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Information Exhibition Papers 6.151
—Hans Hollein

HOLLEIN

ARCHITEKTUR

PICHLER



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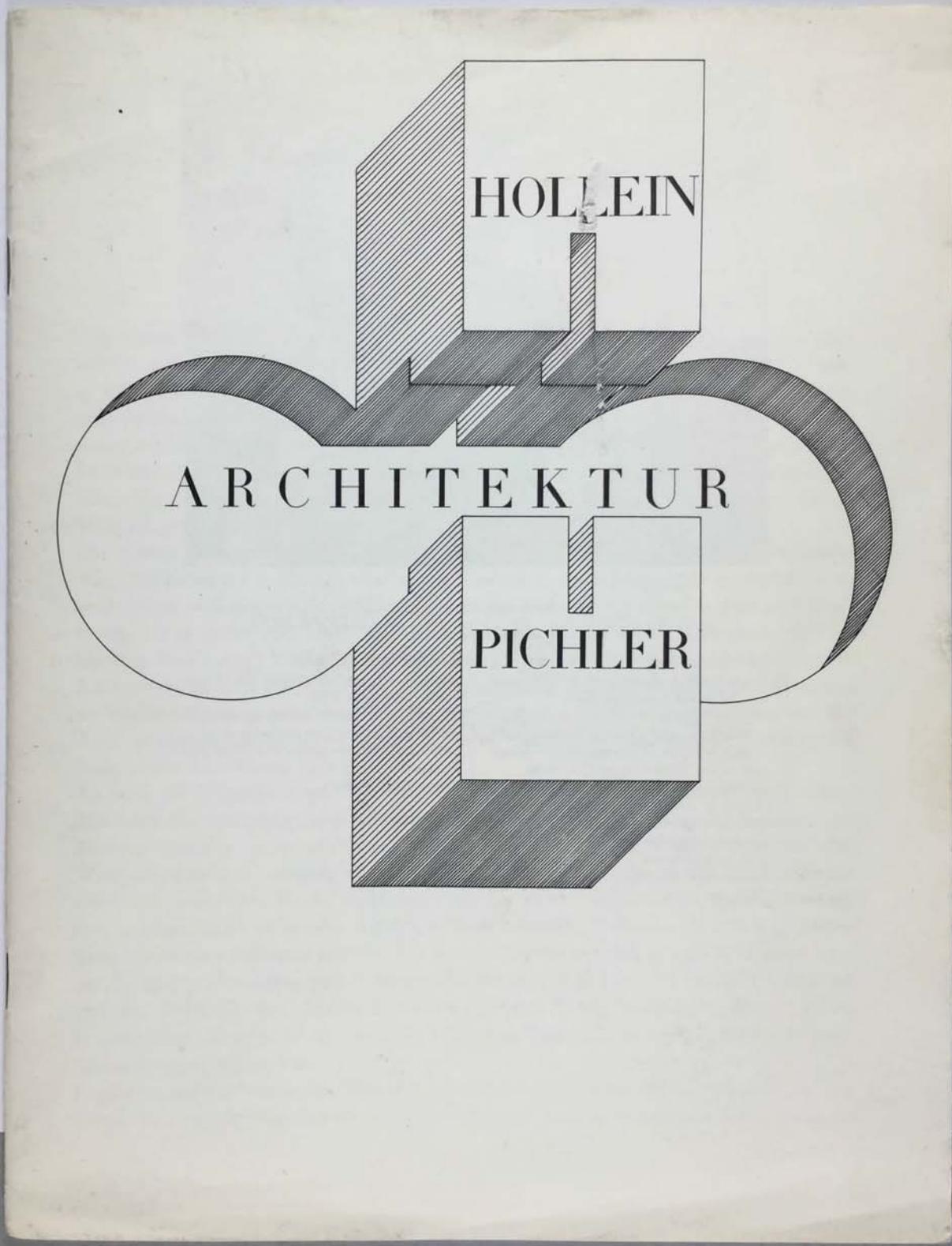
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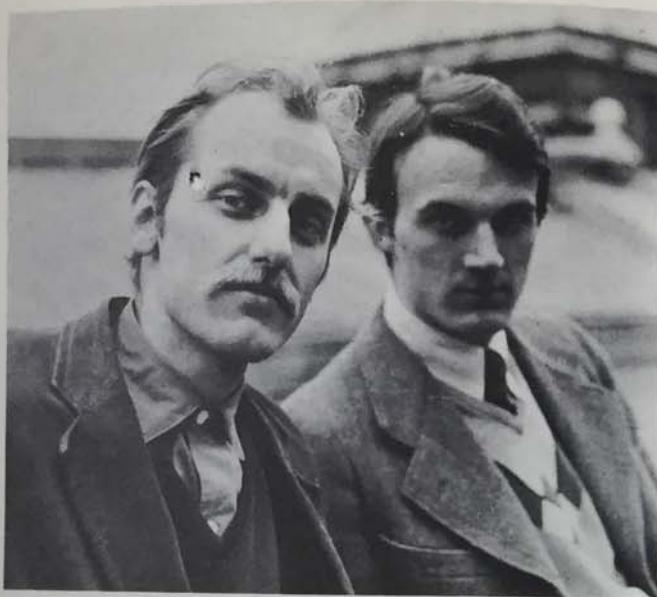
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HANS HOLLEIN

geb. 1934 in Wien,
Studium der Architektur an der Akademie
der Bildenden Künste in Wien,
Diplom 1956.
Architektur und Städtebaustudien am
Illinois Institute of Technology in Chicago
und an der University of California,
Berkeley.
Master of Architecture, 1960.
Lebte und arbeitete als Architekt mehrere
Jahre in Schweden und USA.
Lebt jetzt in Wien.
Verschiedene Forschungsarbeiten und Ver-
öffentlichungen.

WALTER PICHLER

geb. 1936 in Ponte Nova,
Studium an der Akademie für Ange-
wandte Kunst in Wien.
Nach anfänglicher Beschäftigung mit
Skulptur Übergang zur Architektur.
Lebte und arbeitete zeitweise in Paris und
Stockholm.
Lebt jetzt in Wien.

Zuerst muß man in Betracht ziehen, wo Architektur heute steht. Es soll klar verstanden werden, daß sie nicht in den Händen der Leute liegt, die sich Architekten nennen. Was heute an wirklicher Architektur existiert, ist fast ausschließlich anonymes Bauen, selten das Werk eines Architekten. Die Dinge liegen ganz einfach. Im besten Fall wird das, was die Architekten machen, rein dekorativ — oft aber nichts —, dekorativ deshalb, weil die *wirklichen* Probleme nicht angegangen, sondern Probleme dekoriert werden. Dekoration ist in ihrem Wesen entweder ein beziehungsloses Anhängsel von etwas Grundlegendem oder ein Akt an Stelle des grundlegenden Aktes.

Die enorme Komplexität des modernen Lebens ist offensichtlich. Aber es ist der falsche Weg, angesichts dieser Komplexität unsere Gedanken und Handlungen im vorhinein zu beschränken — heute, wo die Möglichkeiten so zahlreich und die Mittel so groß sind. Doch gerade das ist in der Architektur geschehen. Entweder infolge einer Unfähigkeit, die Probleme in ihrer ganzen Vielfalt zu verstehen, oder einer Unfähigkeit, mögliche Lösungen in ihrer ganzen nackten Einfachheit zu sehen, wurden der Architektur selbstgeschaffene und willkürliche Begrenzungen auferlegt, Begrenzungen, von denen vorgegeben wird, sie seien durch unzureichende Mittel verursacht, die aber viel eher in ungenügender Vitalität und Imagination ihren Grund haben.

An Stelle des frontalen Angriffs, welcher so offensichtlich zu fordern wäre, wurde ein oberflächlicher und materialistischer Formalismus verfolgt, unreal, furchtsam und in dauerndem Rückzug begriffen vor der vitalen geistigen Kraft, die Mittelpunkt der Architektur und aller Wirklichkeit ist. Um wirklich zu sein, muß Architektur mehr sein als die Dekoration der Oberfläche des Lebens. Da die wirklichen Probleme von so vielen, die sich Architekten nennen, so ungenügend verstanden werden, wurden künstliche Probleme als Ersatz erfunden. Diese künstlichen Probleme sind so erfunden und konstruiert, daß sie „gelöst“ werden können. So kommt es zu idiotischen Debatten über curtain-walls oder das korrekte Verhältnis zwischen Reihenhäusern, Scheibenhäusern und Turmhäusern, Streitfragen, deren Umfang in lächerlicher Weise durch eine aburde Problemstellung und eine armselige Auswahl möglicher Lösungen begrenzt ist.

Es gibt heute zwei Problemkreise. Der erste beschäftigt sich mit der Komplexität des Problems, der zweite mit der Zerstörung selbstaufgerichteter Beschränkungen der Lösung und der

Schaffung eines Weges zu einer vitalen und echten Architektur, die den ungeheuren Fähigkeiten unserer Zeit entspricht.

Mit dem ersten, wenngleich ungemein schwierigen Problembereich beschäftigen sich an vielen Punkten Architekten und Teams von Spezialisten aller Fachrichtungen, die die stärksten und raffinertesten Werkzeuge und Methoden verwenden.

Viel zu wenige, an viel zu wenigen Punkten, arbeiten jedoch am zweiten Problembereich. Er ist die Domäne des Architekten — oder genauer, die Domäne des Architekten wird uns dann wieder offen stehen, wenn die selbstgeschaffenen Begrenzungen zerstört sind und wir zu jenen grundlegenden und ewigen Fragen zurückkehren, die immer die wirklichen Fragen der Architektur waren.

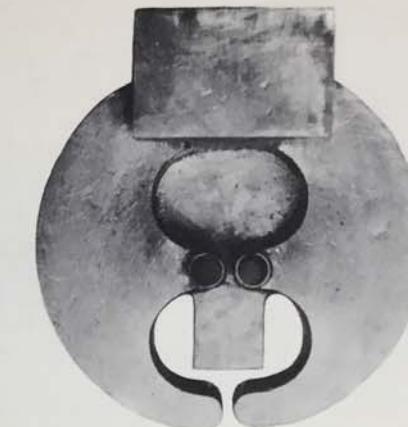
Es ist eine merkwürdige Tatsache, daß gerade die anonymen Bauten und Konstruktionen jener einer Architektur unserer Zeit am nächsten kommen, deren vitale Absicht und konsequentes Denken ihre Arbeiten offensichtlich über den Zweck hinauswachsen läßt. Wir können dies nicht nur an großen Brücken oder Dämmen sehen, an riesigen Maschinen und Fabriken, sondern auch im Kleinen am phantastischen Netzwerk elektronischer Rechenanlagen, an feinsten chirurgischen Instrumenten, an allen Arten von Werkzeugen, Ausrüstungen und Geräten, die für klare und reale Zwecke neu entwickelt wurden, Zwecke, die so klar und real sind, daß das Bauwerk, die Maschine oder das Instrument ein integrierender Teil des Lebens selbst wird.

Aber von wirklichem Interesse ist die Arbeit jener Architekten, die die Notwendigkeit sehen, absolute Architektur zu machen, die Arbeit bewußter Visionäre und Revolutionäre, die nicht in Revolte gegen die Herrlichkeiten der Geschichte, sondern gegen die geistlose Mittelmäßigkeit der Gegenwart sind. Sie anerkennen nicht die Schranken, die der anonyme Erbauer akzeptiert, doch sie haben mit ihm eine Verwandtschaft der Geistigkeit und der vitalen menschlichen Absicht.

Die Aufgabe des Revolutionärs ist es nicht, die Vergangenheit zu zerstören, sondern einen Weg in die Zukunft zu finden. Im Werk von Hollein und Pichler wird die Ausführung dieser Aufgabe zu einem vitalen und bejahenden Schritt. Es ist nicht nur eine bewußte Abkehr von den Schutthalde der Vergangenheit und den Sümpfen der Gegenwart, sondern — viel wichtiger — es ist ein Schritt in die Zukunft, ein Schritt, der die ungeheure Potenz unserer Zeit erkennt. Der Ausdruck, die Sprache ihrer Arbeit ist nicht beschränkt durch Zweck oder Verwendung, sondern ist absolut. Zwecke und Verwendungen können später kommen, sie sind der leichteste Teil. Hier ist der Beginn einer außerordentlichen Kraft und Einsicht, die in klaren und reinen Ausdrücken die ewigen Tatsachen absoluter Architektur zeigt.

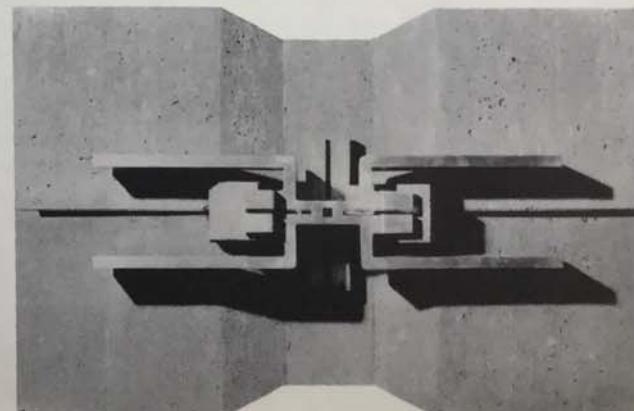
San Francisco, April 1963

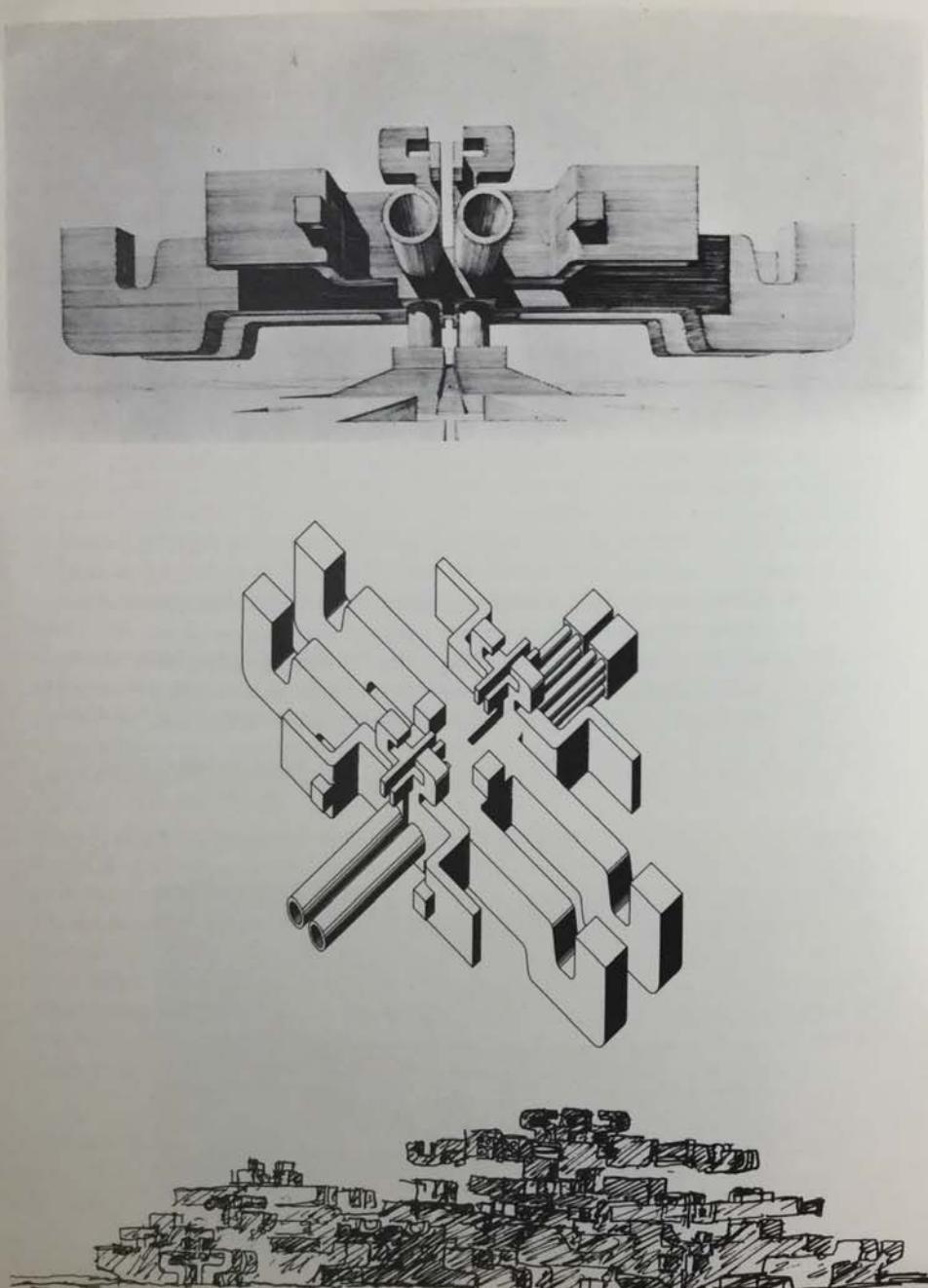
Joseph Esherick, A. I. A.
Architect
Professor of Architecture
University of California



Wir trafen uns 1962. Seit Jahren hatten wir uns mit Architektur befaßt. Die Ergebnisse, zu denen wir gelangt waren, unsere Ideen, waren verwandt. Wir beschlossen, gemeinsam eine Ausstellung unserer unabhängig voneinander entwickelten Arbeiten zu machen, die zeigen wird, in welche Richtung die Architektur gehen muß.

