time
from St. Louis) and the toys he made for
them, the whimsical drawings he produced
over the years for his friend Christian
Peter Wilhelm Beuth, or his many little-
known travel sketches, decorative and fur-
niture designs, and visionary drawings.
Among his early panoramas and theater
set designs were his well-known backdrops
for Mozart’s Magic Flute and many others
that conjured imaginary worlds for long-
 forgotten operas by Gaspare Spontini or
Johann Nepomuk von Poissl. One of the
highlights of the exhibition was a recon-
struction of Schinkel’s view of the Fire of
Moscow in September 1812, displayed in
Berlin only months after news of Napo-
leon’s catastrophic defeat had reached
the Prussian capital. An early example of
immersive media, with a painted backdrop,
moving figurines, light and smoke effects,
and accompanying piano music, it caused a
sensation at the time. For this exhibition a
soundtrack added the clattering of hooves
on the pavement, the crackling of fire,
voices in the distance, and what sounded
like faint cries (but might have been the
squeaks of the machinery slowly pulling a
group of cutout figurines through the fore-
ground). The whole piece was a delightful
conjecture, for nothing but a small sketch
has remained of the original, and very little
is known about the actual mechanism, size,
and execution of the original.

Hein-Theodor Schulze Altcappenberg
argued in his introduction to the catalogue
that the survey of Schinkel’s graphic oeuvre
not only had broadened our knowledge
of this enormously talented artist but also
had uncovered countless cross connec-
tions, “transformations” as he termed them,
between the different media in which he
worked. In his lecture on Schinkel at the
Académie des Beaux-Arts in 1857, Jakob
Ignaz Hittoff mentioned the critique of
some of his Parisian colleagues that in
Schinkel’s work, “the qualities of the painter
exert a regrettable influence on the works of
the architect.”2 Indeed, this exhibition argued,
Schinkel's painting and architecture cannot be separated; they are deeply connected and belong to the same all-encompassing worldview.

Many drawings, for example, demonstrate Schinkel's modern concern for the mise-en-scène of his buildings; that is, Schinkel represents them in an urban or rural setting from particular angles or viewpoints, hidden behind trees, as if seen by distracted citizens in passing or shown, in the luminous renderings of his friend Eduard Gärtner, as indifferent parts of a busy street scene. Schinkel considered himself as much a painter as an architect, and his paintings are certainly comparable to those of his contemporaries Caspar David Friedrich or Carl Gustav Carus. He defined the architect's role in the broadest sense as "encompassing all the fine arts" and "refining all human conditions." When, in 1834, he reviewed his life's work and from its construction. Something dry and rigid was the result, something that lacked freedom and entirely excluded two essential elements: the historical and the poetic. ”3 Adopted as the title for this ambitious and welcome exhibition and serving as its leitmotif, "history" and "poetics" helped elucidate the career of an architect immensely more complex than he is usually assumed to be.

While the project's genesis makes understandable the decision to present Schinkel's built work exclusively in renderings, visitors were left with a somewhat limited impression of its spatial and urban richness, its haptic and visual pleasures, and its structural and material inventions. There were no photographs and there was only one model (of the Altes Museum—surprisingly made out of gleaming white plastic), in a small section on his Berlin buildings. Future exhibitions might fill this lacuna, perhaps with the help of some of the new display tools—high-definition film, computer renderings, panoramic and 3-D photography—that have emerged over the past thirty years and are well suited to open visitors' eyes to the particular beauty of the art of architecture.

But still, this exhibition, and the research project it capped, have greatly enhanced our knowledge of one of Europe's most important nineteenth-century architects. It presented Schinkel as an enthusiastic Weltverschönerer, a "beautifier of the world," as his friend Bettina von Arnim called him—at the crucial moment when romanticism and historicism faced the dawning industrial age.

DIETRICH NEUMANN
Brown University

Notes
1. It has long been known, for example, that the famous project for a department store was a design by Schinkel's collaborator Georg Heinrich Bürde (1796–1865), but he is not given the appropriate credit. See Reinhart Strecke, "Schinkel, Heinrich Bürde und das Projekt eines großen Kaufhauses unter den Linden," Jahrbuch Preußischer Kulturbesitz, 1992, 192–93. Despite Bürde's detailed list of all the drawings he made for the Altes Museum project (reproduced here in full), he is not credited with a single one on the website.

Related Publications
Karl Friedrich Schinkel: Geschichte und Poesie; Das Studienbuch, ed. Hein-Th. Schulze Altcappenberg and Rolf Johannsen in collaboration with Anna Marie Pfäfflin (Berlin and Munich: Kupferstichkabinett–Staatliche Museen zu Berlin; Deutscher Kunstverlag, 2012), 352 pp., 167 color and 46 b/w illus. €38.00. ISBN 9783422071636