

PRESS

INFORMATION of January 27, 2023

Frankfurt / Main

DAM PREIS 2023

The 26 best buildings in\from Germany



AUER WEBER ASSOZIIERTE
Erweiterung Landratsamt Starnberg; Foto: Aldo Amoretti

January 23 – May 1, 2023

at DAM Ostend
Henschelstraße 18, Frankfurt/Main

AWARD CEREMONY:

Fri, January 27, 2023, 6 p.m.

PRESS CONFERENCE:

Fri, January 27, 2023, 12 p.m.

GUIDED TOURS:

On Saturdays and Sundays, 3 p.m.
with Yorck Förster

OPENING HOURS:

Tue, Thurs – Fri 12 p.m. – 6 p.m., Wed 12 p.m. –
7 p.m., Sat – Sun 11 a.m. – 6 p.m. \ Mon closed

CONTENT

ABOUT THE DAM PREIS 2023	2
PRIZE WINNER	4
FINALISTS	6
LIST OF SHOWCASED BUILDINGS	8
JURY 2023 \ PUBLICATIONS	9
COINCIDING PROGRAM \ IMPRINT	11
CONTACT	12



DAM PREIS 2023 **THE 26 BEST BUILDINGS IN\FROM GERMANY**

The DAM Preis for Architecture in Germany 2023 has been awarded to **AUER WEBER** for the **Extension of Starnberg District Office**.

The jury was very taken with Auer Weber's extension to the Starnberg District Office. That said, in the final analysis it was the harmonious interaction of the existing structure and the extension that is so convincing. After all, rarely do an old structure and a new build bond so harmoniously, not least here because despite 35 years lying between the two designs it was the same architects at work. Thus, only a very close look today reveals where the old build ends and the extension begins, what tried-and-true and highly rated attributes of the existing edifice have been continued and where things have been modernized in keeping with the time – infusing things with a new character.

In 2023, the award will for the seventh time be bestowed by Deutsches Architekturmuseum (DAM) **in close cooperation with JUNG as its partner** – as part of a phased jury process.

THE LONGLIST

For the DAM Preis for Architecture in Germany, the museum has nominated 100 remarkable buildings or ensembles resulting from extensive research involving an advisory board of experts. This consisted of Christina Beaumont, Christof Bodenbach, Uwe Brösdorf, Matthias Dreßler, Florian Fischer, Lydia Haack, Florian Heilmeyer, Liza Heilmeyer-Birk, Angelika Hinterbrandner, Christian Holl, Philipp Jamme, David Kasperek, Ursula Kleefisch-Jobst, Steffen Lauterbach, Maximilian Liesner, Gert Lorber, Andreas Reich, Marcus Rommel, Ilka Ruby, Christian Schmieder, Heiner Stengel and Finn Warncke. In addition, projects were proposed by the architectural associations of the states of Baden-Württemberg, Bavaria, Berlin, Hesse, Rhineland-Palatinate, Saarland and Thuringia.

The nominated buildings for the DAM Preis 2023 had to be completed between the end of 2020 and the spring of 2022. Basically, the nomination of the buildings on the longlist was not limited to a specific building typology, minimum size or building amount.

New since 2017 is that all buildings on this nomination list, sorted geographically, are presented annually in the **Architekturführer Deutschland**. The 2023 edition, published by DOM publishers, is already on sale. At the same time, the longlist can also be viewed on the internet at dam-preis.de. Over the years, a digital archive of remarkable buildings in Germany will be created.

THE SHORTLIST

A jury of experts chaired by Martin Haas chose from the longlist of **23 projects** a smaller number for the **Shortlist for the DAM Preis 2023**. A selection of three buildings designed by German architects and erected outside the country were also included for consideration for honorary mention.

What strikes the eye is that the debate over the significance of public space is broadening, that increasingly people are experimenting with flexible forms of housing, and that conversion and expansion of existing structures is moving into the foreground. Against the backdrop of the mobility transition, the transport infrastructure projects are becoming more important that in addition to their function proper also provide good spaces to spend time in. That after the intensive phase of remote work, offices are filling up again is reflected in interesting workspaces, with cultural institutions preferably moving into fashionably converted industrial buildings and in the sphere of education pioneering school and university buildings have been created. One common quality is emerging: Hardly any project now can get by without underlining sustainability.