H. H. W. P.





HANS HOLLEIN

Architektur ist eine geistige Ordnung, verwirklicht durch Bauen.

Architektur — eine Idee, hineingebaut in den unendlichen Raum, die geistige Kraft und Macht des Menschen manifestierend, materielle Gestalt und Ausdruck seiner Bestimmung, seines Lebens. Von ihrem Ursprung bis heute hat sich Wesen und Sinn der Architektur nicht geändert. Bauen ist ein Grundbedürfnis des Menschen. Es manifestiert sich nicht zuerst im Aufstellen schützender Dächer, sondern in der Errichtung sakraler Gebilde, in der Markierung von Brennpunkten menschlicher Aktivitäten — Beginn der Stadt. Alles Bauen ist kultisch.

Architektur — Ausdruck des Menschen selbst — Fleisch und Geist zugleich.

Architektur ist elementar, sinnlich, primitiv, brutal, schrecklich, gewaltig, herrschend. Sie ist aber auch Verkörperung subtilster Emotionen, sensitive Aufzeichnung feinster Erregungen, Materialisation des Spirituellen.

Architektur ist nicht Befriedigung der Bedürfnisse der Mittelmäßigen, ist nicht Umgebung für kleinliches Glück der Massen. Architektur wird gemacht von denen, die auf der höchsten Stufe der Kultur und Zivilisation, an der Spitze der Entwicklung ihrer Epoche stehen. Architektur ist eine Angelegenheit der Eliten.

Architektur — Raum — bestimmt mit den Mitteln des Bauens. Architektur beherrscht den Raum. Beherrscht ihn, indem sie in die Höhe schießt, die Erde aushöhlt, weit auskragend über dem Land schwebt, sich in alle Richtungen ausbreitet. Beherrscht ihn durch Masse und durch Leere. Beherrscht Raum durch Raum.

In dieser Architektur geht es nicht um Schönheit. Wenn wir schon eine Schönheit wollen, dann weniger eine der Form, der Proportion, sondern eine sinnliche Schönheit elementarer Gewalt.

Die Gestalt eines Bauwerkes entwickelt sich nicht aus den materiellen Bedingungen eines Zwecks. Ein Bauwerk soll nicht seine Benutzungsart zeigen, ist nicht Expression von Struktur und Konstruktion, ist nicht Umhüllung oder Zuflucht.

Ein Bauwerk ist es selbst.

Architektur ist zwecklos.

Was wir bauen, wird seine Verwendung finden.

Form folgt nicht Funktion. Form entsteht nicht von selbst. Es ist die große Entscheidung des Menschen, ein Gebäude als Würfel, als Pyramide oder als Kugel zu machen.

Form in der Architektur ist vom Einzelnen bestimmte, gebaute Form.

Heute, zum ersten Male in der Geschichte der Menschheit, zu diesem Zeitpunkt, an dem uns eine ungeheuer fortgeschrittene Wissenschaft und perfektionierte Technologie alle Mittel bietet, bauen wir was und wie wir wollen, machen eine Architektur, die nicht durch die Technik bestimmt wird, sondern sich der Technik bedient, reine, absolute Architektur.

Heute ist der Mensch Herr über den unendlichen Raum.

STADTE



Die Entwicklung der Menschheit verkörpert sich in der Stadt. Der Mensch, der auf der höchsten Stufe der Zivilisation und Kultur steht, strebt eine noch konzentriertere, noch kompaktere Stadt, ein noch natürlicheres, noch unbebautes Land an. Heute können wir endlich unsere elenden Hütten verlassen und in Städte ziehen, die stark und gewaltig über dem Lande schweben oder, geballt und konzentriert, sich an einigen Punkten in die Erde graben.

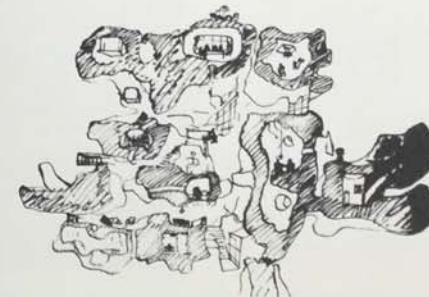


Bebautes Land 1958

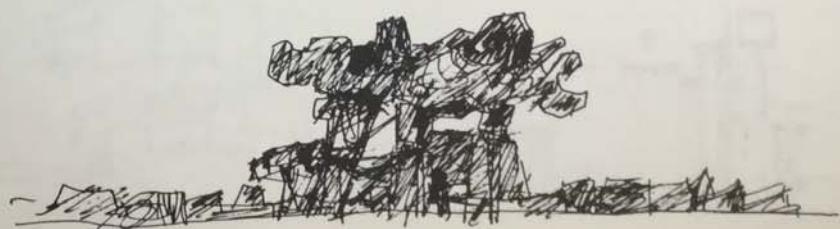


Beherrschende Stadt
für den Südwesten der USA

1960



Schnitt durch ein Gebäude



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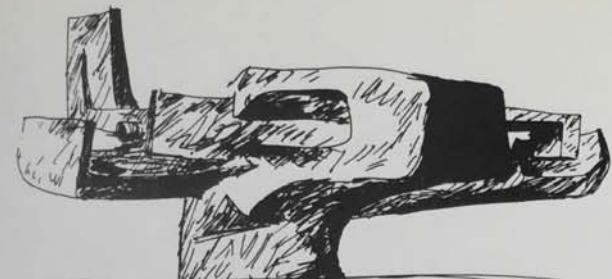
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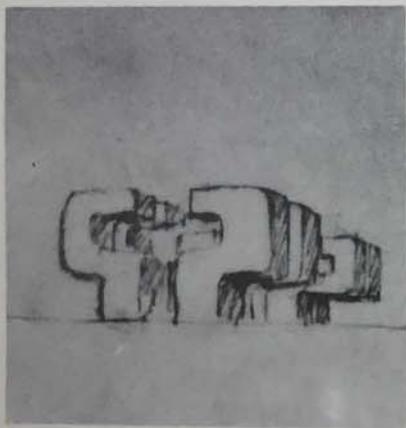
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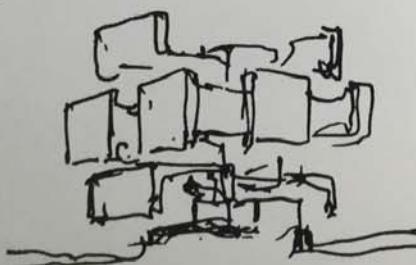
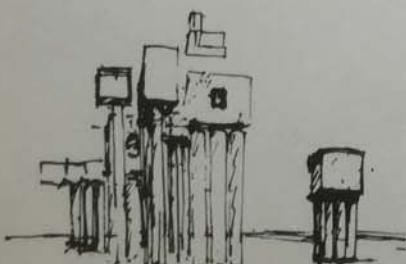
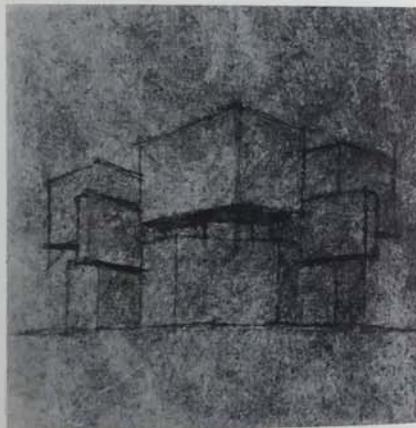
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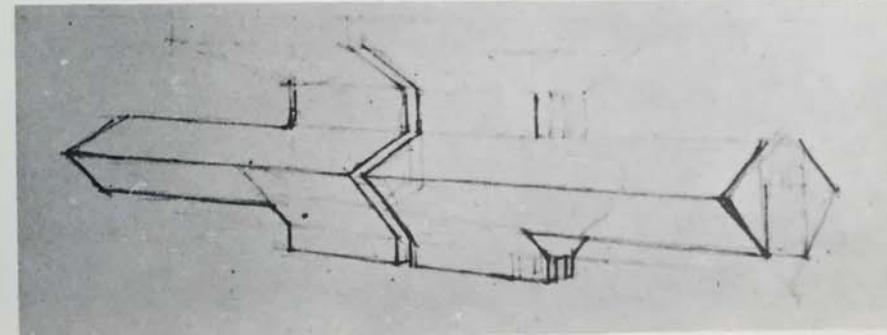
Haus 1959



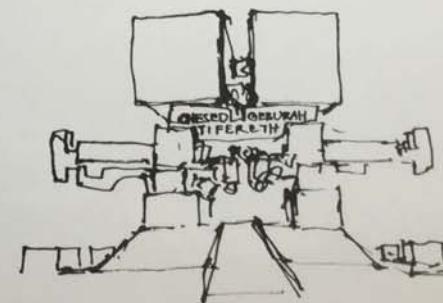
Gebäude



Kirche 1960



Gebäude, das Macht ausstrahlt



Sakrals Gebäu

1962

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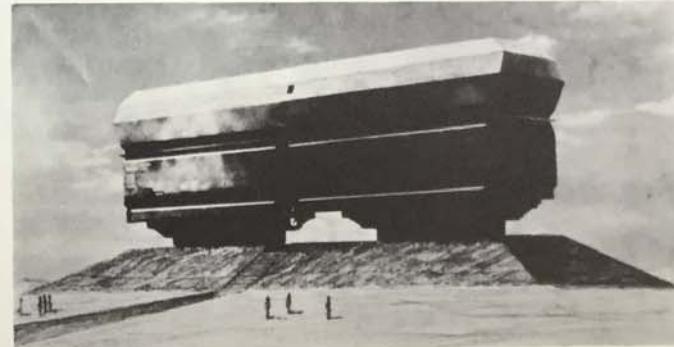
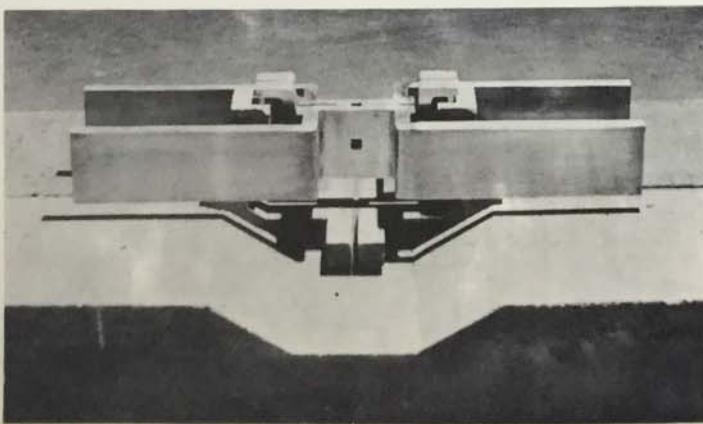
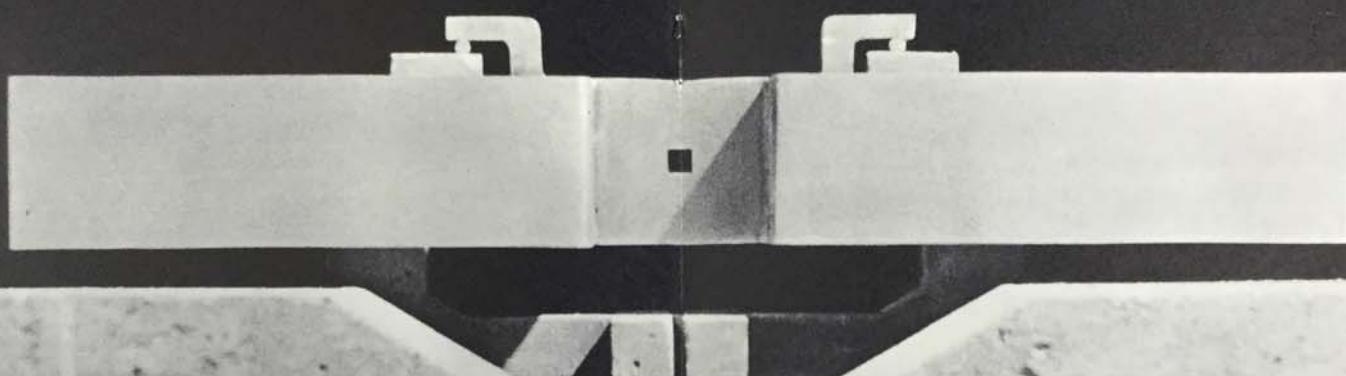
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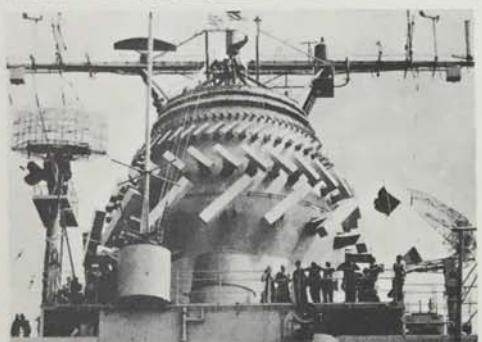
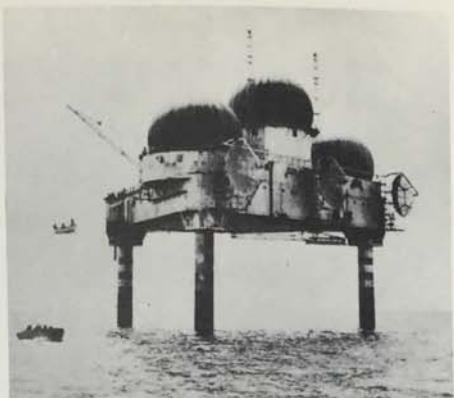
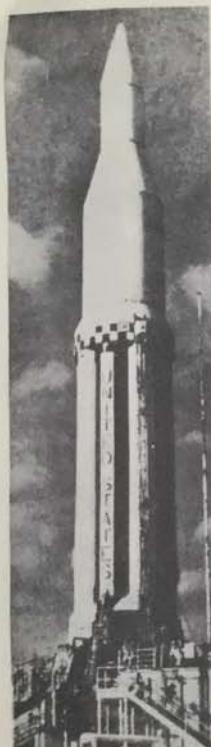
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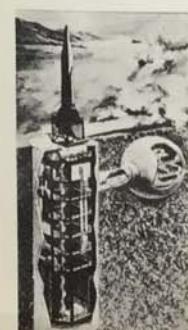
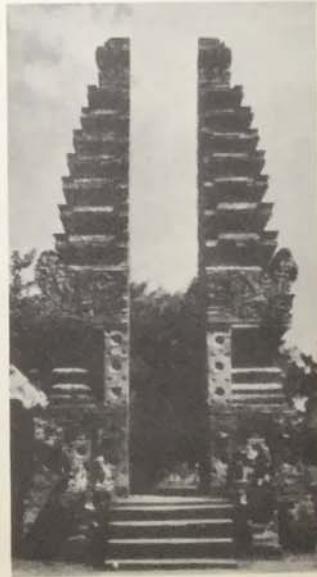
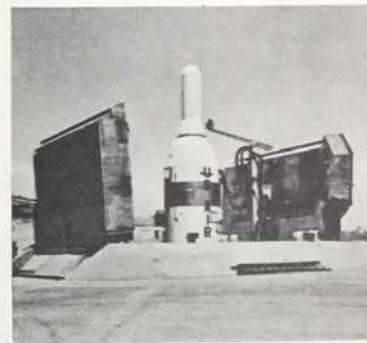
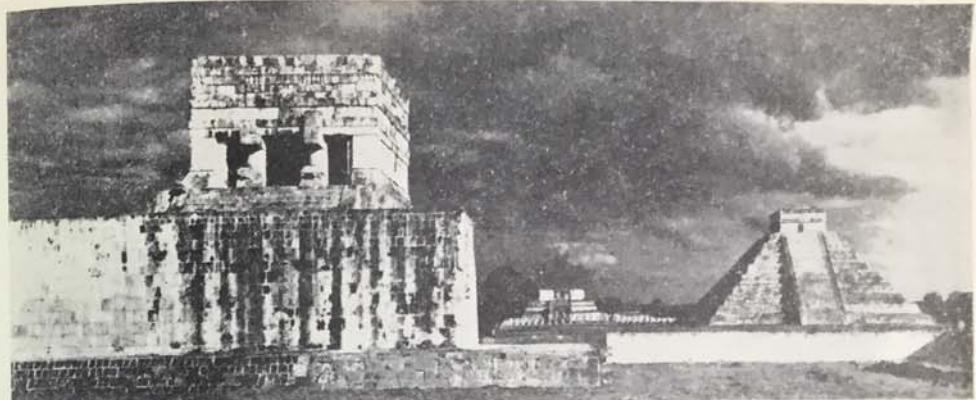
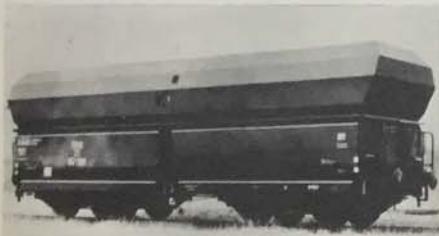


