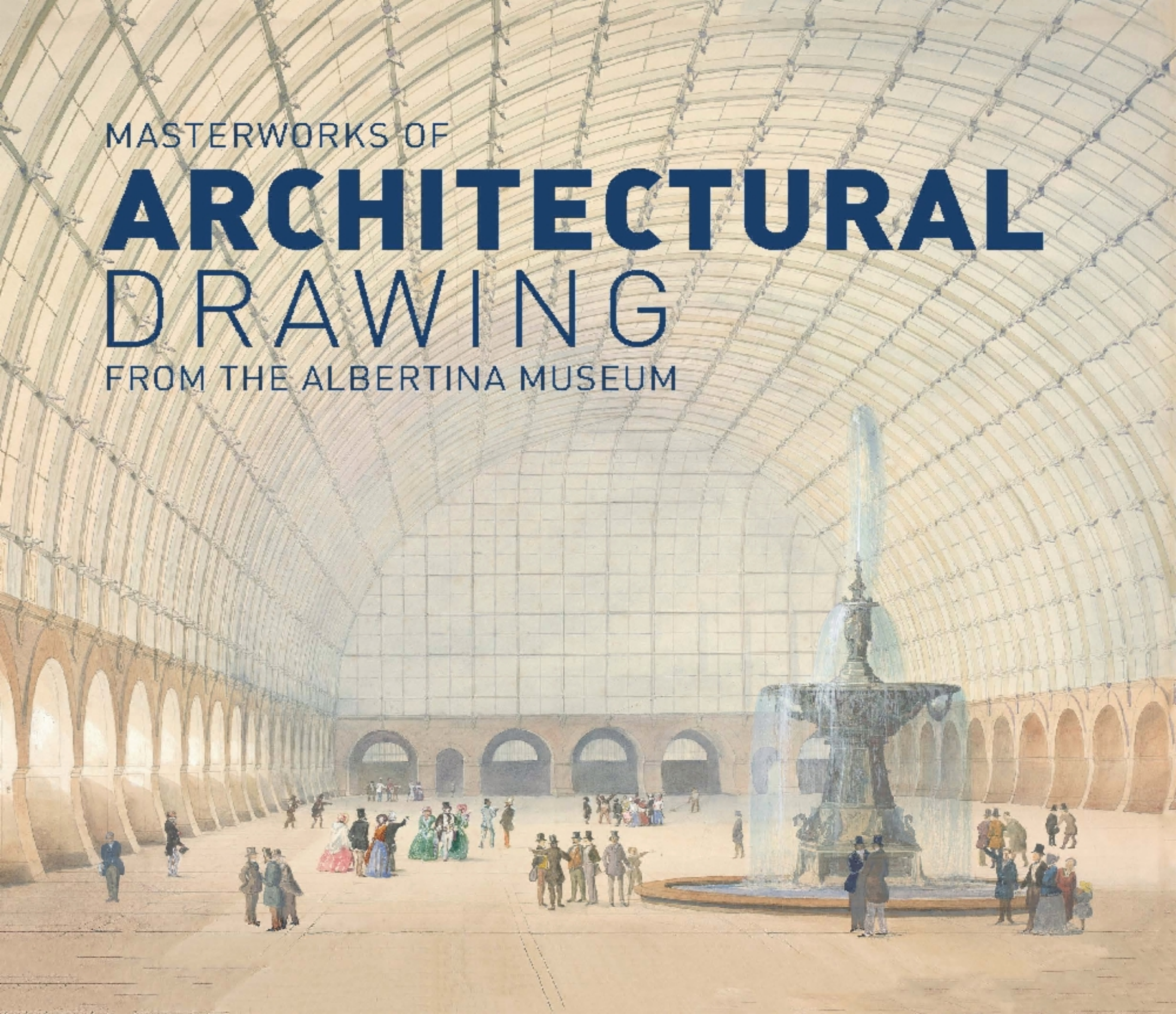


MASTERWORKS OF

ARCHITECTURAL

DRAWING

FROM THE ALBERTINA MUSEUM



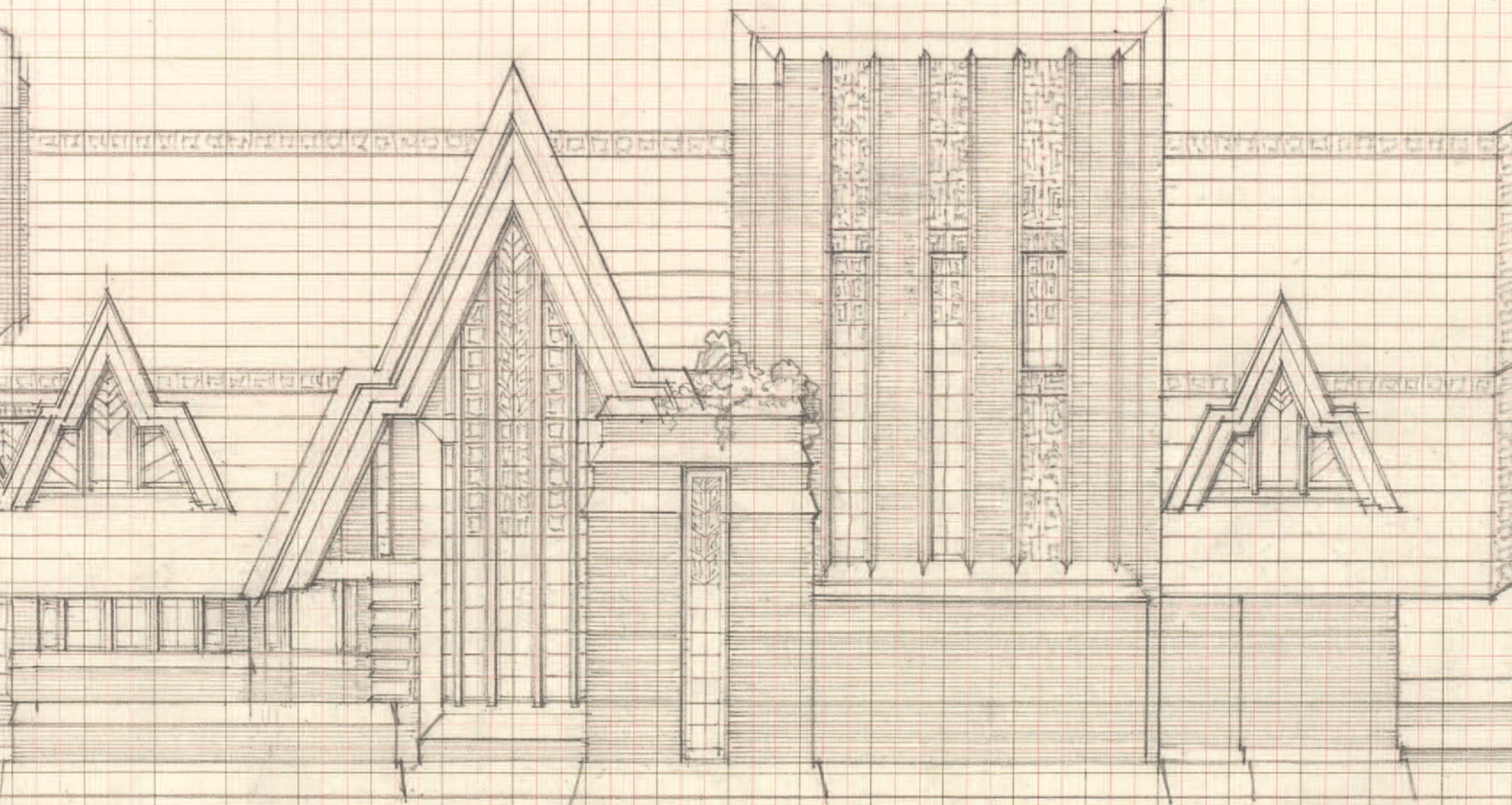


MASTERWORKS OF
ARCHITECTURAL
DRAWING
FROM THE ALBERTINA MUSEUM

CHRISTIAN BENEDIK

With a foreword by KLAUS ALBRECHT SCHRÖDER
and texts by MARKUS KRISTAN

PRESTEL
MUNICH · LONDON · NEW YORK



GARDEN ELEVATION -

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MASTERWORKS OF ARCHITECTURAL DRAWING FROM THE ALBERTINA MUSEUM

The Albertina Museum in Vienna contains one of the world's most significant collections of drawings, with over one million works covering seven centuries of art history, from the late Middle Ages and the Renaissance to the present day. Its biggest and richest department by far is the Graphic Arts Collection, founded in 1776 by Duke Albert of Saxony-Teschen (1738–1822). This brings together a wealth of masterworks from Albrecht Dürer, Leonardo da Vinci, Raphael, Michelangelo, Rembrandt and Peter Paul Rubens right up to Andy Warhol, Anselm Kiefer, Alex Katz, Georg Baselitz and Gerhard Richter.

The Architecture Collection was established in 1920 when drawings of this genre were transferred from the Master Drawings section of the Albertina's Graphic Arts Collection. Long before architectural draughtsmanship became recognised in the graphic arts as an artistic genre in its own right, many drawings of historical and artistic interest relating to topographical themes by architects such as Gian Lorenzo Bernini, Luigi Vanvitelli, Johann Bernhard Fischer von Erlach, Carl von Hasenauer and Otto Wagner were transferred into the new special collection. Some complete sets of drawings with an ostensibly architectural content, such as the extensive theatre backdrops by the family Galli-Bibiena, remained, however, part of the Graphic Arts Collection. This was also true for architectural hand drawings by Jean-Baptiste Alexandre Le Blond, Andrea Pozzo, Johann Anton Gumpp, Robert Trevitt and Charles de Wailly. In the 1960s, architectural drawings by Walter Pichler, Coop Himmelb(l)au and Haus-Rucker-Co were also integrated into the Graphic Collection either because the method of representation did not correspond to that of classical architectural drawing or because their subject did not relate directly to a conventional building, as was the case with the works of Hans Hollein.

The ambivalent ordering of the drawings was a result of, an expanding idea of the nature of architecture from the 1960s onwards on the one hand and the divergent historical classification systems of the Graphic Arts Collection and the Architecture Collection on the other. Whilst the original classification system of the Albertina collection had been based since its founding in 1776 on the

artist or engraver's name, the drawings of the Architecture Collection were sorted according to their topographical order. When the sketch, design or building plan could not be located, it was classified under *Unknown*. In order to avoid an overabundance of such cases, the policy from the 1960s onwards was to keep architectural hand drawings without a geographical context primarily within the Graphic Arts Collection.

The exhibition *Masterworks of Architectural Drawing from the Albertina Museum* breaks down this division and presents a comprehensive show including both architectural drawings from the Architecture Collection and drawings with architectural content from the Graphic Arts Collection of the Albertina. In spite of there being more than 40,000 drawings in the Architecture Collection and a countless number of sketches, designs, *vedute* and architectural caprices in the Graphic Arts Collection, it has been necessary to confine the selection to around 140 works offering a small and exclusive glimpse of both collections. The chosen works cover the period from the Late Gothic in Italy to the present day in Vienna.

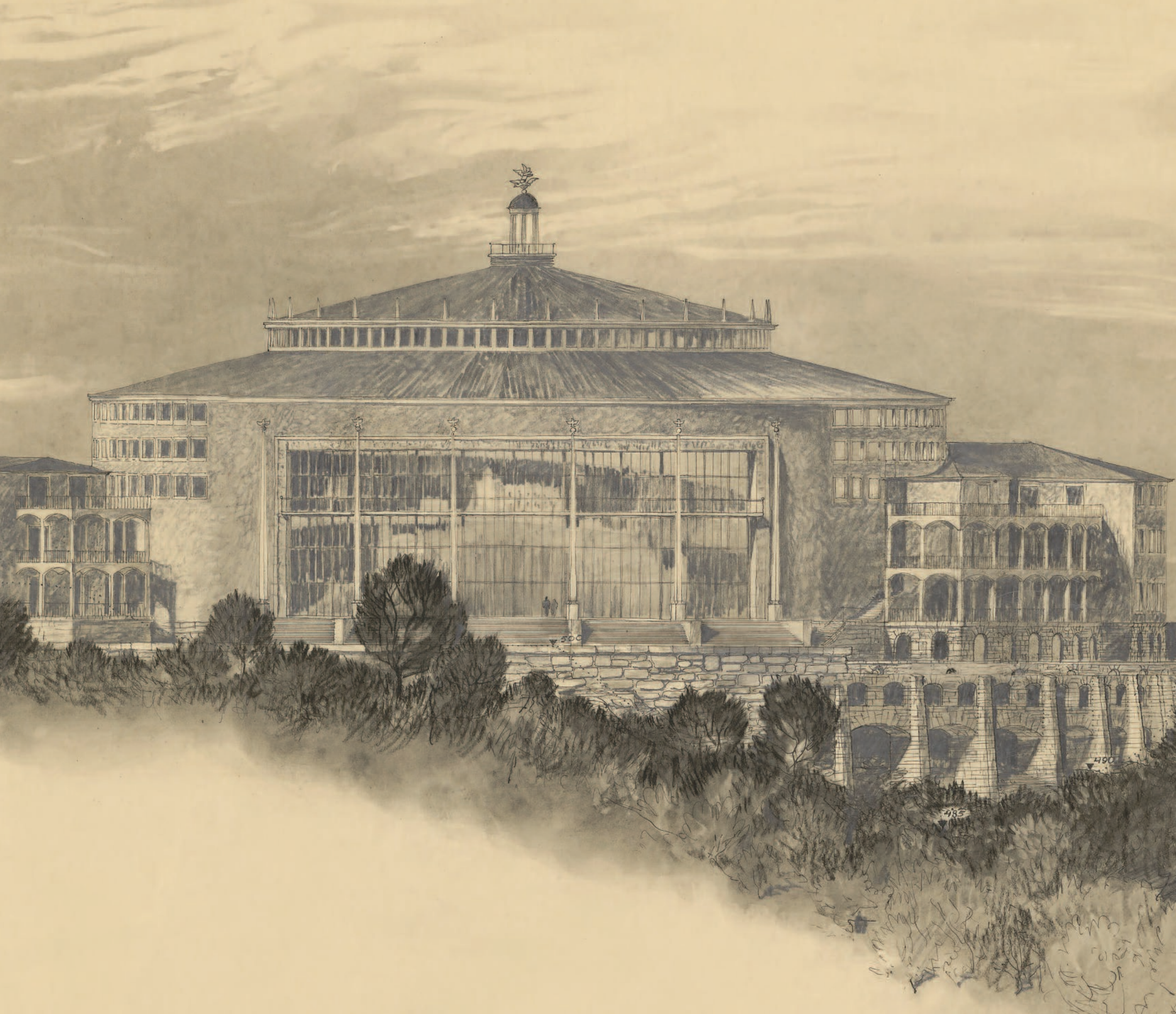
In order to avoid a continual switching between modes of representation and content which would result from a chronological presentation, the master drawings of the Architectural Collection are grouped according to themes, starting with the types of representation and typologies of the architectural drawings, followed by the subjects of the pictures. Sketches and studies illuminate the beginning of a design process from the first graphic transfer of the idea and the search for the definitive form and design which follows. Orthogonal ground plans, sections and elevations illustrate the stereometric configuration and overall scale of the building. Perspectives transmit an image to the viewer according to the law of optics. Following the types and modes of architectural drawing, wider views of the city in the form of panorama as well as other hidden and unknown urban spaces are treated thematically. The chapters on important structures present bridges which are masterly examples of technology, famous or avant-garde domes and towers, monumental memorials and sculptural

fountains. Magnificent views of European garden art are followed by works inspired by Antiquity which echo the Pantheon in Rome together with imposing residences. The variety of decorations which either defy or create the illusion of space leads into elaborate theatrical backdrops, followed by two sections on style dealing with Historicism and Modernism. Historicist and modern designs for villas and archisculpture, a fusion of sculptural architecture and architectural sculpture, conclude the survey of the masterpieces.

The selection aims to throw light on the unique nature of architectural representation as well as documenting the diversity of content and the wide spectrum of architecture. As a result the term “masterwork” subsumes various aspects of the exhibited pieces such as typology, mode of presentation, use of colour and graphic techniques. Further important aspects such as individual style and emotional expression are also relevant, as are the choice of contemporary materials or techniques. Here, Hanno-Walter Kruft's *Geschichte der Architekturtheorie* has been the main source of reference in using these chosen examples to compare visually the relationship between architectural drawing and archi-

tectural theory from the fifteenth century up to the beginning of the nineteenth century. The *Architektenlexikon Wien 1770–1945* and the unique digital platform of the Architectural Centre in Vienna have provided an invaluable source of reference for biographical information on artists and architects, particularly those not yet covered by their own monographs.

The approximately 140 master drawings from the Architectural Collection of the Albertina Museum include works by Jacopo Sansovino, Giulio Romano, Gian Lorenzo Bernini, Francesco Borromini, Andrea Pozzo, Johann Bernhard Fischer von Erlach, Giovanni Antonio Canal, known as Canaletto, Francesco Bartolomeo Rastrelli, Luigi Vanvitelli, Giacomo Quarenghi, Gottfried Semper, Theophil von Hansen, Carl von Hasenauer, Otto Wagner, Frank Lloyd Wright, Adolf Loos, Josef Frank, Clemens Holzmeister, Friedrich Kiesler, Hans Hollein and Zaha Hadid, and represent masterly examples in terms of content, technique, geometry, art history and theory, while at the same time serving to document the genesis and history of the Albertina's Architecture Collection.





THE GENESIS OF THE ARCHITECTURE COLLECTION OF THE ALBERTINA MUSEUM

The Architecture Collection of the Albertina Museum (ASA) is by far the most important of its kind in Austria. It was created in 1920 as part of the restructuring of the former imperial collection and its transfer to the Austrian State Museums. In accordance with the so-called *Habsburg Law* from 3 April 1919 (StGBL. 209/1919), the newly founded Republic of Austria, according to article II, § 5, expropriated the entailed estate of the former ruling House of Habsburg-Lorraine, including assets from side branches of the family. In this case, it concerned the entailed estate of Archduke Friedrich of Austria-Teschen (1856–1836), the supreme commander of the Habsburg army during the First World War from 1914 to 1916.

Imperial legal documents dating from 1806 ensured that Duke Albert of Saxony-Teschen's (1738–1822) world-famous collection of prints and drawings, which today forms the core of the Albertina collection, be considered a family bequest, never to be sold or divided. Duke Albert's adoptive son, Archduke Charles of Austria-Teschen (1771–1847) consolidated the entailed estate (the *Fideikommiß*) in 1826 by binding it inseparably to the city palace where the collection was housed, today the Albertina Museum. When it became clear that Archduke Friedrich had neither the intention of showing allegiance to the Republic of Austria nor of giving up his rank and title, he was expelled from the country. The Palace and its collection were expropriated according to Habsburg Law. However, the Archduke was granted permission to keep all mobile objects within the Palace as well as the sheets of graphics which he had bought as private property, and these only entered the foundation of the *Fideikommiß* on his death.

From this point on, the former archducal collection of prints and drawings officially became the State Graphic Arts Collection of the Albertina. Its location in the new museum, with almost one million artworks relating to graphic art, also prompted the administration's decision to found the Austrian Architectural Museum.

