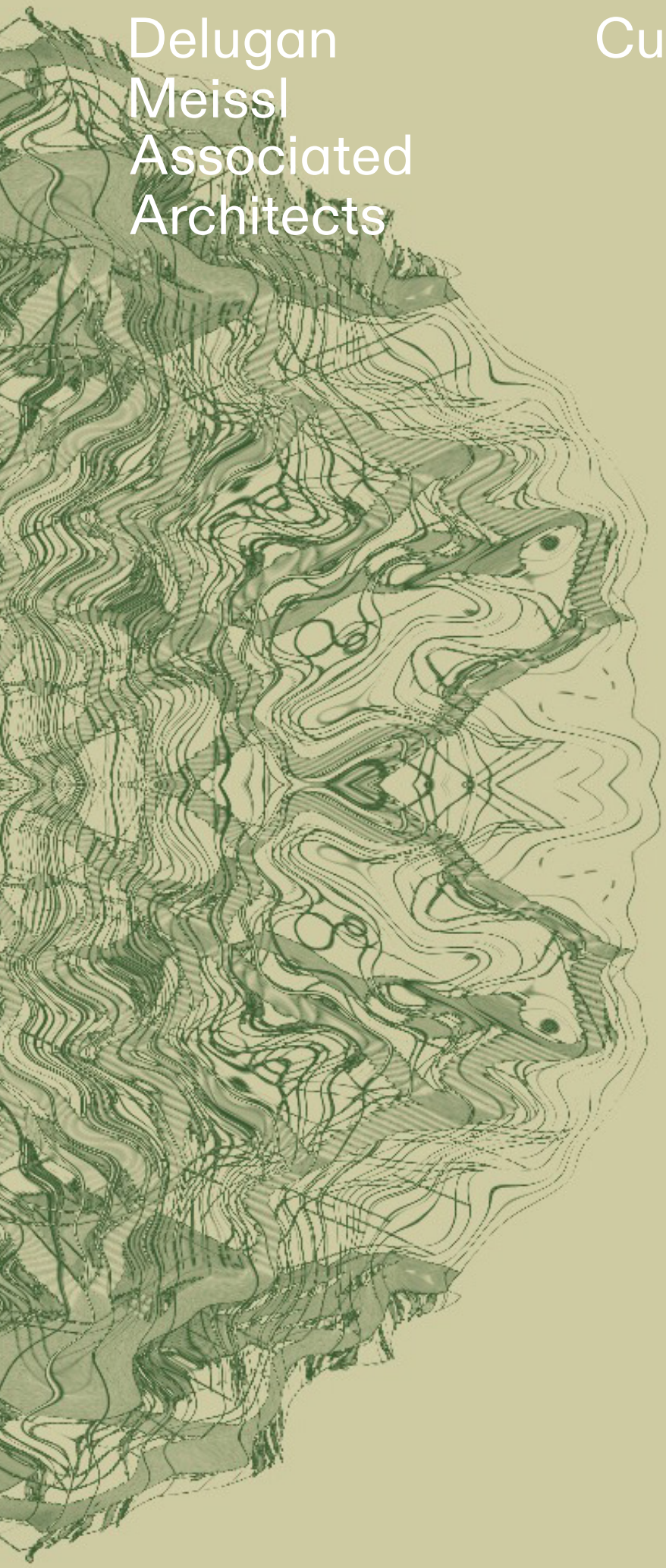
Delugan
Meissl
Associated
Architects

Culture



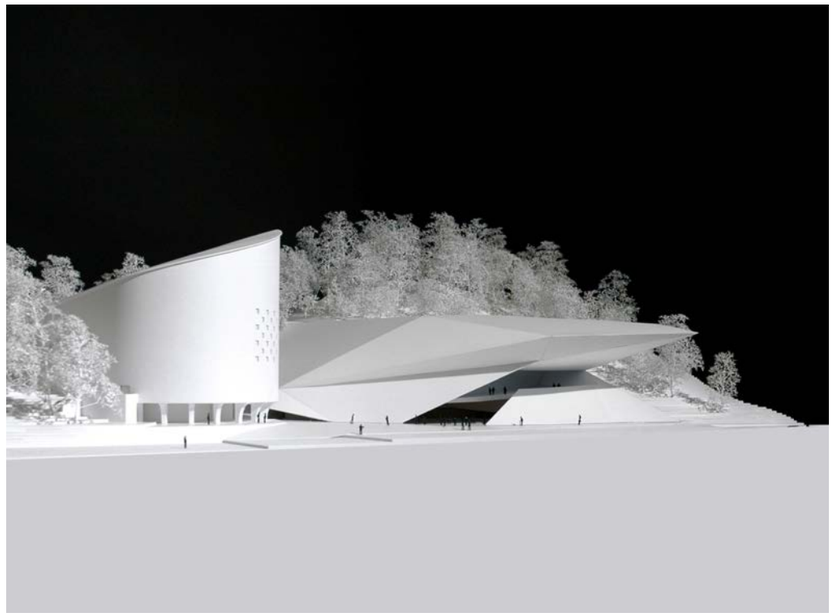
Projects

Culture

Office Profil

Winter Festival Hall
Erl, Austria

Winter Festival Hall
Erl, Austria



The festival hall's geometry develops from the surrounding topography placing the building and the already existing festival hall in juxtaposition. The orientation relates to the existing landscape, the dynamic gesture of the historical counterpart, as well as the background of rock formations.

The topographic imprinting in the landscape continues inside the building where two central parameters direct the architectural approach: the interplay between the building's interior and the surrounding nature as well as a lading concert hall of international repute. Flowing visual and functional spatial references define the design method:

Spaces of different zoning and configurations implement the focus on communication and peace, dynamics and concentration. Architectural conditions in the building's interior are devolved into a subtle control of the motion sequences through their sensual perception.

The access staircase is integrated into the terrain's topography and leads visitors into the building's interior.

The foyer allows a wide range of impressions of the surrounding natural environment as well as to the existing summer festival hall. In the opposite direction, a staircase leads to the gallery on the level above where the relationship between interior and exterior relations is once again impressively experienced by the extensively glass-fronted western façade. Secondary functions of the building are also located at the upper level. Paths and spatial layout are designed both functionally as well as atmospherically:

Vast communication zones, narrowing and widening circulation areas and varying ceiling heights translate the tectonic building geometry in a sensually comprehensible space. Coherently, the approach to the concert hall is emphasised by the gentle rise of the entry level.

CATEGORY
Cultural

ADDRESS
6343 Erl, Tyrol

COMPETITION
09/2007 (1st prize)

START OF PLANNING
2008

START OF CONSTRUCTION
11/2010

COMPLETION
08/2012

TOTAL FLOOR AREA
8.800 m^2

NET FLOOR AREA FOYER
1.250 m^2

AUDITORIUM AREA APPROX.
580 m^2
(732 seats + 130 temporary seats)

ORCHESTRA APPROX.
160 m^2

STAGE APPROX.
450 m^2

GROSS FLOOR AREA
10.000 m^2

VOLUME
60.000 m^3

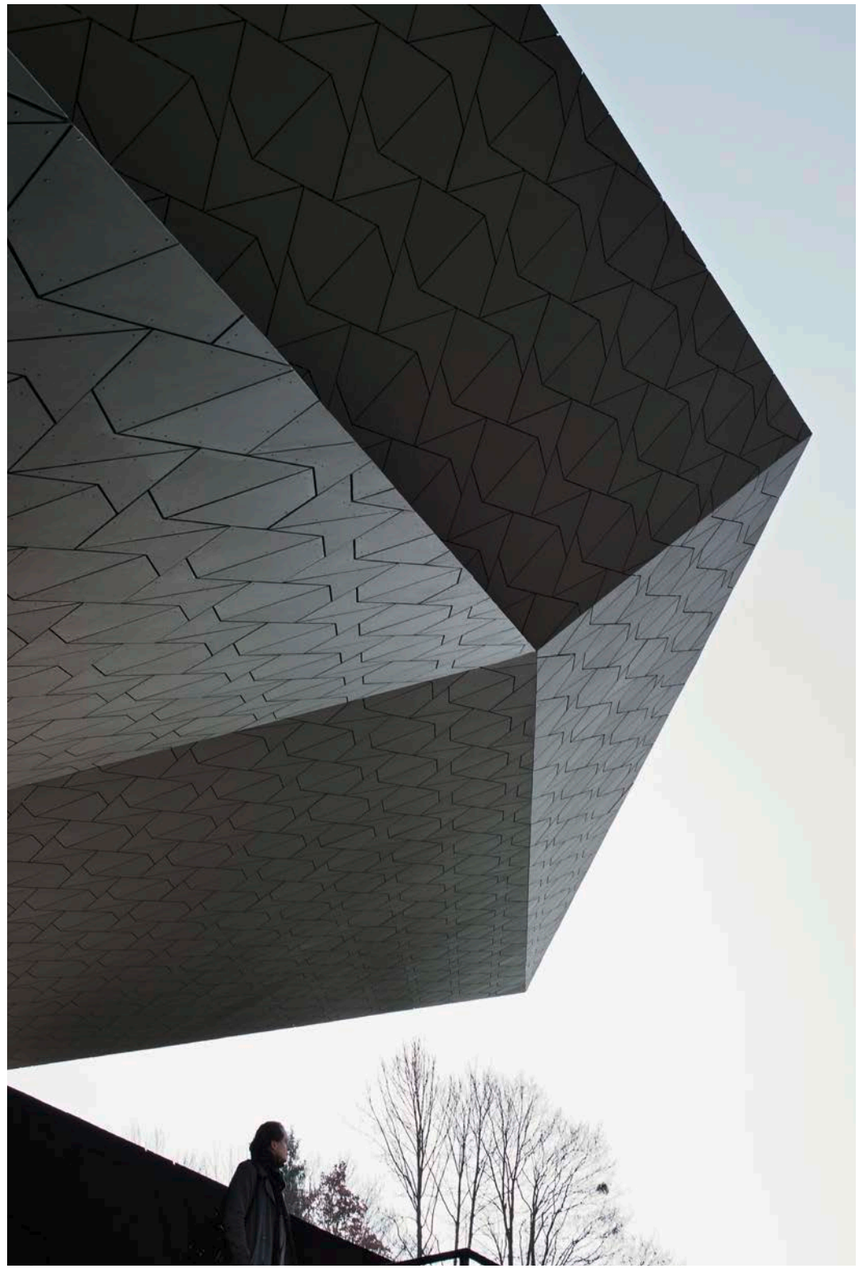
SITE AREA
9.700 m^2

BUILT-UP AREA
4.500 m^2

BUILDING DIMENSIONS
90m x 71m x 22m
(longest/highest points, including cantilevers)

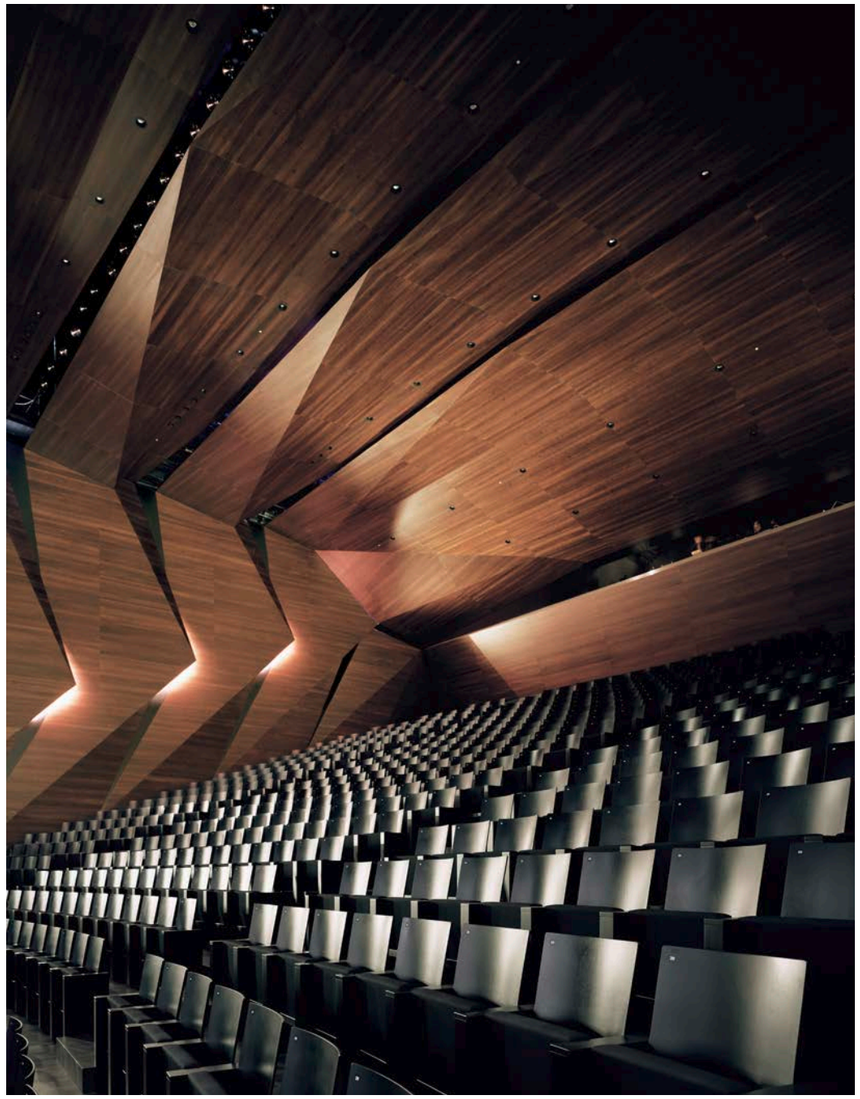
CLIENT
Winterfestspielhaus ERL Errichtungss- und Betriebs-gesellschaft GmbH

PHOTOGRAPHER
Brigida González



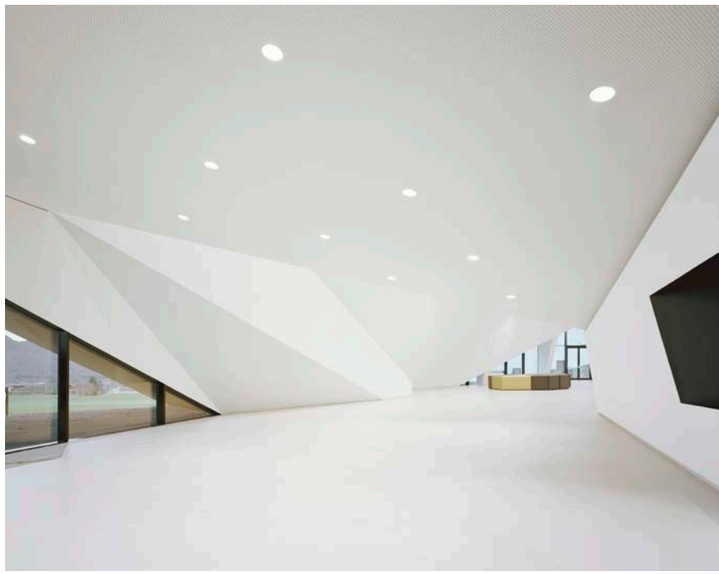
The concert hall, which is situated at the centre of the building like a shell and is anchored to the rock at the back, is connected to the foyer via two accesses on each level. The passage from the foyer into the concert hall is accompanied by a spatial and atmospheric transformation: Dynamics, variability and asymmetry of the foyer give way to static peace and orthogonality.


GARDEROBE



We shaped the movement from the outside to the building’s inside, from the foyer into the Concert hall also acoustically, by producing a crossover coreography.

MJ



Haus für Film und Medien
Stuttgart, Germany

The new Haus für Film und Medien in Stuttgart has an open, inviting and communicative appearance. The key role of the façade is to combine maximum transparency with an ability to adapt in line with the building's wide range of interior settings. The grille-like solar protection elements that extend from the façade enable it to fulfil this role by providing shade, while also opening up broad views into and out of the building. This transparency, together with the ability of the façade to act as a multi-media projection surface, allows the building to communicate with both the city as a whole and its immediate surroundings.

Inside the building, the investigation of film and media takes place along a clearly defined path lined with versatile surfaces that offer visitors and users the opportunity to engage in a wide range of activities. At street level, the generous entrance stair of the Haus für Film und Medien merges with the public realm, creating a setting – based on the red carpet – for visitors to enter the building and rise to the foyer that is very consciously located on the "Bel Étage".

The open restaurant space over which the building extends, protecting it from the rain, can also be understood as a further transitional zone between the building and the outside that invites passers-by to rest awhile in the open air. The concentration of the upper levels in order to permit the setback of the base also allows the generous widening of Esslinger Straße in the direction of Leonhardsplatz and, as a result, creates valuable public space that can be used for a variety of attractions.

The organisation of the new building emphasises its orientation towards Leonhardsplatz, creating a fascinating relationship with the church that is located on the opposite side of the newly created, ground-floor-level HFM Plaza.

CATEGORY
Cultural
Exhibition

COMPETITION
11/2021 (1st prize)

