



Ship to Shore

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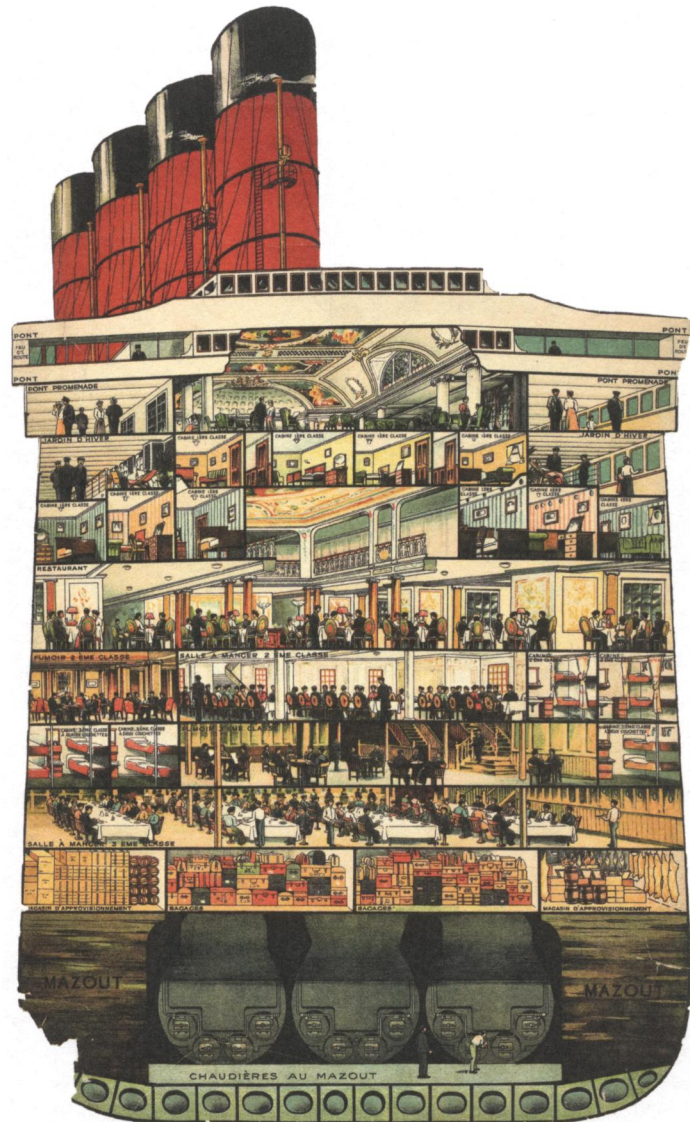
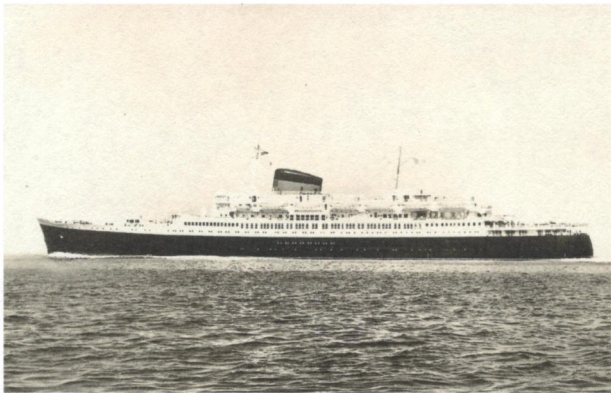
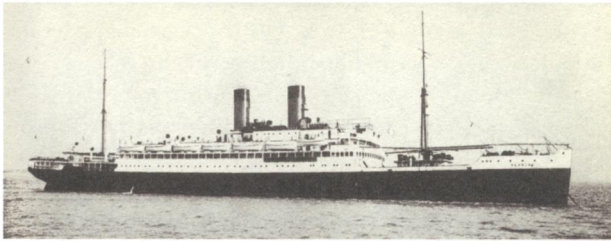
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Ship to Shore

Eva Branscome



Left column: First ss Flandre, from Le Corbusier, Vers une architecture, 1923; ss Flandre, 1951; ss Flandre, tugged into Manhattan, 1951
Right: Le Corbusier, Aménagement du Paquebot Île de France, 1936 © FLC / ADAGP

Aircraft Carrier City in Landscape is one of the twentieth century's great architectural drawings and possibly the most enigmatic project of its author, the Austrian architect Hans Hollein. The image itself was created in 1964 and collages the looming silhouette of an aircraft carrier onto a panoramic sequence of black-and-white photographs of gently undulating hills and a patchwork of bucolic cornfields in some undefined *Mitteleuropa* landscape. Mounted on plywood and formatted as a long, thin rectangle – more cinemascope than any movie screen – it appears as if it were a still from some vaguely familiar film. It is also strangely timeless. Is this playful pop science-fiction or more terrifying eastern bloc propaganda? Is it supposed to be ironic? Might it even be real?

For Hollein, the title of the piece offers a clue to his understanding of its reality, for this collage is presented to us not so much as a nautical, nor even a pastoral model, but as something resolutely urban – an engineered, self-contained city, wherever it happens to land. More typologically, it can be seen as the successor to a strain of modernist thinking that imagined the boats of today as the perfect models for the cities of tomorrow. Of course, the architect *par excellence* of this association was Le Corbusier, in whose manifestos architecture is frequently allegorised through cruise liners, not least in the cheery, highly animated colour cross-section of the steamship *Île de France* that the architect kept in his collection and is now moored in the archives of the Fondation Le Corbusier in Paris. Hollein's brooding aircraft carrier, in contrast, is far more menacing, glowering on its hilltop as the silent nemesis of all of this shipshape heroism.

Yet just as Le Corbusier's championing of these vessels was born out of personal experience – driving, flying and sailing – so too was Hollein's, for six years earlier, in 1958, he had crossed the Atlantic on the beautiful French ocean liner the *ss Flandre*, one of perhaps the last generation of travellers to make that journey by sea (BOAC's transatlantic air service between London and New York was introduced the same year). Aged just 24, Hollein had left his hometown Vienna to take up a Harkness Fellowship, following in the footsteps of earlier fellows, like the radio broadcaster Alistair Cooke, and preceding another young architect, Rem Koolhaas, whose own fellowship in 1972 funded the writing of *Delirious New York*. In Hollein's case, the grant supported two years of further study at the Illinois Institute of Technology, under Ludwig Hilberseimer, and at the University of California, Berkeley.¹ It was then imagined that he would return to his war-scarred home country and dedicate himself to its re-education and reconstruction.

By serendipitous circumstance, *ss Flandre* was the same ship on which the architect Denise

Scott Brown had arrived in the US the year before. In an oral history recorded for the Archives of American Art in 1990, she was still gushing about the experience decades later, marvelling at the luxury of the vessel, in obvious contrast to the austerity she had experienced in London and earlier still in her hometown of Johannesburg.² Curiously, *Flandre* was also the name of the first ship illustrated in Le Corbusier's *Vers une architecture* in 1923 – the *ur*-liner that announced the section 'Eyes That Do Not See I: Liners'. As such, it became the very representation of modernity, a machine for living while circumnavigating, completely isolated from the rest of an old-fashioned world. Sadly, however, its particular promise was shortlived, for in 1940 that *Flandre* struck a mine in the Bay of Biscay, broke in half and went under.

The second, reborn *ss Flandre* was launched in 1951. Financed by the US Marshall Plan, it was the pride of the fleet of the Compagnie Générale Transatlantique, or French Line, and the largest vessel to be built in France after the end of the Second World War. The ship could accommodate 1,663 people. Less than half of these were passengers: closeted in luxury and serviced by an army of staff, their transit across the Atlantic presented the opportunity for 'six glorious days in an atmosphere of gaiety and liveliness', according to a company brochure.³ Indeed, the cabins were of the highest standard, both in first class and tourist class, and on-board facilities included a dining room, smoking room, library, cinema, private bar, lido, gymnasium and beauty salon. A separate dining room and playroom for children made for a calmer voyage, while games of shuffle board and deck tennis were laid on for those needing to build up their appetite for the French culinary splendours served by its impressive kitchens. Being at sea was no barrier to more rural pursuits either, notably an on-deck version of clay-pigeon shooting, while dog walking services were provided for those who had brought along their pooch. This, then, was truly a splendid ocean liner, one that – given its name and nautical lineage – might even be considered a paragon for contemporary architectural and urban thinking. Such an association, however, would have to wait, because at the very end of its maiden voyage the *ss Flandre* had mechanical problems and had to be tugged into port in Lower Manhattan 24 hours behind schedule. It then spent the next nine months marooned in New York while its generator was extensively overhauled. As a result, the giant ship soon mockingly acquired the nickname 'The Flounder'.

Back in service in 1952, the liner eventually settled into the Le Havre–New York route, and no further embarrassments were reported. Hollein himself made no comment on his ocean-bound experiences or on the vessel itself. He was actually far more enthralled by the

terrestrial city that greeted him on his arrival than by the ersatz city on offer during his cruise. 'One writes many programmes and itineraries of what to do and what to see', Hollein reported, 'but when I got my first glimpse of land upon my arrival, when I passed by the skyscrapers of Manhattan and looked through the canyons of the streets one after the other... I sensed that greater, bigger and much more exciting things were going to happen than any programme and itinerary could imagine'. He even went so far as to identify the core attraction: 'Thinking about what interested me most in America, I couldn't think of anything more interesting than America herself.'⁴ This brief self-analysis was actually the culmination to a more extended series of texts, for throughout his stay Hollein was obliged to report back regularly to his sponsor, the Commonwealth Fund in New York. Hollein turned the writing of these reports into its own kind of project, travelling to all the various Viennas in the US (Vienna, Georgia; Vienna, Ohio; Vienna, Wisconsin, etc), from where he further mused on the cultural appeal of America and its émigré relationship to his native city.

