

ARCHITECTURE AND CULTURE

Beatrice Lampariello
Université catholique de
Louvain, Faculté
d'architecture, LOCI/LAB,
Brussels, Belgium
[beatrice.lampariello@
uclouvain.be](mailto:beatrice.lampariello@uclouvain.be)

Silvia Groaz
Université de Liège, Faculté
d'architecture, Liège,
Belgium; École nationale
supérieure d'architecture
Paris-Est, Champs-sur-
Marne, France

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“We Must Allow Buildings to Die.” The Exhibition of Death for New Architectures of Life Beatrice Lampariello and Silvia Groaz

ABSTRACT In the 1960s, inquiries into human existence and mortality captivated architects and artists worldwide. Among them, Hans Hollein explored the origin and destiny of human beings and architecture through two exhibitions dedicated to the themes of life and death. This article demonstrates Hollein’s endeavors to engage with human and non-human final moments, transforming exhibitions, museums, and architecture into media for staging the intertwined cycle of life and death. It highlights Hollein’s view of death as an inevitable, but not final, stage of life: buildings left in ruins or memories of constructions now lost can be reactivated to produce new forms of design, perpetuating a timeless dimension of architecture grounded in its cultic and funerary origin. Finally, the article unveils how sacred aspects complemented twentieth-century scientific and vitalist approaches to human life, architecture, and curatorial practice, offering insights into the relation among architecture, psychoanalysis, media studies and artistic experiments.

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Introduction

In the cultural and political climate of the late 1960s, a growing awareness of finitude brought into focus the ultimate fate of humanity and its objects – both material and conceptual.¹ The optimism that had accompanied the postwar reconstruction and the economic boom was giving way to a general exhaustion of the promises of permanence, progress and technological confidence. Within this changed horizon, the looming threat of atomic war, the limited life cycle of objects in consumer society, the renewed centrality of the Holocaust in public discourse, and a growing ecological awareness of Earth's finite resources² all contributed to reframing death beyond the individual and biological dimension. Death became instead a collective and cultural condition through which the ambitions and certainties of the modern project were increasingly called into question.

In this climate, architecture appeared to confront the limits of its own historical trajectory. Theory articulated a pervasive crisis and went so far as to diagnose the end of contemporary architecture, as Manfredo Tafuri famously argued.³ Design incorporated metaphors of death from the convergence of historical conditions and personal events such as illness, accidents, and hospitalization. Arata Isozaki proposed "dead architectures," Aldo Rossi conceived buildings as lying skeletons, Ettore Sottsass Jr. drew diagrams of death and urn-like objects, and Superstudio developed the *Tombstones for Architecture and Fundamental Act of Death*. So pervasive was this tendency that Charles Jencks reported that architects had begun to "flirt with death."⁴

Architecture was not an isolated case, and similar reflections appeared in contemporary art. Gino de Dominicis and Luciano Fabro announced funerals and wrote epitaphs; Walter Pichler obsessively depicted crucifixions; Joseph Beuys performed rituals of death and resurrection; Claes Oldenburg, Keith Arnatt and Max Peintner staged corpses and burial pits; and John Baldessari cremated his own works and collected their ashes in an urn. Across these practices, death functioned not only as a literal theme, but also as a critical lens through which to reconsider the transient essence of life.

Within this context, the Viennese architect Hans Hollein (1934–2014) used death conceptually and operatively to redefine architecture. By making death – and its counterpart, life – the central "subject"⁵ of architecture, Hollein transformed a diffuse cultural preoccupation into the very reason for architecture itself. It is precisely this shift from implicit motif to explicit project that makes his work a crucial case for understanding how architecture, at the end of the 1960s, rearticulated its own condition of existence.

This article explains Hollein's vision of death through two exhibitions: *Alles ist Architektur. Eine Ausstellung zum Thema Tod* [Everything is Architecture. An Exhibition about Death], held in 1970 in the Städtisches Museum Abteiberg in Mönchengladbach, and *Vita e Morte, Situazioni Quotidiane* [Life and Death, Everyday Situations] at the

Austrian Pavilion for the 36th Venice Biennale in 1972. Through a close reading of their concepts, spatial organization, scenography, and artworks, the article approaches these exhibitions as architectural projects in their own right: temporary environments where architecture was tested as communication, bodily experience, and transformation. They are read as material condensations of Hollein's concerns with ritual, sensory perception, and architecture's sacred function, and as points of entry into the broader cultural context, in Vienna and beyond, involving psychoanalysts, contemporary artists of behavior, and philosophers of media theory.

To date, Hollein's exhibitions on death have received limited critical attention, despite recent interest. In *Domus*, they appeared as meditations on the finitude of human existence,⁶ while Eva Branscome read them as anticipating the death of the museum building.⁷ These interpretations clarify the existential and institutional dimensions of Hollein's exhibitions. This article, however, argues that their architectural significance lies in the way they tested the rebirth of architecture after the death of the modern project. It shows how Hollein interpreted death as a new beginning rather than an endpoint, staging in the exhibitions the transformation of objects, bodies and gestures, through processes of birth, use, decay, and reincarnation. In this way, the article demonstrates a double shift: the exhibition's transformation from a space of contemplation into a space of consumption, and architecture's transformation from a set of permanent objects into a cyclical process of form, time, and life.

Within this conception of architecture as a cycle, the article identifies the "archetypal figures"⁸ as the forms that ensure its continuity. Capable of enduring beyond their original contexts, they showed that, although everything comes to an end, forms can be revived through new uses and meanings. "To live and to die, and possibly to live beyond death," Hollein explained, linking human beings and architecture, across all its scales, through a shared destiny beyond death and through the cyclical nature of time and life.⁹

Exhibition as a "Cold Medium" for Architecture

Starting from the early 1960s, Hollein transformed the exhibition into a medium to communicate, consume, experience and redefine architecture beyond building, function and scale. This strategy relates to the theoretical positions of Marshall McLuhan, which Hollein likely encountered during his stays in the United States between 1963 and 1964, and integrated into his own reflections at least by 1965.¹⁰ In particular, McLuhan's notion of "cold media"¹¹ is especially illuminating for understanding Hollein's exhibitions. By this concept, McLuhan referred to media such as television and telephone which require strong "participation or completion by the audience."¹² Hollein's exhibitions operated according to a comparable logic: they deliberately eschewed explanations, captions, or any form of direct information, instead

demanding active engagement from the audience, both sensory and interpretive. Arguably, Hollein's exhibitions were almost "frozen" – deliberately suspended in a state of incompleteness, awaiting the active presence of the audience to fully come into being.¹³

This exhibition [*Austriennale*] is not a passive documentation but ... is meant to be an active one, making the movements, the actions and reactions of the visitor an integral part of it ... It is done by an individual, realized by many.¹⁴

Beyond the audience's intervention, the exhibitions' activation came from the specific configuration and scale of exhibits. Rejecting conventional architectural miniaturization in museums, Hollein conceived exhibits as pieces of furniture and life-sized objects. They were "elements radiating space,"¹⁵ creating a juxtaposition of immersive "situations" and inviting the audience into unfamiliar "experiences."¹⁶ This vision defied the notion of the artwork as it had developed over the centuries. Instead, it paralleled post-1968 experiments, when artworks became media for collective action. Hollein was not only aware of this shift, but also involved in it, cultivating friendships with performance artists such as Beuys and Oldenburg,¹⁷ and interpreting artworks as "expression ... of human behavior."¹⁸ Whether collective or individual, Hollein's actions stood between Oldenburg's monumental ephemerality and Beuys's transformative ritual, converting the happening into an architectural gesture that gave temporary action a lasting symbolic form.

