

DELUGAN_MEISSL

STATE

OF

FLUX

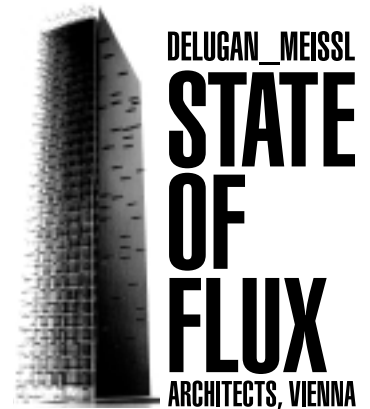
ARCHITECTS, VIENNA

STATE OF FLUX DELUGAN_MEISSL ARCHITECTS, VIENNA
kunst Meran Merano arte

April 20 thru June 9, 2002

WWW.STATE-OF-FLUX.ORG

WWW.KUNSTMERANOARTE.COM



The state of flux is not just the only stable and universally plausible way to characterize overall current societal development, but it also describes the situation or point of departure for those who react to these rapidly changing conditions in their design work. Thanks to its specific tasks and potential, architecture has always played a very important role in society and enjoyed public exposure as the discipline of design par excellence. While contemporary architecture has long since recognized the challenges this state of flux is creating in all areas, the contours of the once so solid profession have at the same time become fluid, and architects for their part are going beyond the classic fields of activity, constantly expanding into new areas.

In light of this, the modus operandi of the architect team Delugan_Meissl might be seen as exemplary. In the face of the massive changes of today they take an open approach, i.e. they use these processes of change to generate decidedly contemporary architecture. In dealing with the new communications media, material development, user profiles, sequence of operations, financing models, etc. they always keep in mind the goal of integrating these new parameters into the design for the benefit of the user.

The exhibition "state of flux" presents built and planned projects by the Vienna-based team and illustrates at the same time the manifold roles taken on by the younger generation of architects.

The five chapters of "state of flux" don't only focus on Delugan_Meissl's thematic priorities within their extensive architectonic spectrum of work, but they also go on to explain the concepts and design strategies behind them.

After all, the title is also an approach to the design signature of the team, in which the sculptural and fluid formal elements are combined in a distinctly modern style.

Starting off the exhibition is "Primarily Private," which shows contemporary living with its characteristic blurry zones between life, living and working. Two current private house projects demonstrate not only aspects of "Living in the Flux," but also the searching and experimentation stages - for form and with new materials and technologies respectively.

Chapter 2 "Genius Loci Revisited" explains the meaning of landscape as a design metaphor and the central role topography plays in Delugan_Meissl's project development, illustrating these ideas with the help of a series of mostly unrealized plans for private villas.

The third theme, "Deep Surface," focuses on the high-rise, looks at the many designs and realizations in this area, and examines the function of the façade as interface.

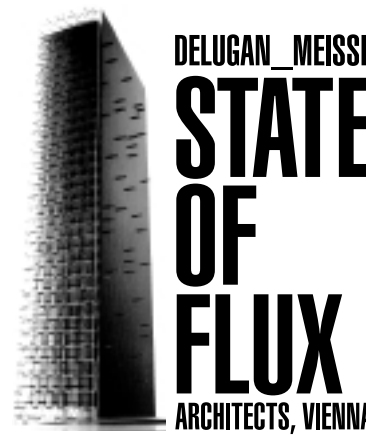
Designs for airports, train stations, signal boxes, and the Italian Space Agency (ASI) in Rome are the focus of the chapter entitled "More than Mobile." The examples show architecture at the interface of urban planning, transport planning, and complex logistics. Projects like the horizontal apartment building the Beam as a landmark of Donau City/Vienna or the nearly realized Twin Towers high-rise complex in Wienerberg/Vienna conduct "Dense Dialogues" with not only the traditions of modernism, but also with the given topography and the concrete needs of the user and inhabitant.

Besides the thematically oriented selection that comprises the main exhibition, we will also have a "Media Lounge" set up in the exhibition to give visitors the chance to browse an interactive program with projections of other projects that weren't included in the exhibition.

In an architecture exhibition the exhibition design, which lets the visitor directly experience the spatial ideas, takes on special importance. Martin Josst of Büro Delugan_Meissl custom designed a display system specifically for the exhibition spaces of the Kunsthaus Meran that would not only serve to present the exhibits, media, and materials, but to lend the "state of flux" spatial expression.

In keeping with Delugan_Meissl's networking principle of operation that encourages collaboration with specialists from different sectors, the graphic designer Alois Schwaighofer, section d, Vienna, was put in charge of design and the creation of a system of visual routing to guide visitors through the exhibition; also, the Vienna-based multimedia studio A+O, Althaler+Oblasser will be responsible for designing a digital equivalent to "state of flux," going online soon at www.state-of-flux.org

INTRO



Development and installation of the exhibition was executed in cooperation with a series of innovative companies which not only significantly contributed precious financial and material investments to the project but above all their exceptional know-how.

Projektteam:

CONCEPT: Sabine Dreher, Christian Muhr - liquid frontiers, Vienna
EXHIBITION ARCHITECTURE: Martin Josst - Delugan_Meissi, Vienna
EXHIBITION ORGANIZATION: Herta Wolf Torggler, Ursula Schnitzer, kunst Meran
GRAPHIC DESIGN: Alois Schwaighofer - section.d, Vienna
WEBDESIGN: Angela Althaler, Wolfgang Oblasser - A + O, Vienna
PROJEKTCOACH: Jürgen Sturany - JSB Beratungen, Ainring
TRANSLATION (engl.): Kimi Lum, Vienna
TRANSLATION (ital.): Carmen Logozzo Kaiser, Merano

Production Partners:

EXHIBITION SETUP: Firma Barth Innenausbau, Brixen, www.barth.it
WOOD SUPPLY: Karl Pichler AG, Algund, Bozen, Brixen, Innsbruck, www.karlpichler.it
LARGE FORMATE PRINTS AND LETTERING: Bellutti Planen GmbH, Innsbruck, www.bellutti.at
LAMDA PRINTS: Firma Durst Phototechnik, Brixen, www.durst.it

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INTRO

With the private house we are confronted with a paradoxical phenomenon because the oldest of all building tasks is still as young as ever. Its traditional function as built center of family life predestines the private house both for stereotypical standard solutions as well as innovative, experimental conceptions custom designed to meet the individual needs of the inhabitants.

Ever since the once so rigid family structures began to loosen and people began to test alternative models of living together or alone, the private refuge has once again become a fertile field of architectonic experimentation and development.

In addition to the loosening of family relations, media technological upgrading of households has also markedly changed the character of the habitats: no longer is it the clear boundary between inside and outside, nature and civilization, private and public, work and leisure time, male and female spheres, that characterize the private house, but it is, quite the contrary, its permeability and variability that do so.

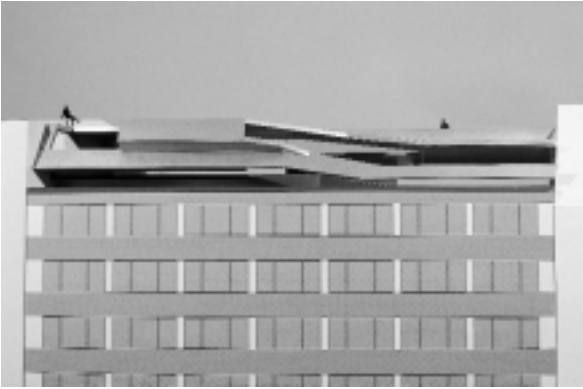
Thanks to new technologies these contemporary attributes can now virtually be controlled according to user specification: variable furnishing systems do not produce closed spaces in the interior but adjust different functional zones - sometimes only temporarily - while the transparency produced by large glazed façades can be regulated by novel systems designed to protect the inhabitant's privacy.

Within the globally networked media society the private house is on the one hand independent from its specific surroundings and a placeless point of entry, so to speak, into the flow of data and information in constant flux; on the other hand, a precisely locatable place of retreat that offers the spatial qualities of the real.

The house of today thus fulfills the modern wish of being at any given moment connected to the media-accessed world and the archaic desire to protect oneself from precisely that.

With the rooftop house Ray 1 in Vienna and the single-family dwelling House J in Absam/Tyrol Delugan_Meissl have realized two houses in completely different surroundings. They provide a good example of the two basic architectonic shapes discussed most often in this context: the flowing "blob" and the classic orthogonal "box," and from a functional perspective both fulfill the new demands of the private sphere perfectly.

PRIMARILY PRIVATE



PROJEKT
BAUHERR/AUSLOBER
BAUBEGINN
FERTIGSTELLUNG
NETTONUTZFLÄCHE

RAY 1
Delugan-Meissl
2001
2002
220 m²

PRIMARILY PRIVATE HOUSE RAY1 VIENNA 2002

An attic addition in the form of an extension the size of a single-family dwelling constructed on a flat roof, a built, sleek manifesto of Delugan_Meissl's architectural vision, one that meets their personal wishes and demands for contemporary living.

For their private project Ray 1 Delugan_Meissl consistently apply their comprehensive methods on themselves. To begin with, there are a number of external factors involved, e.g. the Vienna building code, the traditional regulations of which they manage to cleverly modernize; the long search for materials able to withstand extreme static stress; a precise analysis of the urban spatial and geographic situation which Ray 1 with its sophisticated streamlined form will enter into a dialogue with. These must be tackled in order to create an intensive, spatial experience for the senses.

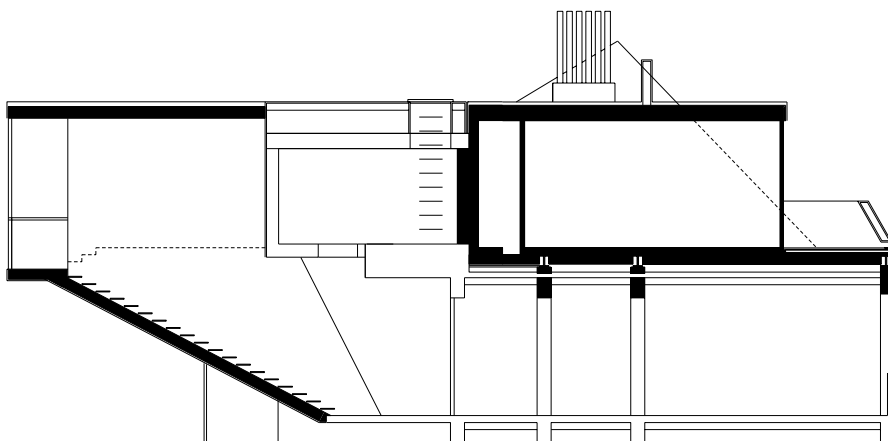
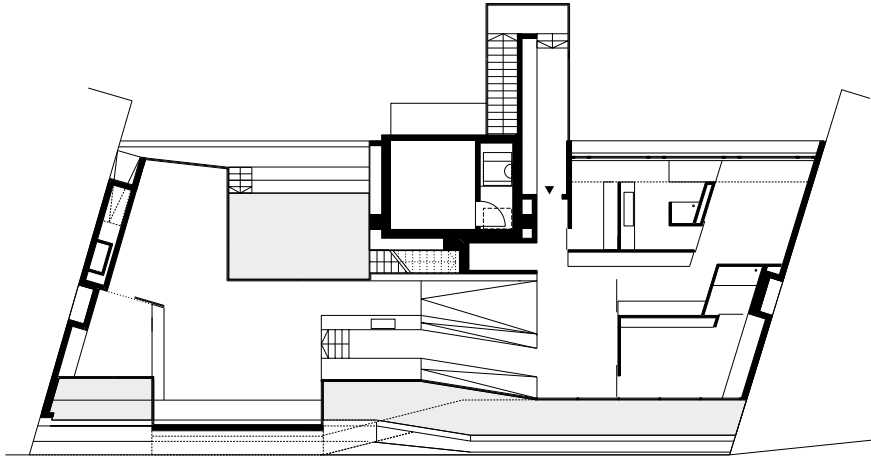
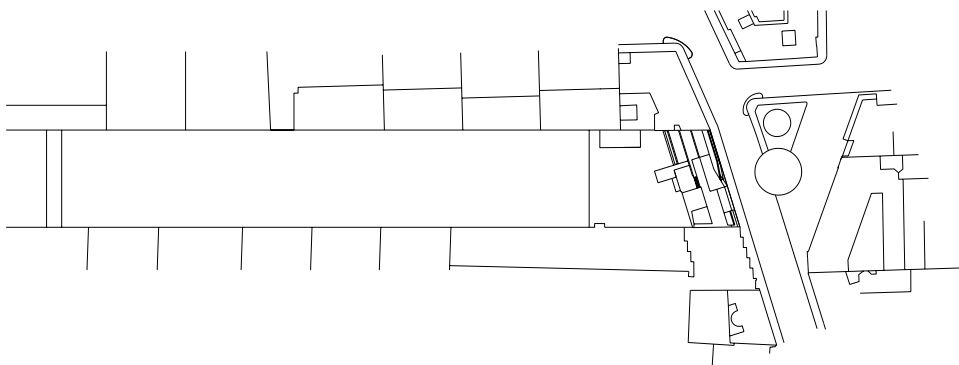
Ray 1's basic shape corresponds to the classic box, which has, however, been stretched radically, cut open along its length by multiple slashes and at the same time extended spatially at several points. From outside the complex configuration of horizontal, vertical and slanted planes appears to be a narrow silhouette sculpted by the slits of the ribbon window, a silhouette whose front and back faces extend out and recede, thus organizing the interior spaces and terrace areas as zones of transition between inside and outside, zones that can be opened or closed off according to desire. Ray 1 has been designed as an architectonic apparatus for living; its ingenious geometry precisely accentuates the specific topographic position between inside and outside, above and below, city and building, thus laying bare its virtues to be experienced: there are no barriers to obstruct the view, but instead the horizontal house seems to be largely transparent in all directions - looking out, where no banisters or railings block the view of the city, as well as looking inward, where there are no spatial or visual separators except for those around the two bedroom areas.