Perhaps one explanation for Hollein's mute response to the architecture of the *ss Flandre* was that on 17 August 1958, midway through his crossing, the US launched its first ever lunar rocket, *Pioneer 0*. With this, the parameters of architecture were fundamentally disrupted. An exciting, but also terrifying, era had begun. Old orders, old cultures and technologies, even old power structures, were being called into question. And just as governments were now apparently superseded by new technocratic affiliations like the National Aeronautics and Space Administration (NASA), founded that same summer, so other tokens of modernity, like the ocean liner, were instantly rendered *passé*. Nothing, it seems, could have better represented this redundancy than an architect rhapsodising about the ballroom of a luxury cruise liner when he could instead be dreaming about intergalactic space stations.

Hollein had clearly got the message. For not only did he have nothing to say about the *ss Flandre*, but over the ensuing two years of his American sojourn he increasingly reflected on new models of architectural enclosure, new environments and a new totalising architecture. Such thinking was even canonised in a manifesto of sorts, titled 'Plastic Space', which he submitted as part of his master's thesis at Berkeley in July 1960. Read today, this text seems to alternate between somewhat hallucinogenic passages of youthful philosophising ('space, space in space, space in space in space, space – a determined activated region in indefinite three-dimensionality') and other, more cognisant, mission statements ('Total space embraces the whole universe/A continuous system of manmade spaces governs our world/

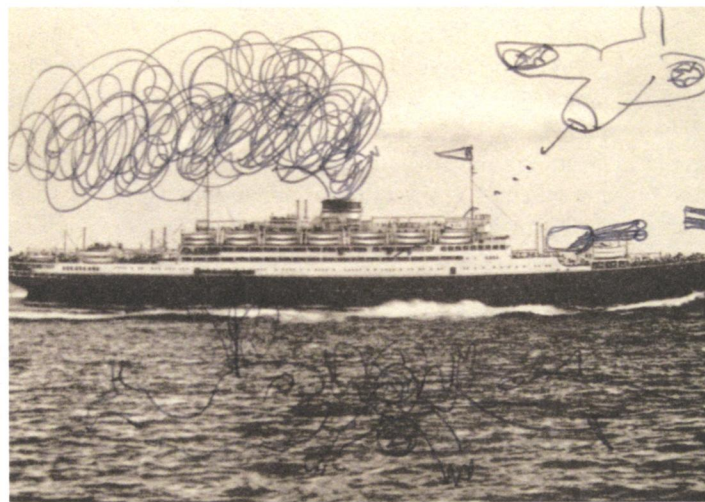
Nature no longer determines the areas of our activities/Manmade spaces are the spaces of our time').⁵ Another manifesto, dating from the same year, also written in English verse form, was less upbeat:

architecture
is in exile now
on the moon
or at the north pole
while people are building
houses
houses
houses
houses
houses
houses
houses
houses
houses
houses
houses
houses
houses⁶

The rather affected literariness of these and other writings from the period seems to show Hollein attempting to find an appropriate tone, even if his less mannered, descriptive prose reveals him to be an accomplished writer. At the same time it appears as if he was also experimenting with different visual styles. For example, on his return voyage in the summer of 1960 he produced a strange little sketch over a souvenir postcard of the sister vessel to the *Saturnia* on which he was then travelling, borrowing the graphic style of appropriation and juxtaposition of the *Übermalungen* or 'Overpaintings' by his fellow countryman Arnulf Rainer.⁷ Just like in the collage of the aircraft carrier, here two very different worlds are colliding. The postcard shows the elegant ocean liner *Italia* sailing on the high seas. On top of this image Hollein then adds a thick plume of smoke puffing out of the ship's funnel and two flags, the red-and-white Austrian triband at the bow and the Stars and Stripes at the stern. From this we can infer that the ship is homeward bound, sailing full speed ahead. But other additions convert the luxurious passenger liner into a warship – there is now a large cannon on deck and the vessel is under attack from a fighter aircraft (although, disregarding other more obvious interpretations, it is unclear whether the stars on the wings of this airplane identify it as Soviet or belonging to the US Air Force). Further threats reveal themselves in the adjacent waves, as a spouting whale and smirking shark take chunks out of a passenger who has foolishly jumped overboard. Another drawing made the same year, soon after Hollein settled back in Vienna, adopts a similar style.⁸

Here, a pencil sketch of a characteristically nautical modernist villa – designed by Hollein himself – is made instantly ludicrous by the addition of a funnel and smoke – architecture as a boat, once again, puffing away but going nowhere fast. Both drawings therefore abound with Hollein's signature cynicism and dark humour, but the childlike nature of their iconography somehow undermines what it was that he was trying to challenge.

Over the next two years, as Hollein reintegrated himself into his home city, he continued to develop both his written and graphic work through his parallel careers in architecture and art. A particular focus for this reintegration became the Galerie St Stephan (later Galerie nächst St Stephan), a somewhat curious art venue established in 1954 on the city's Grünangerasse, and run by the charismatic, but also provocative, Catholic priest Monsignore Otto Mauer. The gallery was initially founded as a place for



intellectual exchange not just in artistic discourse, but also in theology, medicine, sociology and law. While it eventually became the base for a group of artists practising a Viennese version of *Art Informel* steeped in Catholic references, the gallery also offered a platform for other, alternative artistic practices. Among these were a series of events later organised by the artist Oswald Oberhuber, which included a memorable happening in 1967 by Joseph Beuys. While still under the auspices of the priest, Hollein had delivered a performance of his own manifesto, *Zurück zur Architektur*, to a packed and enthusiastic gallery audience on 1 February 1962.

The success of this event soon prompted a follow-up, this time a joint exhibition with the artist Walter Pichler – 'Hans Hollein, Walter Pichler – Architektur: Work in Progress' – which opened at the Galerie St Stephan in May 1963. Although nominally a collaboration, the show

Hans Hollein, postcard of the
Italia with sketch, 1960
© Nachlass Hans Hollein

presented work that each artist had developed individually. For Hollein, this meant a series of images that argued against the reducibility of architecture to a set of long-established typologies (housing, in particular), and for its greater responsiveness to new technologies and infrastructures, as well as to politics, intellectual thought and bodily experiences, including sexuality and even suffering. In this sense, the exhibition can be understood as the first public testing-bed for his later, famous proclamation, *Alles ist Architektur*, or 'Everything is Architecture'.⁹

'Today, for the first time in the history of mankind', Hollein wrote in the exhibition catalogue, 'we build what we want, producing an architecture that is not determined by technology, but one that makes use of technology – a pure, absolute architecture'.¹⁰ These ideas were then illustrated with a plethora of images of technological constructions, both ancient and modern – from Mayan and Mesoamerican temples to iron foundries, oil rigs and space rockets. And significantly, also among these totems of the modern world was a photograph of an aircraft carrier, the first time such a vessel had appeared in Hollein's work. This particular aircraft carrier – the nuclear-powered *USS Enterprise* – had been built in the years while the young architect was in America, and was launched in 1960, just as Hollein was making his way home.

Somehow, more than the other examples he presented, Hollein seemed to be especially drawn to this military vessel. We find it again in other sketches and visualisations from the same period, and in an extended descriptive text written by Hollein that formed part of an unused page layout for the Viennese architectural journal *Bau*, which Hollein edited from 1965, along with Oberhuber, Pichler, Gustav Peichl, Sokratis Dimitriou and Günther Feuerstein:

THE AMERICAN AIRCRAFT CARRIER ENTERPRISE

A city of our time, far in advance of the results of today's urban planning and architecture. 348m in length, covering approximately 18,000m², sitting 20m above water and with a 4,600-man crew.

Cost: \$500 million (equivalent to the cost of approximately 26,000 American single-family homes, equipped with every form of luxury). It has among other things 2,000 rooms, and as many telephones, 500 radar antennas, sacred spaces for Catholic, Protestant and Jewish services, a hospital with approximately 100 beds and all medical facilities, its own waste disposal system, its own television studio, and with escalator connections between all decks. Five different film screenings are shown daily.

In constructing the Enterprise 3,000,000 drawings were necessary (this corresponds to a single drawing 1m high by 3,000km long). You can stay at sea for years.