Hollein's exhibitions engaged senses and psyche through smells, warmth, memories, touch, and imagination, questioning the consistency of both art and museum, while challenging the roles of curators, authors, and visitors. In this perspective, the term "supersensualism," used by Jencks to describe the 1970s projects of Hollein, Archigram, Superstudio, Archizoom and Sottsass Jr., best defines Hollein's approach in exhibitions.¹⁹ It produced a "situation" that evolved into a sensorial environment and, through audience involvement in happenings, even a distinct participatory space then called "happenvironment."²⁰ Visitors sat on furniture, inhabited water ducts, and opened doors into enigmatic corridors, transforming exhibitions into learning experiences. From a curatorial standpoint, this experiential approach critiqued the contemplative tradition, aligning with contemporary *ad-hoc* environments. Socially, this approach became a crucial opportunity for individuals to come together, forging new, unalienated relationships both among themselves and with artworks. Exhibitions emerged as a privileged medium through which Hollein could translate his visions into concrete form, much as he did in his architectural projects. Notably, by the late 1960s, Hollein proposed turning the Olivetti showroom in Amsterdam into an "interface space" where

Products should not only be looked at but also ... used by the public. Thus a housewife could work out the monthly budget, a student [could] do certain calculations for his school tasks, or a love letter could be written.²¹

This proposal clarifies the logic of use that informed Hollein's exhibitions. Artworks became accessible, portable, and activatable products – “pop” in the sense of being popular and “à porter,” extending the exhibition into everyday life. In assuming this status, they reflected the economic and social conditions of the 1960s, when the logic of production and consumption had permeated the cultural sphere, turning art into a commodity. Hollein materialized this by endowing artworks with a life cycle – an origin, a function, an obsolescence, and ultimately an end. The duration of the exhibition mirrored this cycle and turned the exhibition itself into a space of consumption, in which the economic logic of exchange value was transformed into a symbolic logic of use and exhaustion. People could handle, wear, and circulate objects around the city, becoming active carriers of the exhibition and its message, while turning the exhibition into a dispersed communicative environment unfolding through products, bodies, and urban circulation. As he explained about the *Austriennale* in 1968,

Both wearing the glasses as well as throwing them away are means of extension of the small Austrian section in other areas, carrying the message of the exposition into the rest of the exhibition, the city of Milan, the world.²²

In transforming artworks into products and the exhibition into a space for consumption, Hollein launched a triple assault on the traditional concept of the museum: first, by denying its value as a space for exhibiting exceptional artifacts; second, by undermining its function as a place of preservation, transforming the exhibition into a global-scale medium of use and circulation; third, by pushing the boundaries of buildings to the point of deflagrating them. Thus, the experience, triggered and lived, became an alternative form of learning that avoided explaining the “how” and the “why” to instead provoke thoughts. Each visitor was to consume, react to, and complete both artworks and the exhibition from their perspective. In this reevaluation of exhibition goals and content, architecture, much like the exhibition itself, became a medium. “Architecture is everything... especially communication,” Hollein stated in 1968.²³

Hollein's exhibitions are therefore neither “about” nor “on” architecture, but rather “for” architecture, to borrow a definition from CCA director Giovanna Borasi.²⁴ By transcending the representation of buildings, materials, and functions, exhibitions became tools for reimagining the role of architecture after the end of the modern project.

Postwar exhibitions' tendency to explore the human condition, including spirituality,²⁵ sheds light on Hollein's choice of topics. However, his view of exhibition and architecture as media explains why he chose to display, and thereby communicate, a theme drawn from autobiographical and collective experiences: the life and death of human beings and their artifacts. From this perspective, his statement "we must allow it [the building] to die"²⁶ should be read beyond a general reflection on decay, becoming the very principle staged in the exhibitions. Although it referred to the building, it implied the destiny of every human work, regardless of scale: the loss of material certainty and its persistence as memory, image, and ritual force, ready for reactivation in future projects.

The theme of death first emerged in 1969, when Johannes Cladders invited Hollein to curate an exhibition at the Städtisches Museum Abteiberg in Mönchengladbach; it resurfaced in 1972, when Wilfried Skreiner commissioned him for the Austrian pavilion at the 36th Venice Biennale; finally it reappeared in a first hypothesis for the mid-1970s exhibition at the Cooper-Hewitt Museum – the renowned *MAN transFORMS* –, as reported by Samuel Korn.²⁷ Despite differing cultural contexts, in all these exhibitions, Hollein played different roles: that of the curator selecting the theme; the author conceiving artworks; and the set designer defining their display. Through this multifaceted engagement, he acted as a mediator, placing the notion of consumption, exhaustion and reactivation within architecture's and people's everyday lives.

Archetypal Figures and Fundamental Acts

Alles ist Architektur. Eine Ausstellung zum Thema Tod emerged from the convergence of autobiographical events, atmospheric perceptions and Hollein's attempt to expand architecture into communicative environments able to address fundamental existential conditions. His 1969 hospitalization²⁸ and the "extinct" landscape of Mönchengladbach, enveloped in what he described as "deadly silence,"²⁹ intensified his reflection on the link between architecture, mortality and sensory experience. As he later explained, "Landscape and the mood of landscapes relates to my architectural thoughts."³⁰ Yet, these were not isolated triggers. Rather, they intensified concerns that had long shaped Hollein's intellectual formation in the larger economic, cultural and political context of the late 1960s. His father's illness and death, his discovery of North American cemeteries, his encounters with Native American ancestral rituals, and the cultural milieu of Vienna shaped his understanding of death as both material fact and metamorphosis.

In Vienna, death stood at the intersection of religion, science, psychoanalysis and art. Branscome demonstrated that Hollein was raised within a cultural milieu³¹ mixing sacred and profane. Catholicism framed death as a passage from earthly life to eternity; nineteenth-century anatomical science made the corpse the object of material and scientific inquiry;³² Sigmund Freud's opposition of the death drive to the life drive,

transformed death into a psychic force; finally, the Second World War brought death and destruction to the fore.

Viennese architectural culture added another parameter, when Adolf Loos – an architect to whose rediscovery Hollein contributed³³ – traced architecture's origin to the funerary mound, identifying death as one of architecture's primordial conditions.³⁴ Together, these references shaped a consistent strategy, where architecture, whether in the form of a city, a building, an object, or an exhibition, was a process of “transformation,”³⁵ marking the passage from one state to another. Exhibitions were especially suited to staging this condition, since they brought together objects, bodies, images, atmospheres, and actions in one experiential field.

