

Press Release

HOLLEIN

Press Conference	Tuesday, 24 June 2014, 10:30 a.m.
Opening	Tuesday, 24 June 2014, 7 p.m.
Exhibition Venue	MAK Exhibition Hall MAK, Weiskirchnerstraße 3, 1010 Vienna
Exhibition Dates	25 June – 5 October 2014
Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free Admission on Tuesdays 6 p.m.–10 p.m.

Star architect, the only Austrian to have won the Pritzker Prize to date, designer, artist, curator, exhibition organizer, theorist, teacher, author, media visionary, cultural anthropologist: As a designer in the broadest sense, Hans Hollein (1934–2014) has given a new essence to architecture and lent a new dimension to the attribute “universal artist.” The extensive exhibition *HOLLEIN*, presented at the MAK in collaboration with the University of Applied Arts Vienna, will delve deeper into his rich universe and present his entire oeuvre from a new perspective, revealing a variety of material from Hans Hollein’s archive that has never before been on public display. A new range of photographic works by the artists Aglaia Konrad and Armin Linke—created especially for this exhibition—offers a new approach to his work.

“Form doesn’t follow function. Form does not occur. It is the great decision of mankind,” wrote Hollein in his 1963 essay *Architektur*. Not even thirty years old at the time, these words—and his oft cited manifesto *Alles ist Architektur* [Everything is Architecture] from 1967—defined the consequential attitude that has characterized his multi-discipline work for five decades. With his notion of a total environment, which transforms the earth into a chamber of art as a three-dimensional expression of human behavior, the way he has enriched architecture with emotions and sensuality, and his understanding of architecture as a communication medium, Hollein has continued to pursue a progressive approach that defines architecture as a crucial component of social processes.

Conceived by Wilfried Kuehn, Guest Curator, and Marlies Wirth, MAK Curator, this solo exhibition approaches Hollein neither retrospectively nor chronologically, but instead with the aid of subject areas that emerged in the course of their comprehensive research into Hollein’s archives and work. In accordance with Hans Hollein’s own line of thought, the exhibition *HOLLEIN* does not divide the work into the categories of architecture, design, and art, but rather contextualizes his complex work—exhibitions, museum buildings and designs, media

objects, display architecture, city models, and utopian environments on the basis of working models, original drawings, objects and relicts from exhibitions, sketches, notes, scratch paper, photographs, films, etc.—by means of an exhibition layout that functions like a journey through analogies of sense and form.

Hollein's visionary architectural concept of the "cloverleaf principle" ("*Kleeblattprinzip*"), which he developed for the first museum building he designed, the Museum Abteiberg (Mönchengladbach, 1982), has been taken up as an archetype in the exhibition architecture. Thanks to its diagonal arrangement of square rooms, this outstanding room layout facilitates both entirely new lines of sight and interconnections in content between the individual rooms and the works presented in them. The typical symmetry of the MAK Exhibition Hall is disrupted, instead conveying an exhibition experience that renders Hollein's design principles palpable.

The fact that Hollein does not consider exhibiting to be simply the showing of objects, but above all the creation of meaning through context, is particularly manifest in his pioneering exhibition projects, as is clearly shown in the section of the exhibition called *Media Objects*. An example of this is the *Austriennale*, the Austrian participation in the Triennale di Milano in 1968, which was curated and designed by Hollein. Hollein transformed the exhibition of Austrian products into a *Gesamtkunstwerk* with a performative character, staged snow as an Austrian mass and cultural product, and rows of Bene-brand ring binders as a symbol of bureaucracy. Visitors were involved in the curatorial concept, for example with the *Frustrationstür* [Frustration Door], on which only one of the many handles worked, or as wearers of the red-white-red *Österreich-Brille* [Austria-Goggles], which were produced on location. In one of his important exhibitions, *MANtransFORMS* (1976)—the inaugural exhibition of the Cooper Hewitt National Museum of Design in New York—Hollein undertook an analysis of the "world designed by humans," which is still relevant today, and with his anthropological concept of design made a groundbreaking statement regarding the fundamental question: "What is design?"

In his contribution to the design exhibition *Selection66* (MAK, 1966) or in the exhibitions *Papier* [Paper] (Design Center, Vienna, 1972) and *Eternit* (International Water Management Congress, Hofburg, Vienna, 1969), which are presented in the exhibition *HOLLEIN* in the form of original exhibits, design drawings, and sketches, Hollein also demonstrated innovative strategies in dealing with various subjects and materials.

