Project Description

Film is an illusion created by the scenic coordination of light, space, and movement, which becomes real through projection. In architecture, the interplay between these parameters defines the intensity and effectiveness of the individual spatial perception significantly. They are understood to be integrative components of spatial enactment, their effect being projected through sequences of human motion and unfolded in multilayered ways.

Design Principle

Both the Eye Film Institute’s concept and urban implementation are based on an overlay of two creative disciplines which have at their core reality and fiction, illusion and real experience. The building concept becomes the story board, the architecture the scenography. By delivering a dynamic interplay, the building’s assigned role oscillates between acting as the urban scenery’s protagonist and as a dramaturgical element placed in front of a heterogeneous landscape setting.

On the interface between land and water, between historic centre and modern development area, the building adopts many faces from each viewpoint, thus finding itself in a constant dialogue with its surroundings. Its radiance overcomes the city’s natural divide and historic lifeline, the IJ river, and is defined by its interaction with the surroundings, its positioning, and geometry. The area’s distinctive communicative effect goes beyond the confines of the building, thus transforming the visit to the Film Institute into a sustained encounter between urban reality and cinematographic fiction. As a multifunctional meeting point, the building’s architectural formulation complies in multiple ways with the responsibility held by a cultural institution of the highest functionality and sustainability.

Urban Implementation

Situated in the privileged riverside area in the heart of Amsterdam, the Film Institute represents the visual
landmark of the new Amsterdam Noord quarter. This development area extends over to the former Shell Terrain on the opposite side of the river to the Centraal Station, Amsterdam’s train station. As the international oil company’s former research centre, this area which is situated close to the city centre and along the the busy urban water vein held a sensitive function. It used to be an isolated wasteland, hermetically secured and not accessible to the public. Since the transfer of Shell to its new headquarters in the north, this stretch of land has developed into a vital expansion area. Apart-ments, office buildings, and a functionally disposed infrastructure are supposed to act as a bridge towards the lively quarter on the south bank. The Overhoeks Tower is the only architectural relic that reminds of the area’s former use. This distinctive landmark has been integrated into the Film Institute’s conceptual design idea through formal referencing. Flanked by the attractive river promenade pertaining to the Overhoekspark on the northern IJ shore, the new building absorbs the existing usability qualities into its general architectural concept. The riverbank’s landscape and the varied movement on the river IJ characterise the the building’s city-facing side turning into essential design factors. The new building generates several urban and interior situations which through their communicative orientation contribute to the urban and social surplus value. Consequently, the Film Institute’s striking and impressive appear-ance complements the city’s highly qualitative cultural offer and under-lines Amsterdam’s role as a world-renowned top-class cultural site.

**Access**

The building can be accessed from several directions in different ways. Whereas on the northern side an access road leads into a public underground parking, on the east-west side a cycle path and a footpath allow the access along the river. A spectacular ride on the traditional urban ferry line gives access to Noord, whereby the slow approach allows for an impressive scenic change before visitors continue their way at their individual speed from the northern embarkation point.

The inclusion of the shore strip into the Film Museum’s outer area is articulated as a long-stretched, stepped access ramp that runs parallel to the river and connects directly to the existing promenade where the Overhoeks Tower is situated. This represents a fundamental part of the dramatic composition. Users access the building over a gentle slope and in constant deceleration, whereby the optical changes of the surrounding city view become the centre of attention. While the view over the city and the water widens with increasing height, the physiological effect of the barrier-free access area determines the movement. Spatial density and transparency mount into an exciting atmospheric moment before reaching the building’s interior in an almost imperceptible manner. The dynamic room sequence is clearly recognis-able from the building’s general external geometry and it develops on the inside as a coherent spatial and visual succession of single rooms.

**Main Body**

Aside from the functional assign-ment, spatial configuration, light incidence, and reference to the local urban structure represent the primary design parameters. Smooth, crystalline surfaces reflect the incoming light in varied ways, thus
creating permanent optical changes throughout the day. This effect is also reflected on the building’s exterior through the main design idea of an architectural enactment of movement and light, both crucial parameters of film as a medium. Focused outer references, mainly the extensive southern façade opening, signal the pulsating vivaciousness of its surroundings and of the opposite city centre. They increase both the building’s and the northern shore’s attractivity and appeal.