The exceptional exposure of the structure does not only come from the terraces running along both sides and the accessible roof, but also from the point where Ray 1 as a closed box clearly extends itself visibly and tangibly beyond the edges of the ground plan. Inside we find a vast leather expanse for reclining from which one can enjoy both the exposure of the spatial overhang as well as its protective character. The use of panes with load-bearing capacity makes possible a safe but no less spectacular view of the city.

The interior space is designed as a loft whose various functional areas are defined by different floor levels; thus the spacious living zone area is raised almost a meter above the enclosed bedroom zones, giving them an intimate, more protected character. The open kitchen, located on a plateau in the slope of the living zone area, forms a kind of culinary cockpit. All in all, the apartment requires hardly any conventional furniture because the Alucopond layer of the outer skin has been used for modeling the home's interior as well, thus furniture like the long bookcase, the bed, the kitchen appointments, and the reclining zone become part of the façade whose functional capacity extends far beyond that of mere protection against unwanted observers and the elements.

Experiencing this receptacle for living, life, relaxation, work, and their hybrid forms begins by following the central, internal flow of movement that starts below and sweeps upwards, from the closed spaces of retreat to the open spaces of the terraces, ending on the accessible roof area, the point where the sky begins.

PRIMARILY PRIVATE
HOUSE
RAY1
VIENNA 2002





PROJEKT	Haus J
BAUHERR/AUSLOBER	Jenewein
BAUBEGINN	1997
FERTIGSTELLUNG	2000
NETTONUTZFLÄCHE	281 m ²
PREIS/m ²	EUR 1671,48

PRIMARILY PRIVATE HOUSE J TYROL 2000

Delugan_Meissl's response to the complicated conditions that can arise when the task is to renovate an existing building and at the same time add on to it departs from the simple box form delimited by two layers of glass positioned one in back of the other.

The central, newly created living unit for a small family rests on the base of the old structure to which it has been attached at the back. House J is like a contemporary, perfectly fitted implant inserted directly alongside the church, right in the middle of the spontaneous architectural landscape of the village.

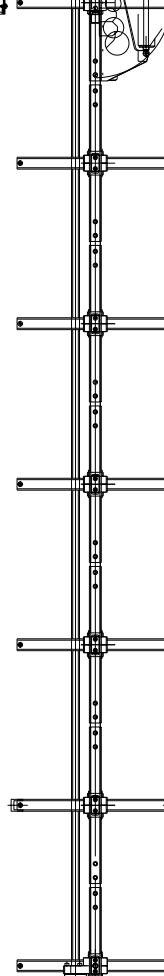
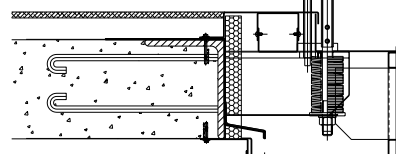
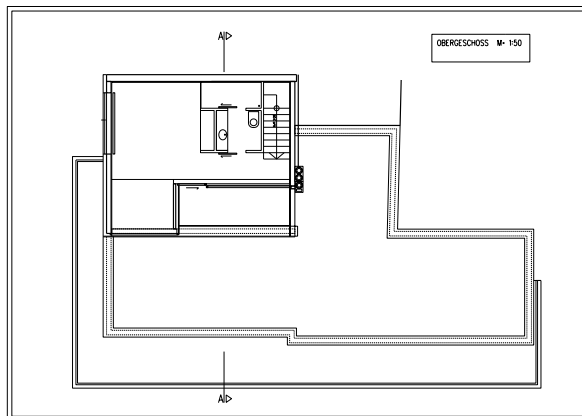
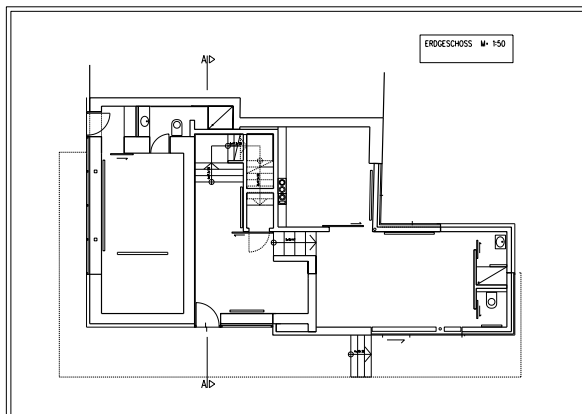
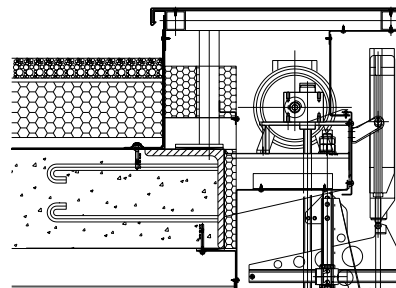
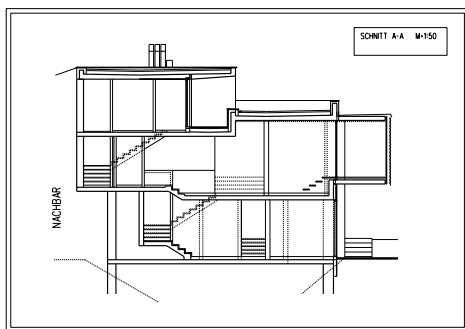
Its most striking features are that it is the only flat roof structure in the village and that its façade is covered with horizontal glass louvers. This system was developed especially for the Absam House, and includes a sophisticated mechanism for holding the glass plates, which each weigh 100 kg and measure 2.40 meters in length, without giving the appearance of massiveness. The glass curtains can be opened and closed by section, and electronic impulses sent to the liquid crystal layer of the plates turn them from completely transparent to milky opaque. For financial reasons the client decided against the LCD variation, choosing instead to achieve a similar dimming effect by applying an opaque film on the inside surface of the plates. In this way illumination as well as the overall appearance of the house can be altered, allowing the house to show its intro- or extroverted side, depending on the position of the louvers.

Behind the high-tech façade a 1.8 meter wide loggia zone encircles the house and can be separated from or incorporated into the house's interior via a second glass skin with sliding doors at given points. Thanks to Delugan_Meissl's typical multi-functional façade it is largely up to the inhabitants to determine the boundaries of House J and to use the intermediate zone in a flexible way. Interior circulation corresponds with the neighboring house in room height and length as well as in the flow of the stairs, and yet the rhythm from room to room is completely individual, producing alternately open and more intimate units.

Located at the base is the studio and a granny flat, while the children's room complete with its own separate bathroom is upstairs on the top level. This can also be used as a terrace.

With House J Delugan_Meissl transform their visions of flowing spatial sequences within a strict orthogonal grid. Not the form itself becomes fluid but the dynamic ductus arises through the multilateral form of the transitions - whether it be through the permeability of the material itself like in the case of the glass façade or through the ingenious way the individual volumes have been interwoven - that hold in store surprising spatial reserves into which the spatial flow can extend.

PRIMARILY PRIVATE
HOUSE
J
TYROL 2000



GENIUS LOCI REVISITED

The relation between architecture and landscape, too, oscillates in a state of flux between attraction and polarization.

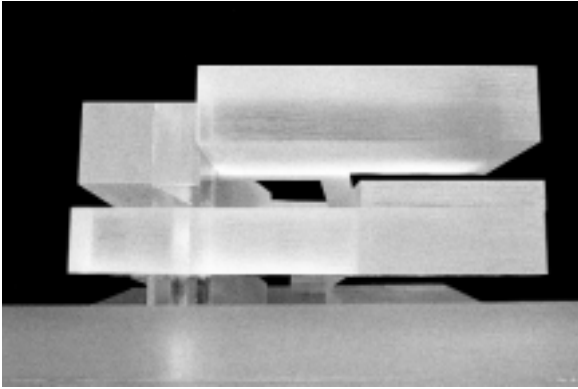
Traditionally, architecture and landscape has been regarded as opposite poles that reflect the ancient dichotomy between nature and culture, organic and man-made. But by the nineteenth century man not only sees nature as diametrically opposed to civilization, but has also discovered the high artificial and architectonic parts in what has ostensibly been called natural. In the face of sweeping industrialization, landscape in the course of the twentieth century loses its virginity and becomes, like everything else, a product. Conversely, this development provokes the exact opposite reaction, which becomes manifest in a newfound interest in environmental conditions and their design.

The computer as dominant design instrument of contemporary architecture production makes possible the generation of not only classical Euclidian but also freer, more fluid geometries. Through complex software programs it is possible to simulate landscape contours in detail or to model ones own artificially created landscapes. The elasticity and high pliancy of new materials increasingly makes possible the realization of buildings that not only conform to the exterior topographic conditions but also reveal in their interiors formations that are clearly oriented on the landscapes.

Delugan_Meissl's basic modus operandi entails working closely with the elements of landscape tectonics as far as both outward form and the design of interior spaces are concerned. All their designs are based on an exact analysis of each of the topographic conditions and specific qualities of the location to be accentuated via architectonic means. In this sense, their architecture relies on two, at first glance seemingly incongruous elements: the "genius loci," which have a downright provincial character, and an apparative and formal body of rules that corresponds to the international standard.

The shape most effective for the development of exceptional and at the same time context-related architecture is the spiral. Delugan_Meissl use CAD programs to get the most out of this classical motif, allowing the structures to emerge out of their respective topographies or fitting the buildings into the sites. The result is designs that intensify the reciprocity and exchange between architecture and landscape, both on the visual as well as the formal and technical level and in doing so establish new spatial qualities and possibilities for use.

An exemplary demonstration of this strategy as well as of the compelling logic and variability of the spiral as a design metaphor can be found in two topographically and functionally disparate projects: the competition entry for the Austrian Embassy in Berlin and the private House P as a contemporary variation of the classic country estate.



PROJEKT
BAUHERR/AUSLOBER

WB Botschaft Berlin
Republik Österreich
1996

GENIUS LOCI REVISTED
**AUS
TRIAN
EMBASSY**
BERLIN 1996

In their competition entry for the Austrian Embassy in Berlin they put no stock in the traditional exalted formal gestures of representation, but instead rely fully on the power of a radical new interpretation of our sense of national responsibility for which qualities like transparency and permeability do not just stand for the traits of the materials used but also articulate the guiding political-democratic motifs.

The design is based on the basic figure of the spiral that winds upward from the relatively small area allotted to the Embassy. This motion extracts the special identity of the building from the exterritorial character of the grounds, at the same time establishing a certain hierarchy, at the top of which appropriately is perched the ambassador's residence. The transitions between the individual rectangular volumes of the complex as well as the functions they've been assigned are, on the other hand, flexible and undogmatic.

The spiral is one of Delugan_Meissl's favorite design metaphors because it allows the dynamic and transparent design of the relation from the interior and exterior, shape and base, form and context: along the inner perimeter is the self-referential zone, while along the outer perimeter potential interaction with the surroundings is established.

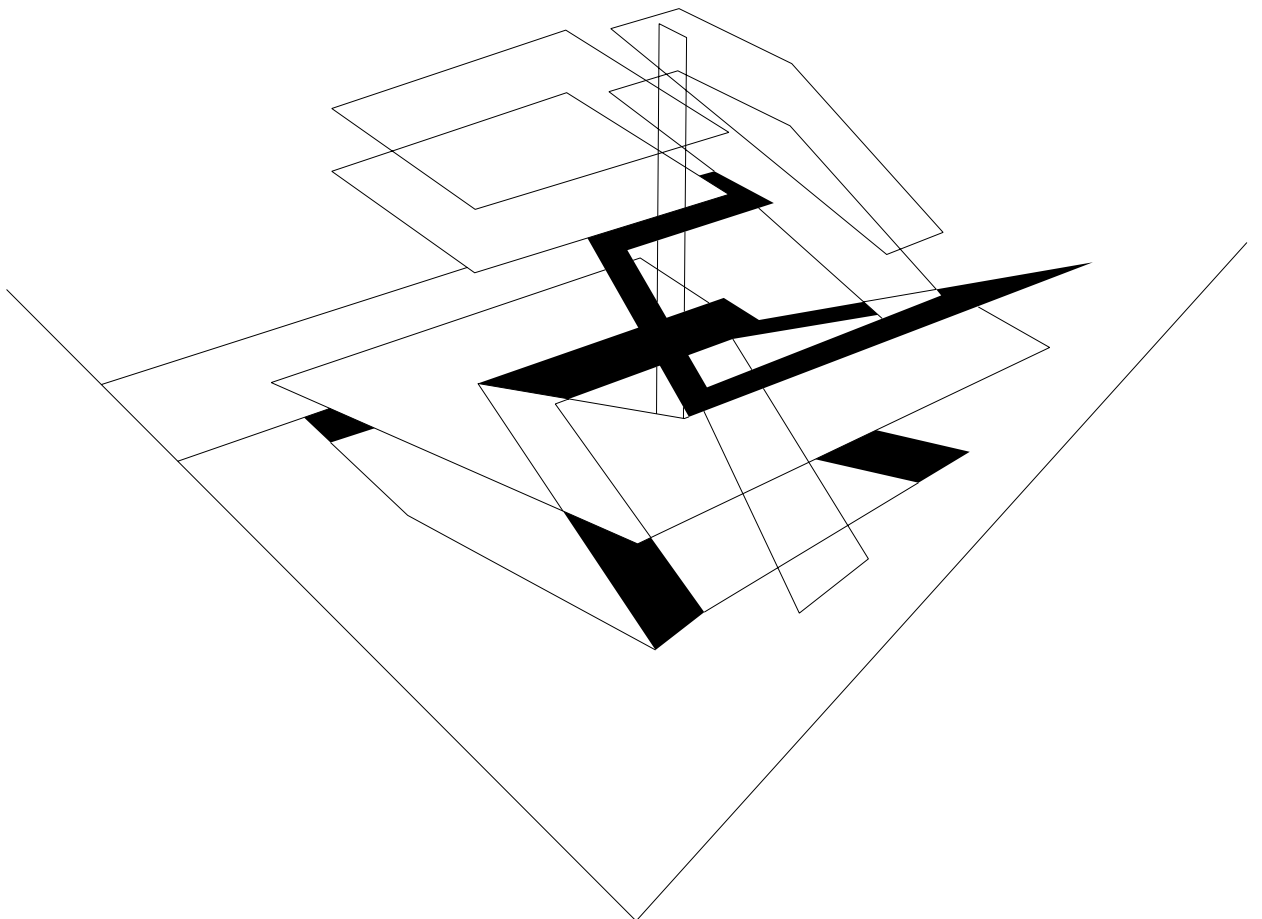
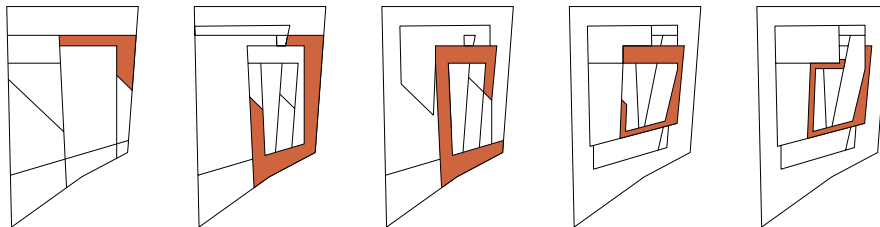
For accessing the security areas of the Embassy as well as those open to the public there are two synchronized paths winding in opposite directions: the short, direct diplomatic path runs along the inner side of the spiral and is reserved for the closed circle of diplomatic personnel and for vertical access of the building, while along the outer perimeter of the spiral is the long path through the building that connects the event and exhibition rooms.