In the section *Display Architecture*, drawings, collages, photographs, and models address Hans Hollein's recurring toying with archaic symbols and architectural metaphors. Skyscrapers, towers and pillars, for example, gain form and function as a display in the Glassware and Ceramic Museum in Teheran (1978) in the same way as did the palm tree that became the

logo of the Österreichisches Verkehrsbüro (Austrian Travel Agency, 1978–1985) or the portal of the *Feigen Gallery* (1969) in New York, which Hollein conceived as innovative exhibition machinery. Even the *SBF Tower* office block that is currently under construction in Shenzhen, China, which is almost sculptural and is furnished with integrated gardens (contracting authority: Southern Asset Management Co. Ltd./Bosera Asset Management Co. Ltd) is significantly more than mere rational architecture and stands in striking contrast to the other high-rise buildings in its surroundings.

Dominant in Hollein's work is his interest for the not directly functional, for apparently peripheral architectural elements. A perfect example of this distinctive characteristic is to be found in the exhibition section *City Models*: Hollein's iconic contribution to the first Architecture Biennale in Venice (1980), for which international architects were invited to design a hypothetical street in the arsenals with prototypical façades under the title *Strada Novissima*. In the legendary exhibition he curated called *Traum und Wirklichkeit 1870–1930 (Dream and Reality 1870–1930, 1985)* at the Wien Museum in the Künstlerhaus, Vienna, Hollein redefined the culture-historical examination of the Wiener Moderne (Viennese Modern Age) by means of prominent staging.

One room is dedicated to Hans Hollein's contribution to the Austrian pavilion at the Art Biennale in Venice in 1972, *Werk und Verhalten, Leben und Tod. Alltägliche Situationen [Work and Behavior, Life and Death. Everyday Situations]* in the exhibition at the MAK. Surviving original exhibits enable a conceptual reconstruction of the situation in the pavilion. The project makes direct reference to his installation *Alles ist Architektur. Eine Ausstellung zum Thema Tod [Everything is Architecture. An Exhibition on the Subject of Death]* (Mönchengladbach, 1970), an archeological field in which Hollein invited visitors to dig for coins and golf clubs. Ultimately this would lead to his first large-scale project, the Museum Abteiberg Mönchengladbach (start of construction 1972; opening 1982).

Hollein's design for the Museum Abteiberg Mönchengladbach, which has influenced the debate about museum architecture for decades, also forms the starting point for the section *Art Worlds*, which shows Hollein as a museum architect and city planner. Based on the idea of the archeological dig, he integrated the museum's building into the side of a hill and hence inseparably connected the building with its surroundings. The diagonal layout of the interior rooms ("cloverleaf principle") enables a dialectic spatial experience. Working models, drawings, sections, and plans recall the development of the museum building. The Museum für Moderne Kunst (MMK, Museum of Modern Art) in Frankfurt (1991), which is often referred to as a "piece of cake," the spectacular and largely subterranean museum for volcanicity *Vulcania* (2002) in Saint-Ours-Les-Roches, Auvergne, France, as well as the unrealized—despite winning the competition—and revolutionary design for a museum in Mönchsberg in Salzburg (1989), reveal Hollein to be someone who pushes the boundaries in much the same way as

does his study for a Guggenheim Museum in Vienna (1990), which has remained confined to the paper it was drawn on, or his designs for an experimental museum in St. Louis (1960s).

The relation between object, space and landscape is a common theme in Hollein's work. The section *Environments/Built Landscapes* addresses these "springboards" on the basis of numerous drawings of outstanding artistic quality, which show designs for sanctuaries and churches, for the legendary Viennese shops Retti and Schullin, or for artistic landscapes. Black and white photographs, which Hollein took in the 1960s in St. Margareten in Burgenland, Austria, and which were displayed in the exhibition *sites* (Richard Feigen Gallery, Chicago, 1969), can be seen alongside his famous collages with aircraft carriers and his renowned "Architecture Pills" (*non-physical Environments*, 1967).