START OF PLANNING
06/2022

START OF CONSTRUCTION
2024

COMPLETION
2027

FLOOR AREA
4.910 m²

GROSS SURFACE AREA
9.500 m²

GROSS FLOOR AREA ABOVE GROUND
7.700 m²

CONSTRUCTION VOLUME
36.300 m³

SITE AREA
1.128 m²

HEIGHT
27 m

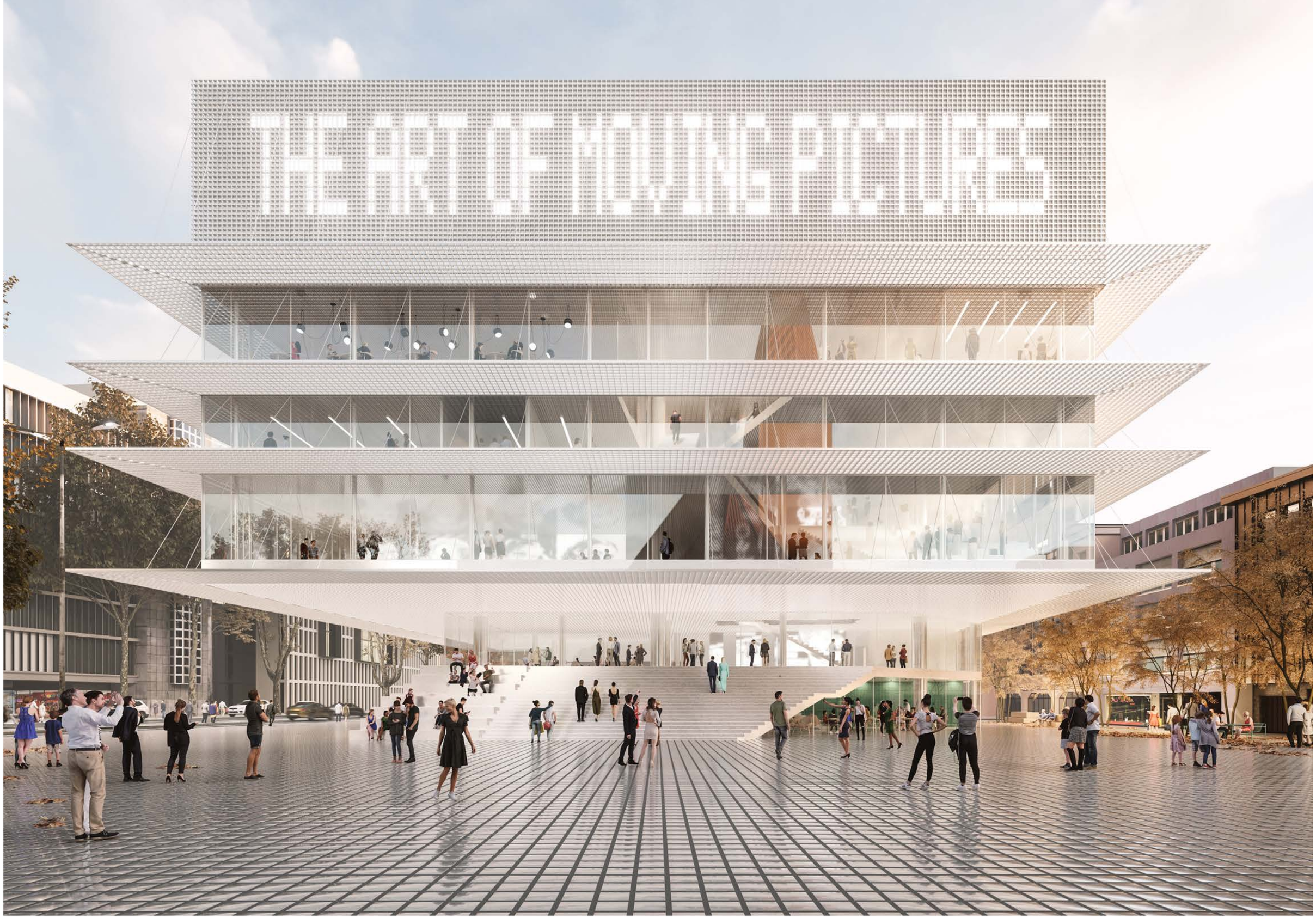
NUMBER OF LEVELS
7

NUMBER OF BASEMENTS
2

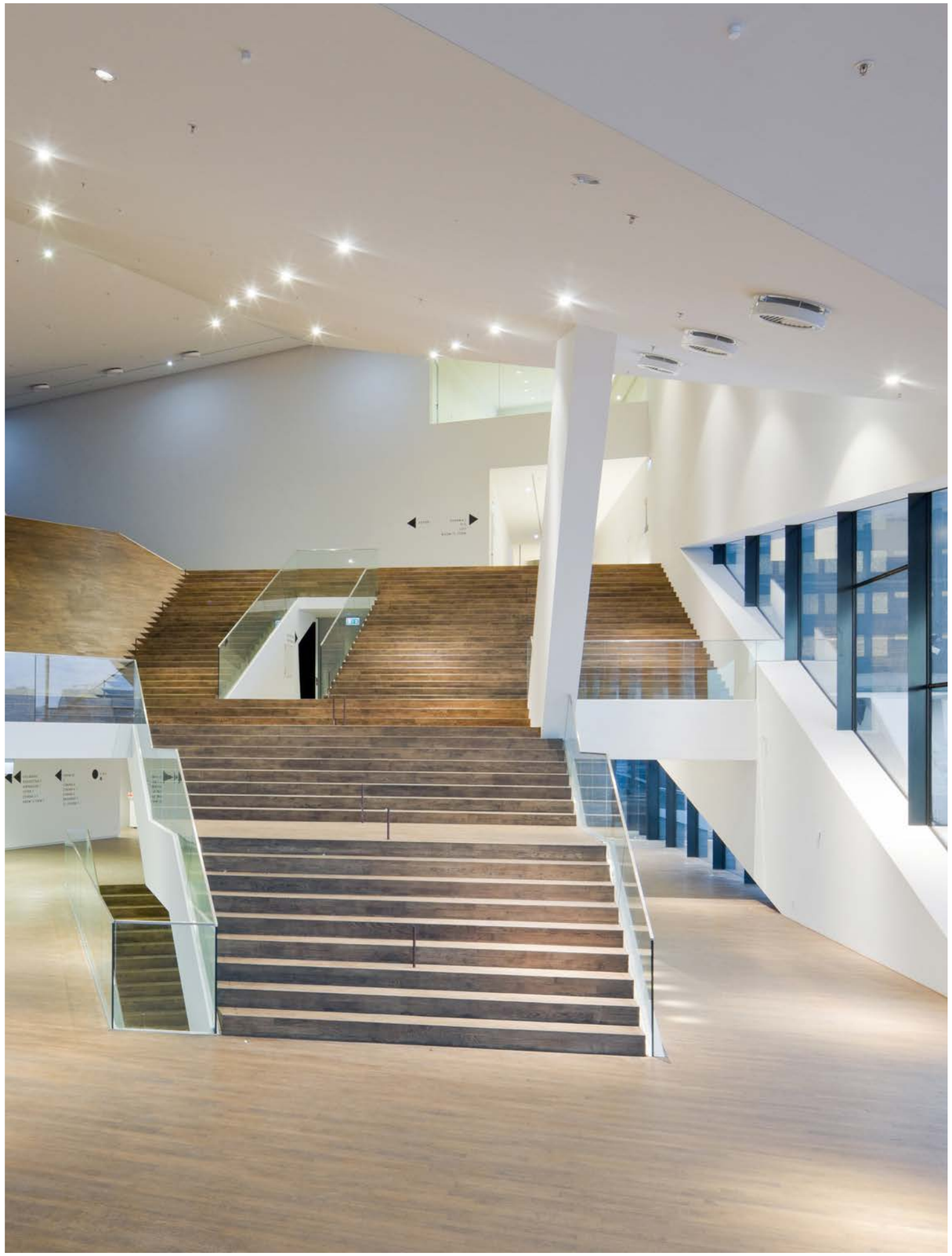
VISUALIZATION
Toni Nachev

IN COOPERATION WITH
Wenzel + Wenzel GmbH

CLIENT
Landeshauptstadt Stuttgart
Referat Wirtschaft, Finanzen
und Beteiligungen



Eye Film Institute
Amsterdam, Netherlands



CATEGORY
Cultural

COMPETITION
2005 (1st prize)

START OF PLANNING
2005

START OF CONSTRUCTION
08/2009

COMPLETION
12/2011

FLOOR AREA [TOTAL]
6.300 m²

GROSS FLOOR AREA
8.700 m²

BUILT-UP AREA
3.250 m²

4 CINEMAS
67, 2 x 130, 315 seats

EXHIBITION SPACE
1.200 m²

WORKSHOP
90 m²

OFFICES
1.200 m²

INFORMATION
450 m²

MUSEUM SHOP
100 m²

VIP-AREA
100 m² for special events

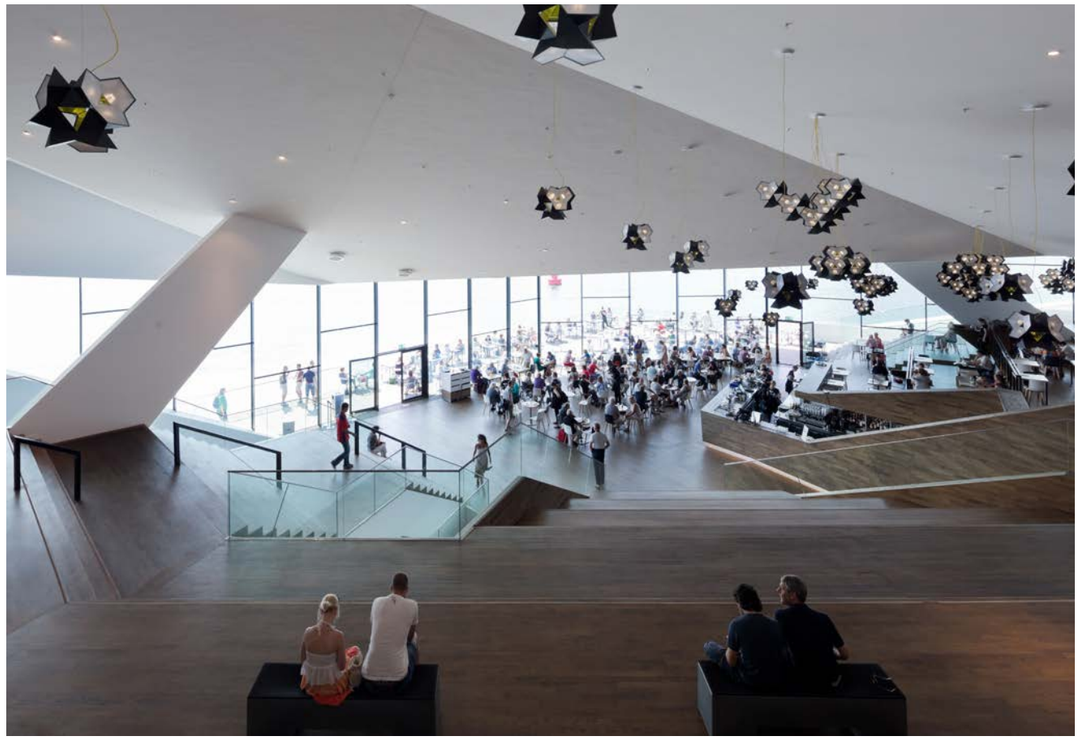
ARENA / BAR - RESTAURANT
ca. 1.050 m²

PHOTOGRAPHER
Iwan Baan

EYE Film Institute Netherlands is situated on a prime location at the bend of the river IJ, opposite the historical part of the city and the Central Station. The building is conceived as a highly tense and dynamic geometric solid.

The light is reflected in multiple ways by smooth, crystalline surfaces, thus subjecting the building's appearance to permanent optical changes during the course of the day. Movement and light manifest themselves clearly as essential parameters for the film as a medium in the architectural production. The entrance into the building is characterised by continuous spatial concentration and directed visual relations. Spatial development, light incidence, and materiality define the path that leads from the southern glass front and the museum shop into the heart of the building.

Movement and light generate standpoint-dependent, variegated atmospheric connections which oscillate between extrovert landscape reference and introverted spatial concentration. Accompanied by these variable perceptions, the perambulation of the building resembles a movie sequence with changeable visual effects.



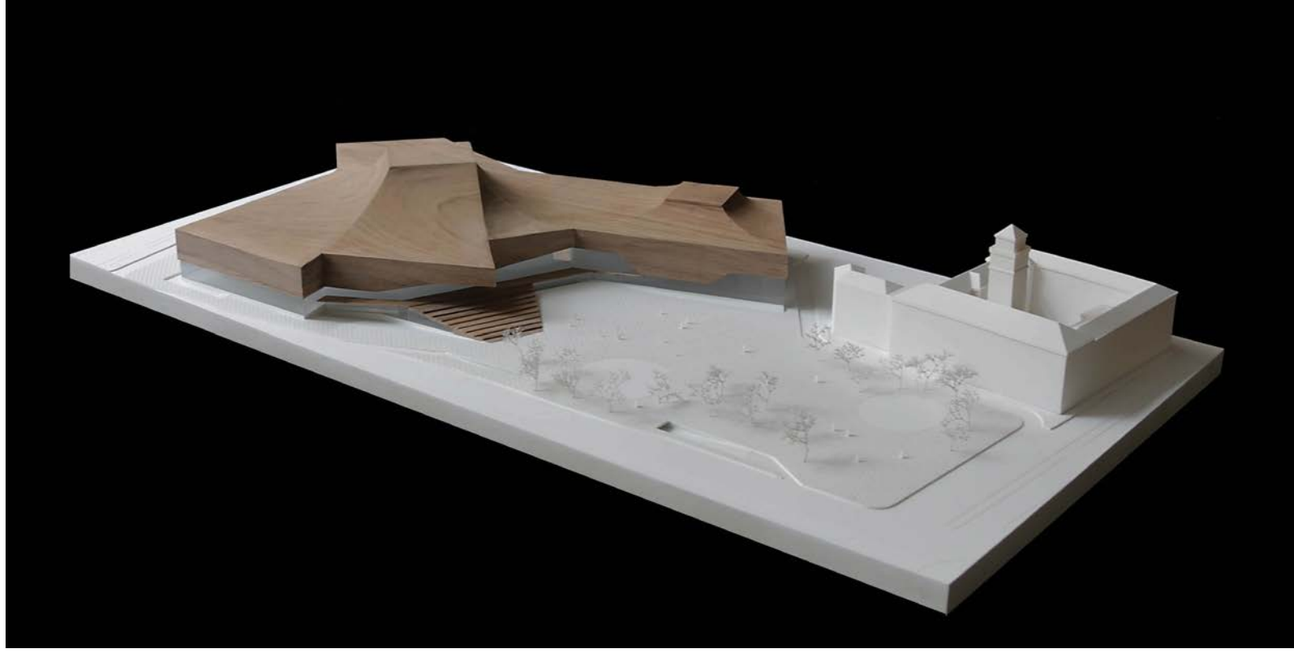
Badisches Staatstheater
Karlsruhe, Germany

Badisches Staatstheater Karlsruhe, Germany

The „Badisches Staatstheater Karlsruhe“ is one of the most successful opera and theatre halls in Germany. Its central position in Karlsruhe directly at the intersection of the city’s two main arteries as well as its unique appearance further underline the importance of this institution.

The present extension and refurbishment concept incorporates the important parameters of the existing building and strengthens its qualities in the interior as well as the exterior. The existing building is extended in three development axes. Thus, a building is created, which is well connected to its urban surroundings, openly presents its various functions and establishes a clearly defined free space.

The building reaches towards the far edges of the plot and valorises the visual relations between the city and the theatre, thus anchoring the new building more strongly within the urban fabric. Stages for rehearsal and workshops are more strongly visually integrated within their surroundings; the theatre landscape “behind the backdrop” receives an adequate relevance. These annexes accommodate the existing height level of the building, whereas the stage tower of the new theatre creates a counterpart to the opera house.



CATEGORY
Cultural
Refurbishment

ADDRESS
Baumeisterstraße 11
76137 Karlsruhe
Germany

COMPETITION
2015 (1st prize)

FLOOR AREA
32,000 m²

GROSS SURFACE AREA
52,000 m²

CONSTRUCTION VOLUME
305,000 m³

SITE AREA
37,100 m²

NUMBER OF LEVELS
5

NUMBER OF BASEMENTS
1

VISUALIZATION
Toni Nachev

CONSTRUCTION MANAGEMENT
Wenzel + Wenzel Architekten

CLIENT
Land Baden- Württemberg
Stadt Karlsruhe
Das Neue Staatstheater

The foyer expands across multiple levels and functions as a public meeting point between the multifunctional theatre space and the multitude of stages within the building. In doing so, the sculptural attributes of the existing building are conserved and carried on. The complicated functional connections of the “Staatstheater” are optimised within the framework of the project.

The whole ensemble is held together by a prominent roof structure, which overflows into façade areas of diversified height and creates a strong urban visual appearance suitable for a cultural institution of such importance.

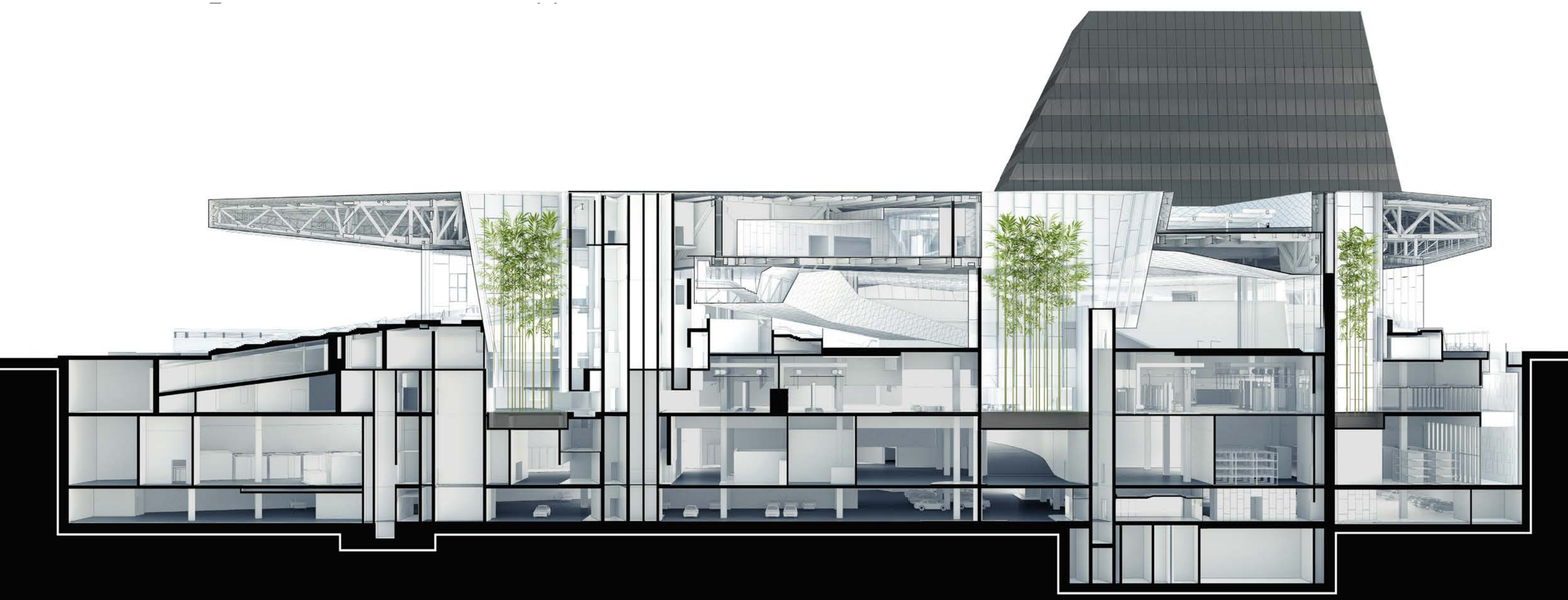
Hyundai Motorstudio Goyang
Seoul, South Korea

Hyundai Motorstudio Goyang
Seoul, South Korea

landscape
地

vertical green
林

shaped sky
天



CATEGORY
Exhibition
Mixed Use
Office

COMPETITION
2005 (1st prize)

START OF PLANNING
2005

START OF CONSTRUCTION
08/2009

COMPLETION
12/2011

FLOOR AREA (TOTAL)
6.300 m²

GROSS FLOOR AREA
8.700 m²

BUILT-UP AREA
3.250 m²

4 CINEMAS
67, 2 x 130, 315 seats

EXHIBITION SPACE
1.200 m²

WORKSHOP
90 m²

OFFICES
1.200 m²

INFORMATION
450 m²

MUSEUM SHOP
100 m²

VIP-AREA
100 m² for special events

ARENA / BAR - RESTAURANT
ca. 1.050 m²

CONSTRUCTION MANAGEMENT
Hyundai Architects & Engineers Associates

STRUCTURAL ENGINEERING
Bollinger + Grohmann Ingenieure / Dongyang

PHOTOGRAPHER
Katsuhisa Kida
Raphael Olivier

Hyundai's "Modern Premium" strategy – the concern's definition of quality encompassing technology, functionality, design, comfort and sustainability – formed the basis for an invited architectural competition to find a correspondingly comprehensive design concept, which could be simultaneously applied to all of Hyundai's spatially very diverse locations.

DMAA's competition entry addressed all key aspects of "Modern Premium" and formulated these as titles, hypotheses and arguments. The central themes and content of the winning concept were subsequently incorporated into the extensive "Global Dealership Space Identity" (GDSI) Manual, which presents both the basic design idea for Hyundai's dealerships and the flexibility with which it can be implemented in detail. Hyundai showrooms worldwide have been adapted or newly built according to these guidelines since 2014.

The new Hyundai Motorstudio Goyang in Seoul has also been realised in line with the GDSI system. The concept of the building applies the Manual's modular principle with concisely defined characteristic elements: Landscape, Vertical Green and Shaped Sky.

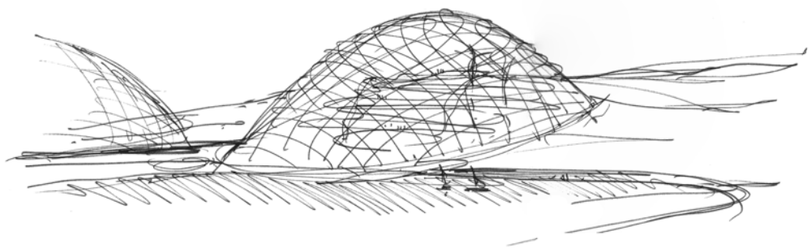
These three design elements dominate the space of the Motor Studio without interfering with the panoramic view into the vast spatial unit, which is defined by simple and clear structure of openness and transparency, where automobiles are presented from different perspectives – similar to an urban or natural landscape, where visitors can wander freely.

The uniqueness of the building – and at the same time the main challenge of its design – lies in its ambition to unite a multitude of functions – Sales, Brand Center, Automotive Theme Park, Offices and Services – in one structure. These functions are positioned in horizontal areas, one above the other, and are connected through the vertical design elements. The aim was to create a complete and integral experience of the brand Hyundai for the customers and to let them fully enjoy the high quality of service offered by the company. Symbolically, the experience represents a journey everyone has imagined but never took, into a space, which stimulates one's imagination – a journey of a car, a journey to a car.


PARKING
PARKING

Taiyuan Botanical Garden
Taiyuan, China

Taiyuan Botanical Garden
Taiyuan, China



The project was launched with the ambitious objective of transforming a former coal-mining area into a landscape park, which is not only a model for the landscape design that is so essential in China, but also contains a building infrastructure that can be used for researching into and offering people access to and information about natural ecosystems. The politically stated need to create high-quality leisure areas in or close to cities and to find ways of controlling the resulting large numbers of visitors formed the basis for the definition of a spatial programme. This envisaged not only the creation of the landscape park itself, but also the construction of a central entrance building with a nature museum and administration facility, three greenhouses, a restaurant, a bonsai museum and a related research centre with a library and staff accommodation.