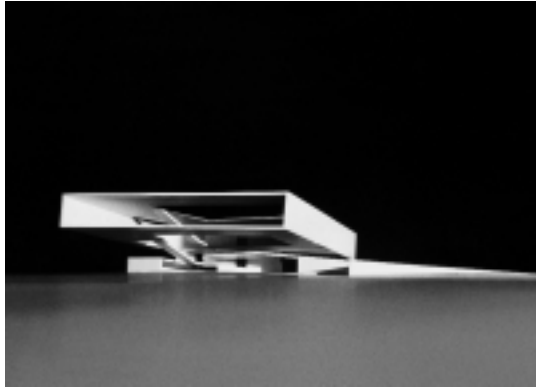
Even where competition stipulations call for restrictive architecture, Delugan_Meissl's plan, to the horror of security forces, is for an utterly permeable building, which is surrounded neither by walls nor barbed wire.

GENIUS LOCI REVISTED

AUS TRIAN EMBASSY

BERLIN 1996





PROJEKT
BAUHERR/AUSLOBER

Haus P
Pagitz
in Planung

GENIUS LOCI REVISTED HOUSE

P

CARINTHIA 1997

In a series of designs for private villas, which in some cases departed from completely different topographic conditions, Delugan_Meissl have sounded the potential of the spiral as a transmitter between architecture and landscape, interior and exterior. In the case of House P, a classic country house is to be placed in an ecologically intact landscape and is therefore to meet high ecological standards. These demands do not only apply to energy consumption, which thanks to state-of-the-art technology is virtually zero, but also in its topographic location.

At the center of the house is landscape itself in the form of a large atrium, which is delimited by the spiral.

On the ground floor all living areas and the kitchen have been arranged around this unit conceived as a garden. A loop higher is the elongated box containing the private zones like bedrooms and the bathroom, whose open side is a glass façade with a panorama view of the landscape. The separation of the protected bedrooms from surrounding nature is also a recurring feature in Delugan_Meissl's spatial agenda, one which they apply in all their houses, just as, conversely, the living area should at the most open out on nature.

In more than one sense House P balances skillfully between architecture and topography: the upper box that extends far into the landscape is only anchored at a slender point where the rear side of the building attaches to the hillside, so that one has the impression that the house is hovering over the landscape.

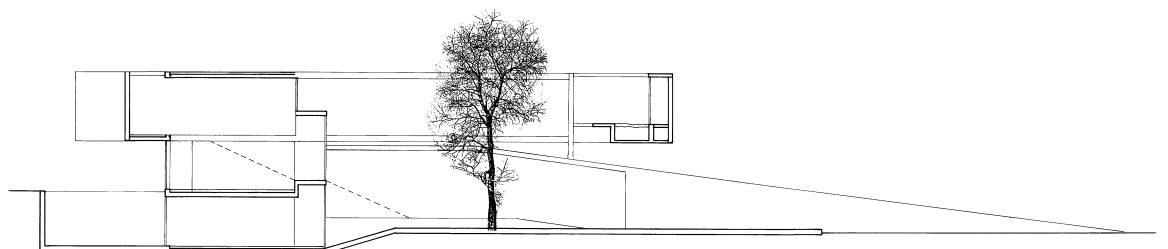
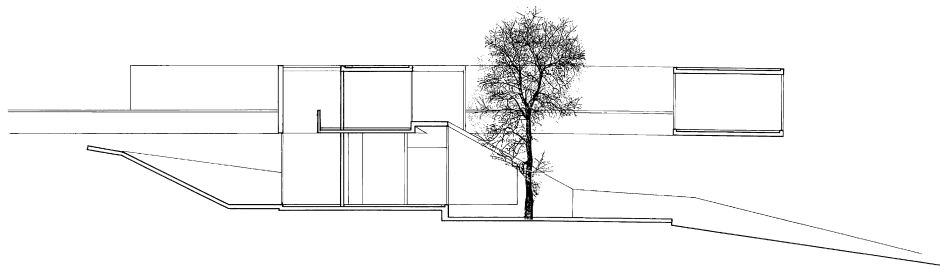
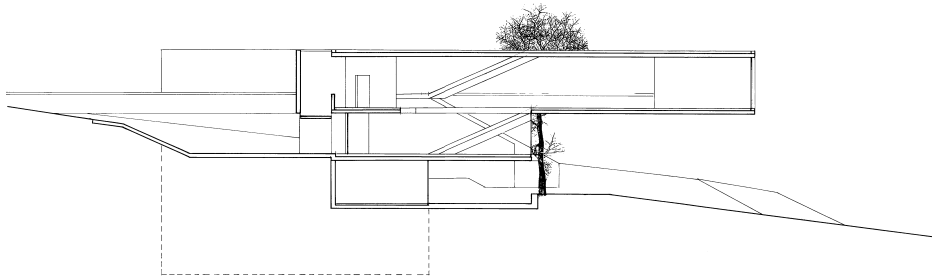
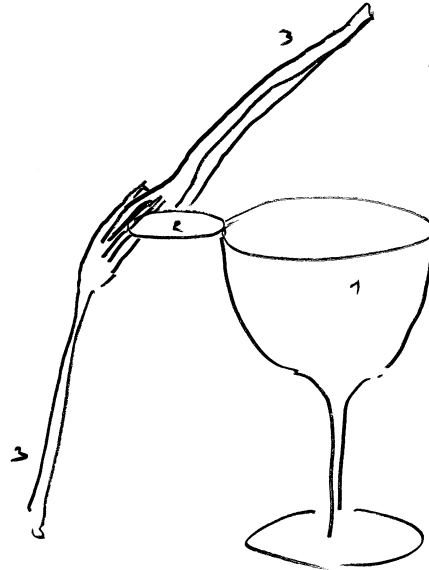
Swimming pool users also produce a similar illusion of zero gravity, for the pool has been slanted into the slope as a completely transparent, three-meter-deep glass body, giving the observer from a distance the impression that the swimmers are floating in the air without solid ground below them.

GENIUS LOCI REVISTED
HOUSE

P

CARINTHIA 1997

- 1 - TRINGGLAS
- 2 - 10 SCHILLING MÜNZE
- 3 - GABEL (ESSGABEL) IN DER MITTE MIT 2 VERZAHNT



The assumption that the true essence of things lies buried under the surface is a notion embedded in Western culture. From Platonism comes our moral reservations against all superficial phenomena because they don't only block the view of the essential or at least distort it, but worse yet, through wily means they consciously distract attention from it.

In the course of the nineteenth century these long, stable relations are gradually reversed: Baudelaire praises adornment and Nietzsche writes of the need of masks. Thus the essence of things, itself, succumbs to criticism and is unmasked as a moral-metaphysical sleight of hand, while the illusion itself becomes the new virtue.

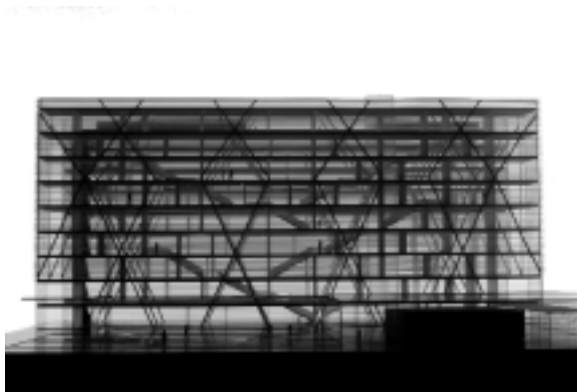
Nevertheless early modernism continues to regard its own innovations from a moral perspective, when it, for instance, only justifies the use of large glazed surfaces as long as they are meant to make the constructional structures behind it more visible.

The to some degree ultimately moral impetus of modernism, which strives for clarity and purity, is increasing being undermined by the rapid development of new materials, which by virtue of their multiple attributes render fluid the boundaries between transparency and opacity, indoors and outdoors, form and surface, light and shadow, while at the same time their new functional potential - e.g. energy storage - offers rational arguments for their application. Delugan_Meissl's rapport with this old discussion can be characterized as constructive and relaxed.

Here the concept of "functional façade" plays a major role. It is through this ever recurring element, and thanks to its "deep surface," that Delugan_Meissl have succeeded in undermining the traditional polarities and at the same time realizing new possibilities for use. These façades are functional in a spatial, energetic, but also a media sense: in the different variations - from single-family dwelling to residential tower - they define space and hold data, give off and store energy, are protective skin and showcase window. And yet the transitions between the individual functions and features are fluid and can often be controlled according to user specification and certainly enjoyed without moral reservations.

In the competition entries for the Don Gil Flagship Store and the OMV Administration Building the center of attention is on the façade as medium, while the Town House Wimbergasse demonstrates the full potential of this concept.

DEEP SURFACE



PROJEKT
BAUHERR/AUSLOBER

WB OMV
OMV Aktienges.
2001

DEEP SURFACE OMV ADMINISTRATION BUILDING VIENNA 2001

As is not atypical for a historical metropolis, Vienna also lacks striking signs of industrialization in its urban landscape. Only in the periphery does one find isolated signs that this period also reached the capital of Austria and produced the corresponding architecture.

The most spectacular scenery can be seen by travelers heading into town from the airport as they pass the refinery of Austria's oil and natural gas group OMV. Thanks to ingenious illumination it gleams like shiny pearls of industrialization, giving a first, if not necessarily correct, picture of Vienna's urbanity.

It is this artificial environment and the technical background of the company to which Delugan_Meissl respond in their competition entry for a new OMV office and administration building. Their design takes full advantage of and self-confidently demonstrates today's technological possibilities to generate a building that corresponds in its functionality and symbolism to the new, postindustrial demands of our day.

A striking steel construction lends the new administration center its technoid, futuristic character. Four parallel glass layers, 22 meters high by 66 meters long, hung in pairs in such a way that the interstices thus created each form two glass volumes in which the office units are to be stacked. This supporting structure also serves as a central axis of access for both wings because a system of bridges connects the building structures above the atrium on a horizontal plane, while the vertical staircases in the interior of the pillars follow the ribs of the steel skeleton. Thanks to the frame-like mounting of the glazed façades, the delicate bracing of the construction and the staircases can be seen from outside as a large-format geometric pattern that isn't interrupted by any massive supports.

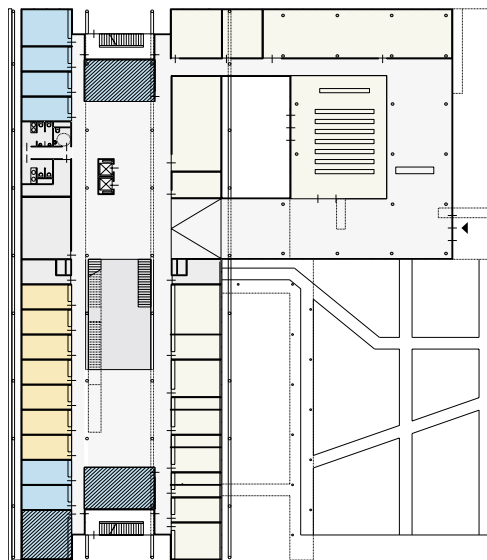
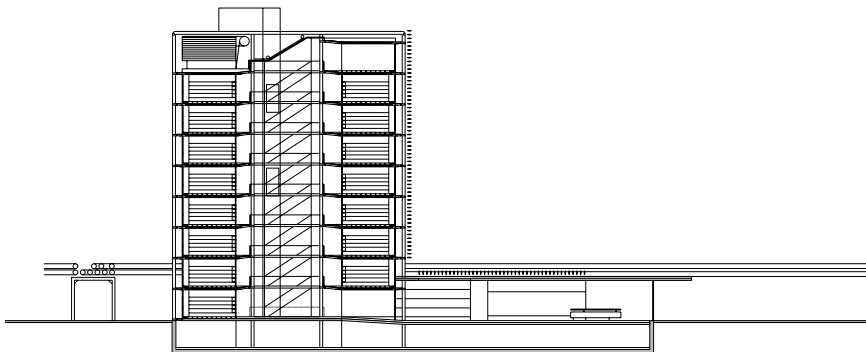
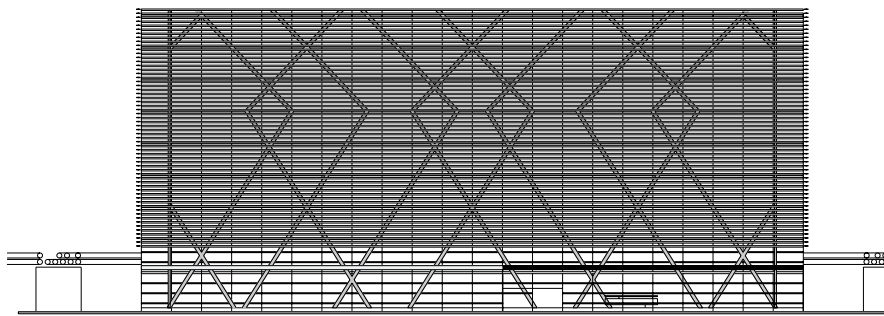
This delicate grid structure creates a high degree of flexibility since the single-cell office can be expanded to the size of a large office simply by adding new cells. The rest of the area with meeting zones, conference and presentation rooms can also be arranged virtually at will within the grid.