The lower deck has only five windows, portholes that reference back to the old Enterprise and were installed here for sentimental reasons. Many members of the crew cross the ocean without actually ever seeing it. The Enterprise can be completely closed off from radioactive contamination.¹¹

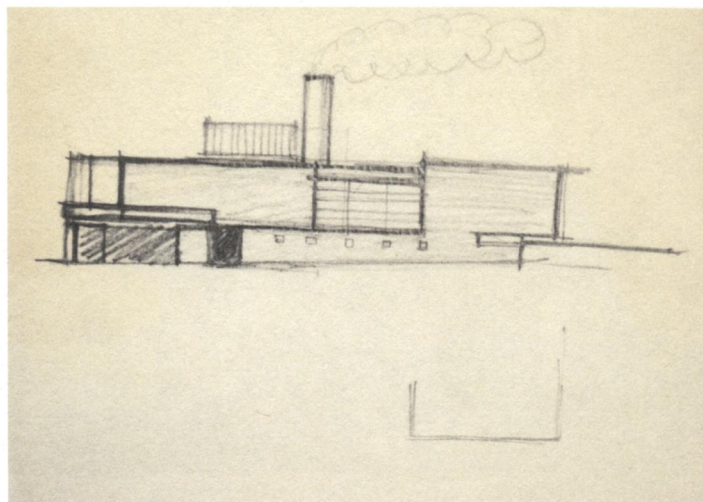
The *USS Enterprise* (which later morphed into the famous *Star Trek* spaceship) therefore provides the eponymous aircraft carrier in *Aircraft Carrier City in Landscape* and the hilltop part of this two-part collage. But what of the landscape itself? The rolling terrain featured in the quartet of photographs that forms the panorama of this image is actually located just outside St Margarethen in Burgenland – the easternmost and least populous state in Austria – and the last town before the border with Hungary. Although geographically peripheral, St Margarethen has played a central role in the development of the Austrian state because the stone for many of Vienna's buildings – including St Stephan's Cathedral and most of the structures that line the Ringstrasse – were quarried from this region.¹²

In 1959, during Hollein's US fellowship, the oldest of St Margarethen's quarries – the Römersteinbruch, dating from Roman times – had been established as the site for an annual art event in which sculptors worked over three summer months with local stonemasons and labourers. This *Bildhauersymposion* or 'Symposium of Sculptors', as it became known, was the brainchild of Karl Prantl, a native of this region who had studied painting at the Academy of Fine Arts in Vienna before turning his attention to sculpture, producing work almost exclusively in stone. A year earlier Prantl had managed to convince the Burgenland government to commission him to create an artwork at the crossing with Hungary. The resulting, oversized sculpture, simply titled *Grenzstein* ('Boundary Stone'), would act not just as a landmark of artistic resistance against the political and military division of this landscape, but as a symbol of permeability along an otherwise impenetrable Iron Curtain.¹³

Over the next five summers, these symposia quickly gained momentum, both artistically – with Prantl, soon aided by the psychologist Friedrich Czagan and the sculptor Heinrich Deutsch, pulling in an ever more varied cast of characters – and in terms of their political and international ambitions. There was even a plan to place stone sculptures produced during the symposia along other borders across Europe.¹⁴

Although this never happened, the idea of a wider dissemination remained central, with the hope that participants would return home and initiate their own collaborative events. And indeed, soon enough these *Bildhauersymposia* generated a number of worldwide successors, not least the 'symposium' held in the Platz der Republik in West Berlin in October 1961. Organised by five local artists, including the sculptor and graphic artist Erich Reischke, this was a protest action against the division of the city. In the end, it attracted many participants and onlookers, and was even assisted by the US military, who helped crane in a number of large boulder sculptures while the Russians watched in bewilderment and wonder from the other side of the Wall.¹⁵

In the summer of 1964 Hollein was in Burgenland, even if it is not entirely clear if this was prompted by a direct invitation from Prantl to take part in that year's St Margarethen



Bildhauersymposion, or whether he was simply a passing observer. But what we do know is that by then he was becoming established on the Viennese art and architectural scene. The year before, alongside his successes at the Galerie St Stephan, he had initiated his 'Transformations' series of artworks, in which a photograph of an everyday object is scaled up and collaged into a barren landscape. The first of these featured an old railway boxcar, another favourite image from the series he had exhibited with Pichler in 'Architektur: Work in Progress', which was then 'transformed' into an incredibly charged proposal for a Monument to the Victims of the Holocaust. Here at last, it seems, Hollein had found his most appropriate medium – one which provided an effective channel for all of his irreverence and humour while also delivering something incredibly strong graphically. These images also, not unimportantly, allowed him to parody Le Corbusier's monumentalising of

Hans Hollein, pencil sketch
of a modernist villa, 1960
© Nachlass Hans Hollein

cars, planes and boats as a new architecture, by transforming equivalent technologies into their own kind of anti-monument.

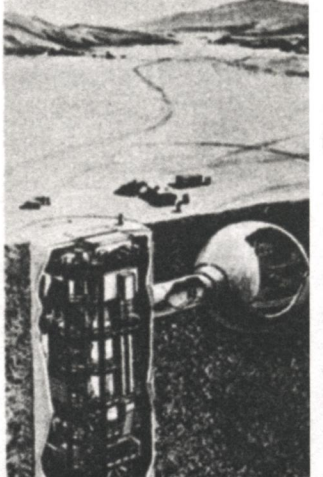
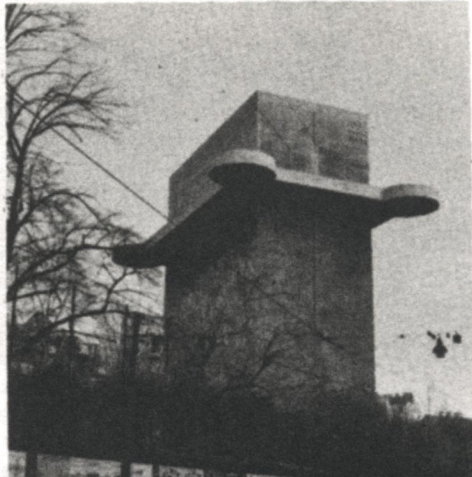
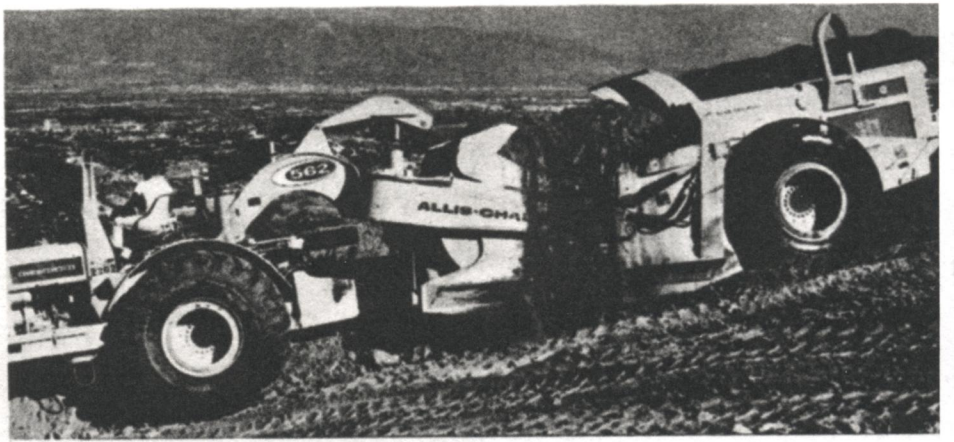
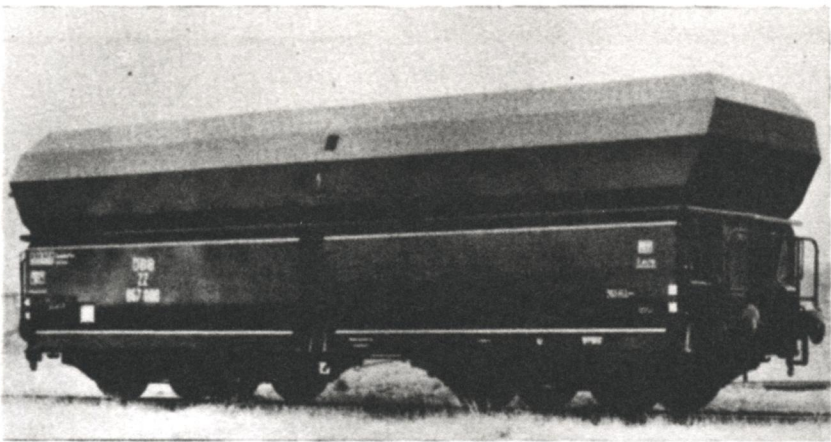
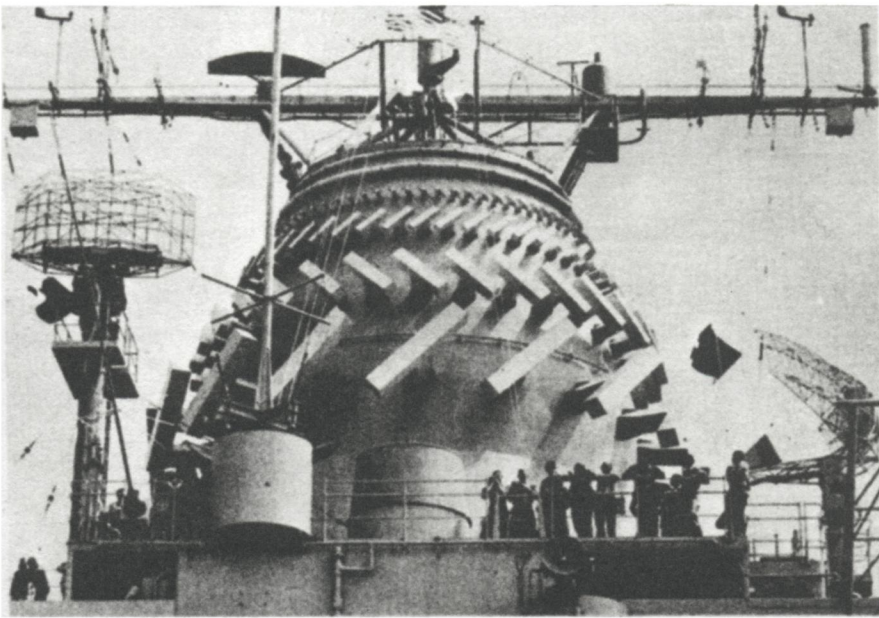
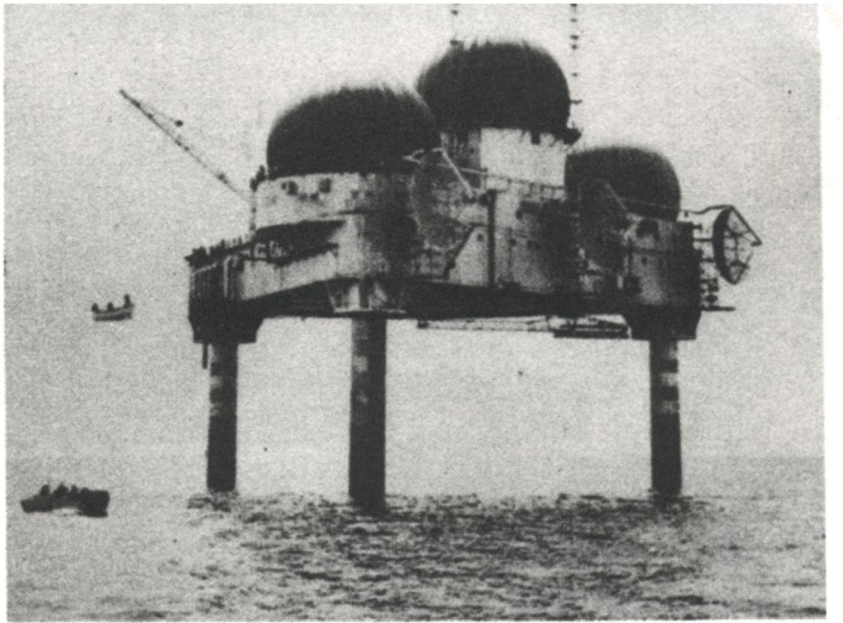
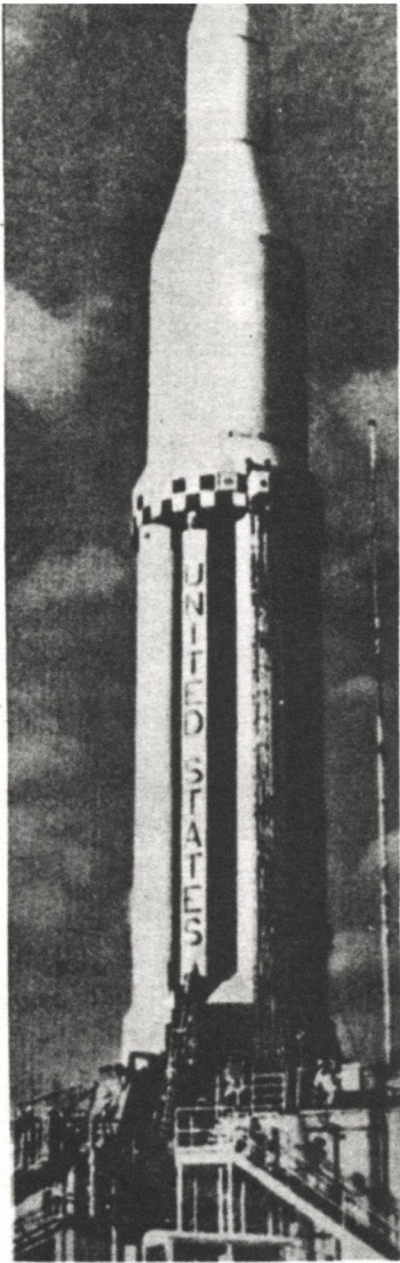
And so in 1964, while Prantl's sculptors were in the quarry of St Margarethen, chipping away at the local stone, Hollein used his visit to Austria's border zone to continue his highly polemical series of collages. The base images for these composite drawings were generated by his own black-and-white photographs of the surrounding countryside – the summer cornfields, lanes and woodland copses of Burgenland.¹⁶ Onto four resulting prints of this conjoined landscape he then placed a cut-out of the *USS Enterprise* and mounted the whole ensemble onto a single sheet of plywood exactly 1m long. An iconic drawing had been made. But at the same time Hollein produced three other images of the same project (because *Aircraft Carrier City in Landscape* is actually composed of four separate drawings): a more

