

RADICAL AUSTRIA
EVERYTHING IS ARCHITECTURE

ENGLISH

Radical Austria
Everything is Architecture

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ALLES IST ARCHITEKTUR



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The experimental work by Austrian architecture collectives and designers from the early 1960s to mid-1970s has been described as 'the Austrian avant-garde'. This exhibition is dedicated to the mind-expanding, boundary-shifting and socially critical work of these designers. Not accepting limitations of definitions and disciplines, they created buildings, environments, objects, fashion, performances, furniture and even experiences.

Works by groups such as Coop Himmelb(l)au, Haus-Rucker-Co, Zünd-Up and independent designers and artists such as Walter Pichler, Hans Hollein and VALIE EXPORT are a reaction to social and technological developments at large as well as to the specific Austrian context. What sets the Austrian avant-garde apart from its Italian and British contemporaries is that their designs often go beyond the concept phase. Many works have actually been executed and allow the public to experience how new technologies would change the world in the near future.

From the adage 'Everything is architecture' formulated by Hans Hollein, he and his Austrian contemporaries shape their vision of the world in all possible domains: from inflatable shelters to performances, from fashion to furniture and from television programs to cities of the future. Early on they start experimenting with cybernetics, space travel, drugs, media and gender. Finding inspiration in pop culture, they often organise themselves as improvising collectives, like the example set by psychedelic rock groups.

The combination of experiment and analysis makes the Austrian avant-garde one of the most radical movements of that time. Their topics are still relevant today: addressing the relationship between man and machine, communication versus isolation and the desire to create personal bubbles. The visions these activist designers had of the future were often predictive: instead of making us look back, these works make us face the future once more.

The first spacewalk
by Russian cosmonaut
Alexei Leonov,
18 March 1965.



1

Haus-Rucker-Co Roomscrapper, 1969

cardboard, plastic, acrylate, screen print
courtesy Günter Zamp Kelp

VIENNA 1918–1945

The transformation of a socialist city, vibrant with intellectual and artistic life, into a deserted Nazi town. Austrian intellectuals, designers and artists continue their work in exile.

Until 1933 Vienna was a socialist city with its own signature. Austro-Marxism was a scientifically focused movement. The country-side, on the other hand, was mainly Christian Democratic and much more conservative. Inspired by Italian Fascism, Christian and right-wing resistance to Austro-Marxism increased, culminating when Chancellor Engelbert Dollfuß seized power in 1933. Dollfuß suppressed the socialists in the Austrian Civil War, but also banned the Austrian Nazi Party. He was murdered in a failed coup by Nazi agents in 1934. The politics of Austro-Fascism were continued by his successor Kurt Schuschnigg until Austria joined the Third Reich in 1938. The persecution of Jews started immediately. Many ended up in concentration camps and were murdered. Tens of thousands of Austrians, including many scientists, artists and architects, left the country from 1933 onwards because of race or political affiliation. This also meant their work and ideas were widely disseminated internationally.

VIENNA 1945–1955

The journey of an allied-occupied city to become the neutral centre of world politics at the fringes of the West.

After the Second World War it took a long time for Austria to become an independent republic again. The Allied occupation, under which Austria was divided into Russian, American, British and French zones, lasted until 1955. An important Russian condition for total independence was that Austria stay neutral. As a result, Vienna became an important base for international organizations such as the International Atomic Energy Agency, the United Nations Office for Outer Space Affairs and many other UN agencies during the Cold War. After New York and Geneva, Vienna became the most important seat of the UN. OPEC, the organization of oil-producing countries, is also based in Vienna.

FROM 1955

Renewed focus on national and international intellectual and artistic developments. Reconnecting with exiled Austrians.

Although Vienna had a thriving nightlife after the war, partly because of the presence of military personnel, from 1933 onwards an intellectual and cultural destruction took place. Vienna had become a gray, isolated city at the fringes of the West, with the consequences of the war still visible for a long time. Young Austrian artists and architects were looking to connect with new cultural developments abroad. For them, the United States became the promised land. They discovered that Austrians in exile often played an important role there.

THE SIXTIES

The Cold War, the quest for individual liberation and the rise of youth.

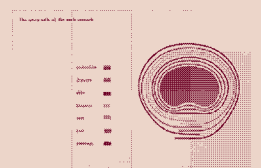
The 1960s were a time of great change in the world, and also in Austria. The tension of the Cold War was constantly felt. The wars in the aftermath of colonialism, for example in Vietnam, often turned into a bitter struggle between communism and liberalism. Popular magazines and new media such as radio and television delivered the wars and famines with all their horrors into the living rooms. The sexual revolution and women's movement resulted in processes of individualization in the West. The family became less and less important, young people wanted to be taken seriously and longed for more freedom. The first youth culture, defined in no small part by pop music, emerged. The young generation of the baby boomers suddenly became a large commercial market. Student revolts broke out in Austria, like they did in the United States and elsewhere in Europe. Young artists and designers tried to integrate the achievements of youth culture into their work. Many of the Austrian collectives, such as Haus-Rucker-Co, Coop Himmelb(l)au, Zünd-Up and Salz der Erde, structured their collective and styled their appearance after jazz and rock bands, mirroring their presumed lack of hierarchy and constant improvisation.

THE PRINCIPLE OF CLOTHING

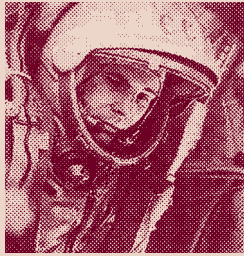
Architecture as clothing: the Austrian tradition views architecture foremost as a form of clothing or covering.

According to the nineteenth-century architectural theorist Gottfried Semper, the brickwork wall originated from the textiles used in earlier times to protect fire. The development of new techniques resulted in giving the material more and more layers, eventually becoming a wall. The wall always refers to the original fabric nonetheless. The etymological relationships between words such as 'Wand' and 'Gewand', wall and clothing, demonstrate this, according to Semper. Clothing has therefore traditionally been an important theme in Austrian architecture. Adolf Loos not only conceived the *Prinzip der Bekleidung* in architecture, he also wrote extensively about women's and men's fashion. In his essay *Are Clothes Modern?* Rudofsky shows a schematic cross-section of a soldier's body, surrounded by the layers of his uniform. He questions the relationship of military clothing to the body and criticises its lack of functionality. He advocates improving these by introducing new technologies.

In the 1960s, spacesuits, capsules and inflatable structures increasingly appear as a kind of minimal architecture. Reyner Banham, the British architectural theorist, collaborating with architect Francois Dallegret, extends Rudofsky's diagram to include an inflatable home in his internationally influential essay *A Home is not a House*, published in *Art in America* in 1965.



The Seven Veils of the Male Stomach, cross-section of a soldier's uniform from Bernard Rudofsky's 1947 publication *Are Clothes Modern?*



Yuri Gagarin during the first manned space journey with the Vostok 3KA-3 (Vostok 1), on 12 April 1961.

SPACE TRAVEL

The spacesuit and space capsule: architecture at its most minimal and technologically advanced.

Because the United Nations Office for Outer Space Affairs is based in Vienna, conferences and exhibitions highlighting both American and Russian space travel are regularly hosted there. *UNISPACE I* was a convention and a spectacular exhibition of rockets, satellites and spacecraft in 1968. Alexei Leonov, the first cosmonaut to go on a spacewalk, visited. The 20er Haus was a museum of modern art and one of the focal points of the Viennese avant-garde. In 1970, Werner Hoffmann organised the exhibition *Der Mensch im Weltraum* there, elevating space travel to a cultural theme. Consequently, it's no surprise that space travel influenced the work of most Austrian architects. In their hands the spacesuit and space capsule become architecture at its most minimal and technologically advanced.

CYBERNETICS

The rise of cybernetics causes speculation about its role in architecture and urban design.

Cybernetics as a science studies the control and management of biological and mechanical systems and processes. After the Second World War, the importance of this science increased due to the automation of weapon systems and processes. Feedback is a central concept in cybernetics. This involves feeding the results of a process back to the system itself, just as our senses feed back information about the environment to our brain. In a control unit, the information is compared with the target and depending on this, action is taken or not. Consider, for example, a thermostat that switches on the heating when it gets too cold. Cybernetics makes it possible for machines to function largely independently, but humans, animals and plants also respond to feedback. Cybernetics plays an important role in controlling very complex systems, such as a city, economy or ecosystem.

The experimental writer Oswald Wiener made important contributions to cybernetics and artificial intelligence as far back as the 1960s. In appendix A: *der bio-adapter*, Wiener outlines a device that takes over all essential functions of the person in it. The device amputates the person's body parts as they imagine themselves walking through an idyllic landscape. Wiener was inspired by Walter Pichler's *Prototypen*, some of which can be seen in this exhibition. Pichler in turn made a series of drawings based on Wiener's bio-adapter.

LSD

The popularity of psychedelic drugs in the United States impacted Austrian artists and designers profoundly.

LSD is a synthetic drug with a hallucinogenic effect first created in 1938 and legal in most countries until 1971. The drug played an important part in the counterculture of the 1960s. During this period, former Harvard professor Timothy Leary became the most important advocate of both the therapeutic and mind-altering qualities of LSD.

Leary was a charismatic personality with many followers. With the slogan *turn on, tune in, drop out*, he called on people to activate their nerves, to live in harmony with the world, to leave social conventions behind and to break down hierarchies. LSD was used by artists to stimulate creative processes. During the 1960s, a culture emerged in which special spaces were created for LSD use. Discotheques were opened in New York where the psychedelic and spatial effects of the drug were simulated and enhanced with, among other things, light shows and music. Andy Warhol organised a series of these kinds of events with *The Exploding Plastic Inevitable* around his band The Velvet Underground. The most famous, however, was Cerebrum Club in SoHo, a Jimi Hendrix's favourite. Even the clothes handed out to visitors at the entrance were included in the design of the club. Haus-Rucker-Co and Coop Himmelb(l)au visited these clubs. LIFE magazine devoted three cover stories to LSD, the new nightclubs and art influenced by LSD in 1966.

MARSHALL MCLUHAN

Multimedia installations train people to handle the increase of media impressions.

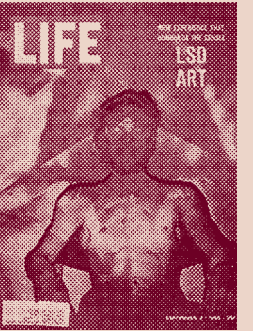
Marshall McLuhan was a Canadian philosopher and media theorist whose ideas were widely influential in the 1960s. He saw new media and devices as extensions of the human senses and abilities and explored the psychological and social consequences of the rise of radio, film and television and of products such as cars being widely available. McLuhan believed media would bring people closer together in a collective identity: 'the global village'. He argued for investigating media itself - and not their content: 'the medium is the message'. He distinguished hot and cool media. The first category concerns media that, with an abundance of information and details, leave little to the imagination and do not require an active role from the consumer. Cool media leave more to the imagination and therefore demand a more active role from the viewer. Due to the increase of different media and devices, we are exposed to an increasing bombardment of impressions.

McLuhan saw an important role for art to produce multimedia installations that train the public to deal with those many impressions. Many of the multimedia installations in this exhibition are a direct response to McLuhan's mission. In his manifesto *Everything is Architecture*, Hans Hollein defines architecture as a medium, and numerous Austrian designers experimented with multimedia installations. A number of them also made television shows. VALIE EXPORT became one of the pioneers of video art.

FRIEDRICH KIESLER

The architect Friedrich Kiesler: a spider in the web of the New York avant-gardes.

When Günther Feuerstein and his students travelled to New York to connect with modern art and architecture in 1964, the first architect they visited was Friedrich Kiesler. Kiesler is still a point of reference for



The cover of LIFE magazine September 9, 1966, dedicated to LSD art.



In 1964, media theorist Marshall McLuhan published the book *Understanding Media: The Extensions of Man*.