The centrepiece of the buildings, which are very precisely inserted into the modelled topography, consists of three greenhouses, which were realised as three hemispherical timber lattice domes. The construction of these greenhouses required the pooling of technical knowhow in the areas of energy design, thermal performance, structural integrity and glazing as well as assembly and logistics. With a free span of over 90 metres, the broadest of the three domes is one of the largest such timber lattice structures worldwide. All three domes consist of double-curved laminated timber beams, which are arranged in two or three intersecting layers. The domes are glazed with double-curved panes of glass, some of which include openable windows. The main beams of the timber structures that, from above, resemble shells, are tightly bunched together on the north side of the base and fan out towards the south, creating a structurally varied translucency that optimises the solar gain. A detailed knowledge of local climatic conditions, the thermal demands inside the structure and the structural efficiency and availability of suitable constructional resources were key parameters for successfully minimising the ecological footprint.

CATEGORY
Cultural
Exhibition
Greenhouse

ADDRESS
Jinyuan District,
Taiyuan City, China

START OF PLANNING
2015

START OF CONSTRUCTION
08/2017

COMPLETION
02/2021

GROSS SURFACE AREA
54.600 m^2

CONSTRUCTION VOLUME
329.861,00 m^3

SITE AREA
182 hectares

CLIENT
Botanical Garden Taiyuan

CONSULTANTS
Coordination
Yiju Ding

ARCHITECTURE
Executive planning
Institute of Shanghai Architectural Design & Research (Co.,Ltd.)

STRUCTURAL ENGINEERING
Bollinger + Grohmann Ingenieure

FAÇADE
Bollinger + Grohmann Ingenieure
HVACR/Electrics
Cody Energy Design

LANDSCAPE ARCHITECTURE
Beijing BLDJ Landscape Architecture Insitute Co.,Ltd.

LANDSCAPE DESIGN
Greenhouse
Valentien+Valentien Landschaftsarchitekten und Stadtplaner SRL

PHOTOGRAPHER
CreatAR

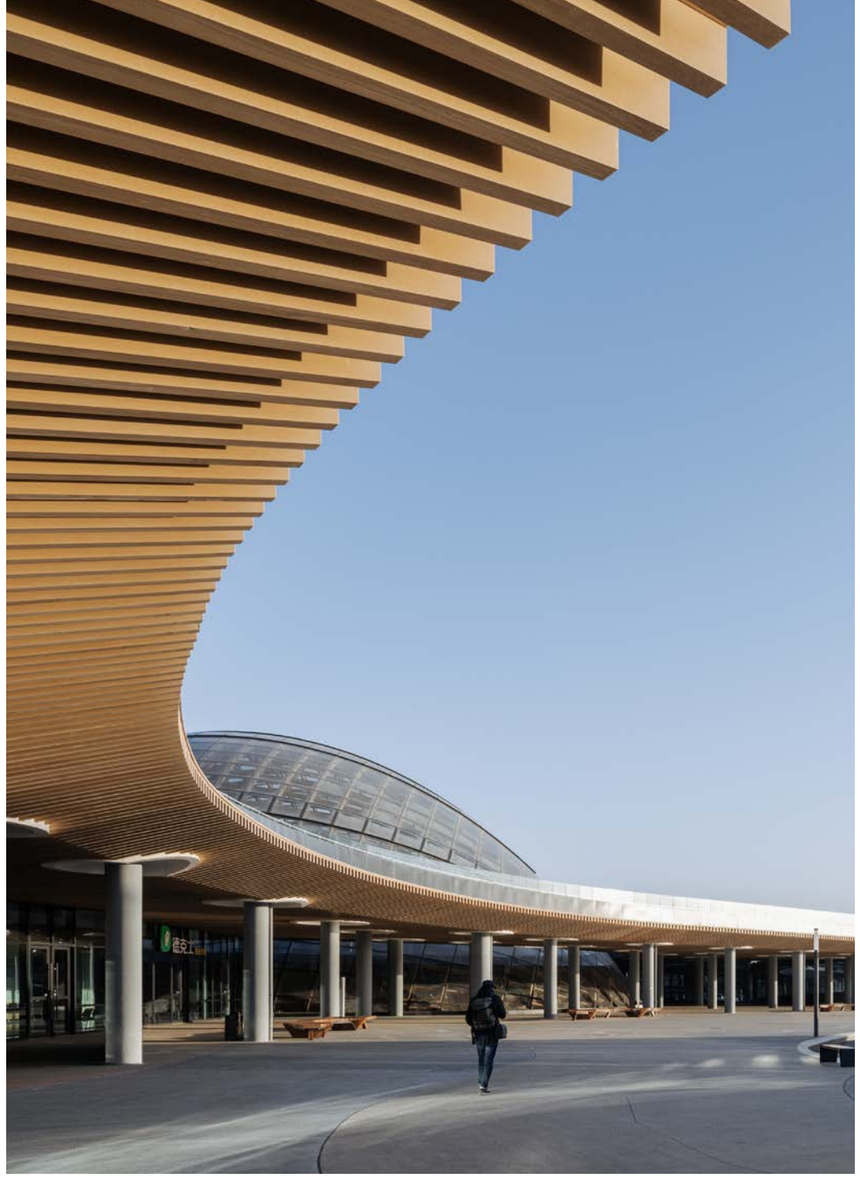
DMAA's very early decision to use timber as widely as possible in this project permitted not only extensive prefabrication but also a high quality of execution, while also opening up a rich seam of potential historical associations.

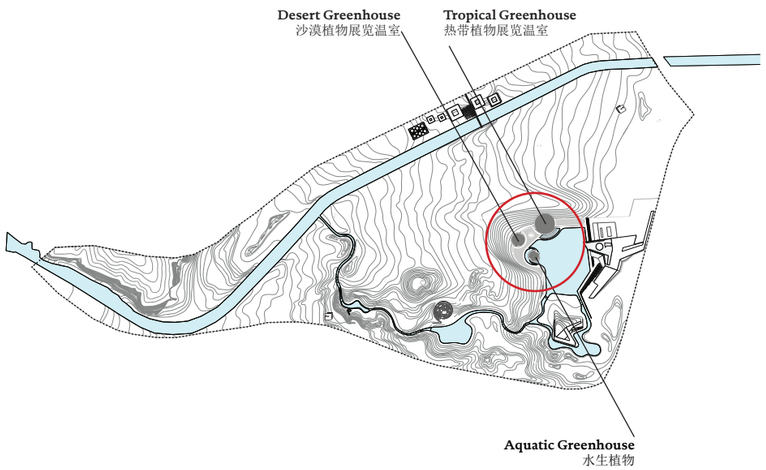
The entrance building, which is approached from the access road via a large courtyard, leads visitors via an open stair that passes through a circular opening in the slab onto a huge roof terrace, from which they can oversee the entire park and become aware of the building's twin function as an interface between architecture and landscape. The cantilevered viewing platform soars above the area of water at the heart of the park and directs visitors towards the three greenhouses in the botanical gardens.

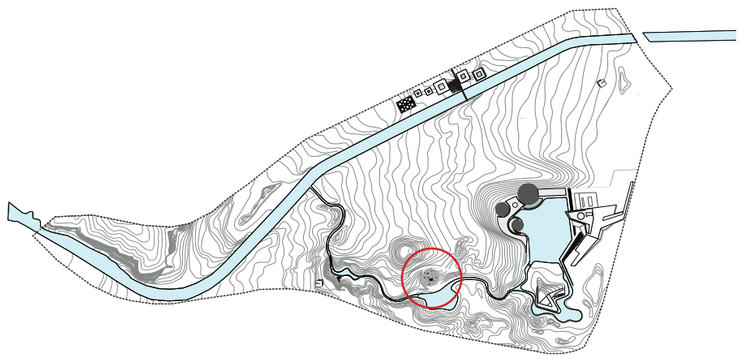
The terraces of the bonsai museum, which are laid out in concentric circles, provide the constructional framework for this precise presentation of an ancient Far Eastern aspect of Garden Art. The path taken by visitors reflects the principle of a domesticated natural landscape. Just like the mighty domes of the greenhouses, the base of the bonsai museum also reacts dynamically with the modelled topography of the landscape and the surface of the pool.

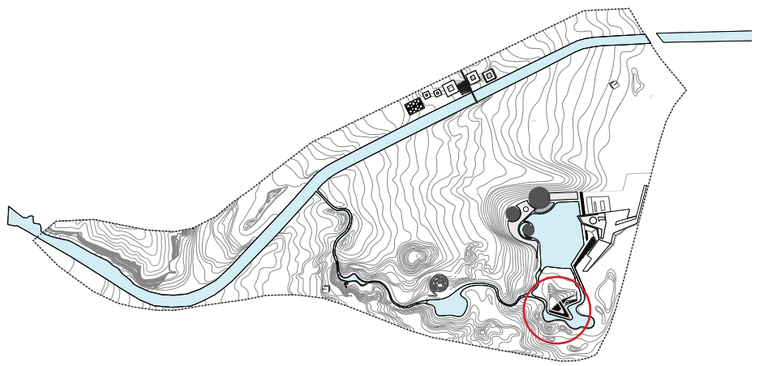
The research centre contains laboratories, studios, office buildings, workshops, meeting rooms, lecture rooms and a library and is broken down into a number of pavilions of different sizes, which are linked together by a common connecting block at ground floor level. The sculptural articulation of the overall concept is based on traditional Chinese timber roof structures, which it attempts to do justice to by reinterpreting their structural and geometrical logic. The restaurant and tea house is a perfect example of the application of the principles of piled and interwoven load-bearing layers, of creating steps and scale by adding or removing layers close to supports or edges and of playing with proportional relationships between structure and space.

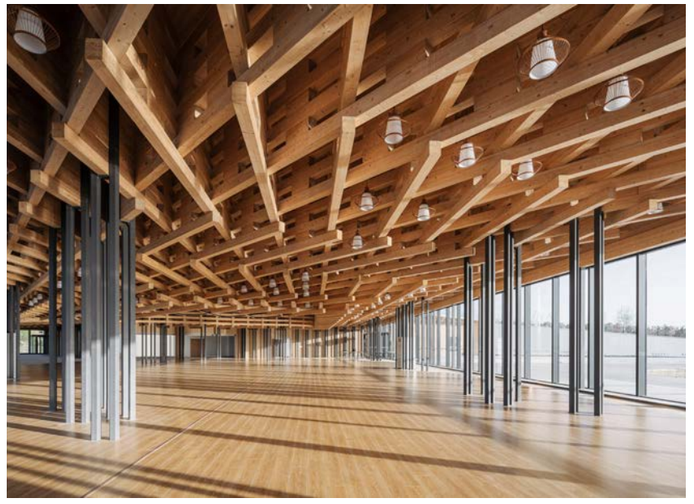
The constant dialogue between inside and outside and the architecturally subtle articulation of the interface between architecture and landscape are reflected in the sculptural modelling of the landscape park, which merges organically with the built infrastructure.




Desert Greenhouse
沙漠植物展览温室
Tropical Greenhouse
热带植物展览温室
Aquatic Greenhouse
水生植物

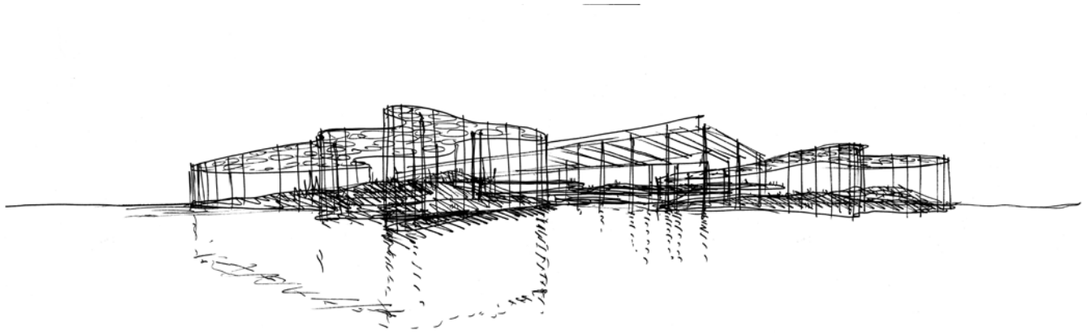






Expo Cultural Park
Shanghai, China

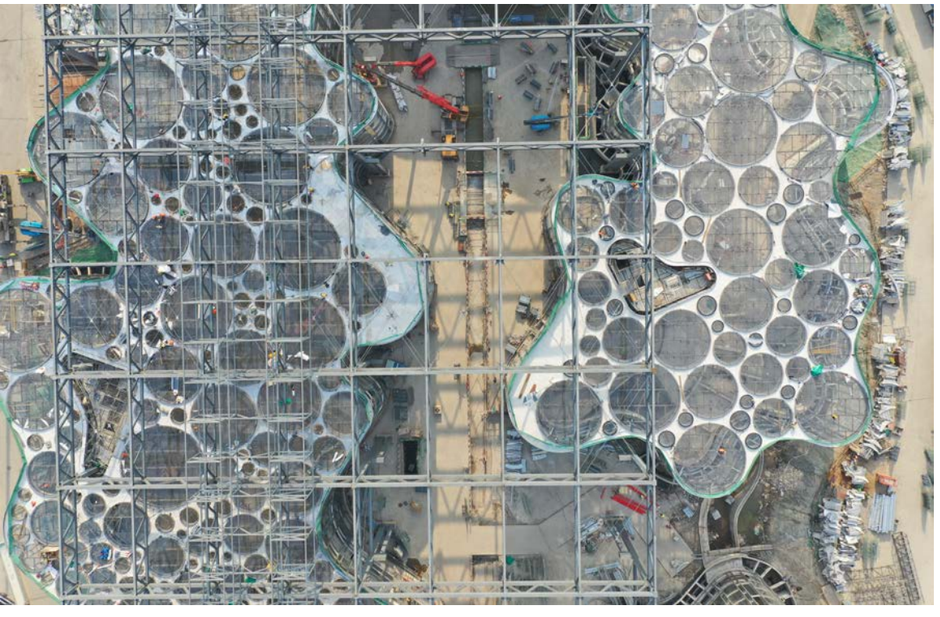
Expo Cultural Park
Shanghai, China



The constant relation between antonyms is an inspiration to the new greenhouses in central Shanghai. The project is highly influenced by the presence of an historical reference: the old steel workshop, that once was an important catalyst of the city‘s industrial growth.

This duality of old and new invokes the “Yin and Yang” ideology that is seen in the many different faces of the project. Tradition and Future, Industrial and Natural, Orthogonal and Organic, Static and Movement, Silence and Sound, Land and Water, Steel and Glass, synchronize into a gracious gesture, building up unique moments for the visitors.

As an important symbol for the whole area, the Steel Workshop plays a vital role in combination with the new elements: it sets the tone and metric for the exhibition halls to be develop.



CATEGORY
Cultural
Greenhouse
Landscape Design

ADDRESS
Shanghai Expo Cultural Park
Pudong Xinqu, Shanghai

COMPETITION
1st price

START OF PLANNING
03/2019

START OF CONSTRUCTION
01/2020

COMPLETION
2023 (estimated)

GROSS SURFACE AREA
41.000 m²

CONSTRUCTION VOLUME
340.000 m³

SITE AREA
47.000 m²
(within the whole Park)

HEIGHT
35 m

NUMBER OF LEVELS
3

NUMBER OF BASEMENTS
1

COORDINATION / LANDSCAPE DESIGN
Yiju Ding

EXECUTIVE PLANNING
SIADR Co.Ltd

STRUCTURAL ENGINEERING
Bollinger + Grohmann ZT GmbH

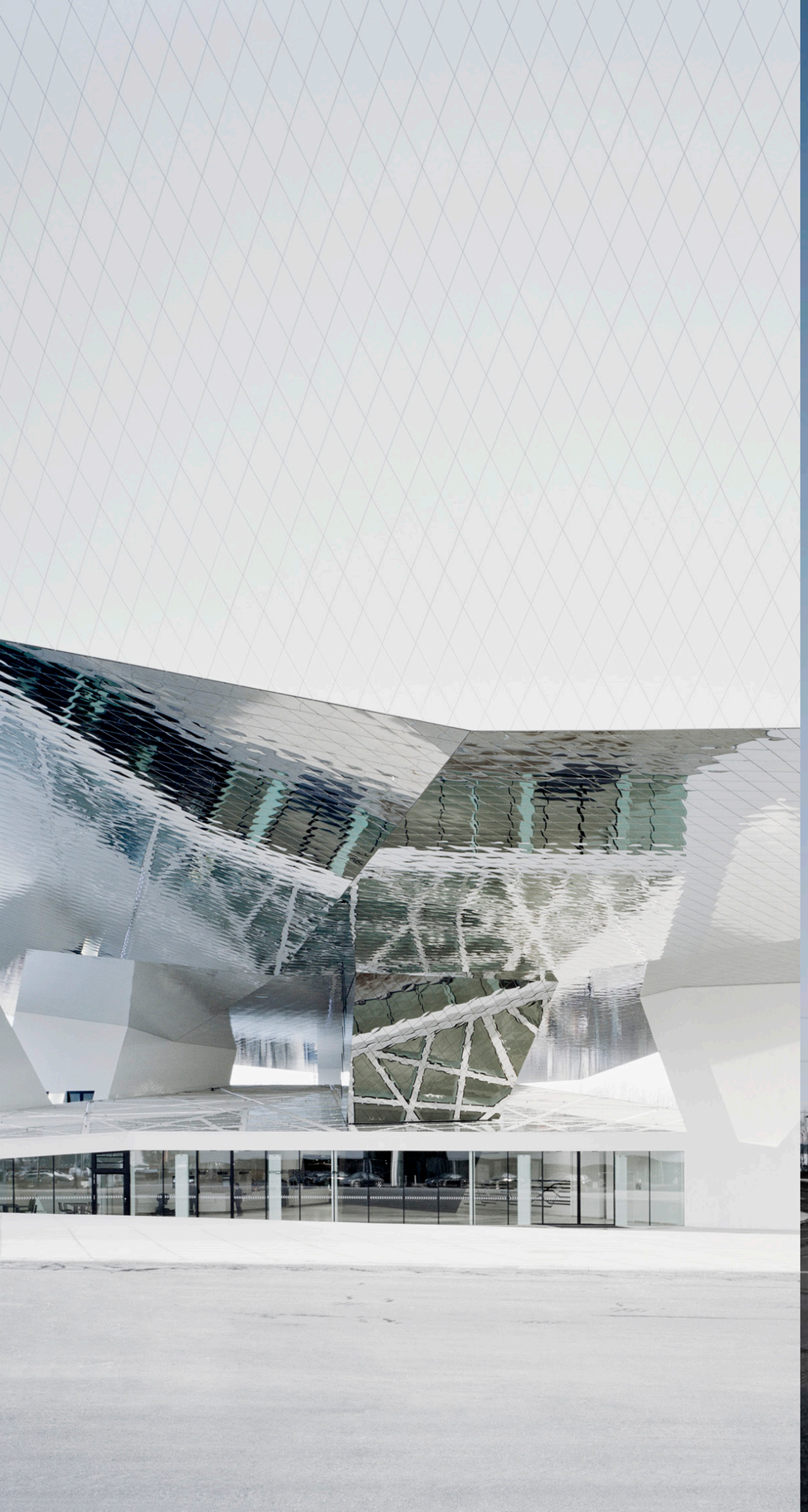
ENERGY DESIGN
Transsolar Energietechnik GmbH

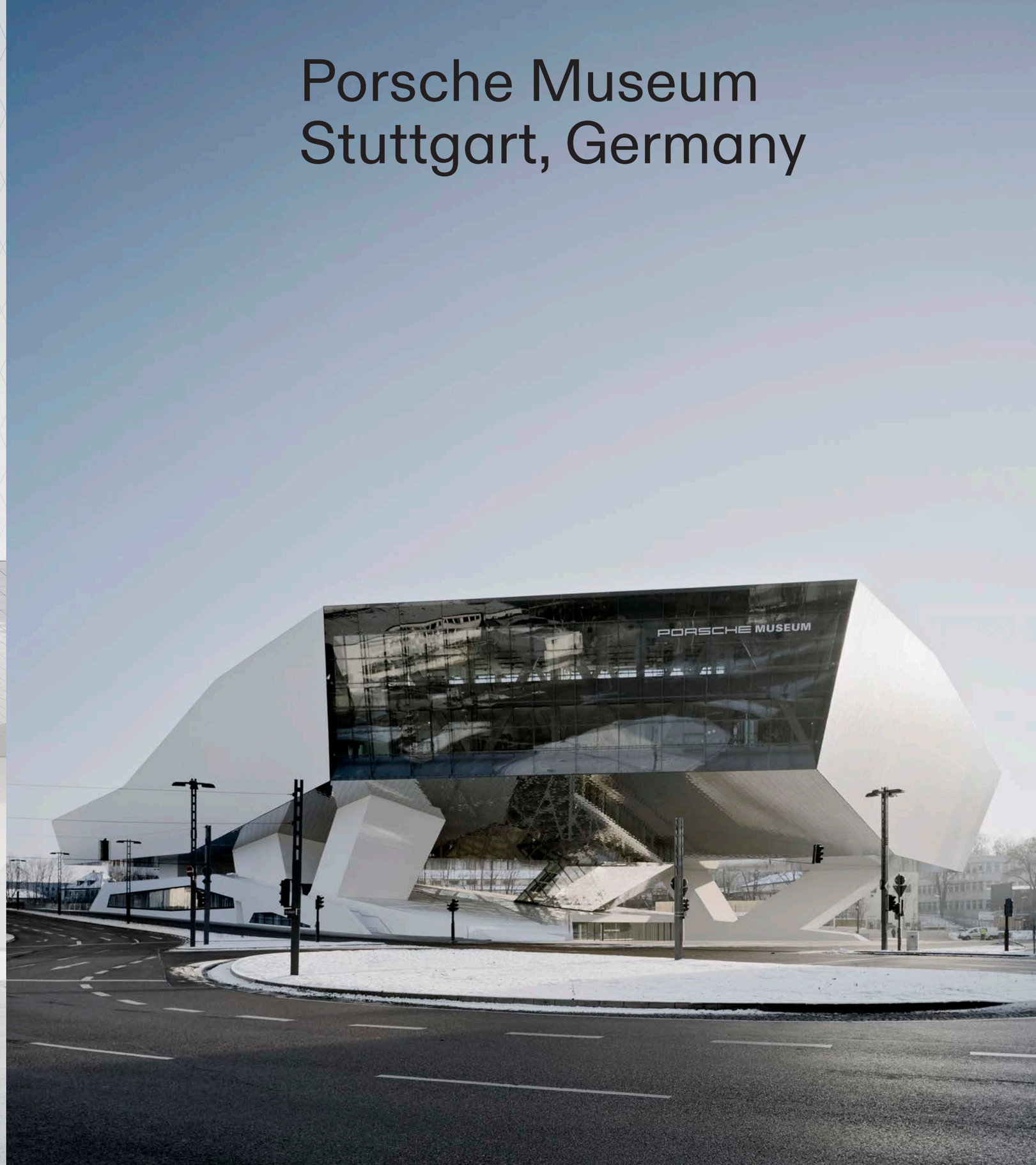
The geometries grow organically in between and around the strict existing grid, performing a vivid and natural silhouette that respects and never touches the remaining framework. The multiple curvatures generated by the reaction from the Organic towards the Orthogonal and Static principles, provide a sinuous envelope that has all to do with nature.