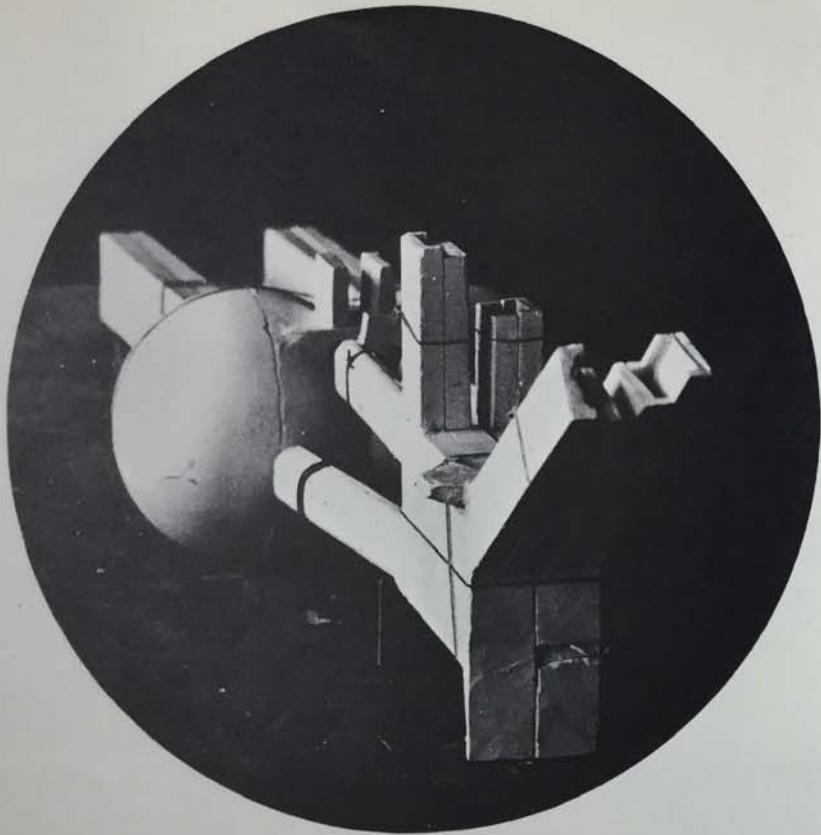
Transformation:

Ein technischer Gegenstand bekommt kultische Bestimmung

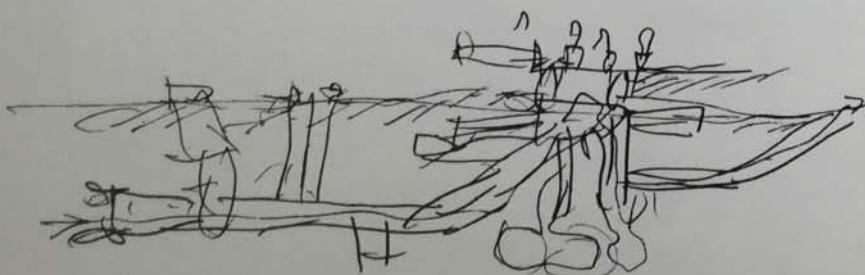


Architektur — Ausdruck der Kraft und des Geistes einer Epoche, einer Idee.
Die Architektur ist aus den Händen der Architekten genommen worden.





Unterirdische Stadt



WALTER PICHLER

Architektur

Sie wird geboren aus den stärksten Gedanken. Für die Menschen wird sie Zwang sein, sie werden darin ersticken oder sie werden leben — leben, wie ich es meine. Architektur ist nicht die Hülle für die primitiven Instinkte der Massen. Architektur ist Verkörperung der Macht und Sehnsüchte weniger Menschen. Sie ist eine brutale Sache, die sich der Kunst schon lange nicht mehr bedient. Sie berücksichtigt die Dummheit und die Schwäche nicht. Sie dient niemals. Sie erdrückt die, die sie nicht ertragen. Architektur ist das Recht derer, die nicht an das Recht glauben, sondern es machen. Sie ist eine Waffe. Architektur bedient sich rückhaltlos der stärksten Mittel, die ihr jeweils zur Verfügung stehen. Maschinen haben sie ergreifen und die Menschen sind nur mehr geduldet in ihrem Bereich.

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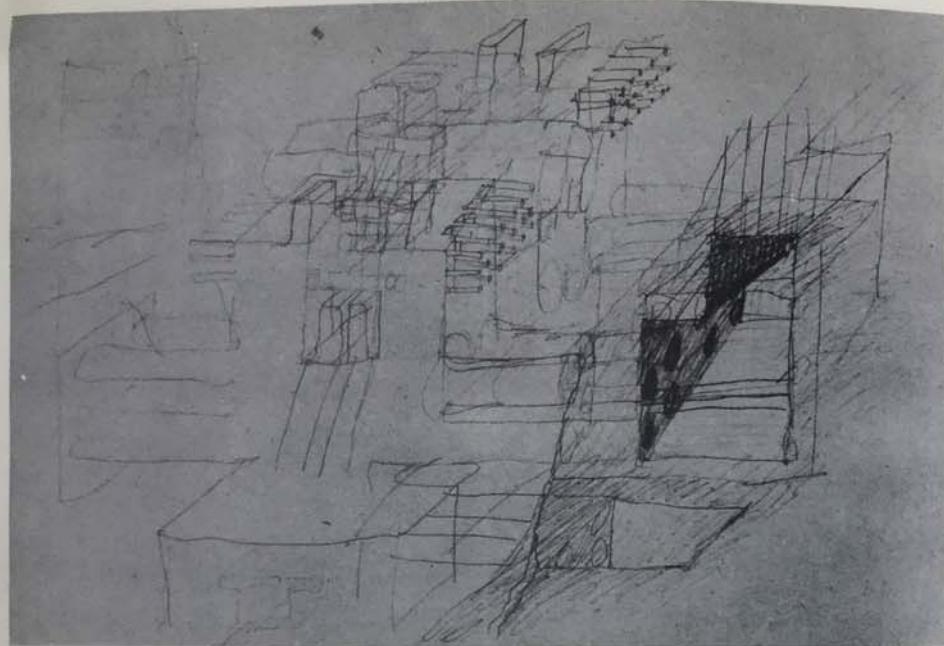
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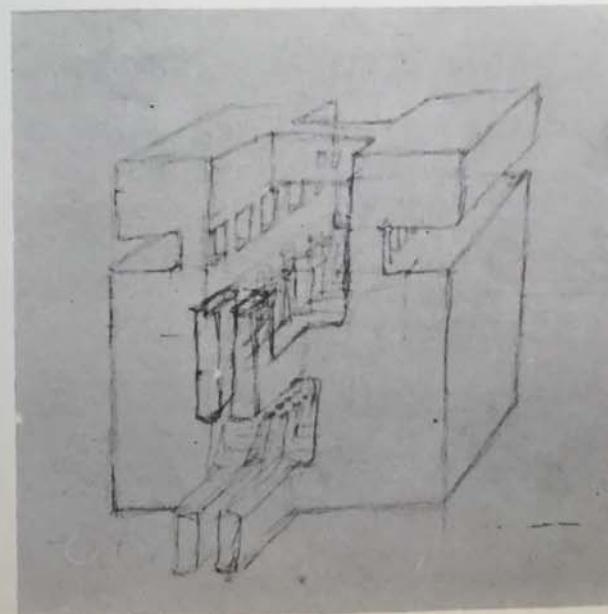
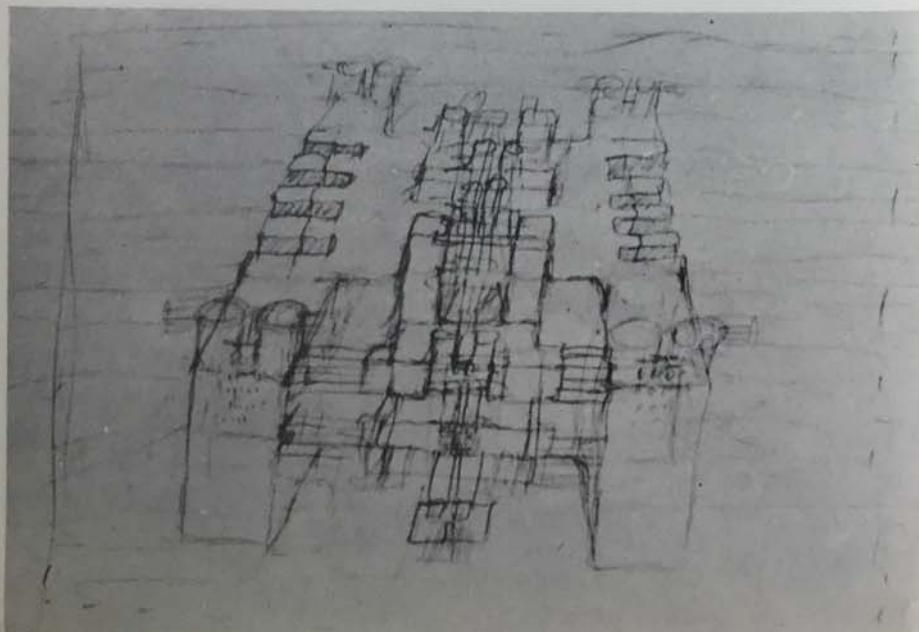
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Kompakte Städte



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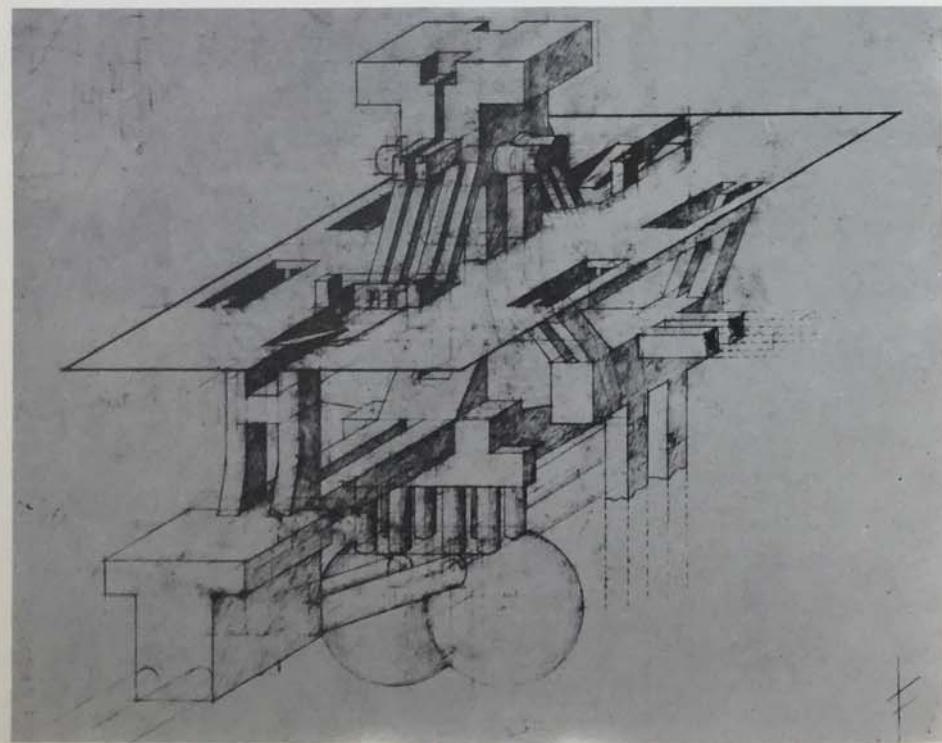
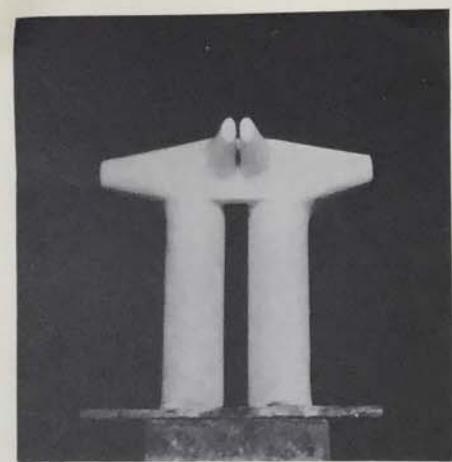
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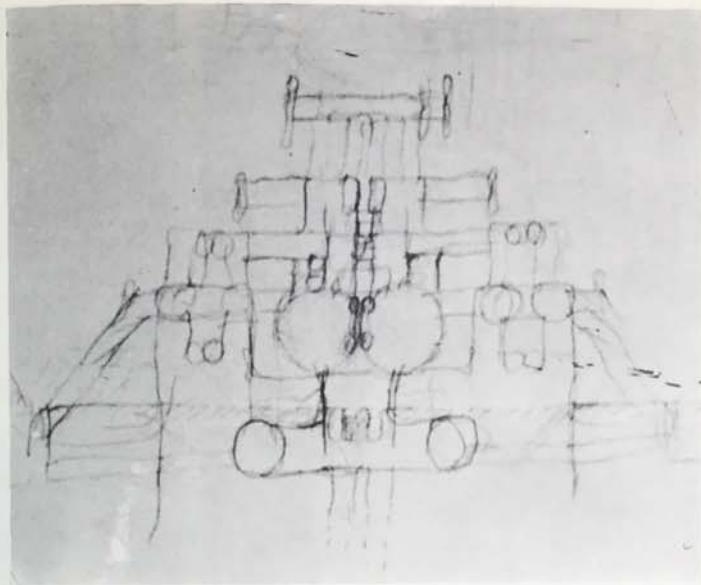
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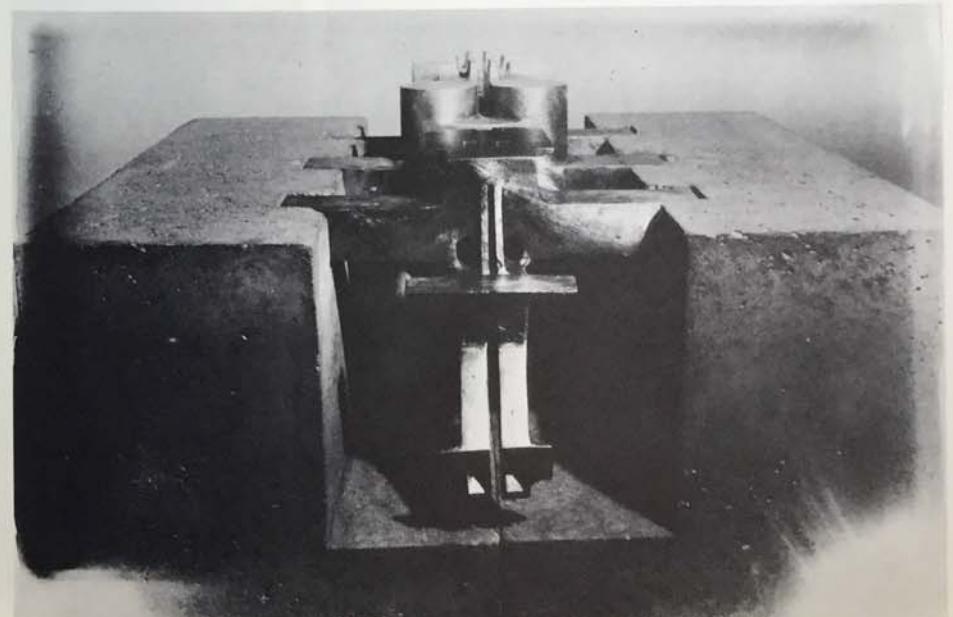