Thus after 1920, the architectural drawings from the Graphic Arts Collection of the Albertina Museum (GSA), and various imperial (*kaiserlich und königlich*) archives as well as the former Imperial Court Library (*k. k. Hofbibliothek*, the Austrian National Library from 1920) were systematically brought together. These mainly comprised drawings and building plans from Austria, Hungary and the former crown lands of the Austro-Hungarian monarchy commissioned by court or state building authorities and other ministries before 1918. Much of this was material from historical archives of the Imperial Court Building Office and the Court Building Directorate that were transferred from the collections of the Palace and Castle Commissions, the Ministry for Trade (*k. k. Handelsministerium*) and the City Extension Fund (*Stadterweiterungsfonds*) and War Damage Fund (*Kriegsgeschädigtenfonds*). Many of these are drawings and plans from the Vienna Hofburg and the Royal Palaces of Schönbrunn, Laxenburg and Hetzendorf as well as parish churches from after the Josephinist church reforms until the end of the reign of Emperor Francis II/I (1768–1835, reigned 1792–1806, from 1804 as Emperor Francis I of Austria) in 1835. The collection is complemented by significant documents relating to the monumental buildings of the Vienna Ringstrasse following the launch of the public competition in 1848. Important architectural drawings from countries outside the Habsburg sphere of influence, originally gifts or artefacts of exchange belonging to the entailed estate library of Emperor Francis II/I, were transferred to the Albertina Museum from the Austrian National Library after 1920. These include designs made for Tsarina Katharina II of Russia (1729–1796) and Emperor Maximilian I of Mexico (1832–1867).

All these holdings were categorised under *Architectural Drawing General* (abbreviation Az.), whereby they were listed only according to the topographical classification in relation to borders after the First World War. Only the Italian drawings were separated into their own category under *Az. Rom*, *Az. Italien* or *Az. Italien unbekannt* (Italy unknown). All drawings, including those of secular, religious, theatre or military buildings which could not be located

geographically were categorised under *Unknown*. In contrast to the other collections in the Albertina Museum, the classification according to artist played a subordinate role in the ordering of the Architecture Collection. It only became relevant after the Second World War in an extensive itemisation of work by single artists.

The system of classification used in the State Museum resulted in a large and convoluted collection from the Imperial Court library being allocated to the Albertina after 1920. In the process of this so-called *mariage fantastique*, not only the previously mentioned inventory from Emperor Francis II/I's library, but also the architectural drawings from the Imperial Library's substantial collection of maps and plans were transferred to the Architectural Collection. The most important part of this is the so-called Atlas Stosch, a compendium of architectural hand drawings amassed by Philipp Freiherr von Stosch (1691–1757) between 1721 and 1731 in Rome and later in Florence, to which he continued to add until his death.

King John V of Portugal (1689–1750) had commissioned Baron Stosch, an antiquarian from Brandenburg, art dealer and spy for the British Crown, to put together a general survey of the city of Rome in the form of a collection of architectural drawings; however, these were unfortunately later lost in the Lisbon earthquake of 1755. Nonetheless, the exercise fortunately inspired the Baron to make his own copy and to supplement it with a survey of historic buildings, sculptures and decorations. Not only did he acquire all the authentic historical sources on offer in 1721; he also added complete architectural bequests. These included the important bequest of almost 1,000 drawings by Francesco Borromini (1599–1667), part of the Architecture Collection since 1920 under *Az. Rom* in *Az. Italien*.

At the time of the Baron's death in 1757, the Atlas Stoch consisted of 324 bound volumes which the Prefect of the Imperial Court Library, Gerhard van Swieten (1700–72), purchased for the library at an auction in 1769 and which then even-

tually landed in the Albertina. There is contradictory information as to the size of this collection; Winkelmann cites 23,306 copper engravings and wood cuts as well as 2,551 hand-drawn maps and elevations, whilst in a publication from 1835, Ignaz Franz Mosel identifies 10,000 sheets and maps.

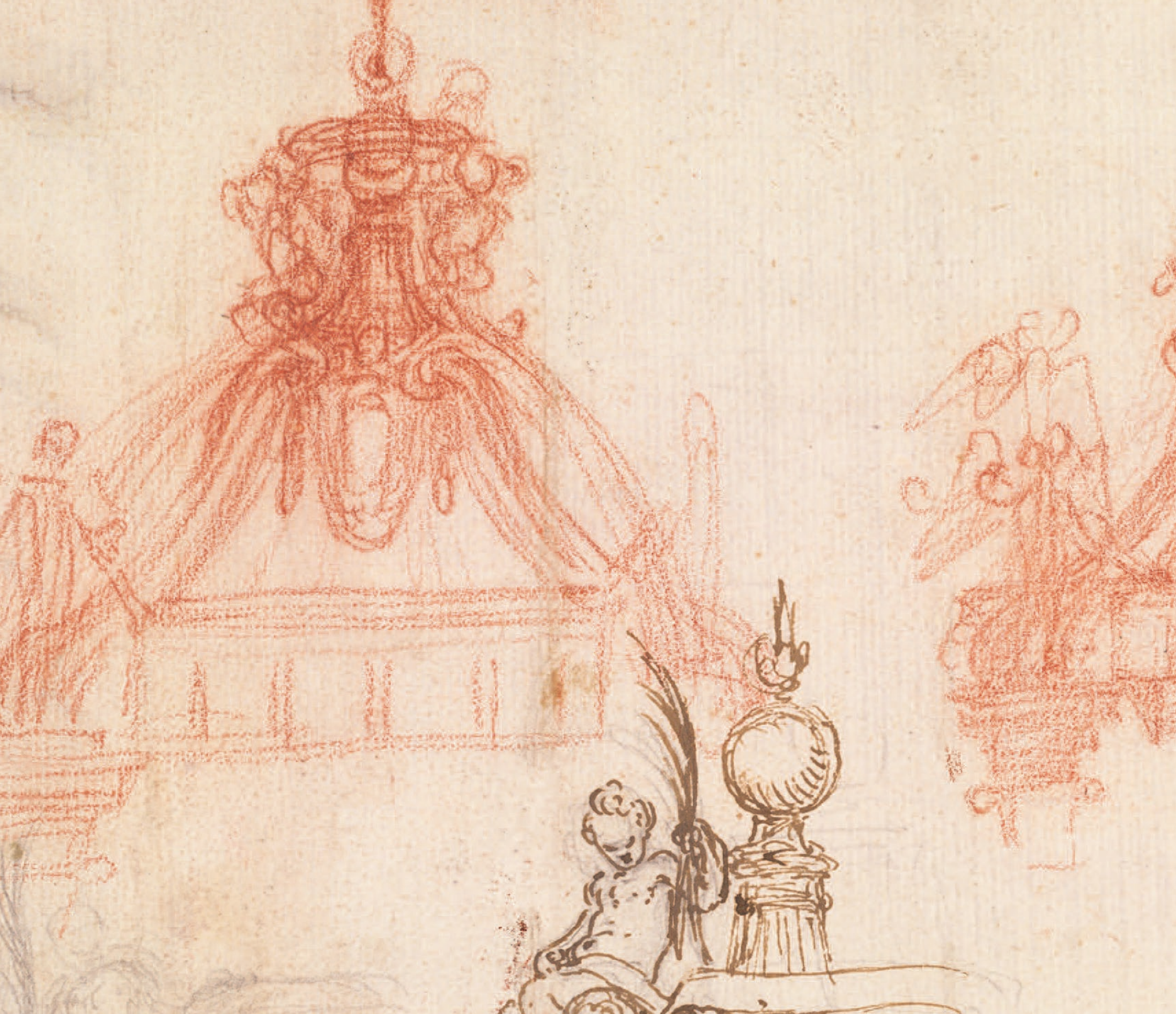
The Atlas was divided into separate parts in 1841, and in 1903 Hermann Egger (1873–1949) singled out architectural drawings of antique monuments from the fifteenth to the eighteenth century for the first volume of his published critical directory of all the architectural drawings of the Court Library, *Kritisches Verzeichnis der Sammlung architektonischer Handzeichnungen der k. k. Hof-Bibliothek*. This survey came to the Albertina in 1920 and is catalogued under *Az. Antike* today. In contrast, an unclassified collection of garden designs by Giovanni Guerra (1544–1618) could not be geographically located at the time, and was allocated to the Albertina's Graphic Arts Collection and only integrated into the inventory *Az. Antike* in 1995. All other drawings from the Atlas Stosch were classified in relation to their Italian content or topography under *Az. Rom*, *Az. Italien* and *Az. Italien unbekannt*. With regard to the architects' estates which entered the collection after the Second World War, the most significant inventory of the Architecture Collection, both historically and artistically, was that of Francesco Borromini. It was separated in 1999 and catalogued independently under *Az. Borromini*.

The third section of the collection is made up of the bequests of twentieth-century architects. With the exceptions of the huge volume of drawings from the brothers Carl (1835–1907) and Franz Jobst (1840–1890) as well as the endowment of Lois Welzenbacher's estate (1889–1955) which were still categorised under *Az. Allgemein*, all the complete architects' estates which entered the Architecture Collection since 1968 have simply been numerically classified under the name of each architect (initials plus the ending *A* for archive). The two most extensive and important bequests both came to the museum at around the same time in 1968: those of Clemens Holzmeister (1886–1983) and Adolf Loos (1870–1933). These have also subsequently been added to, particularly

by architects who were educated in Vienna either at the Institute of Technology – including Josef Frank (1885–1967), Heinrich Kulka (1900–71) and Helmut von Wagner-Freynsheim (1889–1968) – or as students of Otto Wagner at the Academy of Fine Arts such as Leopold Bauer (1872–1938), Hubert Gessner (1871–1943) and Hans Kestranek (1873–1949). The rediscovery of extensive plans by Carl Hasenauer (1833–94) of the Hofburg Palace in Vienna justified evaluating the bequest as a separate archive.

The Architecture Collection has been continuously added to and expanded, so that today it comprises over 40,000 drawings which date from the beginning of the sixteenth century to the present. A substantial addition came from the transfer of over 100 architectural models relating to Classic Modernism from the Vienna Technical University in 1996. These had been produced as study models to illustrate space and external form in modern residential architecture and included key works by international and Austrian architects such as Otto Wagner, Adolf Loos, Rudolph Schindler (1887–1953), Josef Frank (1885–1967), Frank Lloyd Wright (1867–1959), Konstantin Melnikov (1890–1974), Le Corbusier (1887–1965), Ludwig Mies van der Rohe (1886–1969), Alvar Aalto (1898–1976), Tadao Ando (b. 1941) and Rem Koolhaas (b. 1944). Models relating to the *Kulturareal Pfaffenberg* by Peter Cook (b. 1936), Massimiliano Fuksas (b. 1944) and Zaha Hadid (1950–2016) were bequeathed to the Architecture Collection in 2000.

The intended Austrian Architectural Museum as a separate institution remains a utopian vision to this day. Since the historical creation of the Albertina's Architecture Collection with its diversity of drawing and design characterising the development of architectural drawing in Austria, Europe and America over a period of six hundred years, the aspiration for a future museum to house the most important collection of its kind in Austria remains.





SKETCHES
STUDIES

FRANCESCO BORROMINI

Sketches of the layout for the side chapel of San Carlo alle Quattro Fontane in Rome

1638

Pen and brown ink; 25.6 x 37.8 cm

Provenance: Stosch Collection

ASA, Az. Borromini 174

In 1611, the Spanish order of the Trinitarians acquired a parcel with a house at an intersection in Rome that had existed since 1585, where they first installed a provisional church space in honour of St. Carlo Borromeo (1538–1584). Further architectural measures, with the aim of building a monastery, were initiated in 1634 under the direction of Francesco Borromini. The first section to be constructed was the dormitory wing with the refectory and library, followed in 1635 by the cloister, and then between 1638 and 1641, the splendid church, set on a small section of the plot situated on the street corner.

Borromini invested *tutto il suo sapere* in this intricate church project, compiling architectural citations from celebrated buildings such as Saint Peter's, the Villa Madama,

the château chapel at Anet and San Lorenzo in Milan. At the same time, he elaborated a highly complex plan based on double triangles, into which he inscribed two circles from which he in turn formed the oval of the cupola. In 1660, the simple brick façade was modified to create the celebrated sinusoidal curve.

Borromini planned the sacristy, referred to as the "Cappella Barberini", on the left-hand side next to the choir. This plan, sketched rapidly using pen and ink, illuminates his design process, all the way to his definitive invention, which is emphasised using hatching lines. To begin with, he turned his attention toward the basic form, which may consist of an irregular hexagon, an oval, a quatrefoil or a square with added semicircles. Like the sides of the

entrance to the chapel, the corners of the chapel interior can be set with either columns or pilasters. With the vaulting of the sacristy, the process of formal invention also proceeds symbiotically, and concludes with an oval design above a hexagonal plan.

This sheet of sketches reveals Borromini as an impulsive designer who was able to draw from a large repertoire of creative forms, and who – thanks to his phenomenal knowledge and enormous erudition – was able to bring together architectural as well as decorative citations from individual forms, plans and buildings into complex syntheses, thereby generating innovative spatial configurations.

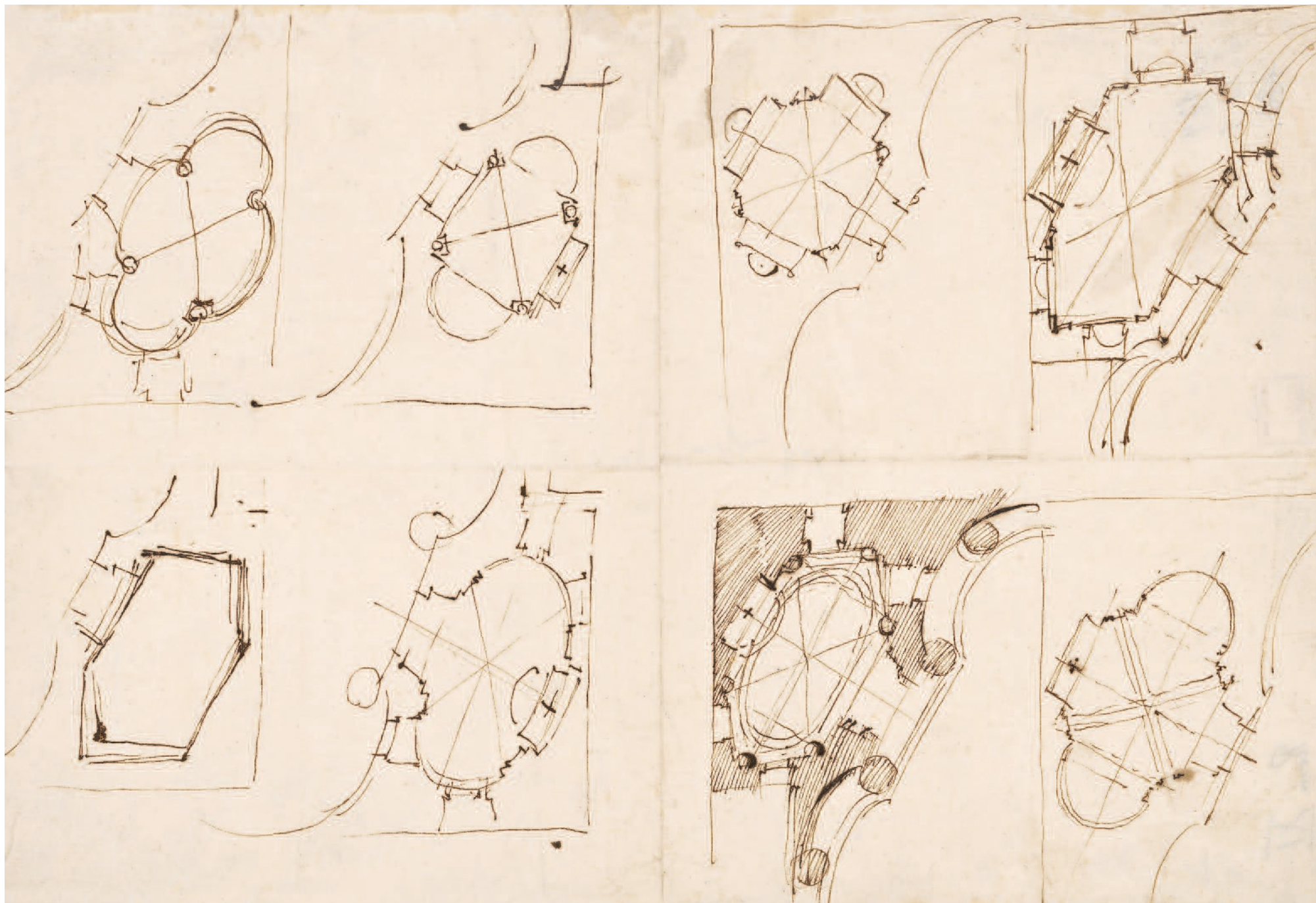
FRANCESCO BORROMINI

Bissone, Ticino 1599 – 1667 Rome

Born in Ticino, Borromini trained as a stone mason at Milan Cathedral. In 1619, he transferred to the construction site of Saint Peter's in Rome which his uncle, Carlo Maderno (1556–1629) directed until his death. Maderno's successor, Gian Lorenzo Bernini (1598–1680), was a contemporary of Borromini and the two clashed over irreconcilable hierarchical issues which led to lifelong rivalry and hostility. Borromini's career began as an architect for the university of Rome (1632) and the planning of

the Trinitarian church of San Carlo alle Quattro Fontane (from 1634). His most famous buildings, which still punctuate the Roman skyline, include the headquarters of the Jesuit Order, the Collegio di Propaganda Fide (1647–1663), the churches of Sant'Ivo alla Sapienza (1642–1660) and Sant'Agnese (1652–1672), as well as the neighbouring Palazzo Pamphilii (1634–1644) on the Piazza Navona.

Bibliography: Richard Bösel, Christoph Luitpold Frommel (eds.), *Borromini. Architekt im barocken Rom*, Milan 2000, pp. 325–329, 377.



LUIGI VANVITELLI

Sketch design perspective for the completion of the façade of Milan Cathedral in the Gothic style

1745

Pen in brown ink on preliminary drawing in graphite, grey wash; 40.5 × 27.2 cm

Provenance: Purchase 1929

ASA, Az. Italien unbekannt 1.325 verso

In 1745 Luigi Vanvitelli was commissioned to complete the remodelling of the Milan Cathedral façade in authentic Gothic style. Whilst working on this brief, he was also asked by the cathedral chapter to develop his own designs. In 1649 the cathedral's architect, Carlo Buzzi (1585–1658), had begun plans for a decorative façade incorporating existing elements in the original style but this work had been halted in 1682 and was eventually abandoned. A long period of planning ended with the cathedral chapter's approval of Vanvitelli's design. The intended façade design

is loosely sketched in three dimensions. The architect has added a five-bayed portico based on the dimensions of the existing façade. At ground level the five bays of the broken pointed arches were supported on double columns and centred on the main entrance axis. The sketch offers alternative pier arrangements for the heavily shaded outer bays. The upper floor is set back and takes the form of a gable corresponding to the nave and contains a window within an arched niche, crowned by a gable with an oculus. The grey painted wash on the shaded area of the arches,

the recesses and the niche lend the sketch a lively depth and an architectural plasticity. This technique enabled Vanvitelli to test out his ideas quickly and accurately as to how the spatial depth of the façade, the interaction of the architectural and decorative elements and the scenography of the whole composition would work in relation to the piazza. Following heavy criticism, Vanvitelli's design, although approved by the cathedral chapter, was never realised and the cathedral façade was finally completed in 1813 during the reign of Emperor Napoleon (1769–1821).

LUIGI VANVITELLI

Naples 1700 – 1773 Caserta

Luigi Vanvitelli is considered to be the most important Italian architect of the transition period between Baroque and Classicism. He was a descendant of the van Wittels, a Dutch artistic family. His father Caspar (1653–1736) moved to Rome in 1674 and taught him mural painting. Luigi's interest, however, lay in architecture. Following his studies under Filippo Juvarra (1678–1736), who introduced him to the classical idiom of northern Italian Baroque,

he returned to Rome in 1724 and joined the construction site office at Saint Peter's. King Charles VII of Naples-Sicily (1716–1788; after 1759 Charles III, King of Spain) entrusted him with the building of a new palace in Caserta near Naples in 1751. This imposing monument is the architect's major work and one of the most significant palaces of Europe.

Bibliography: Elisabeth Kieven, *Von Bernini bis Piranesi. Römische Architekturzeichnungen des Barock*, Stuttgart 1993, p. 234.



