

Northern Vision

Master Drawings from
the Tchoban Foundation



1. Jacques Androuet du Cerceau

(c.1515 Paris – 1585 Annecy)

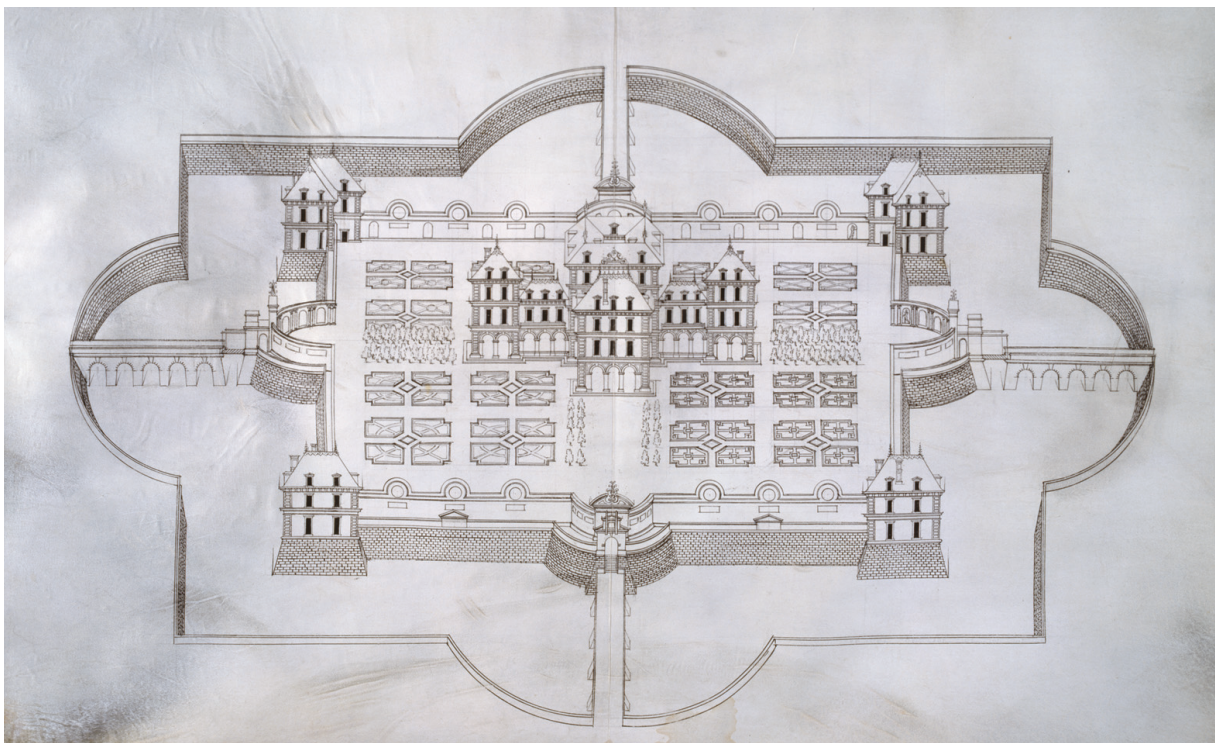
Castle Project, Elevation

c.1565–75

Black chalk, pen, Indian ink, grey and brown washes on vellum

Inventory No. 238

This drawing is part of a dispersed compilation of twelve drawings on sheets of vellum and one drawing on paper made between 1565 and 1575. It is assigned to the category 'bizarre buildings', a term used by Jacques Androuet du Cerceau to describe fantastical buildings which appeared in his 1582 publication *Livre d'architecture*. These buildings were never intended to be actually realised, rather du Cerceau hoped that they that would spur the imagination and encourage pleasure in architectural design. The drawing also shows the influence of Sebastiano Serlio's *Settimo Libro*, published in 1575, which du Cerceau seems to have known in manuscript form. The cross-like plan of the chateau echos forms developed initially by Serlio.



2. Matthäus Daniel Pöppelmann

(1662 Herford – 1736 Dresden)

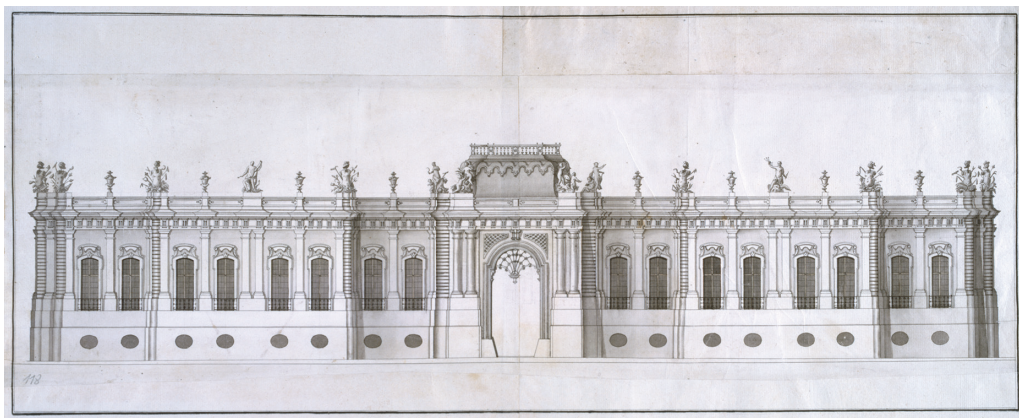
Project for the Orangery of the Peterswaldsky von Peterswald Palace, Silesia

Unknown [c.1720]

Pencil, pen and black ink, grey wash, on two joined pieces of paper

Inventory No. 243

Pöppelmann is considered one of the greatest German Baroque architects and he is best known for the work he undertook, from the 1690s, for Augustus the Strong, King of Poland and Elector of Saxony. This included the richly decorated Zwinger in Dresden, a complex of courtyard, pavilions and an Orangery, which he completed in 1711 and which acted as the setting for court festivities. Despite his fame as an architect, drawings by Pöppelmann are rare. This hitherto undocumented project is for an orangery for an unbuilt castle in Peterswald, Silesia. The magnificent façade is set on a central axis and shows a single-storey building with seventeen window axes and a strongly offset entablature adorned with sculptures. The powerful portico framed by double columns is crowned by a faux-balcony. This somewhat academic façade design with its symmetrical projected and recessed areas clearly demonstrates the influence of contemporary French and Italian architecture rather than the more expressive Baroque style Pöppelmann used at the Zwinger.



3. Louis-Jean Desprez (1743 Auxerre – 1804 Stockholm) *Commemorative Monument in Honour of the Bourbons*

1772

Pen, Indian ink, brown ink, applied to a sketch in black chalk

Signed *Desprez invenit* on the base, in pen and brown ink

Inventory No. 223

This highly complex drawing was produced by Desprez for the 1772 Grand Prix of the French Academy of Architecture. Here, he has designed a monument based on a circular temple or *tholos*. The architecture is richly adorned with symbols and allegorical statues evocative of the Bourbon dynasty, including fleur-de lis, suns, Gallic roosters and the intertwined initials 'L' and 'H' representing the current Bourbon monarch Louis XVI and the founder of the dynasty Henri IV. The capitals of the temple's columns are based on those of the 'French Order' developed by Jules Hardouin-Mansart and used in the Hall of Mirrors at Versailles. Perhaps because of this overly complex decorative scheme, Desprez failed to win the Grand Prix with this submission. He left France in 1784 to enter the service of the King of Sweden, Gustave III.



4. Vincenzo Brenna (1747 Florence – 1820 Dresden)

Main façade of St Michael's Castle (Mikhailovsky Castle or Engineers' Castle) in St Petersburg

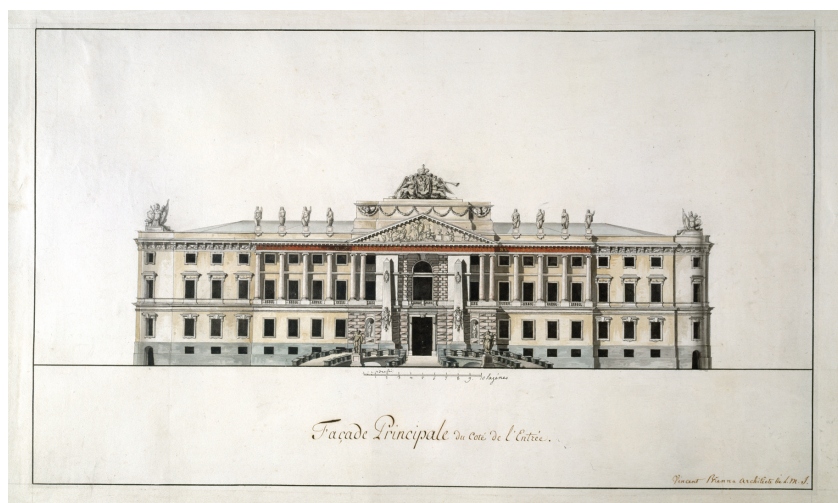
c. 1797

Pen, brush, ink, watercolour, pencil

Signed bottom right in iron-gall ink: *Vincent Brenna architecte de L.M.I.*

Inventory No. 205

Brenna was introduced to his Russian patrons Grand Duke Paul (the future Emperor Paul I) and his wife Maria Fedorovna whilst working in Warsaw. He moved to Russia in 1783 at the invitation of the Grand Duchess and this drawing relates to the most important building commission undertaken once Paul became Emperor – his private residence in St Petersburg, known as St Michael's Castle after the purported appearance of the Archangel at that location. Built between 1796 and 1801, the Castle was characterised by the unusual and very different treatment of its four façades, each of which cited various architectural styles. This drawing shows the main, southern façade nearly as executed. For a long time there has been debate as to which architects were involved in the project to design the Castle. This drawing clearly shows that Brenna had a decisive role in the project. Curiously, Brenna's treatment of the façade is similar to that of the Ducal Palace in Parma by Petitot whose work is represented in this exhibition.