Different natural scenarios and climates are recreated inside the four single-glazed pavilions, forecasting a lively journey to the visitors. They can experience the canyons, sandy dunes and plants from the Desert Pavilion. The swamps, waterfalls and tropical vegetation of the Natural Rainforest exhibition or the digital caves, cascades, fruit-trees and flowers of the Cloud Garden Hall.

The roof is composed by circular windows in order to maximize the sunlight brought inside for the plants to grow. Like stars high above in the sky, the round windows work in perfect compliance with the organic geometry, not imposing any fixed directions.

Porsche Museum
Stuttgart, Germany

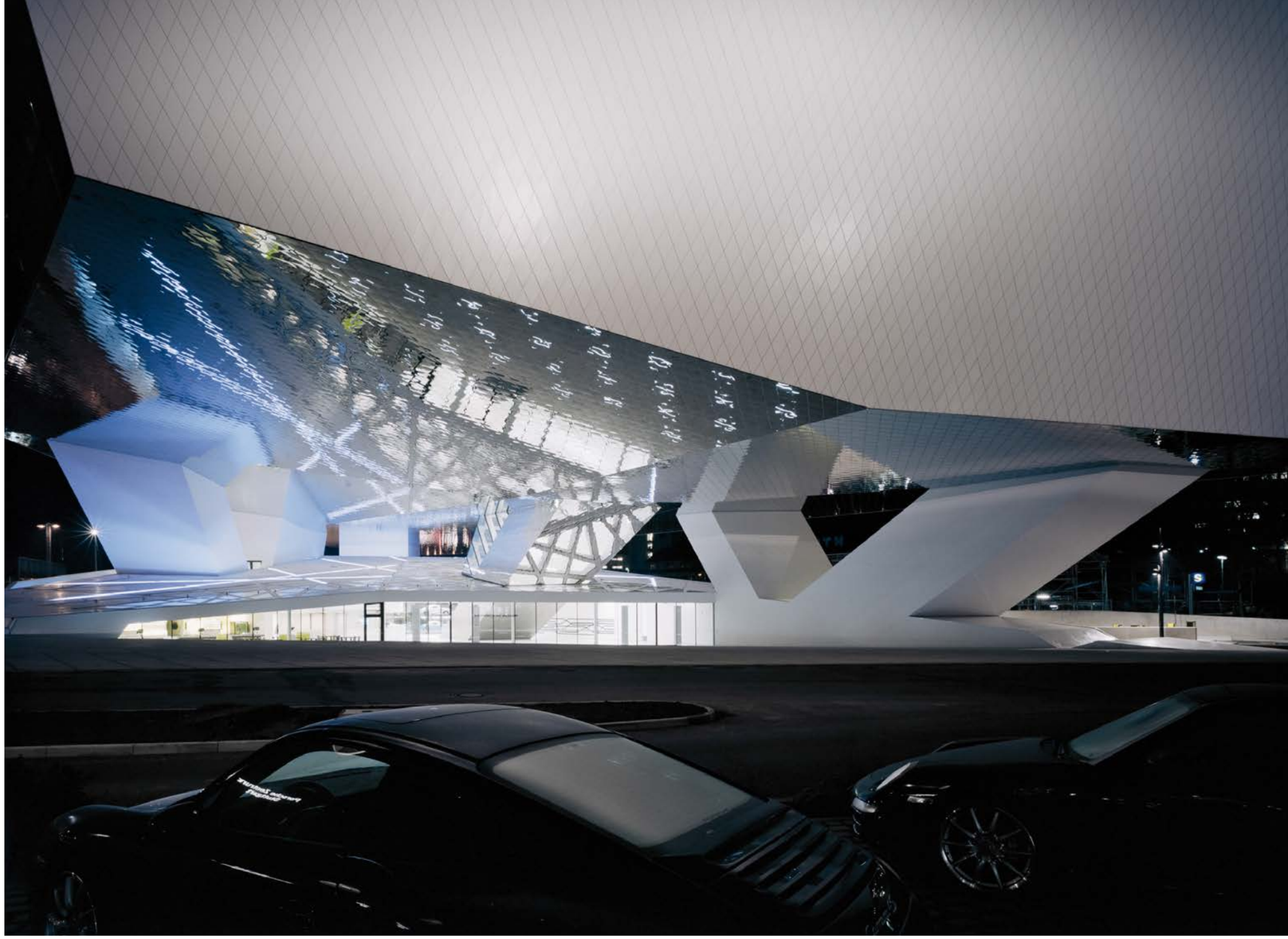




Porsche Museum
Stuttgart, Germany

The central draft concept was the translation of the versatile and vivid brand into the language of architecture. The museum features those specific conditions which the Porsche brand conveys both spatially and sensually to visitors. Driving and speed, statics and logjams can be experienced both in the building's configuration as well as through the spatial medium. The museum is a clearly defined open place which incorporates all brand specific qualities.

Here, speed and passion finds their spatial equivalents and can be impressively retraced in the sensual experience. Experience and the opportunity to experience were the primary design parameters through respective spatial allocations in the basic architectural concept.



CATEGORY
Cultural
Mixed Use

ADDRESS
Porscheplatz 1
70435 Stuttgart Zuffenhausen
Germany

COMPETITION
2005 (1st prize)

START OF PLANNING
02/2005

START OF CONSTRUCTION
10/2005

COMPLETION
12/2008

FLOOR AREA
13.333 m²

GROSS FLOOR AREA
27.692 m²

GROSS FLOOR AREA ABOVEGROUND
14.388 m²

VOLUME
225.464 m³

SITE AREA
8.200 m²

EXHIBITION AREA
5.600 m²

GASTRONOMY AREA
500 m²

MUSEUM SHOP
200 m²

CLASSIC CAR WORKSHOP
1.000 m²

CONFERENCE AREA
700 m²

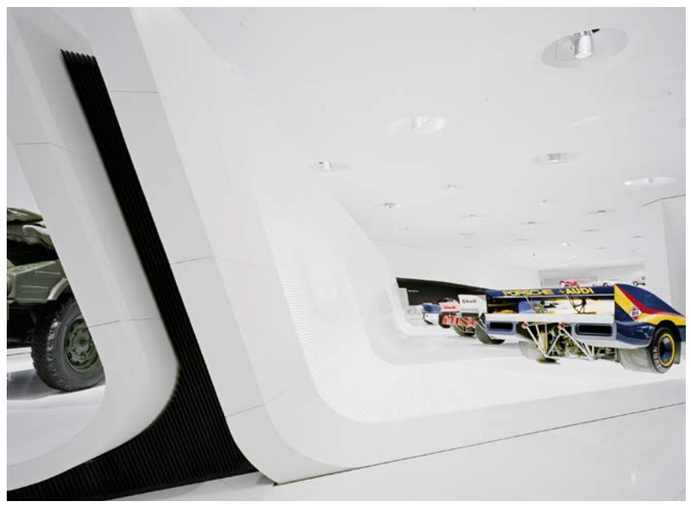
CLIENT
Dr. Ing. h.c. F. Porsche AG

PHOTOGRAPHER
Brigida González
Iwan Baan
Hertha Hurnaus

The seeming dichotomy of the architectural shape is the appropriate answer to the building's function and the exceptional position of its exhibits. The museum's conceptual design demonstrates our perception of buildings as interactive organisms, as communicating part of a whole.

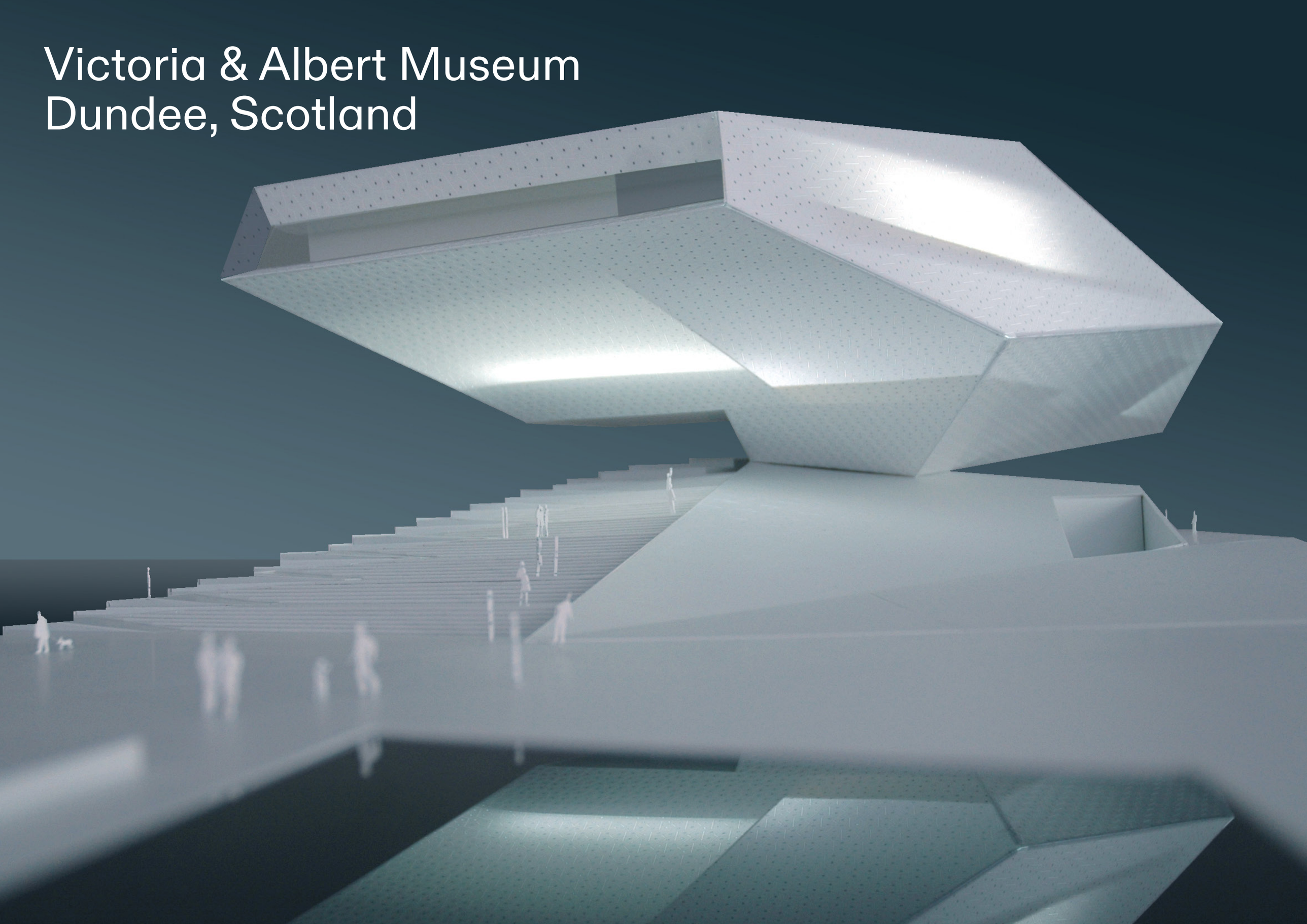
The consistent interaction between the building and its environment is conceived as a quality, as is a functional and practical utilisable space. The specific characteristics of the spatially definable environment are conceived as a landscape or urban landscape, its interpretation as the corporate approach.

The Porsche museum is designed as a dynamically formed, monolithic structure, seemingly detached from the entry level's folded topography. Its reflective soffit absorbs the architectural landscape below and atmospherically increases the space between base and exhibition area. Thus this architectural gesture underlines the duality of experience and opportunity to experience on which the structural design is based.




130
LEICHT
PORSCHE 356 AMERICA ROADSTER
266

Victoria & Albert Museum
Dundee, Scotland

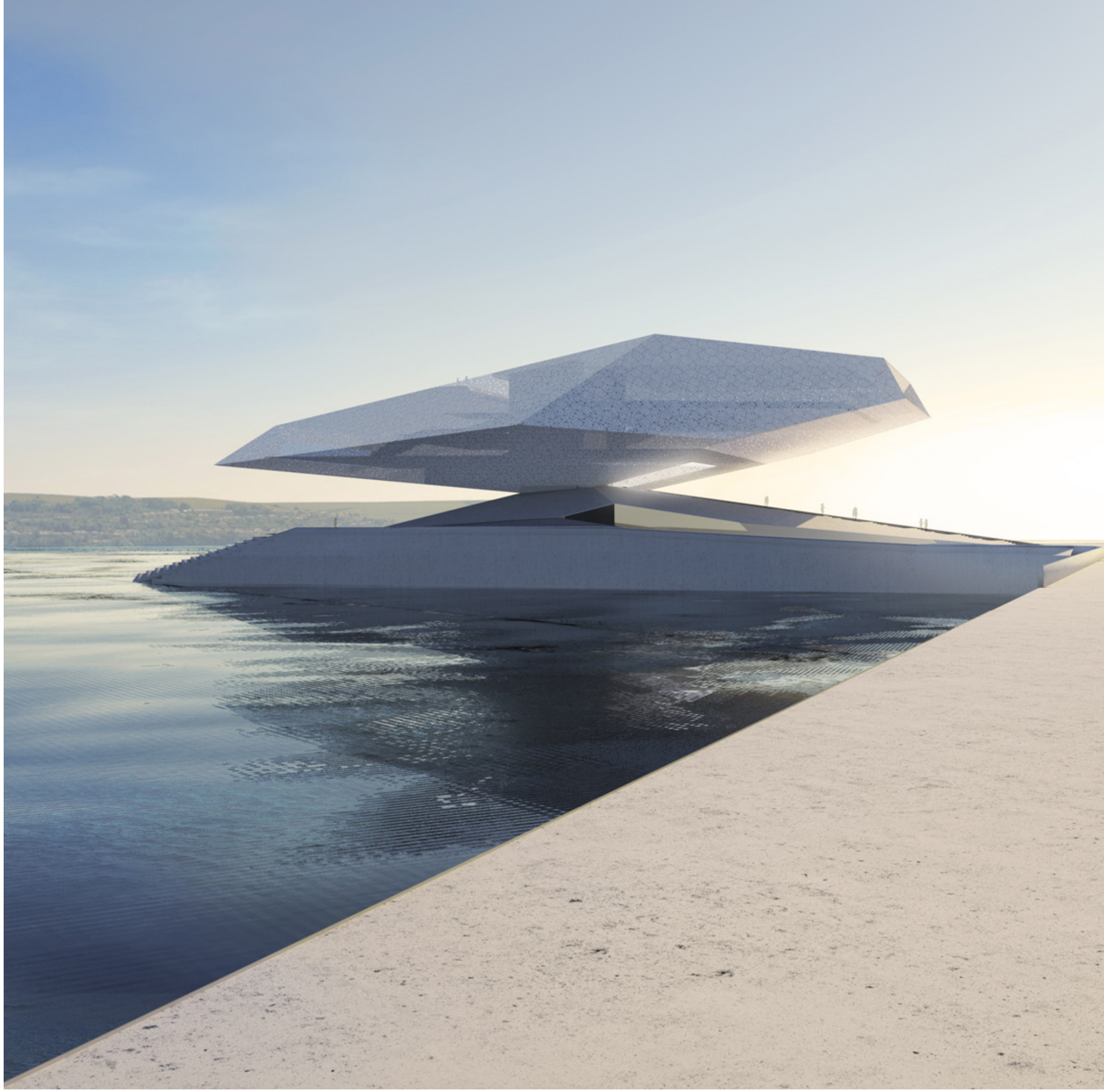


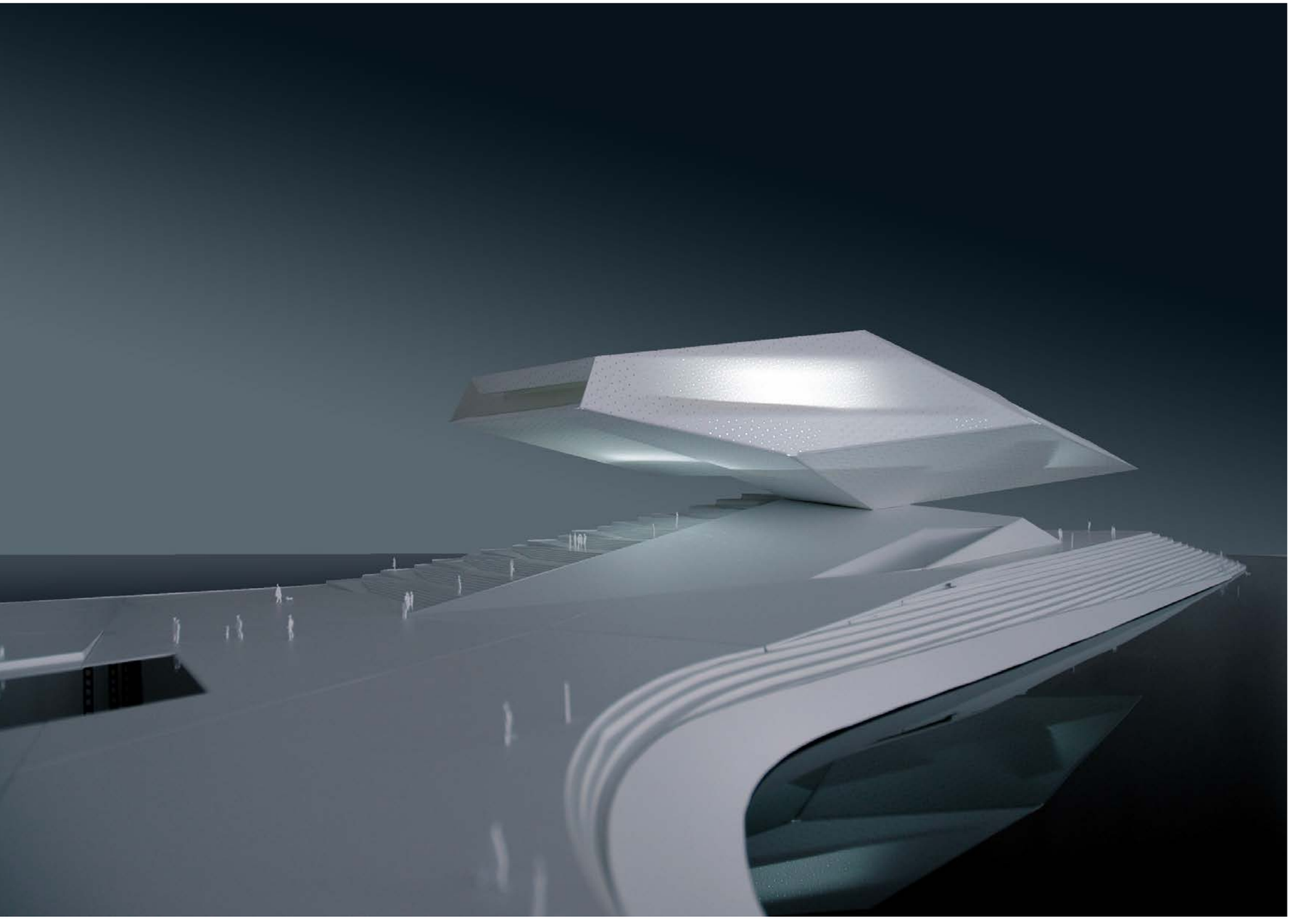
Victoria & Albert Museum
Dundee, Scotland

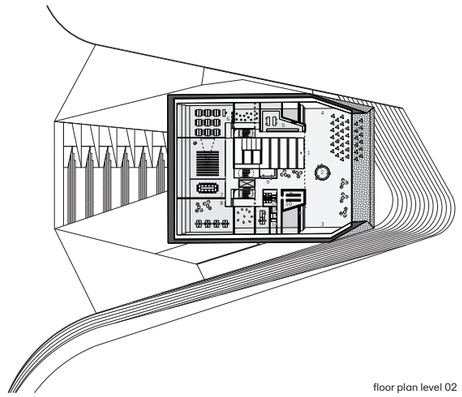
Through its very positioning, the building acts as a pivot-point between the traffic arteries running orthogonally to the river and the connecting shoreline promenade as the backbone of a revitalised urban landscape. A soft, gentle rise forms from the artificially created grounds of the new structure's topographical foundation before it transitions counter-inclined into the bordering shoreline. Positioning and creative design of the location transform the building far beyond its actually intended use into an urban stage which, due to its open, extroverted character becomes a high quality meeting place for visitors, and more - a viewing station toward the town and its surroundings.