THE FINALISTS

In the course of a special jury trip undertaken at the beginning of September 2022 the jury inspected the five building ensembles chosen as the finalists:

ALLMANNWAPPNER – Stadtbahntunnel Karlsruhe

AUER WEBER - Extension of the Starnberg District Office

ELEMENT • A ARCHITEKTEN / HIENDL_SCHINEIS ARCHITEKTENPARTNERSCHAFT -

Bundesgeschäftsstelle des Deutschen Alpenvereins e.V., München

HÜTTEN & PALÄSTE - Scheune Prädikow, Prötzel

LRO LEDERER RAGNARSDÓTTIR OEI – Münchner Volkstheater

BUILDINGS OUTSIDE GERMANY

Not included in the shortlist for the DAM Preis, but for many years a firm part of this overview of contemporary German architecture are buildings designed by German architectural practices located in other countries: In Shenzhen, China, Crossboundaries have transformed the roof of a railway station building into a 1.2-kilometer-long “Skypark”. A truly unusual museum has been designed in the form of the Insectarium in Montreal, Canada – the architects were Kuehn Malvezzi and the local practices of Pelletier de Fontenay and Jodoïn Lamarre Pratte architectes. In Bangladesh, Studio Anna Heringer has developed a mud-&-bamboo building completely built by hand – the Anandaloy therapy center along with a small and closely-integrated studio for textile production.

DAM PREIS 2023 – PRIZE WINNER

AUER WEBER

Extension of the Starnberg District Office

The extension of the Starnberg District Office directly on the lakeside honours the existing building and impressively perpetuates it. It is not a matter of course that our existing buildings will be preserved and reused or extended. On the contrary, buildings from the 1970s and 1980s in particular are viewed with a certain degree of scepticism in terms of their future viability.

This was different in Starnberg, right from the start. Architects Fritz Auer and Carlo Weber took part in the competition for the Starnberg District Office back in 1982. Fritz Auer recalls that the main inspiration for the layout came from his trip to Japan in 1960 when he looked at the 17th century Katsura Villa – the auxiliary imperial palace – in Kyoto. To him, the horizontal distribution of the masses and staggering of the buildings, which cleverly concealed their very large volume, the two-storey structure with surrounding verandas on the upper floor, the roof overhangs, and the gently sloping roofs seemed suitable devices for the property in Starnberg.

In fact, this design won and was then realised. Even the original building focused on forging a close connection with the neighbourhood thanks to its design arrangement in the form of two-storey pavilions with surrounding escape balconies, a pool, and finger-like courtyards. The part wing, part comb-like structure of the extension continues this idea. A public footpath leads through the tree-lined inner courtyard with another pool on the way down to the lake shore. Almost incidentally, you reach the spacious entrance atrium, which leads to the offices via graceful stairs and galleries. Despite being oriented towards the outside, glass bands in the partition walls also create the greatest possible level of transparency towards the corridors. The three atriums have skylights; the atmosphere is surprisingly friendly for a public authority.

The fact that ‘the most beautiful district office in Bavaria’, as the current district administrator proudly calls it, was extended by its original architects is surely significant. However, they did not incorporate the areas for future extensions in the east and south that were intended in 1987. Instead, they developed the modular concept further in the west. There, the figure of wing structures outlined in the existing building was doubled by an atrium hall. In terms of design, the existing building and the extensions are largely the same. The transition between old and new is fluid, the façades and fixtures are new, but some are still under the old roof. In addition, some design decisions made in the past have been revised. The wood of the outer, new supports is no longer left natural, but rather glazed in a shade of grey that corresponds to the patina of the old one. Comparing the atria, it is thrilling to look at the interpretation and further development of the details, which were casually playful at the time. No more reflections under the ceiling, no funny rust in the railings at the corners, no more rhetorical glass openings, and no more mint green colour accents on the railings. A more straightforward and clearer architectural language prevails in the details, which take up the delicacy of the existing ones, but appear more professional and therefore less warm-hearted. The building technology meets current standards, which makes the new building a CO₂-neutral KfW Efficiency House 55.

The jury was particularly impressed by the architects’ attitude to reflecting on their own work, reinterpreting it, and updating it in contemporary language.