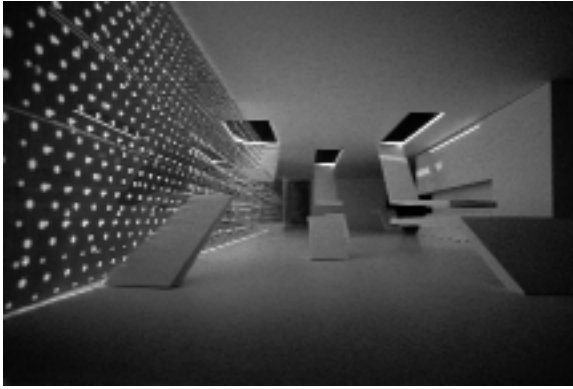
In front of the glazed façade a skin of aluminum louvers has been hung not only to provide protection from the sun, but to collect energy as well. Thanks to integrated solar cells the energy demands of the natural oil group can, ironically enough, be supplied for the entire office building by the technological alternative of the company's own product.

The two-hip complex is aligned on the industry grounds in such a way that the façade can be seen from the freeway, revealing, as if on a gigantic screen, the internal workings of the building, a constant up and down in the system of stairways. At the same time the desired connection to the already existing office center is achieved via the extension of the entrance area at the back.

This positioning demonstrates once again to what degree Delugan_Meissl interpret architecture as medium because in addition to all its innovation in function and design this building also offers the fascinating superimposition of two images: in the background the impressive display of engineering art as a homage to the industrial age and at the same time in keeping with postindustrial conditions the current image of the company as a ever changing, dynamic organism.

DEEP SURFACE
OMV
ADMINISTRATION
BUILDING
VIENNA 2001





PROJEKT
BAUHERR/AUSLOBER

WB Don Gil
Don Gil
Textilhandels AG
2000

DEEP SURFACE DON GIL FLAGSHIP STORE VIENNA 2000

The competition for the new design of a series of men's fashion stores offers the welcome opportunity to apply the design method tested on large-scale projects in a relatively small interior space, without having to cut corners in the design intention. On the contrary, the store displays all the features that are typical for Delugan_Meissl, e.g. the high degree of transparency, the multi-functionality of the façade, as well as the dominant flowing movement in the interior, whereby the spatial concentration leads to an intensification of the spatial impression.

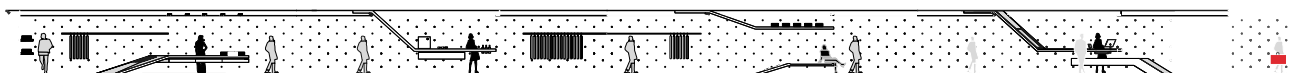
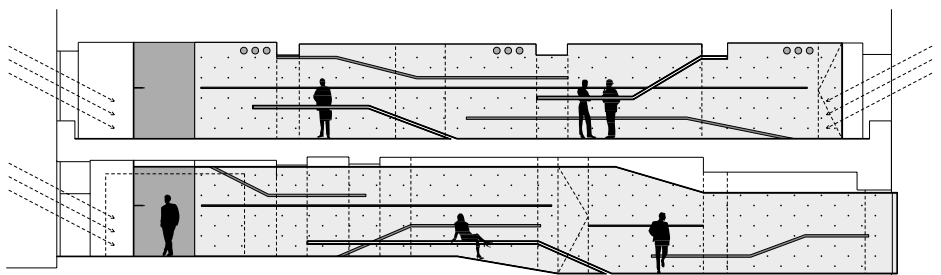
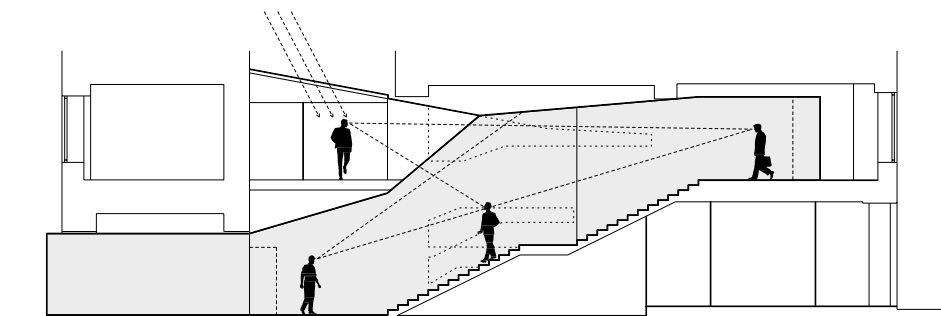
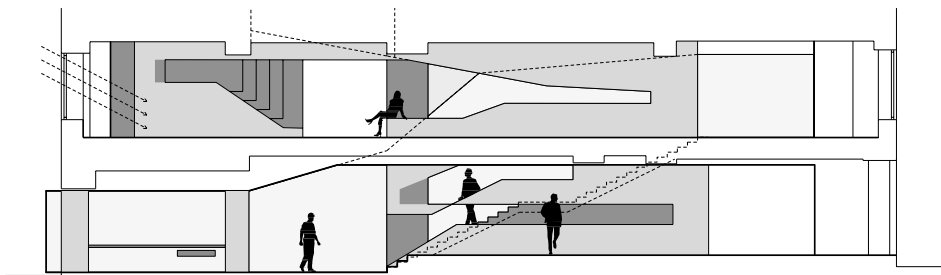
In keeping with the extroverted fashion theme Delugan_Meissl opted for architecture of maximum transparency, even in spite of the traditional middle-class building that would be their point of departure for adaptation. As the main intervention a glass box illuminated from behind is to be implanted in the existing structure, causing the historical elements to disappear into the background and a transparent space to emerge, which is open in all directions and lets the store seem like a spacious glass menagerie.

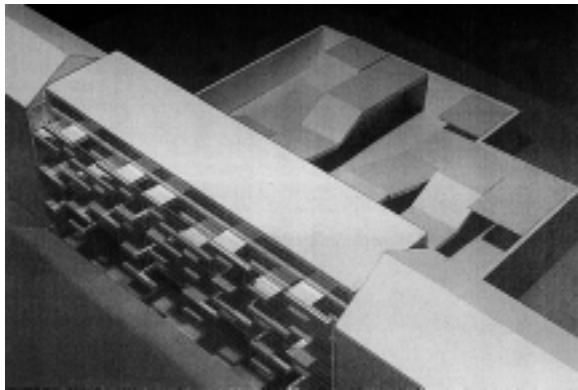
The glass wall delimiting the container corresponds to the functional façade typical for Delugan_Meissl since it serves both to present the products as well as to stage fashion through media: at any given point product holders such as shelves or racks can be attached to the grid work of its surface, thus increasing its suitability as a large-format projection surface for multimedia fashion images.

Facing the street this "façade" offers a generous showcase surface that reveals full transparency into an illuminated seemingly immaterial salesroom. The only obvious interventions into the flow of the spatial continuum seem to be the tables and the long sales counter which appear to emerge from the extension of the floor and the upward curve of a kind of ramp. Quite a different motion is produced by product holders that fold out of the ceiling and seem to float in space. They can be illuminated by lights in the ceiling openings. These elements allow for the variable presentation of products and can also serve the sales desk or bar. Their forms follow the flowing movement of the space, accentuating it at the same time through their sculptural qualities.

With the Don GIL Flagship Store Delugan_Meissl demonstrate not only that their formal language can be applied to the area of interior decoration and design, but they also show to what degree their visually intense architecture is able to respond to other influential areas of visual culture, for example fashion, without compromising any of their sophistication in the process.

DEEP SURFACE
**DON
GIL**
FLAGSHIP STORE
VIENNA 2000





PROJEKT	Wimberggasse
BAUHERR/AUSLOBER	Kallco Projekt
BAUBEGINN	1999
FERTIGSTELLUNG	2001
NETTONUTZFLÄCHE	5.670 m ²
PREIS/m ²	EUR 1271,77

DEEP SURFACE TOWN HOUSE WIMBERGERGASSE VIENNA 2001

The Town House Wimberggasse occupies a building gap that arose in the dense urban grid of Gründerzeit buildings. Its mixed use as office and apartment complex fits quite well into the structure of the seventh district, which, as a residential neighborhood, traditionally exhibits a high density of smaller business. Despite its compactness as a part of a classical block development, the complex has an open, permeable character and is communicative, both in respect to the dialogue between the two wings and the relation between old and new.

The design shows how Delugan_Meissl's two dominant design motifs - the accentuation of topography and the space-containing feature of the façade - merge fluidly both in a formal and functional sense: in the horizontal plane to the rear of the complex, office zones are arranged on two - including the storage areas three - levels, flat like floes, stacked on top of each other, while vertically it is not the street-side façade of the residential wing that forms the outermost boundary, but a modular system of loggias and open spaces that extends beyond it.

Moreover this solution doesn't just activate the spatial but the aesthetic potential of the façade as well, since what emerges is a strictly composed grid that comes from the pattern produced by the different levels of the apartments and staircases in the background, along with the rhythmic divisions of the glazed front, taken together and accentuated into to a strong visual impulse. Consistency required an artist to complete this picture, which is fully in keeping with Delugan_Meissl's way of working: collaboration with specialists from various sectors. The planning of the green zones and the accessible roof areas of the office wing as well as parts of the foyer and underground passages leading through the building to the garages, not to mention the marking of the parking spaces themselves was all done by artists, thus enhancing inconspicuous places by more than just architectonic means.

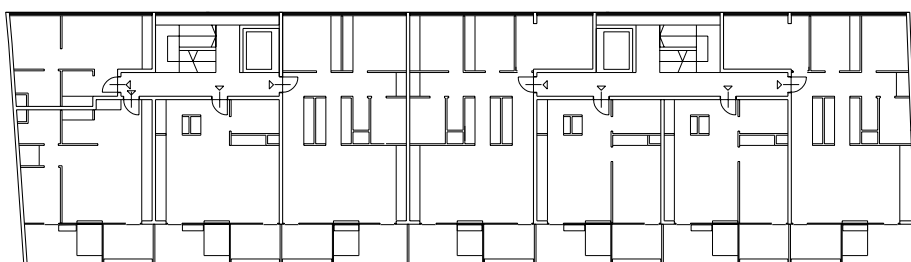
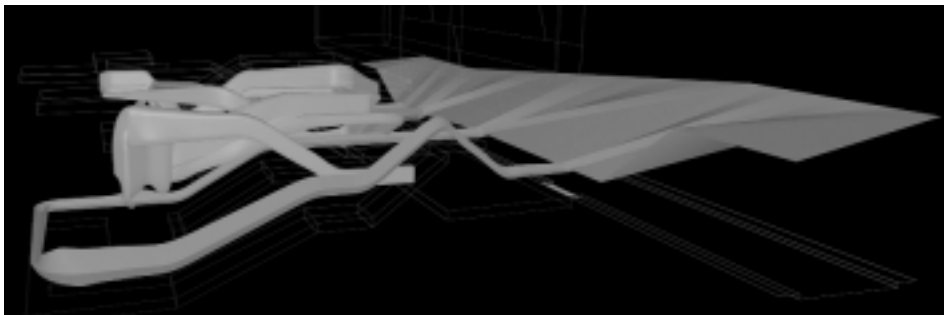
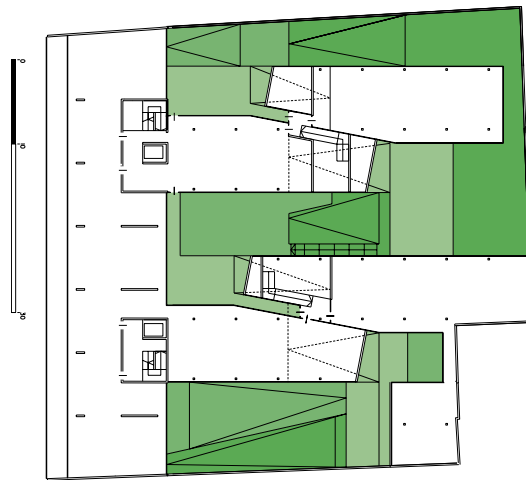
The apartments can be configured via sliding walls according to individual specifications, whereby a surprisingly rich array of possibilities both horizontally and vertically is offered. Ingeniously, by stacking the box-shaped basic module one can create high rooms that span two floors, constellations that have been traditional in Vienna since the Gründerzeit.

Even the concentration of the office units at the back of the courtyard is a kind of renewal of a local Viennese tradition because businesses have had their workshops and storage spaces in the courtyards of the typical Viennese apartment building for ages. The trades themselves, however, as well as the spatial standards have since then changed radically: the workplaces of the new self-employed, who do dust-free, usually digital work are conceived as expansive lofts which in some cases extend over two floors and are girded by a continuous, large-format ribbon window. Thus plenty of light enters the flexible workplaces although they only look out on the courtyard. If more space is needed, the floors below, above, or adjacent can be added on, which gives the landlord a lot of flexibility.