The Museum structure itself rests upon its geometric centre of gravity, in a monolithic form upon the landscape. Raised off the ground yet centrally anchored, the spectacular structural body balanced upon its formidable base creates a powerful aesthetic value with its tensions between balance and movement. The minimisation of the resting surface supports the atmospheric and visual interplay of the town and water. This integrates the building in its internal structural organisation as an equal element of architectural parameters. On the basis of this design principle the structure generates multi-dimensional options for use and in its architectural concept sees itself not as an introverted solitary entity, but rather as a continuous, open institution of added social value and the relevance of participation. Its role as an integrative and interactive organism within the complete urban fabric is further visible in the luminescence and transparency of the veiled, mineral-based exterior of the structure in a most aesthetic and memorable fashion.

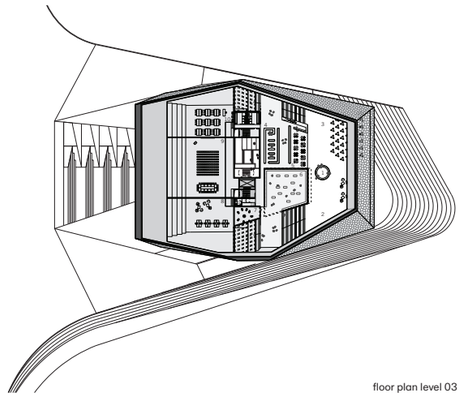
The interplay of lightness, density, rest and balance of the Victoria & Albert Museum at Dundee makes it a cultural structure of the highest radiant order. The building's design demonstrates openness, proportionality and scale from any possible perspective and distance. The building's aura expands far beyond the Museum's entire sphere of influence: waterfront and urban esplanades come together to form a continuous, high quality public open space.



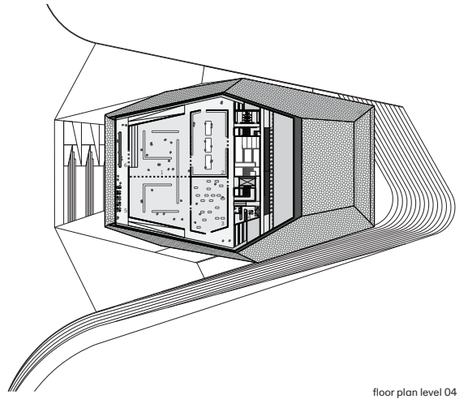




floor plan level 02



floor plan level 03



floor plan level 04

CATEGORY
Cultural

ADRESS
Waterfront Dundee, Scotland

COMPETITION
10/ 2010

FLOOR AREA
6.920 m²

GROSS SURFACE AREA
7.890 m²

CONSTRUCTION VOLUME
59.681 m³

SITE AREA
12.000 m²

BUILT-UP AREA
4.700 m²

HIGHT
28 m

NUMBER OF LEVELS
4

CONSULTANTS

STRUCTURAL ENGINEERING
Werner Sobek, Stuttgart

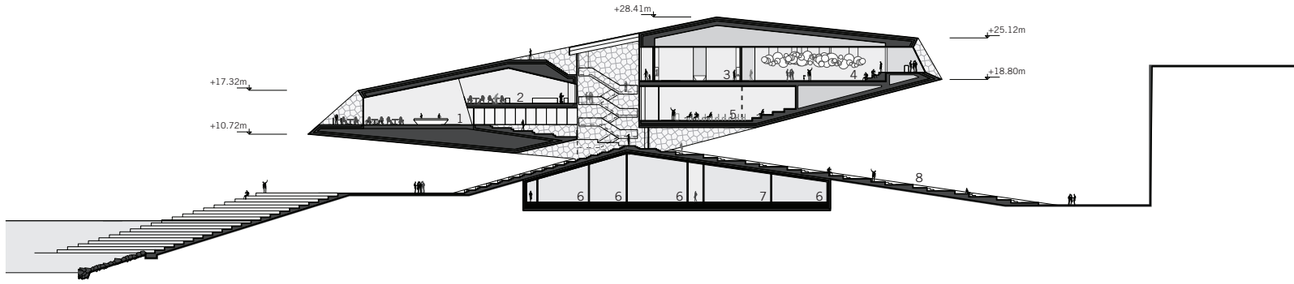
FAÇADE
Werner Sobek, Stuttgart

HVACR/ ELECTRICS
Werner Sobek, Stuttgart

SUSTAINABILITY
Werner Sobek, Stuttgart

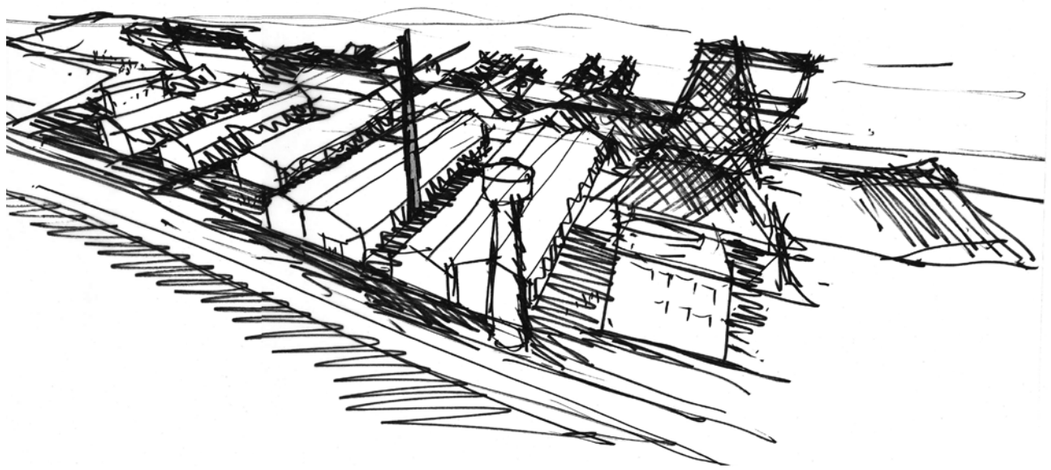
LANDSCAPE
Büro Kiefer, Berlin

CLIENT / AWARDING BODY
Dundee City Council
Mr. Mike Galloway



The Golden Quarter
Chengdu, China

The Golden Quarter
Chengdu, China



CATEGORY
Cultural
Office

ADDRESS
Chengdu, China

STUDY
04/2021

GROSS FLOOR AREA
17, 500m²

SITE AREA
49,350 m²

HEIGHT
30 m

NUMBER OF LEVELS
8

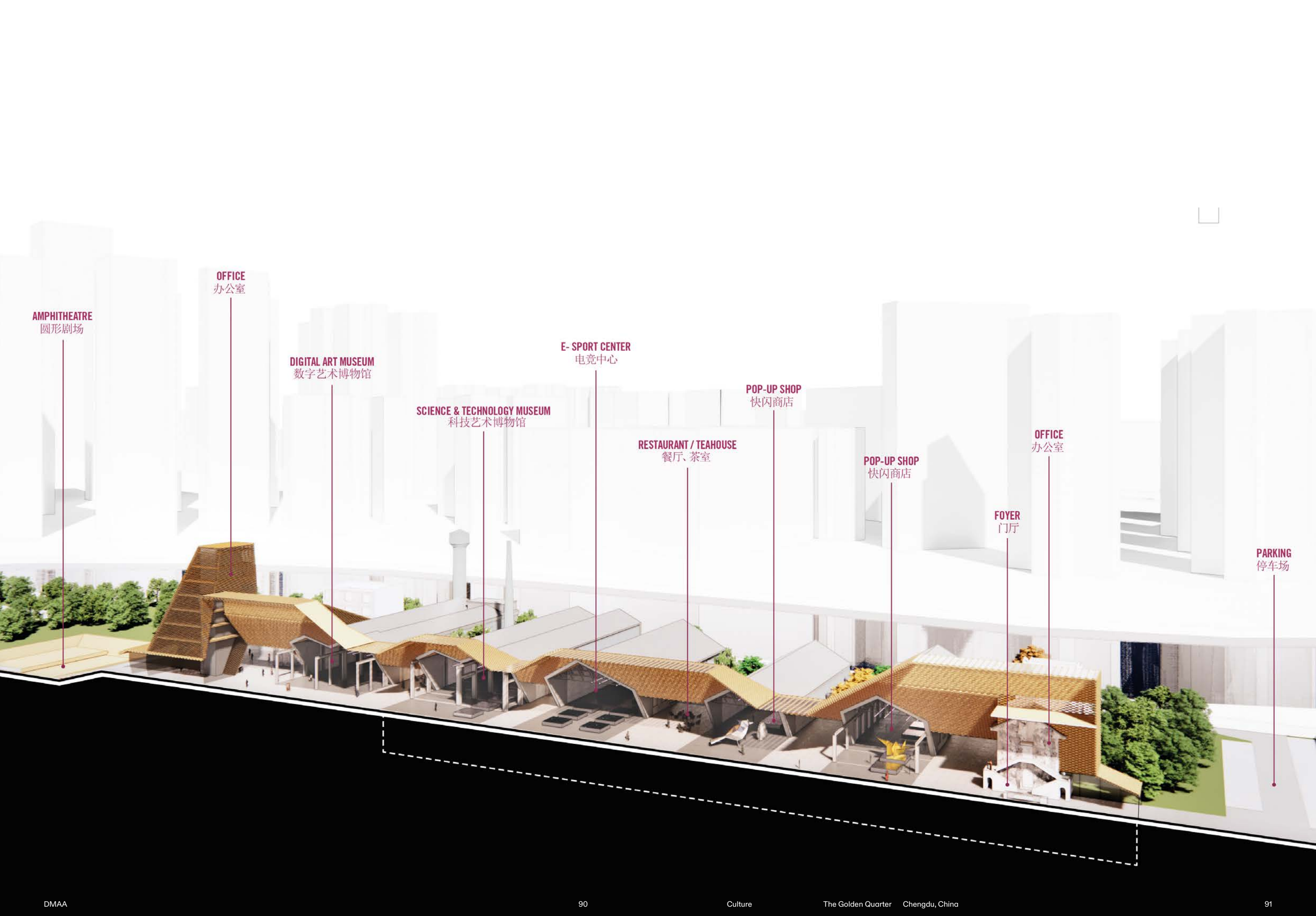
NUMBER OF BASEMENTS
1

The Golden Quarter is located on the site of a gold processing plant in the heart of the city of Chengdu that was founded in 1936 but has been dormant for some time. DMAA's investigation of this impressive industrial architecture and the surrounding landscape is characteristic of its approach, which combines the new with the existing as a means of reinforcing the inherent qualities of a place. The complex is bordered to the north by the Jinjiang River, while its southern part consists of large swathes of greenery, which should be developed into a densely planted recreational park.

The existing industrial halls are connected by a transverse new building that forms a generous entry and circulation axis and offers both a spatial overview and additional options for flexible uses. The new building, which stretches from east to west, culminates in a large multifunctional hall that can be connected, when required, with an open air arena for concerts, film screenings or special events. In addition to the highly flexible spatial programme, which is equally suitable for commercial and cultural uses, the concept envisages the construction of a museum for science and technology and a conference area with a generous market place with restaurants and a direct connection to the park that can be reached through generously scaled sliding glass elements.

The entire foyer is essentially illuminated via skylights; only in the area of the market place is the generous rooftop glazing combined with small slats, whose golden sequins interact with the reflecting rays of the sun to trigger an enchanting effect. The atmosphere in the space changes constantly in line with the time of day and the seasons of the year.

In order not to overload this spatial atmosphere, the range of building materials has been very consciously limited. Four materials determine the whole project: The entire circulation space is lined with fair-faced concrete, brick, glass and a shimmering golden brass cladding. The "golden" impression created by these brass surfaces recalls the history of the site, while also being incredibly effective at the acoustic leve. We are convinced that this project can become a new centre for the city of Chengdu: A pulsating heart, the Golden Quarter 1936.


AMPHITHEATRE
圆形剧场
OFFICE
办公室
DIGITAL ART MUSEUM
数字艺术博物馆
SCIENCE & TECHNOLOGY MUSEUM
科技艺术博物馆
E- SPORT CENTER
电竞中心
RESTAURANT / TEAHOUSE
餐厅、茶室
POP-UP SHOP
快闪商店
POP-UP SHOP
快闪商店
OFFICE
办公室
FOYER
门厅
PARKING
停车场

World Horticultual Exhibition Chengdu, China

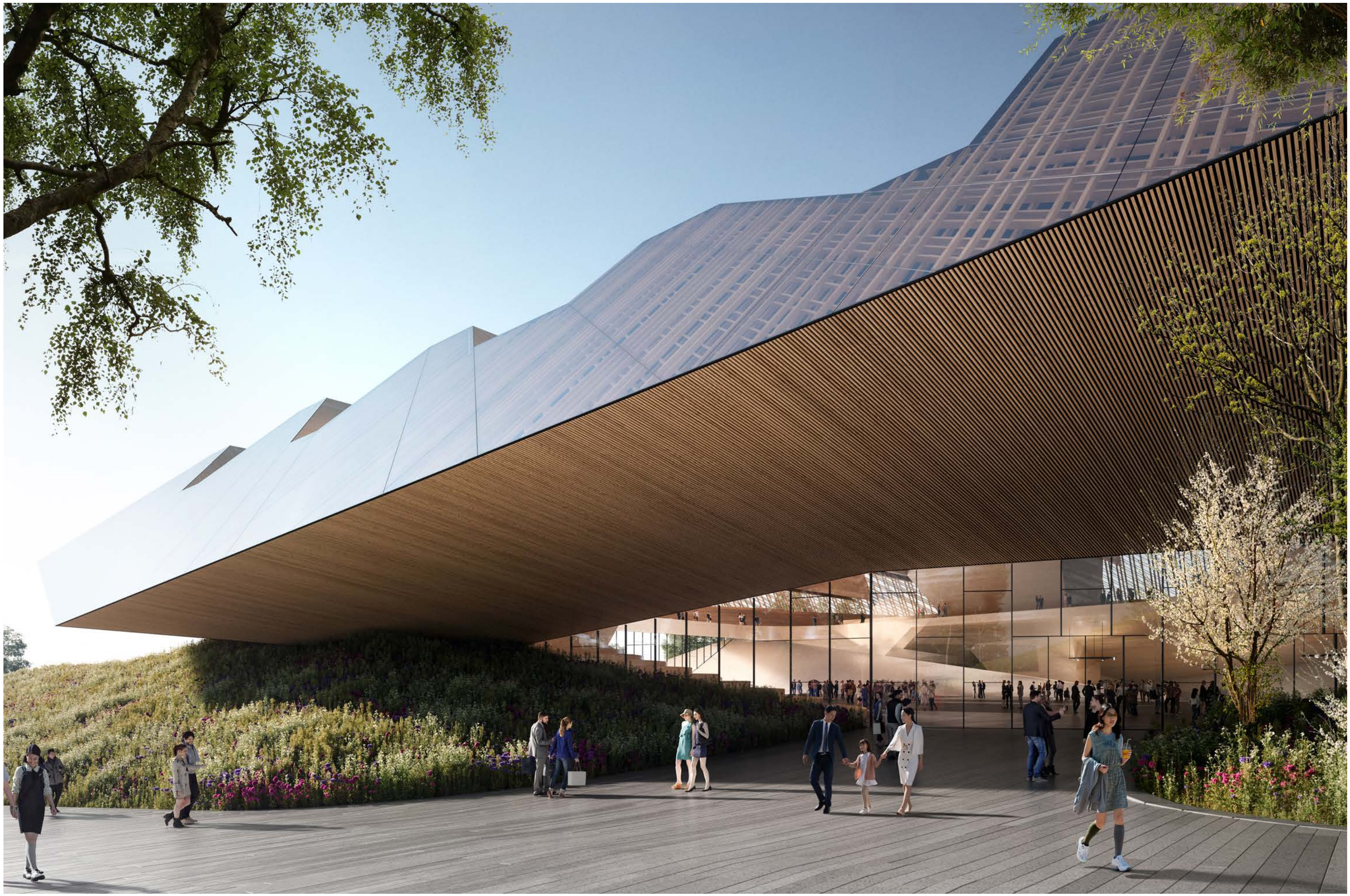
World Horticultural Exhibition Chengdu, China

Nature is the main actor in this project. All pavilions and the tower are floating above the landscape yet are strongly embedded. The footprint of the buildings is kept as small as possible with natural elements as integral part of the architectural quality. The spatial experience is intensified by carefully orchestrating the relationship between routes, thresholds and spaces. These contain a range of experiential qualities that add atmosphere and character to the site.

The steel lattice construction Expo Tower was designed not only as a light and airy structure, but also to use as little material as possible and still create an impressive object that offers a spectacular experience.

The unconventional footprint with many point connections to the ground leaves the landscape undisturbed and nature passes through seamlessly.

The design for the Plant Pavilion creates a lightweight natural membrane from the exterior natural landscape to the greenhouse interior providing desired heat and humidity for rare and tropical species. Inside the dome big bodies of water and rocks are used for thermal storage, waterfalls for controlling humidity, and south facing glass walls maximize solar exposure to consume as little of additional energy as possible.