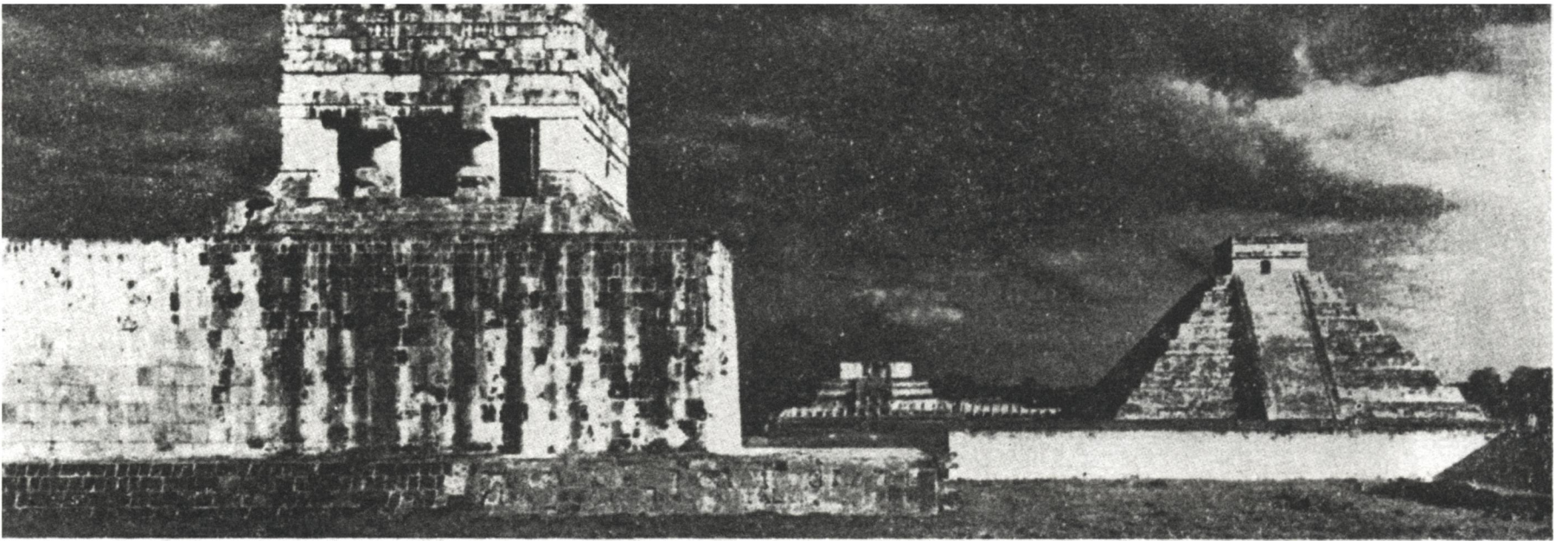
zoomed-in perspective of the same *USS Enterprise* photograph mounted onto a different section of the hillside; an aerial perspective from higher on the plateau that shows another view of the aircraft carrier looking down onto its flight deck; and a more graphic piece that collages a technical axonometric cut-away section of the aircraft carrier into the line art of a more abstract landscape.¹⁷ Hollein must have felt a certain satisfaction with the resulting images, because he then used the same base photographs for two further collages – *High-rise Building, Sparkplug* and *High-rise Building, Theodolite* – which projected their own everyday

objects as more vertical monuments in the same rolling landscape.