5. Pietro di Gottardo Gonzaga

(1751 Longarone – 1831 St Petersburg)

Sketch for theatrical scenery. Italian square with square and arcades

1814

Pen, iron-gall ink, brush, brown and grey tone

On right, on the wall plaque: 1814

Inventory No. 074

Gonzaga started training in theatrical design and became a student of Carlo Galli Bibiena, the last representative of the famous dynasty of Baroque stage designers. Having also worked on set designs for the Galliari brothers in Milan, Gonzaga took up the post of stage designer at the new La Scala theatre in Milan. He went to St Petersburg in 1792, partly thanks to the recommendation of Giacomo Quarenghi. Gonzaga's talents were particularly in demand in Russia as theatre and ballet began to flourish in both Moscow and St Petersburg. He introduced the tradition of Italian stage scenery and helped develop a distinct, new school of Russian stage design involving complex perspectives and contrasts of colour highlighting depth, as seen here in this evocative design for an imaginary location in an Italian town for an unidentified production.



6. Giacomo Quarenghi

(1744 Rota d'Imagna – 1817 St Petersburg)

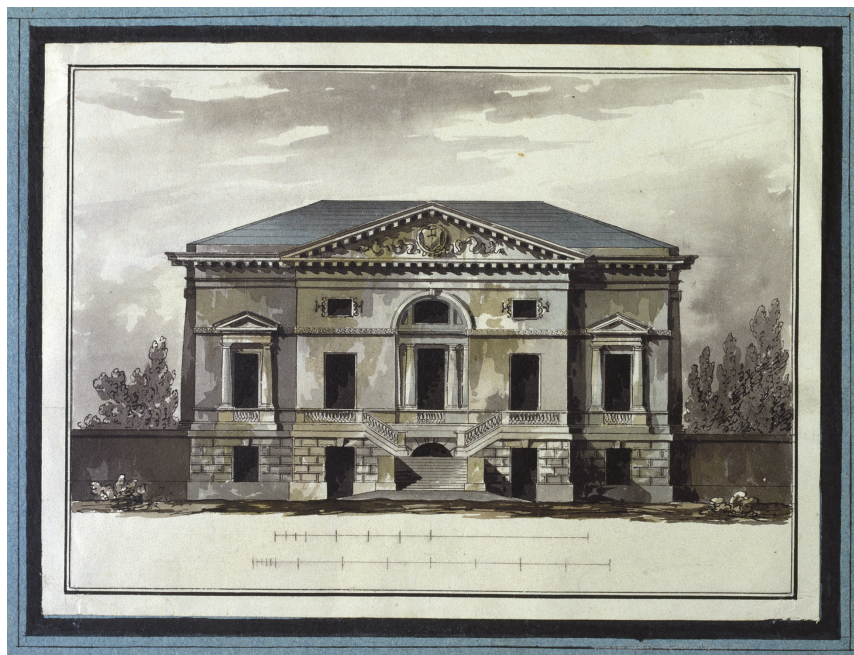
Façade of the country house of Lord Whitworth

1790s

Brush, pen, ink, watercolour, pencil

Inventory No. 210

Although lacking in formal training, Quarenghi's architectural style was formed under the influence of Palladio and Piranesi as well as through his own studies of antiquity undertaken whilst in Rome. It was there that he was introduced to a circle of British artists and began to receive commissions from British patrons, including the Earl of Northumberland and Henry Arundel at New Wardour Castle (letters written towards the end of his life expressed his desire to settle in Britain). However, it was in Russia that he found employment. Moving there in 1779, he worked at the court of Catherine the Great, and that of the Emperors Paul I and Alexander I. This drawing, one of a number relating to the same project, is for an unrealised country villa, possibly intended for Tsarskoye Selo outside St Petersburg, for the British Ambassador to the court of Catherine the Great – Charles Whitworth.



7. Karl Friedrich Schinkel (1781 Neuruppin – 1841 Berlin)

Study of a cloud and tree, page from a sketchbook

1797

Pencil, watercolour on paper

Signed below right: *Schinkel fecit 1797*

Inventory No. 211

Karl Friedrich Schinkel's work is amongst the finest expressions of neo-classicism in Northern Europe. Amongst his greatest buildings are the elegant Greek Revival Neue Wache, the Altes Museum, both in Berlin, and the innovative Bauakademie (destroyed). Having initially studied under Friedrich Gilly, Schinkel was at the forefront of architectural training in Prussia. In 1799 he enrolled as one of the first students at the Architecture Academy, Berlin, and would later, in 1820, become a Professor of Architecture there. In this capacity, Schinkel undertook an official tour of Britain in 1826 to gain an insight into the new technologies of the Industrial Revolution – even visiting Soane's house and museum. This unfinished drawing – the earliest known in Schinkel's hand – although not strictly architectural, demonstrates the sixteen-year-old's precocious skill at observation. It forms part of a larger, influential grouping of landscape drawings of the area of Brandenburg, produced by Schinkel between 1797 and 1800.



8. Johann Philipp Eduard Gaertner (Berlin 1801–1877) *View of St Basil's Cathedral on Red Square, Moscow*

1838

Watercolour on pencil sketch

Signed and dated bottom right-hand corner: *Gaertner 1838*

Inventory No. 029

Trained initially by Karl Friedrich Schinkel, Gaertner's topographical and architectural views of Berlin in the 1830s epitomise the Prussian capital during the Biedermeier period. He also spent a period in Russia between 1837 and 1838, working for Tsar Nicolas I both in St Petersburg, Tsarskoye Selo and in Moscow. This drawing relates to a series of lithographs of twelve views of Moscow. Here Gaertner shows the iconic St Basil's Cathedral built between 1555 and 1561 by Tsar Ivan the Terrible in thanks for the capture of the city of Kazan in 1552. Gaertner depicts with great accuracy the intricate (and colourful) architecture of the Cathedral, including its distinctive 'onion' domes, as well as the lively street scene in the foreground. To the right can be seen the walls of the Kremlin, with the tower of Saints Constantine and Helen leading to the Moskva river.



9. Leo von Klenze (1784 Buchladen – 1864 Munich)

Propylaea in Munich. First version. Perspective

c. 1845/1846

Pen, brush, ink, watercolour, pencil

Inventory No. 062

Von Klenze's meticulous Greek Revival style is intimately linked with the transformation of the Bavarian capital Munich into the 'new Athens'. Having studied under Schinkel's first master, Friedrich Gilly, he was then in the studio of Percier and Fontaine in Paris. He travelled to Italy and to Greece and even undertook the restoration of the Greek temples at Paestum and Arigento and of the Acropolis, Athens. In 1816 he was appointed architect to his most important patron, Prince Ludwig of Bavaria (later King Ludwig I), for whom he designed two museum buildings in Munich – the Glyptothek and the Alte Pinakothek (von Klenze would also design and execute the Imperial Museum for Tsar Nicolas I in St Petersburg). The Propylaea (or gateway) was designed to stand on the same square in Munich as the Glyptothek. Von Klenze based the form of his gateway on the 5th century BC Propylaea of the Acropolis at Athens. This highly resolved, large-scale drawing shows the first version of the gateway with extensive sculptural reliefs and four columns forming the portico rather than the six of the realised project which more closely follows the ancient Greek prototype.



