

# **MASTERWORKS OF ARCHITECTURAL DRAWING**

## Contents

Exhibition Facts

Press Release

Wall Texts

## Exhibition Facts

Opening	14 December 2017   6.30 pm
Duration	15 December 2017 – 25 February 2018
Venue	Tietze Galleries for Prints and Drawings
Curator	Dr Christian Benedik
Exhibits	60
Catalogue	The catalogue is available for EUR 29.90 in the Albertina's museum shop and at <a href="http://www.albertina.at">www.albertina.at</a>
Contact	Albertinaplatz 1   A-1010 Vienna T +43 (01) 534 83 - 0 <a href="mailto:info@albertina.at">info@albertina.at</a> <a href="http://www.albertina.at">www.albertina.at</a>
Opening Hours	Daily 10 am – 6 pm Wednesdays & Fridays 10 am – 9pm
Press contact	Mag. Verena Dahlitz (Leitung) T +43 (01) 534 83 - 510   M +43 (0)699 10981746 <a href="mailto:v.dahlitz@albertina.at">v.dahlitz@albertina.at</a>  Mag. Fiona Sara Schmidt T +43 (01) 534 83 - 511   M +43 (0)699 12178720 <a href="mailto:s.schmidt@albertina.at">s.schmidt@albertina.at</a>

Partner



# Masterworks of Architectural Drawing from the Albertina Museum

15 December 2017 – 25 February 2018

Be they baroque *vedute*, magnificent Renaissance buildings, or architectural ensembles like Vienna's Ring Road: since time immemorial, architects have been producing drawings to document the urban and rural past and to envision the future. New insights into this fascinating genre are revealed by the two-part presentation *Masterworks of Architectural Drawing from the Albertina Museum*.

In this presentation's first part, sixty highlights make visible the essence and the peculiarities of architectural drawing, with the compositional and naturalistic approaches that painters have applied to individual buildings, architectural ensembles, and entire cityscapes. The formats employed range from 16x16 to 46x250 centimeters. They come from among the 40,000 drawings of the Architectural Collection—the largest special collection of the Albertina Museum's Graphic Arts Collection—and include important sketches, studies, and designs by Gian Lorenzo Bernini, Francesco Borromini, Gottfried Semper, Theophil von Hansen, Otto Wagner, Adolf Loos, Josef Frank, Clemens Holzmeister, Hans Hollein, Zaha Hadid, and many others. They are supplemented by drawings with architectural content including panoramas, *vedute*, and architectural capricios by figures including Pisanello, Canaletto, Francois Boucher, Hubert Robert, Marteen van Heemskerck, Francesco Panini, Carl Schütz, and Franz Alt from the world-famous Graphic Arts Collection that cover a period running from the Late Gothic and the Renaissance to the Baroque and Classicism, Historicism and Art Nouveau, and the present architectural era.

## Architecture in the Graphic Arts Collection

The Architectural Collection of the Albertina Museum represents Austria's most important such collection by far. In 1920, Hans Tietze's organizational structure for the new Austrian Federal Museums established the Albertina as a museum for the art of drawing, into which he then integrated the Austrian Museum of Architecture. It was for this reason that, long before architectural drawings were recognized and valued as an autonomous artistic genre, a large number of historically and artistically notable exemplars by famous architects including Gian Lorenzo Bernini, Luigi Vanvitelli, Johann Bernhard Fischer von Erlach, Carl von Hasenauer, and Otto Wagner were transferred from the Graphic Arts Collection founded by Duke Albert of Saxony-Teschen to this new special collection.

# ALBERTINA

Today, the Architectural Collection of the Albertina Museum is home to drawings produced between the beginning of the 16<sup>th</sup> century and the very recent past. Its core holdings are comprised of drawings and plans made between 1700 and 1918 that depict court and state building projects in Austria, Hungary, and the former crown lands of the Habsburg Empire; most of these are from the former holdings of the imperial house.

This basis is complemented by important materials relating to the monumental structures planned for Vienna's Ring Road as a result of the public competitions introduced in 1848, as well as by representative architectural drawings from the 18th and 19th centuries showing lands outside the territory ruled by the Habsburgs.

Another major group of holdings consists in the so-called *Atlas Stosch*. This extensive collection was compiled by Philipp Baron von Stosch (1691–1757) in Rome between 1721 and 1731 and then in Florence up to his death. Its most artistically valuable component is the artistic legacy of the famous Roman Baroque architect Francesco Borromini, encompassing nearly 1,000 individual works on paper. The third main pillar of the Architectural Collection consists in the estates of famous Austrian 20th-century architects such as Adolf Loos, Josef Frank, Clemens Holzmeister, and Lois Welzenbacher.