Functions

The IJ promenade acts as the entrance to the building, continuing on the inside along the big, south-facing glass front. The way to the ticket and information counter is characterised by optical relationships with the outside and changing spatial impressions. On the riverside, a spacious terrace acts as an extension of the foyer which represents the central access- and communication area. It is here that the interior’s full dimension unfolds, since all internal path relations are integrated into the spatial formulation of this neuralgic area. The entire usability concept is defined by clear orientation and unintrusive route guidance. The foyer constitutes the beginning and ending point of each visit.

Terraced steps define the dedicated as well as the variable functional spaces, leading to the exhibition area, the projection rooms, and the restaurant. A staircase leads to the underground level which hosts the offices, the canteen, and the film laboratory with an adjacent restauration workshop where the institute’s valuable archive is tended to. The three projection rooms can be accessed at the rear end of the foyer through narrow, introverted passages.
On the higher level, adjacent to the restaurant, is the gallery area which is Amsterdam’s biggest cohesive exhibition area. An eastwards facing multifunctional room unit – the educational room – can be temporarily added to the exhibition area. The room’s floor-to-ceiling glass opens the view onto the lower entrance area. A generous staircase leads from the entrance of the exhibition area to the upper level and towards the big showroom. This ascent is widely visible from the foyer and it is suited for the effective enactments of special appearances at premiers and other events.

The way to the upper level opens the view over the whole room volume. Beside the showroom’s open gallery area this level hosts the most intimate part of the building: the Room With A View, a private location for exclusive and secluded receptions. Similar to a painting, a precisely positioned floor-to-ceiling window focuses the view onto the water and the city centre, underlining once more the privileged location of this unique area.

Structure

The building consists of a base of site-mixed concrete and a steel structure resting on top of it. The concrete core encloses the base of the building and the central vertical distribution channel, while the three-dimensional steel frame suspended over it defines the distinctive shape of the external appearance. To shape this self-supporting space frame structure, two provisional supports absorbed the loads during the construction phase before the self-supporting effect of the overall construction spread the weight to the cantilevering on both sides of the building. In the core of the building, five supports carry the span of the roof; three of these supports are integrated visibly into the spatial geometry of the arena.

Due to its geological structure and immediate vicinity to the water, the banked-up plot, which was reclaimed in the course of the urban expansion plans for the Overhoeks region, required extensive soil conditioning works ahead of the actual construction works.

Construction

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. It is part of the Overhoeks urban expansion area in Amsterdam Noord, the former Shell site. The area, composed by apartment and office buildings, is surrounded by a copious green space. The new construction is positioned in proximity of the water on the park’s southside access point, and acts as an attractor for the new urban quarter.

Materials

Façade: The external building shell has a homogeneous appearance with the finer structure only becoming apparent upon approaching the film institute. Geometrically tailored façade elements in rhythmic sequence form a linear pattern, whose joints present sufficient tolerance to absorb without tension any admissible statics-related deflections of the overall structure. The outermost layer of the façade, consisting of aluminium-plated sandwich panels, rests on a base construction of prefabricated, insulated and sealed wooden box elements with mounted aluminium profiles. Unlike the
visibly riveted roof panels, the panels on the visible lateral façade surfaces are joined seamlessly at the edges and fastened invisibly by screws.

**Interior:** The materials selected for the inside of the building correspond to the respective functions of the various spaces and the resulting differing exposure. Oak parquet flooring, white walls and ceilings and integrated furniture elements made of Corian (reception counter, bar) constitute a solid, interior ensemble permitting a wide variety of uses. Charcoal-grey polished concrete flooring in the exhibition area provides a neutral and at the same time robust surface. Receded spaces as well as semi-public areas are furnished throughout in neutral colours; epoxy resin-coated flooring and all wall surfaces harmonise with the room and light atmosphere of each area, focussing, for example, the attention of the visitors in the darkened entrance area of the screening halls on the event that is about to start.

