

MASTERWORKS OF ARCHITECTURAL DRAWING

Contents

Exhibition Facts

Press Release

Wall Texts

Exhibition Facts

Duration	22 June – 23 September 2018
Venue	Tietze Galleries for Prints and Drawings
Curator	Dr Christian Benedik
Exhibits	70
Catalogue	The catalogue is available for EUR 29.90 in the ALBERTINA Museum's shop and at www.albertina.at .
Contact	Albertinaplatz 1 A-1010 Vienna T +43 (01) 534 83 - 0 info@albertina.at www.albertina.at
Opening Hours	Daily 10 am – 6 pm Wednesdays & Fridays 10 am – 9pm
Press contact	Fiona Sara Schmidt T +43 (01) 534 83 511 M +43 (0)699 12178720 s.schmidt@albertina.at Sarah Rainer T +43 (01) 534 83 512 sarah.rainer@albertina.at

Partner



Masterworks of Architectural Drawing from the ALBERTINA Museum

22 June 2018 – 23 September 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 second part, seventy 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. 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 Francesco Borromini, Andrea Pozzo, Canaletto, Salomon Kleiner, Franz Alt, Otto Wagner, Adolf Loos, Josef Frank, Clemens Holzmeister, Hans Hollein, Zaha Hadid and many more.

The selection highlights the basic modes of representation in architecture — ground plan, cross or vertical section, and elevation view — as well as eight thematic chapters: from princely garden art to impressive stately architecture; from monumental memorials to spatial illusionism; from antiquity as an instructor as exemplified by the Roman Pantheon to utopias and visions. "Urbanism Is Architecture" offers insights into and views of cityscapes, famous buildings, and unknown aspects of urban space, while "Everything Is Architecture" makes reference to Hans Hollein and the three-dimensional sculptural configurations of archisculpture.

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.

ALBERTINA

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.

Today, the Architectural Collection of the Albertina Museum is home to drawings produced between the beginning of the 16th 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 took place from 15 December 2017 to 25 February 2018 and focused on Bridges, Ornamental Fountains, The Residence, The Villa, Follies, Color in Architecture, Historicism, The Dome and The Tower.

Wall Texts

The Façade as Stately Architecture

We know stately buildings dating from practically all epochs. In profane and sacred architecture alike, they demonstrate the power and authority of a person, dynasty, or institution. These architectural showcases of sovereigns and powerful personalities thus stand out for their exaggerated dimensions, precious decorations, and exquisite materials. Both secular and ecclesiastical claims to power visibly manifest themselves first and foremost on the main façade, a building's face. Its compositional, artistic, and decorative appearance attests to a patron's social rank and leading position in government or is a mark of his high dignity as a religious leader. As a rule, such symbols of power as emblems, initials, inscriptions, or crowns additionally ennoble the façades of residences, palaces, and castles whereas voluminous domes or tall spires have established themselves as significant expressions of supremacy in churches.

Sections through a Building

Architects can resort to three methods of projection—ground plan, cross section, and elevation—to illustrate the stereometric configuration of a building. The horizontal section through a structure, referred to as ground plan, informs us about a building's layout. In order to provide as much information as possible, the sectional plane is chosen so as to also encompass window and door openings, as well as wall projections and recesses. The vertical section or cross-section shows the planimetric geometry and inner arrangement of a building. It conveys room, storey, and overall building heights. In this method of projection, the part of the building behind the sectional plane is also depicted as an elevation, with the sectional figure providing information about the inner design or materiality of the walls.

The Garden as an Image of Society

Garden art saw a golden age during the Italian Renaissance. In Rome it was above all members of the papal families that had vast plots of land laid out as terraced gardens on the city's various hills. These gardens not only served to communicate princely prestige but also offered enjoyable opportunities for recreation. The Baroque garden of French absolutism was structured strictly symmetrically and in terms of design made reference to the princely palace. In the sense of order versus wilderness, the accurate layout of garden parterres contrasted with vast expanses of forests cut by alleys. The English landscape garden, on the other hand, was characterised by a natural aestheticism. Forests, meadows, and water surfaces were picturesquely combined to create sumptuous and contemplative oases of tranquillity and harmony, with wide vistas opening up views of temples, ruins, or grottos.