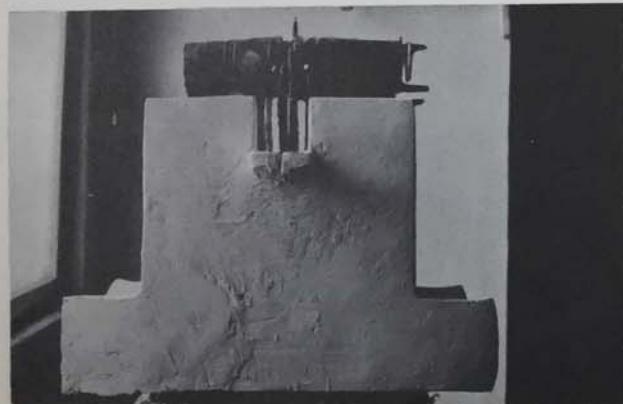
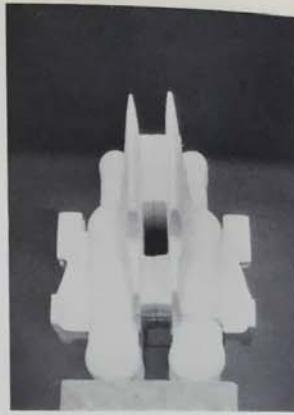
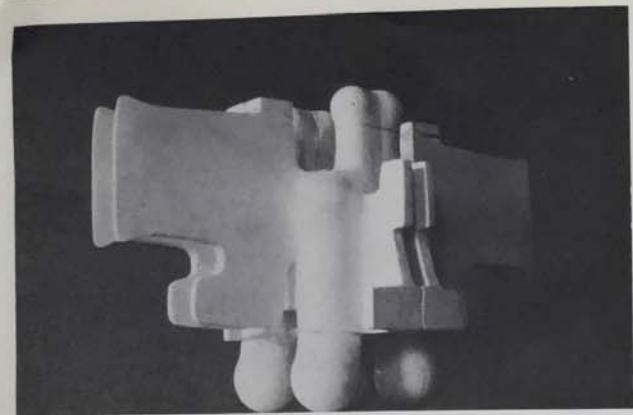
Kern einer Stadt.

Die Menschen leben unter der Oberfläche - Die Architektur durchstößt die Erde und beherrscht das Land

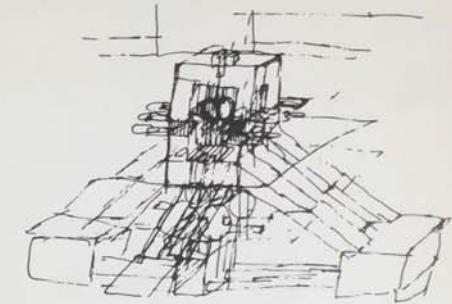
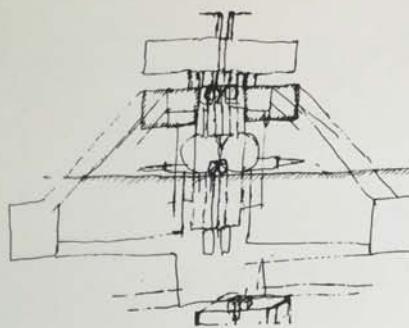
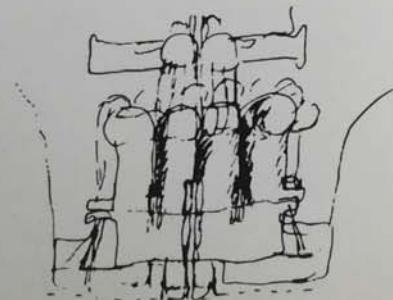


Die Stadt für die Elite wird getragen von den Behausungen der Massen

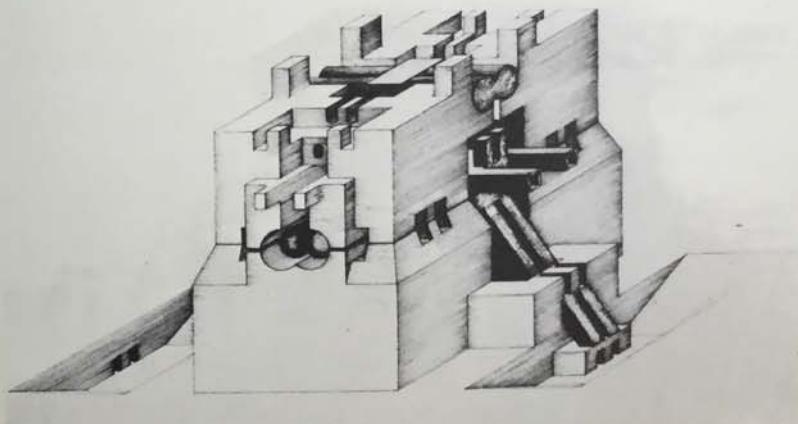




Gebäude



Oberirdische Gebäude - Mündungen unterirdischer Städte



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Ausstellung

HANS HOLLEIN WALTER PICHLER

ARCHITEKTUR

Work in Progress

Mai 1963

Galerie St. Stephan

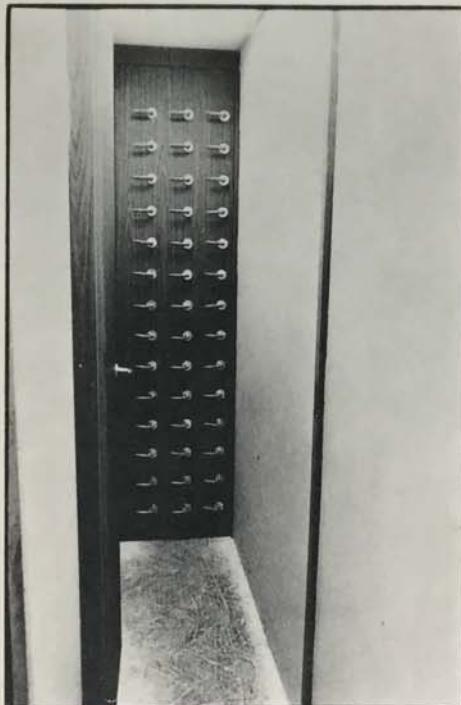
Grünangergasse 1

Wien I

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HOLLEIN



Richard Feigen Gallery
226 East Ontario
Chicago, Illinois 60611
312/787-0500

June 22 – June 28, 1969
on the occasion of the
1969 AIA-Convention.

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HOLLEIN IN CHICAGO

This show consists of a selection of various works and projects (1945 – 1969) which could be presented in the traditional way of a gallery show with visible means (drawings, montages, photographs and models). This however is a limited experience of my work and ideas.

Hans Hollein
born 3/30/1934, Vienna, Austria
Studies:
Academy of Fine Arts, Vienna. Diploma 1956.
Illinois Institute of Technology, Chicago, 1958/59
University of California, Berkeley, 1959/60
Master of Architecture 1960

Worked as architect, planner, designer and artist in Austria, Sweden, the US and Germany for longer periods. Licensed architect with own practice in Vienna since 1964. Visiting professor at a.o. Washington University, St. Louis.

Now also Head of a School of Architecture at the Duesseldorf Academy of Fine Arts, Duesseldorf, Germany. Since 1965 Editor of BAU, Austrian magazine for Architecture, Planning and other Environmental Media. Numerous writings and researches on Architecture, Planning and environmental problems. In general, architectural history (a.o. about R. M. Schindler 1960 and the American Indian Pueblos) and other contemporary topics.

Speaker (and actions) at various International Conferences, Universities and meetings, a.o. Stockholm, Vienna, Oslo, Folkestone, Rome, Los Angeles, Berlin, Aspen Design Conference, Team-X-meetings at Berlin and Urbino etc.

Exhibitions:
a.o.
ARCHITEKTUR (with Pichler) Galerie St. Stephan, Vienna, 1963
ALARM, Teknorama Stockholm (With Yona Friedman and Archigram), 1965
IDEA, Folkestone, England, 1966
MACROSTRUCTURES, Richard Feigen Gallery, New York, 1967

"This City Now", Art Gallery of Ontario, Toronto, 1967
"Urban Fiction", Austria and Germany, 1967/68
Kulturtage Kapfenberg, Austria, 1967
New Forms of Urban Living, Austria and Germany, 1967/68

ARCHITECTURAL FANTASY (with Abraham and Pichler) at the Museum of Modern Art, New York, 1967/68
STRUCTURES GONFLABLES, Musee d'art Moderne, Paris, 1968
Lunds Konsthall, Lund, Sweden, 1968
Biennale Brno, CSSR, 1968
participation in DOORS and PLASTIC AS PLASTIC, Museum of Contemporary Crafts, New York
TRIENNALE Milan, Italy, 1968
participation in "Daley", Richard Feigen Gallery, Chicago, 1968



SUPERDESIGN, Galerie naechst St. Stephan, 1968
HOLLEIN TRANSFORMATIONS, Forening for ung dansk Konst, Copenhagen, 1969
Architecture Autrichienne de 1960 a 1970, La Chaux des Fonds, 1969
Surrealismus ohne Surrealisten-Kunst ohne Kuestler, Vienna-Innsbruck, 1969

Works in various private Collections and a.o. in the Collection of the Museum of Modern Art, New York; the Albertina, Vienna and the Museum of the 20th Century, Vienna.

Prices:
a.o. Commonwealth Fund Fellowship, 1956
Reynolds Memorial Award, 1966
Price of the National Committee, Biennale Brno, CSSR, 1968
Austrian State Award for Environmental Design, 1968

Realisations:
RETTI store, Vienna, 1965
SELECTION 66, Vienna, 1966
Boutique CM, Vienna, 1967
AUSTRIENNALE, Milan, 1968
various product-developments and environmental media.

in progress a.o.:
Richard Feigen Gallery, New York
EXPO 70, Osaka, Japan
OLIVETTI interface space, Amsterdam
Zentralsparkasse der Gemeinde Wien
"wall on" building, Vienna
residences, kindergardens and a Museum, in Austrian and Germany.
Various works on "non-building" environmental determinants.

For more information most readily available in the US see:
Architectural FORUM, Progressive Architecture, Arts & Architecture, DOMUS, Bau.

Front cover: Frustration-door, 1968
Back cover: Monument, Transformation 1963 of an ore-RRcar.

Photographs: Hagmauer, Hollein, Hubmann, Mack, Skrein, Uebelhoer.

Printed in Austria by Tusch-Druck

WTC regards

HANS HOLLEIN

PRINZ EUGEN-STRASSE 80, WIEN 4, AUSTRIA

65 62 284

The first furrow with the plough. A field. Space comes into being. The trees fall. The woods are opened up. Space comes into being. Manmade space.

You dig a hole.
Pile up some rocks.
Put up a pole.
Architecture comes into being.

A single point, line and plane (twodimensional theoretical) can determine space. A phenomenon of the third dimension.

Architecture, sculpture and painting become one. The totality of space, governed by "things".

Buildings spring into being.
They rise high up into the air, they hover over the ground.
Some dominating, strong and radiant.
Some intimate, indifferent, subordinated under the ordering rule of the focal structures.
Everybody can build them, there are no architects.
Architects give form to the focal structures, to the ruling spacedeterminators.

Under the strong and ordering rule of the higher orders of space and their determinators, buildings can grow and decay, can expand and contract, can live a life of their own. So can man, in a space of living of his own invention.
We give back to man the joy of building.

from "space in space in space", 1960

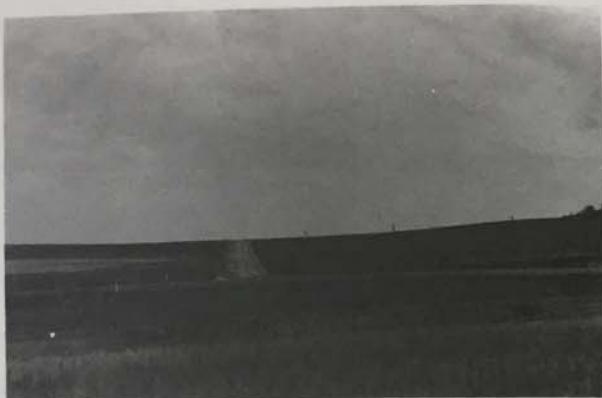
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Sites
Photographs by
Hans Hollein, 1964

Various locations have been selected, photographed and declared as sites for non-buildings, subterranean buildings or slight modifications of the surface.