St. Andrew's 1825.
Jan. 25 35

Christiana
Jan. 25 35

LOIS WELZENBACHER

Sketch of New Marseille from the *Atlantropa* Project

1930

Charcoal; 25.5 × 42.5 cm

Provenance: Gift

ASA, Az. Allgemein 10.036/38

Lois Welzenbacher set out to develop architectural and urban planning solutions for the prevailing social problems of the 1920s and 1930s. As the only Austrian of the International Style, formal attributes such as materiality, functionality and technology characterised his buildings as they did those of Ludwig Mies van der Rohe (1886–1969), Walter Gropius (1883–1969), Le Corbusier (1887–1965), Erich Mendelsohn (1887–1953) and Alvar Aalto (1898–1976). Welzenbacher did not see urban design as an artistic aesthetic practice involving single building elements but rather as a total, functional, structural and pre-

determined formal system. This approach demanded that buildings be designed ecologically although a given building type could exhibit different spatial manifestations. Alongside his urban planning projects for Plauen, Antwerp, Stockholm and Vienna, Welzenbacher developed an urban proposal for New Marseille out of the utopian *Atlantropa* project of Herman Sörgel (1885–1952), which proposed using canals and power stations at either end of the Mediterranean to regulate the sea level and thus to win fertile land for the neighbouring states. The visualisation of the initial idea is extremely expressive and highly

dynamic in its graphic rendering of the traffic channels. He sketched the primary urban planning components of his vision on a small scale: a segmental harbour that connected to business and residential zones as well as an airport. A further residential area is set in front of the new harbour beside the connecting street to the old city municipality. Welzenbacher's project for New Marseille embodies the process inherent between structural urban planning and the shorthand connotation of the drawn transformation of the *idea*.

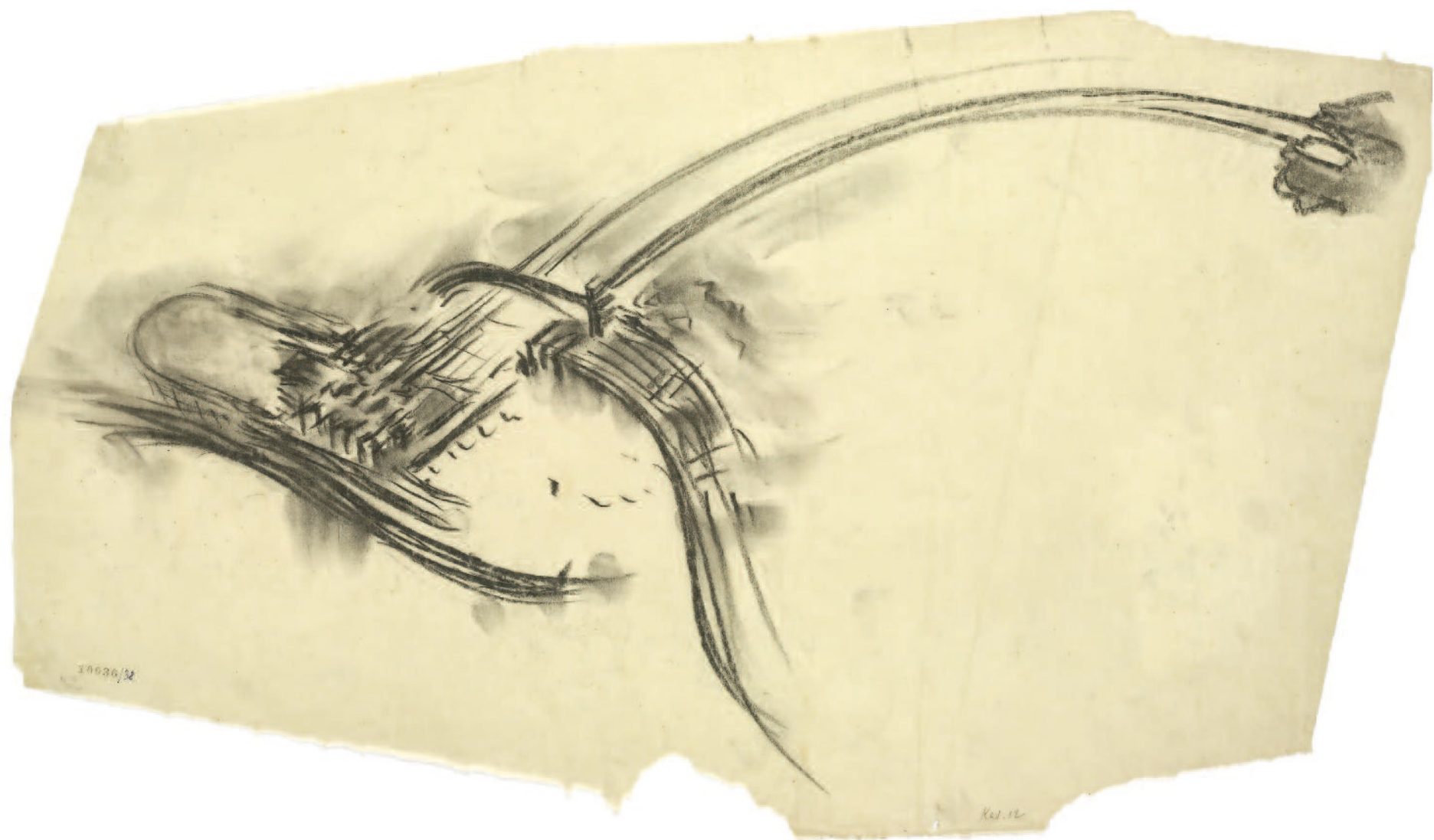
LOIS WELZENBACHER

München 1889 – 1955 Absam, Tyrol

Lois Welzenbacher, a trained stone mason, attended the Arts and Crafts School in Munich and settled after the First World War in Innsbruck as a freelance architect. His designs took into account the local context and are characterised by their free ground plans, organic curves, modern materials and dogmatic lack of ornament. He worked on industrial buildings such as the Adam Brewery in

Innsbruck (1926–1931) and the Aeroplane Factory in Halle/Saale (1939–1944) as well as avant-garde detached family houses in Austria and Bavaria. He also produced theories of urban planning. Welzenbacher, who took a leading position in the International Style, is considered a trailblazing Austrian architect of the inter-war period.

Bibliography: August Sarnitz, *Lois Welzenbacher, Architekt, 1889–1955. Monographie und Werkverzeichnis*, Salzburg et al. 1989, pp. 107–110.



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W. H.

HANS HOLLEIN

A Dagger into the Heart of the City

2003
Felt-tip pen, pencil, collage; 21 × 29.7 cm
Provenance: Gift
GSA, 45.473 verso

The building of the Albertina Museum rises eleven metres above street level on one of the last remnants of the fortifications of the city of Vienna. A long ramp facilitated the drive up to the main gate in the middle of the Baroque palace. Following the damage caused during the Second World War, and in order to speed up the traffic, the ramp was replaced by a staircase in 1949. In doing so, two basement levels of the palace, unlit and hitherto hidden by the ramp, appeared. They were used as the building base for the new main entrance to the museum at street level. A competition was launched between 2000 and 2003 for the renovation and extension of the Albertina Museum. The conditions stipulated the preservation of the historic for-

tifications but also required that the difference in height between street level and the historic main entrance on the crown of the wall should be reconciled, whilst also allowing for a high fluctuation of people. Hans Hollein put a twenty-schilling note which was legal tender at that time on the table during dinner, and began sketching his idea on the reverse, which depicted the Albertina. He cut the mighty foundations into three bays, inserting an escalator into the left opening which leads from the road up to the main entrance at the level of the bastion. Above it, he placed a large flying roof which reaches far onto Albertinaplatz, thus acting as a landmark for visitors by signalling the approach to the museum.

Hollein, in contrast to three alternative projects, foresaw not only an optimal, frequency-specific escalator; by inserting the escalator into the part of the bastion which had been destroyed by a bomb in 1945, he showed that he was concerned with the preservation of the historic building. It is therefore not surprising that the judges chose Hans Hollein's project. The so-called Soravia Wing progressed rapidly (2005). Before long it was a polarising and polarised landmark of the city centre, much debated and admired and quoting one of Hollein's favourite design elements in a particularly functional aesthetic form: the flying roof.

HANS HOLLEIN
Vienna 1934 – 2014 Vienna

Hans Hollein was an architect, city planner, designer, theoretician, teacher and curator. He studied architecture in the master class of Clemens Holzmeister (1886–1983) at the Academy of Fine Arts in Vienna and at the Institute of Technology in Chicago. From 1960 he acted as theoretician in the Viennese avant-garde which objected to the functionalism of the post-war era. Hollein designed business, living and public buildings worldwide which, like his famous Viennese shop designs, such as the candle store Retti (1965/66), the boutique Christa Metek (1966/67) and the jewellery store of Schullin I (1972–1974) and Schullin II (1981/82), formed

a symbiotic relationship between architecture and design. While the designs for the Museum of Modern Art in Frankfurt am Main as architectural sculpture (1983), were enthusiastically received, as were the two underground museums in Mönchengladbach (1972) and the Vulcania at Clermont-Ferrand (1997), the building of the postmodern Haas-Haus in Vienna (1987–1990) opposite the venerable Cathedral of Saint Stephen's, provoked heated debates and polemics. In 1985 Hans Hollein received the Pritzker Prize.

a dagger into the heart of the city
L.



ANTONIO PISANELLO

Study of a Late Gothic tracery

1431–1438

Pen and brown ink; 29.7 × 18.4 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 3

Antonio Pisanello came into contact with International Gothic painting from 1415 in the princely courts of northern Italy. It was to influence him profoundly. In 1431–32 he travelled to Rome, where he began to compile a sample book of studies drafted by both himself and his workshop employees. The book of samples was subsequently divided into two sections, with the result that today one part is to be found in the Louvre and the other in the Albertina Museum. It is characterised by the graphical diversity of its architectural details together with a realistic representation of figures and animals advocating a humanistic view of life and nature. The drawings were made between 1431 and 1438 and are distinctly related to each other in their lineal quality, calligraphic nature and ornamentation. In the tradition of sample books from

the Middle Ages, these sketches, studies and final drawings became part of a workshop's repertoire of designs and so recur as fragments in Pisanello's frescoes and paintings.

This single sheet with its study of late Gothic tracery from the so-called *Römisches Skizzenbuch* (*Roman Sketchbook*), part of the sample book at the Albertina Museum, originates from Pisanello's workshop and presents the diverse repertoire of late French Gothic forms. Never intended as a plan for a building or as a study of an architectural element for one of his frescoes, the sketch-like pen-and-ink drawing is simply a compilation of the variations and fine details of tracery occurring in architectural decoration. This sample is actually

more closely related to representations of sacred goldsmith and bronze works, such as censers, reliquaries, reliquary caskets and sacrament houses. The proportions, scale and drawing style as well as the tracery forms in the apertures, patterns, pinnacles and gables correspond exactly with a study in the *Codex Vallardi* (Louvre, RF 29110). The single pages of the dismantled *Römisches Skizzenbuch* in the Albertina Museum and the travel sample book in Paris are considered to be among the most valuable and impressive artworks from the period around the end of the Gothic Age and the beginning of the Renaissance. They both derive from the same source: Antonio Pisanello's atelier.

ANTONIO PISANELLO

Pisa 1395 – 1455 Rome

Antonio Pisanello was trained as a medallist and painter in Verona. He worked under Gentile da Fabriano (ca. 1370–1427) at the Doge's Palace in Venice from 1415, later leaving his mark as a wandering court painter in Ferrara, Milan, Mantua, Pavia and Naples. His depiction of the Legend of St. George in the church of Sant'Anastasia in Verona (1433–1438) and the book of samples,

the so-called *Codex Vallardi* (1431–1438) in the Louvre, Paris are considered his main works. Pisanello was the last major exponent of International Gothic painting and his intensive study of still life paved the way for the development of the Renaissance in northern Italy.

Bibliography: Paola Marini, *Pisanello*, Milan 1996; Beatrice de Moustier, The Italian Drawings Collection of the Marquis de Lagoy, in: *Master Drawings* 46 (2), 2008, 187–204.



30
L'opre de l'archevêque de Mexico

GIAN LORENZO BERNINI

Studies for the Crown of the *Baldacchino* in Saint Peter's, Rome

1631

Graphite, pen and brown ink and red chalk; 26.5 × 36.4 cm
Provenance: Stosch Collection
ASA, Az. Rom 769 recto

The rebuilding of Saint Peter's which had begun in 1506 under Pope Julius II (pontificate 1503–1513), progressed with the completion of the dome in 1590 and the nave in 1612. This chronology determined the evolving usage of the largest church of Christianity which led in turn to an increase in the use of sculptural-architectural elements in the liturgy of the day. Great importance was attached to the decorative enhancement of the high altar over the grave of Saint Peter the Apostle, which had existed in provisional form since 1594. This prompted Pope Urban VIII (pontificate 1623–1644) to commission Gian Lorenzo Bernini in 1623 to build a monumental bronze *baldacchino* over the altar. The four huge twisting columns, reminiscent of

those in the temple in Jerusalem, were already mounted in 1627 but there was disagreement over the final form of the crown (see p. 300). This resulted in a four-year hiatus while a satisfactory design was developed.

Bernini gradually came closer to the definitive solution: he designed two semi-circular ribs that spanned between the columns, supporting a crowned figure of Christ. On the reverse side of the page he developed a tent-like construction made from long intertwining strips that culminated in a cross atop a globe. On the front side, he sketched the alternative motif from 1631 with its four towering volutes supporting angels and putti. These support

a pyramid formed from a globe and a cross, under which the crest of Pope Urban VIII (born Barberini) displaying its bees is emblazoned. In the actual construction Bernini built an even steeper canopy than that represented in the sketch and designed decorated valances on joists spanning between the columns. Thus he succeeded in amalgamating the previously disjointed elements of the *baldacchino* into an architectural unity. This drawing indicates clearly how the ingenious artist could commit his idea to paper spontaneously with such masterly flow and documents his eloquent skill in drafting essential architectural and sculptural design elements.

GIAN LORENZO BERNINI
Naples 1598 – 1680 Rome

Gian Lorenzo Bernini is considered to have been one of the outstanding sculptors and architects of the Italian Baroque; his epoch-making works played an influential role in artistic development throughout Europe. His father brought him to Rome in 1606 and taught him the art of sculpture. Bernini's designs and artworks reflect his emotional spontaneity, and their dynamism and plasticity have enthused generations. Amongst the long list of pieces which helped change the face of Baroque Rome are his

sculptural groups *Apollo and Daphne* (1622–1624), the *Ecstasy of Saint Teresa* in the Cappella Cornaro (1647–1652), the *Baldacchino* (1623–1633) and the *Cathedra Petri* (1657–1666) in Saint Peter's, as well as the *Fountain of the Four Rivers* at the Piazza Navona (1648–1651), the oval church of Sant'Andrea al Quirinale (1658–1678) and Saint Peter's Colonnade (1656–1667). Bernini's death marked the end of the main period of Roman Baroque.

Bibliography: Sebastian Schütze, "St. Peter und der Vatikan", in: Museum der bildenden Künste Leipzig (ed.), *Bernini. Erfinder des barocken Roms*, Leipzig 2014, pp. 136–139.



FRANCESCO BORROMINI

Idealised Study for the Façade of the Oratorio dei Filippini

1660

Graphite; 43.3 x 30.2 cm

Provenance: Stosch Collection

ASA, Az. Borromini 291

Around 1550, the profound piety of Saint Filippo Neri (1515–1595) attracted a great deal of attention among Rome's nobility in particular. Neri consequently invited the aristocrats to take part in afternoon discussions, from which the devotional practices of the Oratory developed. These included half-hour long admonitory sermons, which were interspersed with music over the course of time and soon played a primary role in services that drew large numbers of visitors.

After Neri's canonisation in 1622, the Congregation not only required new accommodations but especially a suitable venue for the Oratory, which is not a church. The architectural task was assigned to Paolo Maruscelli (1596–1649), but the project was hampered by delays, so that Francesco Borromini, who attested a number of flaws in Maruscelli's plan, took over the commission in 1637. In contrast to Maruscelli's simple barn-like Oratory,

Borromini first projected a latticed ribbed structure with a flat vault that was viewed by contemporaries as the boldest Baroque space in Rome. He placed tall narrow choir galleries on the sides as well as similarly designed loggias for the visitors. Contrary to the intentions of the Oratorians, he wanted to decorate the façade like a church, without, however, overshadowing the adjacent façade of Santa Maria in Vallicella, the so-called Chiesa Nuova (1575–1606).

The study for the façade of the Oratory clearly shows the palimpsest-like overlays that traverse the design. Borromini, for example, successively enlarged the initially small-scale façade and endeavoured to give greater depth to the flat, convex façade. Because of a change in plans in 1638 designed to accommodate the installation of a library over the Oratory, Borromini had to widen the already existing lower floor of the Oratory façade visually

without being allowed to undertake any structural changes in order to maintain a well-proportioned front despite the new increased height of the upper floor. He widened the five-bayed ground floor optically by trimming the next building axis towards the church or towards the residence on the outside with banding and linked it to the higher central section with volutes. As such, the viewer perceives the ground floor as having five bays.

Borromini recalled the design process in a drawing made twenty years after the completion of his façade for the Oratory that also documents a more idealised plan for the façade, a freestanding structure that is unattached to the neighbouring church or the residential quarters for the Oratorians. At the top, he added ornamental finials to his ideal concept which had never been constructed before, including the star of the Chigi family, to which Pope Alexander VII (pontificate 1655–1667) belonged.

FRANCESCO BORROMINI

Bissone, Ticino 1599 – 1667 Rome

Born in Ticino, Borromini trained as a stone mason at Milan Cathedral. In 1619, he transferred to the construction site of Saint Peter's in Rome which his uncle, Carlo Maderno (1556–1629) directed until his death. Maderno's successor, Gian Lorenzo Bernini (1598–1680), was a contemporary of Borromini and the two clashed over irreconcilable hierarchical issues which led to lifelong rivalry and hostility. Borromini's career began as an architect for the university of Rome (1632) and the planning of

the Trinitarian church of San Carlo alle Quattro Fontane (from 1634). His most famous buildings, which still punctuate the Roman skyline, include the headquarters of the Jesuit Order, the Collegio di Propaganda Fide (1647–1663), the churches of Sant'Ivo alla Sapienza (1642–1660) and Sant'Agnese (1652–1672), as well as the neighbouring Palazzo Pamphilii (1634–1644) on the Piazza Navona.

Bibliography: *Borromini. Architekt im barocken Rom*, Richard Bösel and Christoph Luitpold Frommel (eds.), Milan 2000, pp. 355–359 and 595–597.



JACOPO SANSOVINO

Floor Plan of San Giovanni dei Fiorentini

1518

Pen and brown Indian ink; 21.2 x 19.1 cm

Provenance: k. k. Hofbibliothek

ASA, Az. Rom 790 verso

Until the beginning of the sixteenth century, the immensely rich Florentine community in Rome had only a small chapel to serve as their place of worship. Hence Donato Bramante (1444–1514), who had been occupied with the new building of Saint Peter's since 1505, was called upon in 1508 to design a new church. It was to embody a longitudinal nave reflecting the practice prevailing in Tuscany at the time. When the generosity of the community and the Florentine nobility suddenly waned, it was only after the accession of the Medici Pope Leo X (pontificate 1513–1521) that the construction of a new Florentine church with a centralised plan began. In 1518, a competition was held in which the most famous and sought-after architects of the Eternal City participated: Baldassare Peruzzi (1481–1536), Raphael (1483–1520) and Antonio da Sangallo the Younger (1484–1546) all of them at one time site architects at Saint Peter's Basilica. Jacopo Sansovino, hitherto known

mainly as a sculptor but currently managing the papal building site of Loreto, was also amongst the contestants.