Conceived as a series of interconnected situations designed to influence the audience's physical and psychological state, *Tod* aimed at providing a “direct experience” of death rituals, moving between collective ceremony and individual memories.³⁶ The experience was structured around three funerary archetypal figures. Transcending fixed formal and typological categories, these figures hovered between objects, furniture, and architecture, producing “sensual events”³⁷ and acting as “space determinators,”³⁸ intended by Hollein as elements organizing and generating space.

Archetypes were pervasive in the Austrian cultural milieu. In 1963, Raimund Abraham published a book on Austrian elementary architecture, using photographs by Josef Dapra³⁹ to document local archetypes, as noted by Alessandro Melis, Michael John Davis, and Allan Balaara.⁴⁰ In 1966, issues 5 and 6 of *Bau* – the journal Hollein edited – were entirely devoted to the subject of archetypes. In one of the essays, Günther Feuerstein, who had written his doctoral dissertation on the topic, defined archetypes as “primitive acts of building,” and identified them in the “erection,” “accumulation,” “circle,” and “cross.”⁴¹ This resonated with psychoanalysis, particularly with the thought of Carl Jung, one of Hollein's important references,⁴² where archetypes designated a universal form shared across cultures, yet shaped by different symbolic manifestations. Against the late 1960s crisis of certainties, timeless figures became instruments for rethinking architecture at its foundations, including its role, materiality, and ultimate destiny.

Among the many archetypal figures that have shaped the history of humanity and architecture, Hollein focused on the burial ground, the flower mound, and the domestic altar. Through them, he reactivated the fundamental acts he had identified in 1960 as the origin of architecture: “digging, piling up, forming.”⁴³ Within the museum, their transformation into archetypal figures of death became his key curatorial and theoretical means of addressing finitude.

Drawing on the Catholic understanding of death beyond a mere cessation of biological functions, Hollein framed it as a threshold joining ending and beginning. Architecture, accordingly, became a cyclical

process whose origin was rooted in death rituals: "Architecture ... is not manifested first in setting up protective roofs, but in constructing sacred structures," he explained.⁴⁴ Its regeneration was based on the reactivation of its cultic essence, freed from the dictates of "existenzminimum," "form follows function" and "less is more." Death thus became the condition for redefining both the origin and the destiny of architecture through a ritual dimension that, in Hollein's view, constituted the essential prerequisite for overcoming the functionalism and materialism of the modern project.

The archetypal figures were deliberately presented without authorship or explanation, as if they exceeded individual invention and belonged instead to human history. Hollein's authorship receded into anonymity, while his curatorial role became that of an invisible *deus ex machina*. As set designer, he transformed the museum into a ready-made ritual environment, decontextualizing and re-signifying the archetypal figures, and covered walls and windows with curtains, negating the museum rooms and preventing the perception of a continuous space. Within this suspended setting, the burial ground, mound, and altar appeared as material and spiritual relics, poised between "flesh and spirit."⁴⁵ The relics conveyed messages to the survivors of humanity, recalling his initial idea to dedicate the exhibition to "new media."⁴⁶ Thus, Hollein became a redeemer, reintroducing death's lost ritual significance into life. "It's really about life and the living," Cladders explained,⁴⁷ casting death as a phase of life celebrated through rituals.

Through the fundamental acts of digging, piling up, and forming in the burial ground, mound, and altar, Hollein restored the museum to the sacred function implied by its etymology: a "space of worship."⁴⁸ Without returning to religion in a traditional sense, the exhibition venue became a "spiritual house"⁴⁹ for contemporary subjects, where consumer objects, bodily sensations, historical traumas, and ritual forms created a new experience.

The exhibition unfolded as a series of stages in an argument: architecture begins where humans confront death, and gains meaning by giving this confrontation spatial, material, and sensory form. The archetypal figure of the "burial ground"⁵⁰ translated this argument into its clearest spatial form. Conceived as a sand pit with shovels and objects prepared for a "happenvironment" (Figure 1), it made "digging" a cultural and psychic operation, poised between the extremes of death and destruction, life and rebirth. The pit evoked devastation, like the one Hollein had observed from the Belvedere in Vienna during the war, or the damaged memory of the Abteiberg Museum, whose collection had been destroyed by Nazis, deeming it "degenerated."⁵¹ Yet it also represented a primal architecture, reminiscent of the excavated ritual structures of Native Americans he had visited, and the expression of a sacred place within his vision of the museum. "Underground construction has to do with archaic qualities ... Underground buildings are often spaces of worship, as museums should be," he explained.⁵²

The pit acquired further significance in the unearthing of artworks from the sand, suggesting that the underground figure functioned as an archaeological site from which things could be resurrected after their functional demise. Suspended between burying and unearthing, the audience's action allowed visitors to experience Hollein's interpretation of death as a new beginning. People exhumed artworks from the "burial ground" as objects and sanctified them in tabernacle-like showcases as totems of contemporary society. The only captions in the exhibition accompanied these objects, but they did not explain them. Instead, they



Figure 1
Hans Hollein, *Alles ist Architektur. Eine Ausstellung zum Thema Tod* (1970), visitors participating in the "happenvironment" in the "burial ground." Photograph by Albert Weber, courtesy of Städtisches Museum Abteiberg, Mönchengladbach.

provided misleading information, like the distortions that Hollein associated with archeological interpretation.⁵³ Widely understood as an ironic gesture,⁵⁴ this misinterpretation instead revealed an unstable and even troubling meaning. A shower labeled as an instrument for "preserving racial purity" and a golf club described as the ideal weapon for a warrior⁵⁵ showed how ordinary objects could be dramatically re-signified by history. This interpretation clarifies Hollein's theoretical stance on history, not as a linear succession of events, but as an accumulation of forms and contents open to displacement, distortion, and resurfacing.

Within this emphasis on what is buried, altered, or brought back to the surface, the burial ground can be related to Freud's analogy between archaeology and psychoanalysis. Freud offered Hollein a model for understanding how buried and dead material returns to consciousness and life in altered form, inviting the audience to process and even psychoanalyze it. The exhibition staged a comparable process, as objects, memories, and traumas were covered, unearthed and reinterpreted. After all, Hollein's understanding of Freud had deepened just a few months before the exhibition, when he proposed transforming Freud's apartment into an "Information Center," through a "variety of environmental situations,"⁵⁶ similar to those in Mönchengladbach. Somewhere between the physical act of digging and psychoanalytic speculation, the burial ground became a platform, a conceptual foundation on which to reconfigure life and death as inseparable conditions. "Design by war – what a bomb gives form to," as Hollein powerfully crystallized it, encapsulates this interpretation.⁵⁷

The Sensory Environment of Death

Death, collectively reenacted within the "happenvironment" of the burial ground, shifted in the mound and the altar to a mediated individual experience. Even more than in the pit, here death reached the visitor through the senses, to the point that Hollein's "supersensualistic" strategy redefined not only the exhibition, but also the museum and the artworks. The body – in both its spiritual and material dimensions – mediated the cyclical nature of life and time, following the example of Christ's death and resurrection.⁵⁸ Without ever displaying the corpse, the exhibition activated the audience through reflection and warmth, and through the evocative presence of scent and sacred garments. Together, they conveyed the intangible and spiritual aura surrounding death, as visual relics or as evanescent sensations. All functioned as "space determinators," requiring no bricks, concrete, or metal, and producing a condition of "unapproachability and proximity, strangeness and familiarity" in relation to death.⁵⁹ Ultimately, they moved beyond the museum walls, entered domestic spaces, and even transformed the city.