Smooth, shiny flooring speeds up the already rapid spatial flow. This dynamic is also expressed strikingly in the lightning bolt line of the roof. Up here there are private plots of green, one allotted to each household.

Like with the façade, Delugan_Meissl also produce a strong though somewhat subdued image on the back wall of the residential wing by giving special accentuation to individual architectonic elements. The view out the back through the courtyard windows, or out of the small glass box shaped balconies of the apartments, opens out on an architectonic landscape that illustrates the notion of a "state of flux."

DEEP SURFACE
**TOWN
HOUSE**
WIMBERGERGASSE
VIENNA 2001



MORE THAN MOBILE

Mobility is one of the strongest driving forces of modernism, which itself can be described as a single movement of acceleration. Both developments are highly dependent on each other and fuel each other reciprocally. The comparison with pre-modern conditions, where spatial mobility was associated with uncertainty and social mobility was virtually unthinkable, shows how the state of flux is indeed both a modern and a mobile phenomenon.

Even today we still experience flowing landscapes and spaces primarily from a vehicle perspective. The new computer generated visualization forms access these long established patterns of perception by not only offering the viewer perceptions that remind him of a film, but that also remind him of the experiences he has while driving a car.

Transportation infrastructures are the skeletal and neural system of modern societies. They include the dominant contours in both the landscape and urban planning considerations of the transport of people and goods as well as the underlying, invisible networks that serve the global transfer of data.

Delugan_Meissl work with the highly complex technological and logistic parameters and their architectonic and urban planning implications in a series of projects, developing in the process an understanding of architecture that can be referred to as "transitory."

Their work in the area of transportation architecture ranges from designs for elementary functional units, such as signal boxes for railway use, to large-scale urban planning tasks like airports, whose highly complex demands on functionality extend far beyond those of transportation alone.

MORE THAN MOBILE AGENZIA SPAZIALE ITALIANA ROME 2000

PROJEKT
BAUHERR/AUSLOBER

WB ASI
Agenzia Spaziale
Italiana
2000

The Agenzia Spaziale Italiana as the research and administration center of the Italian Space Agency deals with mobility at the speed of light and organizes exhibitions and events for the general public. The mandate of the competition, therefore, calls for a building that, embedded in the middle of ancient Rome and flanked by prominent contemporary architecture, will guarantee maximum security and discretion and at the same time serve as an attractive public symbol. Delugan_Meissl approach these functionally and topographically intense requirements with an "invisible" design that places the building complex almost entirely beneath the surface of the urban threshold of perception and only reveals its spectacular nature upon closer inspection.

The rectangular base along the property line is excavated 25 meters deep and two slender, four-story wings are inserted parallel to each other into this volume. These will house the research laboratories and offices. Below that are two more levels designated for parking garages, while the uppermost level, which receives sunlight, is reserved for the exhibition and event spaces. The utilization of space below ground level provides a clear advantage in regard to building density because there is no need to take adjacent property into consideration.

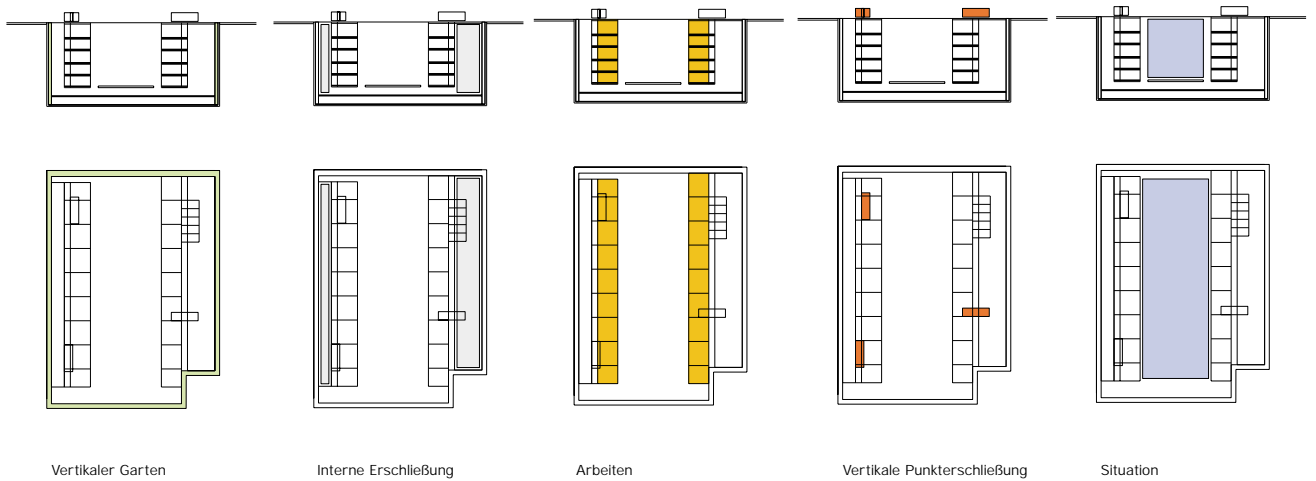
The two structures are connected along their fronts by delicate corridors, which crisscross the underground space at different levels. A similarly floating system of pathways connects the back of the otherwise freestanding rectangles to the vertical sides and serves as an infrastructural interface between the underground and outside worlds.

The four sides of the volume are interpreted by Delugan_Meissl as inwardly oriented, transparent façades and have been given in their typical style both infrastructural and decorative functions; thus behind the glazed surfaces genetically manipulated plants - which thrive on plenty of light but require no soil - climb upwards and as "vertical greenery" seem like a science fiction paraphrase of the hanging gardens of ancient civilizations.

With the ASI Delugan_Meissl have designed a highly modern, research facility connected to an administration and exhibition apparatus. The facility is flexible and permeable and serves as the center of a self-referential inner world whose suggestive symbolism is reminiscent of the classical utopias by Jules Verne or of Fritz Lang's "Metropolis."

This unusual building seems to have fallen to Earth from another planet; but this exact site at the historical center of Rome for which it was designed is the only possible point of impact.

MORE THAN MOBILE
**AGENZIA
SPAZIALE
ITALIANA**
ROME 2000





PROJEKT
BAUHERR/AUSLOBER

WB Stellwerke
OEBB
2000

MORE THAN MOBILE SIGNAL BOXES

FEDERAL AUSTRIAN RAILWAYS
VIENNA 2000

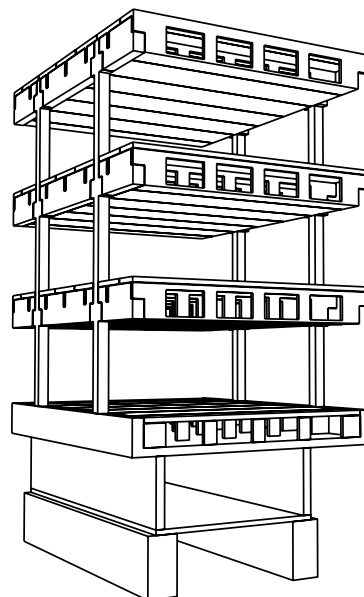
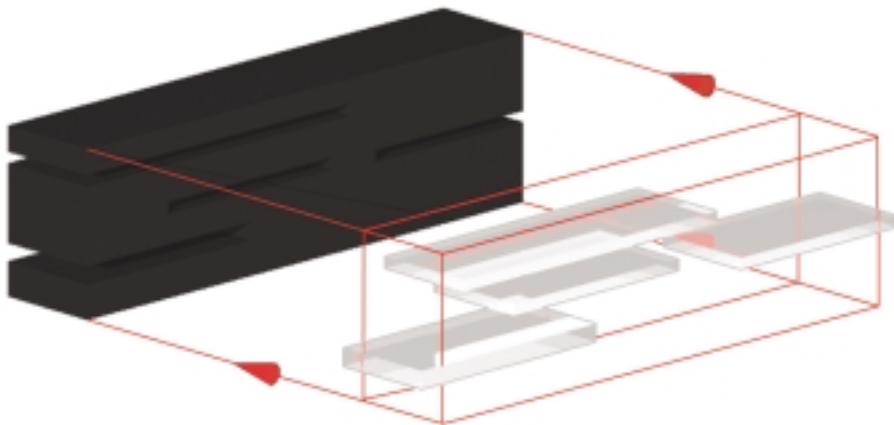
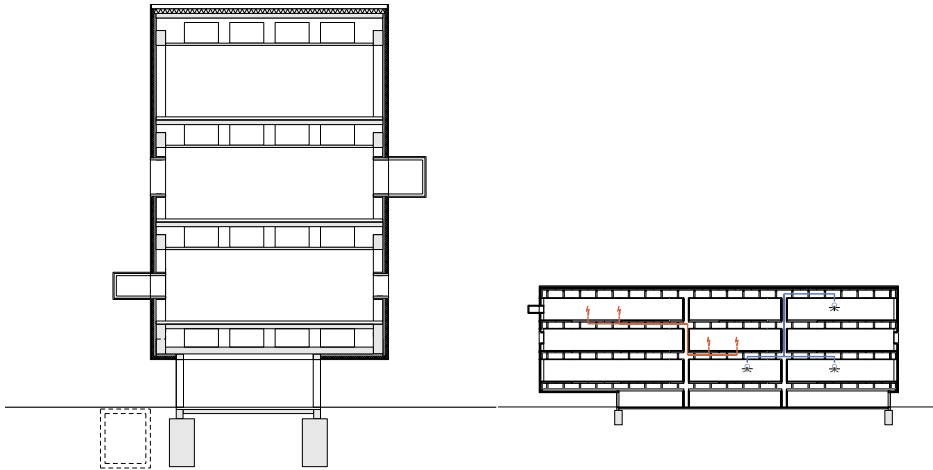
Delugan_Meissl follow a dynamic architectural concept by which they use architecture as a medium to control the exchange process between architecture and the environment and in doing so achieve added spatial and functional advantages. For this reason they do not consider buildings as the static last stage of a design process but, on the contrary, as relay stations within an open system of constantly and reciprocally influencing parameters.

The switches or signal boxes represent this control function on a mechanical level with a limited degree of complexity. Since Herzog & de Meurons designed sculptural masterpieces for the SBB, trying to find an architectonic form for such boxes has become an interesting task, especially for Delugan_Meissl who not only preach but also practice a distinctly transitory architectural philosophy.

For the competition of the Austrian Federal Railway Delugan_Meissl design a collection of signal box modules in the required sizes small, medium, and large, which on the outside as hermetic rectangular forms coated in black latex do not by any means reveal the top-of-the-line control technology they are equipped with. Nevertheless, these "black boxes" are not to be mistaken for "autonomous sculptures" because in their formal configuration and technical specifications these pieces vary according to concrete demands and location.

This correspondence of form and function is illustrated most clearly in the narrow illuminated slits that have been positioned where parts are located that require extra maintenance. These staggered, at night glowing ribbons lend a formal dynamic to the static signal boxes, appearing to travelers from both directions as a kind of speedometer. Through their strong visual appearance these prominent monoliths also serve another transfer purpose: they do a fine job of effectively conveying the proud new image of the old railway.

MORE THAN MOBILE
**SIGNAL
BOXES**
FEDERAL AUSTRIAN RAILWAYS
VIENNA 2000





PROJEKT
BAUHERR/AUSLOBER

WB Bahnhof Linz
Bahnhof Linz
Projektentwicklungs
GesmbH
1997

MORE THAN MOBILE TRAIN STATION LINZ 1997

Government buildings and train stations are among the classic repertoire of representative architecture, whereby the formal language of the halls of technological progress is often times no more than variations on the exalted phrases of feudalism that historically established the palaces of political power. The competition for the re-designing of the Linz Train Station formulates an explicit urban planning task, which at the same time also puts at the disposal of designers the entire government district with over 100,000 sq m of usable space. Departing from a precise analysis of the urban planning situation, Delugan_Meissl develop not just a design for a train station building that meets the demands for the 21st century, but also a vision for a new relation between the static and the mobile, urban space and traffic, nature and technology, as well as the public and the political sphere.

Passages instead of barriers, multi- instead of one-track, relay station instead of terminal, flow instead of congestion, these are the guiding motifs of the master plan in which the railway station is interpreted as a platform to weave disparate layers of function into a dense tapestry that ties the strands of old and new transportation architecture, the government quarter and the surrounding urban and natural spaces together.