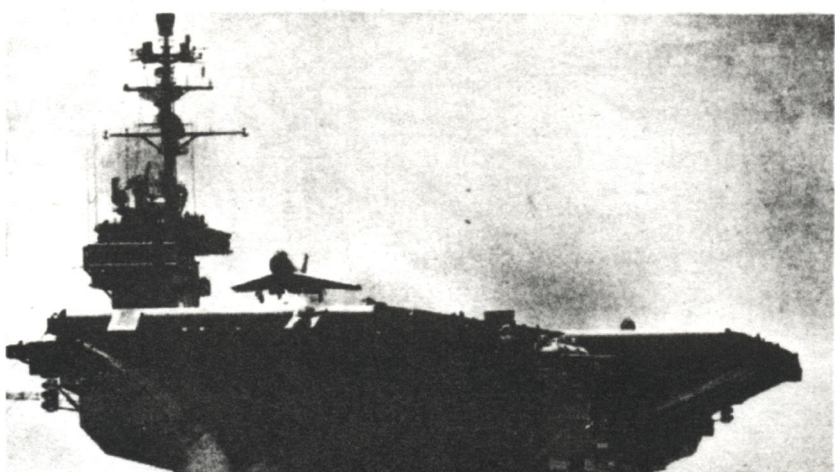
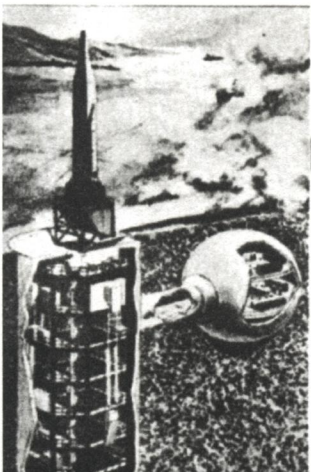
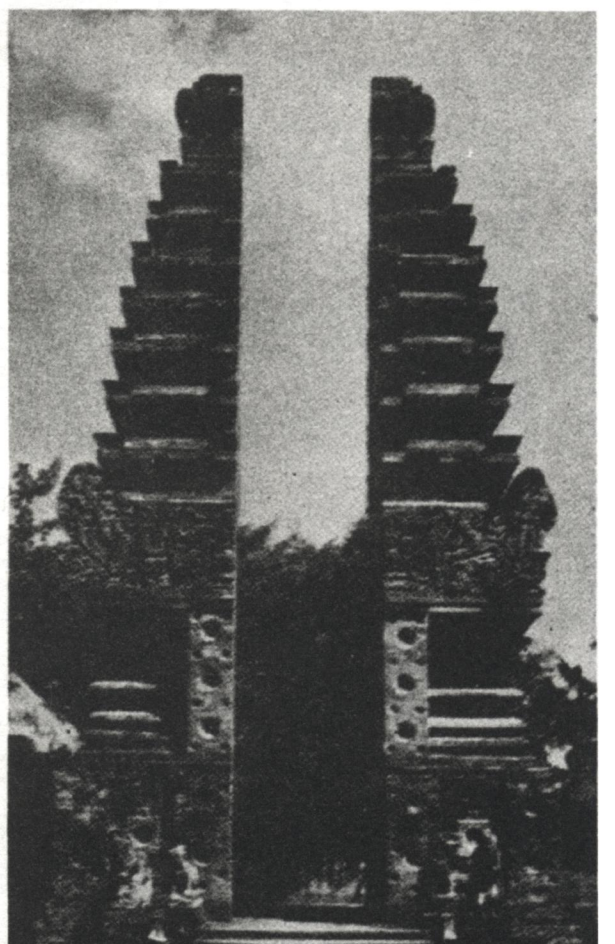
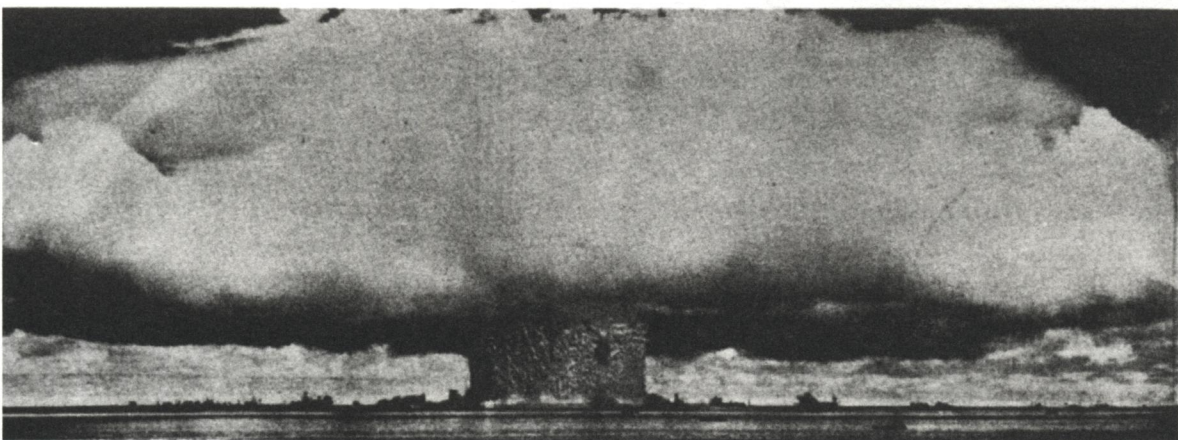
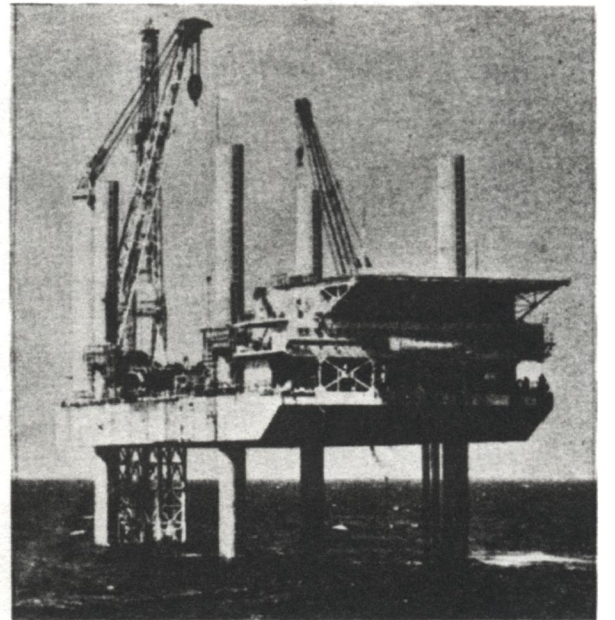
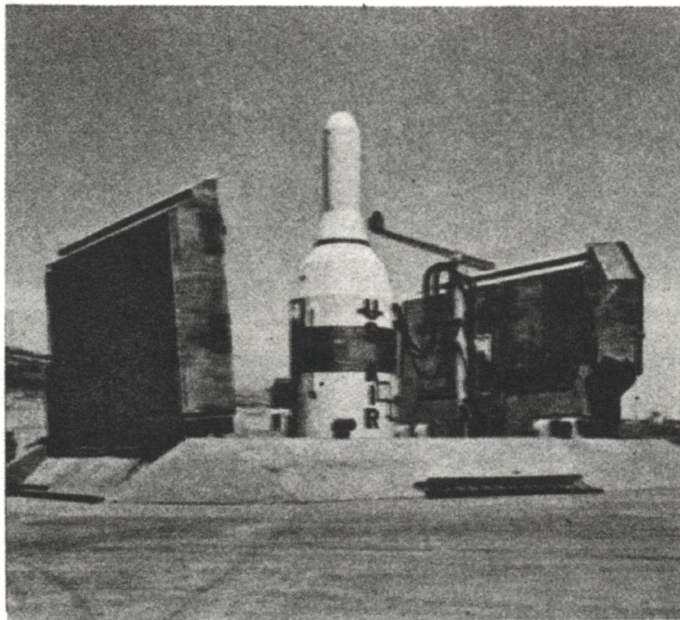
When Hollein first presented these works many colleagues and critics, then as now, typically focused their gaze on the hulking aircraft carrier. Among them was Hollein's collaborator at *Bau*, Günther Feuerstein, who has argued, more recently, that the aircraft carrier is the reincarnation of a baroque monastery – a self-sufficient, isolated, defensive, all-male living unit.¹⁸ The Catholicism of this analogy is further supported by Hollein's close affinity with the Galerie St Stephan, and its founder Monsignore Mauer, who would officiate at Hollein's wedding to his wife Helene Jennewein, and more generally by the fact that in the 1960s, when these works were produced, nearly 90 per cent of Austrians considered themselves Catholic, and the country's culture as a whole was steeped in its rituals and practices.

But Hollein himself seems to have played against this tendency to focus on the terrifying warship, because within the image there is actually another inversion. What initially seems like the most bucolic of landscapes is actually





Hans Hollein,
unused page layout for
Bau magazine, 1965
© Nachlass Hans Hollein



an illusion, for Hollein very deliberately photographed this section of countryside along the demilitarised zone that ran immediately parallel to the east–west border – a stretch of landscape pockmarked with hundreds of landmines. The meadows, in this sense, are not benign but malignant. And it is the aircraft carrier that is the victim, marooned on its hillside and robbed of its mobility. Indeed, as evidence of his enduring fascination with his homeland (Austria, a landlocked country, becomes his real ship, with no sea to sail away on) Hollein followed *Aircraft Carrier City in Landscape* with a series of site photographs around St Margarethen that dispensed with buildings or collaged objects altogether, declaring the forms of the land itself to be the only necessary architectural statement. He then speculated on this further in 1965 in the first issue of the relaunched *Bau* magazine:

We also dig into the earth. Everything that does not have to be on the surface can disappear from there in order to preserve the

precious free landscape for mankind. Thus we approach the time of the perfect environment (closed environments), above ground, underground, above water and underwater, as they are already anticipated by polar stations, artificial islands in the sea, aircraft carriers, NORAD command centres, etc – self-sufficient units which lead to the station, the city in space. (Here, in this perfect manmade environment, lies the great opportunity for architecture, to show what it can and should

*be doing – when no changing sky, no sun, no changing colours of the seasons throw their forgiving shadows over our errors.)*¹⁹

Of course, the other perfect manmade environment, devoid of any sky, sun or shadow, where architecture shows what it should be doing, is the museum archive, and it is here, appropriately enough, that *Aircraft Carrier City in Landscape* ultimately resides. For in 1967, just three years after Hollein had first produced

these collages, Arthur Drexler, then director of the architecture department at the Museum of Modern Art in New York, and almost certainly acting on the prompts of Philip Johnson, bought the full set of four drawings, together with a number of others from the 'Transformations' series. The ship therefore came full-circle, docking once again in Manhattan, but this time not floundering, only flourishing, and in its very immovability and groundedness it remains a symbol not of some future, technocratic urbanity, but of the architecture we always knew existed.