Referring to the Pantheon, Sangallo designed a rotunda crowned with a dome and surrounded by 16 small radial chapels, in which the proportions reflected a rational ordering of the subject matter. Since Bramante's design for Saint Peter's in 1505, architects in Rome had also used a centralised form on a square ground-plan as was common in Byzantine building. Peruzzi and Raphael followed suit with their church designs, although Raphael, in taking the building's visual impact at a distance into consideration, developed a wide façade and prominent dome.

Despite the fact that his design embodied current urban ideas, Raphael did not win the commission. It was awarded to Sansovino, who had gained favour with the Medici family

three years previously with his festive decorations and architectural designs in Florence. In line with the competition guidelines, Sansovino also proposed a centralised nave on a square ground-plan surmounted by a dome, in which a Greek cross is inscribed, although the façade facing the street clearly corresponds with Raphael's urban design concept. In 1519, the foundation stone of the Florentine church was laid. Soon afterwards, however, a dispute between the commissioners and the community broke out which has not been resolved to this day. From the beginning, the Florentine parish had favoured Sangallo the Younger and in 1520 he was appointed the new head architect. He did not follow Sansovino's winning design, however, and against the stipulations of the original brief, built a basilica with a longitudinal nave in the traditional Tuscan style.

JACOPO SANSOVINO

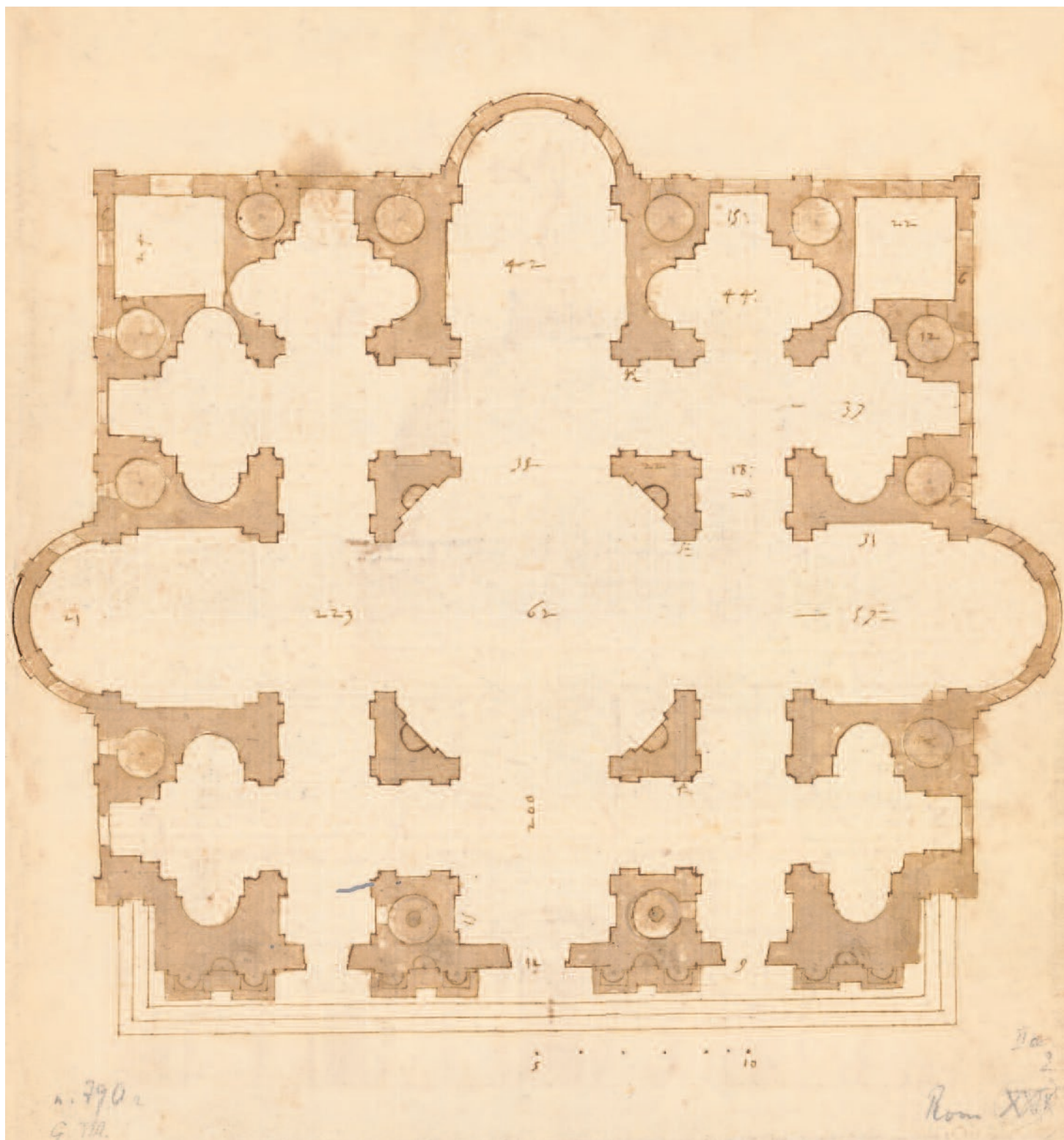
Florence 1486 – 1570 Venice

Jacopo Tatti trained as a sculptor under Andrea Sansovino (1467–1529), whose name he later adopted. In 1506, he went to Rome and worked for Giuliano di Sangallo (around 1445–1516) in the Vatican. In 1518 he won the competition to build San Giovanni dei Fiorentini, the church of the Florentine community in Rome (1518–1734).

Following the Sack of Rome (1527) and the plundering of the city by troops of Emperor Charles V (1500–1558), he moved

to Venice and became the chief architect of the Serenissima in 1529. Sansovino enriched the traditional building style with subtle Mannerist references and developed a new architectural language which was more sculptural in character. Thus he would often reduce a wall to a densely decorated and sculpted façade orchestrated with columns and pilasters. His most important works included the new layout of Saint Mark's Square after 1529, the Mint known as Zecca (1536) and the Palazzo Corner on the Grand Canal (1532–1537).

Bibliography: Hubertus Günther, "San Giovanni dei Fiorentini. Der Wettbewerb von 1518 für die Florentiner Nationalkirche in Rom", in: *Schweizer Ingenieur und Architekt*, no. 117 (vol. 21), 1999, pp. 442–449.



JOHANN BERNHARD FISCHER VON ERLACH

Perspective of a Mountain Palace

1688–1690

Pen, bistre; 27 × 40 cm

Provenance: Legat Kutschera

ASA, Az. Allgemein 8.853

In his design for a mountain palace, Johann Bernhard Fischer von Erlach presents two colossal vases in the foreground. These lend the drawing theatricality, forming a proscenium-like entrance to the prominent building which dominates the surrounding landscape. Fischer von Erlach's design, which was made shortly after his period of study in Rome, is closely related in type to that of the Ancestral Hall which he built for the Althann family at Vranov Palace, 1688/89. Just as he placed the oval ancestor's hall on a rocky promontory overlooking the river Thaya, so the imposing central volume of the distant mountain palace towers over the low court entrance surrounding it. The drum-like palace, its inner function

contrasting greatly with the architectural monumentality of its exterior, can be traced to a project which the architect designed for Prince Johann Adam von Liechtenstein (1657–1712): the rebuilding of Feldsberg Palace present-day Valtice in Moravia.

The unrealised mountain palace project from his early days followed Fischer von Erlach throughout his life. At the beginning of his career it appeared collated in the so-called *Codex Montenuovo* (The Albertina Museum, GSA 26.392), which was a bound sketch book of his designs and built works, as well as drawings of projects by other architects put together between 1693 and 1704. Finally,

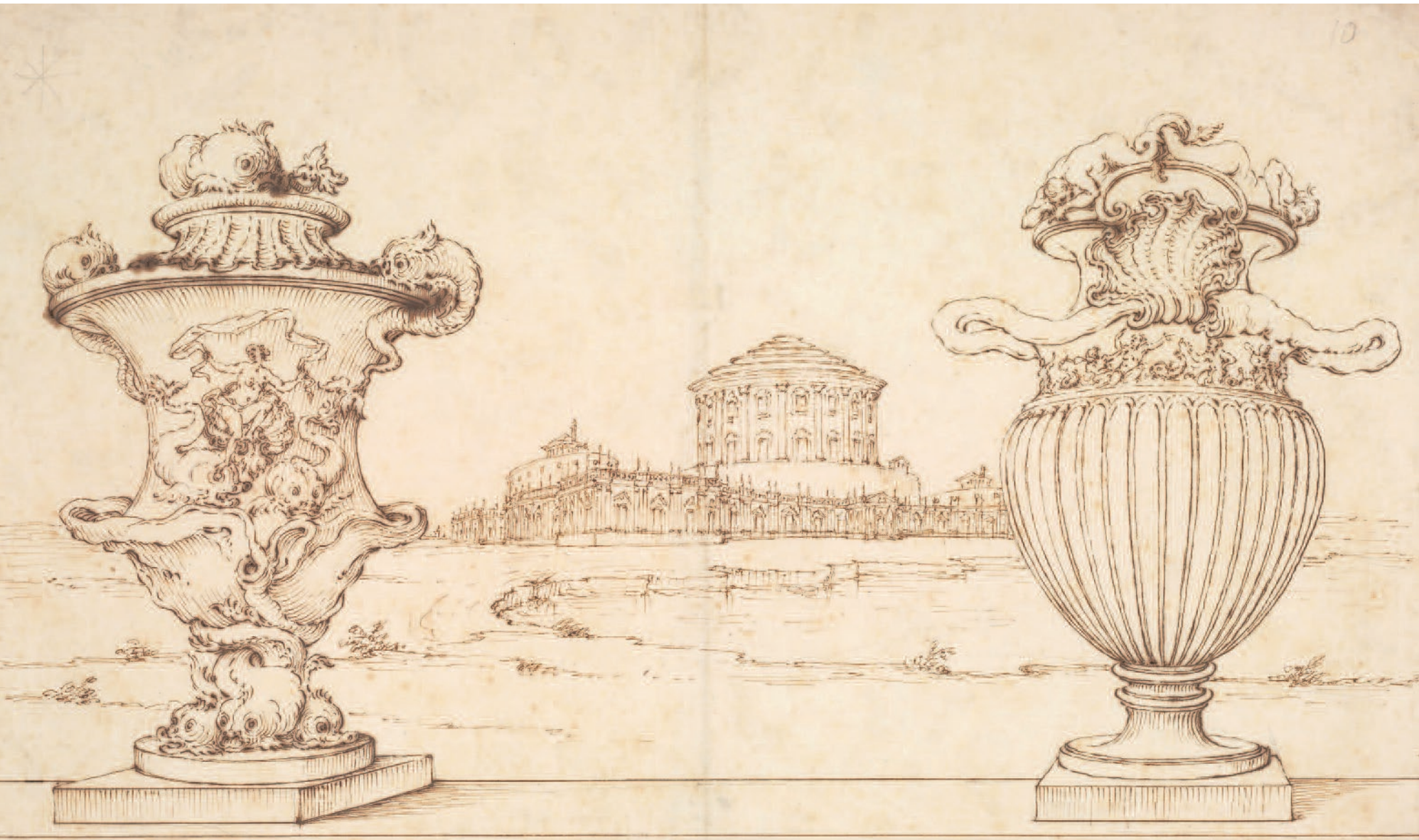
at the end of his life, it re-appeared in the five volumes which made up the treatise *Entwurff einer historischen Architektur*, dated 1721. Interestingly, Fischer von Erlach did not place his design in the fourth book with images of his own buildings, but in the fifth book, *Gefäße und Vasen (Vessels and Vases)*. Just like the drawing, the print shows the Galatea and Triton vases in the foreground with the mountain palace rising behind them. The inclusion of the mountain palace in the fifth book of his large engravings suggests that Fischer von Erlach valued the idea greatly. At the same time, the masterly design can be interpreted as the symbiosis of sculpture and architecture, the two professions he studied in Rome.

JOHANN BERNHARD FISCHER VON ERLACH
Graz 1656 – 1723 Vienna

Johann Bernhard Fischer von Erlach was one of the most important architects of the Austrian Baroque. During his twelve-year period of studies in Rome (1671–1683), where he gathered a solid education in sculpture and architecture, he was part of the artistic circle around Gian Lorenzo Bernini (1598–1680). His dynamic and sculptural designs married elements of the Roman High Baroque with quotes from buildings from Antiquity. After his return he drew an oversized ideal plan for Schönbrunn Palace (1688) in which his aim was to outdo Versailles. His main works include

the Karlskirche in Vienna (1716–1737), the Imperial Library (1722–1737, today the Austrian National Library) and four church buildings for the Archbishopric of Salzburg (1694–1705), which all made an impact on the townscape. In his treatise, *Entwurff einer historischen Architektur* (Outline of a History of Architecture) (1721), he justified his building and design work with the presentation of examples from Antiquity in Europe, Africa and Asia, categorised according to type in five books.

Bibliography: Hellmut Lorenz, *Johann Bernhard Fischer von Erlach*, Zurich 1992, p. 67; Andreas Kreul, *Johann Bernhard Fischer von Erlach. Regie der Relation*, Salzburg et al. 2006, pp. 124f., 136f.



CARL SCHÜTZ

City View of Vienna from the Upper Belvedere

1784

Pen and black ink, watercolour; 39 x 58.5 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 14.937

Beginning in 1697, Prince Eugene of Savoy (1663–1736) inherited a number of properties outside of the city on a gently ascending terrain. A change of plan occurred during the construction of the Lower Belvedere from 1712 by Johann Lucas von Hildebrandt (1668–1745). From 1717 onwards, instead of a small gloriette, the dominant, splendid Upper Belvedere was erected at the end of a sloping site. From here, the Prince enjoyed a spectacular but nostalgic view of the imperial capital and residence, because it was on the ridge of hills of the Vienna Woods that served as a backdrop to the capital that Prince Eugene's military career began when he took part in the defence of Vienna during the second Turkish siege (1683).

In contrast to the celebrated Bellotto view (1759/60), in 1784 Carl Schütz was able to reposition his standpoint within the interior of the upper palace. In 1766, after the

Empress Maria Theresia (1717–1780) had acquired the palace from the prince's heirs, the imperial painting collection was relocated there from the Stallburg, and was made accessible to the public from 1781. Schütz positions the camera obscura he uses for this drawing in the left-hand wing of the building, so that the oblique viewing angle adds dynamism to the central axis of the garden as it plunges into the depths of the image. The gaze proceeds without interruption toward the Lower Belvedere beyond the three-terrace garden laid out by Dominique Girard (ca. 1680–1738) in 1717 and from 1719 to 1722, with formal lawns, fountains, a cascade and bosquets where the members of courtly society and the occasional gardener are distributed scenically. Rising on the left is the Palais Schwarzenberg (purchased in 1716), also constructed by Hildebrandt (in 1697), for Count Mansfeld, whose celebrated garden tapers funnel-style all the way to the large

pool that leads out of the picture. The two secular buildings are flanked by the massive dome of the Karlskirche on the left, erected between 1716 and 1738 according to plans by Johann Bernhard Fischer von Erlach (1656–1723), and by the Salesianerkirche on the right-hand side, built in 1717–1719 by Donato Felice d'Allio (1677–1761). These structures form the architectural frame of the cityscape, which extends all the way to the undeveloped green zone, known as the "Glacis," situated in front of the fortifications. Dominant here is the city's trademark, the Stephanskirche, which diverts the gaze involuntarily from the receding axis of the drawing. Schütz composed this precise and highly detailed view of Vienna from the Upper Belvedere in a way that is enthralling and dynamic, yet with his low horizon, which is combined with an elevated point of view, he offers a horizontally-oriented, perspectively tranquil view onto the city centre.

CARL SCHÜTZ

Ljubljana 1745 – 1800 Vienna

Carl Schütz studied architecture under Johann Ferdinand Hetzendorf von Hohenberg (1733–1816) at the Academy in Vienna. As engraver and draughtsman, he specialised in *vedute* and together with Johann Ziegler (1749–1802) and Laurenz Janscha (1749–1812), compiled the well-known series of *vedute* of Vienna for the art publishers, Artaria, *Collection de 50 vues de la ville*

de Vienne. Made between 1779 and 1798, they documented the most important Viennese buildings and architectural vistas. Budgets for new editions allowed for revisions to developments in buildings, streets and squares as well as updating the staffage figures' clothing to mirror the latest fashion at the time of publication.



JOHANN NEPOMUK HOECHLE

Sketch of the Sunset in Venice

1819

Pencil, watercolour; 38.5 x 54.3 cm

Provenance: Purchase 1887

GSA, 5.485

On 10 February 1819, during the course of a visit to Pope Pius VII (pontificate 1800–1823), Emperor Francis I of Austria (1768–1835) visited the capital of the Habsburg Crown Land of Lombardy-Venetia. Among others, his entourage included the landscape painter Thomas Ender (1793–1875), as well as Johann Nepomuk Hoechle, creator of history paintings and battle scenes. The latter artist took the opportunity to capture a Romantically transfigured image of a sunset over the Colli Euganei as seen from the Campanile of Saint Mark's and surrounded by dense clouds. On a number of occasions during this visit, sunsets presented the artist with the play of colours that was as grandiose as it was intense – an effect attributable to a volcanic eruption from Mount Tambora in Indonesia in

1815. The mountain ridge refracts the sun's rays to form an aureole à la Caspar David Friedrich (1774–1840), endowing the drawing with the aura of a devotional image representing divine nature and its beauty. In front of this natural spectacle, Hoechle sets a perspectively precise, highly detailed sketch of the visible cityscape: below him is Saint Mark's Square with the pair of elongated administration buildings belonging to the Procuratie, and set between them the Ala Napoleonica (today the Museo Correr), erected in 1807 after the demolition of the Church of San Geminiano as a connecting structure having the same design. Beyond the courtyard of the Procuratie Nuove by Vincenzo Scamozzi (1548–1616) and Baldassare Longhena (1597–1682), the gaze wanders towards the Giardini Reali,

which were laid out by Eugène de Beauharnais (1781–1824, Viceroy of Italy 1805–1814). Rising where they end is the little Neoclassical Palazzina Selva on the Canal Grande, while the Old Customs House, the Dogana da Mar (1678–1682), with its celebrated golden globe, is visible on the opposite bank. Visible behind is Santa Maria della Salute (see. p. 116), while beyond the Canale della Giudecca is the church Il Redentore (1577–1592), one of the masterworks of Andrea Palladio (1508–1580). Recognisable in front of Saint Mark's Square is the Campanile of San Moisè, and somewhat further in the background, that of Santo Stefano, and next to it the Teatro La Fenice, which opened in 1792. Along the right-hand edge of the picture, this panorama concludes with the tower of the Frari Church.

JOHANN NEPOMUK HOECHLE

Munich 1790 – 1835 Vienna

Johann Baptist Hoechle (1754–1832) sent his son – still a young boy – as an apprentice to Ferdinand Kobell (1740–1799). In 1810, Johann Nepomuk Hoechle moved to Vienna and studied landscape painting at the Academy of Fine Arts with Heinrich Friedrich Füger (1751–1818) and Michael Wutky (1739–1822). His primary interest was battle pictures: during the Napoleonic Wars (1792–1815), his preoccupation with sketching troop deployments near Aspern (21–22 May 1809) led to his arrest as a spy, and nearly resulted in his summary execution. From that point onward, Hoechle documented the life of Emperor Francis I of Austria (1768–1835) and his close family, publishing the resulting works between 1831 and 1836 as an exceedingly popular series of lithographs entitled

Hauptmomente aus dem Leben Sr. Majestät Franz I. Kaisers von Österreich apostl. Königs (Key Moments from the Life of his Majesty Francis I Emperor of Austria and Apostolic King). In 1814, Hoechle accompanied the monarch to Leipzig, as well as to peace negotiations in Paris, and was also among the imperial entourage during the journey to Italy in 1819. Hoechle's fame was based on his large battle pictures and military scenes, which contained up to one thousand figures and led to his appointment as court painter in 1833. In contrast, his sketches attest to his rapid recording of a scene and its immediate translation into a composition that is characterised by a high degree of authenticity and a painterly and often atmospheric setting.