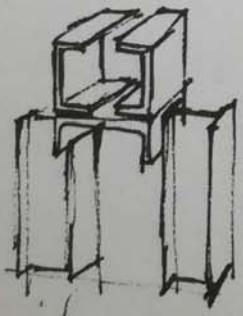
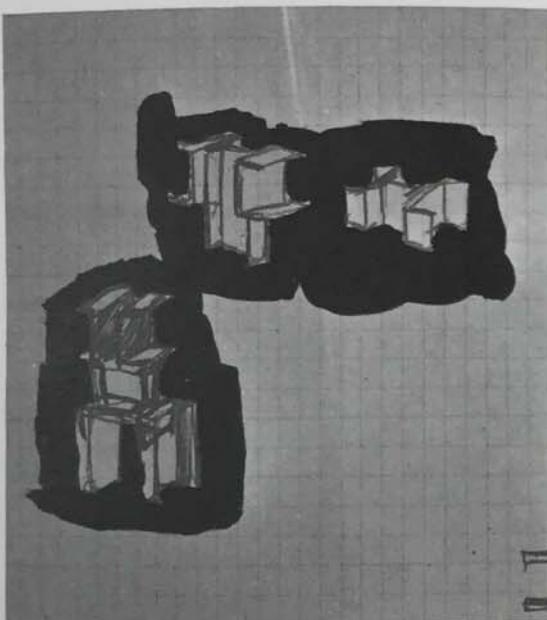
Architecture
is in exile now
on the moon
or at the north pole
while people are building
houses
(from a statement of 1960)



Semi-subterranean building with fiberglassdome, 1964



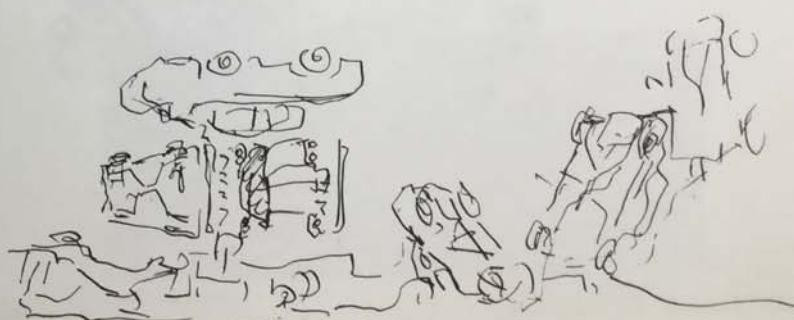
Project for a structure in Marcinelle, Belgium, 1956



Studies of plastic configurations with
structural-steel elements, 1956



Project for a skyscraper for Chicago, 1958



Architecture
We make out of orange
or old automobiles
because architecture
is the art
of building
(from a statement of 1960)



Project for a city, 1960



Section through part of the city.
Various physiological and psychological
conditions are offered (isolation,
enclosure, exposure, weightlessness,
direct communication with inhabitants etc.)



Project for Copenhagen, 1960



Project for Salzburg, 1960



Project for Vienna, 1961

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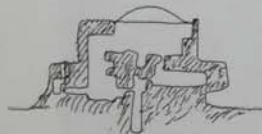
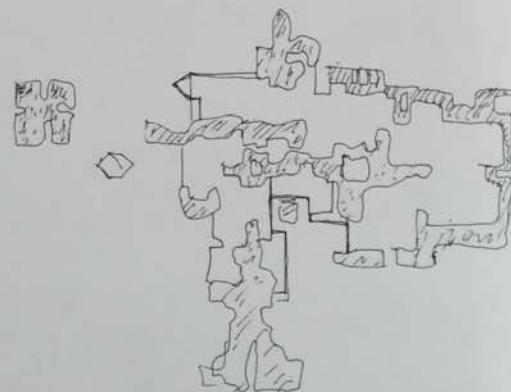
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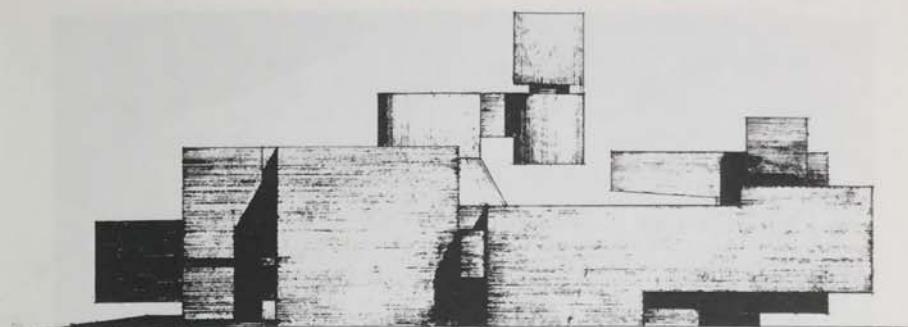
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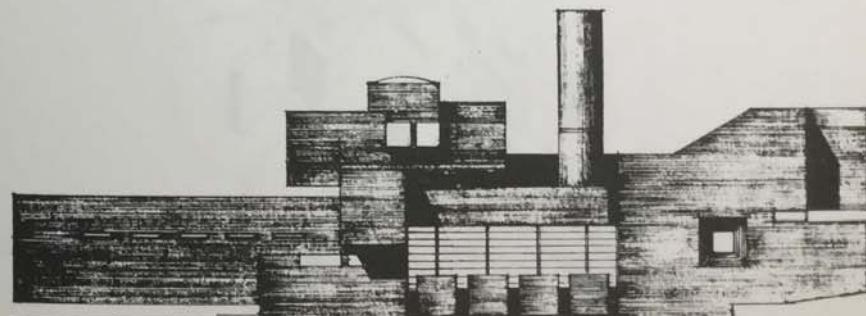
House, 1960

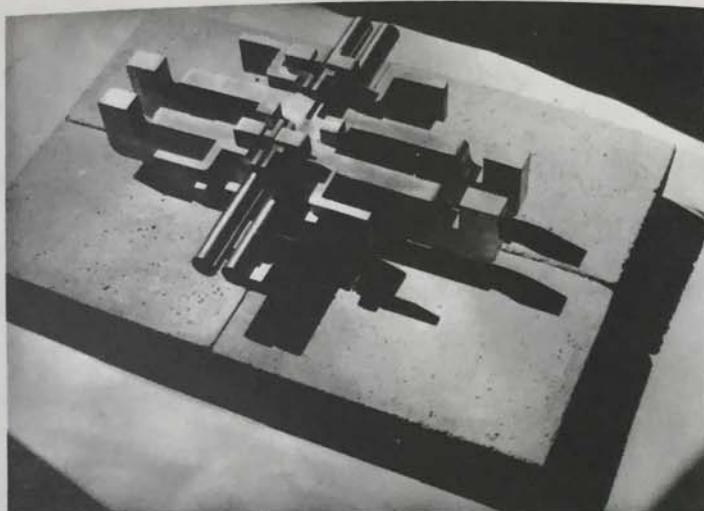


Building, 1960

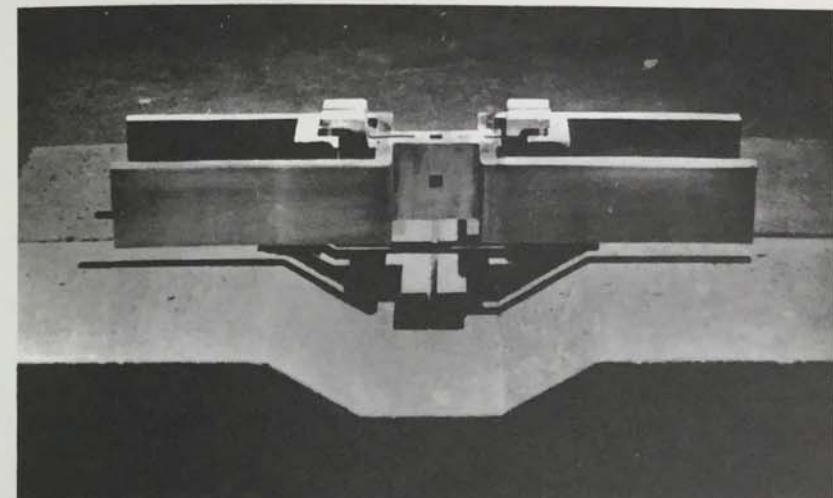


Houses, 1961

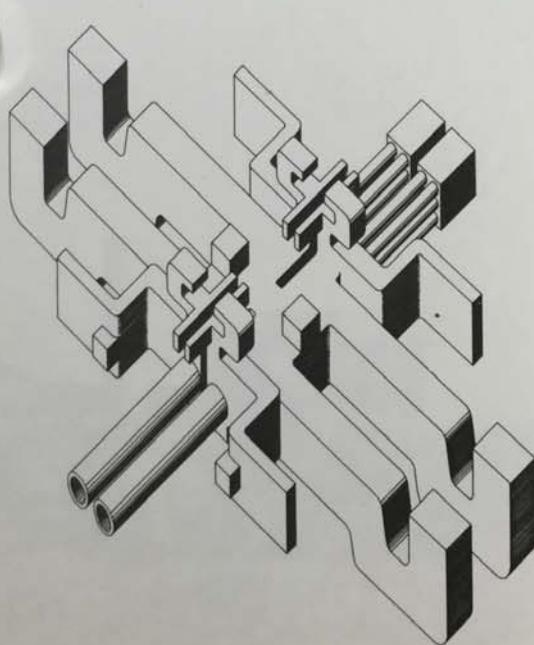




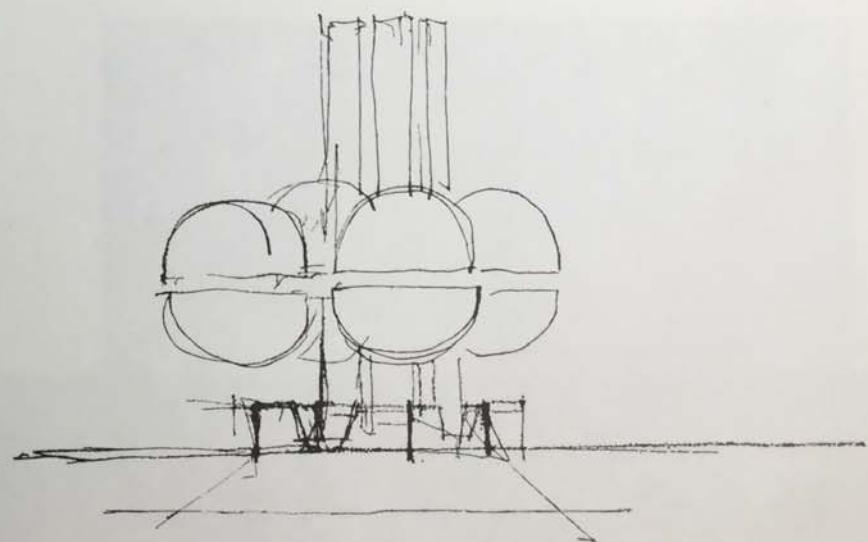
Project for communication-interchange of a city, as a means of expression, 1962/63.
above: model, Collection of the Museum of the 20th Century, Vienna.
below: drawing, Collection Kiki Kogelnik, New York.



Suspended city - structure with transportation-interchange.
Model, 1963



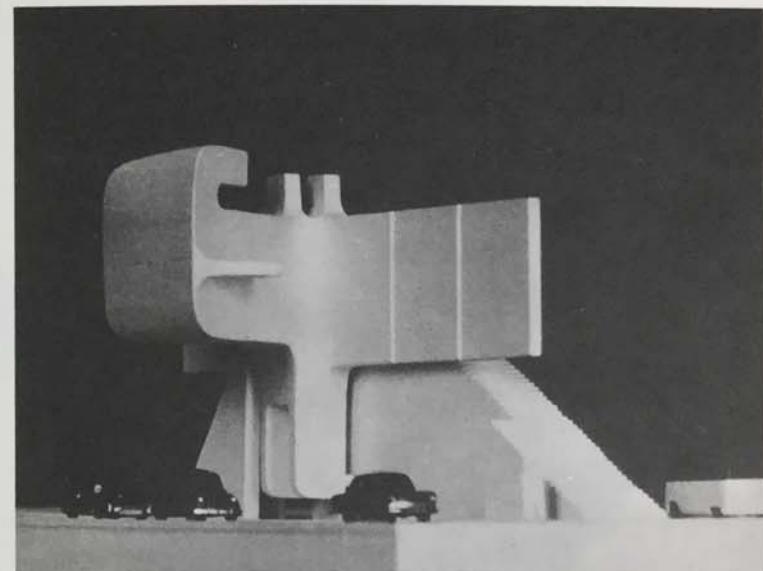
Project for a house with four spheres, 1962
Collection Museum of Modern Art, New York.



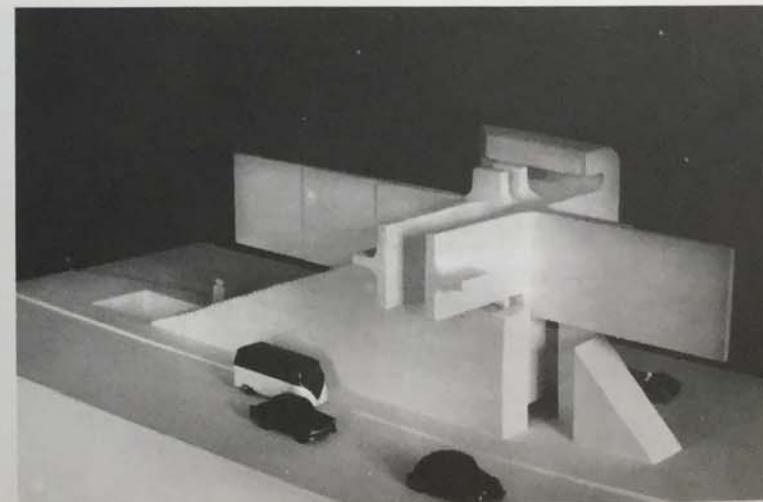


Sketches for a project for an Austrian Embassy in Brasilia, 1966
Part of the building forms a huge stair, which descents into a giant swimming-pool. The chancellery is surrounded by earth mounds.

Project for a theater for Washington University in St. Louis, 1964



Plastic structure in place of a demolished baroque church in the middle of a Vienna street, 1966
The function of this structure is to spatially activate the dead left-over void. It connects directly into a subway station.



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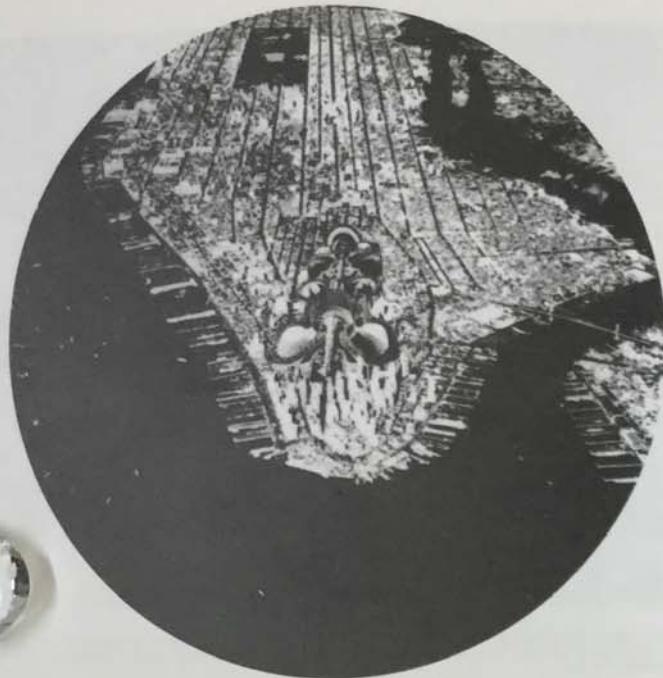
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Urban-Renewal-Project for Manhattan, 1963
Collection Museum of Modern Art, New York.

Rolls-Royce grill on Wall Street, 1966
Collection Barbara Plumb, New York.



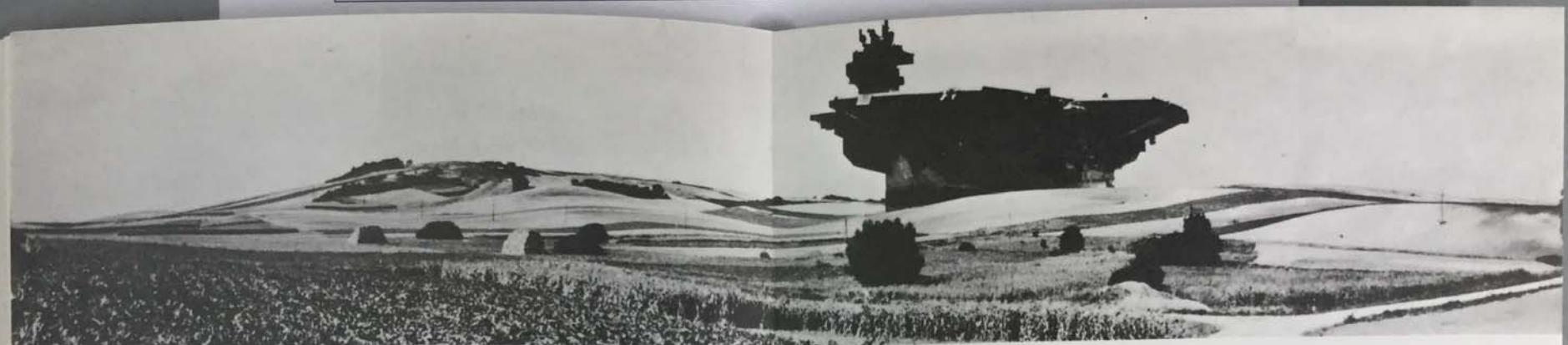
High-rise building, 1964
Collection Museum of Modern Art, New York.