10. Ludwig Mies van der Rohe

(1886 Aachen – 1969 Chicago)

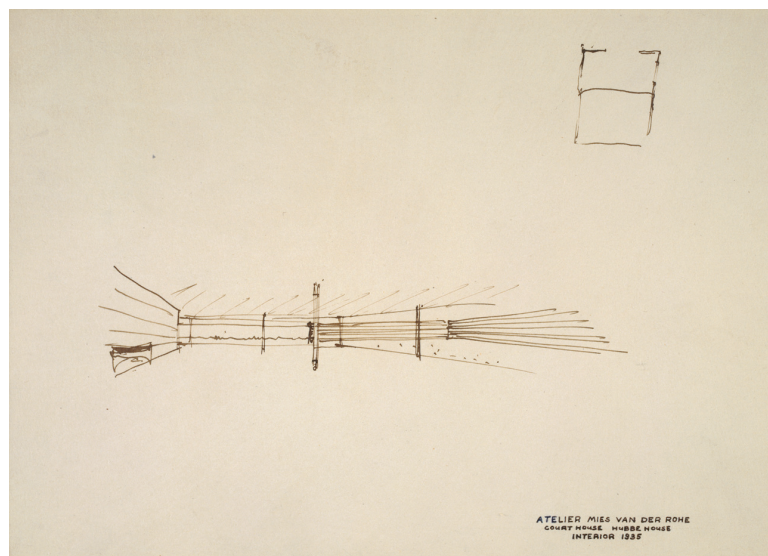
Hubbe house, Magdeburg, Interior perspective

1935

Pen and ink on tracing paper, mounted on board

Inventory No. 005

This design by Mies van der Rohe, proposed for a client in Magdeburg but unrealised, formed part of an ongoing interest in what the architect termed an 'atrium' or 'courtyard house' whose form ultimately derived from his iconic Barcelona Pavilion of 1929. Here, the entrance zone attached to the three-sided glazed hall that extends into the courtyard, separates the sleeping area from the service zones which face south and north like two wings. The double row of symmetrical cruciform columns running right through the house additionally emphasise the divisions. Mies van der Rohe often used a grid of columns to articulate the flow of space. A free-standing chimney wall divides the hall down its length into living and dining spaces. The form of the 'atrium house' was also used by van der Rohe as a teaching exercise, first at the Bauhaus in Dessau, then at the Illinois Institute of Technology following his emigration from Germany in 1938.



11. Hans Poelzig (Berlin 1869–1936)

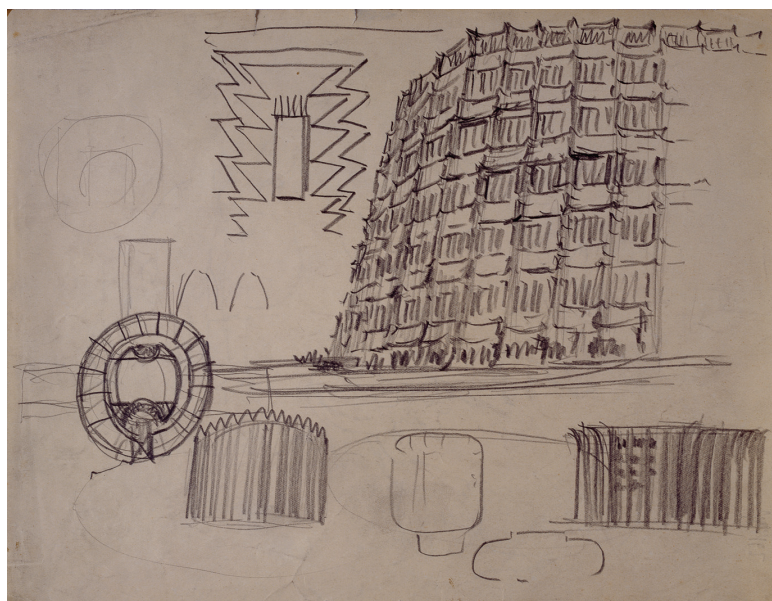
Architectural sketch

Undated

Charcoal on paper

Inventory No. 186

Poelzig's career was strongly linked to the highly progressive Royal Art and Design School in Breslau (modern Wrocław) where he taught design and of which he became director in 1903. This drawing, which is neither dated nor clearly attributed to an actual design, shows the influence of Expressionism that was current at the School. It also demonstrates his imaginative use of building forms. Opposing the craft-based, ornamental styles of the past, Poelzig proposed a 'New Objectivity' in architecture. Forms followed function and the inherent qualities of industrial building materials and processes were brought to the centre of his architectural designs. The sketchiness of this drawing is also typical of Poelzig's working practice where he would initially jot down an architectural idea before taking this concept further in more resolved architectural drawings. In 1936, due to the rise of National Socialism in Germany, Poelzig decided to take up a post at the University of Ankara, Turkey. He died shortly before he was due to leave.



12. Andrei Konstantinovich Burov (Moscow 1900–1958) *Study for pavilions on the site of the All-Union Agricultural Exhibition (VSKhV) in Moscow on the left bank of the Moskva River. Façades*

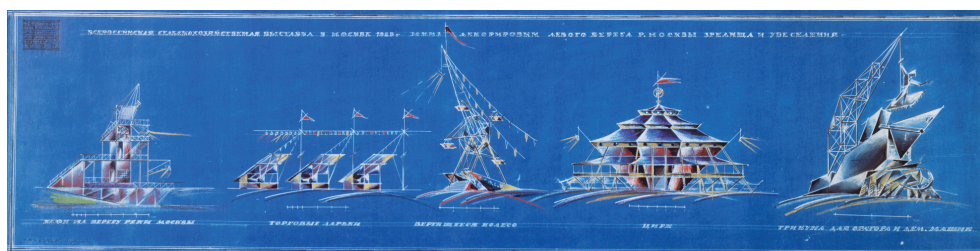
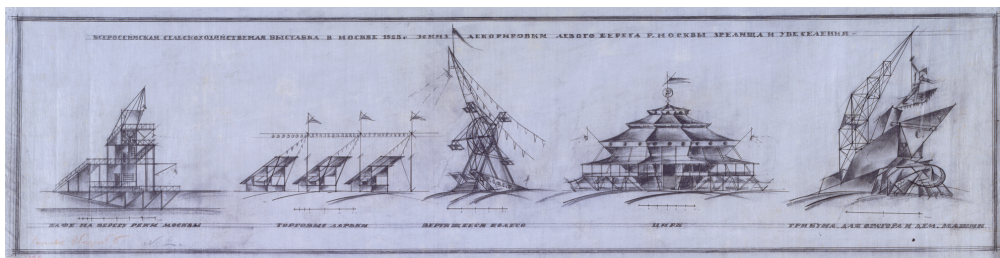
1923

Pen, ink, pencil on tracing paper mounted on batiste

Signed bottom left: проект АБуров N 2 // 132 (Proekt ABurov N 2 // 132)

Inventory No. 315

Andrei Burov is a unique figure in Soviet architecture and was a graduate of the Higher Art and Technical Studios (VKhUTEMAS), the 'Soviet Bauhaus'. He counted Le Corbusier amongst his friends and also worked for the film-maker Sergei Eisenstein. His early architectural style was characterised by a Constructivist aesthetic. This drawing was for a series of entertainment pavilions for the All-Union Agricultural Exhibition that was held in Moscow. The pavilions are clearly dependent upon his early *avant-garde* style; the pavilions are characterised by their sharp, geometrical angles and planes which owe a great deal to Constructivist design principals. Following postgraduate studies at the Academy of Architecture, Moscow, in 1934, and a trip to Greece in 1936, Burov abandoned his Constructivist principals in favour of a classicising style, which was in keeping with Socialist Realism.



13. Alexei Viktorovich Shchusev

(1873 Chisinau – 1949 Moscow)

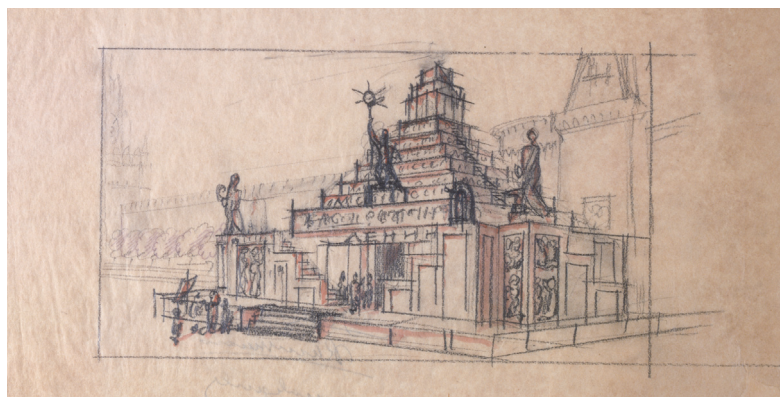
Project for the second wooden mausoleum for Lenin in Moscow. Perspective

c.1924

Pencil, watercolour on tracing paper

Inventory No. 12

On 21 January 1924 the Soviet leader Lenin died and shortly afterwards a decree was issued calling for a monument to be built by the Kremlin on Red Square to house his remains. Shchusev designed the first, temporary wooden mausoleum, which took three days to erect and which remained in place for several months. He looked towards ancient examples of Mausolea, such as Egypt's Stepped Pyramid or the Tomb of Cyrus the Great for inspiration, although the influence of Constructivism is also present. In May, the order came to 'give the mausoleum a monumental, architectural, artistic form without changing its basic structure'. The architect produced several different designs for this second, wooden Mausoleum, including this drawing which shows the monument nearly as built. The design is characterised by its low, stepped structure with the main entrance in the centre and the inscription LENIN in large black letters. Allegorical figures adorn the front façade. This version also already has as part of the structure the tribune which would characterise Shchusev's third, permanent Mausoleum built in granite which replaced the second wooden mausoleum in 1930.