CANALETTO

View of a Small Square in Venice

Undated

Pen in brown ink, grey and brown wash; 19.7 x 15.5 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 1.847

The drawing attributed to Giovanni Antonio Canal, known as Canaletto, shows a courtyard with the façade of a house and a low attachment situated on a narrow canal. The view contains typical Venetian architectonic elements. The small bridge across a branch canal, the adjacent paved square, the chimney-stacks running upwards along the façade, the window shapes and the fountain facilitate a localisation of the composition to that city, although a specific site has not been determined. In contrast to the artist's usual city views that hold up Venice's most famous buildings and

squares to the mirror of everyday life, Canaletto captures an insignificant site here, modelling a usually ignored place in light and shade. Such a view behind the scenes of the bustling economic metropolis that features no hint of luxury or exclusiveness was not intended for sale to the aristocrats on the Grand Tour or as study for a representative veduta. It is an authentically observed glimpse of a hidden corner of the lagoon city that can be easily overlooked even today. And yet the artist dedicates just as much attention to his drawing of this humble square as he does

to such famous and prestigious Venetian locations as Saint Mark's Square, the buildings along the Grand Canal or the Rialto Bridge. This type of depiction of an inconsequential urban setting is a rarity in Canaletto's oeuvre; his only other approximately comparable works are to be found in his *capriccii*, for example a *Capriccio lagunare* from 1742/43, that makes use of inconsequential structures as architectonic compositional elements.

CANALETTO

Venice 1697 – 1768 Venice

Giovanni Antonio Canal, known as Canaletto, came from a family of theatrical scene painters and received training in this profession from his father Bernardo (1664–1744). A stay in Rome (1718–1720) aroused his interest in landscape painting and the capriccio, which he gradually abandoned in favour of vedute upon returning to Venice. At the intercession of the British consul in Venice, Joseph Smith (1674 or 1682–1770), his vedute became known in Britain in the form of engravings and the aristocracy ordered a large number of paintings from him. He consequently moved to England in 1746, only returning to Venice in 1755. His

detailed and realistic vedute were made with the assistance of the camera obscura that enabled him to reproduce highly complex views with almost photographic accuracy. Canaletto's much-admired oeuvre is to some extent a primary source documenting architecture and life in a number of European cities in the first half of the eighteenth century. His artistic legacy was continued by painters like Francesco Guardi (1712–1793) as well as his nephew Bernardo Bellotto (1721/1722–1780), also known as Canaletto, who began working in his uncle's workshop at the age of 18.

Bibliography: *Canaletto e Bellotto. L'arte della veduta*, ed. by Božena Anna Kowalczyk, Milan 2008.



JOHANN GOTTFRIED KLINSKY

View of Dresden's Old Town as seen from the Neustädt Bridgehead

1793

Watercolour, highlighting in white; 59 x 86 cm
Provenance: Duke Albert of Saxony-Teschen
GSA, 17.325

Johann Gottfried Klinsky's copy of a famous 1765 view of Dresden by Bernardo Bellotto (1721/22–1780), known as Canaletto, shows the world-famous silhouette of Dresden's Old Town. The viewer gaze leads from the Brühlsche Terrasse (ca. 1550) at the far left past the mighty cupola of the Church of Our Lady (1726–1743) and the new spire of Holy Cross Church (from 1764) replacing the one destroyed in the Seven Years' War (1756–1763), over to the Residence of the Electors of Saxony, the Kings of Poland and Lithuania, with the adjacent Catholic Court Church (1739–1755) designed by Gaetano Chiaveri (1689–1770). Oriented on an axis to the palace's entrance, the stone bridge leads the viewer from there out of the picture quasi to the bridgehead on the opposite side of the Elbe, where the gilded equestrian statue of August II the Strong (1670–1733) stands.

Court architect Matthäus Daniel Pöppelmann (1662–1736), the planner of the famous Zwinger palace (1711–1728), designed numerous structures for August the Strong, including the new bridge named after the monarch who commissioned him to carry out this task in 1727. The 560-metre-long medieval arched stone bridge was to be replaced because of increasing goods traffic. Special features were to include the two drawbridges integrated into the bridge deck that were intended to facilitate shipping on the Elbe as well as a wooden carriageway between the central piers to prevent potential attackers from being able to cross the river. Pöppelmann was initially able to dispense with separate fortification measures on the Old Town and New Town sides of the river. He additionally shortened the bridge to a length of only 400 metres and lowered the number of supporting arches to 17 in order to avoid hindering river traffic. By contrast, he widened

the bridge deck in order to take into consideration the increased traffic in goods and laid out two footpaths in order to permit pedestrians to cross the bridge in safety. He placed the arches of the Augustus Bridge on voluminous piers that were intended to stand up to the feared flooding of the Elbe River. As protection against this eminent danger which the city faced regularly, a large crucifix was erected in the centre of the bridge, which, however, fell victim to a flood in 1845. Completed in 1731, the Baroque Augustus Bridge represents a much-admired technical and architectural achievement that carried Pöppelmann's name far and wide, affirming his reputation as the leading Baroque architect in the city dubbed the "Florence on the Elbe". Further increases in traffic and the ever-larger ships on the river in the early twentieth century led to a complete removal of his stone bridge in 1907 and its reconstruction in concrete.

JOHANN GOTTFRIED KLINSKY
Dresden 1765 – 1828 Ulm

Johann Gottfried Klinsky trained as an architect at Dresden Academy. In 1789, he worked as a drawing instructor in Prague and then travelled for several years through Germany and Italy, spending the years from 1793 to 1795 in Rome. Upon his return to Dresden, Klinsky focused his attention on garden architecture, publishing an essay on the harmony between buildings and landscapes in 1799. He lectured on architecture at the Dresden Acad-

emy between 1806 and 1811, when he entered the employ of King Frederick I of Württemberg (1754–1816) as court architect, planning country houses and garden buildings in his function as chief architect for agricultural and garden architecture (1816). Klinsky, however, was primarily a theoretician in addition to his architectural paintings and prints, so that not a single realised building project by him has hitherto come to light.

Bibliography: Hagen Bächler, "Die Dresdner Elbbrücke", in *Matthäus Daniel Pöppelmann. Der Architekt des Dresdner Zwingers*, ed. by Harald Marx (Leipzig, 1990), pp. 251–253.



CARLO RAINALDI

Design for the reshaping of the façade of Saint Peter's in Rome

1645–1646
Graphite pencil with brown wash; 53.1 x 44.7 cm
Provenance: Stosch Collection
ASA, Az. Rom 736

In 1612, Pope Paul V (pontificate 1605–1621) decided to have bell towers erected to flank the façade of the dome of Saint Peter's Basilica, which had been completed by Carlo Maderno (1556–1629). He thereby contradicted the concept adopted by Michelangelo (1475–1564), whose gigantic cupola was to have achieved maximum impact by rising above a compact substructure and remaining free on all sides. Through the bell tower project, the cupola migrated as it were to the rear of the basilica, its dominant presence now substantially weakened. Michelangelo had begun work on the cupola in 1554, although he introduced modifications to his plans as late as 1556. In place of oculi, he filled the tambour, itself subdivided with 16 pairs of double columns, with rectangular windows that are crowned with alternating rectangular and segmented pediments. Above it, he planned a semicircular cupola crowned with a massive lantern whose ribbed structure illustrates the action of the vertical compressive forces. Following Michelangelo's death in 1564, 24 years passed

until, under Pope Sixtus V (pontificate 1585–1590), work resumed on the dome of Giacomo della Porta (ca. 1532–1602), now made steeper for the sake of greater stability, and hence more dynamic in appearance. It was finally completed in 1590.

Carlo Maderno's bell tower substructures had remained in place since 1626 without further work. After Gian Lorenzo Bernini (1598–1680) added two additional storeys in 1638 and 1641, dangerous cracks appeared in the masonry of the towers, increasingly the likelihood of their collapse. A building commission confirmed the presence of grave defects, prompting Pope Innocent X (pontificate 1644–1655) to require modifications from Bernini. On the one hand, the bell towers of the principal church of Christendom needed a dignified and proportionally commensurate appearance; on the other, Maderno's artistically unsatisfactory façade needed to be endowed with an optically narrower form.

In his design of 1645/46, Rainaldi presented the dome of St. Peter's with these new lateral bell towers, the result of modifications and new plans, in an orthogonal view that is devoid of perspective effects. As a consequence, Giacomo della Porta's cupola on the one hand appears strongly elongated, while on the other, it has been shifted forward visually, closer to the façade. In order to achieve improved proportions for both parts of the building, Rainaldi planned to reduce Maderno's broad, bar-shaped façade to its central five bays and taper it at the sides with rounded, concave termini. As a consequence, the two bell towers now appear as freestanding campanile. While their filigree structures provide a striking contrast to the massive size of the cupola, their wealth of columns frames the same support members found on the cupola as well as on the façade. In 1646, to Bernini's chagrin, the building commission rejected plans for the bell towers and ordered the existing components demolished.

CARLO RAINALDI
Rome 1611 – 1691 Rome

Carlo Rainaldi came from a long-established family of Roman master builders. After schooling with the Jesuits, he launched his studies in geometry and gained practical experience in the business of his father Girolamo (1570–1655). Afterwards, Carlo was active in his father's studio, primarily as a draughtsman, before making a name for himself with his own designs from 1645. Beginning in 1653, he took over responsibility for all planning and building measures from Girolamo, then the pope's architect, including the construction of the church of Sant'Agnese in Agone. In 1660, he participated – along with Gian Lorenzo Bernini (1598–

1680) and Pietro da Cortona (1596–1669) – in a competition for the rebuilding of the Louvre, the royal palace of Louis XIV (1638–1715) in Paris. Among Rainaldi's principal works are the façade of Sant'Andrea della Valle (1661–1665), Santa Maria in Campitelli (1663–1667) and the twin churches of Santa Maria in Montesanto and Santa Maria dei Miracoli (1662–1679) on the Piazza del Popolo in Rome. His buildings combine Mannerist elements from the Italian North with the mature Baroque of his contemporaries, in particular Bernini.

Bibliography: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Barock im Vatikan. Kunst und Kultur im Rom der Päpste II (1572–1676)*, Heidelberg 2005, pp. 66–110.



CLEMENS HOLZMEISTER

Design for a Cathedral in Rio de Janeiro

1952
Pencil; 59 × 59.5 cm
Provenance: Gift
ASA, CLHA 3/5/11

From 1922, the building of churches became a very important part of Clemens Holzmeister's architecture. No other Austrian architect before or after him had been involved in such a comprehensive manner, reconstructing and building new churches in Austria, Europe and overseas, as he did in over 65 projects. In Brazil, where he had close contacts through his father, Holzmeister planned five religious buildings, among them a cathedral for Belo Horizonte in 1939 (see p. 308) and for Rio de Janeiro in 1952 which was never realised.

The cathedral for what was then the capital of Brazil was to hold a congregation of 20,000. Unlike an earlier cathe-

dral project in Belo Horizonte it could not be conceived as a tall cylindrical central construction for structural reasons. Holzmeister projected two large crescent-shaped converging naves, placing the cylindrical chancel into the vertex. This basic form granted the congregation an unrestricted view onto the centrally positioned altar, where the priest, contrary to the prevailing dogma of the time, would have performed the ritual of transubstantiation facing the congregation. Long before the Second Vatican Council (1962–1965) Holzmeister confirmed here his belief in the dissolution of the clerical liturgy and introduced the *actuosa participatio*. The high-rise buildings in the neighbourhood encouraged the architect to extend the

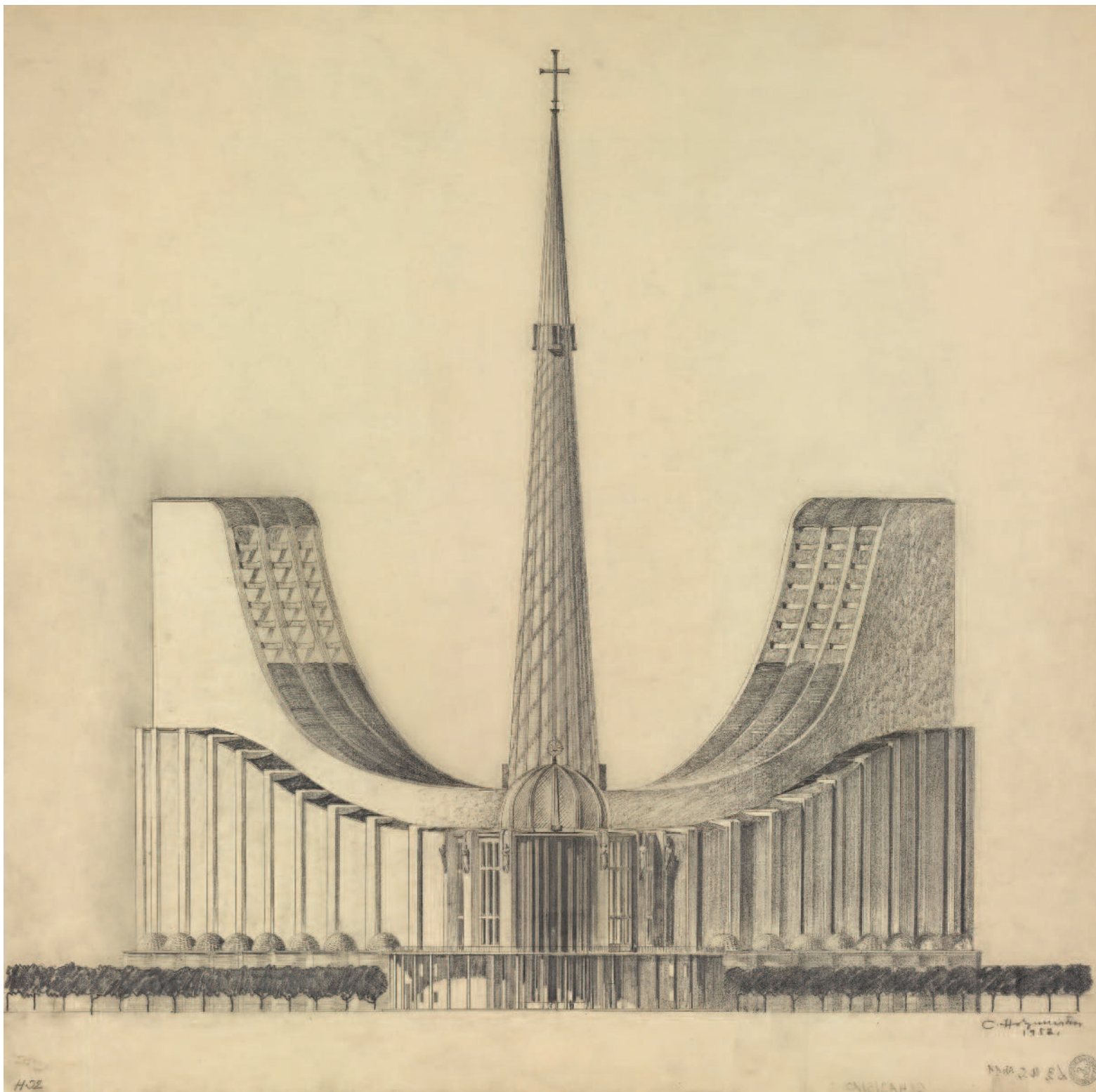
two naves likewise. The two upward-reaching wings of the building give the impression of large sculptural arms, evoking the priest's blessing and drawing the believers from the town into the cathedral. Inside the vertex, Holzmeister built a cone-shaped church tower 170 metres high which projected into the sky like a rocket, an impressive landmark towering above the city and visible as far as Copacabana. Thanks to his masterly drawing technique and aesthetic graphics, Clemens Holzmeister was able to show the monumental and dynamic aspect of the cathedral, as well as the structural and material aspects of this impressive urban building.

CLEMENS HOLZMEISTER
Fulpmes, Tyrol 1886 – 1983 Hallein, Salzburg

Clemens Holzmeister studied at the Vienna University of Technology, and after the First World War, he ran an architect's office in Bolzano with Luis Trenker (1892–1990). His career began with the construction of the crematorium in Vienna (1923/24) and took him to Turkey for the first time in 1927, where he later emigrated following the loss of his teaching post at the Academy in 1938. Here he designed a number of public buildings for Mustafa Kemal Atatürk (1881–1938) and his successors. He only returned

to the Academy of Fine Arts in Vienna in 1954 and held the position of Rector and Professor there, teaching altogether for thirty years. Holzmeister, whose projects amount to about 700, was particularly involved in the building of churches, with the aim of achieving a symbiosis of tradition and modern functionality. One of his best-known secular buildings is the Neues Festspielhaus in Salzburg (1956–1960), known since 1963 as the Großes Festspielhaus.

Bibliography: Burkhardt Rukschcio, "Die Kathedrale für Rio de Janeiro", in: Graphische Sammlung Albertina (ed.) *Clemens Holzmeister. Außer-europäische Kirchen und Paläste*, Vienna 1970, pp. 31–36.



JACOB WILHELM MECHAU AND JOHANN GOTTFRIED KLINSKY

Design for a Klopstock memorial

1806

Pen in black ink over preliminary drawing, brush in brown and yellow-brown, wash; 52.2 x 72.2 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 14.817

At the beginning of the nineteenth century, just as architectural monuments were being superseded by naturalistic statues, they reached a final climax with the publication of four copper engravings in Dresden in 1806. These described national monuments dedicated to Immanuel Kant (1724–1804), Friedrich Gottlieb Klopstock (1724–1803), Johann Gottfried Herder (1744–1803) and Friedrich Schiller (1759–1805). The awakening of national pride at the time of the revolutionary wars against France led to the suggestion of “commemorating in marble and metal those immortal men of German language and literature”. As the necessary funding was not available, paper prints had to

suffice. Reflecting popular taste, Jacob Wilhelm Mechau set the designs of Johann Gottfried Klinsky within a poetic and aesthetic landscape that matched the architectural style of the proposed monuments.

The character of the Klopstock memorial is determined by the figure of Sionitin from his epic poem, *The Messiah* (1773). The muse grants the poet an insight into heavenly things and appears as a mediator between the divine and human spheres. The architectural form of Klinsky’s cube-shaped memorial combines the “massive power of the Egyptian style with the simple character of indestructi-

bility”. The lofty spirit and character of the poet is expressed in the oriental landscape at the foot of Mount Lebanon. While the plane tree, the palm tree and the rugged rocks stand for silence and earnestness in his poetry, the “rapturous abundance of the landscape” praises the poet’s decision to choose the Holy Land as the place for his grave. He himself rests reclined in an Etruscan pose on a sarcophagus between sheaves symbolising immortality. The four Evangelists, sitting between Egyptian columns, embody the New Testament, the basis for his epic song, to whose divinity the floating seraphim on the sides point.

JACOB WILHELM MECHAU
Leipzig 1745 – 1808 Dresden

Jacob Wilhelm Mechau learnt the art of drawing and etching in Berlin before studying in Leipzig and Dresden. In 1776 he travelled with Heinrich Friedrich Füger (1751–1818) to Rome, where he dedicated himself to the painting of idealised landscapes. Influenced by Jacob Philipp Hackert (1737–1807), he extended his repertoire to landscape drawings. From 1798 Mechau settled again in Dresden and started to combine historical landscapes with motifs from Saxony.

JOHANN GOTTFRIED KLINSKY
Dresden 1765 – 1828 Ulm

Johann Gottfried Klinsky trained as an architect at Dresden Academy. In 1789, he worked as a drawing instructor in Prague and then travelled for several years through Germany and Italy, spending the years from 1793 to 1795 in Rome. Upon his return to Dresden, Klinsky focused his attention on garden architecture, publishing an essay on the harmony between buildings and landscapes in 1799. He lectured on architecture at the Dresden Academy between 1806 and 1811, when he entered the employ of King Frederick I of Württemberg (1754–1816) as court architect, planning country houses and garden buildings in his function as chief architect for agricultural and garden architecture (1816). Klinsky, however, was primarily a theoretician in addition to his architectural paintings and prints, so that not a single realised building project by him has hitherto come to light.