A walk-in *Archive*—based on original materials from Hans Hollein's archive—deepens the visitors' insights into his thought and work processes in this exhibition at the MAK. Here, photographs and selected film pieces can be seen, including the acclaimed *Österreichisches Porträt* [Austrian Portrait] for the ORF (1969) and films on his work by the well-known Austrian director and friend of Hollein, Paulus Manker.

A significant element of the exhibition is the photographic works of the contemporary artists Aglaia Konrad and Armin Linke, which enable a new visual contemplation of Hollein's architecture. On the invitation of the MAK, they photographed pioneering Hollein buildings from the past five decades anew. Key examples of his museum buildings like the Museum Abteiberg in Mönchengladbach (1982), the MMK Frankfurt (1991), the Glassware and Ceramic Museum in Teheran (1978) or Vulcania (2002), as well as the orientation and communication system Medialines that was installed on occasion of the Olympic games in Munich (1972), can be appreciated alongside Hollein's famous projects in the city center of Vienna, including the former candle shop Retti (now Juwelen Y. GADNER; 1965), the boutique CM (1967) and the former jeweler's Schullin on the Graben (1974). The photographs by both artists are displayed in various formats and sequences and complement each other to create a conceptual spatial collage.

The *HOLLEIN* exhibition at MAK (25 June – 5 October 2014) is being prepared in cooperation with the Museum Abteiberg Mönchengladbach, which is presenting its own new portrayal of Hans Hollein's oeuvre with its exhibition *Hans Hollein: Everything is Architecture* (13 April – 28 September 2014). The exhibition at the MAK will be accompanied by a publication focusing on the new photographic works by Aglaia Konrad and Armin Linke; this was produced in cooperation with the Museum Abteiberg Mönchengladbach and will be released in July 2014.



Cooperation Partner:
University of Applied Arts Vienna

Main Sponsors:
BAI Bauträger Austria Immobilien GmbH
WED Wiener Entwicklungsgesellschaft für den Donauraum

Supported By:
Vienna City Administration, Municipal Department 7 – Cultural Affairs
MAK ART SOCIETY (MARS)

Press photos relating to the exhibition and biographies of Hans Hollein, Aglaia Konrad, and Armin Linke are available for download at MAK.at/press.

Press Fact Sheet

HOLLEIN

Press Conference	Tuesday, 24 June 2014, 10:30 a.m.
Opening	Tuesday, 24 June 2014, 7 p.m.
Exhibition Venue	MAK Exhibition Hall
Access to the Press Conference and Opening	MAK, Weiskirchnerstraße 3, 1010 Vienna
Access to the Exhibition	MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	25 June – 5 October 2014
Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free Admission on Tuesdays 6 p.m.–10 p.m.
Guest Curator	Wilfried Kuehn
Curator	Marlies Wirth, MAK Curator
Exhibition Architecture	Wilfried Kuehn, Michael Wallraff
Graphic Design	Perndl+Co
Curator-guided Tour	Thursday, 18 September 2014, 5 p.m. with Wilfried Kuehn, Guest Curator, and Marlies Wirth, MAK Curator
Guided Tours	June, July, August: each Saturday, 3 p.m. Program September and October online at MAK.at
Supplemental Program	<i>Talk about Hollein!</i> Penal Talk Tuesday, 24 June 2014, 2–4:30 p.m. Location: Aktsaal of the University of Applied Arts Vienna
	Exhibition Talk Saturday, 4 October 2014, 11 a.m. Curators Marlies Wirth and Wilfried Kuehn in dialog with Lilli Hollein, Director, VIENNA DESIGN WEEK

Publication *HOLLEIN*, Ed. Christoph Thun-Hohenstein, Susanne Titz, Wilfried Kuehn, Marlies Wirth, german/english, ca. 120 pages; MAK – Austrian Museum of Applied Arts/Contemporary Art, Vienna; Museum Abteiberg, Mönchengladbach; mousse publishing, Milan 2014. Available at the MAK Design Shop or online at MAKdesignshop.at beginning in July 2014.

MAK Admission € 7.90 / reduced € 5.50 / family ticket € 11
Free admission for children and teens under 19

MAK Press and Public Relations Judith Anna Schwarz-Jungmann (Head)
Sandra Hell-Ghignone
Veronika Träger
Lara Steinhäüßer
T +43 1 711 36-233, 229, 212
presse@MAK.at
www.MAK.at

Vienna, 24 June 2014