Reflection and warmth conveyed life as a fragile and temporary condition, transformed by decomposition and combustion, while scent

and garments became vehicles for a new everyday life (Figure 2). A mirror inside a coffin within the mound recalled finitude, like the skeleton in Masaccio's *Trinity*,⁶⁰ and turned visitors into McLuhan's Narcissus, unable to recognize their own extension.⁶¹ Warmth emanated from the candles burning on the altar, whose ritual associations turned it into a *castrum doloris*. The striking sight of three tunics suspended in mid-air evoked Holy Shrouds,⁶² imbuing the Viennese *Bekleidungsprinzip* with spiritual significance. For Hollein, the tunics symbolized an ideal resurrection rooted in the "space of worship," while functioning as portable architectures for the rituals of death.

Scent was activated through flowers and the Svobodair spray can, conceived in 1968 with Peter Noever. Placed on the bedside table of an ideal hospital room, the can seemed to encapsulate the scent of life and death. The "piling up" of wilting flowers in the mound paid homage to Viennese "moldiness," infusing life and death into "cold rationalism,"⁶³ while their inclusion in the catalog transformed it into a portable funerary urn. In the early electronic age, when immediacy had become a valued

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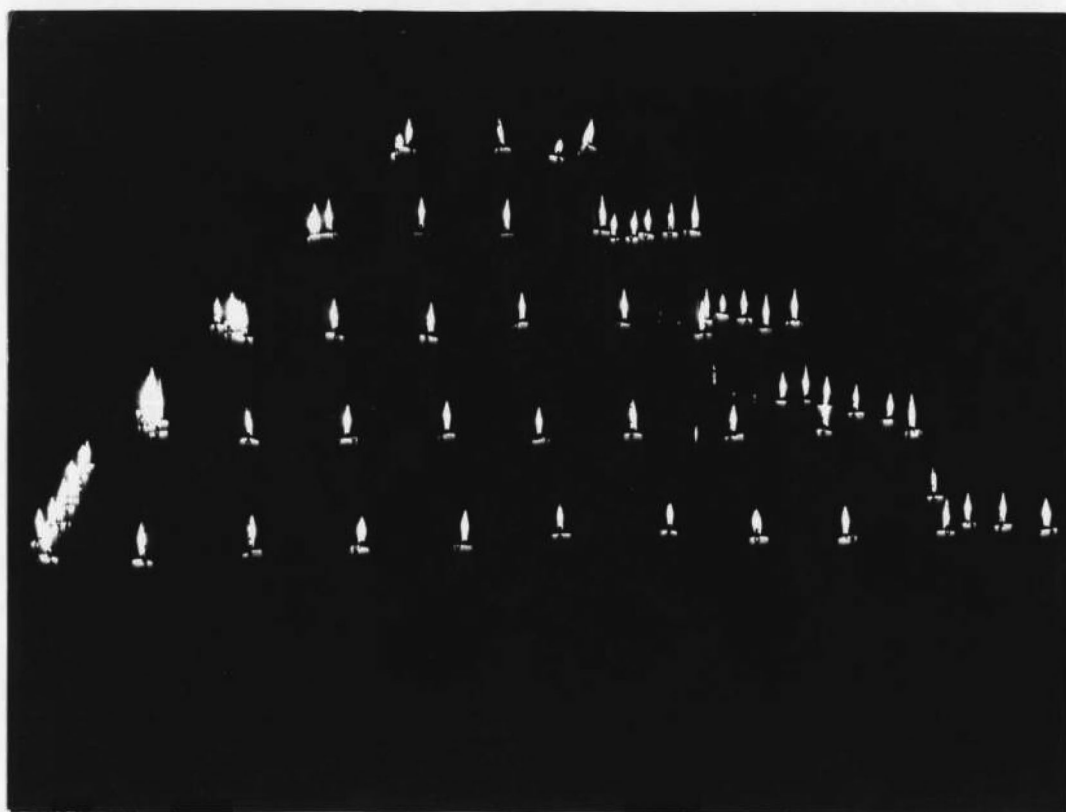


Figure 2

Hans Hollein, *Alles ist Architektur. Eine Ausstellung zum Thema Tod* (1970), altar as "space determinator." Photograph by M. Reuter, courtesy of Städtisches Museum Abteiberg, Mönchengladbach.

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criterion of communication, the flowers and the can suggested that the environment could be transformed by the simple diffusion of a scent. "Pfff ... and your surroundings change"⁶⁴ became an advertisement for life, almost echoing Marilyn Monroe's famous statement, "I only wear Chanel No. 5."⁶⁵

As portable products conceived to enter the home, the flowers, the spray can, and the garments countered the "existenzminimum" and the modern suppression of death through medical cures. They proposed an "existenzmaximum" of direct bodily and psychological stimuli. Together, they extended the exhibition's logic of circulation to the city. After the museum and the home, the city emerged as an ideal site of transformation where functionalism gave way to a sacred rebirth for architecture. Buried beneath concrete, it became a *Utopischer Stadtentwurf* ["utopian city project"], as in the 1969 photomontage for Copenhagen, displayed separately in the exhibition (Figure 3). The drawing extended the logic of the burial ground to the urban scale, where



Figure 3
Hans Hollein, *Copenhagen buried* (1969). Photomontage retouched in gouache, courtesy of Centre Georges Pompidou, Paris.

the act of covering became a means of confronting death and recasting the city as a protective and sacred ground. It then reemerged as a “supersensualistic” structure, or “the castle of our very skin,” to borrow a definition by McLuhan about the urban realm.⁶⁶ From the coffin to the museum, from the domestic interior to the city, Hollein transformed death into an operative principle through which architecture could be reimagined as a sacred platform of mediation and metamorphosis.

Death Rites for a Timeless Architecture

The consistency of artworks, the transfiguration of the museum into a “spiritual house,” and the transformation of architecture and the city into supports for rituals of life and death remained central to Hollein’s interests throughout the 1970s. They resurfaced in his exhibition *Vita e Morte, Situazioni Quotidiane* at the Austrian Pavilion at the 36th Venice Biennale in 1972. Under the title *Opera e Comportamento* [Work and Behavior], the Biennale’s theme opposed tangible works to ephemeral actions. Hollein used this tension to deepen his reflection on life and architecture’s cyclical nature.