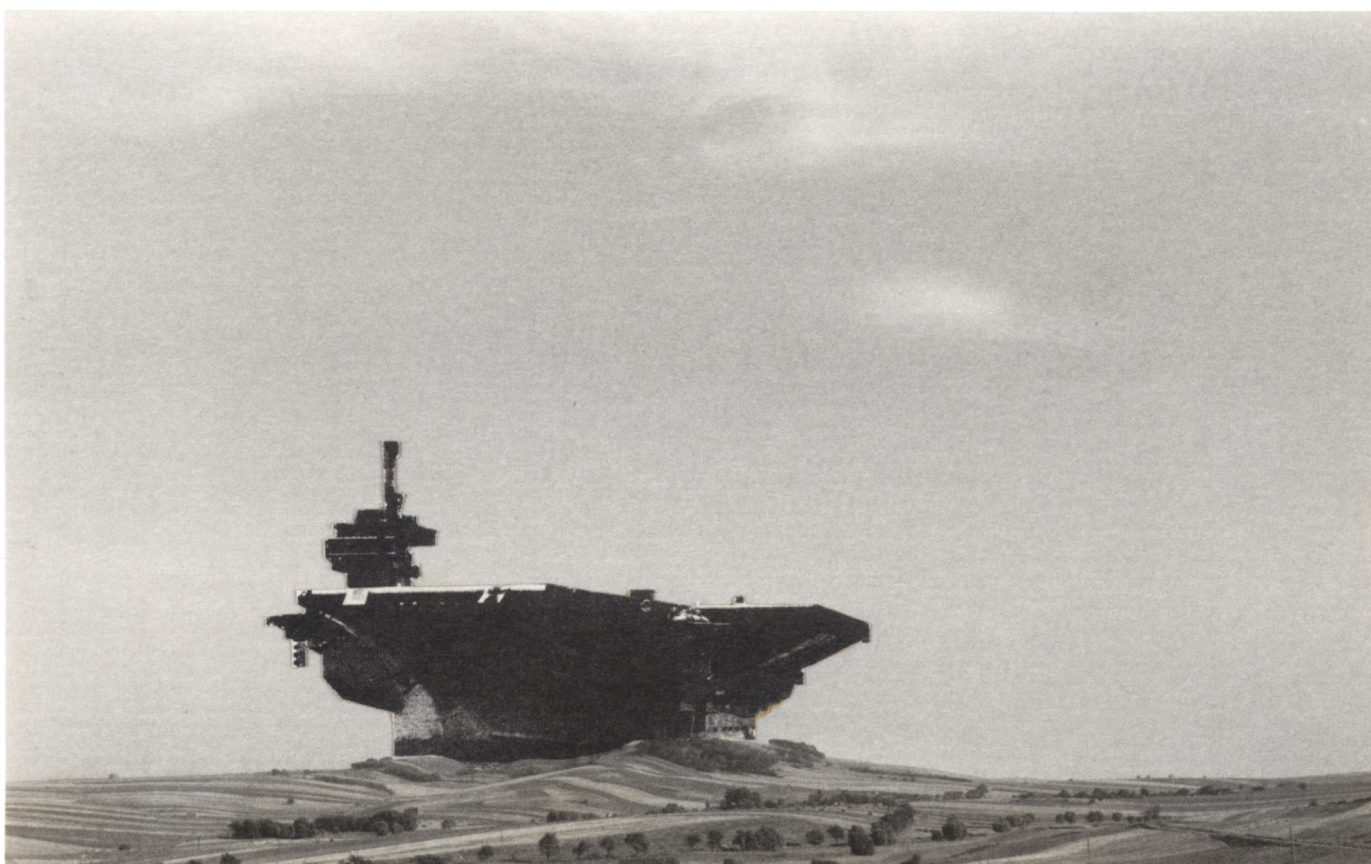
1. The handbook given to the Commonwealth Fund Fellows in 1958, including Hans Hollein, explained the organisation: 'The Commonwealth Fund is an American Philanthropic foundation endowed by the late Mrs Stephen V Harkness and the late Mr and Mrs Edward S Harkness. It was founded "to do something for the welfare of mankind"... In maintaining international fellowships in all fields of study within this broad programme of philanthropic interests, the directors of the fund are impelled by a belief in the value of international opportunities for education and travel, and by a conviction that mutual amenity and understanding between countries will thereby be promoted".' Handbook for Harkness Fellows, 1958, 'Division of International Fellowships, Handbook for Harkness Fellows, 2 March 1951 – 13 January 1969', folder 1014, box 85, series 13.9, Division of Publications (Sleepy Hollow, NY: Rockefeller Archive Centre–RAC), p 1.
2. Oral history with Denise Scott Brown, 25 October 1990 – 9 November 1991, by Peter Reed for the Archives of American Art at the offices of Venturi, Scott Brown & Associates, Manayunk, Philadelphia, PA, USA, www.aaa.si.edu/collections/interviews/oral-history-interview-denise-scott-brown-13059#transcript.
3. *SS Flandre*, brochure of the French Line, Compagnie Générale Transatlantique, 1951.
4. Report by Hans Hollein in completion of the Harkness Fellowship, 15 November 1960, from 'Hollein, Hans,

- 1958 – Germany, Architecture', folder 777, box 96, series 20.2, Harkness Fellowships (Sleepy Hollow, NY: Rockefeller Archive Centre–RAC).
5. Hans Hollein, 'Plastic Space', deposited at the University Library at Berkeley in July 1960 as a partial requirement for his master of architecture, College of Environmental Design, University of California, Berkeley. For the full manifesto see the Hans Hollein website, www.hollein.com/ger/Schriften/Texte/Plastic-Space.
6. Hans Hollein, 1960, reprinted in the catalogue for the exhibition 'Hollein' at the Feigen Gallery, Chicago, Illinois, 22–28 June 1969, np.
7. Private archive of Hans Hollein, Prinz-Eugen-Straße, Vienna.
8. *Ibid.*
9. Hans Hollein, 'Alles ist Architektur', *Bau* 1/2 (1968).
10. Exhibition catalogue to 'Hans Hollein, Walter Pichler – Architektur: Work in Progress', Galerie St Stephan, Vienna, May 1963.
11. 'Loses Blatt mit der Seitennummerierung 118', from the private archive of Hans Hollein, Prinz-Eugen-Straße. Translation by the author. The technology and self-sufficiency of the *USS Enterprise* later made it the model for the spacecraft in the TV series *Star Trek*, which went on air in 1966 and borrowed the same name for its own fictitious starship.

Hans Hollein,
Burgenland landscape, 1964
© Nachlass Hans Hollein

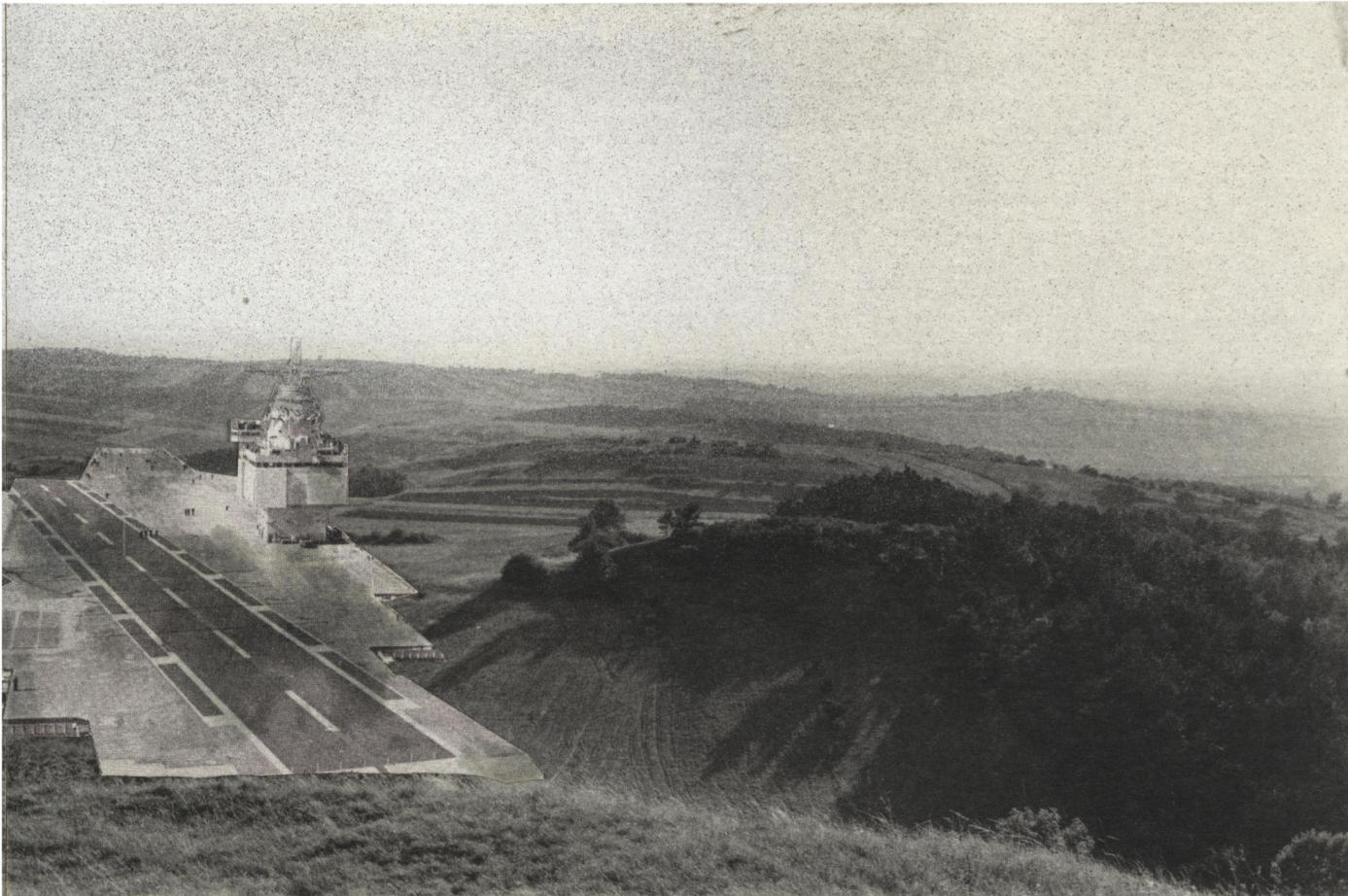
12. Alois Vogel, 'Zehn Jahre Bildhauer-symposium', *Arbeiterzeitung*, 26 February 1969, p 8. See also Jutta Birgit Wortmann, *Bildhauersymposien: Entstehung – Entwicklung – Wandlung. Dargestellt an ausgewählten Beispielen und ergänzt durch Gespräche mit Beteiligten* (Frankfurt am Main: Europäischer Verlag der Wissenschaften, 2006), p 44.
13. Much later, on 19 August 1989, another important event happened at this same border crossing – The Pan European Picnic, during which the Hungarian minister of state and reformer Imre Pozsgay invited Austrian and Hungarian civilians to come and sit at a bonfire together and eat roast pork while contemplating the idea of a Europe without frontiers. As a symbolic gesture the border gate was opened for a two-hour period during this picnic. The event was for Austrians, but a large group of East German tourists holidaying the other side of the border somehow also received invites. When the time came to open the border, many young men, women and families appeared, carrying backpacks filled with their most essential items. They walked in complete silence to the gate, pressing against it until it broke, and then flooded across. The Hungarian border guard in charge commanded his men not to shoot but to look the other way. Almost 1,000 East Germans escaped into