Friedrich Kiesler in the *Bucephalus*. Photo by John F. Waggaman, ca. 1956.

Austrian culture and to this day countless exhibitions and publications are dedicated to him. The Austrian avant-garde kept returning to New York; Haus-Rucker-Co opened an annex there.

Friedrich Kiesler connected with the avant-gardes of his time at an early stage. He worked for Adolf Loos in the early 1920s when Loos headed the *Siedleramt* as an architect. This service supported people who self-built huts illegally around the time of the First World War. The temporary homes were architecturally improved and fitted into the larger neighbourhoods of social and urban developments. This is where the Austrian tendency for urbanism to begin with the smallest possible unit originated: start with the house and the people who live in it.

In 1922 Kiesler developed the first multimedia installation as set design for Karel Čapek's *Rossum's Universal Robots* in Berlin. In 1924 he organised the international exhibition for new theater technology in Vienna. New forms of dance, pantomime, theater and film were at the center of the Viennese avant-garde of the time. The body was seen to be more expressive than language, just like the *Aktionisten* believed in the 1960s.

In 1926 Kiesler left for New York, where his studio became a center for artists and architects. Kiesler's work *Endless House* is a sequence of cocoons and can be seen as one of the forerunners of the capsules and the urban development proposals of the Austrian avant-garde. The Film Guild Cinema, designed by Kiesler in 1929, was transformed into the famous psychedelic Cerebrum Club in the 1960s.

THE SEXUAL REVOLUTION

The sexual revolution was not an end in itself, but a means of social liberation.

The sexual revolution impacted the way people interacted enormously in many countries in the 1960s: ranging from increased acceptance of sex outside of traditional heterosexual relationships, to the legalisation of abortion and the acceptance of birth control and the pill, public nudity, pornography, homosexuality, masturbation and alternative sexual customs. Austrians in exile, like the psychiatrist Wilhelm Reich and fashion designer Rudi Gernreich were key figures in this process. Reich because of his view that repressed sexuality led to fascism. His ideas greatly influenced the *Aktionisten*. Gernreich because of his groundbreaking designs such as the wireless swimsuit, the tanga, unisex clothing and the topless monokini for which he developed new materials and techniques. He also became known as a champion of gay liberation. Still, the sexual revolution did not happen without difficulties. For a long time, men and heterosexuality were dominant. Homosexuality wasn't decriminalised in Austria until 1971.

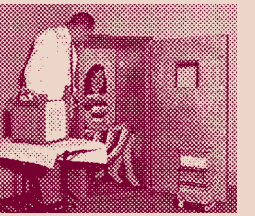
Not everything in this exhibition is acceptable by current standards. In this context, it is relevant that in 1991 Otto Mühl was sentenced to a long imprisonment for sexual acts with minors in his authoritarian led Friedenshof commune. Not until 2010 did Mühl apologise for his conduct.

WILHELM REICH

The father of the sexual revolution wanted to liberate people sexually to avoid fascism.

Wilhelm Reich was an influential and controversial physician, psychologist and activist. He was a student of Sigmund Freud, who later renounced him. Reich tried to connect psychoanalysis and Marxism. His belief in the significance of the orgasm is a central element in this research. In 1933, when Austria came under fascist dictatorship, Reich established a connection between the authoritarian suppression of human impulses and the fascist ideology in his book *Massenpsychologie des Faschismus*. In the same year *Charakteranalyse* was published and in it Reich contrasted his behavioural analysis with Freud's psychoanalysis. In Reich's behavioural analysis, the repression of psychological problems can be gauged by bodily tensions. Relaxing those tensions helps release sexual energy which can solve a problematic attitude to life. *The Sexual Revolution*, the title of the 1936 English translation of *Die Sexualität im Kulturkampf* by Reich, became the namesake for the sexual changes happening in the 1960s. The book was not only about sexual liberation, but it was also about social restructuring towards a socialist society.

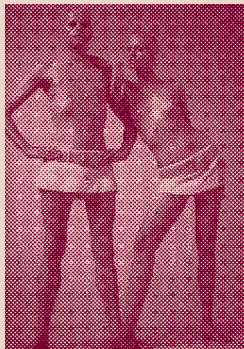
Exiled in the United States, Reich believed he had discovered a life energy he called *Orgone*. He built *Orgone Accumulators*, pods or capsules patients can sit in to improve their health and sex life. The *Accumulators* were ubiquitous in the popular culture of the 1960s and 1970s. The Mind Expanders, capsules and helmets from Haus-Rucker-Co, Coop Himmelb(l)au and Walter Pichler echo these machines and their curious scientificity. The US Food and Drug Administration considered the Orgone program to be a fraud. In 1956, Reich was sentenced to two years in prison and his publications burned.



A replica of Wilhelm Reich's *Orgone Accumulator*, late 1950s.



The contraceptive pill is launched in the United States in 1960.



Rudi Gernreich presents his unisex fashion collection at the World Expo in Osaka, 1970. Photo by Patricia Faure.

ACTIONISM



ACTIONISM

Actionism is the unique Austrian brand of performance art, with Hermann Nitsch, Günther Brus, Rudolf Schwarzkogler and Otto Mühl as its main agents. By means of choreographies with naked bodies, paint and blood, combined with loud music, they intoxicate the participants and the audience.

Inspired by the Austrian psychoanalyst Wilhelm Reich, the *Actionists* wanted to free the people from the bourgeois oppression that leads to fascism and war. The liberation of the body is central to this. Hermann Nitsch refers to his *Orgien Mysterien Theater* as plays in which the participants can release their pent up aggression.

The *Aktionisten* move in the same circles as the progressive architects, exhibiting their work in the same galleries. In Otto Mühl's video *Wehrtüchtigung*, a group of young students, who would later establish the architecture collective *Zünd-Up*, are submitted to a shared humiliation inspired by military drills. Hollein and Pichler emphasize the cultic and ritualistic origins of architecture, the *Aktionisten* often refer to rituals and attributes of the Roman Catholic Church, turning everyday phenomena such as sexuality and the slaughter of animals into spiritual theater.



Günther Brus, *Ana*, 1964
photography: Siegfried Klein
courtesy Atelier Otto Mühl

2

Otto Mühl**Wehrertüchtigung, Aktion 40, 1967**

16mm film transferred to DVD

duration: 3.48 min.

collection mumok - museum moderner kunst
stiftung ludwig, Vienna, acquired with the
support of Gesellschaft der Freunde der
bildenden Künste Vienna, 2009



3

Hermann Nitsch**Das Orgien Mysterien Theater,
Die Aktionen, Teil I, 1962 – 1992**

digital video

duration: ca. 120 min.

courtesy Hermann Nitsch

Positioned between the physicality of the *Actionists* and the apparent detachment of the architecture, furniture and utensils shown here, Walter Pichler's *Bett* (Bed) holds a key position in this exhibition. *Bett* is conceived after the *Prototypes*, on display elsewhere in this exhibit, and consists of an old hospital bed, on which the mattress is replaced by a lead volume with the imprint of a body, and with broken plates of glass placed between the virtual limbs. In a drawing from 1970, produced a year before the sculpture itself, Pichler calls it a *Metallkleid für einen Schlafenden* (a metal dress for one who sleeps). In Pichler's oeuvre the design for *Stuhl für einen Selbstmörder in den Bergen* (chair for a suicide in the mountains) from 1970 precedes the bed. A chair is carved out in the rock, for someone to sit with their arms spread out, and gutters carved out to allow blood to flow from their wrists. *Bett* precedes the drawing *Wagen* from 1971, showing a person nailed to a cross on wheels, which can be moved around. Here too, glass plates have been placed between the limbs. This series of works is eminently cultic. Christian symbolism such as the cross and suffering are transferred to an anonymous human being. Sometimes *Bett* is shown in a glass display case, similar to the way some churches in Austria exhibit the remains of saints.

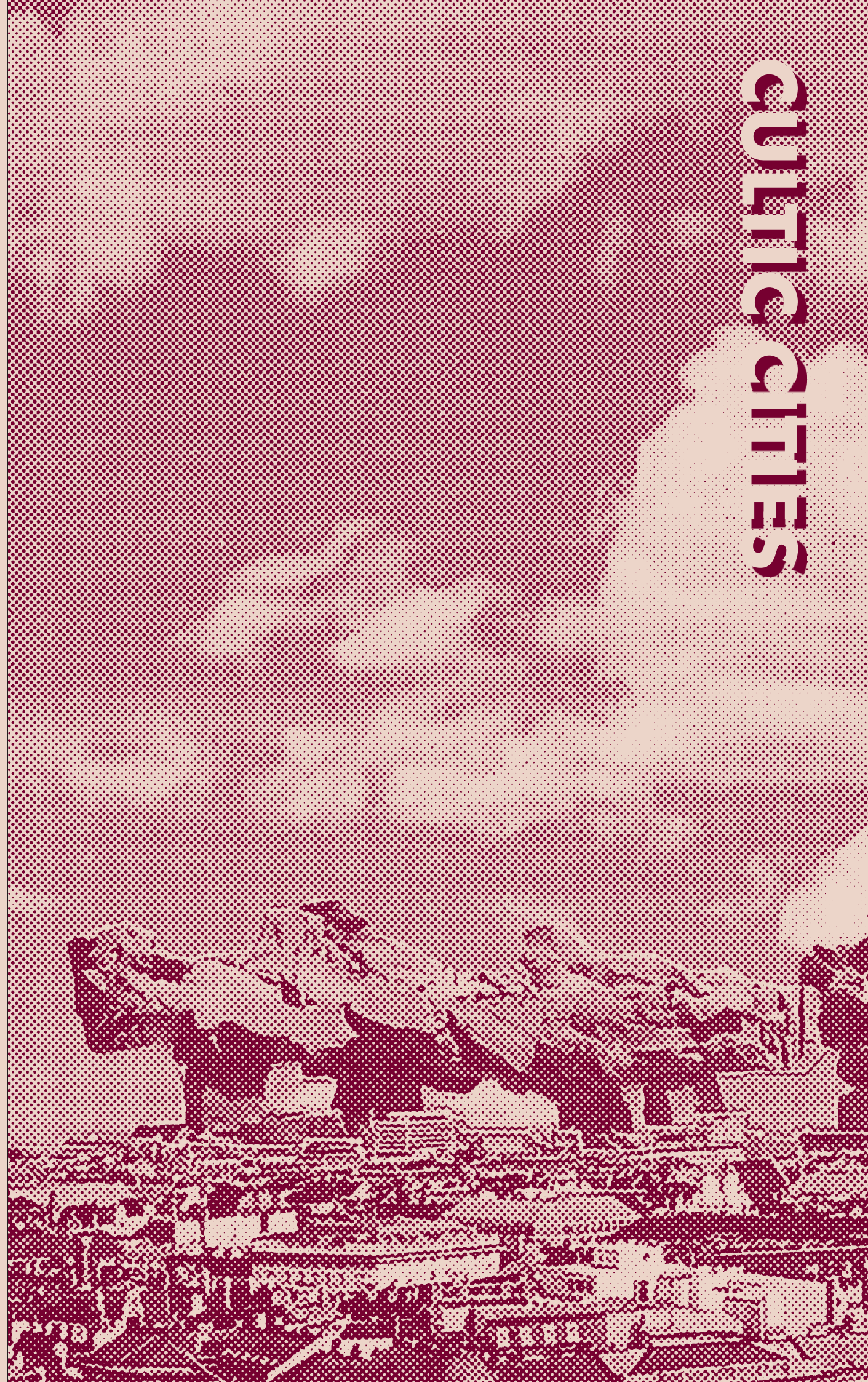
4

Walter Pichler**Bett, 1971**

hospital bed, lead, glass

Estate Walter Pichler, courtesy Gallery

Elisabeth & Klaus Thoman, Innsbruck / Vienna



CULTIC CITIES

CULTIC CITIES

The need for radical change manifested itself in post-war Austrian architecture in a series of megalomaniac urban designs. These projects are connected by an obsession with technology and infrastructure and the urge to create completely new ways of living together. The stage was set by Hans Hollein and Walter Pichler with the exhibition *Architektur* which they arranged in 1963 in the Galerie nächst St. Stephan in Vienna.

