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After two years of architecture study in the United States in 1958–60, **Hans Hollein** returned to his home city of Vienna where he began collaborating with his compatriot Walter Pichler. Within a short time the two had emerged as the leading figures in a group of radical architects working in that city. Hollein and Pichler jointly produced a manifesto in 1962 entitled "Absolute Architecture" in which they declared in separate statements that architecture was a ritualistic expression of pure, elemental will and sublime purposelessness. The following year a four-day exhibition of their work at the Galerie Sankt Stephan had a catalytic effect on the Viennese scene. Hollein's models and drawings conjuring up archetypal monuments, abstract urban complexes, and infrastructures of unspecified function and scale gave a potent image to an iconoclastic and visionary architecture. So did his surrealist montage of 1964 depicting an aircraft carrier beached in the Austrian wheat fields. A first commission in 1965, for the Retti candle shop, allowed him to realize some of his ideas on a small scale. Detailed in an elegantly technical language, the shop exhibited a facade of symbolistic symmetries rendered paradoxical by an illusionist play of mirrors and metallic surfaces within.

After further collaborations with Pichler on sculptural architecture and then on pneumatic environments—a concept also pursued in the late 1960s by two younger Viennese groups, Coop Himmelblau and Haus-Rucker-Co—the paths of the two architects diverged. The following statement by Hollein appeared as an introduction to a thirty-page compendium of images which he assembled in a memorable issue of *Bau*. The pictorial selection—ranging from pneumatic and tent structures by Frei Otto and works by Claes Oldenburg, Christo, and Joseph Beuys to a portrait of revolutionary hero Che Guevara—is a vivid montage of 1960s aesthetic counterculture. Hollein's statement reveals his continuing expansion of the concept of architecture, not only to embrace other media, but to transcend its own physicality into a comprehensive and invisible technical environment. Buckminster Fuller's message is explicit here, as is that of Marshall McLuhan. The latter had written (in *Understanding Media*, 1964), "During the mechanical ages we had extended our bodies in space. Today . . . we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned. Rapidly we approach the final phase of the extensions of man—the technological simulation of consciousness."

From the building to the book to the media environment: with his pronouncement of the end of the Gutenberg galaxy McLuhan gave one more turn of the screw to Victor Hugo's *ceci tuera cela*. Hollein's rituals of a "cultic architecture" looked back to the future via the technological tribalism of the global village. Like Arata Isozaki's work in Japan and other neo-avant-garde manifestations around the world in these years—including Archigram in England and Superstudio in Italy, with whom there were close contacts—the Viennese movement inspired by Hollein belongs to a current of technological prophecy directly responding to the cultural crisis of postindustrial society. For a rich compilation of the work of the Vienna architects, including poetic delineators like Friedrich St. Florian and Raimund Abraham and experimental groups like Coop Himmelblau, whose interventions at this date recall Frederick Kiesler's multimedia explorations and the "happenings" on the American art scene, see a recent book by one of the movement's progenitors: Günther Feuerstein, *Visionäre Architektur Wien 1958/1988* (1988).

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Revised in English in the catalogue *Hollein* (Chicago: Richard Feigen Gallery, 1969). Courtesy of the author.

Everything Is Architecture

Hans Hollein

Limited and traditional definitions of architecture and its 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 one 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 these needs and to fulfill these dreams. He expands his body and his mind. He communicates.

Architecture is a medium of communication.

Man is both—self-centered individual and part of a community. This determines his behavior. From a primitive being, he has continuously expanded himself by means of media which were thus themselves expanded.

Man has a brain. His senses are the basis for perception of the surrounding world. The means for the definition, for the establishment of a (still desired) world are based on the extension of these senses.

These are the media of architecture—architecture in the broadest sense.

To be more specific, one could formulate the following roles and definitions for the concept "Architecture":

Architecture is cultic; it is mark, symbol, sign, expression.

Architecture is control of bodily heat—protective shelter.

Architecture is determination—establishment—of space, environment.

Architecture is conditioning of a psychological state.

For thousands of years, artificial transformation and determination of man's world, as well as sheltering from weather and climate, was accomplished by means of *building*. The *building* was the essential manifestation and expression of man. Building was understood as the creation of a three-dimensional image of the necessary as spatial definition, protective shell, mechanism and instrument, psychic means and symbol. The development of science and technology, as well as changing society and its needs and demands, has confronted us with entirely different realities. Other and new media of environmental determination emerge.

Beyond technical improvements in the usual principles, and developments in physical "building materials" through new materials and methods, intangible means for spatial determination will also be developed. Numerous tasks and problems will continue to be solved traditionally, through building, through "architecture." Yet for many questions is the answer still "Architecture" as it has been understood, or are better media not available to us?

Architects have something to learn in this respect from the development of military strategy. Had this science been subject to the same inertness as architecture and its consumers, we would still be building fortification walls and towers. In contrast, military planning left behind its connection to building to avail itself of new possibilities for satisfying the demands placed upon it.

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New York während der Stunde der Notwendigkeit.
ALLES IST ARCHITEKTUR
Otto Mohr, 1966, Mainz/Leipzig



Obviously it no longer occurs to anyone to wall-in sewage canals or erect astronomical instruments of stone (Jaipur). New communications media like telephone, radio, TV, etc. are of far more import. Today a museum or a school can be replaced by a TV set. Architects must cease to think only in terms of *buildings*.

There is a change as to the importance of "meaning" and "effect." Architecture affects. The way I take possession of an object, how I use it, becomes important. A building can become entirely information—its message might be experienced through informational media (press, TV, etc.). In fact it is of almost no importance whether, for example, 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 their own. Indeed, their importance—the role they play—is based on this effect of information.

Thus a building might be *simulated* only.

An early example of the extension of buildings through media of communication 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 even more concentrated in form are, for example, the helmets of jet pilots who, through telecommunication, expand their senses and bring vast areas into direct relation with themselves. Toward 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.

These far-developed physical possibilities lead us to think about 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 finally be the center of the creation of an individual environment.

The extension of the media of architecture beyond pure tectonic building and its derivations first led to experiments with new structures and materials, especially in railroad construction. The demand to change and transport our "environment" as quickly and easily as possible forced a first consideration of a broad range of materials and possibilities—of means that have been used in other fields for ages. Thus we have today "sewn" architecture, as we have also "inflatable" architecture. All these, however, are still material means, still "building materials."

Little consequent experimentation has been undertaken to use nonmaterial means (like light, temperature, or smell) to determine an environment, to determine space. As the use of already existing methods has vast areas of application, so could the use of the laser (hologram) lead to totally new determinations and experiences. Finally, the purposeful use of chemicals and drugs to control body temperature and body functions as well as to create 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 more consciously have haptic, optic, and acoustic properties, and contain informational effects while directly expressing emotional needs.

A true architecture of our time will have to redefine itself and 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.