14. Iakov Georgievich Chernikhov

(1889 Pavlohrad – 1951 Moscow)

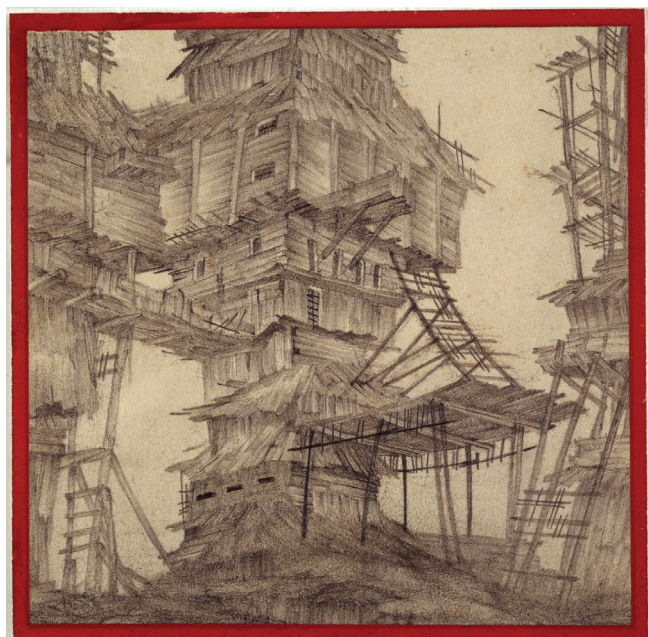
Architectural fantasy. Fragment of a structure in the form of a tower clad in wooden planks, with stairs and walkways

1930–1940s

Pencil, gouache

Inventory No. 038

Chernikhov initially trained in the neo-classical tradition of architecture, having entered the St Petersburg Academy of Arts in 1914. However, his later career would see him depart from this tradition towards more experimental, *avant-garde* architectural styles. He also had a great interest in teaching and equated the ability to draw with that of being able to read or to write. In 1927, he set up the Experimental Research Laboratory for Architectural Forms and Engraving Methods, which functioned until 1934. This drawing relates to a cycle of works entitled *The Architecture of Wooden Structures* that Chernikhov developed between 1931 and 1944. The seemingly fragile wooden tower, although deploying the angular planes and truthfulness to materials of modernist architecture, more strongly evokes the tradition of Russian wooden architecture – in this instance medieval Russian fortification.



15. Iakov Georgievich Chernikhov

(1889 Pavlohrad – 1951 Moscow)

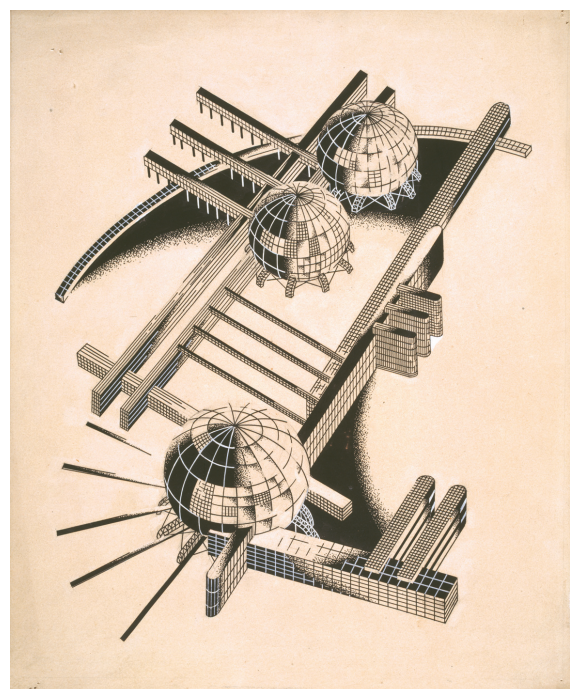
Perspective with spherical elements. Graphic reflection on the theme: 'Architectural composition for volume planning – combination of straight and curved elements and spherical bodies'

c. 1933

Drawing pen, ink, opaque white, pencil

Inventory No. 039

Chernikhov's architecture remained very much in the sphere of the theoretical. In fact he only built one structure – a water tower for the 'Red Nailmaker' factory in Leningrad (now St Petersburg), 1930–31. This drawing, which was intended to be an illustration for a book on Constructivist architecture, echoes the aesthetic of Chernikov's water tower. Here, he shows a complex of interlocking domes and rectangular structures with apsidal ends in a reduced monochrome palette. The geometrical, abstract form of the composition is further exaggerated by the high viewpoint and strong foreshortening used by the draughtsman. Chernikov's proposed book on Constructivist architecture was unfortunately timed. By the mid-1930s, Stalin had decreed the move away from *avant-garde* and modernist artistic and architectural styles in favour of a conservative, neo-classical Socialist Realism. As a result, it was never published.



16. Boris Mihailovich Iofan (1891 Odessa – 1976 Moscow)
Project for the competition for the building of the
Palace of the Soviets. Version adopted. General
view from the Moskva River

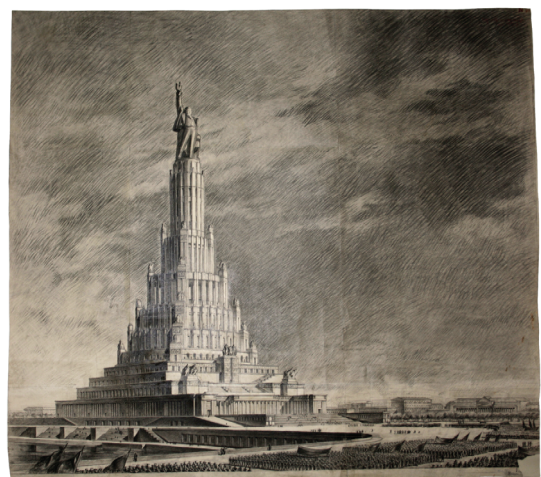
1933–1934

Charcoal

Inventory No. 305

Brasini's entry for the Palace of the Soviets included a monumental statue of Lenin. This motif was taken up by Iofan and incorporated with his Tower-of-Babel-like, stepped structure, variations of which he submitted to the first, open competition for the Palace and then to the second, closed competition. Iofan's stepped skyscraper, crowned by a monumental statue of the leader of the Russian Revolution, became the final, approved version of the Palace. The monumental scale of this drawing echoes the colossal, inhuman scale of the towering building which would have reached 415 metres. Building work started with the clearing of the site. The nineteenth-century Cathedral of Christ the Saviour (built in thanks for the defeat of Napoleon) was demolished and a colossal foundation trench was dug and lined with concrete. Work was halted by the Second World War, and although Iofan continued to refine his designs, by 1958 the project was abandoned. The foundations became the world's largest open-air swimming pool.

Following the fall of the Soviet Union the site was given back to the Russian Orthodox Church and the Cathedral was rebuilt between 1995 and 2000.



17. Boris Mihailovich Iofan (1891 Odessa – 1976 Moscow)

Design for the Palace of the Soviets. Second, closed competition. Adopted as basis for the project.

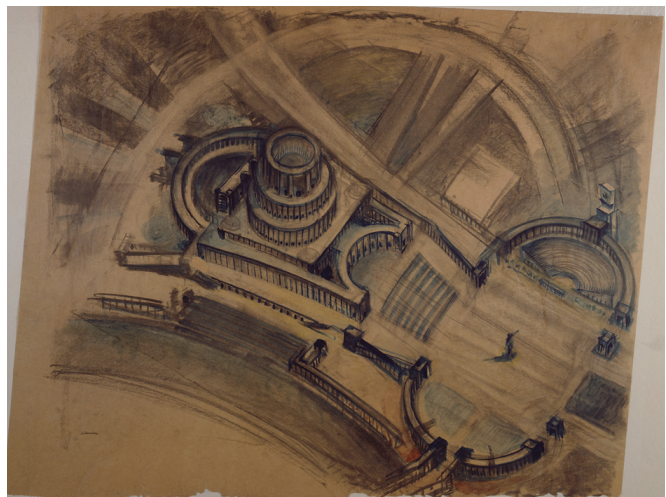
General bird's-eye view

1933

Charcoal, brush, watercolour, ink on tracing paper

Inventory No. 309

Having trained at the School of Art in Odessa, it was the nine years Iofan spent in Italy that had a more profound influence upon the development of his architectural style. In particular, it was the period he spent working in the Rome office of the neo-classical architect Armando Brasini that would be felt in his later Socialist Realist projects (this drawing forming part of one of his most extraordinary proposals). In 1931, a competition was announced for the construction of the Palace of the Soviets in Moscow – a building large enough to hold the delegates of all the Soviet Republics and a symbol of the triumph of Communism in Russia (and of its foreseen spread to the West). The contest was opened up to foreign as well as Soviet architects and 160 entries were submitted, including ones by Le Corbusier, Walter Gropius, Hans Poelzig and Brasini as well as by Iofan. Stalin visited the public exhibition of these designs and is rumoured to have condemned the designs in a modern style, instead choosing Iofan's. This drawing relates to the second, closed competition for the Palace and shows the stepped tower-like structure that characterised Iofan's winning entry.



