

Everything is Architecture:

Bau Magazine
from the 60s and 70s

29 July –
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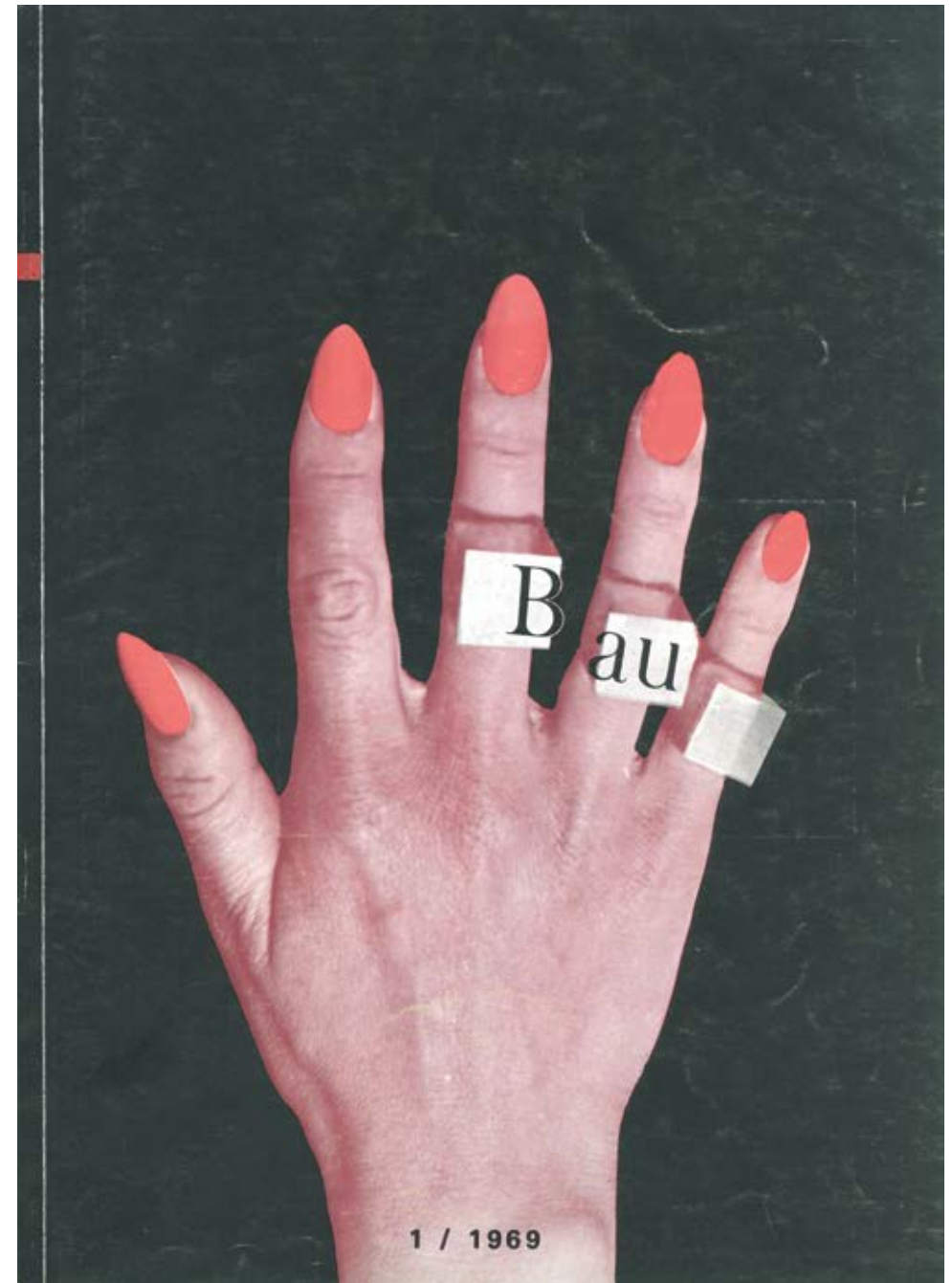
ICA

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 editorship 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 also showcased the radical work of a younger generation of Austrian architects such as COOP HIMMELB(L)AU and Haus-Rucker-Co, and helped to provide a window to the major international, architectural and artistic scenes 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* demarcated 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 crystallised 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 an editor and architectural journalist. He went to school in Hamburg and Thessaloniki before studying Architecture, Art History and Theatre Studies in Munich and Vienna. He worked as a freelance journalist and was later a senior editor of the architectural magazines *Building*, *Construction* and *Construction Forum*. From 1964-65, he was part of the editorial team of *Bau* magazine. From 1969-89 he taught as a professor at the Graz University of Technology.