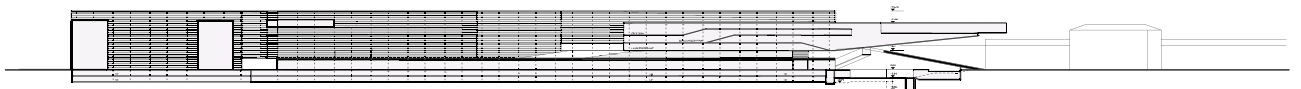
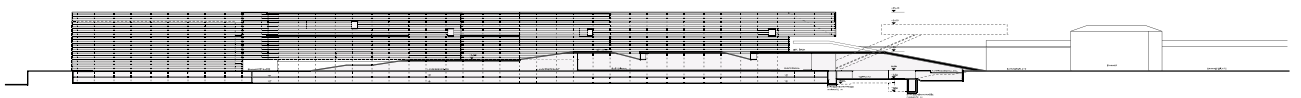
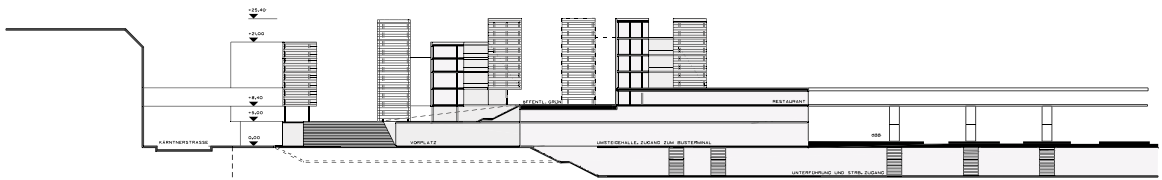
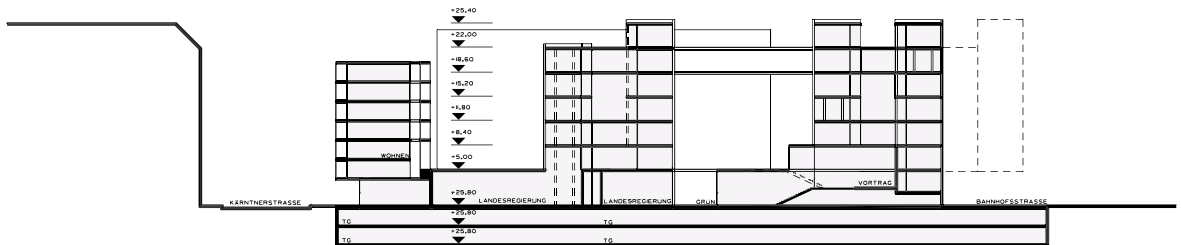
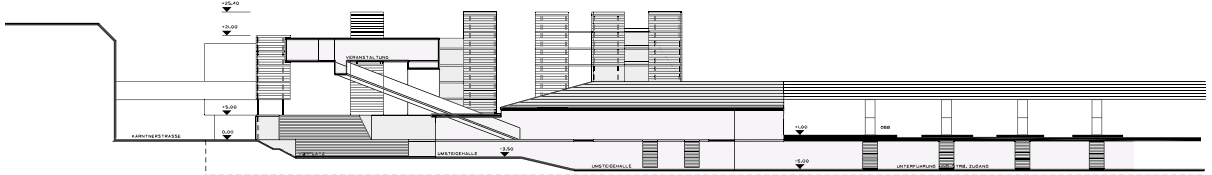
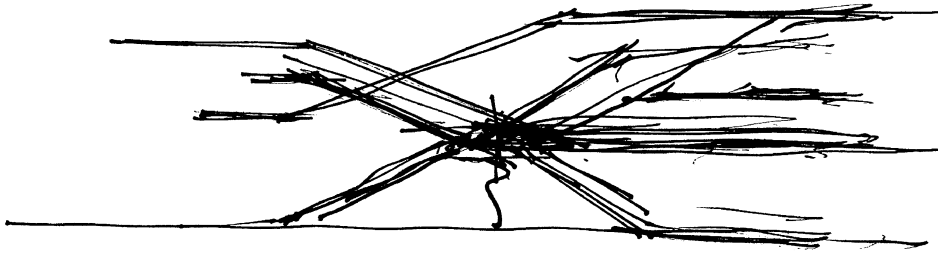
With its urban planning positioning and external form the train station building is like a multi-lateral docking station that connects the existing bus terminal and the streetcar stations on the one side with the long, narrow glass boxes in which the government agencies are housed on the other. Ironically, the decentralized constellation of bureaucrat workstation containers, connected by corridors, located at the far end of the train station hall, and aligned parallel to the tracks, seems like a built paraphrase of the normal activities at the marshalling yard next door.

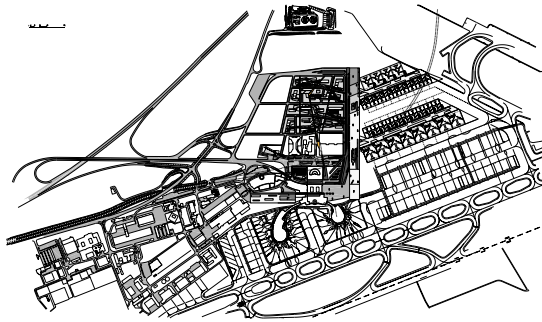
There is a natural link between the government district and the adjacent park, since the park, actually zones of greenery, stretches organically from the government buildings to main square in front of the train station. The square merges with the train station via an accessible glass roof. The slanted surface serves as a light-permeable lid over the streetcar tracks and waiting room areas five meters below and at the same time as the ceiling of the train station hall.

On the exterior wall of the glass ramp is a flat perron, which by virtue of its cinemascopic format reminds us of Sergei Eisenstein. Through this slanted variation of the functional façade in the form of a staircase, the square in front of the train station becomes a publicly accessible amphitheater that serves as a transparent stage for communicative, cultural, commercial, and communal uses. Perched on pilotis and projecting like a flat box far into the square is the "culture box." With its formally and functionally explicit character it serves as a gigantic monitor whose glass façade transmits the cultural events inside to the exterior of the building.

The future-oriented potential of the Linz design reveals itself in the strategy of using a traditionally highly frequented place of transfer to establish further complex transfer services, and underscores the productive capacity of Delugan_Meissl's transitory concept of architecture.

MORE THAN MOBILE
**TRAIN
STATION**
LINZ 1997





PROJEKT
BAUHERR/AUSLOBER

Flughafen Wien
Flughafen Wien AG
1999

MORE THAN MOBILE INTERNATIONAL AIR PORT VIENNA 1999

Arriving at Vienna's Schwechat Airport means a hard landing because its architectural and infrastructural provincialism is such that it leaves travelers so shocked that their first reaction is to turn right back around. The mandate of the competition calls for the spatial extension and a 100% increase in the capacity of the airport without essentially changing the existing facilities. This, of course, runs the risk of merely doubling the already pathetic situation. With this in mind, Delugan_Meissl put their chance at winning the competition on the line in order to submit an uncompromising, future-oriented overall concept, and are promptly awarded second prize.

One factor that proves productive in the design is the refusal to comply with one of the central but absurd urban planning requirements of the competition. What is called for is to build a battalion of parking garages between the actual airport grounds with its terminals and the so-called business park, a conglomeration of office and hotel buildings. This paradise of parking potential would completely cut the two spheres off from each other. In order to achieve the exact opposite goal, Delugan_Meissl put the parking spaces on the roof of the terminal building and through this simple maneuver achieve a paradigm shift from the spatial to the temporal axis, from the static to the flowing, from the simple to the multivalent, giving the project perspectives for the 21st century.

Delugan_Meissl see the airport not so much as a facility with the exclusive purpose of fulfilling the demands of air travel, nor as a classical example of a building with spatial boundaries and functional divisions, but rather as an open matrix of the most diverse, primarily transportation oriented infrastructures. Through the precisely calculated superimposition of functional levels, spaces or zones to meet the desired demands are created, and remain, both in the simultaneity of their different uses as well as in their different speeds, clearly visible. Rather than the conventional airport hall, Delugan_Meissl plan a 700-meter long ramp to serve as a parking deck that will provide 8000 spaces, while the entire range of the functional areas of the airport - such as reservation counters, check-in terminals, waiting areas, luggage claim, stores and eateries, as well as connections to public transportation lines - are arranged by floor on the three levels below.

Access to these zones takes place via escalators and corridors that connect the arrival zones to the check-in terminals based on the principle of the shortest distance. At the point/s where the vertical transitions and the horizontal levels intersect, open spaces are created, which depending on the case can be enlarged and supplemented with glass roofs to provide all floors with light and establish clear visual connections between the individual levels. In this way the architecture succeeds in creating a visual synchronization of the different transportation processes, for we can perceive from nearly every point in the complex the parallel flows of movement on all levels. The view of airplanes landing, cars looking for parking spaces, parked vehicles, passengers on their way to one counter or another, or subway cars pulling into the station give as a whole a constantly changing panorama of contemporary mobility.

From a bird's eye perspective the long L-shaped ramp looks like a gigantic aircraft carrier along the length of which the three actual terminals appear to be docked. The office cubes of the business park flank the other side. A horizontal system of paths provides flowing, barrier-free transition between the centers of travel and business, between the sector for conveying persons and goods and that for transferring data and commodities.

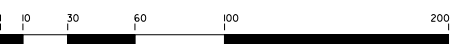
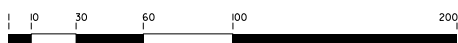
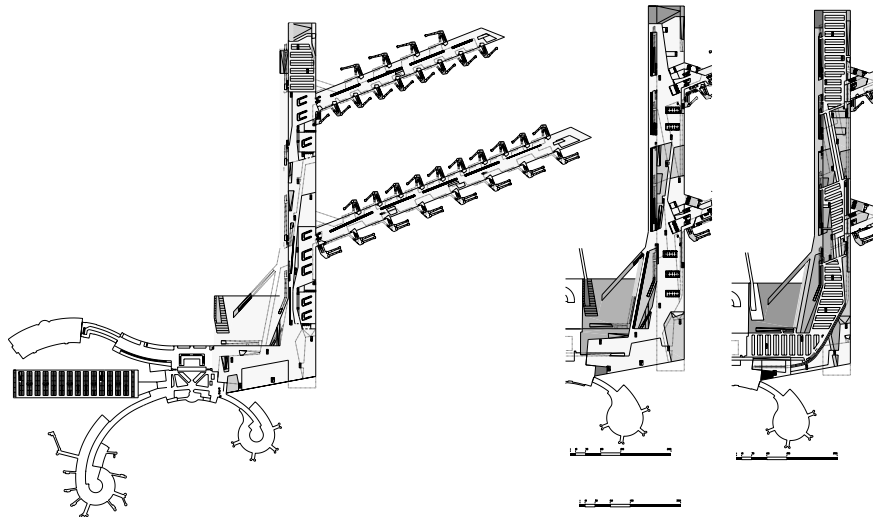
The 130-meter-long control tower follows the same logic of the superimposition of transportation and administrative uses found elsewhere in the airport complex. At the lower end of the delicate spindle are several stories of offices, while the control booth is positioned at the highest point to best fulfill its functions. With its spectacular inclined position and the uncommon support mechanism that will be used to hoist and stabilize a tower that has been assembled lying on its side, this high-tech stairway to the sky is oriented towards the new landing strips and provides unmistakable proof that functionality can be translated into contemporary allegory.

To Delugan_Meissl developing architecture for a transportation building means designing the diverse flows of traffic and logistically optimizing them along the time and space axis. In this sense they conceive the airport building as a transport machine that doesn't just carry people, goods, and data, but also conveys the experience of a simultaneity of non-simultaneity that is typical for this place and the present moment.

MORE THAN MOBILE
INTERNATIONAL

AIR PORT

VIENNA 1999



DENSE DIALOGUES

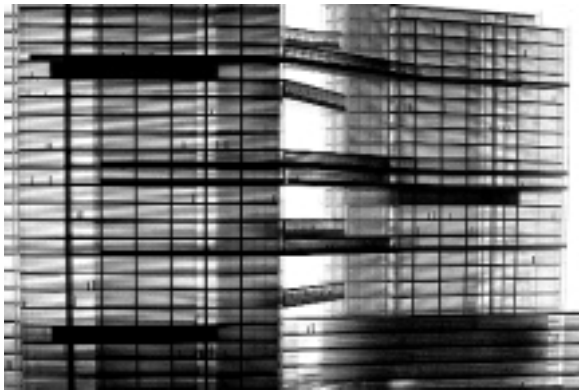
Architecture is always an expression of size relations, whereby it interprets mathematical and/or physical parameters like length, width, height, mass, not just as constructional but always also as cultural values. Even if factors like size or mass are impressive in themselves, the main question is how to control them formally and technically, how to transform mere quantity into quality.

This high-rise represents perhaps the most fascinating structure, but also the most difficult to tackle. Culminating in the high-rise are all modernism's hopes for a future in which the high-speed dynamic of social development demands buildings that are fast, simple, and economical to construct and at the same time offer an unprecedented density of functions: integrated schools, factories, hospitals, stores, etc. make it unnecessary for anyone to ever have to leave this wonder and masterpiece of modern engineering.

The price paid for this vision of functional autarchy and formal self-reference is the building's isolation from its surroundings. On the other hand, the ignorance as to the context is one of the main factors contributing to the popularity of the standardized, multifunctional container celebrated from America to Europe and Asia as a virtually universal typology.

This scenario of maximal density with maximal isolation, as Rem Koolhaas described it in "Generic City," is something Delugan_Meissl do not ascribe to, in fact they take a diametrically opposite position. Despite the impressive dimensions their high-rise projects are also based on the precise analysis of the "genius loci" and the urban planning situation, which are both accentuated with high formal sophistication. Density to Delugan_Meissl always means the intensity of the exchange between inside and outside, the amount of options of use and possibilities of communication, as well as the synchronicity of the most varied speeds.

Projects like the horizontal apartment building the Beam a landmark of Vienna's Donau City or the nearly built Twin Tower high-rise complex conduct a self-confident and imaginative dialogue not only with the traditions of modernism, but also with the given topography and the concrete demands of the user and the inhabitant.



PROJEKT
BAUHERR/AUSLOBER

Twintower
Stadt Wien
1995/96

DENSE DIALOGUES TWIN TOWER WIENERBERG VIENNA 1996

"Wienerberg" is what the Viennese call the highest point of the gently sloping terrain on the southern edge of town. It not only marks the city limits to the south but is also intersected by the busiest traffic axis (north-south). In the past fifty years a series of office buildings and industrial facilities have sprung up here. As an ensemble they form a kind of modern gateway to the city that is visible from afar. This industrial zone is home to Wienerberger, a building material manufacturer, whose first clay pits were located along the slope. The company built a business park with a high-rise office building on the same site some 100 years later. From an urban planning perspective it is a prominent situation and a worthy point of departure for a several-stage competition at the core of which is the construction of a two-tower high-rise office building replete with an entertainment center.