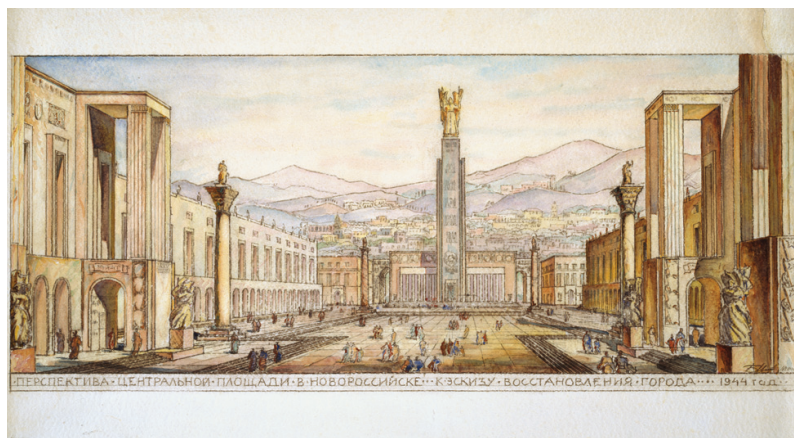
18. Boris Mihailovich Iofan (1891 Odessa – 1976 Moscow)
Study for the reconstruction of the city of
Novorossiysk.
Central Square. Perspective

1944

Pastel, watercolour, pencil

Inventory No. 312

Novorossiysk, a city on the Black Sea, was occupied by German and Romanian troops in 1943, and largely destroyed. Immediately after its liberation later that year, Boris Iofan and a group of architects and engineers were entrusted with the rebuilding of the city. The plans for the rebuilding took into account the very specific local geography and weather patterns of the area. This drawing shows a design for the main administrative square of the city, located in the heart of the destroyed port area. The architect took as his basis the Piazza San Marco in Venice – hence the columns with statues on them – and added his own architectural features: a large building with a great column-like tower in the centre, crowned with a sculpture, and columned porticoes. The severity of the architecture is somewhat softened by its Italian elements, the varied decoration and the soft palette of colours used in the drawing, in which ochre and purple dominate. In 1946, the general plan for the rebuilding of the city was approved, but was not subsequently implemented.



19. Jacques-Louis David (1748 Paris – 1825 Brussels)

View of the Tarpeian Rock in Rome

c. 1775–80

Pen, brown ink, sanguine

Inscribed bottom right by the artist: *Roche tarpéienne à Rome*

ED JD for Eugène David and Jules David, sons of Jacques-Louis,
noted bottom left in ink

Inventory No. 097

David had a profound effect on the development of the neo-classical style in the arts of Europe. Having won the Grand Prix of the French Academy of Painting in 1775, he undertook a four-year stay in Rome in order to further his studies. Although he claimed that he would not be seduced by antiquity, during this period he produced a thousand drawings of antique sculptures, architectural details and paintings as well as landscapes and topographical views (of which this drawing is one). This rapidly-drawn study shows the well-known cliff in Rome from which, in antiquity, condemned criminals were said to have been thrown to their deaths. The drawing is unusual for David in that it uses red chalk or sanguine rather than his preferred medium of black chalk.



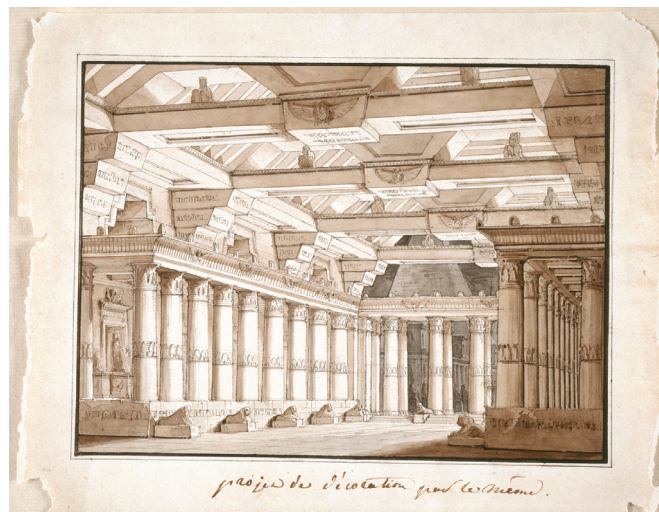
20. Angelo Toselli/Tozelli (1765? Bologna – 1827 Rome) *Set design with Egyptian motifs for the Bolshoi Theatre in St Petersburg*

Late 1810s

Pen, sepia ink, brush, grey and brown tone

Inventory No. 68

Toselli represents the second generation of stage designers to work in Russia. He was invited by A. I. Naryshkin, the Director of the Imperial theatres in Russia. Naryshkin was seriously concerned about the fate of this art form in Russia and felt that Gonzaga was too 'advanced in years' to fulfil his responsibilities adequately. In the end, Toselli only spent three years in Russia, returning to Italy in 1820. However, during this period he produced designs for many stage sets including this one for an unidentified production. Drawing heavily on Egyptian temple architecture, it shows a hall whose sides are formed by a double row of columns, decorated with lotus leaves and with sphinxes at their base – a motif taken from the Avenue of Sphinxes in Luxor. The ceiling of the hall features exposed cross-beams resting on stepped corbels, decorated with squatting cube-like statues characteristic of ancient Egyptian art, imitations of inscriptions, and reliefs of bats with extended wings in the centre. Behind the hall can be seen a pyramid with a triumphal arch, with truncated trapezoidal towers at its sides.



21. Joseph Michael Gandy (1771 London – 1843 Plympton) *Design for a Cenotaph*

1804

Watercolour

Inventory No. 228

Joseph Michael Gandy is often seen as a tragic genius; he built little and is famous above all for his spectacular, dream-like architectural drawings mainly produced for Sir John Soane, for whom he worked from 1798.

This drawing relates to a series of five watercolours depicting dramatically lit sepulchral architecture, inspired by antiquity, that he exhibited at the Royal Academy between 1797 and 1814. Here, Gandy cites Greek, Roman and even Mycenaean architectural elements, providing a type of compendium of Graeco-Roman furnishing. This was particularly appropriate given that the work entered the collection of the collector and designer Thomas Hope who, in 1807, published *Household Furniture and Interior Decoration*. Gandy was also influenced by Louis-Jean Desprez (whose work appears in this exhibition), especially his 1787 drawing of the same theme which Gandy even copied. The richly decorated frame, the classical ornament of which complements the imagery of the drawing, was designed specially by Hope for this drawing by Gandy.



22. Hermann Giesler (1898 Siegen – 1987 Düsseldorf)

Design for the Reichsstatthalter Building in Linz, Austria

1943–1945

Pencil and coloured pencil on drawing paper

Inventory No. 2009-10-31-01

This design by Giesler was for part of a larger masterplan for the rebuilding of the Austrian city of Linz, which along with Berlin, Munich, Hamburg and Nuremberg would have become one of the Third Reich's 'Führer' cities, dedicated to art. The drawing shows the Reichsstatthalter Building or district hall which Giesler planned to accommodate 35,000 people. Giesler worked very closely with Hitler on his plans for Linz as notes on many related sketches attest (having joined the Nazi Party in 1931, Giesler was a close confidant of the Führer and Hitler considered him one of the twelve most important artists then working in Germany). Giesler based the forms of his Hall on Italian Renaissance *palazzi*, but it also shows the 'fussy', meticulous architectural detailing so beloved of Hitler. The importance of the rebuilding of Linz to the Führer (who considered the city his adopted 'hometown') is evidenced by the fact that as late as February 1945 Giesler presented Hitler with a complete model of the urban project. Following the war, Giesler was sentenced to life imprisonment for his involvement in murders committed at the Mühldorf concentration camp.



23. Charles Michel-Ange Challe (Paris 1718–1778) *Architectural Capriccio with a Temple in the Form of a Pyramid*

Third quarter of the 18th century

Pen, brushwork, grey ink, brown washes and sanguine

Inventory No. 086

Challe first trained in the studios of such Rococo masters as Lemoine and Boucher. However, having become a resident of the king at the Academy of France in Rome in 1741 he came under the influence of Piranesi. A frequent visitor to Piranesi's studio in Rome, Challe became one of the Italian printmaker's close friends. This drawing clearly shows the influence of Piranesi. The composition is very reminiscent of the Italian's works as is Challe's handling of the medium in a fluid, expressive manner. His use of light likewise reflects the influence of Piranesi. Upon his return to France after seven years, Challe was central to the introduction of Piranesi's work, with many French draughtsmen imitating his distinctive style to such an extent that they became known as 'French Piranesis'. Having become Professor of Perspective at the Academy of Fine Arts, Challe devoted his final years to translating the works of his friend Piranesi.



