Coinciding with the Fox Reading Room display are a series of short films by Austrian architects and architectural collectives of the period.

Hans Hollein’s Mobile Office, 1969, explores the social and architectural possibilities brought on by the advancement of new technologies, by proposing an inflatable portable office structure that could be easily transported and set-up wherever desired. This fascination with new technology and the inflatable sphere as a utopian structure is also revealed in the work of architectural duo COOP HIMMELB(L)AU (Wolf D. Prix and Günther Zamp Kolb) as shown in a series of short films documenting various performances and architectural prototypes that explore the possibilities of an architecture of the future. The film Gelbes Herz (Yellow Heart), 1968, by radical architectural group Haus-Rucker-Co (Laurids Ortner, Klaus Pinter and Günther Zamp Kolb) also explores this interest. Here, a large inflatable space-capsule provides a space for relaxation and synesthetic experience, away from the turmoil of the modern city. Finally, the film Metro, 1970, made by a younger generation of architects under the name of Salz der Erde (Wolfgang Brunbauer, Timo Huber, Hans Jascha, Günther Matschner, Barbram Mayer, W. Pühninger and Hermann Simböck), is the documentation of a performance that took place in a Vienna subway station as a proposal for an architectural competition. In the spirit of the work of the Viennese Actionists, this performance or ‘Aktion’, aimed to disrupt and question the experience of every day public space.
The Viennese Actionists, all could be considered architectural.

Guevara to an astronaut suit and the radical performances of Architecture'. From a lipstick, a pill and a portrait of Che in which the influential urbanism, art and popular culture. This interdisciplinary approach a playful quality, experimenting with typography and design, its glossy, large-sized format and use of advertising. It retained flourishing internationally, Bau Archigram and American architects and artists Buckminster publishing the work of London-based architectural group a younger generation of Austrian architects such as COOP HIMMELB(L)AU, Haus-Rucker-Co and COOP HIMMELB(L)AU, Haus-Rucker-Co and COOP HIMMELB(L)AU. From 1972 taught at the College of Design in Linz, Austria. Since 1982, Pichler and Hans Hollein exhibited their actionist, kinetic and religious buildings. In 1963, he developed architectural designs for urban planning and environmental design in 1965. From 1982-87 he went to school at the University of Applied Arts, Vienna. From 1982-7 he was director of the University of Applied Arts, Vienna. From 1982-7 he was editor of social movements, experimental and utopian architectural models together at Documenta 6 (1977) and Documenta 7 (1982). From 1979-87 and from 1991-95, he was made Director of the University of Linz, Austria. Since 1994-99 he was chairman of the jury for the Venice Architecture Biennale alongside Walter Pichler. He was president of the Second World War. The magazine also showcased the radical work of a younger generation of Austrian architects such as COOP HIMMELB(L)AU, Haus-Rucker-Co, and helped to provide a window to the major international, architectural and artistic scions of the time, publishing the work of London-based architectural group Archigram and American architects and artists Buckminster Fuller and Claes Oldenburg.

At a time when experimental architectural publications were flourishing internationally, Bau demarcatied itself through its glossy, large-sized format and use of advertising. It retained a playful quality, experimenting with typography and design, and drawing on a wide range of imagery from architecture, urbanism, art and popular culture. This interdisciplinary approach was crystallized in a 1968 issue of Bau in which the influential architect Hans Hollein boldly claimed that ‘Everything is Architecture’. From a lipstick, a pill and a portrait of Che Guevara to an astronaut suit and the radical performances of the Viennese Actionists, all could be considered architectural.

Sokratis Dimitriou (1919 – 1999) was a key architect of architectural design and design history in the 1960s and 1970s. After graduating in Architecture at the University of Fine Arts in Vienna, he studied at the Illinois Institute of Technology. Designs and the London magazine. From 1982-7 he was director of the University of Applied Arts, Vienna. From 1982-7 he was editor of social movements, experimental and utopian architectural models together at Documenta 6 (1977) and Documenta 7 (1982). From 1979-87 and from 1991-95, he was made Director of the University of Linz, Austria. Since 1994-99 he was chairman of the jury for the Venice Architecture Biennale alongside Walter Pichler. He was president of the Second World War. The magazine also showcased the radical work of a younger generation of Austrian architects such as COOP HIMMELB(L)AU, Haus-Rucker-Co, and helped to provide a window to the major international, architectural and artistic scions of the time, publishing the work of London-based architectural group Archigram and American architects and artists Buckminster Fuller and Claes Oldenburg. At a time when experimental architectural publications were flourishing internationally, Bau demarcatied itself through its glossy, large-sized format and use of advertising. It retained a playful quality, experimenting with typography and design, and drawing on a wide range of imagery from architecture, urbanism, art and popular culture. This interdisciplinary approach was crystallized in a 1968 issue of Bau in which the influential architect Hans Hollein boldly claimed that ‘Everything is Architecture’. From a lipstick, a pill and a portrait of Che Guevara to an astronaut suit and the radical performances of the Viennese Actionists, all could be considered architectural.

This display focuses on the Austrian architectural magazine Bau. Zeitschrift für Architektur und Städtebau (Bau: Magazine for Architecture and Urban Planning). Originally named Der Bau, the magazine was published by the Central Association of Austrian Architects and established in 1925 as a trade publication. From 1965 to 1970, its editorial board was taken over by a group of pioneering Austrian artists and architects: Sokratis Dimitriou, Günther Feuerstein, Hans Hollein, Oswald Oberhuber, Gustav Peichl and Walter Pichler. The magazine became a platform for debate, innovation and experimentation within architecture and urban planning but also art, design and politics. It contained several different strands of architectural writing and documentation, from both within Austria and the German-speaking world and the broader international scene. Visual and theoretical essays by the editors helped to bring their pioneering architectural ideas to a wider audience. The architecture of forgotten figures such as Josef Hoffmann, Adolf Loos, Rudolph M. Schindler and Ludwig Wittgenstein was celebrated as a way to readdress the historical amnesia following the Second World War. The magazine became a platform for debate, innovation and experimentation within architecture and urban planning but also art, design and politics. It contained several different strands of architectural writing and documentation, from both within Austria and the German-speaking world and the broader international scene. Visual and theoretical essays by the editors helped to bring their pioneering architectural ideas to a wider audience. The architecture of forgotten figures such as Josef Hoffmann, Adolf Loos, Rudolph M. Schindler and Ludwig Wittgenstein was celebrated as a way to readdress the historical amnesia following the Second World War.

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