CATEGORY
Cultural
Exhibition
Greenhouse
Landscape Design

ADDRESS
Chengdu, China

COMPETITION
03/2022

GROSS FLOOR AREA
22.541 m^2 (Main Pavilion)
1.919 m^2 (WHE Tower)
7.045 m^2 (Plant Pavilion)
3.498 m^2 (Park Exhibition Pavilion)

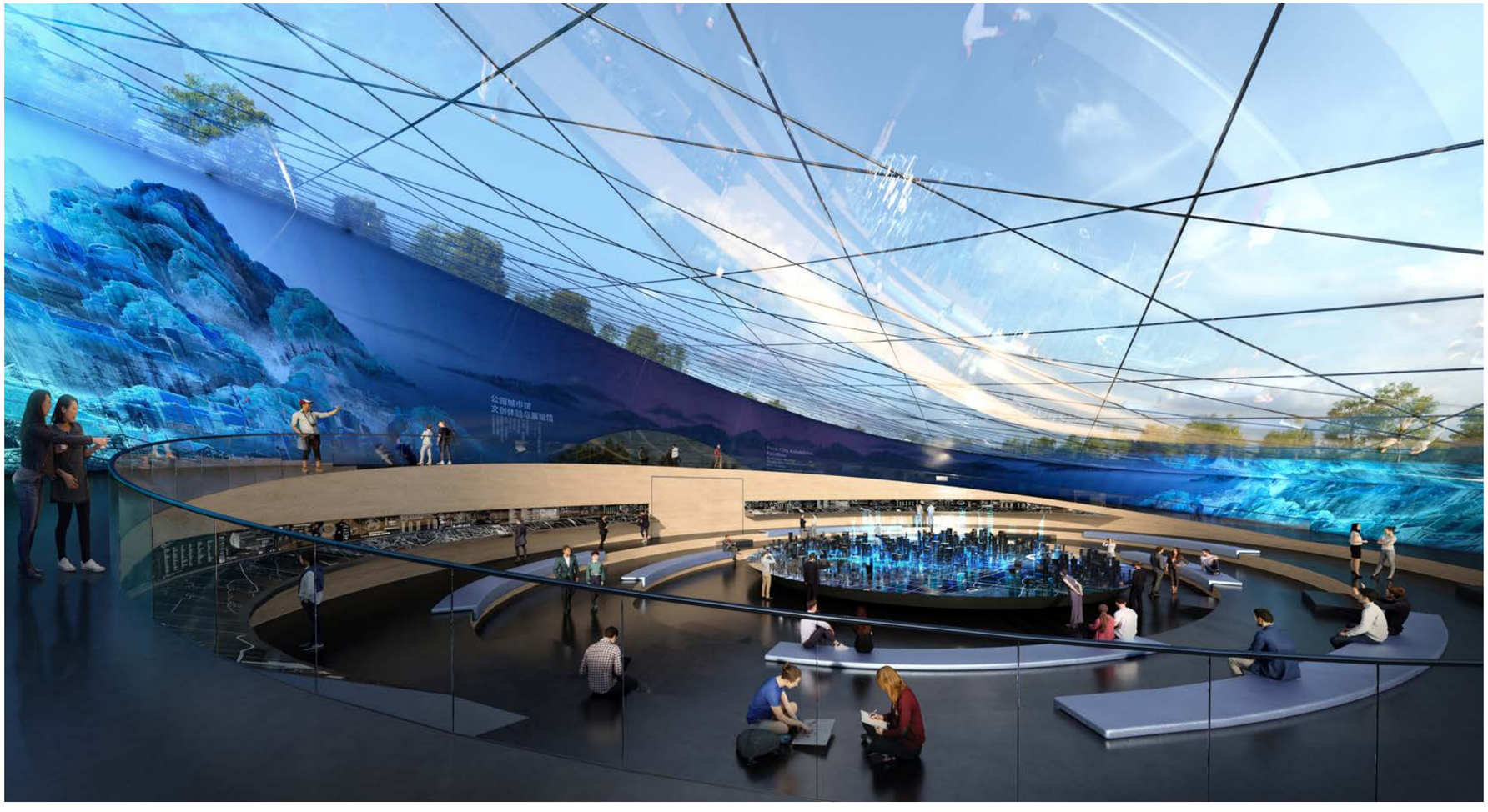
SITE AREA
1.7773,765 m^2

BUILT-UP AREA
295.121 m^3 (Main Pavilion)
3.196 m^3 (WHE Tower)
126.392 m^3 (Plant Pavilion)
12.151 m^3 (City Exhibition Pavilion)

VISUALIZATION
Toni Nachev

CONSULTANS
Coordination
Yiju Ding

Structural engineering
Bollinger+Grohmann



Tea Cultural Center
Kunming, China

Tea Cultural Center
Kunming China

With our design of a two-storey wooden building, we respectfully approach the asian tea house and translate its typical lightness and contemplative atmosphere into a contemporary formal language.

The minimal, rectangular shape of the ground plan is juxtaposed by a lively and highly differentiated facade. Irregular positioned wood panels suggest the image of a ring of trees surrounding the building, while real trees are mirroring in the glass facade. Movable grid-elements foster the delicate interplay between opacity and transparency.

Category
Cultural

ADDRESS
Kunming, China

STUDY
07/2020

Movable grid-elements foster the delicate interplay between opacity and transparency.

Tengchong Observation Tower
Tengchong, China

Tengchong Observation Tower
Tengchong, China

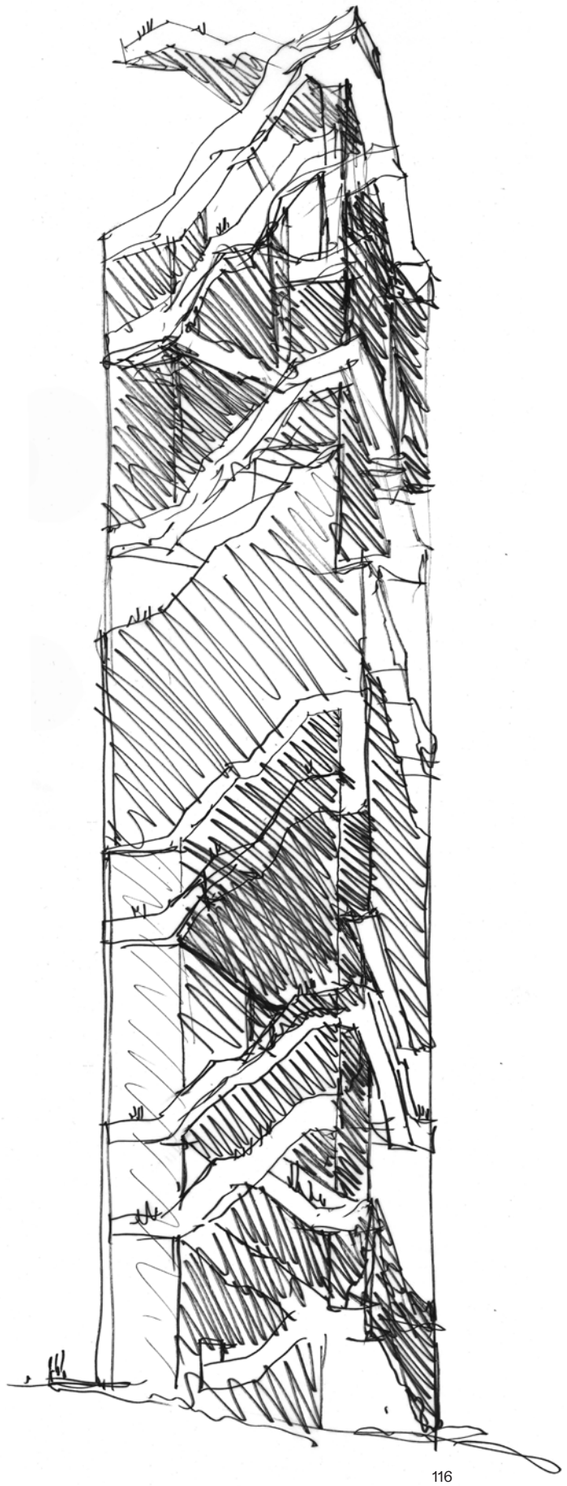
Alongside its historical significance as a station on the southern Silk Road, the city of Tengchong in Yunnan Province has, in recent times, frequently drawn upon the natural qualities of a region that, given its position amongst the foothills of the Himalayas, enjoys a unique flora with many rare endemic plants. In addition to this, the region is also home to numerous dormant volcanos, geysers, and thermal and sulphur springs, which have led to a commitment to a more gentle form of tourist exploitation.

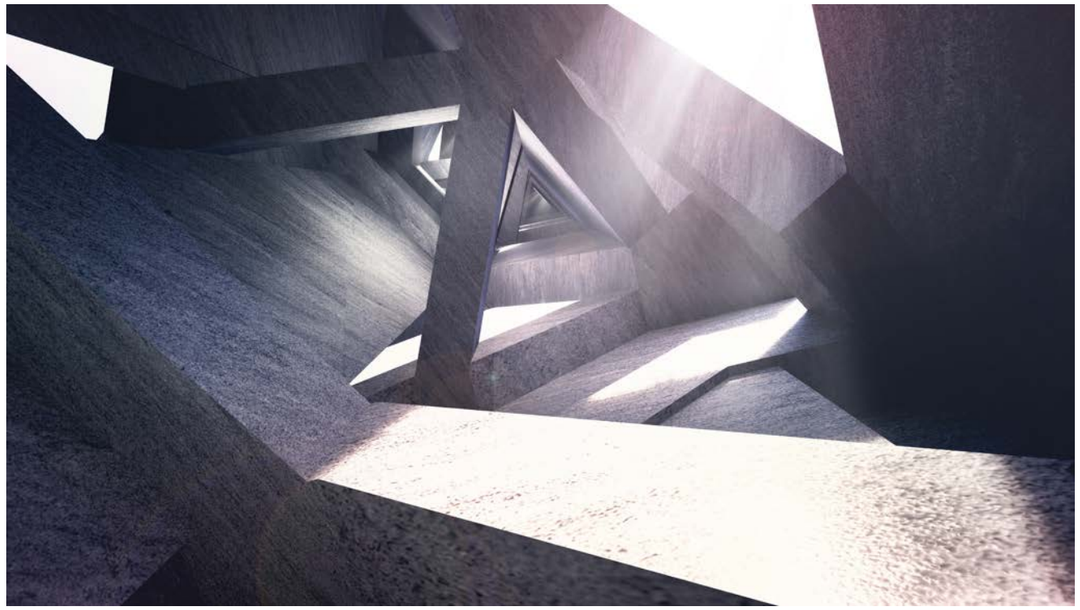
It is against this background that an observation tower is to be created in this special landscape, whose materials should enable it to merge organically into its surroundings but which should also be an architectural landmark, due to its formal conciseness and the rich experience that it offers.

Inspired by the sensual qualities of the local volcanic stone and the so-called multistable perceptual phenomena of M.C. Escher, a sculptural setting has been created that transfers the porous quality of the stone to the constructional articulation of the vertical circulating helix in line with the principle of self-similarity.

The three, interwoven stairs alternate between being embedded in the volume of the slender block and appearing as exposed elements with an archaic symbolic character in the 'deep' surface of the structure. At each level, users have the opportunity to choose between three stairs and this interaction enables them to experience continuously changing relationships with the landscape and with other users who are moving on the other two stairs. This generates a dynamic spatial experience, which reaches its spectacular highpoint after a total of 504 steps on the terrace-like observation platform.

The loadbearing reinforced concrete core is clad on every side with the local volcanic stone, which gives the strong geometrical form an immediately tangible, visual and haptic connection with the surrounding natural environment.





CATEGORY
Cultural
Observation Tower

ADDRESS
Tengchong
Province Yunnan

STUDY
12/2019

HEIGHT
99 m

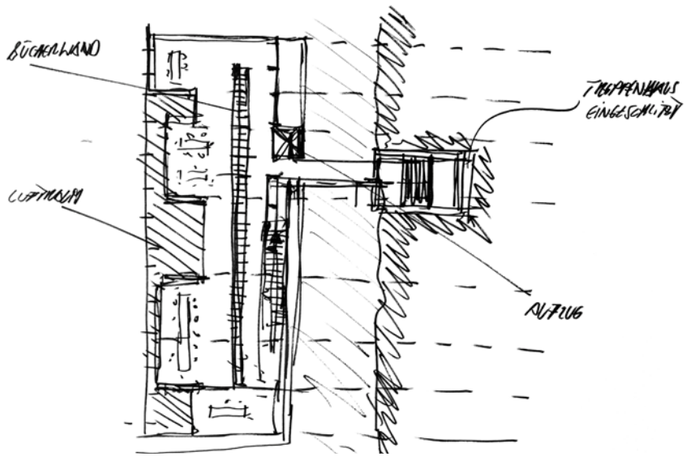
NUMBER OF STEPS
1980

CONSULTANS
Project Coordination
Yiju Ding

Structural Engineering
B+G Ingenieure
Bollinger und Rgohmann GmbH

The Valley of Knowledge China

The Valley of Knowledge
China



WH Arena
Vienna, Austria

WH Arena
Vienna, Austria

Rather than being a self-referential, stand-alone building the WH Arena is precisely adapted to its urban context: The geometry, proportions and urban positioning of the hall itself refer to the neighbouring Marx Halle while the materiality and scale of the base enable it to dovetail with the surrounding urban fabric.

The ensemble of arena and base is held in place and completed by a high-point at its northern edge that marks the main entrance while also establishing a clear spatial separation from the less attractive area to the north.

The streams of visitors coming from different directions flow together in an "urban foyer", which is inserted between the main entrance, the terraces and terraced steps that are located opposite this entrance and the high-rise slab.

ADDRESS
Cultural
Mixed Use

COMPETITION
2020

GROSS FLOOR AREA
102.280 m²

GROSS FLOOR AREA
above ground
76.757 m²

CONSTRUCTION VOLUME
687.701 m³

SITE AREA
40.500 m²

HEIGHT
34,70 m

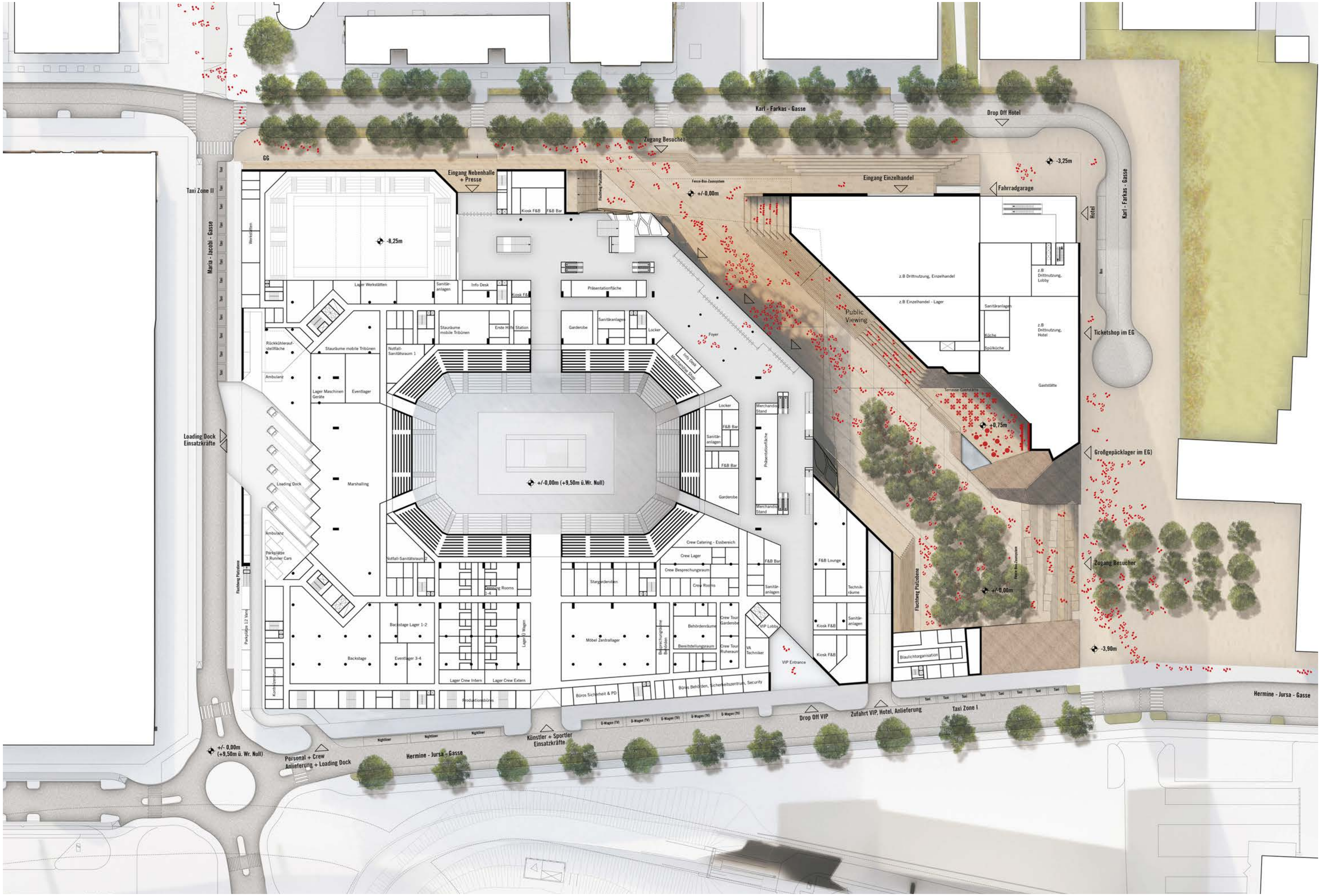
NUMBER OF LEVELS
8

NUMBER OF BASEMENTS
2
CONSULTANTS

STRUCTURAL ENGINEERING
Bollinger+Grohmann

ENERGY DESIGN
Transsolar Energietechnik
GmbH

CLIENT
WH Arena Projektentwicklung
GmbH



Karl - Farkas - Gasse
Drop Off Hotel
Zugang Besucher
GG
Eingang Nebenhalle + Presse
Eingang Einzelhandel
Fahrradgarage
-3,25m
+/- 0,00m
Karl - Farkas - Gasse
Hotel
Taxi Zone II
Maria - Jacobi - Gasse
-8,25m
Werkstätten
Lager Werkstätten
Sanitäranlagen
Info Desk
Kiosk F&B
F&B Bar
Präsentationsfläche
z.B Drittnutzung, Einzelhandel
z.B Einzelhandel - Lager
z.B Drittnutzung, Lobby
Public Viewing
Staurräume mobile Tribünen
Erste Hilfe Station
Garderobe
Sanitäranlagen
Locker
Foyer
Info Desk
Merchandise Shop
Küche
Spülküche
z.B Drittnutzung, Hotel
Ticketshop im EG
Rückkühleraufstellfläche
Staurräume mobile Tribünen
Notfall-Sanitätsraum 1
Ambulanz
Lager Maschinen Geräte
Eventlager
Terrasse Gaststätte
Gaststätte
+0,75m
Loading Dock Einsatzkräfte
Marshalling
Loading Dock
+/-0,00m (+9,50m ü.Wr. Null)
Merchandise Stand
Präsentationsfläche
Sanitäranlagen
F&B Bar
Garderobe
Großgepäcklager im EG)
Ambulanz
Parkplätze 3 Runner Cars
Notfall-Sanitätsraum 2
Crew Catering - Essbereich
Crew Lager
Crew Besprechungsraum
Crew Rooms
Stargarderoben
F&B Bar
F&B Lounge
Technikräume
Fluchtweg Platzebene
Zugang Besucher
+/-0,00m
Backstage Lager 1-2
Möbel Zentrallager
Behördenräume
Bereitstellungsraum
Crew Tour Garderobe
Crew Tour Ruheraum
VIP Lobby
VA Techniker
Kiosk F&B
Sanitäranlagen
Backstage
Eventlager 3-4
Lager Crew Intern
Lager Crew Extern
VIP Entrance
Blaulichtorganisation
-3,90m
Produktionsbüros
Büros Sicherheit & PD
Büros Behörden, Sicherheitszentrum, Security
Hermine - Jursa - Gasse
Taxi Zone I
Zufahrt VIP, Hotel, Anlieferung
Drop Off VIP
Künstler + Sportler Einsatzkräfte
+/- 0,00m (+9,50m ü. Wr. Null)
Personal + Crew Anlieferung + Loading Dock
Hermine - Jursa - Gasse

The result is a dynamic public square that will invite people to linger awhile and have some fun, even while the Arena is being rebuilt – this fore-COURT will become and richly experiential urban ante-ROOM, a form of stage, which can also be occupied for its own sake, fully independently of the activities taking place in the Arena (for public viewings and open-air performances, etc.).

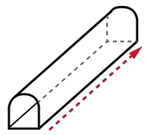
A key starting point for the visual identity of the façade was the desire to transform the notion of connection and of the circulation of visitors within the Arena into a spatial and design idea.

Staircases and landings are reflected in the façade as form-giving stylistic elements that establish the façade's defining hexagonal identity. The result is a functional, aesthetic and interior solution that elevates a simple principle of circulation into a special, high-quality space for coming together and communicating.