The practical purpose of these projects is initially unclear. In the manifesto accompanying *Absolute Architektur*, Hollein stresses that architecture can imbue everyday actions with a spiritual value, turning them into rituals. He labels this cultic architecture. Hollein's aim is not a classic beauty, but a sensual and violent one.

Pichler views architecture as an expression of power in which people are forced to live conforming to his social vision. Early designs by Raimund Abraham and Laurids Ortner depict the city as an enormous machine inhabited by people dressed in space suits. Günther Feuerstein presents his designs for city centers as timeless archetypes.



Hans Hollein, *Überbauung Wien*, 1960
collection Centre National d'Art et de Culture
Georges Pompidou, Paris
courtesy private archive Hans Hollein

This group of works includes the cities that Walter Pichler and Hans Hollein presented in 1963 in the legendary *Architektur* exhibition at the Galerie nächst St. Stephan in Vienna. These works aim to enrich as well as dominate people through technology. 'She (the architecture, red.),' Pichler wrote in the accompanying manifesto, 'will be born of the strongest thoughts. For people she will be coercion, they will choke on it, or they will live – live as I intend it. Architecture is not the shell for the primitive instincts of the masses. Architecture is the epitome of the power and desires of a few people. It's a cheeky thing that has long stopped using art. It doesn't take stupidity and weakness into account. It never serves. It crushes those who cannot bear it. Architecture is the right of those who do not believe in the law, but make it. It's a weapon. Architecture makes unreserved use of the strongest resources available to it at any given time. Machines have taken possession of her, and in her domain people are only tolerated now.' It is noteworthy that most of the radical architectural projects of Pichler and Hollein were traffic junctions, *interchanges*, connected to other cities and dependent on the existing infrastructure of cities.

5

Walter Pichler
Unterirdisches Gebäude mit ausfahrbarem Kern, 1963

tin, concrete
collection Tiroler Landesmuseen, Innsbruck



Between 1956 and 1969, Hans Hollein designed a series of 'sculpture-cities' that act as a manifesto against functionalism, in the form of drawings and photomontages. In 1963 he co-presented these works with Walter Pichler in the exhibition *Architektur* at the Galerie nächst St. Stephan in Vienna. In the accompanying manifesto *Architektur*, Hollein writes: 'Architecture is elementary, sensual, primitive, brutal, terrible, formidable, dominating. But it is also the incarnation of the subtlest emotions, the sensitive registration of the finest impulses, the materialisation of the spiritual. Architecture is not the satisfaction of the

needs of the mediocre, it is not the environment for the small-minded happiness of the masses. Architecture is created by those who are at the highest level of culture and civilisation, at the height of the development of their era. Architecture is a matter for the elites. (...) The shape of a building does not arise from the material conditions of a goal. A building is not intended to show how it is used, it is not an expression of structure and construction, it is not a fence or shelter. A building is itself. Architecture is aimless. What we build will find its purpose.'

6

ORF, Zeit Im Bild, 9.5.1963 /
Wien: Architektur-Ausstellung
broadcast on May 9th 1963

7

Hans Hollein & Walter Pichler
Architektur, Ausstellung in der
Galerie nächst St. Stephan, 1963

poster
private archive Hans Hollein

8

Walter Pichler
Compact City, 1963

ink, pencil, Letraset, correction fluid,
tracing paper
collection FRAC Centre, Orléans

9

Hans Hollein
Stadtstruktur, ca. 1960

ink, paper
private archive Hans Hollein

10

Hans Hollein
Überbauung Salzburg, 1962

ink, offset print
collection FRAC Centre, Orléans



This model city is based on collective housing and urban concentration. The primitive sculptural shape goes hand in hand with advanced technology. The primary structure consists of a framework of interconnections which can also be used for communication.

The individual housing units multiply around it. An artificial air conditioning system protects the city from the elements by means of gigantic transparent spheres. Pichler considered this project his last work of ‘real’ architecture. It was presented at the *Architektur* exhibition at the Galerie nächst St. Stephan in 1963.

11
Walter Pichler
Compact City, 1964
plaster, brass, plastic, paint
collection FRAC Centre, Orléans



12
From left to right
Walter Pichler
Kompakte Stadt mit Klimahülle, 1964
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Kompakte Stadt mit Klimahülle, 1964
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Kompakte Stadt mit Klimahülle, 1964
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Kompakte Stadt mit Klimahülle, 1964
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Kompakte Stadt mit Klimahülle, 1964
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Kompakte Stadt mit Klimahülle, 1964
pencil, tracing paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

13
Nine drawings
Walter Pichler
Compact City, 1963
pen, pencil, paper
collection FRAC Centre, Orléans



Walter Pichler’s drawings provide insight into his creative process. Through small changes the meaning of organic shapes shift and their scale may shift entirely. In this way vertebra become an enormous building and vice versa.

14
Walter Pichler
Ohne Titel (Schmetterling), 1962
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Ohne Titel (Schmetterling), 1962
pencil, pen, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Ohne Titel (Schmetterling), 1962
pencil, mixed media, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Ohne Titel (Schmetterling), 1962
pencil, paper
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna



15
Walter Pichler
Schmetterling, 1962
plaster
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

16
Walter Pichler
Sakrales Gebäude, 1962
plaster, wax
Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna



17
Raimund Abraham
Cities, 1962
ink, paper
collection D.A.M., Frankfurt

18
Raimund Abraham
Cities, 1962
ink, paper
collection D.A.M., Frankfurt

19
Raimund Abraham
Continuous Building, 1966
collage
collection D.A.M., Frankfurt

20
Raimund Abraham
Kapselhaus, 1974
ink, paper
collection D.A.M., Frankfurt

21
Raimund Abraham
Megastructures, 1965
collage
collection D.A.M., Frankfurt

22
Raimund Abraham
Living Capsule, 1966
collage
collection Una Abraham

23
Raimund Abraham
Utopische Stadt, 1962
ink, paper
collection D.A.M., Frankfurt

24
Raimund Abraham
Continuous Building, 1967
collage
collection Una Abraham

25
Raimund Abraham
Moon-Crater City, 1967
collage
collection Una Abraham

Raimund Abraham
Moon-Crater City, 1967
collage
collection Una Abraham

26
Seven collages
Raimund Abraham
Air Ocean City, 1967
collage
collection Una Abraham

Raimund Abraham
Air Ocean City, 1966
collage
collection D.A.M., Frankfurt

27
Raimund Abraham
Universal House, 1967
screen print
collection Una Abraham

28
Raimund Abraham
Empire State Building, 1971
collage
collection Una Abraham

29
Laurids Ortner
Stadt, 1969
collage
collection Laurids & Manfred Ortner, archive Haus-Rucker-Co

30

Laurids Ortner**Stadt, 1969**

collage, pencil, photo,
collection Laurids & Manfred Ortner,
archive Haus-Rucker-Co

31

Laurids Ortner**Stadt, 1967**

collage, pencil, tracing paper
collection Laurids & Manfred Ortner,
archive Haus-Rucker-Co

●

32

Günther Feuerstein**Salzburg Superpolis, Stadtzentrum,
1965 – 1967**

colouring pencil, ink, paper
collection FRAC Centre, Orléans

33

Günther Feuerstein**Archetypen, Emanationen, Integration,
Introversion, Isolierung, 1965 – 1971**

ink, pencil, felt pen,
collection FRAC Centre, Orléans

Günther Feuerstein**Archetypen, Ring + Kreuz Städtebau
Hoschurling, Wien, 1965 – 1971**

ink, pencil, felt pen, tracing paper
collection FRAC Centre, Orléans

Günther Feuerstein**Archetypen, Wohngebiet Ameisbachzeile,
Wien, 1965 – 1971**

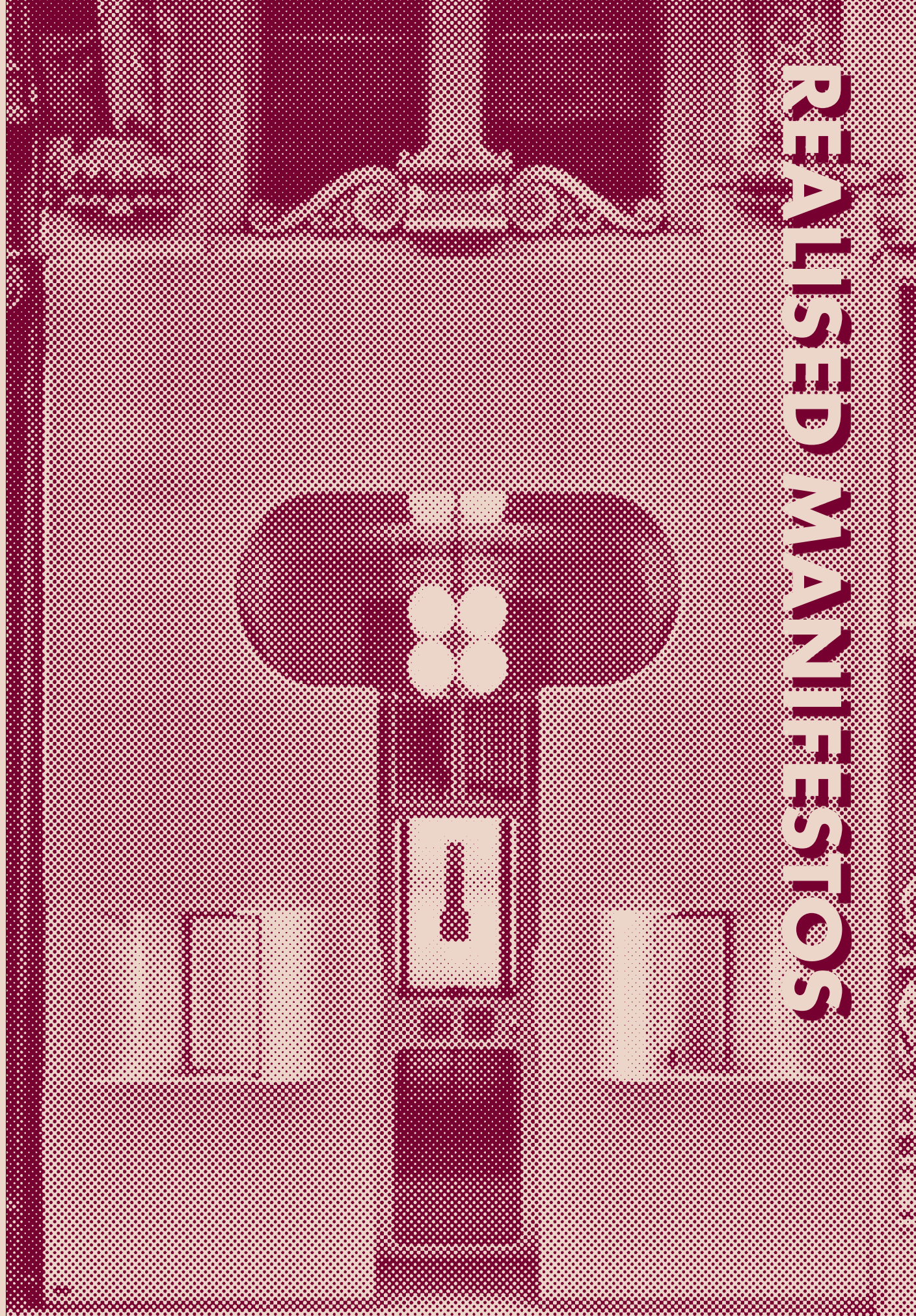
ink, pencil, felt pen, tracing paper
collection FRAC Centre, Orléans

Günther Feuerstein**Archetypen, Wohnsiedlung Vogler
Hörsching Bei Linz oö, 1965 – 1971**

ink, pencil, felt pen, tracing paper
collection FRAC Centre, Orléans

●

REALISED MANIFESTOS



REALISED MANIFESTOS

REALISED MANIFESTOES

The designers and artists in the Austrian avant-garde were obsessed with theories of social change and wrote manifestos about the processes to implement that change. Despite their manifestos often being very radical, they realised an impressive number of their projects.