(original text: Peter Cachola Schmal)

Quotes from the jury

»The cluster-like layout with intelligent floor plans and the timelessness and bright friendliness of the building are a rarity, especially in administration buildings. The fact that the architects managed to continue and optimise this in the same style with all the current energy and structural requirements is worthy of an award (or awards).«

Brita Köhler

»Judging your own work is difficult. How easy it is to be blind to our own shortcomings and just tick a box and move on! Auer Weber took a close look at their own work and improved it. That's exactly what we need today: architecture that takes yesterday seriously, understands today, and clearly thinks ahead to tomorrow.«

Uta Winterhager

»The Starnberg District Office is a wonderful example of the very clever yet still rarely practiced further construction principle. The building's qualities have proven themselves to this day. The extension has not lost any of that despite the technical challenges of the present. The users love the building. There's nothing better that can happen to a building than that.«

Martin Haas

»It is so refreshing to finally find a successful building that is loved by its users and "simply" continued to be built by its architects after more than 30 years.«

Peter Cachola Schmal

»In order to continue the architecture of the 1980s in terms of the style, form, and materiality of the original design, you need an understanding of the qualities of the existing building. You need to respect the structure and only make careful adjustments to satisfy present-day requirements. All three of these conditions actually contradict our current obsession with progress and innovation. The fact that the extension of the Starnberg District Office was successful can therefore be considered a stroke of luck.«

Dijane Slavic/Uwe Bresan

»A client who has had their building extended in an almost identical manner to the original after more than 30 years – is there a more fitting honour to everyone involved in the construction and maintenance process? «

Florian Summa

»The district office confidently disposes of the trivial distinction between old and new buildings, which has only existed since the modern age. The permanent ongoing construction that this project so elegantly and casually celebrates used to be the norm rather than the exception in the history of construction. Continuing to build the structure according to its original design concept is a structural plea for the fundamental openness of architecture.«

Andreas Ruby



»The project proves that flexible changes and necessary adjustments do not require charcaterless, expressionless structures, but rather that it is only logical to perpetuate the qualities of the existing building. It is an admirable feat of humility.«

Lena Unger

»By extending the district office, Auer Weber have eased the expectation of having to create something “new”. They have impressed us with an overall project that has been perfectly cared for, maintained, and built over decades. It is a sustainable and contemporary architectural practice.«

Juliane Greb

»Expanding the most beautiful and cheerful district office in the country is a mental challenge. To reproduce the exemplary 1987 building easily under present-day conditions (energy, fire safety, inclusion) but also in terms of the engineering. The convincing result is astounding and once again serves as a role model.«

Jörn Walter

DAM PREIS 2023 – THE FINALISTS

ALLMANNWAPPNER

Stadtbahntunnel, Karlsruhe

Designing architecturally appealing underground structures is no easy task. Given this background, the straightforward, and elegant solution that allmannwappner developed for the seven stops in the new city light rail tunnel in the centre of Karlsruhe is astounding. They won the competition back in 2004. Six years elapsed before construction began in early 2010, and it was another 12 years until the inauguration in December 2021. Regardless of the positive transport outcome, the city has gained an architectural work of art. The decision to follow a uniform design principle for the entire 3.4-kilometre underground route contributes to this significantly, making it a complete work of art as a closed sequence of spaces.

The uniform solution with the quiet and reduced spaces below ground deliberately contrasts with the visual and acoustic stimulus density along the above-ground shopping streets. Indeed, this has been particularly successful in the transfer space between the above-ground entrances and the actual stops with their bush hammered wall surfaces, warm and non-directional lighting, absence of advertising, and colour integration of all the necessary technical equipment elements that are discreetly embedded in the wall. It continues in the white spatial shell of the stop areas, which immediately convey a feeling of clarity and safety with their surprisingly light appearance.

Derived from the electrical overhead lines of the light rail system an iconographic lighting concept by Ingo Maurer runs through the hall: A steel cable construction with countless LED tubes suspended from it at different heights, with looped cables, insulators, and fastening elements. It is an iridescent work of light art which atmospherically stages the passengers on the platforms and the light rail system on the tracks.

Rarely has it been possible to use such simple and few means to present the not overly prestigious status of the light rail user and his equally unprestigious means of mass transport in such a casual and dignified manner as an action artist. Something has been redeemed here that is often sorely missed in transport structures and it is mostly demanded in vain: building culture.

(original text: Jörn Walter)

ELEMENT • A ARCHITEKTEN / HIENDL_SCHIENEIS ARCHITEKTENPARTNERSCHAFT

Bundesgeschäftsstelle des Deutschen Alpenvereins e.V., Munich

One of the older buildings in Munichs Parkstadt Schwabing is a dry, four-storey administration building that was built in the 1970s. The building is unrecognisable today, although it was not demolished. Instead, the existing building was encased in a surrounding timber construction, and a two-story extension in a light hybrid timber construction was added. The client was the German Alpine Club (DAV), which set up its national office here. The stated goal was to breathe new life into the existing building using as few resources as possible and a low-tech energy concept.

On the north-east façade with the main entrance the new building shell widens into an atrium; it accommodates the reception desk and an airy stairwell permeable up to the top floor. Here you can see that the previous structure actually still exists. The old edge of the building is exposed, and concrete ceilings and supports appear cleaned and partly unclad. This look is at odds with the light timber of the building layer in front and the furniture.