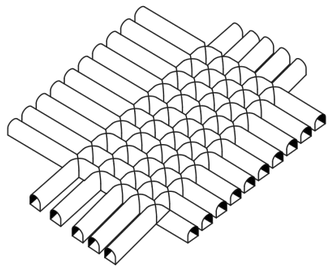
Festspielzentrum
Salzuburg, Austria

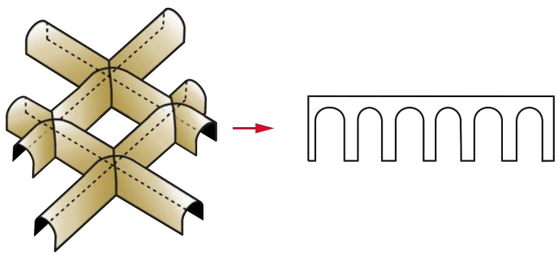
Festspielzentrum der Salzburger Festspiele
Salzburg, Austria

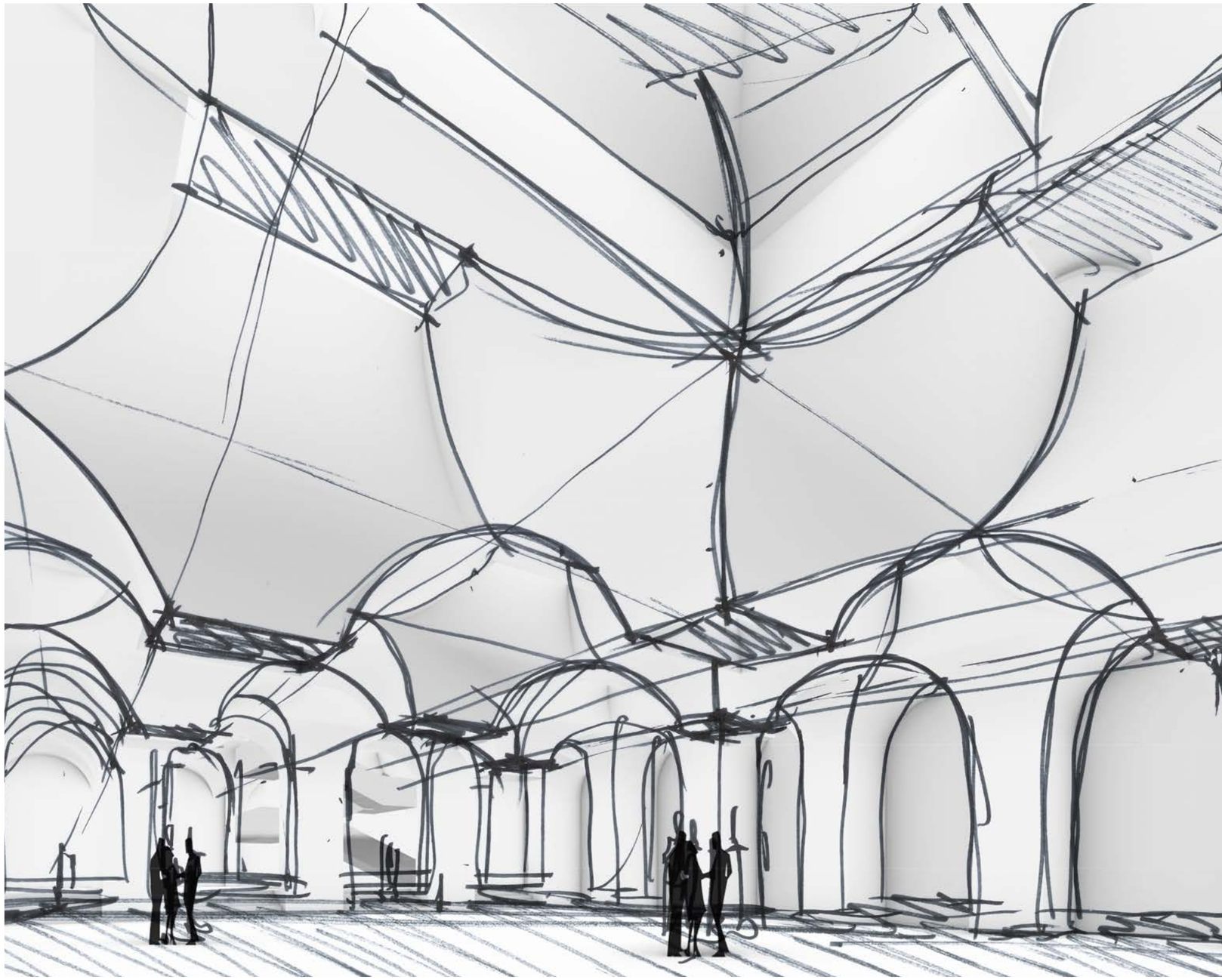
Bogen



Extrusion







Greenhouse Ganzhou
Ganzhou, China

Greenhouse Ganzhou
Ganzhou, China

The meaning and concept of the crystal shape of the greenhouse is threefold: Firstly, like a crystal nature is precious and thus needs to be protected. Secondly, being shaped like a crystal the greenhouse refracts and reflects the light, demagnifies the view from one angle and expands it from another. Lastly, the shape of the greenhouse reproduces its surrounding landscape of Ganzhou, being a spatial interpretation of nature.

Structured in two circulation principles visitors have the chance to experience the greenhouse from inside as well as from outside. The interior path guides visitors on a wavy topography, through dense tropical forests, along a lake and a waterfall into a fantasy world. The exterior path guides visitors around the greenhouse and through the crystalline building structure. Walking through the canyons of the outside crystalline structure allows to view the exhibition in the interior from above. This public walk-through is part of an exterior path through the park and surrounding forests.

The transparent look of the greenhouse leads to a perfect visual fusion with its surrounding landscape and the preserved nature it contains. In this design nature and architecture form a unique symbiosis.

CATEGORY
Greenhouse, Cultural, Exhibition, Landscape Design

ADDRESS
Ganzhou
China

STUDY
02/2019

GROSS FLOOR AREA
5.451 m^2 (Greenhouse)
1.420 m^2 (Area A)
1.213m^2 (Area B)
2.055 m^2 (Area C)
1.643 m^2 (Area D)
Sum: 11.954m^2

SITE AREA
32.414 m^2

BUILT-UP AREA
38.530 m^3 (Greenhouse)
21.145 m^3 (Area A)
2.650 m^3 (Area B)
6713 m^3 (Area C)
5.200 m^3 (Area D)

HEIGHT
27 m (Greenhouse)

NUMBER OF LEVELS
2-3

NUMBER OF BASEMENTS
1

VISUALIZATION
Toni Nachev

CONSULTANTS
Coordination
Yiju Ding

Structural engineering
Bollinger+Grohmann

Greenhouse Shanghai
Shanghai, China

Greenhouse Shanghai
Shanghai, China

The project is designed to provide optimal environmental conditions for the five different greenhouse spaces, the entrance building and the public spaces, while minimizing energy needs through a combination of passive and active air conditioning strategies and the use of renewable energy.

To free the interior from any kind of construction, the structural concept envisages that a tensioned lattice structure made of thin steel tubes forms a roof with an elegant and extraordinary silhouette that supports the glass roofs of the different greenhouses, blending them into a single composition.

Bringing nature to the cities is the main objective, thus taking an important step towards promoting new synergies and a new lifestyle.

The design for the Plant Pavilions creates a lightweight natural membrane from the exterior natural landscape to the greenhouse interior providing desired heat and humidity for rare and tropical species. Inside the dome big bodies of water and rocks are used for thermal storage, waterfalls for controlling humidity, and south facing glass walls maximize solar exposure to consume as little of additional energy as possible.

In the greenhouses, different natural scenarios and climates are recreated. Visitors can experience the canyons, sandy dunes and plants from the Desert Pavilion. The swamps, waterfalls and tropical vegetation of the Natural Rainforest exhibition or the digital caves, cascades, fruit-trees and flowers of the Cloud Garden Hall. Nature is everywhere.

CATEGORY
Cultural
Exhibition
Greenhouse

ADDRESS
Shanghai
China

COMPETITION
Phase I
08/2018

GROSS FLOOR AREA
35.000 m²

VOLUME
162.125 m³

CONSULTANS
Coordination
Yiju Ding

Structural Engineering
Bolinger + Grohmann ZT GmbH

Landscape Design
Yiju Ding

Model
SCALA MATTA
Modelbau Studio Vienna

Foshan Paradise Pavillion
Foshan City, China

Foshan Paradise Pavillion
Foshan City, China

CATEGORY
Cultural,
Greenhouse, Landscape,
Urban Development

ADDRESS
Lecong, Foshan City,
China

START OF PLANNING
2018

GROSS SURFACE AREA
29.997,07 m²

4 PAVILIONS
14.388 m²

SITE AREA
82.083 m²

HEIGHT
50 m (highest peak)

In a time where the world is facing severe threats by the climate change, planners and governments need to rethink how cities are being shaped and which impact they can have on the environment and urban health.Reducing the number of gas fueled vehicles and spreading green areas through our cities is a realistic step our society must embrace. The Foshan Paradise Mountain pursues these idealisms and pretends to envision the hills of the city's surrounding into the middle of the urban network. As a green lung, that seeks to replenish the air with oxygen, the new area intends to incorporate a series of activities and performances. Sports, adventure, culture, leisure, science, and education are combined in both indoor and outdoor facilities that together form a new type of contemporary symbol for the city: a green and natural landmark – a refreshingand exciting stage for people to interact, experience and learn in contact with nature.

The mountain's geometry is designed to provide shadow during long periods of the day, allowing for a more efficient energetic concept. Accordingly, the exterior appearance of the Foshan Paradise Mountain recreates a true natural and organic environment, where trees and vegetation grow in a controlled manner to provide shading and space for sports and leisure, at the same time as it allows people to discover the hidden and outstanding corners of the urban forest. On the other hand, the middle point of the mountain is cropped, like a sharp cut that reflects its crystalline inner body, as it provides functions inside. These are grouped into 4 main themes: Tropical Adventure, Nature and Technic, Future of Nutrition and Sensorial Hall (Flower Pavilion).The project attempts to assume environmental responsibility and a self-efficiency resource throughout its building cycle.
The earth removed from the site to create the lake, can be directly transported and used to shape the mountain, as it serves as a cooling shell that sets boundary from the external heat to the interior spaces. These are carved out from the main geometry, allowing to control and reduce the amount of sunlight that heats the rooms inside, as a reaction to the humid and tropical climate.On top of the mountain, a natural park is placed, filled with thousands of bamboos trees that boom the whole area with fresh and renewed air, as it cleans the CO_2 emissions. The bamboos produce normally 3 times more oxygen than other common trees.

Forum Vogelsang
Schleiden, Germany

Forum Vogelsang
Schleiden, Germany

CATEGORY
Cultural

ADRESS
Forum Vogelsang, Eifel national Park, 53937 Schleiden, Germany

COMPETITION
04/2008 3rd prize

FLOOR AREA
11,100 m²

GROSS SURFACE AREA
14,000 m²

CONSTRUCTION VOLUME
54,900 m³

AWARDING BODY
Kreis Euskirchen in coordination with SEV Standortentwicklungs-gesellschaft Vogelsang GmbH

CONSULTANTS

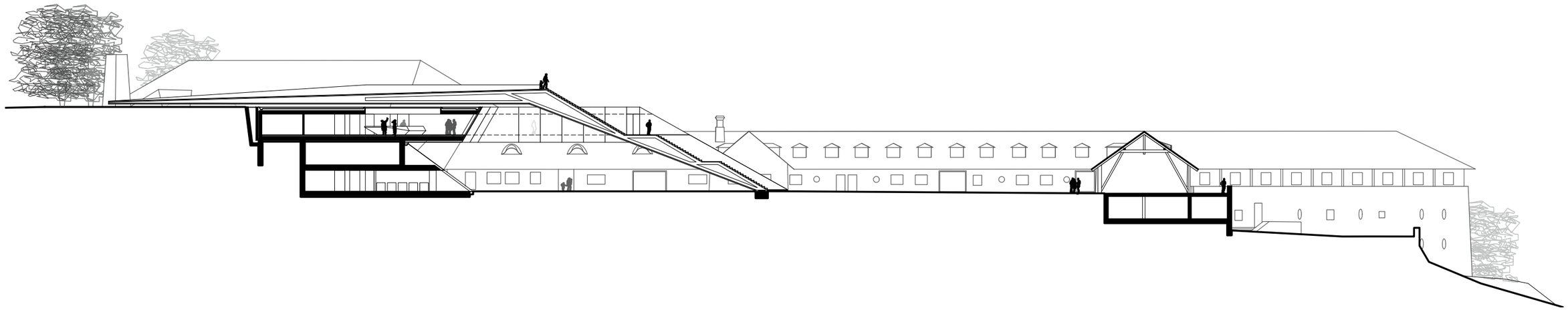
LANDSCAPE
Rajek-Barosch Landschaftarchitektur, Vienna

HISTORICAL CONSULTANT
Univ. Doz. Dr. Bertrand Perz, University of Vienna

SCIENTIFIC CONSULTANT
Imke Haasler, Vienna

The competition's task required an exploration of a part of European history which is not undisputed. The Ordensburg Vogelsang was considered the ideological training centre for the national socialist regime's future party cadre. The emerging visitor centre consciously opposes the original building structure; visually contrasting contact areas between old and new underline the new structure's independence. Only the reception area and the adjacent shop are situated in the new structural element. All other required functions such as an exhibition hall, restaurant, seminar area and administration offices were housed in the existing "Adlerhof" building.

The purposeful path layout stages the arrival in this unique natural landscape, yet challenges its visitors' sensual perception through its materiality. Vitreously, airily, dazzlingly and metallically is how the new structure as a matter of course absorbs its historical and scenic surroundings, only to then fragment, dissolve and multiply them in their surfaces – like an alchemistic reinterpretation. Apposite to the complexity of the design is the variably mounted, slightly sloping metal access catwalk. Its subtle oscillation upon entering demands the user to confront the visible and the experienced; step by step, the immateriality of the reflecting path has to be reconciled with the sensual, tangible experience. Oscillating between fascination and irritation, the structural solution reinforces these sensory stimuli which are triggered by this place's landscape and history for every visitor.



Jinyang Lake Entrance
Taiyuan, China

Jinyang Lake Entrance
Taiyuan, China

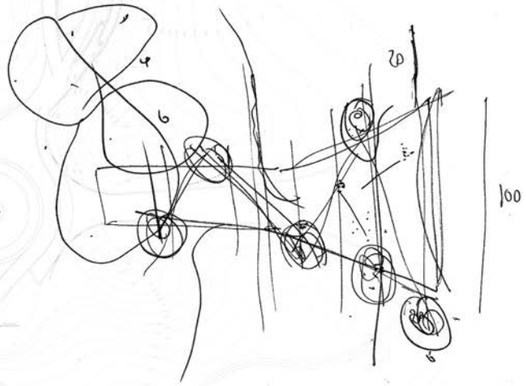
CATEGORY
Cultural
Landscape Design

ADDRESS
China

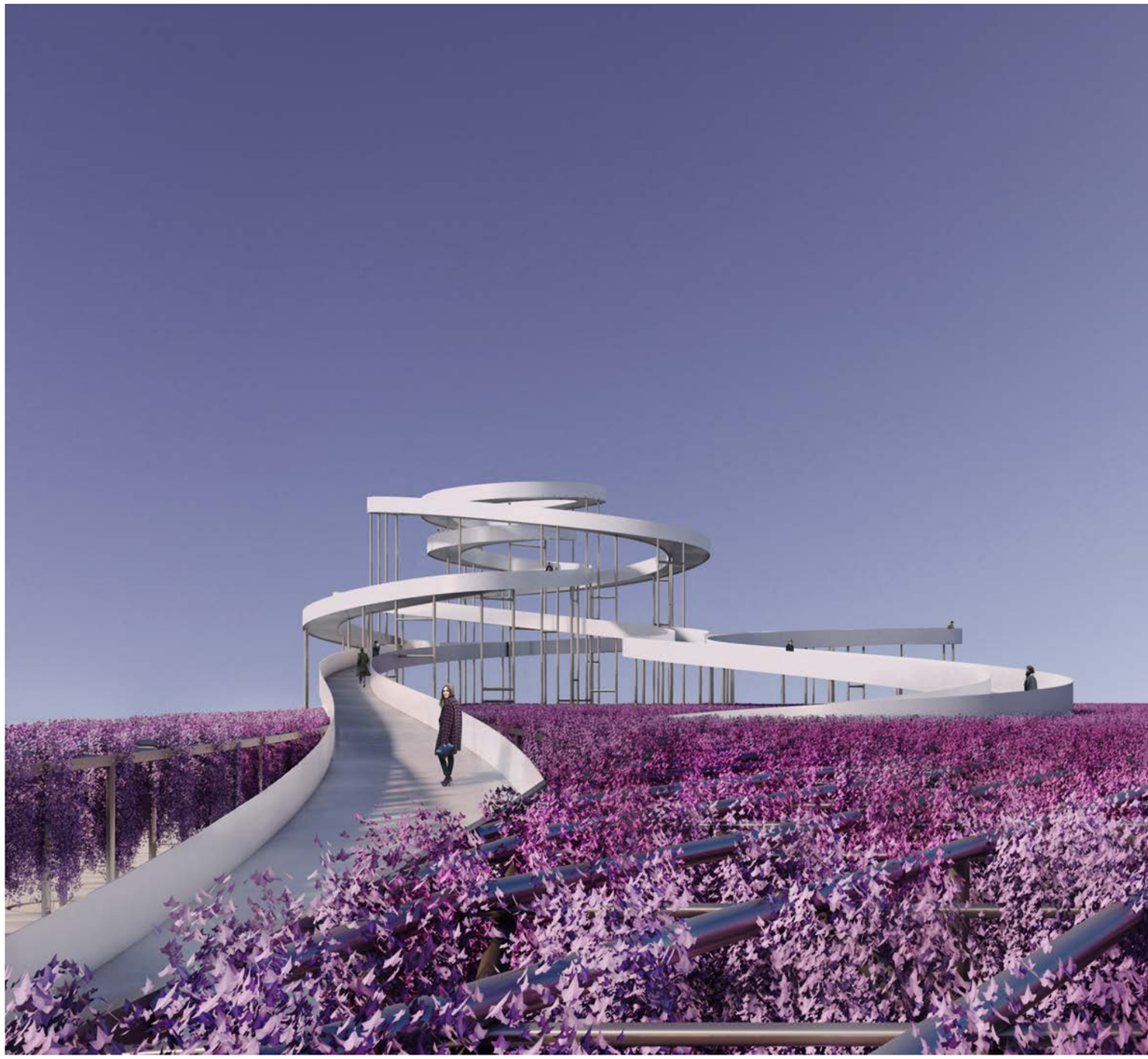
STUDY
06/2017

CONSULTANS
Coordination
Yju Ding

STRUCTURAL ENGINEERING
Bollinger+Grohmann



The actor is nature.



Cuban Museum of Fine Arts
Austria

CATEGORY
Cultural
Refurbishment

START OF PLANNING
2018

Darat King Abdullah II
Amman, Jordan

Darat King Abdullah II
Amman, Jordan

CATEGORY
Cultural

ADDRESS
Amman, Jordan

COMPETITION
04/2008 1st prize ex aequo

GROSS SURFACE AREA
26.835 m²

CONSTRUCTION VOLUME
163.000 m³

NET FLOOR PLAN AREA
23.064 m²

BUILT-UP AREA
23.064 m²

CONSULTANTS

ACOUSTING
Müller BBM Int. GmbH,
Munich, Germany

STAGE DESIGN
Kunkel Consulting Int. GmbH,
Bürstadt, Germany

LANDSCAPE
Rajek Barosch
Landschaftsarchitekten,
Vienna, Austria

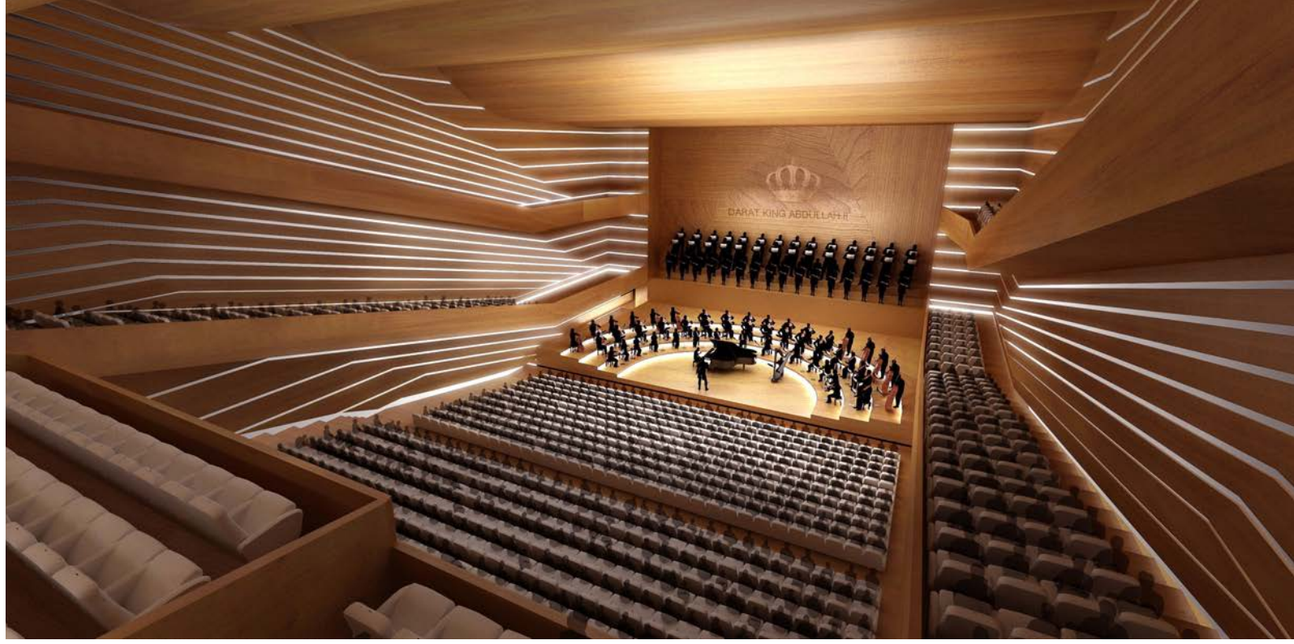
HVACR/ ELECTRICS
SCHOLZE
Technische Gebäudeausrüstung
GmbH, Vienna, Austria

MODELLING
a2-prix.com, Vienna, Austria
BS Modelshop Vienna, Austria

Proposed at a prime location in the heart of the Jordanian capital, the complex is planned to house all types of performing arts. Conceived as a place to rehearse, discuss, teach, study and perform, the complex is to become the premier venue for theatre, music and dance performances and education — a vital element of the cultural life and identity of Amman and all of Jordan. The goal of the design is to conceive an open building that is inviting and yet powerful symbol in all orientations. It adapts to its context, reflecting the specific topographic and urban planning features of the site whilst bundling these into a striking gesture.