Günther Feuerstein (b. 1925) is an Austrian architect and theorist. He studied Architecture at the Technical University of Vienna until 1951. He is considered the catalyst for the post-war Viennese architecture scene by organising *Klubseminar*; a student architecture forum. The experimental architecture groups COOP HIMMELB(L)AU, Haus-Rucker-Co and Zünd-Up emerged from this. He was editor of the *Bau* magazine from 1964-66 and from 1973 taught at the College of Design in Linz, Austria and the Academy of Fine Arts, Vienna. Since 2008, he taught at the University of Innsbruck, Austria. In 2001, he published *Biomorphic Architecture: Human and Animal Forms in Architecture*, exploring analogies between buildings, humans and animals in the work of famous architects. Feuerstein lives and works in Vienna.

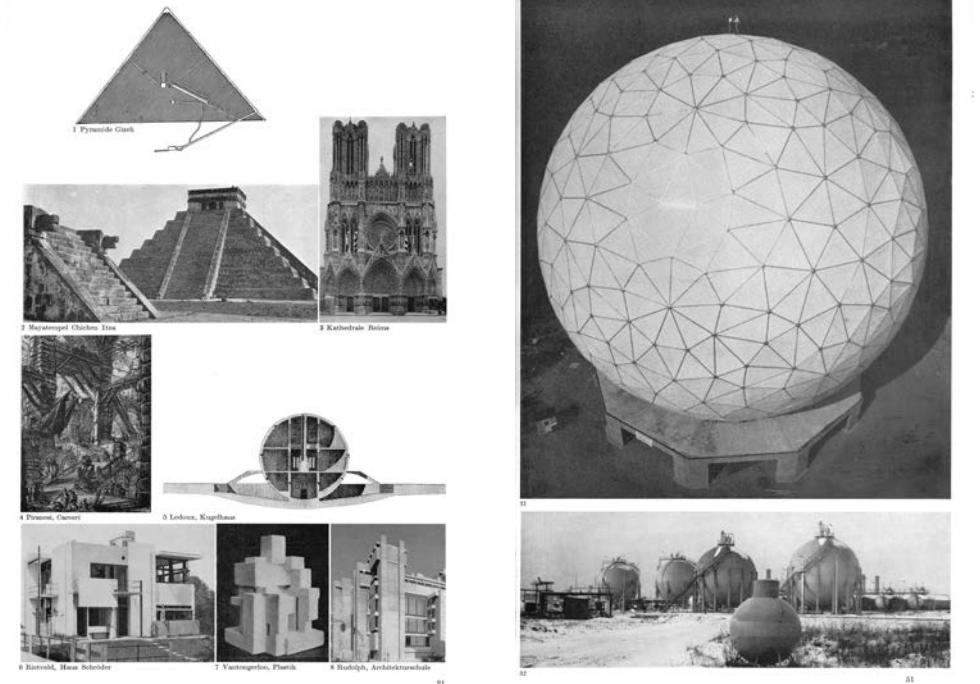
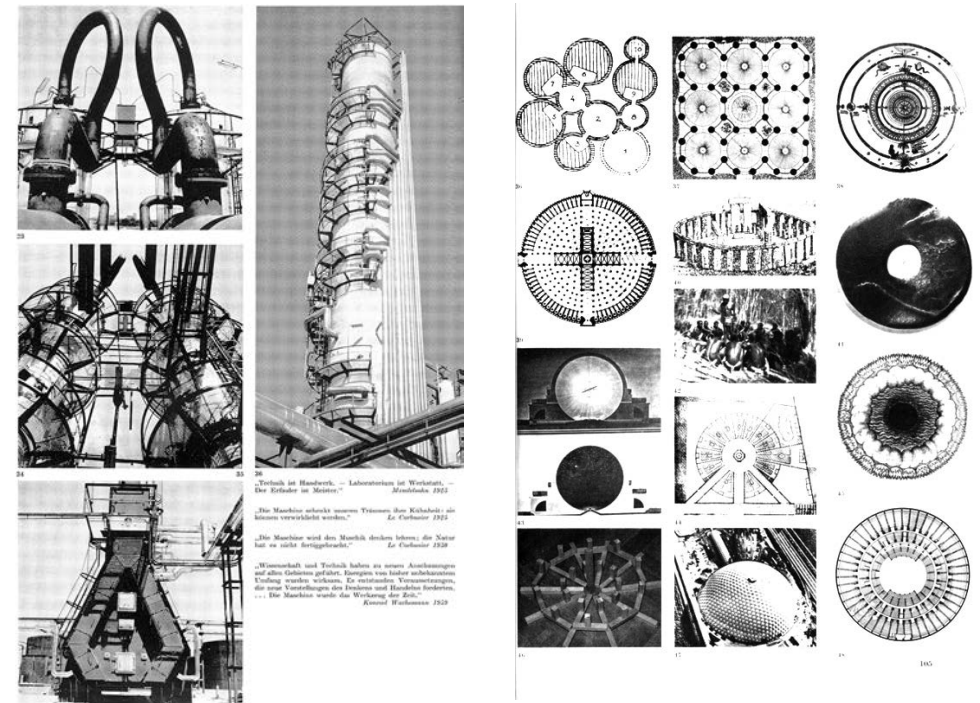
Hans Hollein (1934 – 2014) was a key protagonist of architecture and design history in the 1960s and 1970s. After graduating in 1956 from the Academy of Fine Arts in Vienna, he studied at the Illinois Institute of Technology, Chicago and the University of California, Berkeley, USA. Hollein was professor at Düsseldorf Art Academy, Germany and the University of Applied Arts, Vienna. From 1964-70 he was editor of *Bau* magazine, publishing his seminal manifesto *Everything is Architecture* in 1968. Among his best-known buildings are candle-shop Retti (Vienna, 1965-66), Frankfurt Museum of Modern Art (1982-91), Haas Haus (Vienna, 1986-90) and Torre Interbank (Lima, 1996-2001). Hollein received many accolades, amongst them the Grand Austrian State Prize (1983) and the Chicago Architecture Award (1990 and 2004).