A new sequence of archetypal figures drawn from different civilizations was staged in the exhibition, from Catholic rituals and Germanic mythologies to the funerary and sacrificial practices of Native American and Inuit cultures. Displayed side by side, the death rites formed a field of simultaneity that suspended any idealized or positivist progression, confirming Hollein’s critique of history as a linear sequence. Decontextualized and dehistoricized, they invited comparison and personal interpretation. In this light, the interest shared by Hollein and postwar Austrian culture in the concept of the archetype becomes clearer: a timeless figure, not because it stands outside history, but because it recurs across different periods and places, structuring the repeated gestures of ordinary life and embodying the “everyday.” Devoid of nostalgia, Hollein’s approach treated archetypes not as a repertoire of forms to be revived, but as means of reactivating contents and imagining an alternative life grounded in the timeless sacredness of death.

The strategy of suspending time, history and geographies transformed the exhibition into a temporary architectural repository where bodies and rituals circulated and were experienced. It functioned as a “supersensualistic” and “cold medium,” in which visitors encountered figures presented in *brut* [“rough”] and *élaboré* [“elaborate”] forms.⁶⁷ Around 1970, when the concept of “brut” lost the connotation of truth, overshadowed by elaborated discussions on style,⁶⁸ Hollein reclaimed it to affirm the timeless and “true” vitality of ritual forms.

As Hollein refined his concepts and interpretations, he increasingly positioned the Venice archetypes beyond the conventional notions of architecture, sculpture or installation, calling them “objects:”⁶⁹ everyday artifacts whose sole presence transfigured environments into fragments of timeless rituals. This translated Hollein’s theorization of

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Gebilde, a concept he had used since the 1960s to designate an entity encompassing form, construction, structure, and even geological formation.⁷⁰ When combined with the notion of artwork as a product, the concept of *Gebilde* incorporates not only different scales and meanings, but also the life cycle of commodities in consumer society, thereby clarifying their transformative logic.

Originating as *brut* archetypal figures, in Venice the objects were used and consumed. Once their functional life ended, they could become detritus and finally be absorbed into future architectural projects. Within this cycle, one of the first steps was the transformation of objects into supports for new actions: no longer "happenvironments," but solo performances that reflected the shift, in the post-1968 political and social climate, from collective participation to individual ritual. Photographs of the exhibition are strikingly devoid of people; when a human figure appears, it is often Hollein himself performing with his objects. This absence changes the terms of participation, as visitors were invited less to act collectively than to encounter the archetypal figures as believers in a timeless life.

Life and death permeated the Venice exhibition, from its very title and archetypal figures to the visitor's circulation through "departure," "passing," and "arrival,"⁷¹ and even to the museum itself. Hollein's initial proposal to disguise Josef Hoffmann's Austrian Pavilion with a curtain of military fabric would have inscribed the sacred dimension into the very body of the building. It would have reinterpreted the *Bekleidungsprinzip* while transforming the building into a "holy mountain"⁷² and its interior into a form of underground architecture, as a "spiritual house."

The final scenography emphasized the inherent "freedom" of Hoffmann's design, opening two passages and keeping the pavilion continuously accessible, as an archetype of the "demolition of the physical walls" of the museum.⁷³ Life and death were allowed to freely enter both the interior and exterior, pavilion and garden. Whereas in Mönchengladbach resurrection remained largely mediated by artworks that evoked images and memories, in Venice it took concrete form through the staging of an alternative house and city in which death and life could coexist.

The shift in scale of the object-*Gebilde* suspended any distinctions between domestic, sacred, funerary, and urban space. Inside the pavilion, what first appeared to be ordinary objects of the modern Western home – a table, a bed, a chair, a bathtub, a stele, a door – were transformed into ritual devices of a sanctuary (Figure 4). The objects were clad in square white ceramic tiles, combining Hollein's interest in *élaboré* materials with the *brut* production of apparently anonymous forms. The tiles evoked hygiene, seriality, and modern domesticity, but their proportions and repetition produced an unexpected monumental effect. They also connected Hollein to the tradition of the *Gesamtkunstwerk*,⁷⁴ since Hoffmann had used this very cladding as a uniform background

against which activities, rituals, and material practices could proliferate. In Venice, the tiles threaded together the exhibition's different objects and stages of "transformation," evolving from practical everyday tools to ancestral artifacts used in death rites across civilizations. The tiles suggested the limitless expansion of architecture, from life to death, implied in Hollein's motto "Everything is architecture." Indeed, the motto had been uttered by a woman wearing a dress made of square modules, revealing the tiles' underlying logic: a common denominator that bound disparate objects together, allowing architecture to migrate from one to another, toward the "everything."⁷⁵



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Figure 4

Hans Hollein, *Vita e Morte, Situazioni Quotidiane* (1972), the domestic sanctuary. Photograph courtesy of Hans Hollein Family Archive, Vienna.

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The domestic sanctuary was stripped of any programmatic organization. The bathroom, bedroom, and dining room vanished into a unique space embodying Hollein's claim that architecture is "not just space for one sector of life," but "space for the whole life, the whole person."⁷⁶ The result was an elective domicile for daily cults, where actions, desires, and impulses altered the apparent purity of the objects, responding to Musil's observation that "Modern man is born in a hospital and dies in a hospital, so he should make his home like a clinic."⁷⁷

Vitrified blood and a red pool evoked Native American sacrifices and Germanic mythological narratives, while photomontages of imaginary naked women eroticized the scene.⁷⁸ Transformed from sanitized elements into performance supports, the objects intertwined sacredness with sexuality, Eros with Thanatos, akin to the contemporary Wiener Aktionismus Gruppe's experimentations, which treated the body as a charged site where ritual, desire, violence and sexuality converged.⁷⁹

Hollein's ambition to demolish all limits extended beyond the domestic interior, challenging the "delimitation of sacred space"⁸⁰ that historically separated death from everyday life.⁸¹ He sought to reclaim cities and natural landscapes as sites where death could be reintegrated into collective existence. This idea was rooted in his own encounters with death in public space, when he saw Vienna turned into a grave during the war, or visited the *kivas* of Native American pueblos embedded in communal plazas, and Chicago's cemeteries woven into the fabric of the city. In these places, the archetypal figures of death were not secluded or forbidden but could on the contrary transform the macabre into an idyllic environment, as Hollein observed.

When I lived in Chicago, there were no parks in the neighbourhood, and playing areas for children were in some concrete yards. But there were beautiful arcadian cemeteries with lakes and little temples – some by famous architects. Good recreational value.⁸²

This insight reveals his idea of the city and its concretization in Venice. His *Stadtentwurf* was no longer a utopian ideal, but the resurrection of the city as "sacred ground,"⁸³ where the simultaneous presence of life and death, *brut* and *élaboré*, recreation and recollection, and the tangible and the transcendent generated a "total urban life."⁸⁴

In the garden outside the pavilion, real and simulated corpses appeared within a broader ecology of plants, animals and matter, where decaying "flesh" and reincarnating "spirit" coexisted. Monoliths, sacrificial supports, thrones, tombs and tents functioned as architectural condensers and ethnographic devices through which different historical memories, ritual practices and materials were compressed into operative forms. A "sacred well"⁸⁵ recalled both a "sacrificial block hewn out of rock,"⁸⁶ and the timeless monolith in Stanley Kubrick's film; an altar

made of *brut* branches and woven plants joined the non-human Indo-American sacrifice to the gradual reincarnation of architecture from organic matter; a tiled chair became a “throne” from which to understand and determine new orders and cycles of life staged by the exhibition.⁸⁷ The repository condensation became explicit in the tent, which combined elements of different origins (Figure 5). Recalling Sioux traditions, clad with white tiles,⁸⁸ resonating with autobiographical fragments (Hollein’s wife was a fashion designer) and McLuhan’s ideas,⁸⁹ it functioned as a composite architectural figure, assembled from fragments that normally



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Figure 5

Hans Hollein, *Vita e Morte, Situazioni Quotidiane* (1972), the tent. Photograph courtesy of Hans Hollein Family Archive, Vienna.