- Austria that day which acted as the spur, less than a month later, for Hungary to open all of its borders to Austria, which in turn set in motion the fall of the Iron Curtain. See Nicholas Brautlecht, 'Picknick für die Freiheit', Goethe-Institut Australien website.
14. Jutta Birgit Wortmann, *Bildhauersymposien: Entstehung – Entwicklung – Wandlung. Dargestellt an ausgewählten Beispielen und ergänzt durch Gespräche mit Beteiligten* (Frankfurt am Main: Europäischer Verlag der Wissenschaften, 2006), p 53.
15. *Ibid.*, pp 136–38.
16. I would like to thank Erich Pedevilla for pointing this out to me in a conversation from 2014.
17. Hans Hollein would also go on to produce a reprint edition of the most celebrated aircraft carrier image, smaller in size and distinguished by its more contrasted tones. One of these prints can be found in the collection of the artist Claes Oldenburg, whom Hollein met through the 1967 'Macrostructure' exhibition at the Feigen Gallery in New York. In 1980, increasingly aware of the power of the image, he even made a version of it for the Italian homeware company Alessi, manufacturing a silver tray in the shape of the aircraft carrier flight deck, and coffee pots and milk jugs as its control towers.
18. Günther Feuerstein, 'L'Architecture Autre – The Other Architecture', lecture, Darwin Building, University College London, 21 January 2009.
19. Hans Hollein, 'Zukunft der Architektur', *Bau* 1 (1965), p 11.

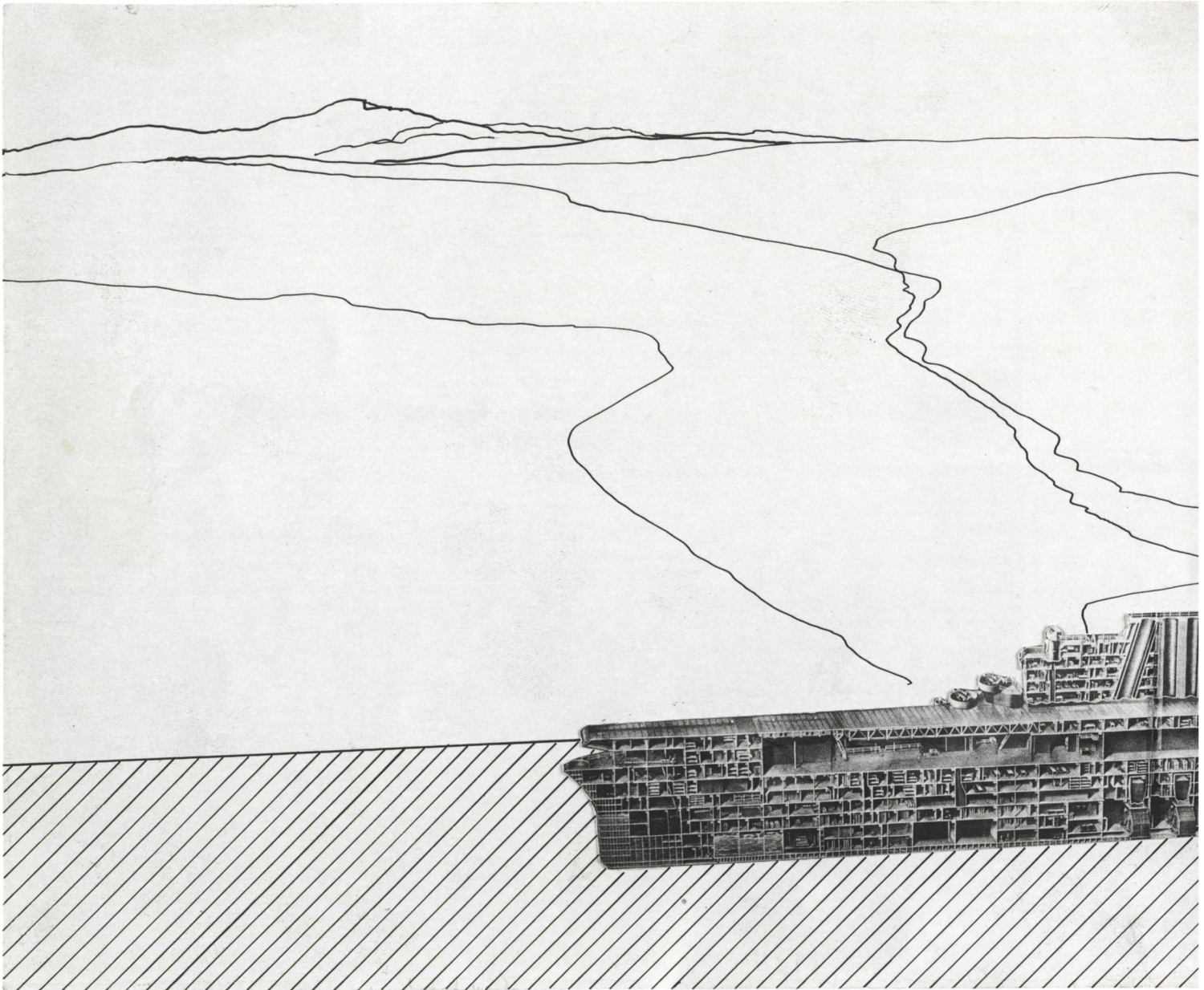


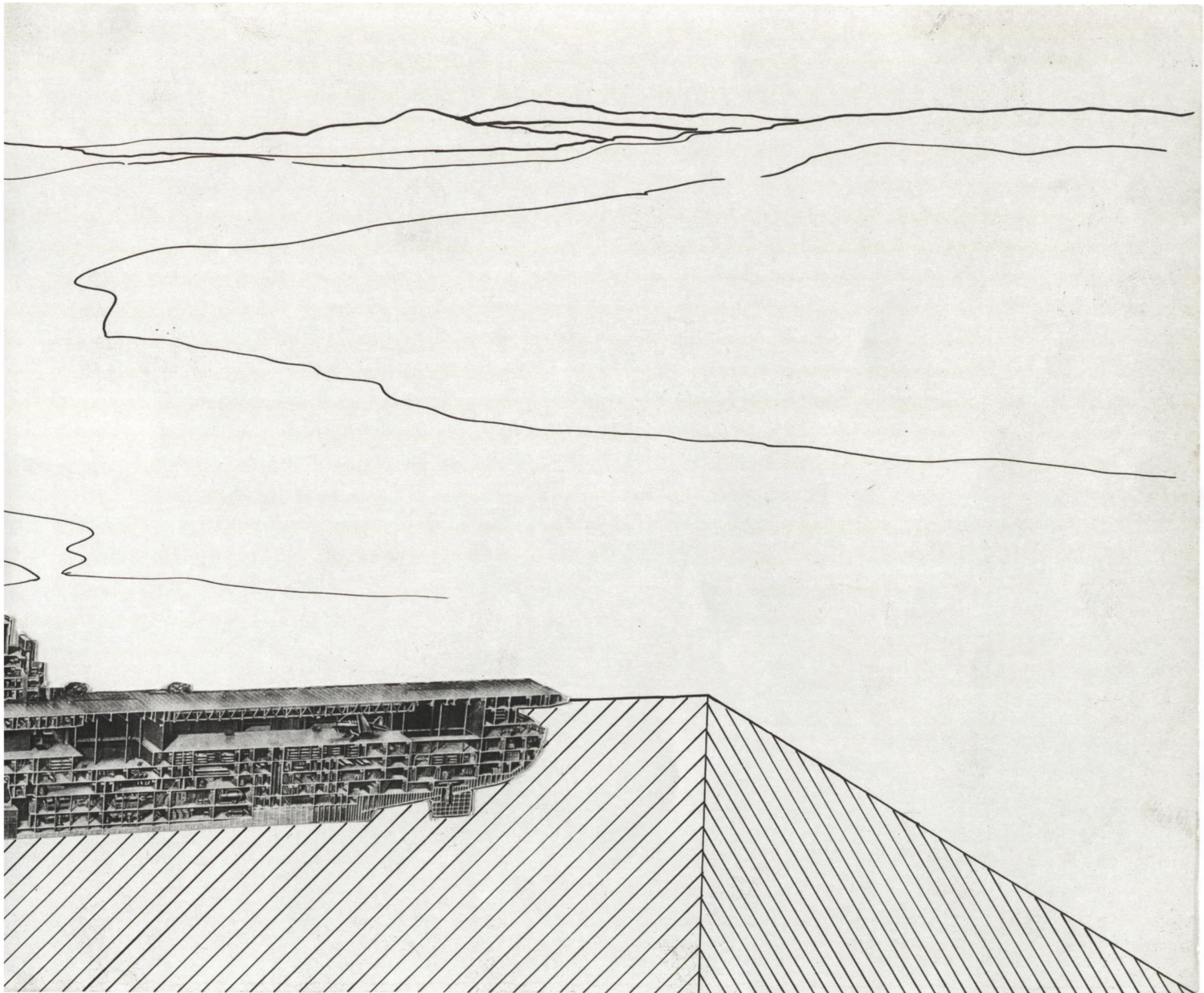
Hans Hollein, *Aircraft Carrier City in Landscape*,
perspective, 1964 © Hans Hollein 2016 /
MOMA, New York / Scala, Florence