'Urbanism Is Architecture'

Panoramic renderings of urban agglomerations present both town space and its topographic features. Beginning in the Renaissance, artists used a so-called camera obscura to capture the expanse of a townscape within a picture. This sketching device, a portable version of which existed from 1686 onwards, revolutionised the genre and triggered an enormous demand for these topographical views within the aristocratic society. Although artists were mainly interested in conspicuous or famous buildings, they increasingly began to also pay attention to less well-known squares and places of towns, so that their focus eventually also encompassed remote and hitherto unknown or ignored examples of architecture.

The Architecture of Memorials

An imposing memorial of impressive dimensions is referred to as monument. A memorial is intended to immortalise or commemorate a personality or an event and due to its wide artistic scope in terms of form, design, decoration, and material exists in countless varieties. As a rule, memorials are conceived for being viewed publicly and therefore appear as prominent urban or scenic landmarks. The contemporary taste of a culture or epoch reverberates in a predilection for such shapes as pyramids, columns, statues, equestrian monuments, or triumphal arches. In addition, starting with the French Revolution, the type of identity-building national monument increasingly established itself.

Spatial Illusionism

Starting in the Renaissance, deceptive depictions on walls and ceilings served to expand the interiors of buildings. The mastery of perspective according to the laws of optics was an indispensable prerequisite for creating these seemingly real illusionistic worlds. In conjunction with a naturalistic rendering of figures, objects, and materials, this resulted in the perfect illusion of a reality that can be experienced with one's senses. In Baroque theatres, the imagination of real space was applied to scenes and backdrops. Acclaimed theatre architects designed elaborate prospects intended to carry the audience to foreign and mysterious realms with the aid of spectacular structures, transfiguring light effects, and mythically enchanted, symbolic decorations.

Antiquity as an Instructor: Overshadowed by the Pantheon

In his ten-volume treatise *De re aedificatoria* (1443–1452), the humanist and architect Leon Battista Alberti postulated that the study of antique architecture was an indisputable prerequisite for understanding valid mathematical proportions and the laws of harmony.

With Neo-Classicism gaining ground, architects revisited antique buildings, analysing and citing them in their own projects. The Roman Pantheon held a very special position amongst ancient monuments. Besides its columned central space and coffered cupola featuring a central opening, the so-called Pantheon motif frequently appeared as a quote: a temple front crowned by a dome.

The Design as an Aesthetic Event or 'Everything is Architecture'

'Architecture is cult, is mark, symbol, sign, expression.

Architecture is control of body warmth—protective dwelling.

Architecture is identification—definition of space and environment.

Architecture is conditioning a psychological state.'

(Hans Hollein, 1967)

In conservative post-war society, architects expressed their opposition to the antiquated artistic concept of functionalism in favour of opening up towards a free development of the arts. Complex multi-typological visualisations deliberately crossed the boundaries between specific artistic disciplines. Hollein demanded an expanded notion of architecture that would encompass abstract building as much as the building's functional lack of expression. The material shaping of an organic-technological archisculpture could extend as far as design. Moreover, it was proclaimed that in modern architecture ideas could be realised in any three-dimensional form without having to take materials into consideration too much.

Utopias and Visions

The unrealised is non-existent per se so that we have no idea of what it is. What does not exist can only be depicted in architecture, the unbuilt being an integral part of its history that can be perceived with one's senses, received intellectually, or quoted through codified modes of representation or perspectival renderings. Although not having been realised, technologically innovative or artistically avant-gardist designs can therefore nevertheless be celebrated as milestones of architecture or ground-breaking visions.