## **Singular Monuments**

The exhibition *Masterpieces of Architectural Drawing from the Albertina Museum* sheds light on the collection's history and fantastic diversity. Its numerous interconnections running from the 16th to the 21st century illustrate the relationships between architectural drawings and architectural theory, while also rendering cultural and sociopolitical developments both visible and comprehensible. The first part of this exhibition focuses on the different modes of portrayal seen in architectural drawings as well as on thematic blocks consisting of ornamental fountains, bridges, and residences, villas, garden architecture, architectural decoration, color in architecture, Historicism, and towers and domes.

Selected examples from this exhibition's first part:

### **Johann Ferdinand Hetzendorf von Hohenberg / Gloriette**

The Gloriette on Schönbrunn Palace Hill commemorates Austria's victory battle against the Prussian troops of King Frederick II in the Battle of Kolín (18 June 1757). This structure is thus decorated by massive trophies of victory and crowned by an imperial eagle with its wings spread wide to symbolize the power and authority of Emperor Francis I and Empress Maria Theresia.

## **Francesco Borromini / Lantern of Sant'Ivo alla Sapienza**

The buildings by this philosopher among Roman Baroque architects characterize the Roman cityscape to this day. Among his many unusual and baffling inspirations, the lantern atop this church at the University of Rome is probably one of the most impressive. Like a corkscrew, this upward-tapering spiral structure grows out of the tambour and ends in a flaming chalice crowned by a filigree onion dome consisting of just six metal rods holding a globe and a cross.

## **Karl Postl / Charles Bridge in Prague**

Charles Bridge is one of the world's oldest and most famous stone bridges. Part of the Royal Route of the Bohemian kings, its bridge is magnificently decorated with over 30 Baroque sculptures. It was here that St. John Nepomuk became a martyr in 1393, being thrown from the bridge and drowning.

## **Maarten van Heemskerck / Old St. Peter**

This precisely drawn autopsy shows Old St. Peter's Basilica and the Apostolic Palace at the outset of the Vatican's fundamental redesign as a representative papal residence and the spiritual and architectonic center of Christianity. It is in a virtuosic and exciting way that van Heemskerck's panoramic view sweeps across this complex of buildings. While the imposing loggias by Bramante and Raphael with their arcades and colonnades have already been completed, the massive project to rebuild Emperor Constantine's early Christian basilica are proceeding largely out of view behind the still-standing church facade.

## **Otto Wagner / Capuchin Church and Imperial Vault**

The assassination of Empress Elisabeth in Geneva left Otto Wagner deeply shaken. He immediately planned a building to replace the Capuchin Church as a national memorial. The most precious materials were also intended to lend the new Imperial Vault an impressive appearance, for Wagner—an enthusiastic monarchist—found the existing moldy cellar to be a burial place unworthy of the Habsburg-Lorraine dynasty.

## **Theophil von Hansen / House of Representatives**

In 1861, Emperor Franz Joseph I desired two separate buildings in which to house the elected representatives and hereditary lords that were to form the two chambers of the Austrian Empire's new parliament. Hansen planned his House of Representatives in a Renaissance style, as a heavy, cubic structure without a high semi-basement level. The stately House of Lords, on the other hand, he placed on a high pedestal in an ancient Greek style, including a statue of Athena to mark it as a place of wisdom. In actual fact, Hansen ended up having to combine the two houses formally and stylistically, thus arriving at today's Austrian Parliament Building on the Ringstrasse.

## **Joseph Maria Olbrich / Palace Station of the Vienna City Railway**

For the imperial family, Otto Wagner planned an exclusive City Railway station near the main entrance of Schönbrunn Palace. Architecture and engineering are melded to an artistic whole, here, with Wagner and his employee Joseph Maria Olbrich combining innovative technologies, modern materials, and new decorative forms to embody the architectural language of Viennese Art Nouveau. The result is a built sculpture consisting of the noblest materials and the most precious decorations. Emperor Franz Joseph I's appreciation was limited, though; he used this station exactly twice.

## **Clemens Holzmeister / Cathedral of Belo Horizonte**

Clemens Holzmeister was the world's most important architect for sacred buildings. For Brazil, he designed five churches. His Cathedral of Belo Horizonte consists of a 150-meter high, domed, semi-transparent cylinder made of shimmering white concrete. It was to be constructed on a small rise, where it would be visible from far off, and provide space for 14,000 worshippers. Long before the Second Vatican Council, Holzmeister opposed the Church dogma of priests' performing the rite of transubstantiation with their backs to the congregation. In Belo Horizonte, the priest would have performed this central ritual of the Eucharist facing the congregation.