Bibliography: Klaus Jan Philipp, *Um 1800. Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810*, Stuttgart et al. 1997, pp. 173–178.



CHARLES DE WAILLY

Plan for a Fountain Decoration with a Charlière

1783

Pen in black ink, multicoloured wash; 26.5 x 38 cm
Provenance: Duke Albert of Saxony-Teschen
GSA, 12.980

On 1 December 1783, the physics professor Jacques Alexandre César Charles (1746–1823) and his assistant Nicolas-Louis Robert (1761–1828) ascended in a balloon from the garden of the Royal Tuileries Palace in Paris. The assembled spectators looked on in wonder at this event, as did the court, for it concerned the first manned hydrogen balloon flight.

The pioneers of balloon flight, the brothers Joseph-Michel (1740–1810) and Jacques-Étienne Montgolfier (1745–1799), had to launch their newly developed hot air balloon in 1782 without human passengers. King Louis XVI of France (1754–1793) prohibited persons from ascending in the balloon per decree because of the danger of a crash caused by the burner flame. Finally, on 19 September 1783, the

first passengers were permitted to ascend into the sky over Versailles before the eyes of King Louis XVI and Queen Marie Antoinette (1755–1793): a sheep, a rooster and a duck. Louis XVI subsequently altered his decree and permitted prisoners awaiting execution to fly in the balloon. If they were to survive the flight, the sentences of the condemned men would be commuted to life imprisonment as if they had been proven innocent by *judicium dei*, a trial by ordeal. The aristocracy, however, was reluctant to entrust the heroic groundbreaking deed of humankind's first manned flight to outlaws. It was thus Marquis François-Laurent d'Arlandes (1742–1809) along with the physics teacher Jean-François Pilâtre de Rozier (1754–1785) who made the first manned flight in a hot air balloon on 21 November 1783, hovering across the sky for some 25 minutes.

As opposed to the untethered hot air balloon technique used by the Montgolfier brothers, the physicist Charles filled his netted rubber-varnished silk balloon with a lighter gas, namely hydrogen. Instead of a basket for passengers, moreover, he attached a small boat. The euphoria was so great after his spectacular 43-kilometre-long flight on 1 December 1783, which concluded with a triumphal procession through Paris, that it unleashed a balloon fever evident in fashion and the arts. Even the royal family was not immune from the enthusiasm, which led to de Wailly's plan for a rock fountain in the Tuileries Garden as a *Homage aux 1er navigateurs aériens* that was crowned by a *Charlière*, as such balloons came to be known, up among the clouds.

CHARLES DE WAILLY
Paris 1730 – 1798 Paris

Charles de Wailly received his training in architecture, interior design and painting in Paris from Jacques-François Blondel (1705–1774) and Giovanni Nicolò Servandoni (1695–1766). During the course of a scholarship sojourn in Rome (1752) he met Giovanni Battista Piranesi (1720–1778) and viewed the baths of Diocletian and Caracalla together with Charles de Moreau (1758–1840) and Marie-Joseph Peyre (1730–1785). On his return to Paris, he initially designed stage sets and then planned the famous Théâtre de l'Odéon in Paris (1779–1782) with his colleague and friend, Peyre, with whom he had supervised the building of the Palace of Fontainebleau from 1772. In 1782, he started working for Charles-Joseph, Prince of Ligne (1735–1814) and the governor,

Duke Albert of Saxony-Teschen (1738–1822) in the Austrian Netherlands. He subsequently worked on projects for Friedrich II, Landgrave of Hesse-Kassel (1720–1785) including the architectural remodelling of Wilhelmshöhe.

In his work Charles de Wailly combined Neo-Classical elements and forms from Roman antiquity, as well as quotations from specific buildings in order to arrive at refined and exemplary solutions. His buildings beyond Paris – in Italy, Germany, Belgium and Russia – established him as a leading figure in European architecture during the period between the Ancien Régime and the French Revolution.

Bibliography: Mozart. *Experiment Aufklärung im Wien des ausgehenden 18. Jahrhunderts*, ed. by Herbert Lachmayer (Ostfildern, 2006), pp. 249–251, 264.



CARL SCHÜTZ

Bird's eye perspective of Laxenburg Castle gardens

1775–1780

Pen and black ink over a chalk preliminary drawing, coloured washes; 61.6 x 97.5 cm
Provenance: Fideikommißbibliothek
ASA, Az. Allgemein 5.042

This bird's eye view presents the old castle of Laxenburg (B) in relation to plans made by the court architect, Johann Ferdinand Hetzendorf von Hohenberg (1733–1816) aimed at regulating the symmetry of the surrounding development. Unlike Empress Maria Theresia (1717–1780), who spent her summer days at Schönbrunn Palace, her grandfather, Emperor Leopold I (1640–1705) moved each spring to Laxenburg Castle. He lived with his family in the old castle surrounded by moats where rulers had resided since the fourteenth century. In those days, the small residences of his highest court employees and supreme imperial councils were scattered around the site and formed an architecturally unstructured and hierarchically undefined agglomeration.

An ordered design of the landscape first took place under Emperor Francis I (Duke of Lorraine) (1708–1765), the husband of Maria Theresia, in the middle of the eighteenth century. His chosen home was Schönbrunn Palace so no new buildings were added to the estate. The Imperial House, however, decided in 1753 to purchase three neighbouring plots next to the Daun'schen Haus (D) in order to create an imposing garden. The Waderlgarten (F), a simple grassy area in the form of a trumpet with antique tree groves and a less imposing vegetable garden, was to be transformed into a modern French Baroque garden with fountains and a parterre with broderie flower beds. The architectural segmenting of the end of the funnel-shaped garden, creating a spatially generous and homogenous

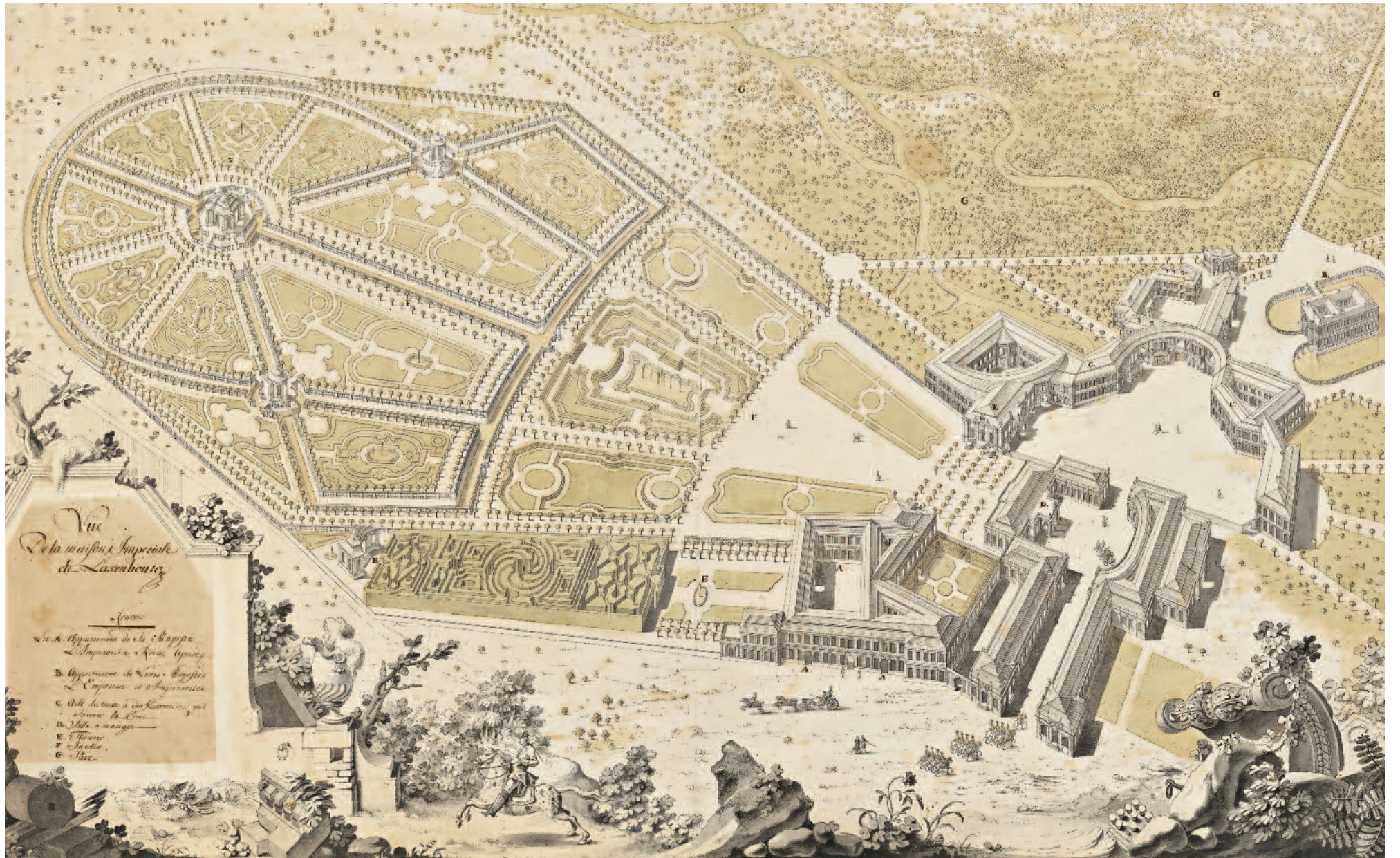
design, however, was never realised. Of the final Baroque plans, only the private garden next to widowed Maria Theresia's residence, the Blauer Hof (A), was realised. Although the hedge theatre in the sample book of Antoine Joseph Dezailier d'Argenville (1680–1765) was left out by court gardener Adrian van Steckhofen (1705–1782), the latter designed the abundant floral parterre, the maze and the planted archways as well as the fountain and diverse pavilions in what became, all in all, a highly artistic garden composition.

CARL SCHÜTZ
Ljubljana 1745 – 1800 Vienna

Carl Schütz studied architecture under Johann Ferdinand Hetzendorf von Hohenberg (1733–1816) at the Academy in Vienna. As engraver and draughtsman, he specialised in *vedute* and together with Johann Ziegler (1749–1802) and Laurenz Janscha (1749–1812), compiled the well-known series of *vedute* of Vienna for the art publishers, Artaria, *Collection de 50 vues de la ville*

de Vienne. Made between 1779 and 1798, they documented the most important Viennese buildings and architectural vistas. Budgets for new editions allowed for revisions to developments in buildings, streets and squares as well as updating the staffage figures' clothing to mirror the latest fashion at the time of publication.

Bibliography: Géza Hajós (ed.), *Der malerische Landschaftsgarten in Laxenburg bei Wien*, Vienna et al. 2006, pp. 15–41.



*Vue
de la maison Impériale
de Lascabourz*

-
- A. Appartemens de la Chapelle
Impériale & de la Cour*
 - B. Appartemens de Sa Majesté
l'Empereur & l'Impératrice*
 - C. Salle de la Cour & des Cercles, qui
servent de Salon*
 - D. Salle à manger*
 - E. Théâtre*
 - F. Jardins*
 - G. Parc*

VICTOR-JEAN NICOLLE

Interior View of an Ancient Nymphaeum

1787–1789 or 1807–1811

Pen and grey ink, multicoloured watercolour in various tones; 41.6 x 58.5 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 15.389

In this architectural fantasy, Victor-Jean Nicolle shows us the interior of an ancient nymphaeum, where water is scooped up and the precious fluid then carried away. This imposing well house, situated above a spring or at the end of an artificial aqueduct, serves however as a setting for convivial dispute in a relaxed atmosphere. The elevation

of this central building is in two parts, the lower one articulated by a continuous sequence of columns with alternating figures in recessed niches. Resting on it is a massive dome, whose coffered ceiling is once again reminiscent of the Roman Pantheon. The ideal-typical architecture of this temple, realised in 118 under the Emperor Hadrian

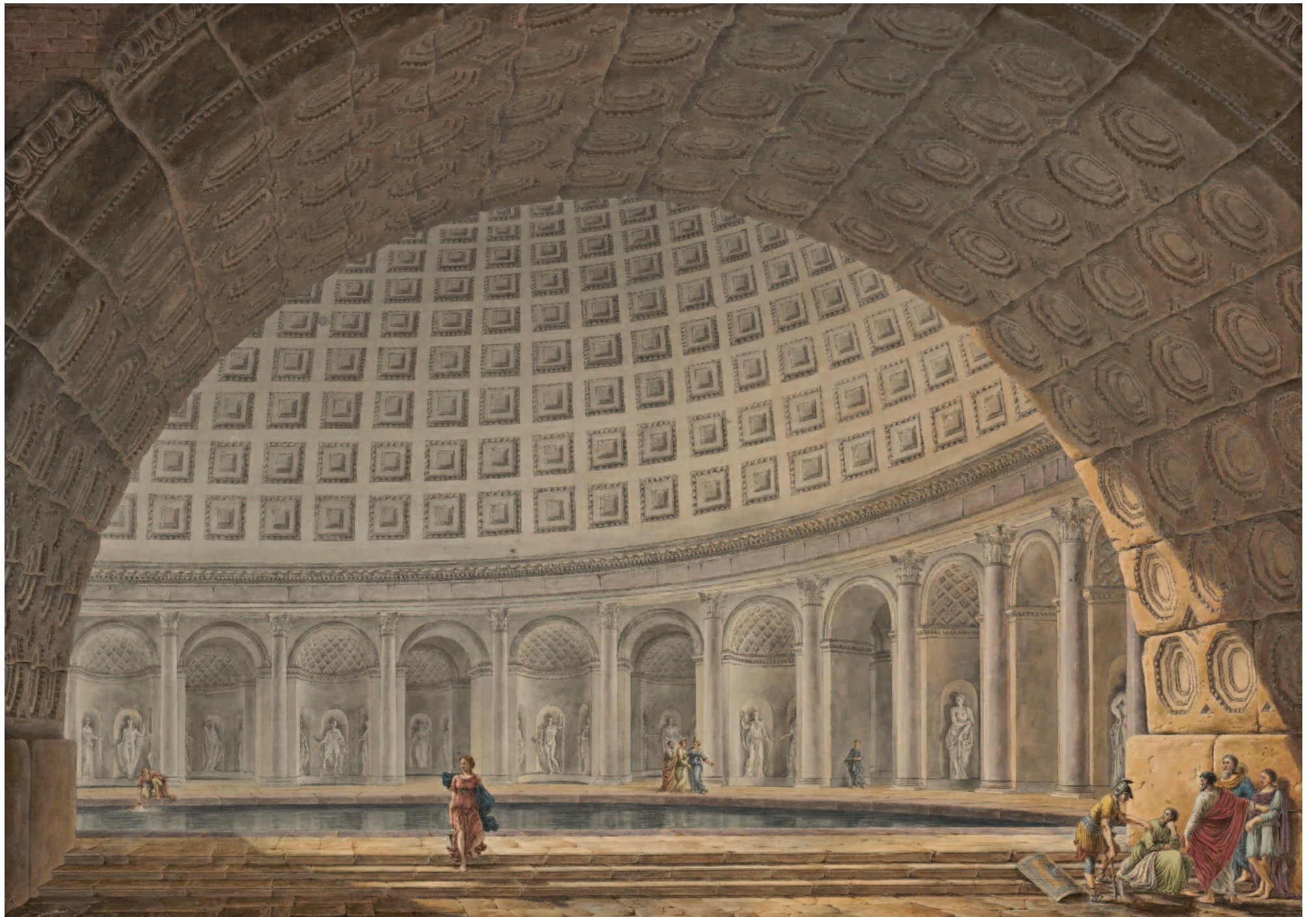
[76–138] and surviving up to the present, had fascinated and inspired architects, as well as vedutists and painters, ever since the Renaissance. Such artists either made reference to its essential architectural and design features, or instead cited it in fantastical compositions *alla antica*.

VICTOR-JEAN NICOLLE

Paris 1754 – 1826 Paris

The Parisian painter, draughtsman and engraver – concerning whose biography and artistic career only meagre information has come down to us – studied in Paris beginning in 1771 at the Royal School of Drawing and travelled to Rome as a landscape painter with a royal scholarship. There, he discovered the compositional and painterly possibilities offered by ancient buildings set in town-

scapes. Both before and after the French Revolution, he returned to the Eternal City for a number of years (1787–1789 and 1807–1811). The views into and out of urban settings found in his works are often unconventional, and are presented through arches, or in the case of a view of the Pont-Neuf, through a circular window of the Louvre.



MAARTEN VAN HEEMSKERK

View of Old Saint Peter and the Vatican Palaces in Rome

1532–1534

Pen and brown ink; 27.5 × 62.1 cm

Provenance: Stosch Collection

GSA, 31.681

Maarten van Heemskerk's panorama of the Vatican provides one of the most authentic reference sources for the complex development of the buildings at a critical moment when the early Christian *loca sancta* were being transformed into the prestigious Papal residency. This ink drawing, with its skilled painterly representation from life and its attention to architectural and scenographic detail, confirms the artist as one of the most important *vedutisti* of the Renaissance.

Heemskerk presents a masterly panorama of the Vatican's multi-faceted building ensemble shortly after the

devastating Sacco di Roma in 1527, when Emperor Charles V's (1500–1558) troops ransacked the city and the Papal state. A rich and exciting composition results from the orthogonal frontality of the building on the left and the dynamism of the foreshortened perspective on the right near the Leonine City Wall and the towering Cortile del Belvedere by Donato Bramante (1444–1514). A careful examination of the drawing shows the first architectural changes made to the Constantine Basilica of Old Saint Peter. Extensive modifications to the spiritual centre of Christianity had been commissioned in 1506 by Pope Julius II (1443–1513). Leaving the narthex with the atrium

of Old Saint Peter behind it, the view sweeps over the four axes of the Benediction Loggia with the two top floors of the Campanile towering above it. To its right, Antonio da Sangallo the Younger's Papal Palace (1484–1546), completed in 1519, can be seen with Swiss Guards standing sentinel at its main entrance. Between the Archdeacon's Residence and the colonnaded loggias of Bramante and Raphael (1483–1520), the roofed landscape of the Sistine Chapel can be discerned, before the eye returns to the site of Emperor Hadrian's mausoleum by the Tiber, today the Castel Sant'Angelo.