The building embodies a living statement for the music and people of Amman – communication and openness, concentration and calmness are united beneath the “roof of music”, becoming guiding themes for designs leading to the creation of an inspiring place for the new generation in Amman.

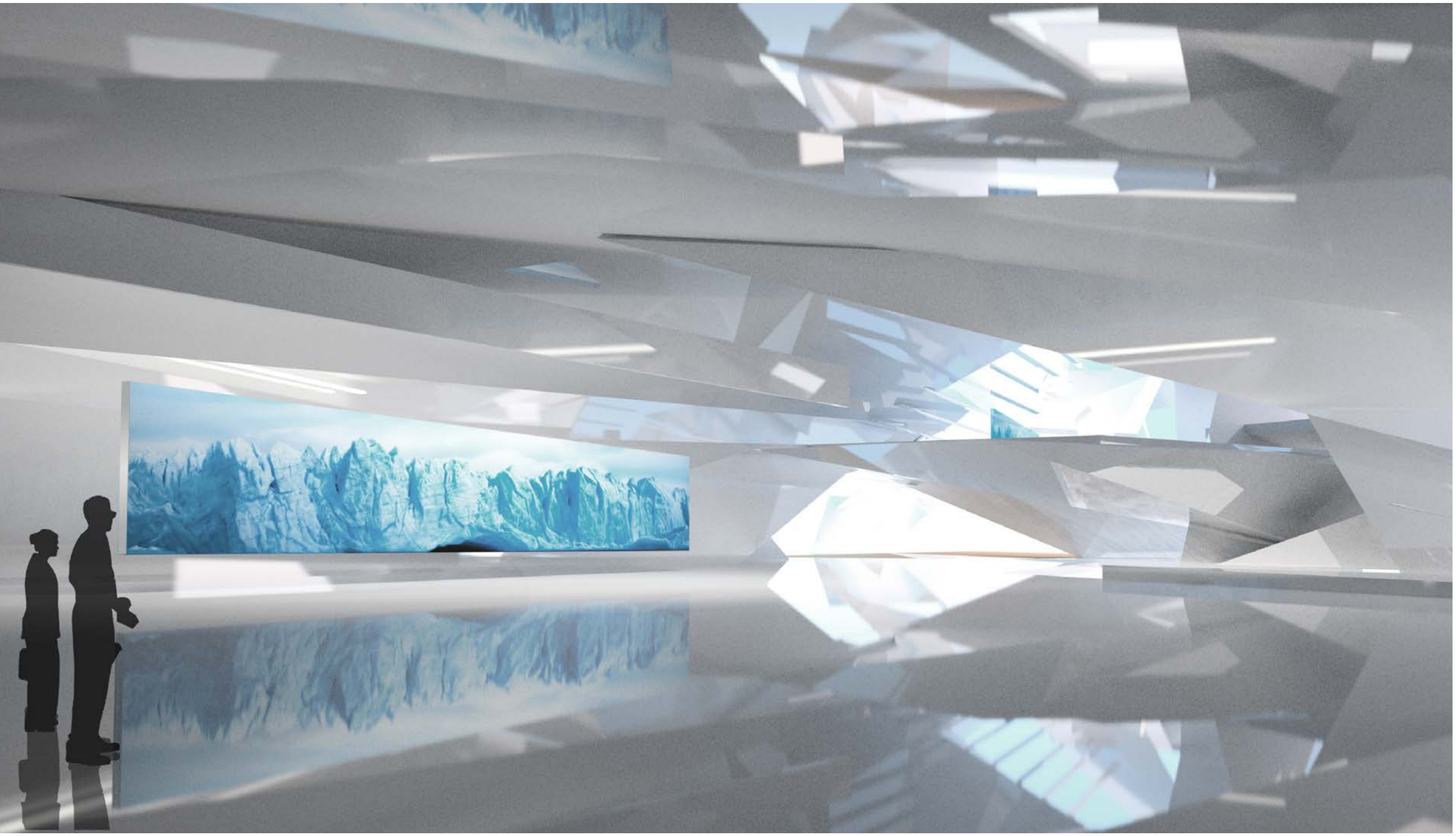
The differentiated but interconnected spatial sequences of public spaces, foyers and theatre halls turn the Darat King Abdullah II into a lively, discussion-rich platform for conversations, performances and societal action and at the same time permit the creation of a site that can just as well offer the quiet and concentration that is desirable for the enjoyment of music.



HD Art Factory
Argentina

HD Art Factory
Argentina

The calm and reduced exhibition space stands in contrast to the dynamic foyer



Placed in a prominent location in Argentina, the HD Artfactory derives its considerable potential from the specific qualities of the site. The appearance of the building is defined by its characteristic volume projecting out into the coastline of the nearby river, giving its location a stunning landmark as well as visitors a great view over the surroundings. Like the entire oeuvre of the artist, the striking design of the HD Artfactory is driven by the impression of natural sights and our perspective on them.

Just as an undiscovered landscape that scares and simultaneously fascinates you, the museum forms a shell and shelter for the outstanding work of the artist Helmut Ditsch, eponym of the institution. Approaching the building over a ramp on the east, visitors reach the foyer, dominated by spikes and cracks which initialize a rotation that affects the entire structure.

CATEGORY
Cultural

ADDRESS
Argentina

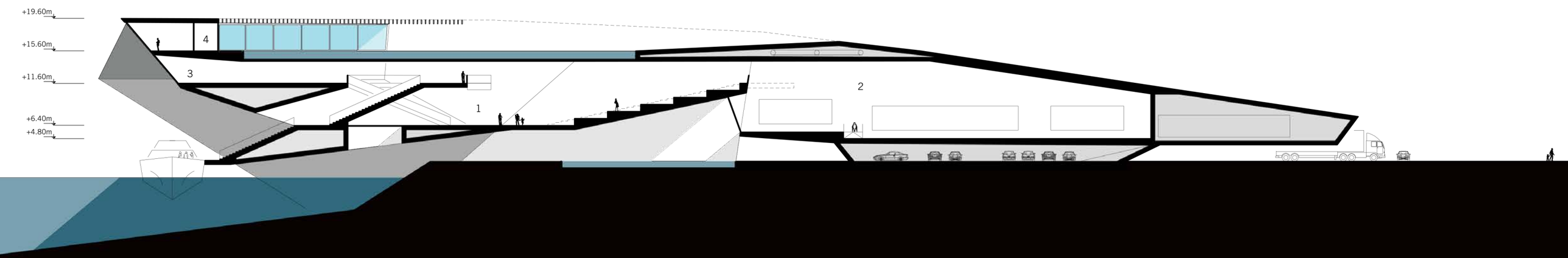
STUDY
2008
Floor area
5.000 m²
Gross surface area
48.628 m²

NUMBER OF LEVELS
3

CLIENT
Helmut Ditsch

The artworks are presented in completely open spaces of a calm and reduced atmosphere that stands in contrast to the dynamics of the foyer. A gently inclined walkthrough follows the spiralling layout of the museum, passing the car and fashion exhibition spaces, the painting studio and finally reaching the lounge and restaurant area, that lends a view over the complete exhibition space. This project represents an architectural study that includes several spacious exhibition areas with open studios for the artist, a restaurant and lounge for over 250 visitors.

Two generous apartments are placed on the top floor, both equipped with various amenities such as a spa, pools, atria and a sundeck with an unobstructable view. The expressive shape of the proposed building that places itself self-confidently on this striking site would not be negatively affected by any adaptation necessary.



Office Profil

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Delugan Meissl Associated Architects (DMAA) is an international architecture office based in Vienna, Austria. DMAA addresses the social and ecological issues of today, in defiance of routine responses and with a passionate and relentless focus on the new and the unconventional. Our vision: We create spaces that meet the individual, social and cultural needs of people in their regional context. With our passion and our love for experimentation, combined with our complete professionalism, we have spent many years developing surprising and versatile high-quality architectural solutions. These are exemplified by flagship projects as the EYE Filmmuseum in Amsterdam, the Porsche Museum in Stuttgart and the Festspielhaus Erl.

DMAA was founded in 1993 by Elke Delugan-Meissl and Roman Delugan. They have run the office together with Dietmar Feistel and Martin Josst since 2004. DMAA is an international team of over 40 architects, 3D engineers and other creatives.

Our latest projects are being realised in Europe, China, the Arab World and the US.

From the very beginning DMAA has focussed on how the investigation of requirements impacts upon the form of a building, our approach to technological development and what architecture can contribute to society.

Experience

Each person‘s experience of a place is highly individual. But these experiences are not independent of the space. Rather, they emerge reciprocally, like a pas de deux.

We intensify the spatial experience by carefully orchestrating the relationship between routes, thresholds and spaces. These contain a range of experiential qualities that lend a place for atmosphere and character. They speed up or slow down movement, determine whether transitions between external and internal spaces flow or are marked by rigid contrasts, make us aware of such sensory spatial characteristics as narrowness and breadth.

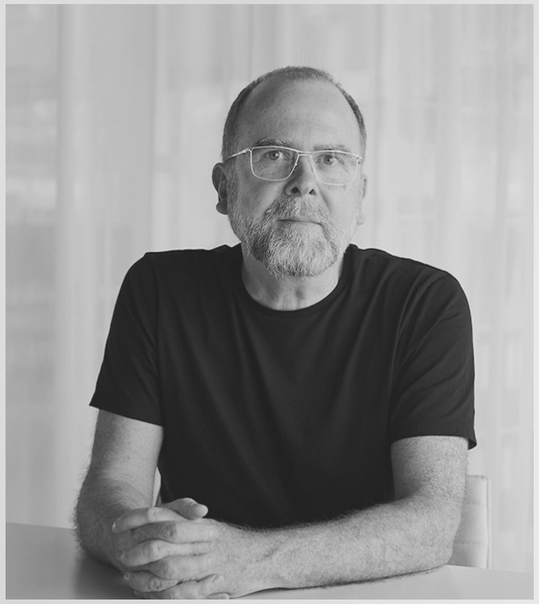
APPROACH

Our modus operandi is based on four coordinates: Experience, Information, Technology and Society.

We understand a building as an active partner that can contribute as much to the physical experience of the individual as to social interaction and the emergence of the collective.

Information

Our architectural work begins with obvious questions: What are the requirements of a place? What is the current situation, what is its history, what should be possible there? In short, what does a place need in order to enhance the life of every participant? These and many other questions flow together into our project work. And in order to be able to answer them, we discuss openly within our team as well as with our clients and future users, our partners and external experts.



Clockwise from top left: Elke Delugan-Meissl (Founder), Roman Delugan (Founder), Dietmar Feistel (Partner), Martin Josst (Partner)

For updates and details on our current team, awards and publications please visit our website at www.dmaa.at or follow us on instagram.

The knowledge generated by this joint research shapes the design and develops it into a compact, forward-looking statement and the starting point for new questions.

Technology

Our own work is dependent upon the state of technological development of software and materials, of machinery and production methods, of building services and logistics, to name just some of the many technical aspects of the construction process.

The experience gained from every completed project opens up new horizons. That which recently seemed impossible is suddenly within our reach. We search for these challenges, shift boundaries of what is possible and energetically research together with our partners in order to discover new potential.

This is an approach in which technology and creativity go hand in hand. They interact productively. The appearance of a building is also always the reflection of a form that functions and that meets concrete needs in terms of experience, meaning and use.

ABOUT

Based in Vienna, founded 1993. Employing 40-50 architects and designers. More than 100 projects realised worldwide.

VALUES

Places for people. Engaging, empowering.

Society

DMAA always addresses space in conjunction with people and with the world as it is today and how we would like it to be for our children. Our notion of space is very broad, it unites a wide range of perspectives (social, cultural, political, economical, functional, historical, aesthetical, etc.) into a concrete form. It is open for change and new ideas, it is never restricted by ideology.

Architecture creates the spatial preconditions for individual, physical experiences as well as for social interactions, generates high-quality atmospheres and surroundings, organises and structures our social life. Architecture is indispensable to society. How do we want to dwell, work, experience culture and live together in the future? The objective of our work is to generate spaces that provide sustainable answers to these questions.

CV

1993
Delugan-Meissl ZT GmbH was founded jointly by Elke Delugan-Meissl and Roman Delugan

2004
Expansion to Delugan Meissl Associated Architects
PARTNER: Dietmar Feistel, Martin Josst

2012
Establishment of the brand DMID, Delugan Meissl Industrial Design

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Roman Delugan

born in Merano, Italy
Studied at the University of Applied Arts, Vienna [masterclass of Professor Wilhelm Holzbauer]

1984-1985
Research project «Architecture of the 20th century in Austria», directed by Professor Friedrich Achleitner

1996-1997
Teaching position at the University of Applied Arts, Vienna

2004-2005
Guest lecturer and guest critic at the BFH Berner Fachhochschule

2006
Prize of the City of Vienna for Architecture

2007-2009
Guest lecturer and guest critic at the MSA Münster School of Architecture

2010
Guest lecturer and guest critic at the Georg Simon Ohms Hochschule Nuremberg

2015
Silver Medal of the City of Vienna

2015
Grand Austrian State Prize
Member of international architectural juries

Elke Delugan-Meissl

born in Linz, Austria
Studied at the University Innsbruck; Practice in Innsbruck and Vienna

2003-2008
Member of the Land Advisory Board Vienna

2006
Teaching position at the University of Stuttgart

2006
Prize of the City of Vienna for Architecture

2006-2010
Chairwoman of the Building and Urban Design Assessment Committee Salzburg

2009-2011
Chairwoman of the BIG Architecture Advisory Board Vienna

2010-2011
Teaching position at the University of Applied Arts, Vienna

2014-2016
Member of the Architectural Advisory Board Regensburg

2015
Silver Medal of the City of Vienna

2015
Grand Austrian State Prize

2016
Commissioner of the Austrian Pavilion at the 15th International Architecture Biennale in Venice

since 2016
Member of the Austrian Art Senate

since 2017
Member of the Advisory Board for Urban Planning and Urban Design Vienna

since 2018
President of the Austrian Frederick and Lillian Kiesler Private Foundation

since 2021
Member of the Advisory Board for Building Culture Graz

Dietmar Feistel

born in Bregenz, Austria
Studied at the Technical University in Vienna

since 1998
Practice at Delugan Meissl ZT GmbH
since 2004
Partner at Delugan Meissl Associated Architects

2007 – 2008
Teaching position at the Vienna University of Technology
Guest critic at the Vienna University of Technology

Martin Josst

born in Hamburg, Germany
Studied at Muthesius Academy of Art and Design Kiel
Practice at Studio Morphosis, Los Angeles

since 2001
Practice at Delugan Meissl ZT GmbH

since 2004
Partner at Delugan Meissl Associated Architects

2006-2007
Teaching position at the University of Stuttgart

2010-2011
Teaching position at the University of Applied Arts, Vienna

Awards (Selection)

Taiyuan Botanical Garden Domes, Structural Awards 2021 Winner, The Institution of Structural Engineers, 2021

Taiyuan Botanical Garden, Gold Medal for outstanding design, 2021

Residence Adele, Auszeichnung "gebaut 2020" der Stadt Wien, 2020

University Campus Krems, Auszeichnung für Engagement im Klimaschutz, klimaaktiv Gold, 2019

TEELA Zumtobel Office, reddot award 2019

TEELA Zumtobel Office, iF Design Award 2019

MIBA FORUM LAAKIRCHEN, 2nd Prize, 2A Europe Architecture Award 2018

MIBA Forum Laakirchen, Holzbaupreis Steiermark, 1st Prize in Categorie „wooden construction limitless“, 2017

Tourist Info Vienna, iF Design Award, 2016
Tendo, Good Design Award, 2016

Grand Austrian State Prize, Elke Delugan-Meissl, Roman Delugan, 2015

Festival Hall Erl, Nominated for the Mies van der Rohe Price, 2015

Silver Medal of the City of Vienna, Elke Delugan-Meissl, Roman Delugan, 2015

Tendo, iF Design Award, 2015

Festival Hall Erl, Auszeichnung des Landes Tirol für Neues Bauen, 2014

Festival Hall Erl, AIT-Award, 2nd Prize in Category „Public Buildings / Education“, 2014

Eye Film Institute Netherlands, Nominated for the Mies van der Rohe Price, 2013

IYON LED spotlight range, Design Plus Award, 2013

IYON LED spotlight range, Nominated for the Bundespreis ecodesign, 2012

IYON LED spotlight range, Good Design Award, 2012

IYON LED spotlight range, Design Plus Award, 2012

IYON LED spotlight range, reddot design award, 2012

Brauerei Liesing, ECOLA-Award, Honorable mention „New Buildings“, 2010

Porsche Museum, Nominated for the Mies van der Rohe Prize, 2009

Book „Porsche Museum“, Nomination to the Austrian State Prize „Most Beautiful Book 2009“, 2009

Porsche Museum, WALLPAPER* Award 2008 in association with Jaguar [for Best Building Site], 2008

HEWI Hardware Range 120, Red Dot Design Award 2008, 2008

House Ray1, ARCHIP International Architectural Award, 2007

High-Rise Wienerberg, Prize for Architecture of the City of Vienna, 2006
High-Rise Wienerberg, International High-Rise Award [Honorable mention], 2006

Global Headquarters Sandoz, Contractworld Award 2004 „Offices” [2nd price], 2004

House Ray1, Polydecor-Corian Design Award [1st price], 2004

House Ray1, Deutscher Umbaupreis [1st price], 2004

House Ray1, Nominated for the Mies van der Rohe Award, 2003

Townhouse Wimbergergasse, Bauherrenpreis, 2002

Townhouse Wimbergergasse, Building contractor Award, 2002

Publications (Selection)

NON ENDLESS SPACE, published Birkhäuser – Publishing for Architecture, Basel, 2023, ISBN 978-3-0356-2591-2

360°, published by Delugan Meissl Associated Architects, Vienna, 2018, Order: communication@dmaa.at

ZOOM, published by Delugan Meissl Associated Architects, Vienna, 2018, Order: communication@dmaa.at

PLACES FOR PEOPLE, published by Elke Delugan-Meissl, Commissioner of the Austrian Pavillon, Sabine Dreher and Christian Muhr / Liquid Frontiers, Co-Curators, Vienna, 2016

VOL. 1, Delugan Meissl Associated Architects, published by Delugan Meissl Associated Architects, Vienna, 2010, ISBN 978-3-9502979-0-4

Porsche Museum Delugan Meissl Associated Architects HG Merz, published by Springer-Verlag, Vienna, 2010, ISBN 978-3-211-99738-3 (German), ISBN 978-3-211-99736-9 (English)

Delugan Meissl Associated Architects, Realized projects, Current projects, Competitions, published by Daab GmbH, Cologne, 2006, ISBN 978-3-937718-87-3

Delugan Meissl Associated Architects, inTENSE repose, published by Aedes Verlag, Berlin, 2006, ISBN 3-937093-63-X

Delugan Meissl
Associated Architects

Mittersteig 13/4
1040 Vienna, Austria

T: +43 (0) 1 585 36 90
office@dmaa.at

DMAA