During the various stages of competition, Delugan_Meissl's design goes through several phases of precision. Mainly the constellation of the towers as well as the horizontal connections are varied, only to produce in the end the completely convincing form in which Delugan_Meissl's entire architectonic and conceptual repertoire can be seen reflected: pronounced accentuation of the topography in order to establish multilateral exchange relations between the buildings themselves and between them and their surroundings; systems of access which are arranged according to the principle of the shortest distance, despite the complexity of transportation routes and flows; multiple functionality of the façades which are designed to have spatial definition as well as to function as data media; flowing transitions between spaces and functions even within a primarily orthogonal grid; a high degree of transparency both in the materials used and in the decision process behind the design; and a compacting of the architectonic form into precise images that give new, visually strong, contemporary impulses.

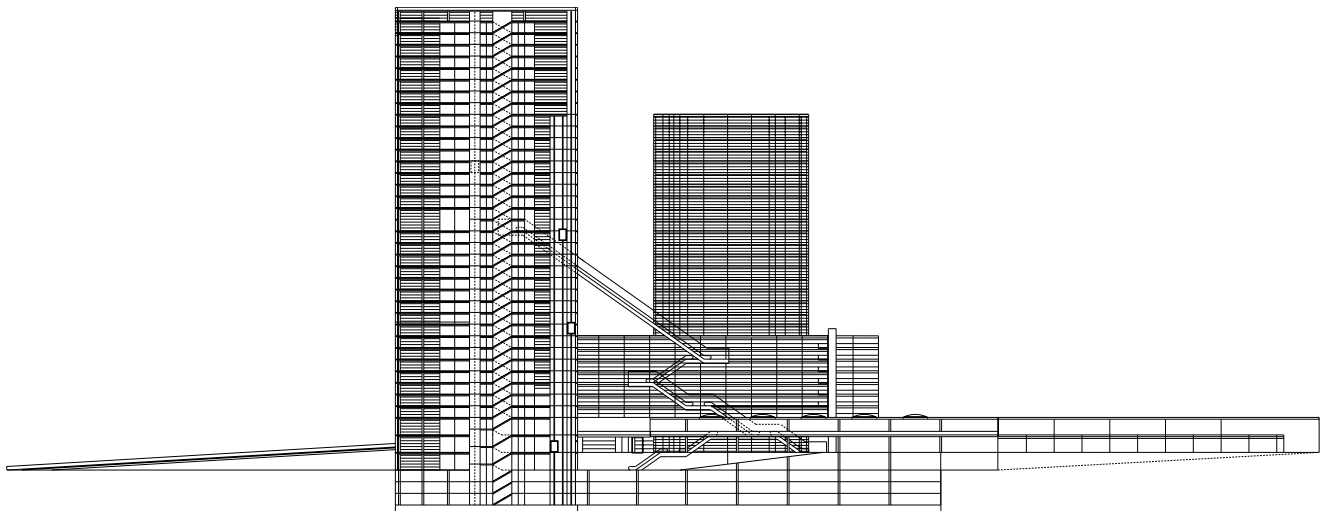
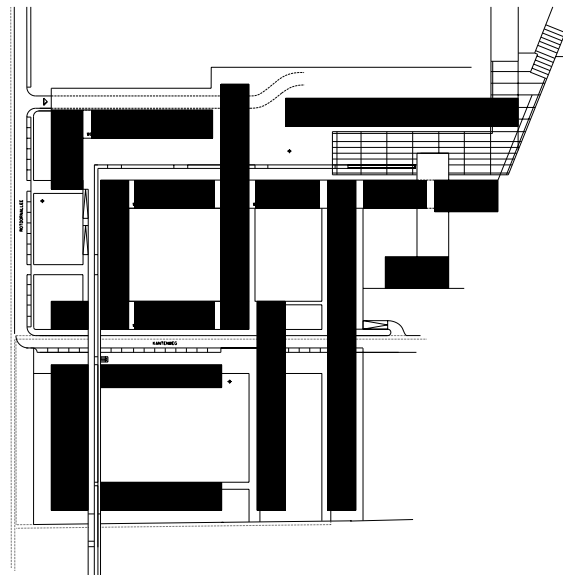
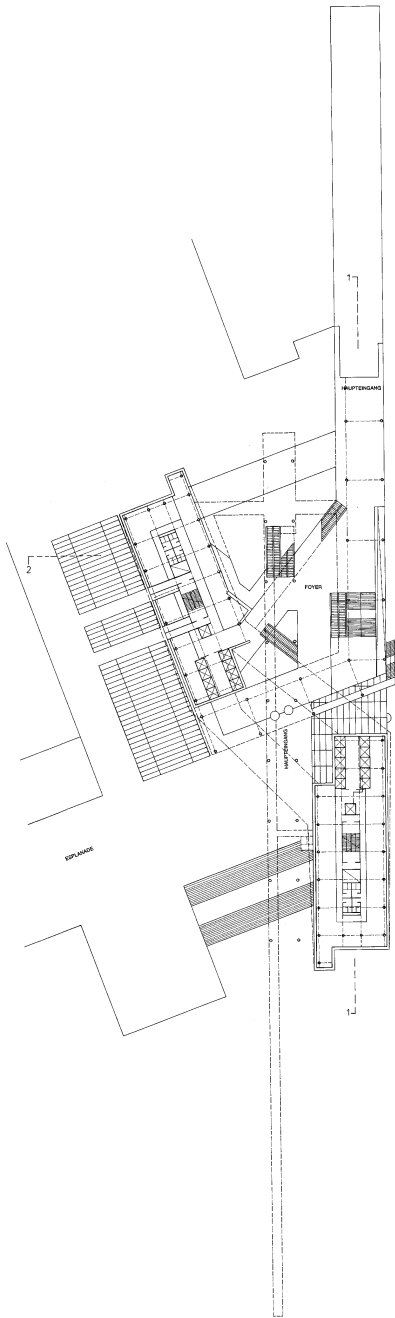
Although at first glance the gigantic spatial volume suggests the opposite, Delugan_Meissl do not develop the Twin Towers primarily along the spatial but along the temporal axis: the design is based on the precise analysis of the processes that will be taking place in the office containers, for it is these that determine the form and not the other way around. As always the objective is to custom plan these processes rather than merely design containers for possible interaction.

As a consequence of the relational approach the intermediary space, the "empty" volume between the two glass towers, becomes decisive for the outcome of the design: Delugan_Meissl envision the ground floor - with its heterogeneous mix of shopping mall, eateries, a lower-lying conference room that can also be used for exhibitions, both foyers as well as the connections to the existing business park - as the hub of the entire complex, a center whose organizational and spatial configuration also determines the form and relation of the towers on all levels.

From an architectonic perspective the ground floor zone arises completely out of the internal and external pathways between the individual functional areas, whereby the highest criterion is the fastest route through the building. The result produces a spatial landscape typical for Delugan_Meissl that includes several levels, extends partially below ground level, and is accessible via bridges and ramps, both horizontal and vertical. The outer contours of this built organigram also define the ground plan perimeter and the position of the two glass towers in respect to each other. The system of bridges on several floors is repeated in order to produce the characteristic connections between the two 100 and 130 meter high glass rectangles.

In the exterior elevation it becomes clear how important a highly dynamic architectural approach is for these works of engineering prowess. Thanks to the two-layer, entirely glazed façade of the steel skeleton construction the goings on in the building's interior become absolutely transparent. From the point of view of the commuter sitting in his car as he approaches Vienna from the south, the Twin Towers reveal a double motion picture: the two towers move closer and closer together in an elegant dance, while at the same time the intensity of the processes and interaction taking place inside can be made out more and more clearly.

DENSE DIALOGUES
**TWIN
TOWER**
WIENERBERG
VIENNA 1996





PROJEKT
BAUHERR/AUSLOBER

BAUBEGINN
FERTIGSTELLUNG
NETTONUTZFLÄCHE
PREIS/m²

Balken
Donacity
Wohnbau AG
1996
1998
20.442 m²
EUR 1293,58

DENSE DIALOGUES BEAM DONAU CITY VIENNA 1998

With the Donau City urban development project Vienna follows a two-fold objective: to push the city outwards towards the Danube, which until now has been more part of the lore than the city itself, and at the same time to give the historical center a modern counterpart with conditions that favor growth. In the nineties a damper was put on these planning ambitions when by referendum Vienna decided to pull out of the EXPO 95 and the master plans for the presumed World Exposition grounds were tossed out. Ten years later the area has become a built exhibition of the most diverse, advanced living concepts, erected along the contours of earlier urban planning concepts, but without strict cohesion, for Delugan_Meissl's urban planning concept was not realized.

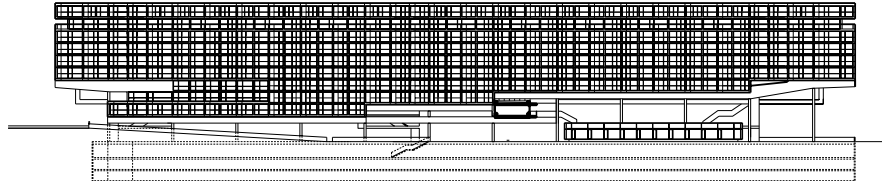
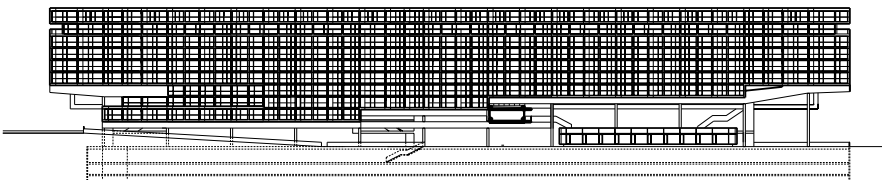
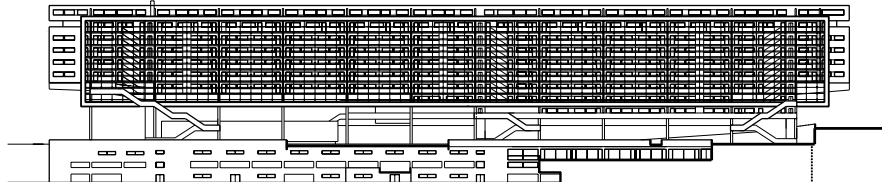
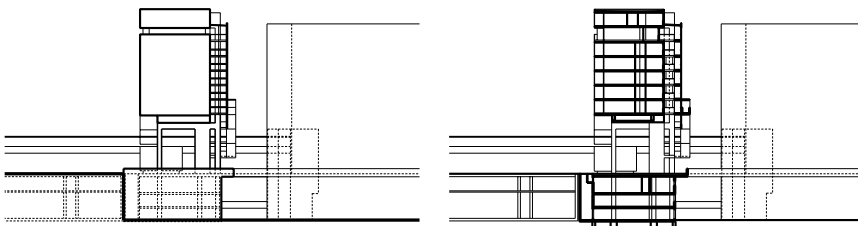
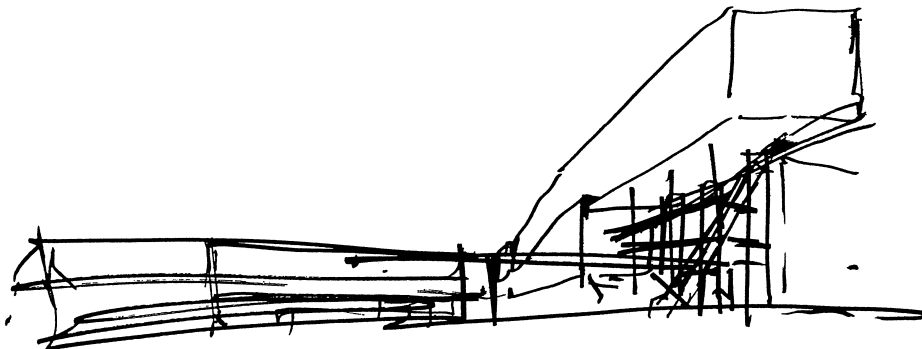
The laconic form as "horizontal high-rise" and the highly visible location of this apartment complex referred to as the "Beam" signal, at first glance, both its integration in an originally greater overall concept as well as its individualistic conception. Along its entire length of 180 meters the prostrate apartment building follows the shoreline of the New Danube and seems almost like a tanker that has been anchored on the bank of this Danube arm. The structure is supported by pilotis that raise the building with its up to seven floors like a stage above the plateau-like slab base. The final section is a monitor-like structure, the so-called "Beam," that looks out towards the old center of town. "See and be seen," is not only the motto of an audience hungering for stimuli, which haunts both riversides with their countless sport, entertainment, and culinary hotspots, but it also characterizes the dual possibilities of perception offered by the building itself: its dimensions and the prominent position in front of the other rows of apartment buildings place the Beam itself in the limelight, while it offers its inhabitants in their riverside apartments a truly spectacular, contemporary Viennese veduta, stretching from the bars directly below its loggias to the silhouette of the first district in the distance.

From the outer edge to the center of the building the pilotis vary in height between ten, seven and four meters, creating spaces of varying size beneath the structure. With this "empty" space Delugan_Meissl establish one of their typical transitory zones. This opening acts not only as a view slit for the buildings behind it, but also ensures that this bastion of the private realm is regularly washed by the overlap and fringe of the public sphere with its spontaneous athletic, commercial, or cultural activities. Along this open space a perron unfolds, undulating as if set in motion by an opposite current. Like an elongated sculpture it connects the private upper part of the building with the netherworld of the underground garages and subway stations.

With the Beam Delugan_Meissl succeed in conceiving a contemporary interpretation of the classical residential building theme, which achieves a rare, clearly urban living quality through its richness in new ideas.

The traditional slab form is revolutionized via ingenious sectional strategies that run from the center to the edge as well as from bottom to top: the 250 apartments extend from front to back, some of them are maisonnettes, and have both a glazed loggia and a kind of glassed-in vestibule as part of the network of walkways/access ways for entering the apartments along the glazed backs of the building. In keeping with the given urban planning situation but also with contemporary living habits Delugan_Meissl do not build a living machine, but rather an open container for living that offers plenty of room for very diverse life styles and along with the integrated modern elements possibilities for hedonistic pleasure.