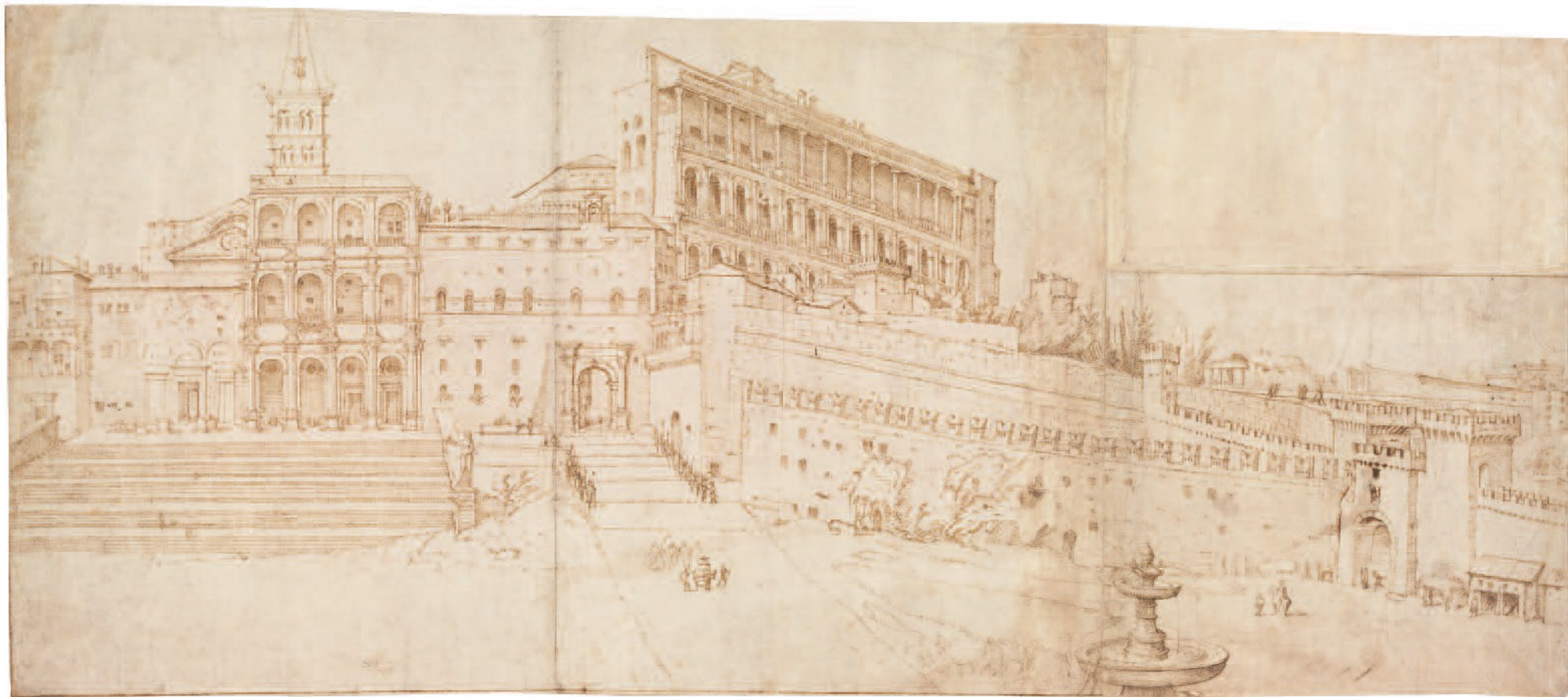
MAARTEN VAN HEEMSKERK

Heemskerk, North Holland 1498 – 1574 Haarlem, North Holland

Maarten van Heemskerk came from a farming family and studied painting against his father's will. He worked from 1527 to 1530 with Jan van Scorel (1495–1562), who, as a former restorer of the Papal collection, introduced him to Italian painting. In May 1532, five years after the *Sacco di Roma*, Heemskerk travelled to Rome and worked in various ateliers including that of Antonio da Sangallo the Younger (1484–1546). His many topographical vedute and sketches of classical ruins and statues offer a vivid portrait

of the Eternal City at the height of the Renaissance. Heemskerk, who came into contact with both Raphael (1483–1520) and Michelangelo (1475–1564), left the city on the Tiber in 1536. On returning to Haarlem, he was commissioned by the Church to paint altars and panel paintings. Contrary to the tradition of the Netherlands, he added Roman relics like set pieces including, for example, sculptures or antique buildings.

Bibliography: Pier Nicola Pagliara, "Der Vatikanische Palast", in: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Hochrenaissance im Vatikan. Kunst und Kultur im Rom der Päpste 1503–1534*, Ostfildern 1999, pp. 207–226; Ilja M. Veldman, "Maarten van Heemskerk und die römische Kunst", in: *ibid.*, pp. 417–420.



LEOPOLD BAUER

Study for the new Prince's Palace in Monaco

1896
Pen and black Indian ink; 48 x 60 cm
Provenance: Gift
ASA, LBA 12

In his lecture for incoming students at the Academy of Fine Arts in Vienna in 1894, Otto Wagner (1841–1918) announced the programme which he planned for the following three years of study. The students were to design an apartment building, a public building and a fantasy project for their graduation. And so Leopold Bauer was given the task of designing a prince's palace for Monaco as the final project of his studies in the summer term of 1896. Bauer, who like all of Wagner's students was an excellent draughtsman, undertook a series of large-scale presentation pictures of the imaginary project in Neo-Baroque

forms. On the ground plan, he noted: "dedicated in acknowledgement to Tiepolo". Bauer recognised that the cliffs of Monaco, scattered with buildings of lower status, represented an ideal site for a piece of monumental architecture and conceived a building whose silhouette and impact could be appreciated when out at sea. The geographical position and influence of the climate led him to design open terraces with spectacular views. The approximately 80-metre-high cliff could be climbed via three grand staircases, two driveways or two cable cars. This strikingly composed complex with its rising volumes was

crowned by a dome influenced by Michelangelo's (1475–1564) design for St. Peter's in Rome. Massive columned porticos, pylons, obelisks and sculptures are noteworthy design elements of the project. It also recalls a number of designs by Bauer's tutor, Otto Wagner, such as for example his scheme for Berlin Cathedral from 1867 (see. p. 122) or his *Artibus* project of 1880 for a monumental museum district in Vienna. Bauer wrote himself about his project: "As so often is the case with this kind of task, it has remained more or less a torso; one hardly strives for anything more in such designs which are unrealisable." MK

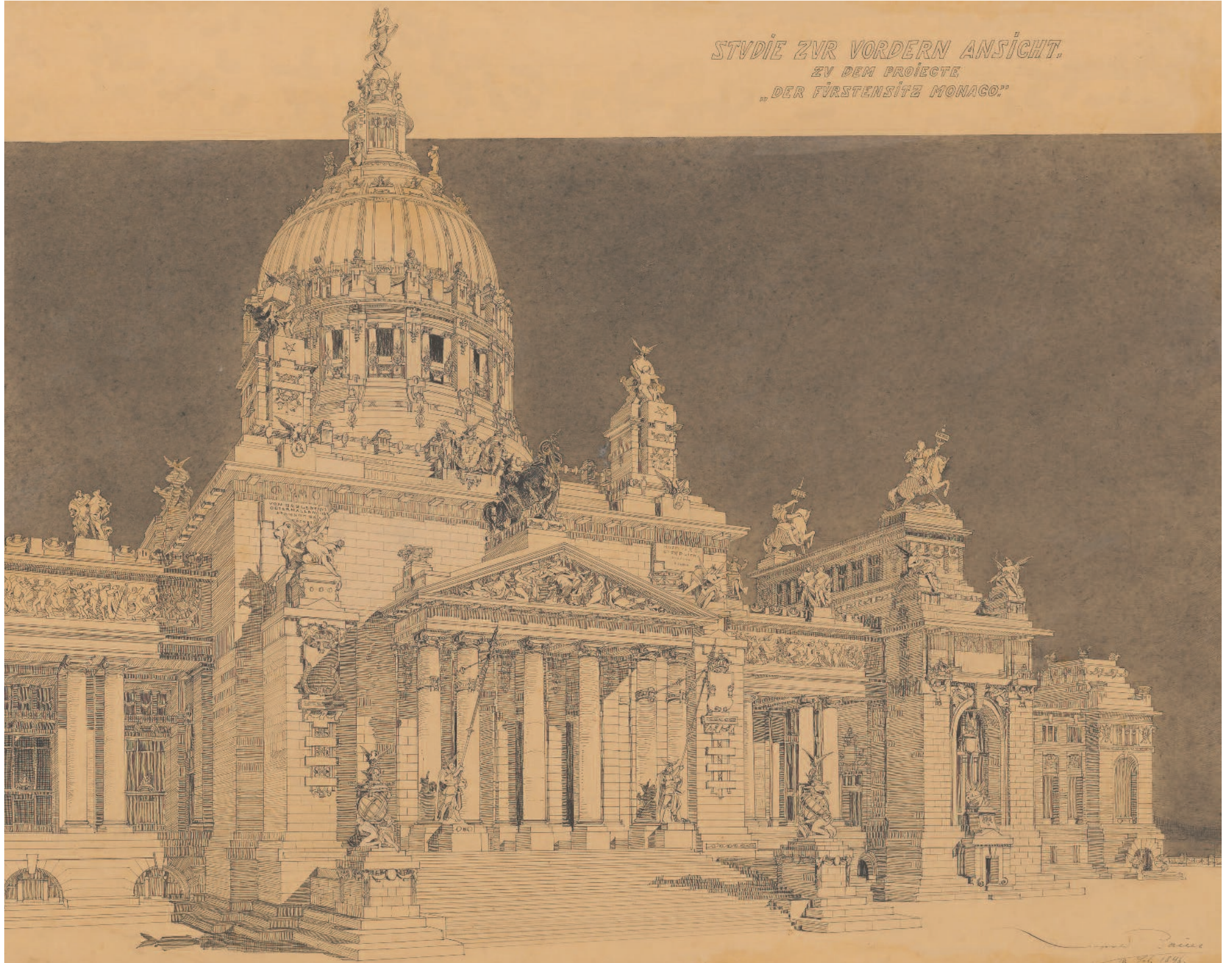
LEOPOLD BAUER
Jägerndorf, Silesia 1872 – 1938 Vienna

At the State Vocational School in Brno, Leopold Bauer was a schoolmate of Adolf Loos (1870–1933), Josef Hoffmann (1870–1956), Hubert Gessner (1871–1943) and other architecture students of Otto Wagner (1841–1918) who later achieved fame. In 1892, he entered the Special School for Architecture at the Academy of Fine Arts in Vienna, headed by Carl von Hasenauer (1833–1894), and completed his studies with the latter's successor Otto Wagner. His first commission, the Villa Reissig in Brno (1901/02), was in

pure Secessionist style. He was consequently numbered among the most radical innovators of the art of building in the territories of the Austro-Hungarian monarchy. But Bauer gradually revised his avant-garde starting point, moving toward a new Historicism under the motto "Tradition not Imitation". His principal work in this direction is a design for a building for the Austro-Hungarian Bank in Vienna (1912–1919), today the Austrian National Bank, which however was executed only to a very limited extent. MK

Bibliography: Leopold Bauer, *Verschiedene Skizzen, Entwürfe und Studien. Ein Beitrag zum Verständnis unserer modernen Bestrebungen in der Baukunst*, Vienna 1899, p. 38; Jindřich Vybiral, *Junge Meister. Architekten aus der Schule Otto Wagners in Mähren und Schlesien*, Vienna et al. 2007, p. 63.

STUDIE ZUR VORDERN ANSICHT.
ZU DEM PROJECTE
„DER FÜRSTENSITZ MONACO.“



Paul Boissac
1894

FRANCESCO PRIMATICCIO

Architectural Prospect with Entablature, Columns and Atlantes

ca. 1550 [?]

Lead stylus, pen in brown ink, black chalk; 31.9 x 25.8 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 11.151

Seen from an extreme low angle, the viewer is presented with a deeply cranked beam over pillars or an undetermined order of columns whose frieze features foliated volutes. These support the floor above decorated with Atlantes holding up the mighty entablature. These larger-than-life-sized male figures are conventionally used on the base or lower floor of a building instead of a tectonic support but can also be found in conjunction with portals or ceremonial staircases. Characteristic of Mannerist architecture, their arrangement on the upper floor over a canonical order is tantamount to disregard for earlier

design principles and regularities. The rejection of traditional architectural fundamentals facilitates striking innovative effects that Francesco Primaticcio employs with great skill. The insert between the buttresses carries a considerably foreshortened figure viewed from below that, like the Atlantes, is sparsely dressed, over which the modified Doric columns feign a prospect. Insofar as the ground plan inscribed above takes this into consideration, the wall decorations that simultaneously broaden and extend the scope of the space might possibly refer to a mausoleum because of the octagonal shape of the space or cupola

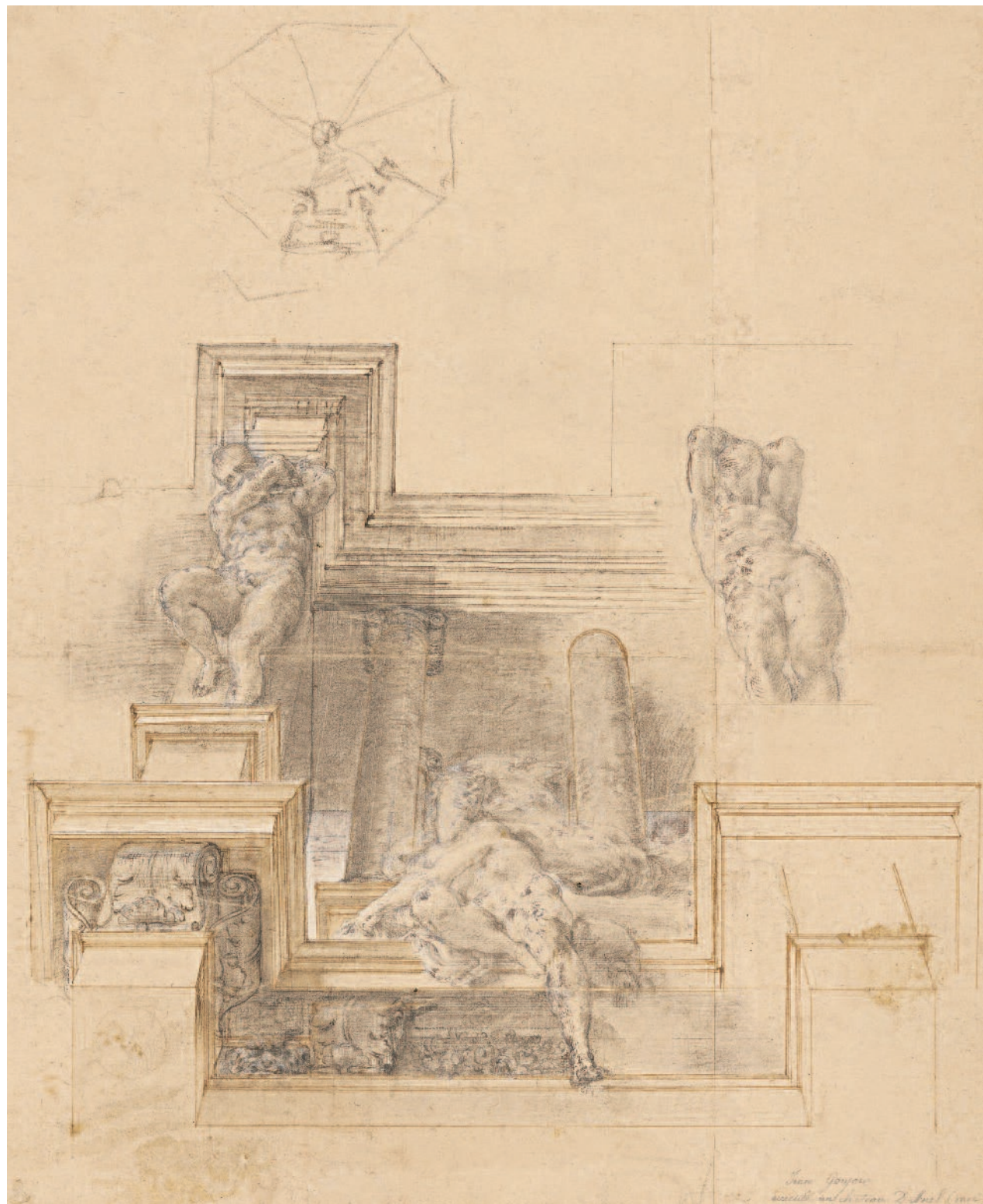
form. An anonymous drawing in the manner of Primaticcio depicting *Jupiter Striking Down the Invaders* from the latter half of the sixteenth century is interesting in this regard. Closely related to the designs for the tomb of King Henri II of France (1519–1559) and Catherine de' Medici (1519–1589) in the Basilica of Saint-Denis designed by Primaticcio in 1561, it contains a two-zoned architectural sketch in which a caryatid is visible above a superimposed order of columns.

FRANCESCO PRIMATICCIO
Bologna 1504 – 1570 Paris

Francesco Primaticcio began his training as a painter, sculptor and architect in Bologna and completed it under Giulio Romano (1499–1546) with the decorations for the Palazzo del Tè (1524–1534) in Mantua. He received training from the great Mannerist in expansive and illusionistic design that overrides the principles of geometry and optics in conjunction with architecture, painting and sculpture. This led to his appointment to a post at the French court of King François I (1494–1547). Primaticcio's decorations for Fontainebleau Palace innovatively combined stucco and paint-

ing. Along with Rosso Fiorentino (1495–1540), he was one of the founders of the First School of Fontainebleau that brought Italian Mannerist art to Northern Europe. In 1540, Primaticcio succeeded Rosso Fiorentino as the leading court painter. His designs for tapestries and paintings for the royal apartments mainly featured elongated sculptural figures in extreme worm's-eye views. Primaticcio's principal works are the Galerie d'Ulysse (1541–1570) and the Salle de Bal (1552–1556) for King Henri II of France (1519–1559).

Bibliography *Primaticcio. Maître de Fontainebleau*, exh. cat. Musée du Louvre, Paris 2004, pp. 426–433



GIUSEPPE GALLI-BIBIENA

Design for a stage set with a palace hall and figural scenes

1719 [?]

Pen and brown ink, grey wash; 50.7 x 62.6 cm

Provenance: Duke Albert of Saxony-Teschen

GSA, 14.404

In *drammi per musica*, the action is often set in the entrance or festival hall of a stately palais. In accordance with the principles of the *scena per angolo* developed by his father Ferdinando (1656–1743), an angled perspective with two vanishing points, Giuseppe Galli-Bibiena devised a backdrop of architectural as well as decorative opulence. This scenery appeared heavily overloaded, yet Galli-Bibiena was always attentive to the laws of tectonics, which he reinforced through his masterful deployment of the distribution of light and shadow, also used to emphasise and clarify the scene's three-dimensionality. In the obliquely

positioned stage architecture, pairs of herms in strained postures, set on the stumps of columns and pillars, carry the arcades of elongated spaces that intersect as in the crossing of ecclesiastical buildings. A staircase decorated with balusters connects the stage with a gallery that leads out of the composition, while the nave-style hall terminates in the depths of the stage house. Rising there in front of continuous pilasters is a row of figures in animated poses, which apparently participate in the dramatic action. The actors in the foreground, some of them pasted on, presumably represent the singers; the male figures are clad

in Oriental dress, while the female ones wear garments that can be associated with the Occident. The auxiliary figures in the background, on the other hand, are interpretable as painted accessories. This type of stage design established Galli-Bibiena as a celebrated inventor of stage architecture who was highly prized at the princely courts of Europe. It displays formal similarities to a stage design he invented on the occasion of the marriage of Friedrich August (1696–1763), the Saxon pretender to the throne, with Archduchess Maria Josepha (1699–1757) in Dresden in the year 1719.

GIUSEPPE GALLI-BIBIENA

Parma 1696 – 1757 Berlin

Giuseppe Galli-Bibiena, scion of one of the most important artistic families of the seventeenth and eighteenth centuries, learned stage decor and theatre painting from his father Ferdinando (1656–1743), whom he accompanied in 1703 to the court of King Charles III (1685–1740, reigned 1703–1711) of Spain. After the loss of Habsburg rule in Spain, he followed the now Emperor Charles VI (reigned 1711–1740) to Vienna. In 1717, Giuseppe took over his father's position, and was officially appointed first theatre engineer in 1723. He designed an abundance of ephemeral decorations for the imperial court, including those for funerals,

weddings and births, design stage sets, and organised festivals and theatre performances. A celebrated example is his staging of *Costanza e fortezza* on the occasion of the coronation of Charles VI as King of Bohemia on the Hradčany in Prague in 1723. Giuseppe also worked at the courts in Munich (1722), Bayreuth (1748), Dresden (1750), and finally Berlin (1754). In Augsburg in 1740, he published his engraved work *Architettura e prospettive*, dedicated to the Emperor Charles VI, which is devoted exclusively to his stage designs and festival architecture.

Bibliography: Ulf Küster (ed.), *Theatrum mundi. Die Welt als Bühne*, Wolfratshausen 2003; Andrea Sommer-Mathis, Daniela Franke, Rudi Risatti (eds.), *Spettacolo barocco! Triumph des Theaters*, Petersberg 2016.