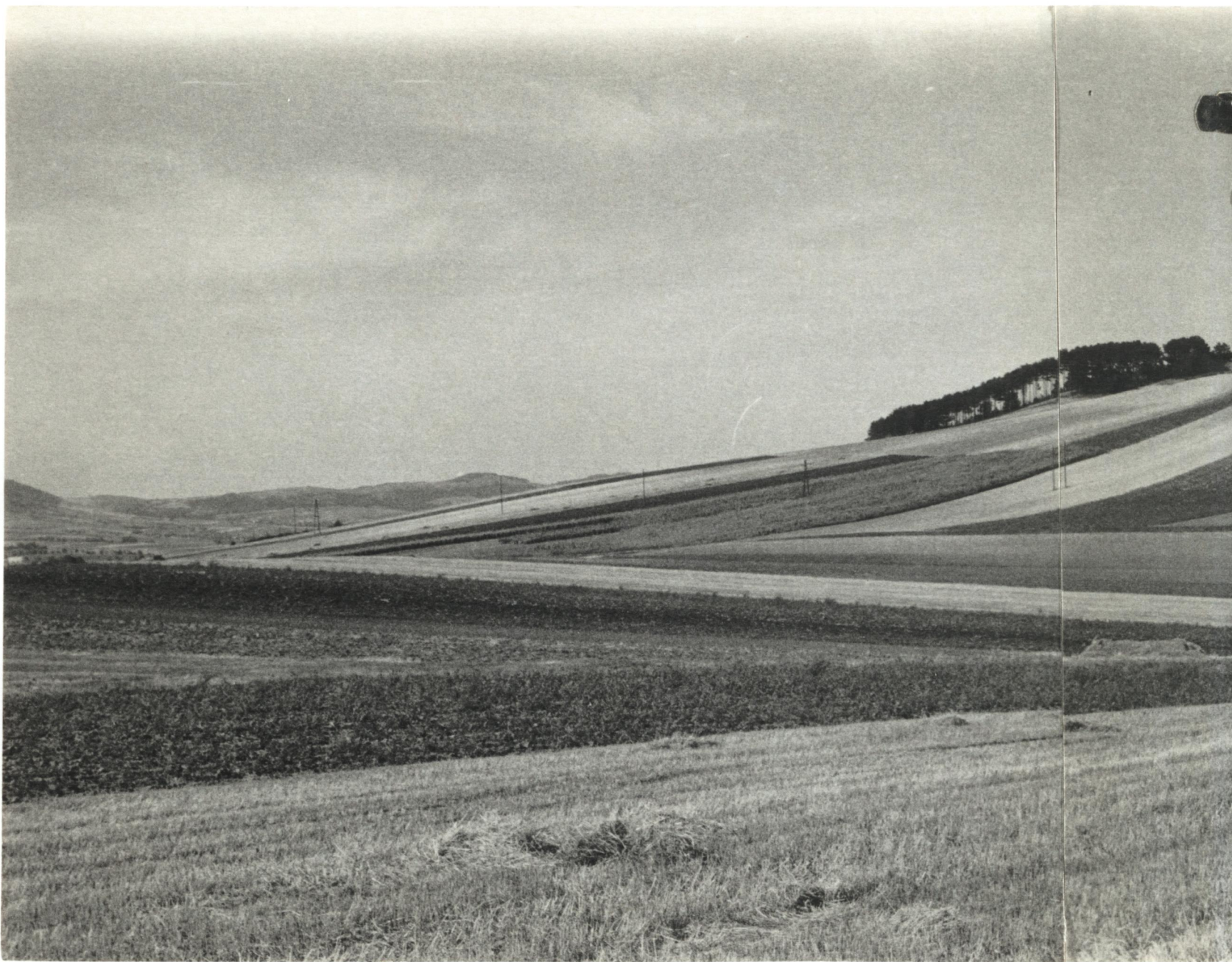


Hans Hollein, *Aircraft Carrier City in Landscape*,
aerial perspective, 1964 © Hans Hollein 2016 /
MOMA, New York / Scala, Florence





Hans Hollein, *Aircraft Carrier City in Landscape*,
section, 1964 © Hans Hollein 2016 /
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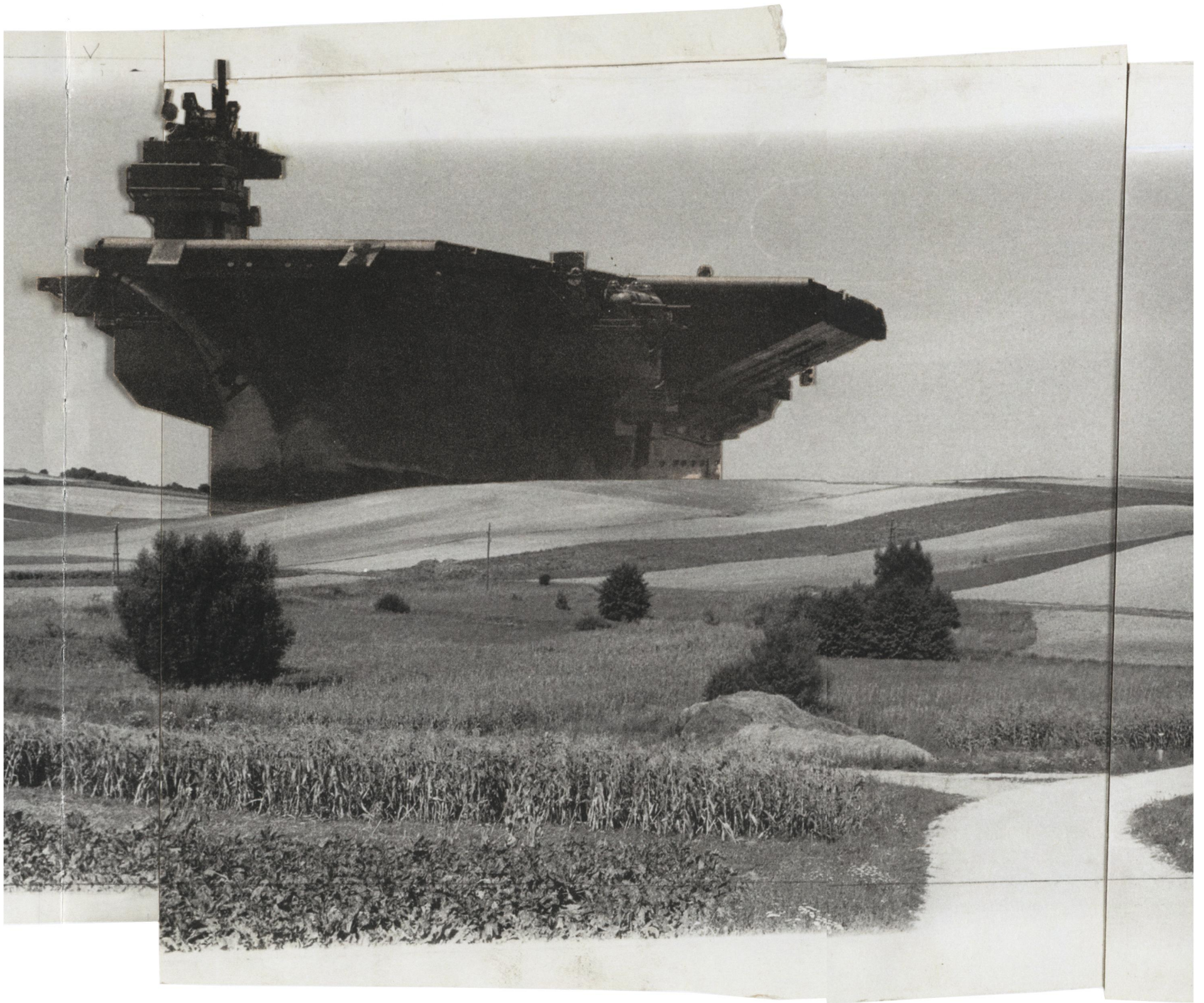
Hans Hollein, *High-rise Building*,
Theodolite, 1964 © Hans Hollein 2016/
MOMA, New York / Scala, Florence



Hans Hollein, *High-rise Building*,
Sparkplug, 1964 © Hans Hollein 2016 /
MOMA, New York / Scala, Florence







Hans Hollein, *Aircraft Carrier City in Landscape*,
exterior perspective, 1964 © Hans Hollein 2016/
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