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would belong to separate histories. As a "death garment," it preserved the body and facilitated spirit reincarnation; as a clothing structure, it transformed covering into the architectural principle associated with the *Bekleidungsprinzip*; as a tiled object, it linked non-Western spirituality to Western rationality, as advocated in Beuys and Henning Christiansen's performance *Eurasienstab*.⁹⁰ In this way, the exhibition moved from one scale of architectural reactivation to the next, expanding the pavilion as an atemporal repository. Hollein's objects demonstrated how architecture could survive the collapse of program and chronology, by detaching forms from their original contexts, recombining them across cultures and periods and allowing them to return as ritual, atmosphere and memory.

Post-mortem

At the Biennale, two performances staged architecture's resurrection. Both were enacted by Hollein himself, who, like his exhibitions and their visitors, became the medium of a symbolic transmission. He appeared simultaneously as architect, scenographer, curator, and redeemer, operating across disciplines to activate collective transformations. These actions condensed and completed the logic of Hollein's exhibitions, where death became an instrument for testing architecture's capacity for renewal. The exhibitions functioned as laboratories for architecture's afterlife, showing that architecture could survive its own demise through a principle of use, memory, ritual, and reincarnation.

The two performances relied on different platforms, each charged with ritual and social meaning: an ambiguous object placed on the pavilion's *crepidoma*, and a *brut* raft floating on the canal. Together, they spatialized and performed a life cycle between death and life. They also defined the trajectory of Hollein's practice. What began as a project "for architecture" became "for exhibition" and, ultimately, "for life." In this sense, the performances revealed the archetypal foundation of Hollein's work itself.

Floating on water, the raft condensed ancestral rites across various civilizations, recalling Inuit boats used in funerary passages and myths of transition,⁹¹ as well as Hollein's personal memories of traveling down the Rhine River with his father.⁹² By fixing one of his tile-clad chairs to it, and navigating the Venetian canals with his son Max (Figure 6), Hollein transformed the object into an urban-scale object-*Gebilde*. The raft extended the exhibition beyond the pavilion, completing the "demolition of the physical walls" and turning death into a public rite. Its appearance and disappearance within the city anticipated the later fate of Hollein's archetypal figures, reincarnated in teaching programs and design proposals.⁹³

In this way, later projects reactivating traces of the archetypal figures were infused with a "spiritual order,"⁹⁴ subtly embedded and never overtly stated, transforming architecture into a "supersensualistic" and "cold medium," migrating across objects and scales. The tombstone



Figure 6

Hans Hollein, *Vita e Morte, Situazioni Quotidiane* (1972), Hans Hollein with his son Max, performance on the raft. Photograph by Gino Molin-Pradel, courtesy of Hans Hollein Family Archive, Vienna.

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from the Biennale reappeared as a fountain in Munich's Olympic Village (1972), where the petrified trickle of blood was transformed into flowing water (Figure 7); then as a pair of sunglasses for the American Optical Corporation (1973), becoming a device to view the world through a filter of mortality; and later as the facade of Schullin 1 store in Vienna (1974), serving as an urban *memento mori*. The square ceramic tile cladding found new life in the exhibition dedicated to Hoffmann's furniture for Wittmann, demonstrating how the *Gesamtkunstwerk* could unify both sacred and commercial aspects (1974). In each iteration, the *Gebilde* ["thing"] acquired a new sacred charge as *Sakrale Gebäude* ["sacred building"], confirming architecture's survival of physical disappearance through memory, repetition and reinvention.

Like the raft, the object placed on the pavilion's *crepidoma* functioned as a ritual support and a vehicle of transformation. With bicycle wheels, it resembled a "carriage," yet its ceramic slab and metal panel evoked a dissecting table and a scalpel blade. The object therefore condensed two different regimes of death: the sacred ritual of passage and the secular, medicalized treatment of the corpse. Its reference to Vienna's anatomical culture, and more indirectly to the Leichenbim tram used to transport dissected corpses to the graveyard, reinforced this ambiguity. Yet the object remained deliberately unusable. Too low for a dissecting table and impossible to be driven as a carriage, it was stripped



Figure 7
Hans Hollein, Media Line Olympic Village, Munich (1971–1972). Photograph courtesy of Hans Hollein Family Archive, Vienna.



Figure 8
Hans Hollein, *Vita e Morte, Situazioni Quotidiane* (1972), performance. Photomontage, courtesy of Hans Hollein Family Archive, Vienna.

of practical purpose and transformed into a "celibate machine."⁹⁵ During the exhibition, Hollein lay on it adopting the pose of Andrea Mantegna's *The Dying Christ* (Figure 8). Through this gesture, the *Objekt* became an anointing stone, the pavilion a "spiritual house," while Hollein cast himself as a modern sacrificial Christ.

The reference to Mantegna places Hollein within a broader postwar effort to restore grief, ritual and emotion as central aspects of new practices in life and art. Similar invocations appear in the works of Baldessari⁹⁶ and Superstudio,⁹⁷ where the image of the sacrificed body of *Christ* became a critique of technological culture that had separated death from ritual, the body from architecture, and emotion from form. In particular, Superstudio's photomontage for the Modena cemetery project, in which a man, presented as Christ's alter ego, no longer represented salvation, but instead exposed a contemporary civilization controlled by impersonal technology, could even be seen as Hollein's retroactive manifesto, testifying to their shared interests: "I met Hollein in London ... We had a beautiful conversation about death,"⁹⁸ wrote one Superstudio member. This discussion confirms that Hollein's "supersensualism" was not an isolated position, but part of a broader, if often tacit, strategy running through European architecture at the beginning of the 1970s. It is precisely in these years that the architectural project became both post-modern and *postmortem*. Post-modern, because it no longer accepted disciplinary autonomy and functionalist reduction. *Postmortem*, because it turned death from a final condition into a generative principle, allowing architecture to recover symbolic force, sensory intensity, and collective meaning.

Beatrice Lampariello (PhD EPFL 2013) is Associate Professor of History and Theory of Architecture at the Université catholique de Louvain, Belgium. She curated various exhibitions and published several books such as *Aldo Rossi e le Forme del Razionalismo Esaltato* (Quodlibet, 2017), *Le Monument Continu de Superstudio* (with Roberto Gargiani, B2, 2019), and *UNIDENTIFIED FLYING OBJECT for Contemporary Architecture: UFO's Experiments between Political Activism and Artistic Avant-garde* (with Andrea Anselmo and Boris Hamzeian, Actar, 2022).