JOSEPH MARIA OLBRICH

Elevation of the Palace Station of the City Railway at Vienna-Hietzing

1896/97

Pencil sketch with ink, wash and white highlights; 45.5 × 70 cm
Provenance: Burghauptmannschaft
ASA, Az. Allgemein 9.658

Otto Wagner (1841–1918) was occupied from 1873 with the overall planning and construction of the steam-powered metropolitan city railway. In 1893 he integrated his ideas into a general master plan for Vienna and in 1894 was given responsibility for the design of the Vienna City Railway. By 1901, a 40-kilometre stretch of the main trunk line had been completed with two tracks as well as bridges, viaducts and a total of 36 stations. With his involvement in the development of the Vienna City Railway, as with his parallel urban building projects, Wagner made the leap from Historicist pluralism to Modernism. He fused architecture and engineering into an aesthetic unity, in which innovative technology, modern materials and new decorative forms were combined in the architectural lan-

guage of Viennese Jugendstil. In 1896/97 Wagner designed the so-called Palace Pavilion (built 1897–1899) opposite the main entrance to Schönbrunn Palace; it was intended to serve as the exclusive railway station for the royal family. His associate Joseph Maria Olbrich not only designed buildings following Wagner's design concepts, but was also responsible for promoting the modern architecture of Jugendstil by publishing these prestigious projects in the media. A wide-spanning baldachin-like porte-cochère constructed of steel and glass, fronts the central building and faces the Palace. The formal and material diversity of this prototypical building gives the impression of a built sculpture which is reinforced by the profusion of decorative elements and crafted ornamentation. Whilst the royal

monogram, the family coat of arms and the Austrian royal throne on the façade together offer the highest possible tribute, an aura of imperialism is also conveyed by the stretched silk walls, the exquisite floors, the rich gilding and Carl Moll's painting *View of Vienna from a balloon at a height of 3,000 metres above the Schönbrunn Gloriette* (1898). Emperor Franz Joseph I (1830–1916) was apparently uninterested about the construction of the illustrious station that would enable him to visit his entire kingdom by rail and used it only two times; nonetheless the building, like the drawing intended for an exhibition presentation, can be regarded as an important signal for the promotion of Wagner's architectural modernism.

JOSEPH MARIA OLBRICH

Troppau, Bohemia 1867 – 1908 Düsseldorf

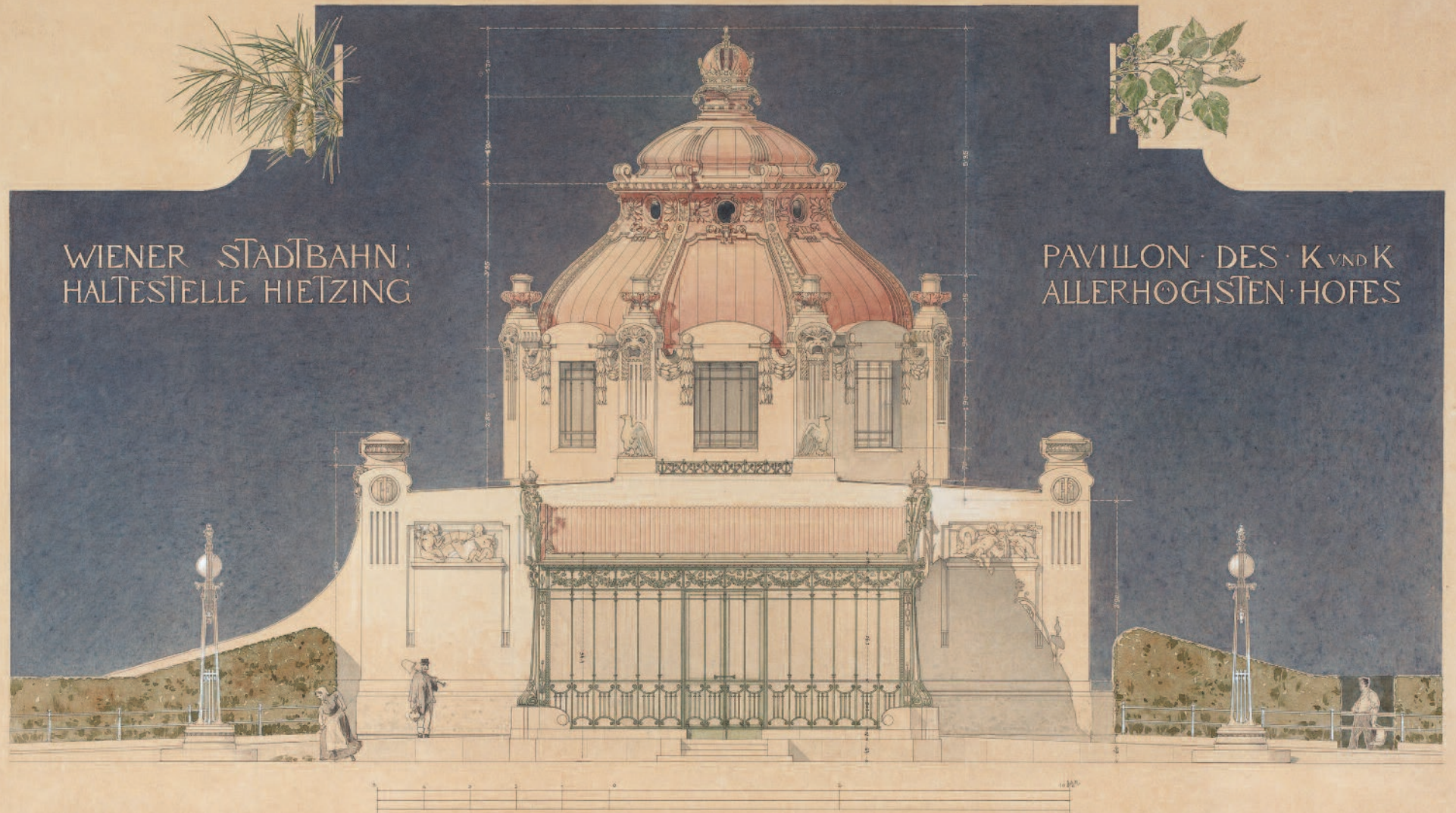
Already a qualified building technician, Joseph Maria Olbrich embarked on his artistic training at the Vienna Academy of Fine Art in 1890 under Carl von Hasenauer (1833–1894). In 1893, thanks to his remarkable drawing skills, he gained a place in the office of Otto Wagner (1841–1918) where, within five years, he rose from the role of simple draughtsman to become principal designer of the stations on the City Railway. After 1897/98, when his much-admired design for the exhibition building of the Vienna Secession was completed, he left Vienna in 1899 at the invitation of Grand Duke Ludwig of Hesse (1868–1937) to design the buildings of the

newly founded Art Colony on Mathildenhöhe in Darmstadt. In the following years Olbrich designed some of their most important buildings: the Ernst-Ludwig-Haus, the Großes and Kleines Glückerthaus, Haus Olbrich, Exhibition Building, Hochzeitsturm etc. As a consequence of his extensive experience of project management, Olbrich witnessed the artistic development from Baroque Historicism via Otto Wagner's functional Jugendstil towards a sober stylised formal language that emphasised tectonic materiality, thus giving a new meaning to the concept of the *Gesamtkunstwerk*, the "Total Work of Art".

Bibliography: Andreas Nierhaus, Manfred Wehdorn (eds.), *Der Pavillon des k. u. k. Allerhöchsten Hofes. Eine Stadtbahnstation für den Kaiser*, Vienna 2014.

WIENER STADTBAHN:
HALTESTELLE HIETZING

PAVILLON · DES · K^{VND} · K^{ALLERHÖCHSTEN} · HOFES



MASS·TAB 1:50

ARCHIT·KT OTTO WAGNER
K. U. N. OBER-BAURATH

JOSEF FRANK

Bird's-eye view and area plan for the Slum Clearance Project in New York Manhattan

1942

Draft in pencil, watercolour; 55 × 65 cm

Provenance: Purchase 1993

ASA, JFA 41

When Josef Frank emigrated to Stockholm in 1938, he had planned to continue immediately to the United States where the freedom of ideology and the individual, as well as non-conformism in respect of style, appealed to his conception of architecture. For this reason, in contrast to the American architectural scene, Frank showed little enthusiasm for the works of the German Bauhaus architects. Interestingly, he admired Frank Lloyd Wright (1867–1959) despite the latter's more right-wing political views because his late projects echoed Frank's own ideological beliefs.

In December 1941 he was finally granted entry to the United States, facilitated by an appointment at the New School

of Social Research in New York. There he lived together with his wife Anna (1880–1957) in a small apartment, the practicality and appropriate functionality of which inspired him to draft simple designs. When the city commissioned a project for slum clearance in the south of Manhattan entitled "Stuyvesant Town", in 1942, Frank too submitted a project based on the experience he had gained from 1923 to 1931 working on five social housing projects in Vienna. Replacing the existing streets arranged as a grid he planned a green space surrounded by trees with winding pathways. Into this green oasis he placed eight 24-storeyed blocks, totalling 1,824 units. The school building on 16th Street that serves as an open space for commu-

nication and social interaction reflects the social housing project in Vienna. Frank's design, lacking in structural or geometrical strength, was diametrically opposed to the design by Irwin Clavan (1900–1982) who based his on Le Corbusier's *Plan Voisin*. This may have contributed to the city's rejection of Frank's project for a social and humane urban space. Josef Frank was unable to succeed in the United States with his *Akzidentismus*. Apart from teaching, he therefore concentrated on designing interiors and furnishing fabrics.

JOSEF FRANK

Baden, Lower Austria 1885 – 1967 Stockholm

Josef Frank studied architecture under Carl König (1841–1915) at the Institute of Technology in Vienna. His main focus lay on the planning of public housing, housing estates and garden cities. He was also involved in the planning of the Weissenhofsiedlung in Stuttgart (1926/27) and the Werkbundsiedlung in Vienna (1930–1932). Josef Frank rejected serial manufacture and designed

furniture and furnishing fabrics for the Wiener Werkstätte and the Svenskt Tenn design company in Stockholm. In 1938 he emigrated to Sweden and from 1942 he lectured in New York. In his papers he criticised Functionalism, Constructivism and the New Objectivity. As a protagonist of Viennese Modernism, he aimed at modest elegance and individual homeliness.

Bibliography: Maria Welzig, *Josef Frank 1885–1967. Das architektonische Werk*, Vienna 1998, pp. 205–209; Christoph Thun-Hohenstein, Hermann Czech, Sebastian Hackenschmidt (eds.), *Josef Frank. Against Design. Das antiformalistische Werk des Architekten*, Basel 2015.

CITY of NEW YORK SLUM CLEARANCE

Actual condition of 4 blocks

Area 13.5 acres
 Covered by buildings 9.6 acres
 Open space 3.9 acres
 1629 small tenement houses of 4 stories cover 35.9 acres

Project

Area 13.5 acres
 Covered by buildings (incl. school) 3 acres
 Open space 10.5 acres
 1629 small tenement houses of 3 1/2 stories cover 70 acres



ADOLF LOOS

Axonometric projection of a Villa

Undated
Pen in black ink, pencil; 16.7 × 25.8 cm
Provenance: Gift
ASA, ALA 95

Adolf Loos's 60 private villas, detached family houses and country homes make up one quarter of his implemented projects. Most of these designs were produced primarily as the result of a lack of major public commissions; the series began with the Villa Karma on Lake Geneva (1903–1906) and ended with the so-called "Letztes Haus" (Last House). The affluent position of his mainly upper middle-class clients is reflected in the size of the buildings and quality of the interior design. Most of the buildings extended across two or more floors with an emphasis on exclusive

materials and first-class craftsmanship. Loos's main vision was a Cubist form, a minimally decorated façade and an open, functional ground plan, the division of which is visible on the exterior structure. This approach diverges from that of Otto Wagner's (1841–1918) concept of Modernism, although both architects agreed in their criticism of the feudal dominance of Historicism and in the rejection of new technologies which only served serial production. Loos reduced the graphics of this undated design for a family house to the absolute bare necessities. He uses an

outline to depict the two interlocking geometrical volumes as well as the roof, chimneys and other exterior walls. This and the tracing paper itself heightens the lack of ornament and spare appearance of the building. The only reference to materiality, probably wood, is in the rendering of the frames of the garden windows and the entrance door itself. Although the design for the little house is similar to all other villas, family and country houses fulfilling Adolf Loos' main design principles, it differs in type: it is the only one-storey building.

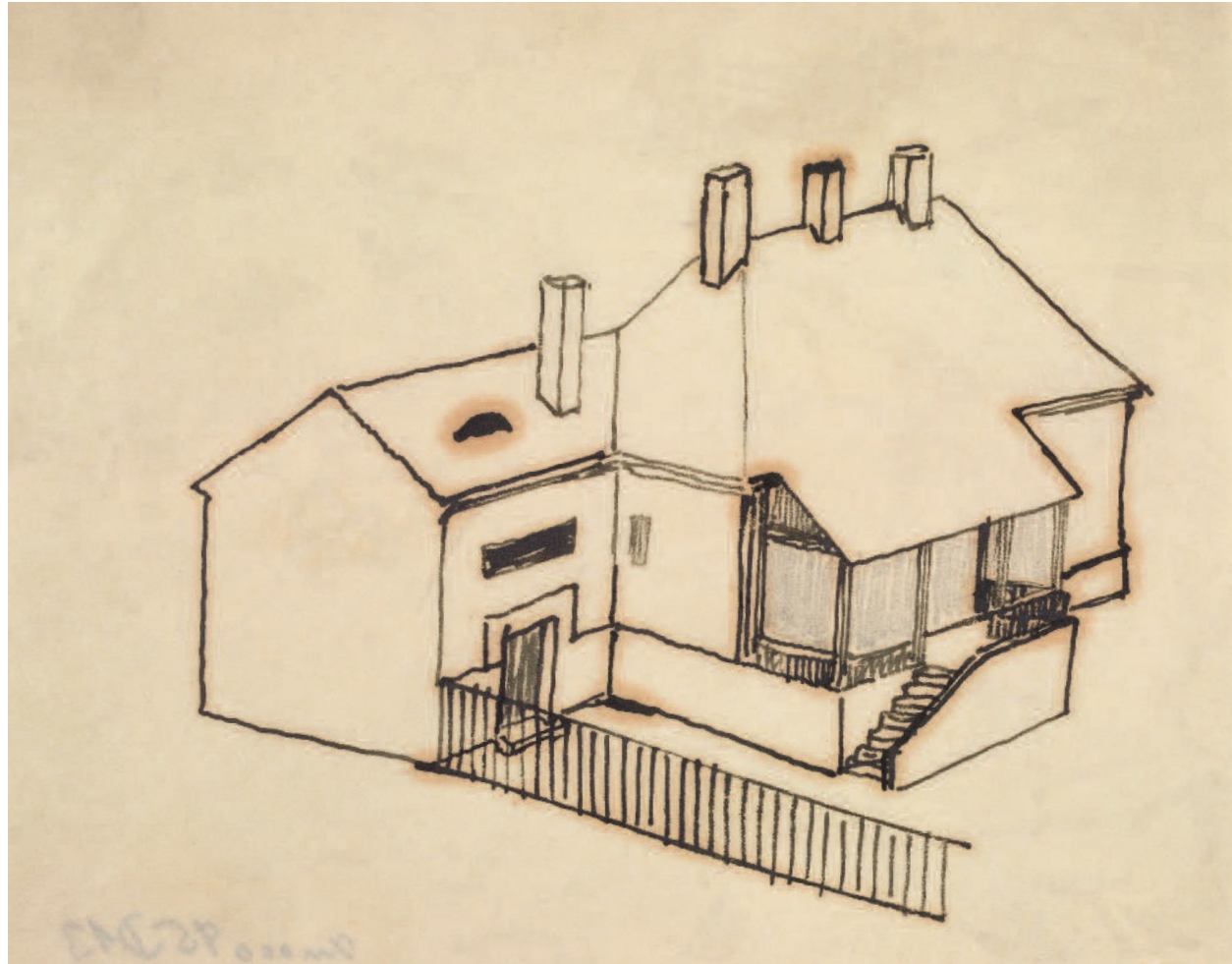
ADOLF LOOS

Brno, Moravia 1870 – 1933 Vienna

Adolf Loos interrupted his architectural education in Dresden after one year (1892) and went on a study tour through the United States. Inspired by the new building methods and forms in Chicago and New York, Loos called for functional and high-quality buildings to meet the demands of modern life. He saw economy of space and interior design as the overriding factors in the design of family

houses and villas, rather than decorative exterior appearances. With the heavily criticised "unadorned" façade of his residential and retail buildings on Vienna's Michaelerplatz (1910/11), he deliberately turned his back on Historicism and initiated the avant-garde branch of the Modernist movement.

Bibliography: Friedrich Kurrent, "33 Wohnhäuser", in: Burkhardt Rukschcio (ed.), *Adolf Loos*, Vienna 1989, pp. 107–112; Markus Kristan (ed.), *Adolf Loos. Villen*, Vienna 2001.



ZAHA HADID

Perspective for the building of the Danube Canal in Vienna Spittelau

1994

Gouache on black paper; 29.5 × 42 cm

Provenance: Purchase 1995

ASA, Az. Allgemein 10.533

The numerous tributaries of the meandering Danube in Vienna posed a permanent traffic problem until its regulation (1870–1875) and, in the case of flooding, was a potential threat to infrastructure, health and life. Following the straightening of the principal river bed, a number of old tributaries remained, among them the so-called Danube Canal. This small tributary of the Danube marked the boundary of the city centre to the North and functioned for centuries as an important transport channel and a place for trading goods. It slowly lost its economic importance following regulation; flanked by wide access and exit roads, it finally became the flowing heart of a route across the city. Initially, the abandoned quays of the

Danube Canal were used by people for sport and leisure until, over recent years, they have gradually been rediscovered for urban development. The small building plot for Zaha Hadid's project in the Spittelau covered the area between the promenade along the bank of the Danube Canal and the access road that ran parallel to the Viaduktbogenbrücke of the city railway by Otto Wagner (1841–1918). The development served as an example for future investments, including apartments, offices and artists' studios, the majority of which enjoyed a view onto the river. Hadid planned three divergently formed multi-storey buildings, using the pristine, un-codified architectural language of Deconstructivist Modernism. In the rigorously

drawn calligraphy in gouache, she examined the idea of arranging the separate, geometrically abstract sculptural buildings in such a way that they nevertheless presented the conceived homogeneity, creative interlink and structural unity. Monumentality, floating lightness and functional simultaneity characterise Zaha Hadid's hybrid building components, together with a perceptive spatial conception and clear design. As a result of the late realisation of the Spittelau project (2004/05), the draft of 1994 recalls her working period when she was still inspired by Russian Constructivism, even if, at that time, she was already using a flowing morphing architectural language.

ZAHA HADID

Baghdad 1950 – 2016 Miami, Florida

After completing a degree in mathematics in Beirut, Zaha Hadid began to study architecture in London in 1972. She propagated a new order of space through Deconstructivism, taking into account the natural flow of movement. In 1993 she gained initial recognition with her design for the Fire Station of the Vitra Design Museum in Weil am Rhein. This provoked a number of award-winning projects such as the Skisprungsschanze in Innsbruck–

Bergisel (2002/03), the BMW plant central building in Leipzig (2001–2005), the Phaeno Science Centre in Wolfsburg (2000–2005), the Opera House in Guangzhou (2003–2011), the CMA CGM Tower in Marseille (2006–2010) and the Innovation Tower in Hong Kong (2009–2013). Zaha Hadid was a visiting Professor in Europe and the USA and was awarded the Pritzker Prize in 2004.

Bibliography: Philip Jodidio (ed.), *Hadid. Zaha Hadid Complete Works 1979–today*, Cologne 2013.