## **Josef Frank / House No. 9**

It was frustrated and disillusioned that Frank returned to Sweden from his American emigration. Dagmar Grill, his wife's cousin, encouraged him to write her 13 letters, in each of which he sketched and explained a different villa design. Frank's imaginative utopias are characterized by ever-new combinations of the three fundamental elements of form, color, and material. House Number 9 was his favorite because it possessed no right angles and featured an irregular ground plan oriented solely on its residents' needs and lifestyle.

*The second part of this exhibition takes place from 27 June to 30 September 2018 and focuses on gardens, utopias, monuments, panoramas, "The Other View of the City", antiquity's reception, theatres, and archisculpture.*

## Wall Texts

### Masterworks of Architectural Drawing

This exhibition presents 60 Masterworks of Architectural Drawing from the Albertina Museum that exemplify various modes of portraying architecture while also featuring ten important building types ranging from residences to private villas, from towers to domes and bridges, and from ornamental fountains to garden architecture. Additionally, one entire room is devoted to the era of Historicism, which characterizes the appearance of the Habsburg Monarchy's former capital and imperial to this day.

Architects have traditionally used three modes of portrayal in order to graphically depict a building's characteristics: the ground plan, the vertical section or cross-section, and the elevation or horizontal view.

These three modes of portrayal are mathematically defined and standardized as well as subject to academic norms. As professional projections, they primarily serve the architect as a means of ascertaining whether his design is consistent and makes sense.

### From Sketch to Study

A sketch is a rendering of an abstract idea. It is used by the designer to depict the salient formal characteristics of the concept that he or she has in mind. The spontaneity of this process means that sketches are characterized by their fast execution. These freehand drawings typically exhibit equal measures of impulsiveness and hesitance, emotion and routine, attributes that help explain these graphical illustrations' special appeal. Of all the typological and systematic modes of depiction in architectural drawing, it is the sketch alone that adheres to neither codifications nor norms of graphic art.

The study transfers the sketched idea into its concrete stereometric form. It allows a building's construction, size, proportions, and design to be rendered in progressively greater clarity and detail. It also makes possible final inspection of formal, design-related, or material variants before preparing final drawings in the academically established modes of representation. The study already adheres to architectural drawing conventions such as three-dimensional reproduction and correct proportionality.



## The Ground Plan

The *ground plan* or *plan view* depicts a horizontal section of a building. While the height of this horizontal section can be freely chosen, this choice should be made with an eye to offering the greatest possible amount of information. To this end, it is possible to draw multiple sections on top of each other.

## The Cross-Section

The vertical *section* or *cross-section* provides information on a building's planimetric geometry and inner arrangement. It conveys views of room, story, and/or overall building heights. At the same time, it also shows the appearance and structure of the walls behind the plane depicted in the *elevation*.

## The Perspective View

Perspectives are created with an audience in mind, typically the client and/or the general public. They present buildings in a pleasing manner, employing the simulated three-dimensionality of painting and in keeping with the laws of optics. It is for this reason that some architects vehemently objected to such drawings. The perspective adheres to sensory perception, with a definite point of sight, a horizon, and vanishing points. In a frontal or central perspective, the observing eye sits right at the center of the image, with the horizon being quite high in a bird's-eye view and quite low in a worm's-eye view.

## The Elevation View

The *elevation* or *horizontal view* projects an interior wall or an outward-facing side of a building as a vertical plane. It provides information on the architecture's appearance, scale, and overall arrangement.

## Bridges

Bridges overcome natural obstacles and connect routes of land and water transport. This central function can serve to explain their great strategic, economic, cultural, and sociopolitical value. In keeping with this significance, the statues of saints and crucifixes with which bridges were frequently crowned were meant to ward off damage and destruction caused by floating debris or ice. Bridges are part of humanity's cultural and technological world heritage, for which reason bridge collapses have sometimes been tantamount to national catastrophes and, viewed as such, even become literary themes.

## Ornamental Fountains

Fountains exist primarily for the everyday provision of water and for firefighting. And since the Renaissance, these utilitarian structures have also been created as artworks in their own right. Alongside the harmonious design of their decorative sculptures, the shapes of their basins, and the sculpting of their geometrically or naturalistically designed columns, fountains' often prominent central positioning in urban public spaces entails that their themes or depicted iconography have likewise played an essential role. Fountains embodied a special attraction for the general populace around imperial coronations or other high festivities, when wine would flow into their basins instead of water.

## The Residence

Residences, being complexes of buildings or individually constructed palaces, have various functional definitions. A residence is the architectural manifestation of the absolute ruler, which explains why baroque examples of this building type are of monumental dimensions and representative appearance. The Vienna Hofburg, for example, which was long the principal seat of Holy Roman and Austrian Emperors from the Habsburg-Lorraine dynasty, is Europe's largest complex of secular buildings. Together with its highly representative and luxurious interiors as well as magnificent chapels, extensive libraries, exquisite art collections, and artfully designed gardens, these buildings occupy a unique place within the cosmos of representational architecture.