Early on in his career, Hans Hollein designed a number of shops in downtown Vienna. The candle shop *Retti* has all the trademarks of the cities designed by Hollein at the time, albeit on a smaller scale. The mystery of the windowless aluminum facade, prominently featuring the air conditioners and lamps above the door, suggests a futuristic machine. The floor plan is reminiscent of a church, emphasised by the cross shape of the space and the candles on display. The entrance is a tiny showroom, its smallness enlarged in width by two mirrors. The transaction of blessing takes place in the second room, in front of an altar of sorts. The fashion boutique CM, entirely made of polyester, looks like an elegant mechanical instrument with the air conditioning similarly integrated into the design.

In their design of everyday objects and environments, the designers referred to the modern cults of life, death, cosmos and religion, making even the most mundane designs expressions of their radical social vision.

- Hans Hollein, *Retti* candle shop, Vienna, 1965
courtesy private archive Hans Hollein

- 34
Hans Hollein
Retti candle shop, Vienna, 1965
black and white photos
private archive Hans Hollein

- 35
Hans Hollein
Retti candle shop, Vienna, 1964 – 1965
cardboard
collection Centre National d'Art et de Culture
Georges Pompidou, Paris

- 36
Hans Hollein
stickers and bags for the *Retti* shop, 1965
paper, print
private archive Hans Hollein

- 37
Hans Hollein
drawing façade *Retti* shop, 1964
pencil, tracing paper
private archive Hans Hollein

- 38
Hans Hollein
Roto Desk (for Hermann Miller), 1966
metal, plastic
collection Centre National d'Art et de Culture
Georges Pompidou, Paris

- Walter Pichler developed the aluminium *Galaxy Chair* in collaboration with Peter Noever for the Austrian furniture company Svoboda. It was put into production and quickly became a success in buildings with a representative character, like the Austrian pavilion at the EXPO 1967 in Montreal. Pichler and Noever presented the chair in different situations to emphasize its modern character. In doing so, they opted for the association with hard modernity and avant-garde art. The chair was on display at the auto show of Formula 1 driver Jochen Rindt. At UNISPACE 1, the first United Nations space conference in 1968, cosmonaut Alexei Leonov was photographed in the chair.

Arnulf Rainer, his face painted, was also pictured in the chair.

- 39
Walter Pichler,
Galaxy I chair, 1966
aluminium, plastic, textile
production: R. Svoboda & Co., Vienna
collection MAK – Museum für angewandte
Kunst, Vienna

- 40
Christian Skrein
poster, Arnulf Rainer in the *Galaxy I* chair
designed by Walter Pichler, 1968
paper, planographic print
collection MAK – Museum für angewandte
Kunst, Vienna

- 41
Walter Pichler
loading of the *Galaxy I* chair for the EXPO
67 in Montreal at airport Vienna, 1967
digital print
collection Peter Noever

- 42
Walter Pichler
Kosmonaut Alexei Leonov at the
UNISPACE I exhibition in the *Galaxy I*
chair, 1968
digital print
collection Peter Noever

- Walter Pichler
artist Kiki Kogelnik in the *Galaxy I* chair in
her New York studio, 1969
digital print
photo: Michael Horowitz
collection Peter Noever

- Walter Pichler
Jochen Rindt in the *Galaxy I* chair, 1967
digital print
collection Peter Noever

- Walter Pichler
prototype *Galaxy I* in the SELECTION 66
exhibition in MAK Vienna
digital print
collection Peter Noever

EVERYTHING IS ARCHITECTURE



43
Hans Hollein
Boutique CM (Christa Metek),
design for a bag, 1967
pencil, colouring pencil, paper
private archive Hans Hollein

44
Hans Hollein
Boutique CM, Vienna, 1967
black and white photos
private archive Hans Hollein

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EVERYTHING IS ARCHITECTURE

EVERYTHING IS ARCHITECTURE

Alles ist Architektur is the title of a manifesto published in magazine *Bau* by Hans Hollein in 1968. According to Hollein, the traditional definition of architecture is no longer relevant. 'Our efforts are focused on the environment as a whole and all media that determine it. Television as well as the artificial climate, transportation and clothing, the telephone and the home.' Architecture is not necessarily a building; technical aids can evoke an architectural experience. 'Buildings can therefore be simulated.' In his manifesto Hollein shows examples of different types of architectural experiences: everyday objects that are enlarged to gigantic proportions, visual art, pills, sprays, electronics, computer code and inflatable structures. 'A true architecture of our time is therefore redefining itself as a medium as well as expanding its resources in that area.' If everything is architecture, then of course everyone is also an architect. The manifesto shows architects who eventually became famous or infamous for a completely different career: filmmaker Sergej Eisenstein and writer Max Frisch, fashion designers André Courrèges and Paco Rabanne, Nazi hunter Simon Wiesenthal and Nazi minister Albert Speer.



Coop Himmelb(l)au, Soft Space, 1970
photography: Gertrud Wolfschwenger
courtesy Coop Himmelb(l)au

45

Hans Hollein
Architekturpillen, Non-physical
Environmental Control Kit, 1967
pills, paper
private archive Hans Hollein

46

Hans Hollein
Mobile Office, 1969
digital video
duration: 1.36 min.
from 'The Austrian Portrait / episode 19:
Hans Hollein', production Telefilm for ORF
courtesy Generali Foundation Collection -
permanent loan to Museum der Moderne
Salzburg

47

Hans Hollein & Peter Noever
Svobodair Spray, 1967
silkscreen print on transparent sheet
private archive Hans Hollein

48

Hans Hollein & Peter Noever
Svobodair, Spray zur Umweltveränderung,
1968
spray can
private archive Hans Hollein

Hans Hollein worked on the exhibition *MAN transFORMS* for the opening of the Cooper-Hewitt Museum in New York from 1974 to 1976. This map is an attempt to represent the multiple connections between architecture, design, fashion, art and science. The body is central in this diagram. The exhibition aimed to show that design is the premise of human activity and creativity and that design governs all our efforts.

49

Hans Hollein
matrix MAN transFORMS
(opening exhibition Cooper-Hewitt
Museum, New York), 1974
digital print
courtesy private archive Hans Hollein



50

Hans Hollein
cover of Bau, magazine for architecture
and urban planning nr. 1/2, 1968
private archive Hans Hollein



51

Hans Hollein, Walter Pichler, Günther
Feuerstein, Oswald Oberhuber (editors)
Bau 1/2 1968, Alles ist Architektur
courtesy private archive Hans Hollein



ART AND REVOLUTION

KUNST UND REVOLUTION

The performances of the Actionists increasingly sparked scandals attracting attention of both police and media. This culminated in 1968 in the happening *Kunst und Revolution*, arranged by the artist Peter Weibel as part of student protests and taking place in a prominent lecture hall of Vienna University. The Actionists Günter Brus, Otto Mühl, Peter Weibel, Oswald Wiener and Malte Olschewski broke many taboos: they performed naked, pooped and masturbated extensively; the resulting goods were then smeared all over the room and the participants. One injured himself, another was whipped, and largely unintelligible lectures were held. All this happened on top of the Austrian flag, while the national anthem was being played.

The *Kunst und Revolution* happening resulted in serious consequences for the world of Austrian art and architecture. Günther Brus and Otto Mühl were sentenced to prison terms and Oswald Wiener was held in custody for three months. Brus and Wiener were eventually forced to emigrate. Günther Feuerstein, the influential teacher of the young generation of architects who had invited Mühl for a lecture shortly before the event, was fired by the University of Technology.



Ernst Schmidt jr., *Kunst und Revolution*,
Universität Wien, June 7, 1968
courtesy sixpackfilm, Vienna

SCHÖNER WOHNEN



52

Ernst Schmidt jr.

Kunst und Revolution, Universität Wien,
June 7, 1968.

participants: Günter Brus, Otto Mühl, Malte
Olschewski, Peter Weibel, Oswald Wiener
digitalized 16mm film

duration: 2 min.

courtesy sixpackfilm, Vienna



SCHÖNER WOHNEN

SCHÖNER WOHNEN

Schöner Wohnen was an influential interior design magazine promoting a tasteful bourgeois lifestyle. *Schöner Wohnen*, or ‘the destruction of the habitable coffin’, on the other hand, is a film made by the architecture collective Salz der Erde in 1971 in which the ideal of Schöner Wohnen is mercilessly undermined.

The collectives Zünd-Up and Salz der Erde were directly influenced by Actionism. The members initially collaborated on some of Otto Mühl’s actions. The collaboration ended when they felt his conduct was too authoritarian. They continued independently as Zünd-Up to eventually become Salz der Erde. Their provocative use of the (naked) body and their choice of materials is derived from the Actionists. But Zünd-Up and Salz der Erde were also inspired by the radical hippie counter-culture in the United States.

In collages, performances and films, Zünd-Up and Salz der Erde protest against the social context of the architecture of their time. In their view, bourgeois and Catholic Austria has not yet disposed of its fascist past. Characteristic of the groups is their ambivalent attitude towards the ever-increasing fusion of body and technology, man and machine. They are fascinated by it, but also fiercely critical of it.

● Johann Jascha, *Schöner Wohnen*, Vienna, 1969 – 1975

During a guest lecture in Günther Feuerstein’s *Gegenwartsarchitektur* series at the Technische Universität Wien, Otto Mühl invited the students to help create a performance. Otto Mühl, Oswald Wiener, Hermann Nitsch, Gerhard Rühm and Peter Weibel performed, most using a pseudonym. The frenzied display was terminated by the police.

53 Otto Mühl Zock Fest, 1968

black and white photos
collection Timo Huber

Hitl, Kistl, Krippel, Taferln is Salz der Erde’s first public presentation. Several earlier works, such as the *Zünd-Up-Tryptichon (Taferl)*, the model of the *Auto Expander (Krippel)* and a tower (*Hitl*) from which waste oil was dripping, were constructed in front of Schloß Mirabell in Salzburg, accompanied by, among other things, the reading of a manifesto against the Salzburger Festspiele.

54 Salz der Erde Hitl, Kistl, Krippel, Taferln, 1970

black and white photos
collection Timo Huber

Invited to produce an entertaining contribution to the International Architects’ Congress in a house designed by Adolf Loos in Payerbach, Salz der Erde reinstalled their works *Hitl, Kristl, Krippel and Taferl*. During a – partly naked – performance provocative texts about the architectural profession were being read. A young bull was driven across the hall as ‘silent representative of the herd’. Ultimately, the members of Salz der Erde were forced out of the hall by the architects and the police were involved.

55 Salz der Erde Aktion Payerbach, 1970

black and white photos
collection Timo Huber

56 Salz der Erde Wohnpfeil, 1972

mixed media
collection Timo Huber

● *Schöner Wohnen oder die Zerstörung des Wohnsarges* is a film commissioned by the Austrian state television ORF. Broadcast on May 4, 1972, the film was part of a longer, similarly experimental broadcast called *Die Verbesserung Österreichs*. (the improvement of Austria)

57 Salz der Erde Schöner Wohnen oder die Zerstörung des Wohnsarges, 1971

digital video
collection Timo Huber

● In 1971, Salz der Erde was invited to contribute to an Italian architecture magazine. The photo series and the manifesto that accompanied it were a critique of purist design. Architecture, like a third skin after the second, formed by our clothing, is directly contrasted to the sensitive human skin. The only matter in between the two is the waste of living. Hans Jascha, one of the members of Zünd-Up in whose house the photos were taken, saw the confrontation of the body with the remains, the idleness and the waste of life as ‘a symbol for the non-repression of the shit of one’s soul, the wasting of the psyche’.