Project, 1968



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Aircraft-Carrier-City in landscape (modified version), 1964
Collection Claes Oldenburg, New York

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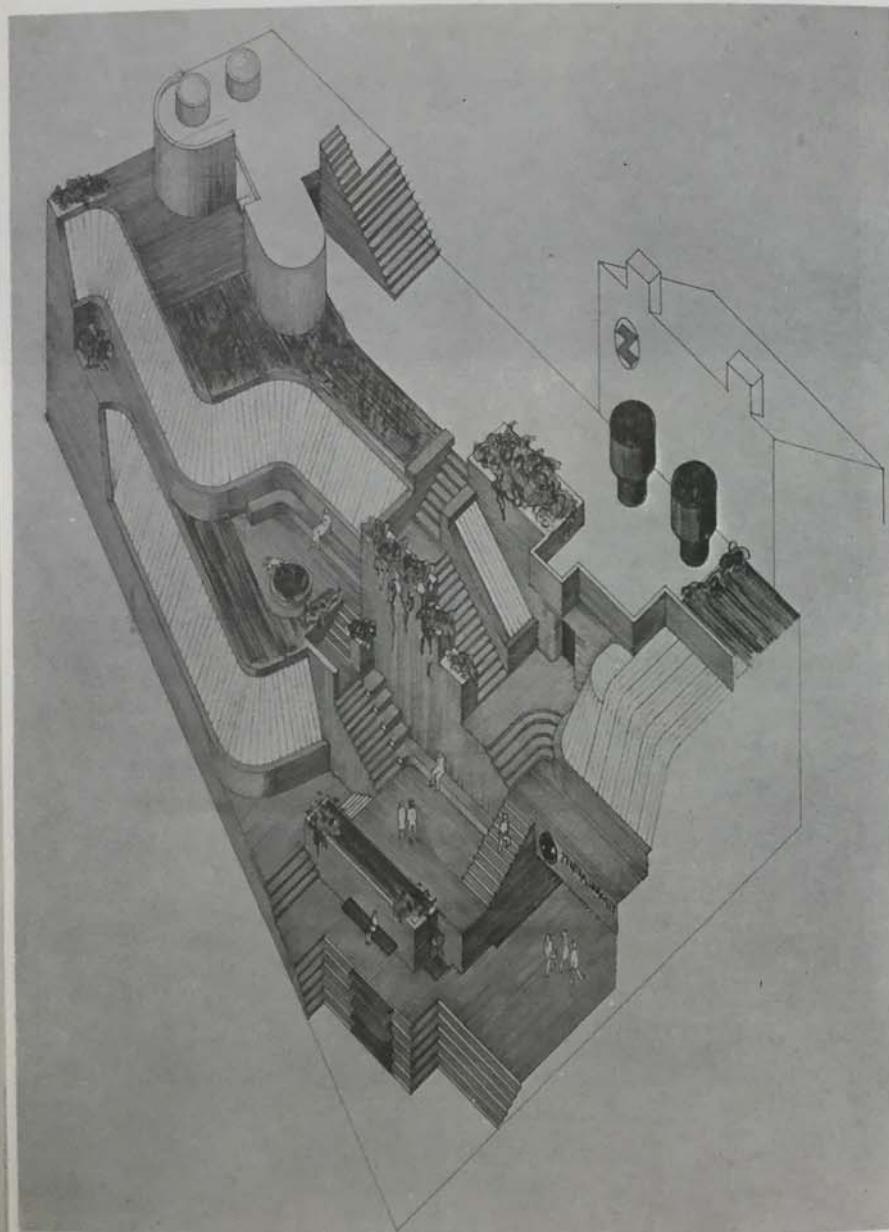
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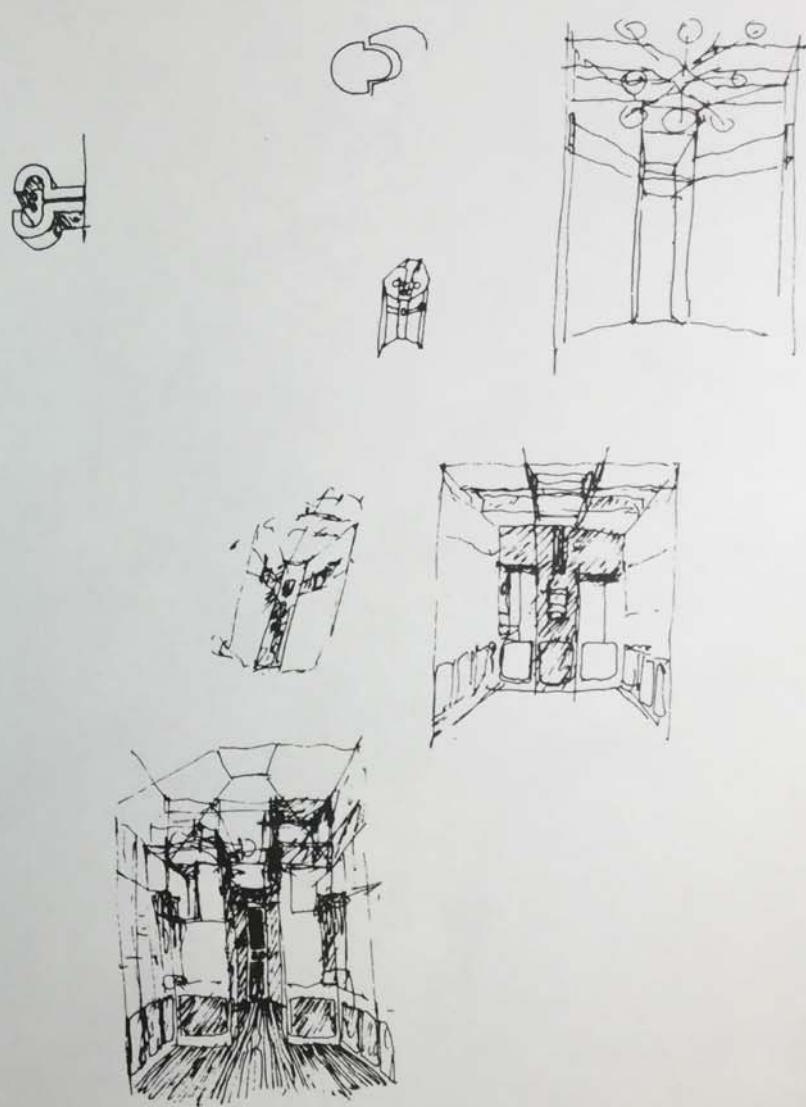
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Project for a bank building in Vienna, 1966, after a scheme developed for urban environments in 1963.
A "walk-on" building, the surface of which can be taken into possession by the population of the
neighbourhood for various activities.
Now in process of realisation in a modified version.



Sketches for the RETTI-Candleshop, 1965
Collection Albertina, Vienna.

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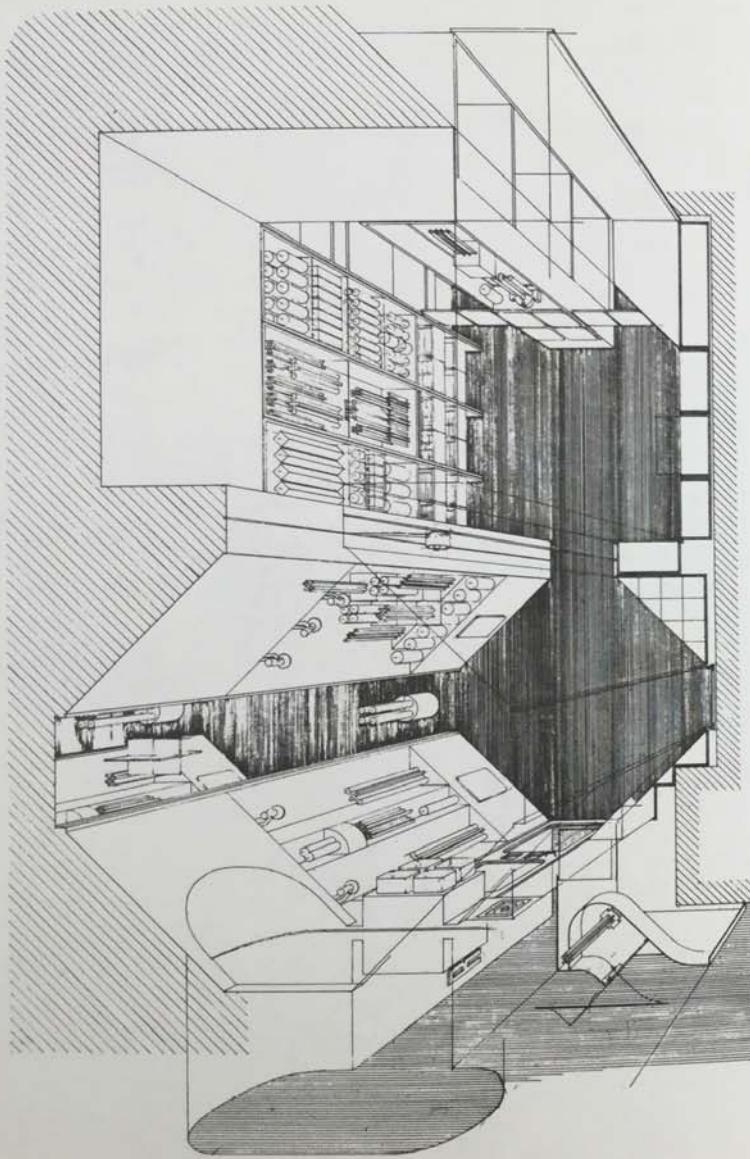
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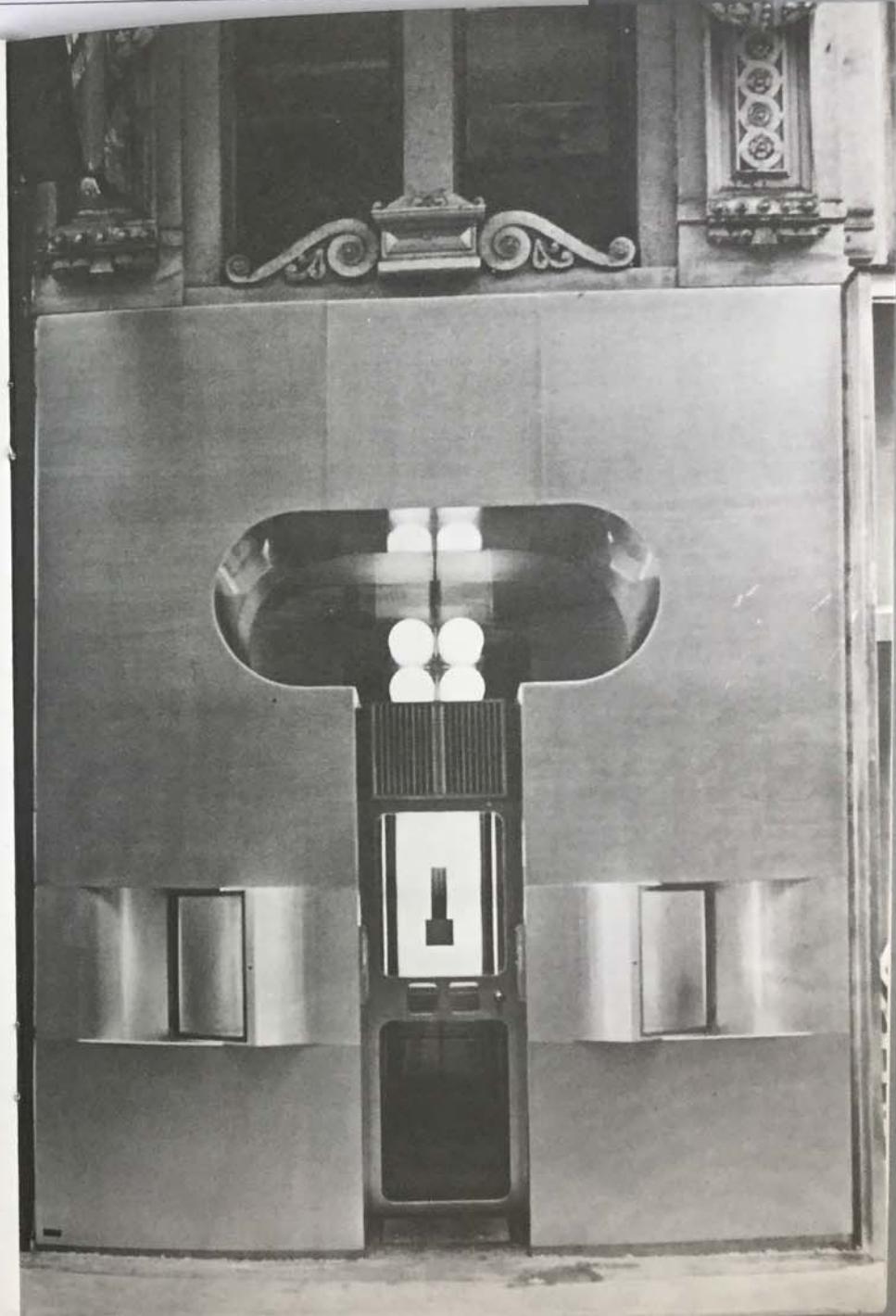
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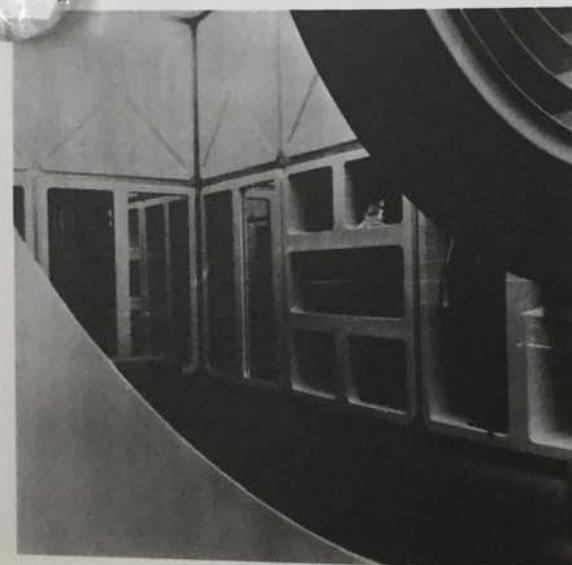


RETTI-Candleshop, Vienna, 1965, front elevation and interior-perspective.
Polished and anodized aluminum.
Won the 1966 Reynolds Memorial Award.