DENSE DIALOGUES
BEAM
DONAU
CITY
VIENNA 1998



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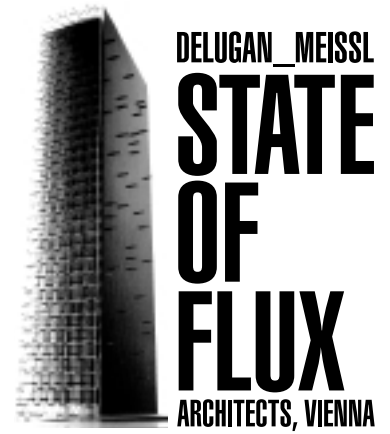
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IMPRESSUM

A Airport: Las Vegas, Berlin, Osaka, Paris Charles de Gaulle, are our favorites. **Amount of time spent per project:** Town House Wimberggasse 7560 hours Balken-Beam Donau-City 13136 hours Austrian Embassy Berlin 266 hours O'MV Administration Building 243 hours Don Gil Flagship Store 580 hours Agenzia Spaziale Italiana 152 hours Signal Boxes/Austrian Federal Railways 243 hours Train Station Ling 1660 hours Airport Vienna 2204 hours **Art:** Pleasant past collaboration with artists like Susanne Hallinger, Herwig Kempinger, Hans Kapelwieser, Manfred Wakolbinger, Leo Zogmayer Shall be continued in the future. **Attrium:** Indispensable in conducting the desired dialogue on nature and architecture. **Average age of the team:** 34 years and 2 minutes. **B Bamboo:** A row of bamboo is intended to provide "vertical greenery" between the loggias of the Wimberggasse Town House. Some still have their reservations about bamboo, but bamboo's got a future. **Beam/ing:** Delugan Meissl are working on both. **Bohatsch, Walter:** Austrian graphic artist. Designed the Delugan Meissl monograph *D M 2*, which was awarded the Golden Venus by the CCA (Creativ Club Austria) in 2002 in the category of Editorial Design. **Bond, James:** Designing the scenery and sets for the special agent would be an exciting special assignment for Delugan Meissl. **Brazil:** First destination for our first extended vacation in eight years. **Bricks:** Have never been used. **Building assignments, exciting ones:** Activating unused urban resources, planning transportation-related leftover sites, designing urban traffic hubs. Anything that has to do with infrastructure... **Büro Delugan Meissl:** In existence and active since 1993 without interruption. **C CAD:** 3-D Rapidograph for drawing. **Cigarettes:** Estimated monthly consumption: 3000. **City lofts:** Urban utopia. Project in the planning phase: City Lofts Wienerberg, Vienna. **Colleagues:** Especially admired for different reasons: Charles & Ray Eames, Foreign Architects Office, Future Systems, John Lautner, Richard Neutra, Oscar Niemeyer, Morphosis, propeller z, Rudolf Schindler... **Colors:** In principle D M favor a reserved use of color. If colors are to be used, however, then in their full intensity and consistently - but brown never. **Commissions of all kinds are welcome, but above all:** high-rises in Beijing or Kyoto, the new NASA Headquarters, oceangoing yachts, glasses, high heels, perfume bottles, outer space hotels, vacation paradises, leisure architecture, Atlantis, the fastest houses in the world, designing automobiles, motorcycles, helicopters... **Competition:** Intelligent deviation is the underlying principle. **Competition participation:** On the average Delugan Meissl participate in four competitions per year. Of those, 43% win prizes and 11% end up being built. **Computer:** 8 computers in the office. Average time in use: 10 hrs/day. **Construction:** Construction-wise the most demanding projects thus far have been House P, Twin Towers Wienerberg, Ray 1 O'MV Administration Building. All static challenges were overcome in collaboration with resourceful stress analysts. All Delugan Meissl buildings are still standing. **D Data:** all projects require 125 GB memory. **De-gree of discrepancy between competition design and its realization:** 70%; exception: with the Beam-Donau-City, 80% of the original intention was realized. **Delugan, Pietro:** Architect well-known in St. Gallen, Meran and surroundings, Roman's grandfather. **Dimming effect:** Produced using liquid crystal in the glass plates. It was conceived for the glazed façade of House J, but was never used. Its time is yet to come. **Donau-City:** Original point of departure of the master plan: vertical density: living space (high-rises)/horizontal density: open space/public space/leisure space **Donauinsel:** Urban development area between the Danube and its arms. From an urban planning perspective the greatest potential the City of Vienna has to offer. **Dormers:** Radically new interpretation of dormer windows, for example in the loft house Ray 1 Vienna. **Drinks:** Cognac, Grappa, full-bodied red wines are favorites. **E Ecology:** Always part of the idea. **Education:** Elke Meissl: 1959 born in Ling, studied architecture at the Innsbruck University of Technology with Prof. Othmar Barth. Roman Delugan: 1963 born in Meran, studied architecture at the School of Applied Arts Vienna with Prof. Wilhelm Hofbauer. Working together since 1990. **Energy:** Zero- and low-energy buildings running on alternative energy systems: House P, O'MV Administration Building; City Lofts Wienerberg, Vienna; Apartment Complex Paltramplatz, Vienna. **Ephemeral:** Sustainability instead of ephemerality. Sustainability is no fleeting subject with Delugan Meissl. **Eternity:** A relative concept in architecture, depends on the speed of progress. Frame of reference: 2 - 100 years. **Euclidian Space:** Classic 3-dimensional space (length, width, height). **Expenditure per competition:** Approx. 10.000 - 15.000 Euros. **Experiment:** Always open to it. **F Facades:** don't emerge until the end. The specialties of the house are (multi-)functional facades, which are flat but also contain space: Town House Wimberggasse, House J, Twin Tower Wienerberg, Apartment Complex Paltramplatz, Don Gil Flagship Store/Graz. **Favourite foods:** Mozzarella with tomatoes, radishes, Prinzengröße, M's M's, Smarties. **Fellini:** Roman Delugan's earlier choice of professions: set designer for Federico Fellini. **Films:** Important sources of inspiration. The classic trio: John Cassavetes, Jean-Luc Godard, Martin Scorsese. **First commissioned work:** The Mischek-Tower high-rise apartment building, Donau-City, Vienna 1993. **Flagship stores:** demand more from architects than just architecture. **Flat roof:** Austria is the land of saddle roofs. Nevertheless, Delugan Meissl have managed to gain acceptance for them as tops of buildings and/or gain access to them as bases of buildings, e.g. Houses J and Ray 1. **Furniture, best piece:** The "Lounge Chair" by Charles & Ray Eames. **G Glass, proportion of:** 60 - 70% of Delugan Meissl's architecture consists of glass. **H Heights:** Building height varies from -25 meters (Agenzia Spaziale Italiana, Rom) to +125 meters (Mischek Tower). **Herbal garden:** Aroma is a part of architecture. The courtyard of Town House Wimberggasse was to give off the fragrant smell of herbs. **High-tech:** Not a dogma but an important means with which to fulfill practical and functional demands. At the moment, cars rather than houses tend to be designed according to the latest technology. **House of the future:** as part of the workgroup "Hy3gen" Delugan Meissl are currently researching its development. **I Infrastructure:** Central theme in future-oriented urban planning. The development of the social infrastructure must also proceed parallel to this. **Innovations** in architecture through revolutions in areas like: materials, construction industry, building laws, politics... **Intelligent materials:** All those employed at the right place at the right. **Interdisciplinary cooperation:** already practised in fields like material research, structural systems research. **Inspiration:** Anytime, anywhere. **J Jenewein:** House J represents the optimal communication between the clients Mrs & Mr Jenewein and the architects. **Judges:** Delugan Meissl have never had the honor of being invited by the Chamber of Architects to help judge a competition. **K Kill the plotter.** **L Latex:** Wonderfully pliable material that is still waiting for its first application. The signal boxes for the Austrian Federal Railways (ÖBB) were the first attempt made in that direction, but the Railway missed the boat, so to speak. **LED:** On the façade of the Twin Tower a media wall consisting of light emitting diodes was to turn night into day on the Wienerberg hill in Vienna. **Length of total electrical installations within realized buildings:** 425 km. **Length of total public pathways within realized buildings:** 64 km. **Library wall:** Central element in the design for a bookworm of a client (House M). **Light:** As much as possible. It's always easy to close something but often difficult to open something. **Loggia:** Can never be too big. Constitutes the consciously articulated spatial and visual threshold between inside and outside. A further approach to integrating landscape into the city based on the motto: the densest possible area with the greatest possible quality of life. **M Materials:** Decisive are their sensory qualities: haptic or olfactory impressions, the mood they radiate. Materials of preference: synthetics of all kinds; rubber, latex, polyester, EPDM, glass, textiles. **Meran:** doesn't just have a rich history but a promising future as well. Delugan Meissl has already seen it. **Mobility:** The more mobile the better: "Being sedentary leads to depression," (to paraphrase Bruce Chatwin). **Models:** All handmade by Delugan Meissl. **Motto:** You have no chance but use it. (H. Achternbusch) **Mouse clicks:** 2500/day/person. **Music:** DJ Diemar Feistel is also the in-house DJ at Delugan Meissl. **N Nationalities in the team:** 2 x Austria, 2 x Germany, 1 x Italy, 1 x Switzerland. **New apartments:** In total 1035 new apartments have been created through realized projects to date. **New area:** In total 16.800 sq m have been taken up by construction and 142.000 sq m usable area have been created by realized projects. **Nora Delugan:** 64.1997 **Office:** Mittersteig 13/4, A-1040 Vienna Phone: 0043 1 585 36 90 Fax: 0043 1 585 36 90 11 e-mail: office@deluganmeissl.at Calls & commentaries welcome. **Output:** in 2001/10 competitions, 4 appraisals, and 5 built large-scale projects. **P Paper used in design process:** 15 km per year. **Parking deck for 8000 cars on 200.000 sq m** is planned as part of the design for the expansion of the Schwechat Airport. **Patents:** Of course material development and improvement are also a part of Delugan Meissl's work as architects. Some results: perforated MAX exterior Alucompact panel, Puzitz glass-lamella Photocopies: Approx. 80.000 color copies per year. **Photographs:** All taken by Delugan Meissl and Margherita Spilattini. **Photovoltaic cells:** Solar cells as an ecological source of energy have been utilized in many projects: O'MV Administration Building, House P, Wienerberg Plot 8. **Planning process, cooperative:** Workgroups consisting of architects, developers, investors, public authorities, citizens, and other involved persons can contribute considerably during the planning phase to improving the realization chances of new projects. **Pleasure, the greatest:** Working together with so many good people. **Pneumatic houses:** Fascinating inflatable objects that cost next to nothing to produce and can take on virtually any form. **Prada Sport** has become a standard in the daily life of Delugan Meissl, but it still pales by comparison to Comme des Garçons. **Prague:** Competition entry for a business complex consisting of 130.000 sq m. Motto of the competition: Big money for investors. **Professionals:** Basic prerequisite for high-quality realization of architecture. **Q Quality:** Independence and quality of life! And having the time for further self-development. **R Radical nature:** Matter of perspective. Architecture lacks the power to be able to take full advantage of the potential of its true radical nature. Reality must be put aside in the design phase in order to make room for creativity. **Round forms:** Use thereof has not become necessary to date. **S Satellite offices:** Perhaps: Rotterdam, Hamburg, Rio, Barcelona, Meran, Los Angeles, New York, Paris or Berlin. [...] Vienna will remain our headquarters. **Saturday/Sunday:** = workdays **Seams:** are avoided when possible. If they are absolutely necessary, they are also consciously articulated. **Sexiness:** Without eroticism, architecture would be a sad affair. **Server Sound:** that is what you hear if you listen carefully **Short path:** Time-tested Delugan Meisslian principle of access. Pathways become spaces that imply different speeds. **Sleeping zone:** Never towards the ground, always oriented at the sky. **Spiral:** Main design metaphor. Places beginning and end in relationship to each other. **Square:** An ambiguous, non-directional shape. Never occurs in Delugan Meissl's work. **Square meters:** The areas of the built/planned units range from 73 sq m (Private Apartment D M, Vienna) to 2.000.000 sq m (competition entry for the Frankfurt Airport). **State of Flux:** *Plantha rei*. **Symmetry** is a foreign language to Delugan Meissl. **T Team:** Roman Delugan (Best Boy, operates on 7 x 24 hours basis), Elke Delugan Meissl (Boss), Diemar Feistel (35, he loves: polylines, sections, Ducati and Paula), Anke Goll (Project Manager at Lurge), Michael v. Grebmer (32, new on board), Harald Höller (28, Urban Planning Assistant), Martin Jost (28, fast thinker, with a good architectonic sense, 3-D Visionary), Gabriele Restrepo (Head of Administrations), Christopher Schweiger ("D M 2" Chief Editor, Ex-D M member). **Time:** Not enough time for celebrating, reaping the harvest, reflecting. **Tower Schwechat:** Focused on the essential. Stands for highest economical efficiency paired with deepest love for experimentation. **Transitional zones:** Interfaces between inside and outside. **Transitory view of architecture:** Not what is, is interesting, but what will come to be. **Transparency:** Important theme, especially important are the nuances, the different gradations of transparency. **Friends:** play a part and are always worked into the plan. **U Urban planning:** Specialty of the house, and even if not explicitly asked for, it is always taken into consideration and incorporated into the package. **Utopian architecture:** Wonderful task. **V as in Void.** **W Water tank:** Energy provider in a zero-energy house. **Website:** www.state-of-flux.org **Werkraum Wien:** Our structural engineering office of choice. **X XL:** Size doesn't matter. **Y Young architects:** Architecture is a fountain of youth. In Austria even architects well into their fifties can still be newcomers, which in respect to one's first built project was a given for a long time. Meanwhile, there is a refreshingly large number of offices that are indeed young. Delugan Meissl are in a sense both pioneers and veterans. **Z Zero gravity / floating:** Every House should float. At least it should give this impression.

A horizontal Portrait