58 Salz der Erde Mi Casa, Su Casa, 1971

black and white photos
collection Timo Huber

●

The film *Metro* was Salz der Erde’s entry to a competition for the design of a Viennese underground station. The entry was not accepted by the jury. The film was made to question the competition criteria, that were limited to design aesthetics. Friends from many disciplines contributed to the film, which opposes the sterile, one-sided functional character of underground stations. As Salz der Erde writes in their script: ‘The film presents our ideas about the use of metro stations in both an actual and a utopian sense, but its alienation illustrates the impossibility of those wishes.’

59
Salz der Erde
Metro, 1970
digital video
collection Timo Huber



60
from top to bottom
Timo Huber
Auf dem Verhandlungstisch, 1971
photo collage
collection Lentos, Linz

Timo Huber
Confrontation of Faces, 1972
collage, paper
collection Lentos, Linz

Timo Huber
Die Aufführung ist gesichert, 1971
photo collage
collection Lentos, Linz

Timo Huber
Pope and President, 1971 (2018)
photo collage
collection Lentos, Linz

61
from top to bottom
Timo Huber
Help, 1969
mixed media
collection Timo Huber

Timo Huber
My Habermassy, 1969
mixed media
collection Timo Huber

Timo Huber
Panther, Tiger u. Co., 1968
mixed media
collection Timo Huber

Timo Huber
Täuscher, 1969
mixed media
collection Timo Huber

62
from top to bottom
Timo Huber
Warten, 1971 (2018)
photo collage
collection Timo Huber

Timo Huber
Yesterday – Today, 1971
photo collage
collection Timo Huber

Timo Huber
In Our Living Room, 1971
collage
collection Timo Huber

Timo Huber
Special Mirror, 1971
photo collage
collection Timo Huber



The Great Vienna Auto Expander was an educational design project by Professor Karl Schwanzer at the Technische Universität in Vienna. The supervisor was Günter Zamp Kelp from Haus-Rucker-Co. The assignment was to develop a parking garage at Karlsplatz. Zünd-Up placed the assignment in a socially critical context by presenting the car as a fetish. *The Auto Expander* is a colossal pinball machine in which the motorist can experience fantasy worlds. His car, for example, tuned up so it’s fast like a racing car, can be shot through two pipes on the roof of St. Stephen’s Cathedral. The final

presentation was a multimedia show in an underground parking garage. Forty members of motorcycle clubs demonstrated the fascination for and power of machines. Professor Schwanzer rode with one of them and assessed the project positively.

63
Zünd-Up
The Great Vienna Auto Expander, 1969
collage, ink, paper
collection FRAC Centre, Orléans

64
Zünd-Up
The Great Vienna Auto Expander, Service Ebene, 1969
ink, paper
collection FRAC Centre, Orléans

65
Zünd-Up
The Great Vienna Auto Expander, Zentralperspektiver Schnitt, 1969
ink, paper
collection FRAC Centre, Orléans

66
Zünd-Up
The Great Vienna Auto Expander, Dragster Start, 1969
ink, paper
collection FRAC Centre, Orléans

67
Zünd-Up
Das Auto Heute, 1969
collage
collection Timo Huber



68
Zünd-Up
Die Zehn Objekte, 1971
mixed media
collection Timo Huber



69
Zünd-Up
Präsentation Auto Expander / Parkgarage, 1969
black and white photos
collection Timo Huber

70
Zünd-Up
Schrottpresse, 1969
collage
collection Timo Huber

71
Zünd-Up
Secret Weapons, 1969
collage
collection Timo Huber

72
Zünd-Up
Stephandsdom / Patrone, 1969
postcards
collection mumok - museum moderner kunst
stiftung ludwig, Vienna

73
Zünd-Up
Postcard (Johann Strauss), 1969
black and white photo, cardboard
collection mumok - museum moderner kunst
stiftung ludwig, Vienna

74
Zünd-Up
St. Stephans Car Tower & Racing in the Dome, 1969
postcards
collection Timo Huber

75
Zünd-Up
Heldenplatz / Dragster, 1969
postcard
collection mumok - museum moderner kunst
stiftung ludwig, Vienna



BODY AND SEXUALITY



The *Zünd-Up Triptychon* was a contribution to the *Kunst und Technische Umwelt* exhibition developed by Dieter Schrage in the Galerie Seilerstätte in Vienna. We are confronted with a kind of cyborg family: a proud, 'technical' father and a mother who gives birth to the 'technical child', whom she loves very much. Explaining the contribution Zünd-Up wrote: 'The technical bug stabs us in our own flesh, when did it poison us?'.

76

Zünd-Up

Triptychon (altar), 1970

photos, wood

collection Timo Huber



BODY AND SEXUALITY

BODY AND SEXUALITY

In the 1960s, the body became the starting point for a radical rethinking of architecture, design, fashion and art. The boundaries between those disciplines increasingly disappeared. Exploring and breaking social norms around sexuality and identity is central to much of the work from this period. This research often uses new technological developments in the field of both material and media (such as glasses and helmets).

However, the architects of this period, being mostly male, often get stuck in their own sexual fantasies. Not until VALIE EXPORT, now celebrated as one of the most important feminist artists, does this change. Some of her earliest projects can be seen as a direct criticism of the work of her male colleagues.

●
Haus-Rucker-Co, Electric Skins with Environment Transformers, 1967–68
courtesy Haus-Rucker-Co archive

77
Haus-Rucker-Co
Electric Skin 1, 1968
paint, plastic
collection Lentos, Linz

78
Haus-Rucker-Co
wrap dress; Electric Skin 2, 1967–1968
plastic, coloured vinyl
collection Klaus Pinter

79
Haus-Rucker-Co
wrap dress; Electric Skin 3, 1967–1968
plastic, coloured vinyl
collection Klaus Pinter

80
Zünd-Up
Fashion Design, 1969
mixed media
collection Timo Huber

81
Helene Hollein
Clothing for the Austriennale, 1968
contact prints, felt pen, page torn from catalogue
private archive Hans Hollein

82
Helene Hollein
drawings for the Austriennale dress, 1968
felt pen, paper
private archive Hans Hollein

83
Christian Skrein
Hans Hollein with the Austriennale glasses, 1968
black and white photo
collection Lentos, Linz

84
Hans Hollein
glasses for the Austriennale;
Milan Triennale 'The Great Number', 1968
plastic
private archive Hans Hollein

●

This project was published in *IN* magazine in 1971, in an issue devoted to the destruction of the object. Raimund Abraham shows how a chair implicitly both enables and disables certain attitudes and behaviours. Bisecting and hinging the chair, a naked woman, when sitting on the chair, unexpectedly is able to open and close her legs, thus allowing us to look at her sex.

85
Raimund Abraham
Hinge-Chair, 1970–71
digital print
collection FRAC Centre, Orléans

86
Raimund Abraham
Hinge-Chair, 1970–71
black and white photo, colouring pencil, pencil
collection FRAC Centre, Orléans

87
Raimund Abraham
Hinge-Chair, 1970–71
chair
collection FRAC Centre, Orléans

●

VALIE EXPORT, the Austrian media and performance artist and filmmaker, has been a central figure in the international feminist art scene since the 1960s and 1970s. Her work stems from *Aktionisme*, and initially she collaborated with her then partner, the Actionist Peter Weibel. From the outset, EXPORT has been interested in how the media works. 'I can speak of a 'media actionism' in my work; the media and the body, the context and the concept were and are my materials,' she says. In the public performance *TAPP und TASTKINO*, she invites people in the street to touch her breasts while her torso is covered by a box with curtains. And just like that, what's impossible in a cinema now is possible: to replace the purely visual impressions of a film by touch. 'In the 1960s, there was no women's movement in Vienna, and not a single artist engaged in feminist thinking or in new media, even though these were a part of avant-garde expression,' says EXPORT. 'It was incomprehensible to the

audience for a woman to behave so aggressively, that a female artist expressed herself so radically in public.'

88

VALIE EXPORT

TAPP und TASTKINO, 1968

aluminium, foam

courtesy Generali Foundation Collection –
permanent loan to Museum der Moderne
Salzburg



89

VALIE EXPORT

TAPP und TASTKINO, 1968 – 69 (1989)

digital video

duration: 1.20 min.

courtesy Generali Foundation Collection –
permanent loan to Museum der Moderne
Salzburg

performer: VALIE EXPORT, announcer: Peter
Weibel, editing: Wolfgang Hajek and Helmut
Dimko, produced by ORF/ZDF for Apropos Film

90

VALIE EXPORT

Genitalpanik, 1969

silkscreen print, paper

courtesy Generali Foundation Collection –
permanent loan to Museum der Moderne
Salzburg



91

VALIE EXPORT

Identitätstransfer III, 2000 (1968)

black and white photo

collection Lentos, Linz

VALIE EXPORT

Identitätstransfer I, 2000 (1968)

black and white photo

collection Lentos, Linz

VALIE EXPORT

Identitätstransfer II, 2000 (1968)

black and white photo

collection Lentos, Linz



PERCEPTION



PERCEPTION

PERCEPTION

In the 1960s and 1970s, new media such as radio, telephone and television changed the relationship between people and their surroundings. New technologies made it possible to influence the way people experience their surroundings. Perception becomes an important theme for many artists and designers in this period.

This is particularly evident in the work of Alfons Schilling. He builds a series of machines that restrict the perception of the person wearing them extremely. The wearer thus becomes aware of his perception. Goggles and helmets by Haus-Rucker-Co transform the perception of the environment through added visual irritation and sound.

●
Cover 'Bau' magazine 4/1968
courtesy Hans Hollein private archive

92
Alfons Schilling
Sehmaschine das Grosse Rad, 1981
black and white photo
collection MAK – Museum für angewandte Kunst, Vienna

Alfons Schilling
Sehmaschine Dunkelkammerhut, 1984
black and white photo
collection MAK – Museum für angewandte Kunst, Vienna

Alfons Schilling
Sehmaschine Lichtpumpe, 1982
black and white photo
collection MAK – Museum für angewandte Kunst, Vienna

Alfons Schilling
Sehmaschine kleiner Vogel, 1978
black and white photo
collection MAK – Museum für angewandte Kunst, Vienna

93
Gerald Zugmann
Laurids Ortner, Günter Zamp Kelp & Klaus Pinter with Environment Transformers (Flyhead, Viewatomizer and Drizzler), 1968
black and white photo
collection MAK – Museum für angewandte Kunst, Vienna

●
94
Haus-Rucker-Co
Environment Transformer: Flyhead, 1968
acrylate, metal, wood, paper
collection Centre National d'Art et de Culture Georges Pompidou, Paris

95
Haus-Rucker-Co
Environment Transformer: Flyhead, 1968
plastic, adhesive foil, headphones
collection Wien Museum, Vienna

96
Haus-Rucker-Co
Environment Transformer: Viewatomizer, 1968
plastic, metal
collection Centre National d'Art et de Culture Georges Pompidou, Paris

97
Haus-Rucker-Co
Environment Transformer: Drizzler, 1968
plastic, adhesive foil, metal
collection Centre National d'Art et de Culture Georges Pompidou, Paris

●

CYBERNETIC CITIES

CYBERNETIC CITIES

That cybernetics would radically influence the functioning of design, architecture and urban planning was understood in Austria at an early stage. Its consequences are speculated on in numerous projects. Will cybernetics give us a better life? Will machines take over? Are new hybrids of man and machine emerging? Although the projects visualise a distant future, they are designed down to the smallest technical detail.