24. Ennemond-Alexandre Petitot (1727 Lyon – 1801 Parma) *Hercules of Gaul, or the Victorious French People in the Image of Hercules*

1800–01

Pen and brown ink on a light graphite sketch, brown and grey washes

Inventory No. 063

Although born and trained as an architect in France, Petitot worked mainly in Italy. Having won the Grand Prix of the Academy of Architecture in 1745, at the age of eighteen, he took up a residency in Rome the following year, where he joined the ranks of French ‘Piranesians’, such as Clérisseau, Vien, Challe and Le Lorrain. In 1753 he entered the service of the Duke of Parma and founded the Academy of Fine Arts there. This drawing probably relates to a plan for a new district of Milan, which between 1797 and 1802 was the capital of the Cisalpine Republic – a short-lived French client state founded by Napoleon. Hercules of Gaul was a particularly popular subject during the French Revolution. Petitot based his figure on a well-known antique statue but with the addition of the French cockerel. If realised, the monument would have stood some 83 feet high (almost 27 metres).



25. Jean-François Thomas, known as de Thomon (1760 Paris – 1813 St Petersburg)

View of ancient Rome and Nero's palace

1798

Pencil, brown pencil, scratching, pen, sepia ink on coated paper

Signed and dated at bottom on pedestal of statue: *Thomas / de Thomon / 1798*

Inventory No. 067

Like many of the architects who came to work in Russia, de Thomon initially worked in Central and Eastern Europe for such patrons as the Princes Esterházy in Hungary or the Princes Lubomirski in Poland before settling in St Petersburg in 1799. There, he built one of the city's most iconic neo-classical buildings – the Stock Exchange on Vasilevsky Island. In 1800 he was also made a Professor at the Academy of Arts there. This exceptionally masterful drawing clearly demonstrates his talents as a draughtsman and also his deep interest in antiquity. The centre of the *cappriccio* shows the well-known antique Mattei Amazon from the Capitoline Museum in Rome. Surrounding it are various real antique vases, reliefs and architectural elements, whilst in the background can be seen imaginary classical bridges and temples.



26. Sergei Tchoban

St Petersburg snow scene 1 (Tableau: 1/4)

2009

Watercolour, Indian ink, pencil on paper

Inventory No. 1016

This watercolour belongs to the series 'St Petersburg in Winter'. When travelling, Sergei Tchoban is never without his pencil and sketchbook. His monochromatic watercolours can be categorised in themes similar to his charcoal and chalk drawings. Architectural compositions made from combinations of existing and imaginary buildings are the central theme of this series. Tenements with blank firewalls dominate this urban design motif. They tower over a waterscape partially covered with an ageing layer of ice. Like a ghost town, the architecture is stopped in time by the winter cold. The absence of people adds to the melancholy found in many of Tchoban's city fantasies.



27. Sergei Tchoban

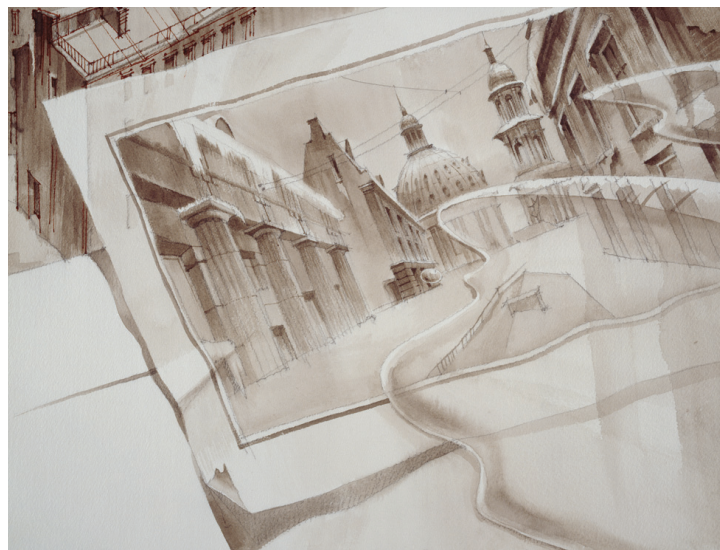
Window still (Tableau 2/4)

2009

Indian ink, pencil and watercolour on paper

Inventory No. 1018

This drawing, one of four that depict a tableau, continues the 'city-in-water' theme which is central to Tchoban's drawn work. The architect refers to this theme on two levels: a drawing with the motif of a city in water lies on a window-sill which itself is covered by a small spillage of water. The four drawings also relate to the theme of visionary cities surrounded by water, cities that only coexist with this element for a while before eventually disappearing into its depths. Light and water mould the architecture in St Petersburg, the city in which Sergei Tchoban grew up and studied. It is not by chance that when he observes cities like Rome or Dresden, the key element of water is always included in his compositions. His water-city visions would be inconceivable without his exploration of existing historic cities. These inspirations reveal the wide spectrum of his way of seeing.



28. Sergei Tchoban

St Petersburg snow scene 2 (Tableau: 3/4)

2009

Indian ink, pencil, watercolour on paper

Inventory No. 1019

Tchoban's city pictures are particularly interesting due to the wide-ranging variation of themes, motifs and styles which he binds together to make up new imaginary urban compositions. Here, the architect continues to experiment with historical architectural forms as well as examining 'New Objectivity' in 1920s architecture and existing buildings. This page shows a bird's-eye view of St Petersburg covered in snow. One can hardly tell if the city has actually sunk in water. Here, not only an idea of existing architecture is shown, but also the baroque philosophy of life joined with art, theatre, opera and music. The architect analyses a given situation in the city, reproducing the built reality and at the same time placing elements in a new context. He allows a view into his thoughts and into possibilities for a new composition of the city. It seems that the pictures of cities provide Tchoban with an experimental arena for pushing the boundaries of his own representational possibilities and capabilities; an experimental arena for a questioning architect.



29. Sergei Tchoban

Beneath the flight of stairs (Tableau: 4/4)

2009

Watercolour, Indian ink, pencil on paper

Inventory No. 1020

In another group of drawings, Tchoban visualises his thoughts in the form of streams of text. He weaves his emotional writings within the composition and the scenography. Does this mode of representation evoke memories, past longings, fictional realities or mirrored daydreams? Probably the truth touches each of these. This page looks as if it has been taken from Baroque scenography inspired by a fevered illusory world. A drawing sheet lies on top of an open diary. Paper and diary together make an energetic composition. The architectural motifs in their watery setting seem to be drawn from Roman sources: one recognises the Pantheon and a city arch. In the foreground, columns with Doric capitals carry a Baroque adorned entablature. One is partly reminded of a stage design in which architecture and building ornamentation take on a theatrical role. Tchoban's visionary drawings stand out, beside his craftsmanship, because of his very individual presentational perspective. He often chooses a viewpoint below or above the eye-line in order to emphasise the monumentality of the subject. The ink washes are complemented with the precise contours of feathered pen lines.



30. Sergei Tchoban

St Petersburg's dream II

2005

Chalk on paper

Inventory No. 0611

An examination of the history of architectural drawing begins with the collector and the collection itself. The themes of transience and perishability play a huge role in Tchoban's visionary 'water-cities'. This scenery is dominated by architecture of the late 19th century. The almost excessively elongated buildings tower over the water and are reflected in it, backlit by a hidden light source. The mighty architecture of the 'ghost town' empty of people makes the observer feel small, perhaps even repressed by its monumentality. For Tchoban, drawing skills are essential for the practising architect. He says himself: 'In drawing, one plays much more with the past and with places that one has experienced. I am sure by drawing I create impulses for spaces in my architecture. In drawing a building from observation, one subconsciously takes on its proportions and construction. It is understandable that one creates fantasies from this.'



31. Sergei Tchoban *St Petersburg's Dream I*

2005

Coloured chalk on paper

Inventory No. 0612

Sergei Tchoban's visionary plans include an idea for the expansion of the harbour in his hometown, St Petersburg. The two sheets, 'St Petersburg's Dream I' and 'II', show a city that is, like the lagoon city of Venice, only accessible by water. The low sunlight directed over the water towards the rising city offers the viewer a wide spectrum of possible associations: some may be reminded of the illuminated paintings by Caravaggio, others will think of Canaletto or the construction of New York at the beginning of the last century. This far-reaching, diverse imagination must not be judged as a paradox; like the logic of fairytales, possible and impossible projections can be combined together – a type of 'heroic' film set. Yet Tchoban's city fantasies are not far from reality. As an architect, he is able to conjure up fictitious images, which feed into a convincing architecture that could be built.