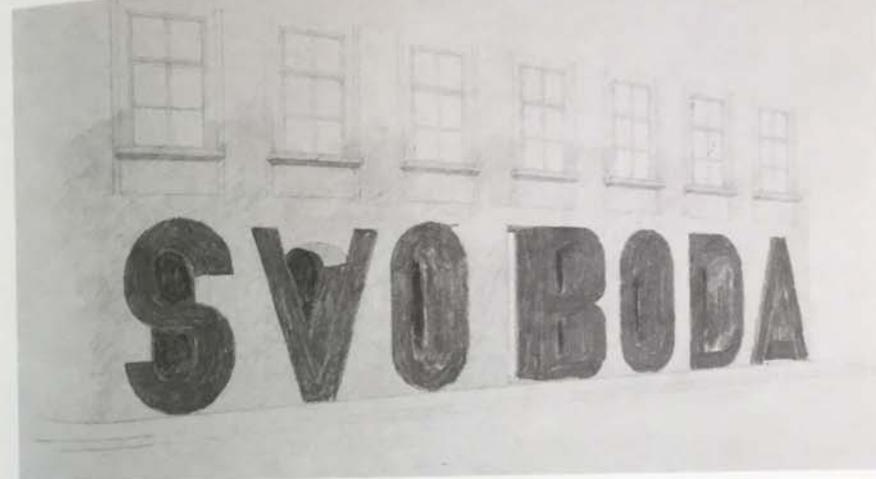




Boutique Metek, Vienna, 1967
Store-front of aluminum and
painted metal.



Interior of the Boutique Metek.
All interior installations are made
of fiberglass-elements.



Project for a store in Vienna, 1966
Not executed



SELECTION 66
Exhibition in the Museum of Applied Arts,
Vienna, 1966

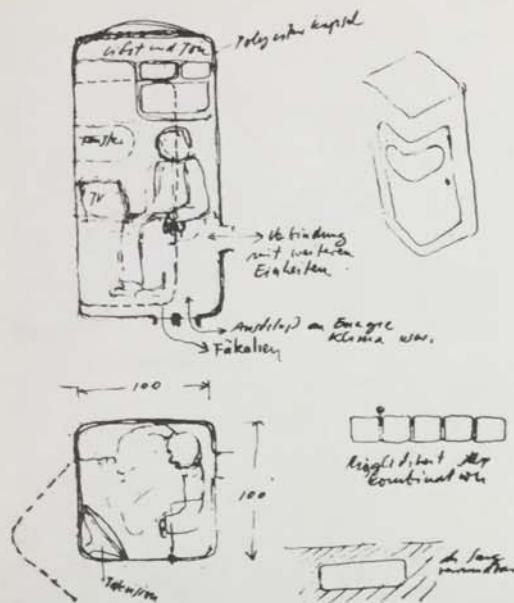
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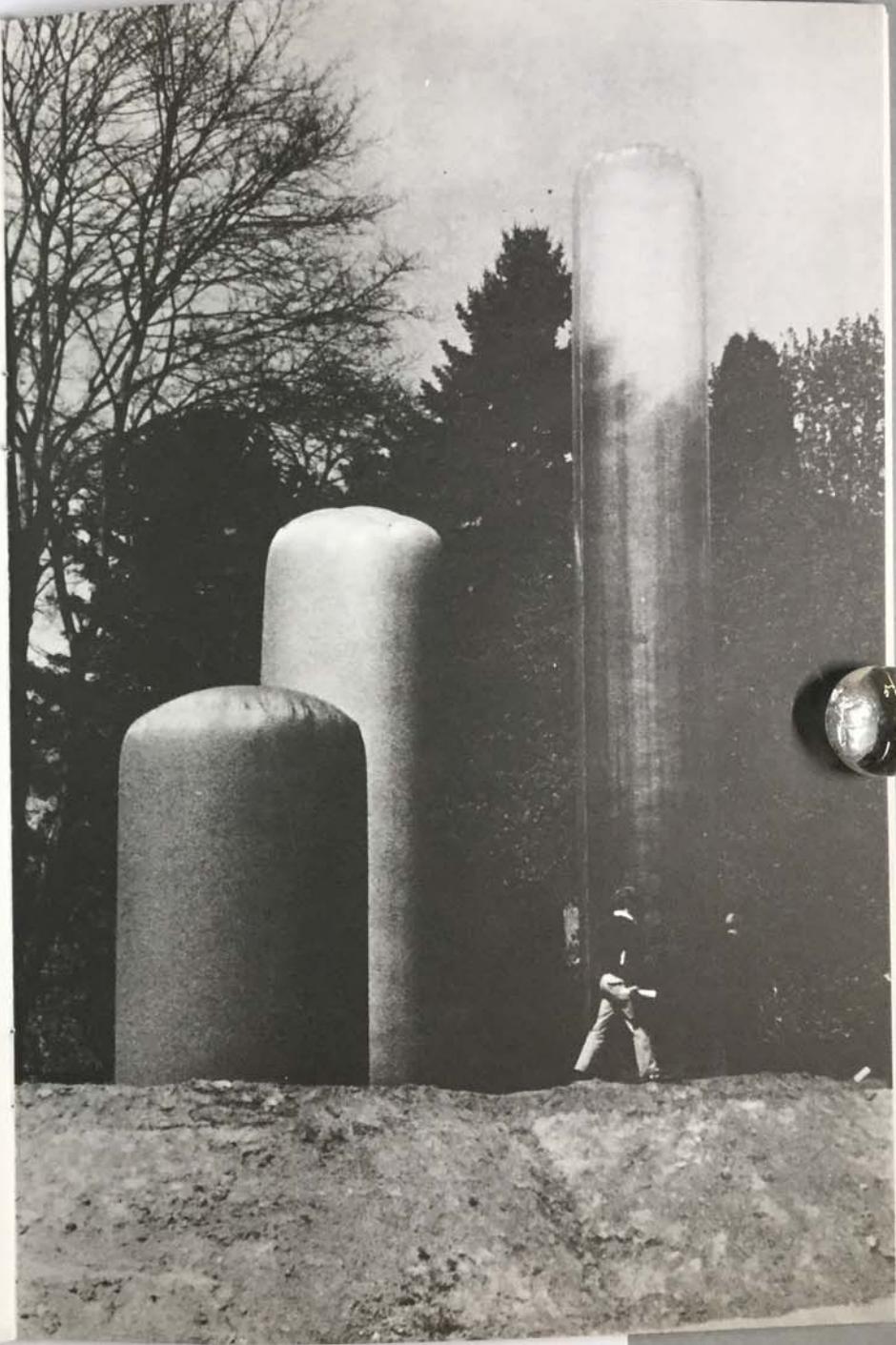
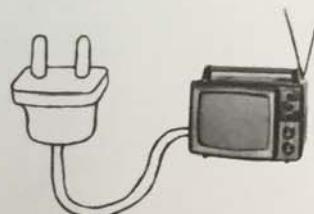
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Project for a minimal environmental unit in plastics for the Paris Biennale, 1965 (in collaboration with E. Graf and W. Pichler). An early project of the author suggested a minimal housing unit in a telephone-booth. (A telephone-booth is an early prototype of a new architecture, which extends a "built" building with a minimum volume into worldwide dimensions by means of telecommunication-media). This project provided all necessary equipment for the physical and psychic needs of a human being by means of various media like TV, light, olfactory conditioning and constant preservation of the body-temperature. Energy inlets and waste disposal can be connected to provided systems. This totally mobile unit can be grouped together and finally also used as a coffin.

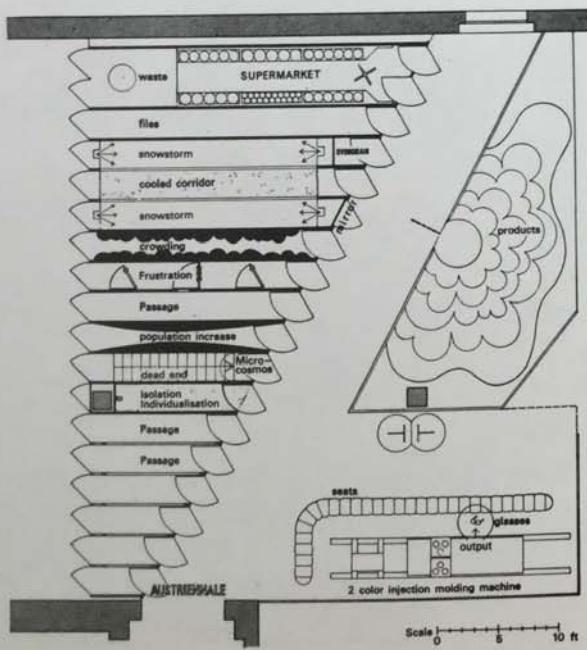
Inflatable pneumatic structures for Kapfenberg Cultural Festival, Austria, 1967

Proposal for an extension of the University of Vienna, 1966





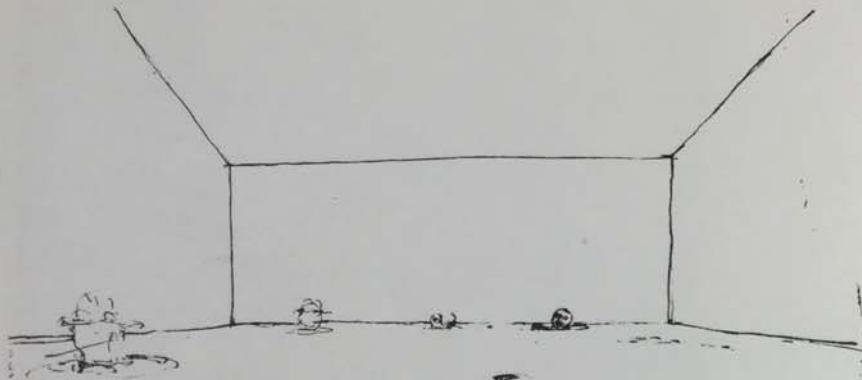
AUSTRIENNALE, Austrian Section of the 1968 Triennale in Milan.
The exhibition's theme was "The Great Number".
In a series of corridors various physical and psychical experiences were
offered and simple means of artificial environmental changes and extensions
provided.



The "Austrian Glasses", which provide both a different environmental experience and also serve as a means of extension of an exhibit, which were produced on the spot.

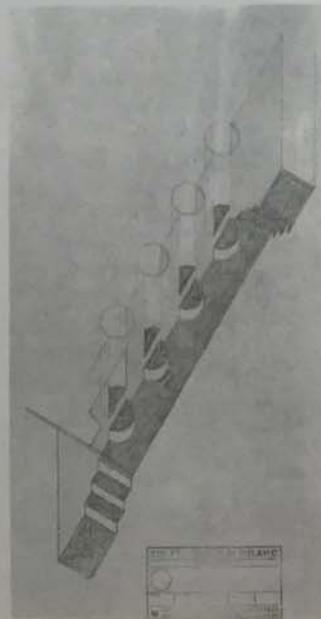
The mechanical equipment for the artificial blizzard.





Svobodair
a marketed spray to change the environment developed by Hans Hollein in cooperation with Peter Noever, 1968

Sketch for an early scheme, 1967 for the Triennale.
Visitors (access from below) poke their heads through holes into a big empty space, in which they can look at each other or occasionally at visual projections.



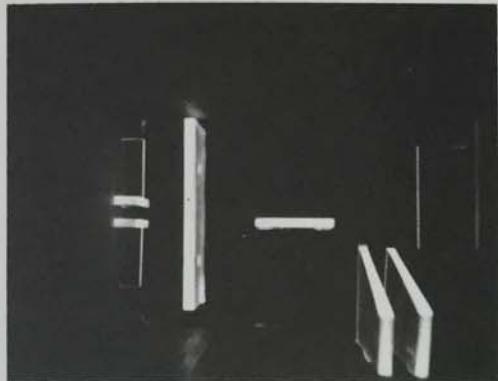
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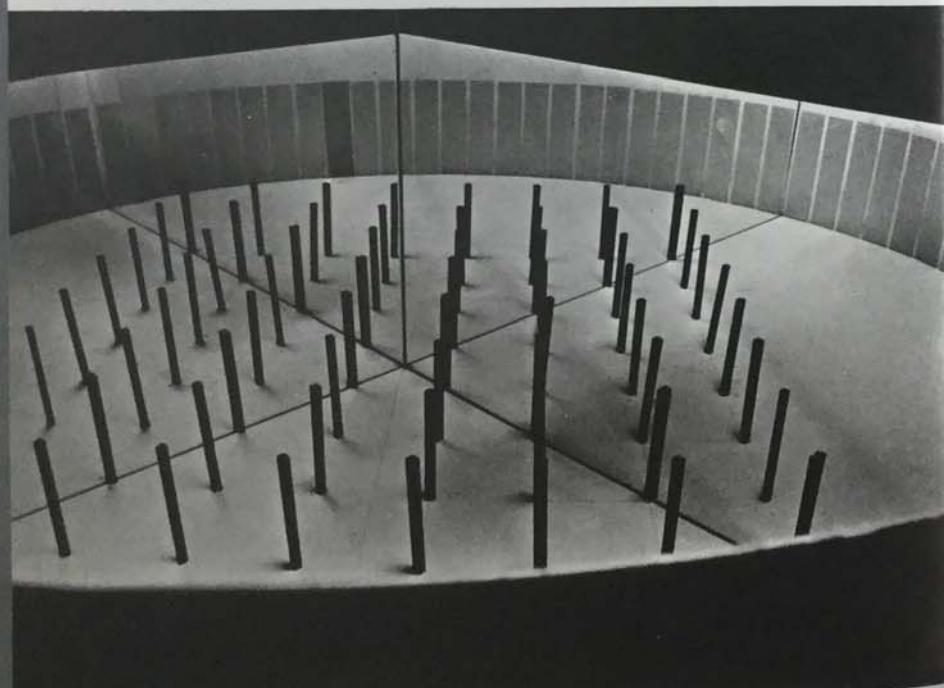
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Light-room
Project for an exhibit at the Museum of the 20th Century, Vienna,
1966

Model for another early Triennale-scheme, 1967



non-buildings
invisible architecture
media-environments

"architects have to stop thinking in terms of building"
from a statement "Everything is Architecture", 1967

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A pill from the "Nonphysical Environmental Control Kit", 1967.
The Kit will contain different pills, which
will create various desired environmental situations.

translated excerpts from various writings 1966 and 1967 (*Possibilities of Architecture and Everything is Architecture*)

Limited and traditional definitions of architecture and her means have lost their validity. Today, the environment as a whole is the goal of our activities – and all the media of its determination. TV or artificial climate, transportation or clothing, telecommunication or shelter.

The extension of the human sphere – and the means of its determination – go far beyond a built statement. Today, everything becomes architecture. "Architecture" is just one of many means, is just a possibility.

Man creates artificial conditions. This is Architecture.

Physically and psychically man repeats, transforms, expands his physical and psychical sphere. He determines "environment" in its widest sense.

According to his needs and wishes he uses the means necessary to satisfy this needs and to fulfill his dreams. He expands his body and his mind. He communicates.

Architecture is a medium of communication.

Through thousands of years, artificial transformation and determination of mans world, as well as sheltering from weather and climate was done by means of building. The building was the essential manifestation and expression of man.

The development of science and technology, as well as the changing society and her needs and demands confront us with entirely different realities. (Today a museum or a school can be substituted by a TV-set.)

Other and new media of environmental determination emerge.

There is a change as to the importance of "meaning" and "effect". Architecture affects. The way how I take posession of an object, how I use it, becomes important. A building can become entirely an information – its message could may be rather experienced through the means of information (Press, TV, etc.). As a matter of fact, it is of almost no importance if e.g. the Acropolis or the pyramids exist in physical reality, as most people are aware of them through other media anyway, and not through an experience of ones own. Yes, indeed their importance – the role they play – is based on this effect of information. Thus buildings might be simulated only.

An early example of extensions of buildings through media of communications is the telephone-booth. A building of minimal size – extended into global dimensions. Environments of this kind more directly related to the human body and in an even more concentrated form are e.g. the helmets of a jet-pilot, who through telecommunication expand their senses and bring vast areas into a direct relation with them. Towards a synthesis and to an extreme formulation of a contemporary architecture leads the development of space-capsules and space suits. Here is a "house" – far more perfect than any building – with a complete control of bodily functions, provision of food and disposal of waste, coupled with a maximum of mobility.

Those far developed physical possibilities lead towards the thought of psychic possibilities of determinations of environments. After shedding the need of any necessity of a physical shelter at all, a new freedom can be sensed. Man will now be finally the center of the creation of an individual environment.