Angela Hareiter, Kinderwolken/Children Clouds, 1967
courtesy FRAC Centre, Orléans

Medium Total was an exhibition project for the Galerie nächst St. Stephan in Vienna in 1970. The project shows a unique mixture of ironic commentary, utopia and dystopia. Günther Domenig and Eilfried Huth considered the impact of consumer society on the limited resources on earth. The idea of the *Medium Total*, a yellow, biotechnological, liquid mass that is cybernetically organised that replaces the constructed environment, was their answer. The suprahominids, a new form of human life, inhabits this medium, and they will expand their colonisation to the moon and Mars. Once the solar energy system has stabilised again, ‘*Medium Total clusters*’ will return to earth, orbiting as satellites, to then colonise the oceans. Nova-suprahominids will be born, and they will move to land and scatter as tribes. New frictions, new rivalry and new wars will follow. The project has been developed in extraordinary detail, both in terms of content and technology. The panels on display here only show the colonisation of the Moon and Mars.

98
Günther Domenig & Eilfried Huth
Medium Total, 1969 – 1970
acrylate, paint, gum resin
collection FRAC Centre, Orléans

Günther Domenig & Eilfried Huth
Medium Total, 1969 – 1970
acrylate, paint, gum resin
collection FRAC Centre, Orléans

Günther Domenig & Eilfried Huth
Medium Total, 1969 – 1970
acrylate, paint, gum resin
collection FRAC Centre, Orléans

Günther Domenig & Eilfried Huth
Medium Total, 1969 – 1970
acrylate, paint, gum resin
collection FRAC Centre, Orléans

Günther Domenig & Eilfried Huth
Medium Total, 1969 – 1970
acrylate, paint, gum resin
collection FRAC Centre, Orléans

Between 1965 and 1967, Angela Hareiter, one of the few female protagonists of the Austrian avant-garde, developed the project *Crack, Plastik explodiert* in which she highlighted the potential of PVC as an architectural material for the future. The weightlessness of plastic enabled new cognitive experiences and the project was intended to inspire users physically and psychologically, by offering new sensory delights. As a next step, Hareiter explored the mobile cell as an interactive way of life for the future in the *Live – Information* - project. Well before her male colleagues did, she defined the cell as a space capsule modeled after the body, equipped with the latest technologies that offer the user new sensory possibilities.

99
Angela Hareiter
Live – Information, 1965 – 1966
cardboard, wood, paint
collection FRAC Centre, Orléans

100
Angela Hareiter
Live – Information, Self-Information, 1965 – 1966
ink, pencil, tracing paper
collection FRAC Centre, Orléans

Angela Hareiter
Live – Information, Self-Information, Grundriss, 1965 – 1966
ink, pencil, tracing paper
collection FRAC Centre, Orléans

●

The nomadic elements designed by Angela Hareiter can be integrated in a megastructure, like the *Future House* project she conceived subsequently. In this project, communication, mobility and interactivity are central to the architectural environment. Housing became a commodity and lost all representative character.

101
Angela Hareiter
Future House, 1965 – 1966
plaster, plastic, wood, paint
collection FRAC Centre, Orléans

The *Kinderwolken* is a mobile structure that grows with the user and can also be connected to the mega structure or the real city. These clouds are intended to promote freedom and social activities and grow with their users.

102
Angela Hareiter
Kinderwolken - Children Clouds, Schnitt, 1966 – 1967
print, paper, cardboard
collection FRAC Centre, Orléans

Angela Hareiter
Kinderwolken - Children Clouds, Grundriss, 1966 – 1967
print, paper, cardboard
collection FRAC Centre, Orléans

Angela Hareiter
Kinderwolken - Children Clouds, Grundriss, 1966 – 1967
print, paper, cardboard
collection FRAC Centre, Orléans

Angela Hareiter
Kinderwolken - Children Clouds, Schnitt, 1966 – 1967
print, paper, cardboard
collection FRAC Centre, Orléans

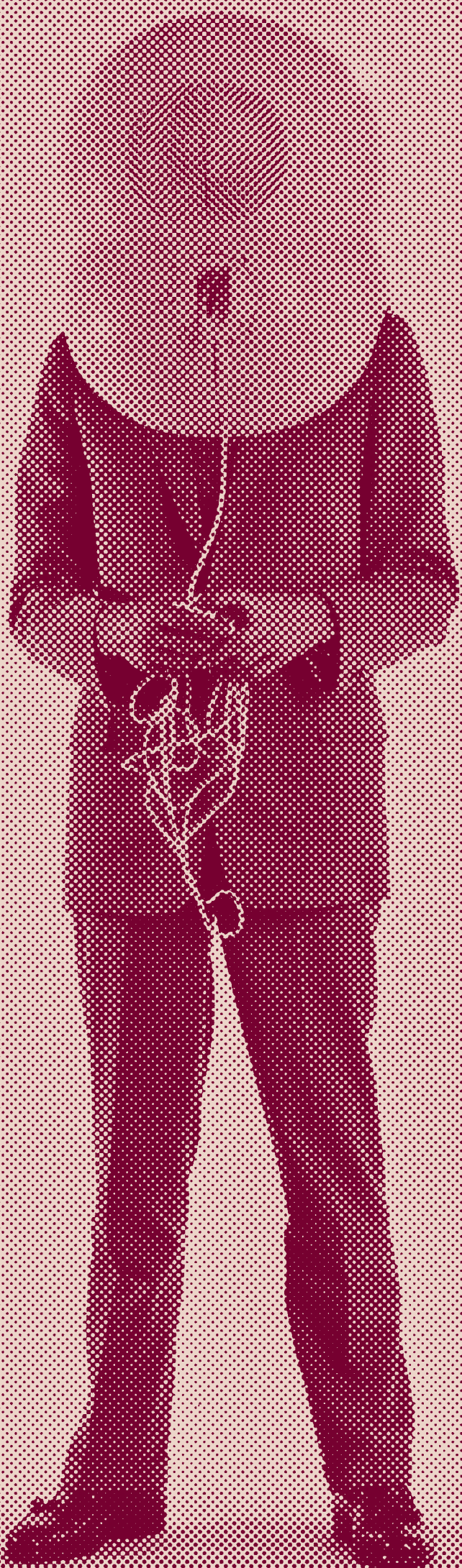
●

103
Angela Hareiter
Future House, Wachsendes Kinderzimmer, 1966 – 1967
print, paper, cardboard
collection FRAC Centre, Orléans

Angela Hareiter
Future House, Gerade Gekauft, 1966 – 1967
collage, cardboard, acrylate
collection FRAC Centre, Orléans

●

PROTOTYPES



PROTOTYPES

Walter Pichler's prototypes of furniture and appliances are perfectly executed and functional. By emphasizing certain effects of the use of everyday objects, these prototypes show their cold and disorientating impact. For example, how watching television or listening to the radio disconnects you from your immediate environment. According to Pichler, modern media and appliances do not connect people, but rather decrease the connection, both socially and physically. Devices take over the role of your fellow human beings.

Although there are three beds in Pichler's dormitory, direct contact is impossible if you were to lie down in one of them. Each bed has its own built-in radio or dildo. In another work a telephone is given its own altar with tabernacle. This way Pichler shows that everyday objects such as furniture and appliances reduce our actions to an empty cult.

●
Walter Pichler, Kleiner Raum – Prototyp 4, 1968
photography: Christian Skrein
courtesy Wien Museum, Vienna

104
Walter Pichler
Vorhof, 1968
 concrete
 Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler, textile: Elisabeth Campos
Telefonkapelle, 1968
 aluminium, iron, steel, linen
 Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

Walter Pichler
Telefon-Set, 1968
 polyester, paint, telephone
 collection Inge Rodenstock, München,
 courtesy Gallery Elisabeth & Klaus Thoman,
 Innsbruck / Vienna

●

105
Walter Pichler, textile: Elisabeth Campos
Schlafsaal, 1968
 styrofoam, wood, textile
 Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

●

106
Walter Pichler
Nicht rollende Kugel, 1967
 stainless steel, batteries
 Estate Walter Pichler, courtesy Gallery Elisabeth & Klaus Thoman, Innsbruck / Vienna

107
Walter Pichler
Fingerspanner, 1967
 metal, plastic, steel
 collection MAK – Museum für angewandte Kunst, Vienna

108
Walter Pichler
Fingerspanner, 1967
 black and white photo
 collection MAK – Museum für angewandte Kunst, Vienna

●

FEEDBACK ARCHITECTURE



FEEDBACK ARCHITECTURE

FEEDBACK ARCHITECTUUR

A series of experiments by Coop Himmelb(l)au investigates how human test subjects respond to intensive media experiences and how these reactions can be fed back to those media. An example is *Harter Raum* in which the three members of Coop Himmelb(l)au let explosions go off to the rhythm of their heartbeat. The shock of the explosions accelerates their heartbeat, which in turn increases the rhythm of the explosions. In *The White Suit*, violent film images are projected onto a transparent helmet, supported by scents and a pneumatic vest that gives the subject a punch when they see brutal scenes.

These works are influenced by the media guru Marshall McLuhan. He believed that it is not so much the specific content of media that should be investigated, but the medium itself: 'the medium is the message.' The installations by Coop Himmelb(l)au not only help to understand this process, but also teach visitors to deal with the increasingly intensive bombardment of impressions in the media.



Coop Himmelb(l)au, *Hard Space*, 1970
photography Gertrud Wolfschwenger
courtesy Coop Himmelb(l)au

Feedback Vibration City imagines the way people, who live scattered around the city, can use new media to share their heartbeats, breath, alpha waves and movements and thus continuously change the city. It is the ultimate communication-city.

109

Coop Himmelb(l)au

Feedback Vibration City, 1971

collage, canvas

collection Coop Himmelb(l)au



110

Coop Himmelb(l)au

Soft Space, 1970

pencil, chalk, collage, cardboard

collection Coop Himmelb(l)au



111

Coop Himmelb(l)au

Astro Ballon II / Herzraum, 1969

pencil, tracing paper, cardboard

collection Coop Himmelb(l)au

Coop Himmelb(l)au

Astro Ballon III / Herzraum, 1969

pencil, tracing paper, cardboard

collection Coop Himmelb(l)au

Coop Himmelb(l)au

Astro Ballon, 1969

pencil, tracing paper

collection Coop Himmelb(l)au

112

Heart Space, 1969

photography: Erwin Reichmann



113

Coop Himmelb(l)au

model The Cloud, 1968

cardboard, plastic

collection Coop Himmelb(l)au

114

Coop Himmelb(l)au

The Cloud, 1968

pencil, ink, paper

collection Coop Himmelb(l)au

Coop Himmelb(l)au

The Cloud, 1968

pencil, tracing paper

collection Coop Himmelb(l)au



Soul Flipper, also called *Face Space*, uses sensors to read the moods of a person's face. This information is converted – objectified – into colours and sounds, that can be read from an illuminated column. Smiling is transformed into bright, cheerful colours, while sad expressions turn the column blue. A sound program supports the image. The experiment is part of a long Austrian tradition that explores non-verbal communication, from the Baroque sculptor Franz Xaver Messerschmidt to Arnulf Rainer's *Face Farces*.

115

Coop Himmelb(l)au

Soul Flipper, 1969

pencil, colouring pencil, cardboard

collection Coop Himmelb(l)au

116

Soul Flipper, 1969

photo left: Coop Himmelb(l)au

photo right: Peter Schnetz



Many of Coop Himmelb(l)au's most important projects did unfortunately not survive. This is the reason photos of the works and the related performances from that time are presented here as a 'blow-up'. *White Suit* was a suit consisting of a white, egg-shaped helmet that completely encloses the head, and a pneumatic vest. These are both connected to the main structure of the *Villa Rosa* or another infrastructure. The *White Suit* affected its users on two sensory levels. The helmet of the *White Suit* showed two

projections: a pornographic film and a recording of a traffic accident. In a flash you would see the crash while smelling blood. At the same time, the vest would hit the kidneys. While the porn movie ran, perfume was injected, as 'olfactory eroticism', and the vest simulated caresses. The switching between extreme experiences was intended to train the users in dealing with the media, making them aware that ultimately the media were not about specific content (violence, sex), but that one must learn to deal with the medium itself.