32. Sergei Tchoban

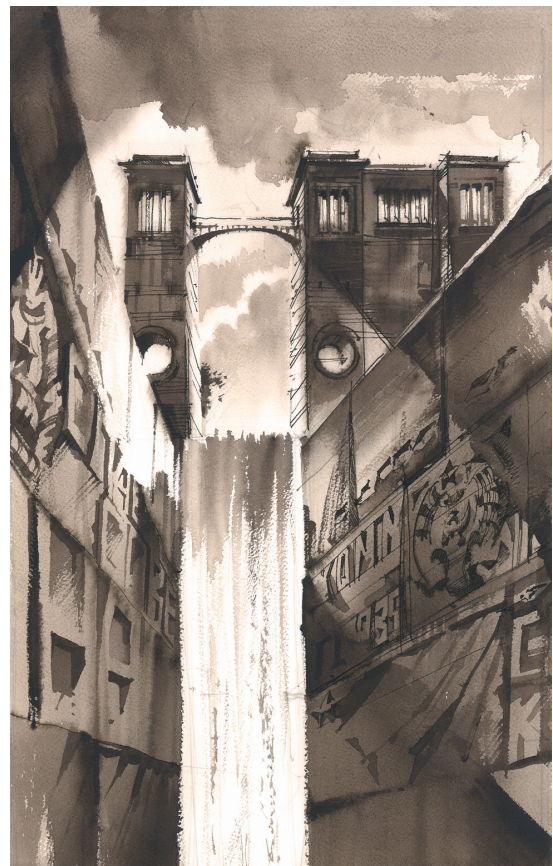
Lock on the Moskva-Volga Canal III

2001

Ink and watercolours on paper

Inventory No. 0422

Architectural fantasy plays an important role in Tchoban's work, as does the representation of architecture in relation to water. His strong affinity to Venice, alongside his home city of St Petersburg, is evident in his choice of motifs. *Lock on the Moskva-Volga Canal* belongs to one of the larger groups of drawings concerned with water. Elements of historical *vedute*, like those of the Italian Giovanni Battista Piranesi, are combined with displaced architectonic fragments and are used like *spolia* in the composition. The water cascades from a great height through a ruined gate and falls in a wide stream between walls adorned with architectural details down to a depth beyond the picture plane. Not only are the choice of motif, the perspective, the clarity and precision with which the picture is executed using sepia-monochromatic watercolours, striking; also something secretive and deeply melancholic lies in the drawing, an underlying longing or perhaps mourning for a lost homeland.



33. Sergei Tchoban

On the backside of the town (At the back of town?)

1999

Watercolour, Indian ink, pencil on paper

Inventory No. 0823

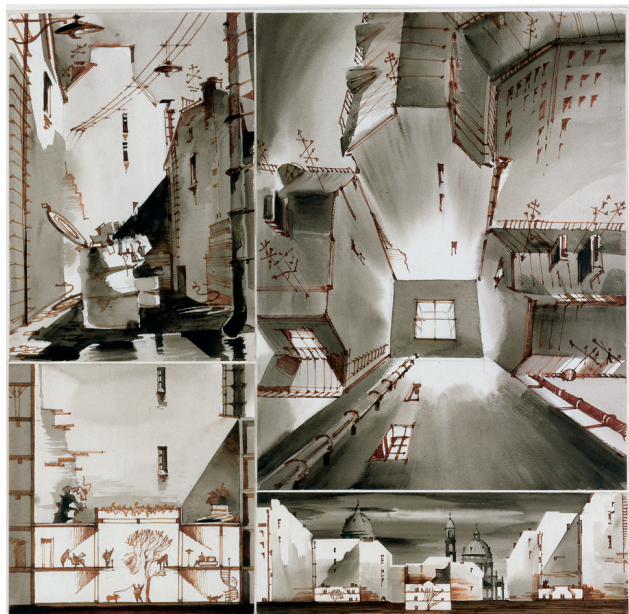
A number of Sergei Tchoban's drawings are made in two phases, mixing the techniques of watercolour and ink drawing. Here watercolour details are painted with a fine brush on an already dry foundation wash.

Tchoban consciously chooses monochromatic painting in order to achieve a particularly naturalistic effect in the depiction of architecture.

This drawing shows four views of the same urban space, which are combined on one page. The main motif illustrates a bird's-eye central perspective of a narrow back courtyard in the inner city of St Petersburg.

Like a steep chimney, the perspective pulls the eye deep down past the firewalls to the almost square-shaped yard. Beneath this is a landscape view of the same situation in the building complex. More details are offered in two further perspectives to the left of the main drawing: below, a section of part of the building, and above, a view into the courtyard from a pedestrian's perspective. The architect likes to use this type of drawn collage when he wants to

clarify an architectonic situation for himself. Tchoban also works like this when he is designing buildings.



34. Sergei Tchoban

House at Vladimirski Square in St Petersburg

1989

Watercolour on paper

Inventory No. 0724

House number 19 on Vladimirski Square, St Petersburg is set looming under a dramatically lit sky. It is a former tenement belonging to the Baron von Besser, built in Art Nouveau style by the Finnish architect Karl Schulmann (1863–1957). Today it is known as the hotel 'Dostojewski', part of a business complex which is under national heritage protection. These drawings belong to a further group of city fantasies which have been drawn from reality and staged as dramatic subjects for *vedute*. The majority depict bleak cityscapes made in watercolours or charcoal. The scenery of these drawings is sculpted by the famous bright twilight of St Petersburg and at the same time the architecture is backlit by what appear to be indirect light sources. The atmosphere is reminiscent of images by René Magritte as well as utopic city scenes from the 1920s.



35. Sergei Tchoban

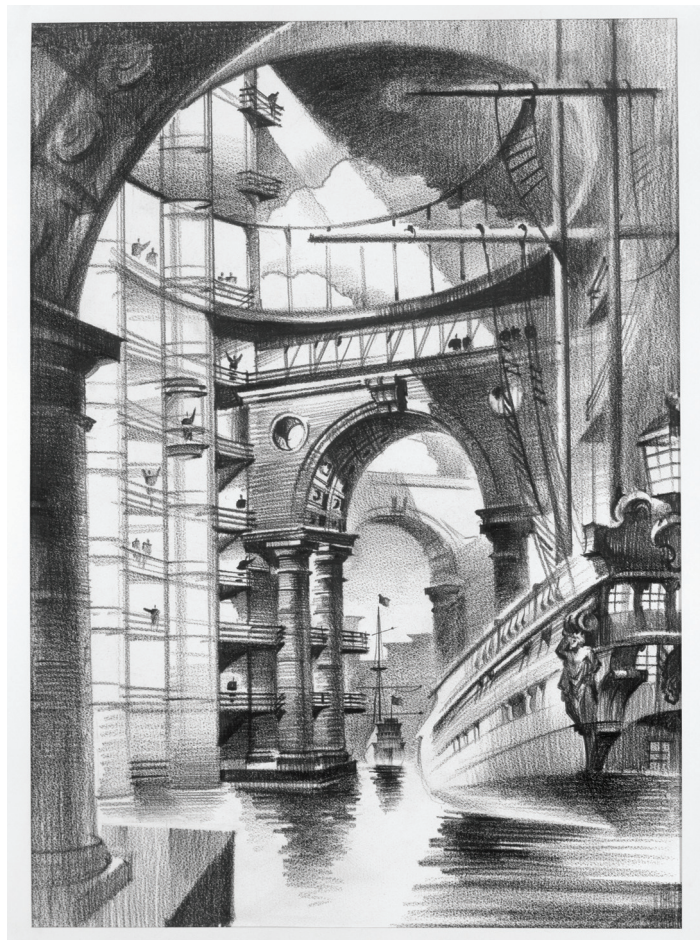
Landscape with Palladian and modern details

1992

Charcoal on paper

Inventory No. 0408

These built waterscapes in black charcoal can be understood as a fantasy composition of building motifs from Renaissance and modern architecture. A huge double-masted cog (a type of Baltic merchant vessel) makes its way across the water through an architecture of high vaults, arches, columns and glass façades. Sergei Tchoban's monochromatic drawing leads us back into the baroque world of the dramatic *vedute*, combined here with contemporary glass and steel constructed façades. Also in this case, the effect of scenery is consciously brought into the composition. The rising column to the left of the image forms a *repoussoir*, pulling the eye past the dynamic swing of the boat's hull through two high arches into the depths of a distant city.



36. Sergei Tchoban

White Nights of St Petersburg

2007

Pastel on paper

Inventory No. 0740

The famous 'White Nights' of St Petersburg, which have attracted visitors every year since the city's beginnings, are the motivation for this drawing. The viewer steps into the world of the dramatic *vedute* developed by Giovanni Battista Piranesi. His prolific output of copper etchings, produced from the early 1740s to his death in 1778, appeared in numerous publications such as *Le Antichità Romane*, 1756 or *Della Magnificenza ed Architettura de' Romani*, 1761. With his mastering of the art of perspective and drama, Piranesi became the leading *vedute* artist of the late Baroque, and his work was characterised by its extraordinary imaginative force. By the end of the eighteenth century there were few noble homes, libraries or universities across the whole of Europe which did not possess copies of Piranesi's work as bound volumes or as loose prints. Sergei Tchoban reveres this great historical *vedute* artist and draughtsman, whilst demonstrating a very individual mode of expression and transmission of experience in his own work.