**Screening halls:** The materials used in the four screening halls differ as they were selected to suit the intended usage in each case. While the *Black Room* is to serve as a classical cinema and screening theatre and is thus equipped with dark, non-reflecting materials, the materials selected for the multi-purpose *Premiere Hall* are of a quality beyond standard movie theatre halls. Due to its movable stands, colours and equipment, the *Workshop Theatre* is most flexible location, suitable for projections (which can be screened easily against the light-grey walls) as well as for a wide range of other events.
WE FOCUSED ON THE CREATION OF MULTIPLE LAYERS, INTERCONNECTEDNESS, AND DIVERSITY IN ORDER TO GENERATE SOCIAL, ATMOSPHERIC, AND URBAN SURPLUS VALUE.

DMAAA
INTERVIEW: NINE QUESTIONS FOR DMAA IN RELATION TO EYE

1) I am interested in how a DMAA design is created, in particular in case of EYE. Roman, please tell me how this process normally evolves.

RD: Normally, I am on my own in a state of unconcentrated concentration. The first involvement with the new building for EYE Film Institute occurred in a semi-conscious state: with my eyes closed, I thought of the project and went through different ideas. I imagined a regular visit to the cinema like taking place in a script and realised that many components and qualities between entering and exiting the cinema were lacking, especially on an emotional level. Our building was to avoid these deficits. On the contrary, it was to be a place of rich experiences, hence the Arena as the central design element.

CM: And how did this cinema in the head turn into the actual design?

RD: When I have the topography in mind, I begin to sketch in a classical manner, on tracing paper. I usually design the section. When I draw groundplans, I outline a diagram, i.e., the way in which single functions can approximately be arranged/disposed. The section results from this first organisational chart. At the same time, I develop the basic idea. Each of our projects is based on a single, strong and concise idea. In the case of the Film Institute it was clear that in addition to the screening rooms as enclosed boxes, the view onto the city and the whole happening before and after the screening needed to be celebrated. This celebration takes place on a stage, a place of interaction for visitors and their interaction with the city.

CM: Can you still remember how long the design process took?

RD: There were two phases: one
when the project was very abstract, when we dealt primarily with the relationship between film and architecture. The starting point was the thesis that film is an illusion created by moving light. We translated this principle into architecture. At this stage, the building was a sort of screen on which a film made of light, the city, and the landscape were shown. After winning the competition we started to deal with concrete givens, which was effectively like a new start. In this second phase we proceeded like I described it earlier: following a night in the model making room, the project stood. The nocturnal experiments on the model were transposed synchronically into 3-D drawings.

CM: Is the process at DMAA always such as that Roman sketches the first idea which is then discussed, examined, and developed with the team?

RD: I often have a first idea, but sometimes its potential is still not clear. It often happens that the partners agree with the idea but not with its formulation. That is why the gradual approach together is so important, whereby everyone’s competences are brought in and the real architecture develops.

DF: At this stage it is always about integrating a spatial scheme into the first sketch in order to see the relationships within a volume and to check whether the figure complies to the urban structure. In the case of EYE there were fundamentally four steps: the development of the basic idea of the building itself as a stage, the urban approach, the integration of the spatial scheme and finally the shape. It is a characteristic of our architecture that we do not impose a great gesture onto the building, but that there is a core originating from a function, from a relationship between inside and outside, or from another central parameter.

2) Since the 1930s there has been a long tradition of cinema buildings representing architectural types with a golden age in the 60s. There are famous buildings from this time that are known to this date like, for instance, the Roxy Theater in New York, built in 1925 or the Kino International in Berlin. Did the historic type of cinema play a role for you when designing EYE?

RD: We certainly drew inspiration from the 1930s, since the Art Déco style has generated wonderful cinemas of high architectural quality. However, this era is over and the 1960s are no longer defining. Since the 1980s, architecturally banal American style cinema concepts became dominant in Europe. The visitor to these multiple Cinema Centres is purely viewed as a consumer and he is catered for according to the same template everywhere: he gets his ticket, is seated into the black box and is released onto the street through an side exit. I regard this reduction to a consumer role as totally wrong and extremely depressing. From this derives our idea for tomorrow’s cinema to lay a marker in architectural form and content, but to go a significant step further. It is precisely what we have tried to do with EYE.

