

AUSTRIAN INFORMATION

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WELCOME TO THE AUSTRIAN PAVILION

Austria's contribution to the New York World's Fair presents not only a sparkling display of the nation's industrial capacity but also a distinguished example of avant-garde architecture. The Pavilion is suspended above ground by three arches which rise in a steep angle to a height of 109 feet, resembling three letters "A" for Austria, Alps and Atmosphere. On one side it is flanked by a 54 feet high abstract sculpture in stainless steel by the Viennese artist Wander Berton. This column is the largest of its kind and dramatizes the revolution in steel-making, which Austria has achieved.

Austria, with a 1,000 year tradition, is a modern nation today. This is what the Austrian Pavilion stands for.

Manfred Mautner-Markhof
Commissioner General



AUSTRIA TODAY: The Austrian Pavilion at the 1964/65 New York World's Fair.

CONTEMPORARY STYLE FEATURE OF AUSTRIA'S PAVILION

The Men Behind**MANFRED MAUTNER-MARKHOF,
Commissioner General**

The man representing Austria's interest at the Fair and in over-all charge of his country's pavilion, Manfred Mautner-

Markhof, belongs to the new breed of young European business executives. Educated at the University of Vienna and Bowdoin College, Brunswick, Maine, his career has been nothing less than sensational.



When he sheds temporarily his responsibilities as a partner in his family-owned enterprise, Th. & G. Mautner-Markhof, he is either headed for his vice president chair at Schwechat Brewery, Austria's largest beer producer, or for his advertising agency, Hager Gesellschaft K.G. of Vienna.

But Mr. Mautner-Markhof can crowd even more than all that into one day's work. He serves the Austrian economy in many other functions, among them as a proponent of still closer trade relations with the United States. Thus, he is president of the American Chamber of Commerce in Austria and vice president of the Austro-American Society in Vienna.

In addition, he is vice president of the Vienna Chamber of Commerce.

Not limiting himself to economic ventures, Mr. Mautner-Markhof shows keen interest in foreign affairs on the broadest possible level. As a born "doer", he became a founding member of the Austrian International Affairs Institute and carried out still other public duties.

GUSTAV PEICHL, Architect

Gustav Peichl, the architect of the Pavilion and Austria's leading political cartoonist under the pen-name of "Ironimus", typifies the avant-garde spirit of the young, modern Austria in a different way.

Drawn to architecture after his high school graduation, he soon found another outlet for his creative mind by becoming a newspaper cartoonist during his student years at the University of Vienna. This step, however, was not com-



The Austrian Pavilion is a model of modern European avant-garde architecture. The designer's intent was to create out of natural building material a light and airy structure which at the same time conveyed a strong impact. This idea has been accomplished without resorting to ornamentation and make-believe.

This has been achieved by letting the proportions of the building and its material speak for themselves. A clear

demarcation between the supporting arches and the floor on one hand and the spatial area within the walls on the other hand are outstanding features of the unique design. In addition, special concern was given to the functional utilization of the building material. The single parts had been prefabricated in Austria and brought to New York by boat, where American workmen put up the Pavilion within six months.



COVERED BY TRANSPARENT BELL-SHAPED GLASS SHOWCASES, Austria's most beautiful and most famous handycraft products (delicate porcelains, embroideries, glassware and skiing equipment) are on display in the Austrian Pavilion.

pletely without necessity: it helped to finance his studies.

In 1955, he became associated with the country's leading independent daily newspaper, "Die Presse" of Vienna, where he advanced rapidly as the country's most respected and feared cartoonist, while maintaining at the same time a highly successful architectural office.

This enabled him to win the public contest for the design of the Austrian Pavilion.

The Austrian Pavilion is being managed by the Austrian Federal Chamber of Commerce, Institute of Economic Development. Director of the Pavilion is Franz Kirchmayr.