Silvia Groaz (PhD EPFL 2021) is Assistant Professor at Université de Liège, Belgium, and Associate Professor at the ENSA Paris-Est, France. She received grants from the Swiss National Science Foundation, the Getty Research Institute and the Swiss Institute of Milan. She has been a curator for the architecture gallery Archizoom at EPFL and is the author of the books *New Brutalism. The Invention of a Style* (EPFL Press, 2023) and *Nanda Vigo Interiors. The Metaphysics of Everyday Life* (Birkhäuser, 2026).

Declaration of Generative AI Use

The authors used ChatGPT, GPT-5.5 Thinking, developed by OpenAI, to assist with the translation of the authors' own sentences, copyediting, and language refinement during manuscript preparation. The tool was used to improve clarity, fluency, and consistency of the English-language text. The authors confirm that they have checked the originality and accuracy of the content, reviewed the tool's terms of use, and take full responsibility for the integrity of the manuscript, including the accuracy of references and citations.

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Notes

1. This article is the result of a joint effort by both authors: sections 1 and 6 were co-written by Beatrice Lampariello and Silvia Groaz; sections 2 and 3 were written by Beatrice Lampariello; and sections 4 and 5 by Silvia Groaz. The authors wish to thank the reviewers for their valuable feedback.
2. This refers to the 1961 Eichmann trial and *The Limits to Growth*, commissioned by the Club of Rome from MIT and published in 1972.
3. Manfredo Tafuri, *Teorie e Storia dell'Architettura* (Bari: Editori Laterza, 1968).
4. Charles Jencks, "The Supersensualists Part. II," *Architectural Design* 41, no. 1 (1971): 21.
5. Arata Isozaki, "Ritual for the Death – Hans Hollein from Wien," *Space Design*, no. 5 (1973): 10.
6. Information Documentation Archives, "Sorella Morte," *Domus*, no. 497 (1971): 52–54.
7. Eva Branscome, "Triptych for an Ideal Museum. Hollein, Beuys and Cladders," *AA Files*, no. 71 (2015): 100; Eva Branscome, "Alles ist Architektur: eine Ausstellung zum Thema Tod," in *Exhibit A: Exhibitions that Transformed Architecture, 1948–2000*, ed. Eeva-Liisa Pelkonen (London: Phaidon, 2018), 139.
8. Günther Feuerstein, "Architektur und Archetypus," *Bau Schrift für Architektur und Umwelt* 21, no. 5–6 (1966): 97.
9. Hans Hollein, *Man Transforms: Aspects of Design* (New York: Cooper-Hewitt Museum, 1976), 12.
10. The reference to McLuhan appears in the editorial of issues 4 and 5 (1966) of *Bau*. Moreover, in 1965 Hollein proposed the telephone as a "minimal environment" and, in 1966, the television as an extension of the University of Vienna. On this topic, see Eva Branscome, *Hans Hollein and Postmodernism. Art and Architecture in Austria, 1958–1985* (London and New York: Routledge, 2018).
11. Marshall McLuhan, *Understanding Media: The Extensions of Man* (London, New York and Toronto: McGraw-Hill Book Company, 1964), 24.
12. *Ibid.*, 36.

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13. Hans Hollein, "Vorstoß und Rückstoß," *Bau Schrifft für Architektur und Umwelt* 21, no. 4 (1966): 65.
14. Hans Hollein, "Austriennale," *Bau Schrifft für Architektur und Umwelt* 23, no. 4 (1968): 75.
15. Hans Hollein, "Plastic Space," 1960, n.p. (Architekturzentrum Wien, Vienna, AWW).
16. Hans Hollein, "Typescript text," September 25, 1972, HN-066-005-Dok (AWV).
17. At the end of the 1950s, Hollein attended Allan Kaprow's *Eighteenth Happening Six Parts* at the Reuben Gallery in New York and witnessed the ritualistic happenings of the Wiener Aktionismus Gruppe. Beuys participated in Hollein's "situations."
18. Hans Hollein, "Édifices publics. L'Architecture: Image et Enveloppe de la Communauté," *L'Architecture d'Aujourd'hui* 39, special number (1967): n.p.
19. Jencks, "The Supersensualists Part. II."
20. UFO, "Chicken Circus Circulation ovvero Happenenvironment ovvero Superurbefimero n. 7," in *UFO, Unidentified Flying Object for Contemporary Architecture: UFO's Experiments between Political Activism and the Artistic Avant-Garde*, ed. Beatrice Lampariello, Andrea Anselmo, and Boris Hamzeian (New York: Actar, 2022), 270–273.
21. Hans Hollein, "Description for Arquitecturas," 1975, HN-032-004-Dok (AWV).
22. Hollein, "Austriennale," 75.
23. Ibid., 42.
24. Giovanna Borasi, "For Architecture," in *Displayed Spaces. New Means of Architecture Presentation through Exhibitions*, ed. Roberto Gigliotti (Leipzig: Spector Books, 2015).
25. Pelkonen, ed., *Exhibit A: Exhibitions that Transformed Architecture, 1948–2000*.
26. Hans Hollein, "Back to Architecture," in *The Austrian Phenomenon. Architecture Avantgarde Austria*, ed. Architekturzentrum (Basel: Birkhäuser, 2009 [1962]), 32.
27. Samuel Korn, "An Environment of Environments: MAN transFORMS – Curatorial Modes, Designs, Structures," *Architectural Theory Review* 23, no. 1 (2019): 63. <https://doi.org/10.1080/13264826.2019.1616659> (accessed May 3, 2023)
28. Hans Hollein, "Letter to John Allpass," March 13, 1969, Allgemeine Korrespondenz, 1960er–1980er (AWV).
29. Hans Hollein, *Hans Hollein. Alles ist Architektur. Eine Ausstellung zum Thema Tod* (Mönchengladbach: Städtisches Museum Abteiberg, 1970), n.p.
30. Hans Hollein, "Interview with Karen Marie Bredegaard," 2002, Architekturzentrum Wien, Vienna (AWV).
31. Branscome, *Hans Hollein and Postmodernism*.
32. Alys X. George, *The Naked Truth. Viennese Modernism and the Body* (Chicago: University of Chicago Press, 2020).
33. See, among others, issue no. 1 of *Bau* (1970), devoted specifically to Loos and Josef Hoffmann.
34. "If we were to come across a mound in the woods, six foot long by three foot wide, with the soil piled up in a pyramid, a somber mood would come over us and a voice inside us would say, 'There is someone buried here.' That is architecture," wrote Loos.
35. Hans Hollein, "Letter to Kynaston L. McShine," May 5, 1970, Allgemeine Korrespondenz, 1960er–1970er (AWV).
36. Hans Hollein, "Interview," *Werk und Zeit*, no. 3 (1979): 32–34.
37. Hollein, "Back to Architecture," 32.
38. Hollein, "Plastic Space."
39. Raimund Abraham, *Elementare architektur* (Salzburg: Residenz Verlag, 1963).
40. Alessandro Melis, Michael John Davis, and Allan Balaara, "The History and Invocation of the Arche in Austrian Radical Architecture Thinking," *Cogent Social Sciences*, no. 3 (2017). <https://doi.org/10.1080/23311886.2017.1368366> (accessed May 25, 2023).
41. Feuerstein, "Architektur und Archetypus," 97.
42. *Hans Hollein. Métaphores et Métamorphoses* (Paris: Centre Georges Pompidou, 1987).
43. Hollein, "Plastic Space."
44. Hans Hollein, "Städte – Brennpunkte des Lebens," *Der Aufbau*, no. 19 (1963): 116.