EDM: The Art Déco cinemas were monofunctional and there were means to embellish them with all refinements. Of course, we are indirectly influenced by tradition but our architecture is not based on traditions but on function and on the question what the building should represent. We wanted to develop a new type of cinema, an in-between space that generates surplus value which surpasses the normal visit to the cinema.
The challenge lay in designing a modern Film Institute under difficult economic conditions which answers to varied requirements.

CM: Cinema is an example for the democratisation of art. It offers a low-threshold, affordable cultural experience. However, with EYE you have tried to ascribe the 21st century cinema a special nimbus and to celebrate the fact, that going to the cinema is a special event.

EDM: From a sociopolitical point of view it is certainly a positive effect when architecture manages to ascribe to the public of the poor people’s opera a stage and to enable them to perform.

RD: In today’s information technology society we need intermediate spaces which allow real encounters. Whereas data nets become ever so tight, relationships at a physical level become more and more distant. The common viewing of a film creates temporary communities of interest. The Arena which we designed, invites the visitor to the museum to dwell after the viewing. The room is distinctive and has an atmosphere that is created through its unique geometry, therefore being highly conducive to social interaction.

DF: In an analogy to the black box there is a stage in the real world in which everyone becomes an actor. This parallel is not only reflected formally by the building’s geometry, but also by its multiple usability. It offers a series of stage-like situations which can be used for different programmes. The architecture opens up possibilities without exercising any constraints for specific uses.

3) Is EYE a paramount example for DMAA’s physiological concept of architecture? If so, which is the room in EYE in which this physiological component is to be perceived the most? Where would you send me to in order to say, here you will experience our intention the most?

DF: I would send you into the Arena, or concretely, into the area between the big screening room and the Arena. I mean the point where the space opens up after leaving the screening room and you can physically experience this opening.

RD: These intermediate spaces hardly played a role in the room schedule. Nonetheless we consider them to be the most important areas, thus giving them special attention during the design process. They create spatial situations of particular tension inside and outside the building. Therefore I would advise you to take the ferry from the main train station to the Film Institute and to have a coffee there.

CM: We are speaking of something rather complex because the physiological dimension of experience can not be completely captured by language. But how can you create this physiological experience without taking away its openness? You do not build ghost trains for the sake of physiological effects, but spaces that offer a particularly rich variety of experiential modalities and intensities.

RD: The design process always involves the transformation of the unconscious into an experiential process. I think that the architect’s scope is not only to design what is conscious, but to engage particularly with the unconscious dimension. It is about creating spaces which, apart from being functional, also appeal to the unconscious and to the emotions by stimulating and expressing both. The user of our architecture is co-activated.
within the spatial experience: in an intellectual, physiological, and emotional way.

EDM: The unconscious aspects of our designs are difficult to convey verbally. The concepts are characterised by openness which is important for us, because we do not know how users and visitors will react concretely to our spaces. We anticipate possible scenarios, but ultimately we have no control over the effect our spaces create. This is also visible from the fact that some of our buildings seem related from the outside but offer completely different experiences. In the case of EYE Film Institute we focussed on the creation of multiple layers, interconnectedness, and diversity in order to generate social, atmospheric, and urban surplus value.

DF: We hope that the rather rational Dutch people may like the building especially due to its irrational qualities and unconscious dimensions. The Film Museum’s former director said that he wondered that a seemingly complex building would yet present such a clear and intelligible general concept.

PB: During this project it has been essential to be able to work intensively with the end user and the client and that they increasingly gave our ideas understanding and trust. The gastronomy concept for the Arena, for example, is a direct result of this dialogue. Ultimately we also depend on the fact that each single feature like, for instance, the gastronomy area, underlines the whole usability concept. We are talking about assumptions because in the end it is an experiment. However, we do not know whether the idea will be taken up.

4) Did you have a certain visitor type in mind when you designed EYE?

RD: No, certainly not. We envisaged visitors across all generations.

DF: During our weekly meetings in the old Film Museum we could observe how varied the visitor profile was, which I thought to be great. At the end of the day, EYE is not a cinema in the classical sense, but a film institute that offers a demanding programme. You go there in order to consciously watch demanding films and exhibitions and to exchange your views with others. This is what the building caters for.

5) Dietmar, please name a film that you consider to be important. Or rather: Which film should the director of EYE show in any case, because it contains something which you find remarkable?