METAL AND STONE is the material used by the Austrian sculptors exhibiting in front of the Austrian Pavilion.

AUSTRIA'S PAVILION: A Symphony in Art, Atmosphere, and Architecture

Austria's contribution to the New York World's Fair includes a sparkling display of the nation's famous industrial and consumer goods, of some of its most impressive works of art, created during its history of many thousand years, and an exhibition of one of its great humanitarian efforts in the care of orphans: the famous SOS Children's Villages.

The country's achievement in the *World of Music* is documented by the display of original scores of some of Austria's immortal composers (among them Gruber's "Silent Night, Holy Night").

Modern Austrian artists are also well represented. Besides the huge structure of stainless steel, called "Figure" by

Wander Bertoni, a series of other abstract sculptures in a variety of materials, such as metal and stone, is on display in front of the Pavilion. Among the sculptors of international recognition are works by Fritz Wotruba, Rudolf Hoflehner, Andreas Urteil, Heinz Leinfellner, Johann Avramides and Joseph Pillhofer. One of the Pavilion's outside walls features a mosaic mural of 120,000 glass-tiles in the national colors red-white-red, created by the young Viennese artist Johann Fruhmann.

In addition to these works of art, to be seen during the entire Fair, the Pavilion will feature alternating *one-man shows* by prominent Austrian painters. Each of these shows will last three months.

The SOS Children's Village Exhibit (on the lower level of the Pavilion) gives an idea how Austrian social worker Hermann Gmeiner succeeded in providing family life for homeless children in Austria. In these villages girls and boys of different ages form a family; natural brothers and sisters remain together. Each of the villages consists of ten to twenty family houses. Each house accommodates one family of nine children and a foster-mother. These mothers are single women, who have resolved to dedicate their lives to the children entrusted to them. The same mother remains with the same children until they are old enough to look after themselves.

There are now twenty-six villages in Austria and forty-eight are planned around



An idea which won the world.

Each SOS Children's Village consists of fifteen to twenty family-homes. Each home is inhabited by a "family" of nine children of different ages under the loving care and protection of a "mother". Each "family" does its own housework. The children go to schools and churches as do all other children in the community.

Join the world family of children!

Sponsoring a child in an SOS Children's Village may become the most meaningful and enduring result of your visit to the New York World's Fair. You, your family, your club, a group of friends can sponsor a child somewhere in the world who is awaiting your help.

A GREAT VARIETY of candid camera shots of children from around the world illustrate the international character of the SOS-Children-Villages which originated in Austria.



DRESSED IN THE AUSTRIAN NATIONAL COLORS (red-white-red) especially trained Austrian girls are ready to guide visitors through the Austrian Pavilion and to answer questions. Their names are: top row (fr. l. to r.) Inge, Birgit, Ursel, Ilanni, Stupsy; below (fr. l. to r.) Feli, Christl, Dagmar, Edith, Mischi.

the world, including the United States.

The tourist attractions of the alpine nation of Austria are emphasized by many eye-catching photopanel, focusing attention on the Salzburg Festivals, the Vienna Opera weeks, the Bregenz Summer Festivals and the Spanish Riding School of Vienna.

In sharp contrast to the billowing concrete, which covers most of the World's Fair Grounds, the Austrian Pavil-

ion — except for its concrete base — is built entirely of timber, stressing the importance of Austria as one of the world's leading wood producers.

The Pavilion combines effectively the old and the new, which is typical for the country. The charm and the antiquity of its wooden buildings, and the startling technological advances which have enabled Austria to become an important and robust industrial nation, are represented inside Austria's exhibition hall.



TIMBER FROM AUSTRIA, shipped to the United States across the Atlantic Ocean, was the main building material for the Austrian Pavilion, demonstrating the nation's wood potential.



AUSTRIA'S GLASSWARE ranges from many faceted classic crystal vases to modern-styled pitchers. They are among the most sparkling attractions on display in the Austrian Pavilion.