37. Sergei Tchoban

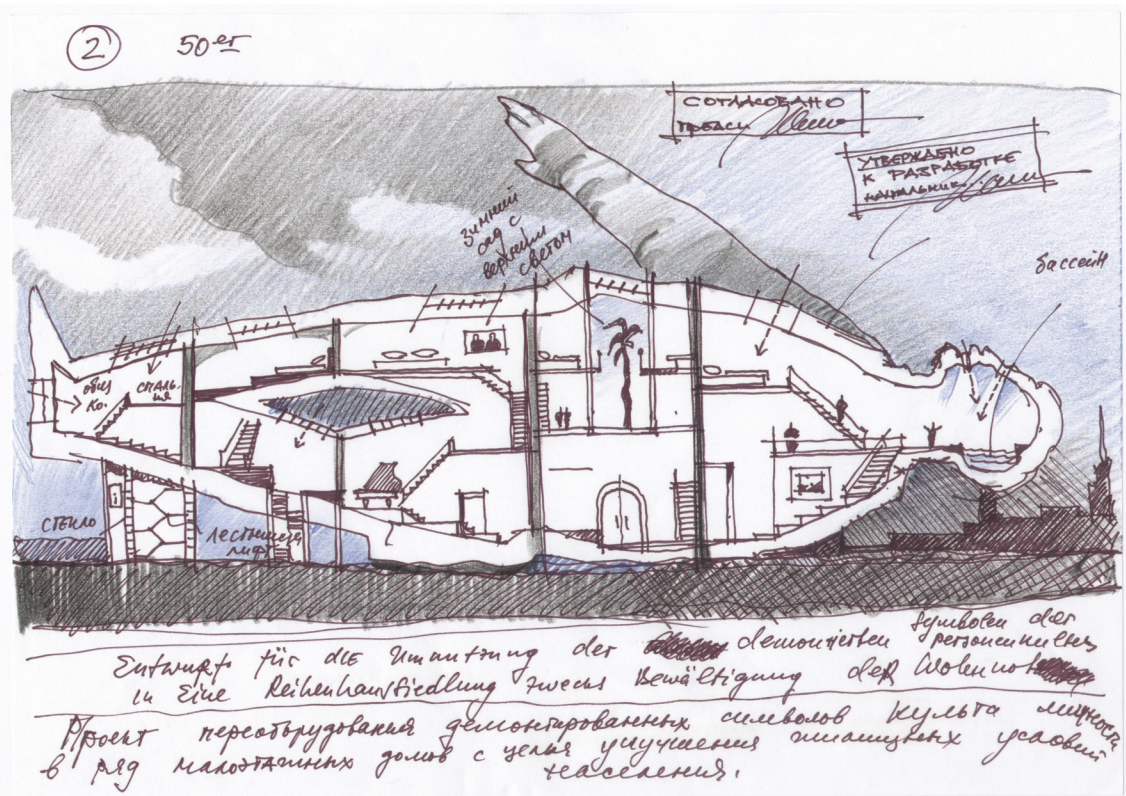
Sketch for a conversion of the dismantled icon of a personality cult into a townhouse complex

2003

Felt pen, coloured pencils on tracing paper

Inventory No. 0218

The monumental hollow Lenin statue lies defenceless and useless on its back. It offers a defunct horizontal empty shell for all that culture-conscious inhabitants need for comfortable living. Tchoban's proposal to give the statue a new meaning demonstrates well thought-out interior architecture and design for comfortable 21st-century living standards. The bedroom in the skull and the large whirlpool at the root of the tongue may seem particularly amusing to the viewer.



38. Sergei Tchoban

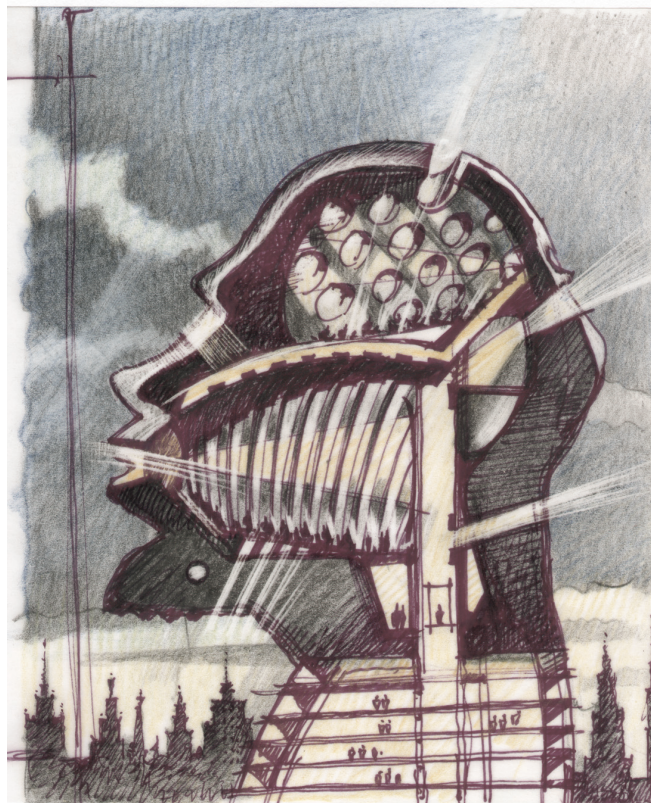
'Lenin's head'

2003

Pen, coloured pencils on tracing paper

Inventory No. 0021

With this ironic proposal, Tchoban delves into Moscow's architectural history by citing the colossal statue of Lenin from the unrealised 'Palace of the Soviets'. With a total height of 415 metres, the palace would have been the highest building of the world in its time. Tchoban closely examined the megalomaniac Lenin statue. Here, the perforated head of Lenin, from which light shines through the mouth, eyes, nose and ears, is perhaps an ironic and sarcastic answer to the absent openness in the political system. In analysing the closed politics of his homeland with these handed-down, superseded political drawings, the architect, with the help of some irony, is in the process of coming to terms with his own past.



39. Sergei Tchoban *Helmets*

2003

Felt pen, coloured pencils on paper
Inventory No. 0222

41. Sergei Tchoban *Dome*

2003

Bronze

40. Sergei Tchoban *Orthodox Church Dome*

2003

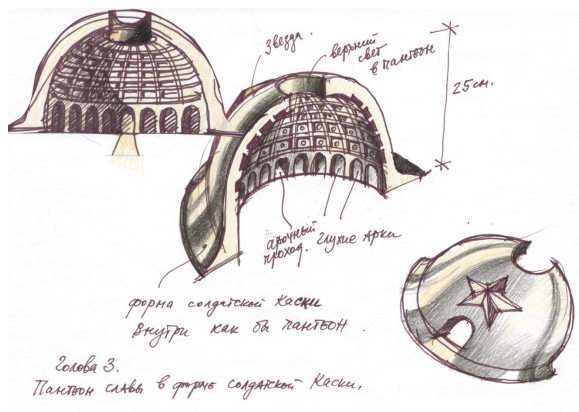
Felt pen, coloured pencils on paper
Inventory No. 0223

42. Sergei Tchoban *Helmet*

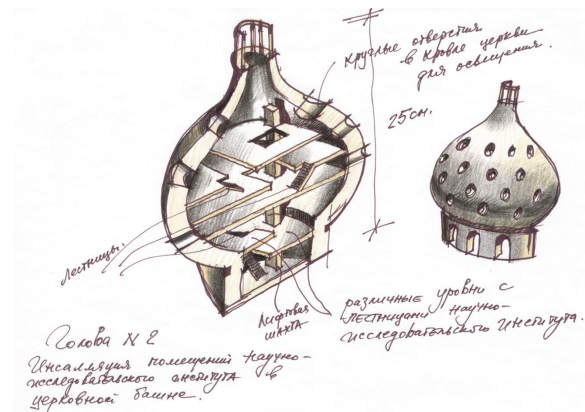
2003

Bronze

The drawings and sculptures of helmets and domes were created for the exhibition *Plan Chest Moscow – Places in the Capital* which was shown at the Ifa Gallery (Institute for International Relations) in Berlin, Bonn and Stuttgart. A backstage view of a metropolis with a rapidly changing architectural make-up is particularly exciting. The Revolution in 1918 not only brought a communist leadership to Russia but also returned Moscow to its former position as the capital. The foundations of the city from the middle ages could develop to what it now is: a 'mega development', which presents the visitor with the most diverse aspects of architecture.



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The exhibition focused on five areas in Moscow where this aggressive change in urban development has taken place. Various artists worked on this theme, particularly the close relationship between architecture and politics, which is clearly reflected in each structural change in the city.

The development of single sites such as Hotel Rossia or Pushkin Square, places symbolic in the upheaval, were highlighted. The viewer could experience Moscow's different building styles, including unrealised projects, by means of plans and photographs of stages in construction. Through the architectonic, historical and sociological perspectives, the viewer was brought closer to the city's inhabitants.

Tchoban worked not only on the exponential scale of Moscow's urban development post 1920, but also on the historical curiosities which came about. He presented the inhabited cupola of an orthodox church and developed a mutation of a perforated dome in the form of a steel helmet. Thus he made a provocative artistic statement in relation to the turbulent and dramatic change in the history of the city.



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