117
Coop Himmelb(l)au
White Suit, 1969

pencil, colouring pencil, cardboard
collection D.A.M., Frankfurt

Coop Himmelb(l)au
White Suit / Herzstadt, 1969

pencil, paper
collection Coop Himmelb(l)au

118
White Suit, 1969

photography: Hagen Ernstbrunner

119
Coop Himmelb(l)au
Urban Fiction, 1967

ballpoint, tracing paper
collection Coop Himmelb(l)au

Coop Himmelb(l)au
Urban Fiction, 1967

ballpoint, tracing paper
collection Coop Himmelb(l)au

Coop Himmelb(l)au
Urban Fiction, 1967

ballpoint, tracing paper
collection Coop Himmelb(l)au

●

Coop Himmelb(l)au worked between 1966 and 1970 on the prototype for pneumatic architecture, *Villa Rosa*. The installation is divided into three parts intended to change 'like clouds'. The residents or users move through the following areas:

- 1 A pulsating room with revolving bed, projections and sound programs. Scents that correspond to the changing audiovisual program are mixed with the incoming air.
- 2 A pneumatically adjustable chamber. Eight inflatable balloons change the size of the room.
- 3 The room in a suitcase or the mobile room. A helmet-shaped suitcase can be inflated into a climate-controlled cover with a bed.

During their stay in the *Villa Rosa*, the residents or users wear a white suit, the *White Suit*.

●

120
Coop Himmelb(l)au
model Villa Rosa, 1968

plastic, cardboard
collection Coop Himmelb(l)au

121
Coop Himmelb(l)au
Villa Rosa, 1967

pencil, paper
collection FRAC Centre, Orléans

122
Villa Rosa, 1968

photography: Coop Himmelb(l)au

123
Coop Himmelb(l)au
Erholungs Raum für's Wochenende, 1967

ink, pencil, colouring pencil, tracing paper
collection FRAC Centre, Orléans

●

MIND EXPANDERS



MIND EXPANDERS

MIND EXPANDERS

Haus-Rucker-Co works on the *Mind Expanding Program* from 1967 to 1971. The program aims to expand human consciousness and man-made environments on different levels. This starts with the *Flyhead*, *Viewatomizer* and *Drizzler* helmets. Then they make the prototypes *Mind Expander I*, *Mind Expander II*, *Ballon für Zwei* and *Yellow Heart*. Ultimately, this resulted in the urban concept of *Pneumakosmos*. The *Electric Skin* clothing range is also part of the project.

The *Mind Expanders* are considered by Haus-Rucker-Co as a mind-expanding program. The idea is that the expanded minds will ultimately form the basis of a new urban order. Haus-Rucker-Co proposes a city and a society that are entirely formed by individual bodies and expanded minds in the (inflatable) structures designed by them.

- Haus-Rucker-Co, *Gelbes Herz*, 1967 – 68
courtesy Günter Zamp Kelp

124
Haus-Rucker-Co
Wohnraum im Raum, 1967
paint, plastic
collection Lentos, Linz

125
Haus-Rucker-Co
Gelbes Herz, 1967 – 1968
digital video
duration: 4.46 min.
courtesy Günter Zamp Kelp

126
Haus-Rucker-Co
Gelbes Herz, 1967 – 1968
ink, collage, paper
courtesy Günter Zamp Kelp

- The *Mind Expanders* are furniture-objects in which two people – the description explicitly mentions a man and a woman – can sit comfortably. According to precise instructions, a helmet-shaped hood is placed over the heads of the couple. The shade is covered with patterns of transparent foil in iridescent colours. With psychedelic music playing, electronically controlled lights guide the couple's eyes to a shared centre-piece. While the experience is inspired by the use of LSD, the hallucinogenic drug still legal in the early 1960s, the experience was also meant make its use redundant.

127
Haus-Rucker-Co
Mind Expander II, 1969
plastic, acrylate, metal, electronics
collection Laurids & Manfred Ortner,
archive Haus-Rucker-Co

128
Haus-Rucker-Co
Mind Expanding Program I (selection),
ca. 1970
ink, pencil, colouring pencil, collage,
tracing paper, paper
collection Laurids & Manfred Ortner,
archive Haus-Rucker-Co

129
Haus-Rucker-Co
Vanille Zukunft, 1969
ink, collage, paper
collection Laurids & Manfred Ortner,
Haus-Rucker-Co archive

130
Haus-Rucker-Co
Mind Expanding Program I, 1970
collage, paper
collection Laurids & Manfred Ortner,
Haus-Rucker-Co archive

●
131
Haus-Rucker-Co
Ballon für Zwei, 1967
steel, plastic
collection Günter Zamp Kelp

132
Haus-Rucker-Co
Ballon für Zwei, 1967
digital video
duration: 0.46 min.
courtesy Günter Zamp Kelp

133
Haus-Rucker-Co
Ballon für Zwei (model), 1970
acrylate, cardboard, metal
collection Laurids & Manfred Ortner,
archive Haus-Rucker-Co

●
134
Haus-Rucker-Co
Leisuretime Explosion - Pneumakosm,
1967
pencil, collage, cardboard
collection D.A.M., Frankfurt

135
Haus-Rucker-Co
Pneumacosm PC-Tryptichon 1-3,
1967 – 1971
gelatine, print, pencil, tracing paper, print
collection Lentos, Linz

-

KLIMA-ZONES

KLIMA-ZONES

In 1972 the Club of Rome publishes the report *The Limits to Growth*, making it clear that the earth's natural resources are finite. The 1973 oil crisis makes the gravity of this situation even more apparent. In 1975, OPEC, the Vienna-based organization of oil-producing countries, was the target of one of the first major terrorist attacks in Austria. The oil crisis and environmental issues have led to an international reconsideration of the technological fascinations of the avant-gardes of the 1960s. The Haus-Rucker-Co collective, in particular, reflects in sometimes very large installations on the consequences of environmental pollution.

●
Haus-Rucker-Co, Protected Village, 1970
courtesy Haus-Rucker-Co archive

136
Haus-Rucker-Co
Changer / Wandler, 1972
 lithograph, collage, paper
 collection mumok - museum moderner kunst
 stiftung ludwig, Vienna

137
Haus-Rucker-Co
Cover, 1971
 digital video
 duration: 1.28 min.
 courtesy Günter Zamp Kelp

138
Haus-Rucker-Co
Cover, Überleben in verschmutzter
Umwelt, 1971
 silkscreen print, paper
 collection Lentos, Linz

139
Haus-Rucker-Co, Laurids/Zamp,
Düsseldorf
Piece of Nature, 1973
 plastic, glass
 courtesy Günter Zamp Kelp

140
Haus-Rucker-Co, Zamp Kelp,
New York/Berlin 1971/2014
Seasons Hotel, Timesquare NY, 1971
(2014)
 silkscreen print, paper
 courtesy Günter Zamp Kelp

141
Haus-Rucker-Co, Zamp/Pinter,
NewYork/Berlin 1971/2014
Rooftop Garden, Broadway on
Broomstreet NY, 1971
 silkscreen print, paper
 courtesy Günter Zamp Kelp

●

142
Haus-Rucker-Co
Tankstelle, 1972
 silkscreen print, paper
 collection Lentos, Linz

143
Haus-Rucker-Co
Oase Nr. 6, 1972
 silkscreen print, paper
 collection Lentos, Linz

144
Haus-Rucker-Co
Joe's Bar on the West Side, 1972
 ink, collage, paper
 collection Lentos, Linz

145
Klaus Pinter (Haus-Rucker-Co)
Rooftop Oasis Structures, 1971 – 1973
 ink, offset print, collage
 collection FRAC Centre, Orléans

146
Haus-Rucker-Co, Laurids-Zamp-Pinter,
Düsseldorf, 1971
Rhine Infusion, 1970
 plastic, water, glass, steel, wood
 courtesy Günter Zamp Kelp

●

147
Haus-Rucker-Co
Klima 2 Atemzone (reconstructie), 1971
(2014)
 plastic, steel wire, wood
 courtesy Günter Zamp Kelp

●

This exhibition ends around 1973, when the *Limits to Growth* report by the Club of Rome and the oil crisis made it clear that in the future solutions would not be found, at least not exclusively, in technology. After 1973 the protagonists of this exhibition continued to make important contributions to art, architecture and design. Hans Hollein became one of the founders of postmodernism and won the Pritzker Prize – the most important international architectural award – in 1985. Coop Himmelb(l)au became one of the pioneers of deconstructivism, building major cultural projects all over the world and created the headquarters of the European Central Bank in Frankfurt. Haus-Rucker-Co ceased to exist in 1992, but its members were extremely successful individually. Laurids and Manfred Ortner created several large cultural buildings and complexes across Europe. Günther Domenig was very active as an architect in Austria and demonstrated with his *Steinhaus am Ossiacher See* that he remained an experimental designer until the end of his life. The artists Hermann Nitsch, Otto Mühl, Walter Pichler and VALIE EXPORT are, each in their own way, internationally among the most important of their generation. Others such as Raimund Abraham and Günther Feuerstein became internationally respected teachers. All of them continued to develop their ideas, all of them have remained radical.

There is much we can still learn from the Austrian avant-garde. Their ideas are relevant again today in light of the philosophies of posthumanism and the anthropocene. But perhaps the most important lesson is the awareness that art, architecture and design must be allowed to explore all aspects of life. It's in the radical nature of grief and anger that, despite criticism, an enormous power to innovate can be found.

● **Raimund Abraham**, (1933, Lienz, Tyrol), graduated from the Technische Universität Graz in 1958 and founded a design office in Vienna with Friedrich St. Florian in 1959. In 1964 he emigrated to the United States and taught at the Rhode Island School of Design. He settled in New York in 1971 and became a professor at the Irwin S. Chanin School of Architecture at Cooper Union. He has also taught at numerous other schools of architecture, including the Pratt Institute, the universities of Yale, Harvard and UCLA, Cranbrook, the Southern California Institute of Architecture, the Technical Universities of Graz and Vienna, the Akademie für Angewandte Kunst and the Akademie der bildenden Künste in Vienna, and the Architectural Association. He has completed buildings in Berlin, New York (The Austrian Cultural Institute) and Vienna, among other places. He participated in various exhibitions around the world and in 1985 he received the Lion of Stone at the 3rd Venice Architecture Biennale. Abraham died in a traffic accident in Los Angeles in 2010.

● **Coop Himmelb(l)au** was founded in Vienna in 1968 by Wolf D. Prix (1942), Helmut Swiczinsky (1944) and Michael Holzer (1943). Michael Holzer left the group in 1971. Currently the office is led by Wolf Prix and three partners, Karolin Schmidbaur, Harald Krieger and Markus Prosnigg. Wolf Prix has taught at the Southern California Institute of Architecture, the AA School of Architecture in London, UCLA, Columbia University in New York, and was professor, dean and vice-rector at the Universität für Angewandte Kunst in Vienna. Coop Himmelb(l)au has branches in Los Angeles, Hong Kong, Beijing and Baku, among others. Coop Himmelb(l)au has realised numerous buildings, including the Groninger Museum (1994), the Akron Art Museum in Ohio (2001-2006), the Musée des Confluences in Lyon (2014), the European Central Bank in Frankfurt, the BMW Museum in Munich (2007) and various large cultural complexes in China and Korea.

● **Haus-Rucker-Co** was founded in 1967 in Vienna by the architects and artists Laurids Ortner (1941), Günter Zamp Kelp (1941)

and Klaus Pinter (1940). Between 1970 and 1971 Haus-Rucker-Co, together with Manfred Ortner (1943), opened design studios in Düsseldorf and New York, which both became independent the following year (Haus-Rucker-Co and Haus-Rucker-Inc.). After the break-up of Haus-Rucker-Inc. in 1977, Klaus Pinter continued as an independent artist. In 1987, independent studios were founded by Laurids Ortner and Manfred Ortner in Vienna and by Günter Zamp Kelp in Düsseldorf. In 1992 Haus-Rucker-Co was dissolved. Günter Zamp Kelp continued under his own name and designed, among other things, the Neanderthal Museum close to Düsseldorf together with Arno Brandhuber. The Ortner brothers realised as O&O Baukunst, with offices in Vienna and Berlin, a series of large cultural complexes, including the MuseumsQuartier in Vienna (2001), which houses a large number of cultural institutions.