DF: What springs to mind is *Bladerunner*. What fascinated me was that it was the first film of its genre that shattered all my ideas about science fiction by showing a world which is not so different from our own: the houses were old, shabby, and dirty as opposed to the dominant clean, elegant, high-tech view. Also, the unintelligible man-machine relationship was exciting. I do not consider *Bladerunner* as aesthetically groundbreaking, but its novel basic idea hit me like a slap in the face. After all the purely technological utopia scenarios I did not expect a science fiction film that would be so different.

CM: *A slap in the face* is a very immediate physiological experience.

DF: Exactly. That is why I do not see the Film Institute as a holy cow or
an ivory tower that stands in isolation, but as a part of the city which naturally should be used. Our architecture is often associated with science fiction but in principle, EYE is an ordinary house where one can eat, drink, communicate, well.

CM: Roman, which film has particularly inspired you?

RD: I could mention several. But I will choose *Fitzcarraldo* by Werner Herzog, a film about a man who wants to erect an opera house in the Peruvian jungle. *Fitzcarraldo* fascinates me because it deals with a person’s illusion. There are some very strong scenes, the worst showing how indigenous slaves pull Fitzcarraldo’s boat up the mountain and ultimately fail. The most beautiful scene shows Fitzcarraldo on a ship on the Amazon that is going towards a waterfall. He activates the record player and listens to Enrico Caruso’s operatic singing of Verdi. These extreme contrasts fascinate me. I like contrast, and *Fitzcarraldo* is an incredibly poetic and at the same time powerful film.

CM: I also remember that scene. You sense that there is danger everywhere, the natives lurk and you can see that in reality the ship is a wreck. Fitzcarraldo savours his triumph for a short moment before plunging into the abyss and the beauty of a work of art is shown under the most hostile conditions.

RD: This pleasure has something absurd and something triumphant.

CM: The scene evokes a brief shudder and electrifies the hair on your spine. Is this again the physiological dimension that interests you?

RD: I am moved when a person tries with all his strength to overcome an unsurmountable moun-

tain literally but also metaphorically. I am fascinated by the fact that this man of opera should have such a powerful vision which he radically pursues with all its consequences.

CM: One would assume that even though you take everything into consideration, there is always a strong vision that pushes you forward. Are this strength, and the courage to fail also a characteristic of DMAA?

RD: Yes but our steps are small and not so big. But is is correct: it is always the willpower and the energy to do something new, to do it differently, and to walk new paths.

CM: You also always want to test where the limits are.

DF: This is an issue in every type of construction. In classical housing, for example, 90 per cent is standard building. Even in this strongly reglemented area we try to experiment with new things and to think further. Similar to *Fitzcarraldo*, we often fight against great resistance. In performing these tasks, a strong vision is required in order to realise an idea against the current. To be repeating everything does not interest us.

6) Back to EYE. What took you particularly long to work out?

DF: We discussed at length about the appearance, the façade. It was particularly difficult during this project to achieve an exact qualitative realization, since we had to act without architects on site. Nonetheless, all things considered, our ideas were able to be realised very well.

CM: I remember that initially the façade was supposed to reflect the sky and the water. What
can you see now?

**DF:** Initially we had thought to cast the building in concrete, but it would have been technically too expensive. An intensive discussion followed on how to create a crystalline, smooth access. The solution was to insert bonded aluminum panels which were laid in an aesthetic and functional pattern with an elegant joint. All technical fittings were integrated into the clear geometry of the building’s configuration.

**CM:** In this respect, EYE is the exact opposite of the Centre Pompidou, for instance.

**7) The landscape is a determining factor for DMAA.** Your buildings are strongly defined by the surroundings but also by the topographical dimension of architecture itself. Now you have built in the Netherlands, a country that has a very specific relationship with landscape. How did you experience the Dutch landscape?

**DF:** EYE’s topographical position is not specifically Dutch. What particularly struck me over time was the quality of the light in Holland. It is said to be due to the water, the many canals which reflect the light into the sky. For this reason I think it was a good decision having conceived a building in an area where this effect is caused in a special way. On certain days the building merges with the colour of the sky, whereas when the skies are clear, the building stands out distinctively. This type of specific givens are more interesting to me than general observations about the Dutch landscape.