## The Villa

The term villa denotes a stately residential building in a rural setting or a representative suburban building. This building type had its heyday during the Renaissance, due above all to the building activities of the families of Rome's popes and cardinals as well as to the works of Andrea Palladio in the territory of the Venetian Republic. During the Baroque era, buildings with descriptors such as "villa suburbana" or "maison de plaisance" served high aristocrats as feudal summer retreats. In the late 19<sup>th</sup> century, it was especially industrialists and wealthy bourgeois families who commissioned the design and construction of lavishly appointed villas. By the dawn of the 20<sup>th</sup> century, however, there arose a trend towards the reduction of opulence in favor of more functional spaces and shapes oriented toward the needs of their inhabitants.

## Follies

Follies are the small decorative buildings in garden complexes. Alongside the grottos that had become popular in the 16<sup>th</sup> century, the picturesque English landscape gardens that grew common from the first half of the 18<sup>th</sup> century brought forth a multitude of differing folly types. Exotic pavilions, classicist temples, and even artificial ruins were set up as eye-catchers (*points de vue*) at the ends of visual axes, vistas, and boulevards. In 1775, Charles Joseph Prince de Ligne (1735–1814) commissioned the first English landscape garden on the European continent in Belœil. And by the end of the century, a longing for the simple country life along with the initial stirrings of Romanticism led to the construction of unusual follies in the form of peasant hamlets (*hameaux*) or hut-like hermitages.

## Building Decoration

Decorative ornaments on buildings adhere to neither locational nor topical restrictions and are both formally and materially subject to changing styles. Especially in aristocratic buildings and other magnificent properties from the first half of the 18<sup>th</sup> century, they are crafted with extreme artfulness and quite richly contrived. The employed motifs can relate to themes including the building's purpose or be taken from an overarching decorative program. Magnificent works of ephemeral (i.e. temporary) architecture, such as Baroque triumphal arches, were constructed exclusively for specific occasions and filled onlookers with delight and awe thanks to their opulent, innovatively designed decorations.

## Color in Architecture

In architecture, polychromy represents a primarily aesthetic component, serving to structure spaces and differentiate or accentuate various parts of a building. The employment of color in buildings' aesthetic design can often be attributed to specific occurrences. The 18<sup>th</sup>-century archeological excavations in Rome, Pompei, and Herculaneum, for example, sparked an interest in the coloration of ancient interiors. And the 19<sup>th</sup>-century restoration activities and/or completion of construction at the cathedrals of Paris, Cologne, and Vienna occasioned extensive research on the colors originally used in Gothic churches. It was back then that a great number of architects also went on study tours to southern Italy and Sicily as well as Greece in order to investigate ancient polychromy firsthand.

## Historicism

1848 saw the institution of competitive open bidding on state and other public construction projects in Austria. It was the era of Romantic Historicism, during which quotations from periods ranging from antiquity to the Baroque blended into one another alongside the simultaneous propagation of new technologies such as iron-and-glass construction.

Soon thereafter, the project to build the Votivkirche in Vienna (initiated in 1856) ushered in a period of strict Historicism that saw purity of style become a watchword. This new trend characterized the early buildings that went up along the new Ringstrasse, the magnificent boulevard that, in 1861, began replacing the old city fortifications following their demolition. At the same time, the reign of Emperor Joseph I established Neo-Baroque as the new imperial style. Towards the end of the century, however, a movement led by Otto Wagner and Adolf Loos polemicized against that era's feudal magnificence and uninhibited stylistic reproduction, advocating instead for more modern forms of architecture. The Art Nouveau and the Secession movements—and most of all the architecture of New Objectivity, in which form followed function—subsequently rose to mark the beginning of the modern era.

## The Dome

Domes serve to crown hollow spaces both sacred and secular. They run from circular to polygonal when viewed as a ground plan, while their cross-sections range from segmental and hemispherical to ogival. Since ancient Rome, domes—with their special vault construction techniques and large diameters—have been built to impress. Alongside those of the Pantheon or of Florence Cathedral, it is above all the dome atop St. Peter's Basilica in the Vatican that has been quoted as a motif of sovereign power in Baroque residences, churches, and monastic compounds and, during the 19<sup>th</sup> century, in state buildings such as the US Capitol.

## The Tower

A tower is a vertical structure with accessible space inside. It can stand alone or be part of an architectural complex. Above all church towers and minarets, by virtue of their height, produce an exemplary visual effect over long distances and have for centuries served as civilizational landmarks. Structural physics and new technologies employed in tower construction have played just as pivotal a role as have such buildings' defensive and/or decorative qualities.