45. Hollein, "Back to Architecture."
46. Hollein, *Hans Hollein*.
47. Ibid.
48. Hans Hollein, "Stararchitekt Hollein im Großen Interview: Jede Woche das Denkmalamt Alarmieren." March 26, 2009. <https://www.profil.at/home/stararchitekt-hollein-interview-jede-woche-denkmalamt-237070> (accessed March 20, 2023).
49. Johannes Cladders, "Das Antimuseum: Gedanken zur Kunstpflege," in *Beleg: Kunstwerke der zweiten Hälfte des 20. Jahrhunderts aus dem Besitz der Stadt Mönchengladbach*, ed. Johannes Cladders and Otto Mauer (Mönchengladbach: Druck B. Kühlen, 1968), n.p.
50. Ibid.
51. Hollein, "Interview with Karen Marie Bredegaard."
52. Hollein, "Stararchitekt Hollein im Großen Interview."
53. Hollein, *Hans Hollein*.
54. Joseph Rykwert, "Irony: Hollein's General Approach," *A + U*, no. 2 (1985): 194–196.
55. Hollein, *Hans Hollein*.
56. Hans Hollein, "Letter to Friedrich Hacker," October 2, 1969, HN-044-002 Dok (AWV).
57. Hollein quoted in Korn, "An Environment of Environments: MAN transFORMS – Curatorial Modes, Designs, Structures," 63.
58. Beatrice Lampariello and Silvia Groaz, "Hans Hollein's Body Architecture," *AA Files*, no. 83 (2026): 90–99.
59. Cladders quoted in Hollein, *Hans Hollein*.
60. The screening program at the 31st. Mostra Internazionale d'Arte Cinematografica in 1970, preserved in Hollein's documents at the Architekturzentrum (Wien), included Giambattista Girardi's documentary *Masaccio*.
61. McLuhan, *Understanding Media*, 41.
62. The Holy Shroud is a recurring image in Hollein's exhibitions, e.g. *Papier*, Design Center, Vienna, 1972.
63. Friedensreich Hundertwasser, *Verschimmelungs-Manifest gegen den Rationalismus in der Architektur* (Mainz: Reinhard Kaufmann, 1958).
64. That was Svobodair's advertising slogan.
65. Hans Hollein, "Background USA," *Bau Schrift für Architektur und Umwelt* 20, no. 5–6 (1965): 130. Hollein published Marilyn's photographs in an image collection dedicated to the United States.
66. McLuhan, *Understanding Media*, 343.
67. Hollein, "Typescript text," September 25, 1972.
68. Silvia Groaz, *New Brutalism. The Invention of a Style* (Lausanne: EPFL Press, 2023).
69. Hollein, "Typescript text," September 25, 1972.
70. Hollein, "Plastic Space."
71. Hollein, "Typescript text," September 25, 1972.
72. Hollein quoted in Rose Marie Schwarzwälder, "Konfrontation mit Bildenden Künstlern aus Österreich," *Kunst Nachrichten*, no. 1 (1972): n.p.
73. Hans Hollein, "Il padiglione di Josef Hoffmann alla Biennale di Venezia," in *Josef Hoffmann: i 50 anni del Padiglione austriaco, Biennale di Venezia*, ed. Bundesministerium für Unterricht und Kunst (Vienna: Residenz Verlag, 1984), 16.
74. Richard Wagner, *Das Kunstwerk der Zukunft* (Leipzig: Otto Wigand, 1850).
75. Hollein, "Alles ist Architektur," 17.
76. Günther Feuerstein, "Funktion: Provokation," *Bau Schrift für Architektur und Umwelt* 20, no. 1 (1965): 21.
77. Robert Musil, *The Man without Qualities* (New York: Vintage Books, 1996), 15.
78. Hollein, "Typescript text," September 25, 1972; Hans Hollein, "Drawing," n.d., HN-066-003-Dok (AWV).
79. Germano Celant, "Rites and Sites. Hans Hollein," *Artforum* 38, no. 8 (1990): 124–128. The woman in the photomontages mirrors positions from VALIE Export's performance *Eros/ion* (1971). VALIE Export's influence led Hollein in 1984 to title some of his drawings *Eros/ion*.
80. Hollein, "Typescript text," September 25, 1972.
81. Ibid.
82. Ibid.
83. Hans Hollein, "Interview," typescript text, n.d. (AWV).
84. Hans Hollein, *Die Nachkriegszeit im Gespräch: Hans Hollein*, interview by Laurent Stalder, March 4, 2008. <https://video.ethz.ch/speakers/nachkriegszeit/>

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[ccaa27a6-53e2-4bd0-87cb-42e0cea81079.html](https://doi.org/10.1007/978-3-319-42000-0_10) (accessed July 10, 2023).

85. Hollein, "Typescript text," September 25, 1972.
 86. Hollein, "Back to Architecture," 33.
 87. Hollein, "Typescript text," September 25, 1972.
 88. Hans Hollein, "Die Vergessene Wagnerschule – Vorbemerkung," *Bau Schrift für Architektur und Umwelt* 24, no. 1 (1969): 14.
 89. "Clothing as an extension of our skin helps to store and to channel energy, so that if the Westerner needs less food, he may also demand more sex." McLuhan, *Understanding Media*, 127.
 90. Hollein, "Typescript text," September 25, 1972. The performance happened in 1968 at St. Stephan Gallery, where Hollein had his first exhibition with Pichler.
 91. See the thesis of one of Hollein's students, Rolf Stirnemann,
- "Abschlussarbeit, Professor Hans Hollein," February 1973, Allgemeine Korrespondenz, 1960er–1980er (AWV).
 92. Hollein, "Typescript text," September 25, 1972.
 93. In 1978, death became the focus of a seminar taught by Hollein at the Academy of Fine Arts in Vienna.
 94. Hollein, "Back to Architecture," 33.
 95. Feuerstein, "Funktion: Provokation."
 96. Kynaston L. McShine, ed., *Information* (New York: The Museum of Modern Art, 1970), 16.
 97. Superstudio, "Vita, Educazione, Cerimonia, Amore e Morte: Cinque Storie del Superstudio," *Casabella* 37, no. 380–381 (1973): 50–51.
 98. Adolfo Natalini, "Letter to Jörg Mayr," October 26, 1971 (Superstudio Archives, Florence).

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