**CM:** The landscape is always adapted in Holland. There barely exists a centimeter of land that is not used or cultivated. Looking towards Holland, one gets the impression that the landscape is dominated, much to the opposite of mountainous regions. There, you rather get the impression that the landscape dominates you.

**DF:** The Dutch have a *Fitzcarraldo vision* in the sense that they believe in conquering nature, which they have done successfully in many cases – just think of the dams, for instance. Of course you perceive especially as non-Dutch that the landscape has not grown naturally. The site for EYE was also gained through reclaiming.

**RD:** That is why during our project we repeatedly encountered lack of understanding. On one hand we reclaim land but on the other we place the building almost directly on the water. This is unusual in Holland, where they always keep a certain distance to the water, despite the omnipresence of rivers, canals, and the sea. However, we wanted to place the house directly onto the water, which was not permitted by the harbour authorities. In relation to the landscape two things fascinated me: the horizon and the water. EYE is oriented towards both.

**CM:** These are descriptions by someone who wishes to make the most of the scenery and may even want to dramatise it, rather than control and dominate it. You must have seemed exotic and romantic in a culture that prefers to dominate the landscape?

**DF:** Our understanding and way to deal with landscape is certainly different to that of the Dutch culture. I have discussed landscape at length with Rien Hagen, the Film Institute’s former director. He hates mountains and says that he feels threatened by mountainous landscapes. They really are unhospitable for man. According to him, the hills of France of Italy would be the ideal landscape.
RD: During my childhood I often ditched school in order to climb mountains. I had to be back for lunch but my longing to see the horizon was so strong that I went all the same. Why does one enjoy walking through a town? In order to look for places that allow a view from above, in order to orient oneself and to feel a certain loftiness. It gives you the pleasure of having a double role, that of being part of the city and at the same time to be at a certain distance. You feel the city and you are able to observe it and reflect about it. If EYE is supposed to represent a stage towards the city, then I consider the Film Institut as a the place which should transmit the feeling of Amsterdam lying at your feet.

RD: Film is nothing else than moving light. But as soon as the visitor leaves the screening room, charged with a film experience, he dives into a space, where the film can be digested. The architecture of the Film Institute animates visitors to move on: mentally, to think beyond, to reflect upon and to share this thoughts with others. By doing so, the film experience can be intensified. To write about a building based only on photos is just like writing about a film only based on its script.

CM: If you have seen City Lights by Charles Chaplin, for instance, you will certainly have a different view of the city. The wealth of this work of art enrichens the perception.

CM: That is, EYE offers two modalities of experience: the imaginary and the social; that is, the real action.

RD: A good film never deals directly with the point it wants to make but it circumscribes it with many shades in between. The Arena works in a similar way: it is a transit space without concrete usage. It leaves the decision-making on how to move within it to the user.

CM: From what you are saying, I deduct that you must not have felt like film directors yourselves when developing EYE. It was evidently more important to enable communication about film and not to write a script.
EDM: The concept offers areas with different qualities without defining specific functions. The building shows itself as a barrier-free, interwoven spatial construction which allows the user an individual and temporary use.

DF: Screening rooms tend to be enclosed boxes, developed in order to provide the best lighting and acoustic conditions. It is exclusively about a relationship between eye and screen. The space recedes into the background and any spatial experience happens before and after the screening. Parallels with film directing can rather be found in the realisation and the production process. Both disciplines involve teamwork which implies realising one’s own ideas against all kinds of resistance.

9) Why do you become defensive when a building like EYE is described as a sculpture?

RD: In every design the initial point is the relationship between space and man, and vice versa, between man and space. Many outside parameters play a role, like functional requirements, technical limitations, economic boundaries, etc. No artist is ever as nearly exposed to such an amount of external influences and he could never consider them if he wanted to produce art. In architecture, it is about initiating and intensifying processes and experiences, about perceiving buildings as integrated parts of a superordinated organism which constantly interact with their surroundings.