The extension of the media of architecture beyond pure tectonic building and its derivations have first lead to experiments with new structures and new materials – means which have been used in other fields since ages. Thus we have today "sewn" architecture, as we have also "inflatable" architecture.

All this are however still materials means, still "building-materials". Little consequent experimentation has been done however to use non-material means (as light, temperature, smell) to determine an environment, to determine space.

Has the use of already existing methods vast areas of application, so could the use of the laser lead to totally new determinations and experiences. Finally the controlled use of chemicals and drugs to control body-temperature and body-functions as well as the creation of artificial environments has barely started.

Architects have to stop thinking in terms of buildings only.

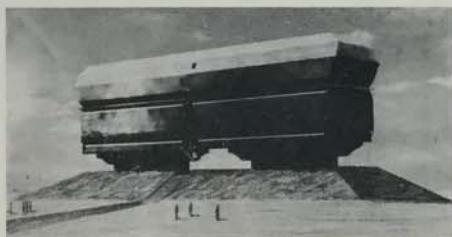
Built and physical architecture, freed from the technological limitations of the past, will more intensely work with spatial qualities as well as with psychological ones. The process of erection will get a new meaning, spaces will have more consciously have haptic, optic and acoustic properties.

A true architecture of our time will have to redefine itself and to expand its means. Many areas outside traditional building will enter the realm of architecture, as architecture and "architects" will have to enter new fields.

All are architects. Everything is architecture.

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The Museum of Modern Art

To Ludwig Glaeser

From Cintra Lofting

Date Sept. 30, 1969

Re The attached file

Dear Ludwig:

I gather Kynaston spoke to you about this material at lunch today. He has asked me to show it to you and to ask you for the names of the people you mentioned to him. I.e. Bichler, Holein, Texas group, the Austrian group working in Rhode Island, the Russians you spoke of etc.

Please, could you return this file when you are finished?

Many thanks.

which would better acquaint him with your work. Should any members of your group be in this country at this time or in the near future I know Mr. McShine would like to get together with someone to discuss exactly what you are and will be doing.

In the hope of hearing from you soon, I am,

L. Lofting
Researcher
Storage rooms
1963 Vienna
Austria

Yours sincerely,

Cintra Lofting
Curatorial Assistant

Archives of Peter Cook, David Greene, Dennis Crompton
Peter Cook
59 Mansfield Street
London W.C. 2
England
and
David Greene
1 Victoria Court
Leicester Road
The Park
Nottingham
England

Texas group has disappeared from file.

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To: Ludwig Glaser
From: Mary Jane Lightfoot
Date: October 3, 1969

Here are the names and addresses you requested.

September 30, 1969

Hans Hollein
Prinz Eugenstrasse 80
Vienna 4
Austria
Bau. Cooperative Himmelblau
Esterhazygasse 32/8
Vienna, Austria
Prinz Eugenstrasse 80

Dear Sirs:
Austria

Your letter of July 28 addressed to this Museum was passed on to Mr. Kynaston McShine, Associate Curator. Mr. McShine was away at the time and has just recently returned. He has asked me to get in touch with you on his behalf since I am working with him on a research project. In connection with this, he was delighted to see the material you sent and was wondering if you had any more photographs and other documentation which would better acquaint him with your work. Should any members of your group be in this country at this time or in the near future I know Mr. McShine would like to get together with someone to discuss exactly what you are and will be doing.

In the hope of hearing from you soon, I am,

L. Glaser
Mary-Jane Lightfoot
Space Center 30
1050 Vienna
Austria

Yours sincerely,

Cintra Lofting
Curatorial Assistant

Architects / Peter Cook, David Greene, Dennis Crompton
Peter Cook
59 Marriage Street
London N.W. 6
England
and
David Greene
1 Victoria Court
Lenton Road
The Park
Nottingham
England

This group has disappeared from file.

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To: Ludwig Glaeser
From: Mary Jane Lightbown
Date: October 3, 1969

Here are the names and addresses you requested.

Hans Hollein
Prinz Eugenstrasse 80
Vienna 4
Austria

Walter Pichler
% Hans Hollein
Prinz Eugenstrasse 80
Vienna 4
Austria

Raimund J. Abraham
Assistant Professor of Architecture
Rhode Island School of Design
2 College St.
Providence, R. I. 02900

Friedrich St. Florian
Assistant Professor of Architecture
Rhode Island School of Design
2 College Street
Providence, R.I. 02900

L. Ortner
Haus-Rucker Co.
Spengergasse 56
1050 Vienna
Austria

Archigram (Peter Cook, David Greene, Dennis Crompton)
Peter Cook
59 Aberdare Garden
London N.W. 6
England
and
David Greene
1 Friar's Court
Lenton Road
The Park
Nottingham
England

Texas group has disappeared from file.

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HANS HOLLEIN
ARCHITEKT
WIEN IV, FRITZ-EUGENSTR. 80
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1100 VIENNA

franz 91

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frame 41

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HANS VOLLEIN
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WENDECKSTRASSE 26, 00
DUESSEN, 1944

from 41

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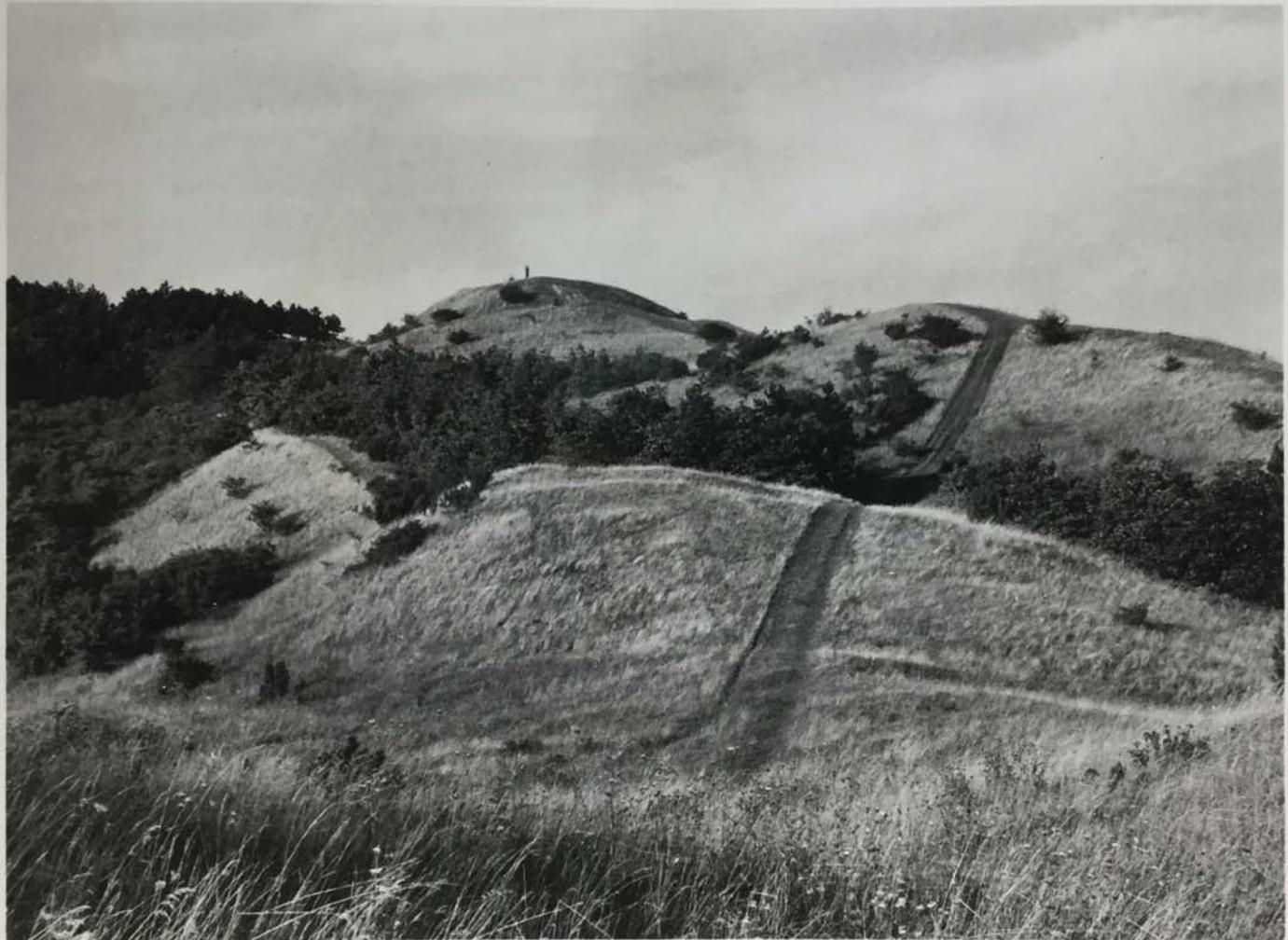
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HANS KOLLEIN
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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

HOLLEIN, Hans

Sites. 1964.
4 photographs

"All the...photographs were done in 1964 with the purpose to declare them as potential "sites" - either to be left alone as they are (in some instances the "tracks" are from moto-cross racing) or to be slightly modified, transformed by digging trenches, markings of linear nature similar to the moto-cross tracks or extensions of features (as the rectilinear hole) by accentuating it through additional subterranean and above earth "building"."

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Collection:

Exhibition: INFORMATION
The Museum of Modern Art, New York
July 2 - Sept. 20, 1970

X
This is
the most
picturesque
(You see how
traditional
I am!)

PLEASE RETURN TO THE
DEPARTMENT OF
PUBLIC INFORMATION
The Museum of Modern Art
11 West 53rd St., New York

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rca Global Telegram

NNNN

ZCZC DAB5554 RMX3465 AUN511

URDD HL AUWI 022

IEN 16 24 1200

TELEPHONE/MAIL

H. Hollein
via Ray
de Ar
Pike
Kings
Folger

LT

MODERNART KYNASTON MCSHINE NEWYORK

WILL SEND MATERIAL STOP SOME PHOTOGRAPHS ALSO AT FEIGENGALLERY

HANS HOLLEIN

COL LT

Hollein

100% READER'S CHOICE
Quality Materia... 100%

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4 HOLLEIN

ONE 16X20 B+W. COPY
PRINT EACH OF 4 PRINTS
ENCLOSED.

UNMOUNTED AND UNTRIMMED

IMAGE AS LARGE AS
POSSIBLE

14

M. LAURETANO

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HANS HOLLEIN
ARCHITEKT



Staatlich befugter und beeideter Ziviltechniker
Prinz Eugenstrasse 80 1040 WIEN 4
Telefon 65 62 284

Professor an der Staatl. Kunstakademie Düsseldorf
Hochschule für Bildende Künste
Eiskellerstrasse 1 4 Düsseldorf/BRD

Mr. Kynaston L. McShine
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York
N.Y. 10019

Vienna, May 5, 1970

Dear Kynaston,

under separate cover some of the requested photographs. I did not find all negatives in a hurry. There are also four or five photographs (framed in one frame) at the Feigen Gallery. I just returned from Japan, so I will try to make some additional suggestions to your show in the next few days.

All the enclosed photographs were done in 1964 with the purpose to declare them as potential "sites" - either to be left alone as they are (in some instances the "tracks" are from moto-cross racing) or to be slightly modified, transformed by digging trenches, markings of linear nature similar to the moto-cross tracks or extensions of features (as the rectilinear hole) by accentuating it through additional subterranean and above earth "building". This was done by annotations or sketches. Just intentions, because of property rights. The only one, the rectilinear hole, was supposed to be augmented in 1965, but I never did it then. I did a series of trips through Eastern-Austria to find these sites and did numerous photographs, not all of them preserved. I used several of the sites also for the second series of my transformations (aircraft-carrier, spark-plug, etc.).

If you need more specific information, please write.

Sincerely,

Leopold Mitscher

(sgd.in absence
of Mr. Hollein
H. Mitscher,
secretary)

8 photos by sep. mail

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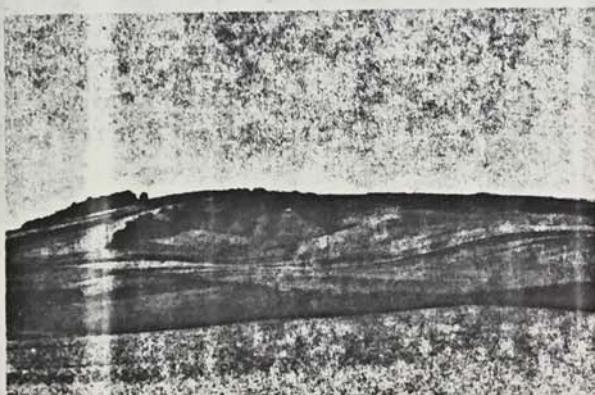
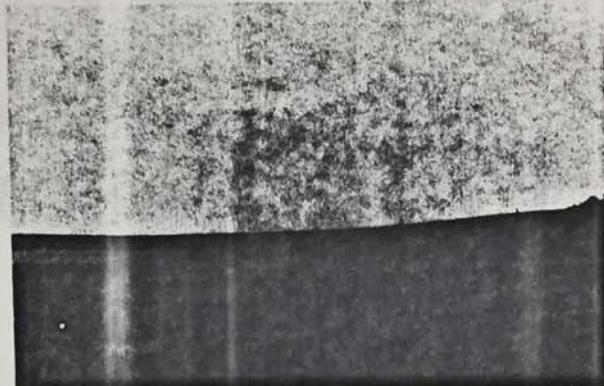
Hans Hollein

Born 1934 in Vienna, Austria
Lives in Vienna, Austria

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Photos to come }



Sites
Photographs by
Hans Hollein, 1984

Various locations have
been selected, photo-
graphed and declared as
sites for non-buildings,
subterranean buildings or
slight modifications of
the surface.

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INFORMATION - Letter

cc. Michael Findlay
Registrar
Artist's file ✓

November 12, 1970 August 7, 1970

Mr. Hans Hollein
Prinz-Eugenestrasse 80
Vienna 4, Austria

Dear Hans Hollein:

I am currently in the process of returning the INFORMATION material. I wonder if you might prefer me to send all or some of your works to the Richard Feigen Gallery, instead of sending them directly back to you as we normally would. Please let me know as soon as possible, as we need your word in writing to do this. I know that Michael Findlay is particularly anxious to keep them here. Hope you will be in N.Y. soon.

Thanks and best wishes.

Sincerely yours,

Kynaston McShine
Associate Curator

Michael Findlay
Registrar

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INFORMATION-lender

cc;

Hollein, Hans
cc: Registrar
ciruclating

April 20, 1970

August 3, 1970

Mr. Hans Hollein
Prinz Eugenstrasse 80
Vienna 4
Austria

Mr. Hans Hollein
Prinz Eugenstrasse 80
Vienna 4, Austria

This is rather late, but you know the problems of doing
Dear Mr. Hollein:

In Mr. Kynaston McShine's absence on a short vacation I am writing
to you with reference to the photographs you sent him in connection
with the INFORMATION exhibition.

The catalogue
For insurance purposes, Our Registrar's office needs to have a signed
loan agreement form from you. I am enclosing such a form in duplicate
which we should deeply appreciate your completing, signing and returning
the green copy at your earliest convenience; the white one is for your
own records.

Thanking you in advance for taking care of this,

Sincerely yours,

Kynaston L. McShine
Associate Curator

Cintra Lofting
Curatorial Assistant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*file
Hollein*

April 20, 1970

Mr. Hans Hollein
Prinz Eugenstrasse 80
Vienna 4
Austria

Dear Hans:

This is rather late, but you know the problems of doing anything in New York. I would very much like to have you represented both in the exhibition and in the catalogue. What I have in mind is your sites, but if you have any other suggestions, I would like to hear them.

The catalogue is the immediate priority, so I would appreciate it if you could rush some photographs for illustration in the catalogue to me. You have a bit more time for the exhibition.

With best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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INFORMATION - ARTISTS

Hans Hollein