Oswald Oberhuber (b. 1931) is an Austrian painter, sculptor and gallerist. He worked as editor of the *Bau* magazine and designer from 1966-69. He represented Austria at the Venice Architecture Biennale alongside Hans Hollein in 1972. Oberhuber took part in Documenta 6 (1977) and Documenta 7 (1982). From 1979-87 and from 1991-95, he was made Director of the University of Applied Arts, Vienna. Oberhuber stellte mit. Oberhuber has won numerous prizes throughout his career, including the Austrian State Prize for International Culture (1990) and the Austrian Cross of Honour for Science and Art (2004).

Gustav Peichl (b. 1928) is an Austrian architect. He studied and taught architecture at the Academy of Fine Arts in Vienna, from 1973-88. In 1955, he opened his own architectural firm, and in 1964 co-founded the magazine *Bau*. Among Peichl's projects are the ORF (Austrian broadcasting) regional studios (1969-74), and the Millenniums Tower (Vienna 1994-99). Peichl won prizes and awards throughout his career, including the Grand Austrian State Prize (1971), and the Austrian Cross of Honour for Science and Art (2013). He is recognised for his works as a political cartoonist under the pseudonym *Ironimus*.

Walter Pichler (1936 - 2012) is a key post-war artist. He studied at the University of Applied Arts in Vienna. He worked as a sculptor in 1959 and in the following years, developed architectural designs for urban planning and religious buildings. In 1963, Pichler and Hans Hollein exhibited their utopian architectural models together at the Galerie nächst St. Stephan in Vienna, and from 1964-67 Pichler was a co-editor of *Bau* magazine.

Next page:
Bau magazine, interior pages, clockwise,
3/1965, 5-6 /1966, 2/1965, 1/1965



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 Helmut Swiczinsky) 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 Kelp) 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 Matschiner, Bertram Mayer, W.M. Pühringer 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 Actionnists, this performance or 'Aktion', aimed to disrupt and question the experience of every day public space.



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2

1 – Haus-Rucker-Co, *Gelbes Herz (Yellow Heart)*, 1968, film still, Courtesy Haus-Rucker-Co.

2 – COOP HIMMELB(L)AU, *Heart-Space Astro Balloon*, 1969, film still, Courtesy COOP HIMMELB(L)AU



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