EDM: Sculptures may form complex spaces and spaces which unfold strong physiological effects. However, architecture is substantially more complex because it has to comply with a number of requirements. Similar to our buildings, sculptures possess a strong physical presence, they are formally elaborated, but our constructions add a certain surplus value.
Two large-scale housing projects in Vienna were the first buildings designed and realized by the architects: the Beam, built in 1998 and the Mischek Tower, which had been completed two years later. During the last 18 years of existence, the studio Delugan Meissl Associated Architects realized numerous further projects, among them the Global Headquarter Sandoz of the Novartis Company (2003), Ray1, the often published house on a rooftop near Vienna’s city center, the City Lofts and the High Rise in the Wienerberg district. Besides multiple successes in international competitions, Delugan Meissl Associated Architects’ contribution for the first Architecture Biennial in China, an apartment realized in Phoenix City of Beijing, attracted high attention. The winning of the Porsche Museum competition (2005), an ex-aequo first-prize selection for the Darat King Abdullah II Cultural Center of Amman, Jordan (2008) and the invitation to participate at the competition for the Victoria & Albert Museum in Dundee, Scotland, in 2010 are evidence for the architect’s further steps towards internationality. The realization of EYE Film Institute Netherlands represents a further milestone in the Viennese practice’s history.

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Architectural approach //

The architecture of Delugan Meissl Associated Architects is much like language, in which meaning is constituted by the relationships among individual words. In contrast to other architectural philosophies, Delugan Meissl Associated Architects do not reduce this principle of hermetic language to a game in and of itself, but rather, they root it in their work with as many multivalent relationships between architecture and its contextual environment as possible, premiating the context of the building and the physical presence of its users.

Directed and rigorous processes of design are guided from spatial perception to future users. Their architectural concepts and connections to the existing fabric are reminiscent of organisms entering into dialogue with the environment, as integral parts of an overall system. Inside and out, their concepts break down the order of conventional rooms into flowing, functionally defined spatial sequences. Volumes directly engage the body of the observer through their scale, the way they interact with gravity, geometry, and the way they hint at the inexpressible. Independent of size or function, the work of Delugan Meissl Associated Architects is consistently determined by these design concepts and theoretical principles.

In this regard, Delugan Meissl Associated Architects are committed to developing the principle of intensification, along with ways to spatialize it and make it physiologically tangible. As opposed to a type of representational form of contemporary architecture that is geared primarily to the visual and to interpretive meaning, actual form is generated, which, in its physiological effects on the senses and the body, with the aim, to be a regulator of the rhythm of social and individual life.

THE BEAUTIFULLY DESIGNED BUILDING BY DMAA WILL ENABLE EYE TO BRING TOGETHER THE PAST, PRESENT AND FUTURE OF CINEMA IN ONE PLACE FOR THE AUDIENCES TO ENJOY
IN AN ANALOGY TO THE BLACK BOX THERE IS A STAGE IN THE REAL WORLD IN WHICH EVERYONE BECOMES AN ACTOR. THIS PARALLEL IS NOT ONLY REFLECTED FORMALLY BY THE BUILDING’S GEOMETRY, BUT ALSO BY ITS MULTIPLE USABILITY. IT OFFERS A SERIES OF STAGE-LIKE SITUATIONS WHICH CAN BE USED FOR DIFFERENT PROGRAMMES. THE ARCHITECTURE OPENS UP POSSIBILITIES WITHOUT EXERCISING ANY CONSTRAINTS FOR SPECIFIC USES.
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SELECTED PROJECTS

239: Victoria & Albert Museum, Dundee, Scotland
Competition 2010

219: Headquarters Funeral parlour, Vienna, Austria, 2012
Photo: Hertha Hurnaus

218: Spiegel Office Complex, Hamburg, Germany
Competition 2009

182: Festival Hall Erl, Tyrol, Austria
Completion 2012

195: Darat King Abdullah II Preforming Centre, Amman, Jordan
Competition 2007
157: Apartment ci17, Austria, 2009
Photo: Brigida González

Photo: Brigida González

059: House Ray 1, Vienna, Austria, 2003
Photo: Hertha Hurnaus

136: FH Campus Wien, Vienna, Austria, 2009
Photo: Hertha Hurnaus

118: Apartment Oberlech, Austria, 2006
Photo: Adolf Bereuter

106: House RT, Single Family, Austria, 2005
Photo: Hertha Hurnaus

039: High Rise Wienerberg, Vienna, Austria 2005
Photo: Hertha Hurnaus