● **Hans Hollein** (Vienna, 1934) studied architecture at the Akademie für Bildende Künste in Vienna from 1953 to 1956, at the Illinois Institute of Technology from 1958 to 1959 and at the College of Environmental Design of the University of California in Berkeley from 1959 to 1960. In addition to his work as an architect and artist, Hollein was also active as a curator, exhibition designer and professor. He held guest professorships at UCLA and Ohio State University, among others, and was Professor at the Kunstakademie Düsseldorf from 1967 to 1972 and at the Universität für Angewandte Kunst in Vienna from 1976 to 2002. Among other things, he realised the Museum am Abteiberg in Mönchengladbach (1982) and the Museum für Moderne Kunst in Frankfurt am Main (1991). Hans Hollein was awarded numerous prizes, including the Pritzker Architecture Prize. He died in 2014 at the age of 80 in Vienna.

● **Günther Domenig** (1934–2012), and **Eilfried Huth** (1930), both studied at the Technische Universität Graz. Between 1963 and 1973, they worked together on a series of projects that were among the most radical in Austria at the time and received numerous awards. Among others, they realised the

Pädagogische Akademie der Diözese Graz-Seckau (1964-69) and the Olympic swimming pool in Munich (1970–72). With projects such as *Stadt Ragnitz* (1963–1969), *Trigon* (1967), *Medium Total* (1969–1970) and *Floraskin* (1971), they established their reputation as radical thinkers on architecture. That did not mean that they did not build a lot. In 1979, they built the surrealist Zentralsparkasse Favoriten in Vienna. They participated in many important exhibitions (Günther Feuerstein's *Urban Fiction*, Vienna, 1967) and retrospectives (*Visionen der Moderne*, Deutsches Architekturmuseum, Frankfurt, 1986). After Eilfried Huth left the office, Günther Domenig realised numerous projects from 1986 onwards, including several buildings for TU Graz and the T-Mobile headquarters in Vienna (2002–2004). Domenig worked on his own house, the *Steinhaus* on Lake Ossiach, from 1982 to 2008. It is now a museum.

● **VALIE EXPORT** was born in Linz, Austria in 1940. After attending the Kunstuniversität Linz between 1956-59, she enrolled at the Design Department of the Höhere Technische Bundeslehr- und Versuchsanstalt in Vienna. After graduating in design, she went into the film industry and worked as a script supervisor, film editor and extra. In 1967 she decided on the name VALIE EXPORT as an artistic concept and logo. She was co-founder, in 1967, of the Austrian Filmmakers' Cooperative in Vienna, and took part in many important international exhibitions, among them the Documenta 6 (1977) and the Biennale di Venezia for the Austrian Pavilion (1978 and 1980). VALIE EXPORT taught at numerous international institutions, including the University of Wisconsin and the Universität der Künste Berlin. From 1995/96 until 2005 she was professor for Multimedia-Performance at the Kunsthochschule für Medien Köln. In 1995 the artist was awarded the Generali Foundation's prize for sculptural works and in 2000 she became the recipient of the Oskar Kokoschka prize. VALIE EXPORT lives in Vienna. Since 2020, her archive has been housed in the specially created VALIE EXPORT Center in Linz.

● **Günther Feuerstein** (Vienna, 1925), is an architect and theoretician. He studied at the Technische Universität in Vienna. From 1958 to 1962 he worked for the architect Karl Schwanzer, among other things on the Austrian pavilion at the Expo 1958 in Brussels, the present Museum 21er Haus in Vienna. In 1961 he became assistant to Karl Schwanzer at the TU Vienna. Feuerstein organised the *Klubseminar der Architekturstudenten*, which led to collaborations with the experimental groups Coop Himmelb(l)au, Haus-Rucker-Co and Zünd-Up. Upon inviting artists such as Walter Pichler and Otto Mühl, he was dismissed from his position at the university in 1970, after which he founded his own 'study, project and research workshop'. Feuerstein was a member of the editorial board of *Bau*, founded the magazine *Transparent*, made television broadcasts about architecture and published many articles and several books. He was a professor at the Kunstuniversität Linz from 1973 to 1996 and, in his advanced age, still teaches at the Universität Innsbruck, where he was awarded an honorary doctorate in 2020.

● **Angela Hareiter** (1944) is a graduate of the Technische Universität in Vienna, where she studied between 1964 and 1968. Her presence at the *Trigon* 1969 exhibition in Graz alongside Superstudio, Hans Hollein, Günther Domenig and Eilfried Huth, her participation in the first summer session at the AA School in London in 1970, and the joint founding of Missing Link in 1970 all underwrote her inclusion within the radical movement. As a freelance architect and designer since 1974, she has worked with Karl Schwanzer, Haus-Rucker-Co and then Ortner&Ortner on diverse constructions (offices, exhibition pavilions, and so on). Between 1999 and 2005 she created interior design projects and furniture. Since 1975 she has been particularly noted for her artistic direction of many theatre and film projects in Austria, Germany, France and Italy, which earned her an Emmy Award nomination in 1978. Her experimental projects from the 1960s were exhibited at the Centre Pompidou in 2001, in the exhibition *Les Années Pop*.

● **Timo Huber** (1944) studied architecture at the Technische Universität in Vienna. He participated in actions and films of the Vienna *Aktionisten*, especially with Otto Mühl. He is co-founder of the groups *Zünd-Up* (1969 – 1972) and *Salz der Erde* (1970 – 1972), which are also represented in this exhibition. Since 1988 he has had his own architecture studio in Vienna. He lives and works as an artist and architect in Vienna. As an artist, he is particularly known for his collages.

● **Otto Mühl** (1925 – 2013) was one of the most important representatives of *Aktionism*. At the end of the Second World War he was part of the Ardennes Offensive as a member of the German Wehrmacht. He studied at the Viennese Akademie der Bildenden Künste, among others, while already working as an art therapist. Mühl made paintings, installations, performances and films. A lot of his work was provocative and controversial. Not infrequently, the police intervened at his actions and legal cases followed. A number of them led to prison sentences for the participants. Art was not a goal in itself for Mühl. From 1970 onwards, Mühl made a name for himself by setting up a commune inspired by Wilhem Reich, in which nuclear families were abolished. In its heyday, the commune had up to 600 members but many people left due to Mühl's authoritarian behaviour. In 1991 Otto Mühl was sentenced to seven years in prison for child abuse and violation of the Narcotics Act. He was released in 1997 and founded a smaller commune in Portugal. After his release, he published his memoirs from the prison years. Since 1998, the Viennese Museum für Angewandte Kunst has devoted two major solo exhibitions to Mühl's work. On the occasion of Mühl's 85th birthday in 2010, the Leopold Museum in Vienna put together a retrospective of his later work. At the opening of this exhibition, Mühl apologised for the first time for his sexual assaults in an open letter to his victims.

● **Hermann Nitsch** (Vienna, 1938) trained as a painter at the Vienna Graphische Lehr- und Versuchanstalt, where he became interested in religious art. He is one of the

most important representatives of Viennese *Aktionism*. His oeuvre can be considered a Gesamtkunstwerk; Nitsch expresses himself in numerous disciplines, from painting and theatre to music. Everything he does comes together in the *Orgien Mysterien Theater*. In his theoretical work, Nitsch argues that his actions and images should first provoke disgust and revulsion in the spectators, and then a catharsis. Nitsch wants the spectator to reflect on the fact that symbols such as blood and death are often suppressed in everyday life, but at the same time they play a central role in the Christian religion, for example in the crucifixion and the immaculate conception. He uses real animal carcasses and real blood in a theatrical setting to provoke first disgust and repugnance and later catharsis. Nitsch's work is exhibited all over the world, in the Netherlands for example at the Van Abbemuseum, and was represented at the Documenta 5 in Kassel in 1972.

● **Walter Pichler** (Deutschnofen in South Tyrol, 1936) grew up in Tyrol from 1940 onwards and lived in Vienna and St. Martin in Burgenland. He graduated from the Universität für Angewandte Kunst in Vienna in 1955. In 1959 he studied sculpture in Paris and between 1963 and 1964 he stayed in New York and Mexico. In 1966 he taught at the Rhode Island School of Design in New York. Pichler was an architect, (graphic) designer and sculptor. As a graphic designer he worked for the publishing house Residenz Verlag. Pichler's relationship with design and architecture always remained ambivalent. With the urban designs that he exhibited in 1963 together with Hans Hollein at the Galerie nächst St. Stephan in Vienna and with the *Prototypes* series from 1967 and 1968, it is never clear whether they are concrete proposals or theoretical commentaries. His *Prototypes* were exhibited at Documenta 6, among other places. In 1972, Pichler bought an old farmhouse in St. Martin in Burgenland, which he expanded over the years into a complex of numerous buildings and landscape interventions, in which he permanently installed most of his sculptures. The complex has an archaic and ritual character. Pichler died on 16 July 2012.

● **Alfons Schilling** (1934 – 2013) was born in Basel, Switzerland. From 1956 to 1959, he studied at the Universität für Angewandte Kunst in Vienna. There he worked closely with the Viennese *Aktionisten* (especially Günter Brus). In 1962, Schilling moved to New York, where he lived until 1986. Although his work in the 1960s was primarily an exploration of optical phenomena through installations, photography and painting, he also made a number of films between 1965 and 1977. From 1990 he was a visiting professor at the Universität für Angewandte Kunst in Vienna.

● **Zünd-Up** and **Salz der Erde**. Zünd-Up was founded in 1969 in Vienna by Timo Huber (1944), Walter Michael Pühringer (1945), Bertram Mayer (1943), Hermann Simböck (1945 – 1997) and Marcella Ertl, then students at the Technische Hochschule in Vienna as a result of their project *The Great Vienna Auto Expander*. While the members of Zünd-Up continued to work together under this name until 1972, Huber, Mayer and Simböck, together with Wolfgang Brunbauer (1944), Johann Jascha (1942), and Günter Matschiner (1943) founded the group Salz der Erde in 1970. Huber and Pühringer are still working together. Timo Huber is also represented in this exhibition as an independent artist with collages. The work of Zünd-Up and Salz der Erde is profoundly influenced by the Viennese *Aktionisten* and some of its members worked briefly with Otto Mühl. Their work consists of performances, installations and films, including productions for the Austrian state broadcaster ORF. The collectives formulate a radical social criticism and, by extension, a critique of the architectural profession. Work by Zünd-Up, Salz der Erde and their individual members can be found in important international art and architecture museum collections.

RADICAL AUSTRIA EVERYTHING IS ARCHITECTURE

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With thanks to

Participating artists and designers:

Raimund Abraham
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Coop Himmelb(l)au: Wolf D. Prix,
Helmut Swiczinsky, Michael Holzer
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Hermann Nitsch
Walter Pichler
Salz der Erde: Wolfgang Brunbauer, Timo
Huber, Günther Matschiner, Johann Jascha
Alfons Schilling
Zünd-Up: Timo Huber, Walter Michael
Pühringer, Bertram Mayer, Hermann
Simböck, Marcella Ertl

Lenders

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Pompidou, Parijs
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FRAC Centre, Orléans
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Moderne Salzburg
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Hans Hollein private archive
Timo Huber
Hermann Nitsch
Peter Noever
Laurids & Manfred Ortner
Klaus Pinter
Estate Walter Pichler & Gallery Elisabeth
& Klaus Thoman
Wolf D. Prix
Günter Zamp Kelp

Staff and students of the department of
architectural theory at the University of
Innsbruck

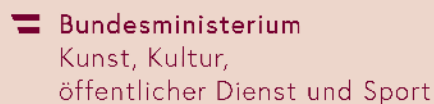
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