The new cladding, a timber mullion and transom façade, extends to the fourth floor and largely determines the changed character of the building. What looks like a narrow balcony band is actually a trellis with planters and bars. On the north-western side, a one-storey extension with the conference area slides out like a drawer. The office areas on the upper floors are arranged as openplan workspaces around the core zone, which, like a large piece of furniture, accommodates a stairwell, the lift, toilets, and kitchenettes. An inviting meeting area awaits at the southwest end of the sixth floor: half-canteen, half-modern-alpine-hut.

Despite the high proportion of glass, the building manages with almost no external sun protection and no air conditioning at all. The former is increasingly taken care of by the façade plants and surrounding higher buildings which also shield it from the noise of the nearby motorway. A natural ventilation concept was planned for the interior as requested by the client. For the interior Transsolar developed a natural ventilation concept which relies to the fundamentals of physics.

The DAV's new national headquarters is an impressive example of how the rethinking in the building business can become reality when a committed builder and open-minded architects work together.

(original text: Christina Gräwe)

HÜTTEN & PALÄSTE

Scheune Prädikow, Prötzel

A few years ago, the ensemble of 14 listed buildings became the focus of a group of Berliners who wanted to 'unite housing, life, work, and culture and develop a sustainable community' there. This is how the Hof Prädikow e.V. association described its intent. The Stiftung trias foundation bought the site in 2016 and are now leasing it to the SelbstBau self-build association and tenants' cooperative.

Hütten & Paläste initially developed a usage concept for the entire estate. The programme was derived for each individual building from its existing structure. The Village Barn – where the 'village living room', the co-working space, a multifunctional room and a café surround a big central hall – was identified early on as an important structural element. The project was financed by the association itself and subsidies.

Several workshops were held to address requirements, desires, questions, and reservations on both sides. During the construction phase, the community also got involved in the manual work on subbotniks ('labour days') joined by the architects.

As much as possible of the existing structure was preserved. The positions of the new windows and doors were determined by the existing ventilation slots and gates in the solid boulder stonework. Newly added features are subordinate to the specifications of the existing building, but do not hide themselves. In places where brickwork had to be added, bricks that were dismantled elsewhere in the estate were reused. The historic timber structure in the interior was preserved as much as possible as an identity-forming element and only supplemented where necessary. The newly added partitions, which are partly opaque and partly translucent or transparent, as well as the large openings within them, which are sometimes closed with a curtain, doors, or panels, tell a story of negotiation about how much separation a 'place of connection' can handle.

Overall, it is with the Village Barn that Hütten & Paläste have contributed the most important building block to the success of the overall Hof Prädikow project. This makes it all the more regrettable that their ideas for the housing projects on the farm have not yet been pursued. But still, much remains open in Prötzel-Prädikow.

(original text: Juliane Greb)

LRO LEDERER RAGNARSDÓTTIR OEI

Münchner Volkstheater

The theatre was previously housed in a converted multi-purpose hall. An extensive general refurbishment was needed and the building was only rented. A new building avoided the costly process of setting up an interim venue. With the cattle yard a site was founded which is still close to the city centre and, last but not least, it is also owned by the city.

In order to enable to move to the new venue as quickly as possible, no design competition followed by an invitation to tender was organised, but rather a general contractor procedure. The required spatial programme included a large auditorium (600 seats), two smaller auditoriums (200 and 100 seats), as well as extensive storage and modern workshop areas. The competition was announced at the end of 2015, and already in December 2017 the decision to build a new building based on the design by LRO and the company Georg Reisch passed in Munich City Council. A fixed price of 131 million euros for the theatre complex was agreed.

The new theatre building takes over the clinker brick shell on the lower floors of the row of listed buildings along Zenettistrasse. The small-scale structure of this row of buildings is transferred to the large scale of the theatre building with a round arch on Tumblingerstrasse. With a certain pathos, the archway forms the entrance to the theatre courtyard.

The soft curves and arches of the new theatre's façade are reminiscent of the dynamics of Erich Mendelsohn's designs on the one hand, while on the other, their bulges and waists resemble Le Corbusier's sculptural designs. It has been possible to visually structure the large building mass in a remarkably differentiated way. The cuboid of the stage tower sits on top. Like a Chesterfield club chair, the latter is wrapped in a diamond-shaped, curved synthetic fibre fabric. The white material gives the 30-metre-high tower a visual lightness above the heavy brick floors.

A surprising, emotionalising colour scheme determines the building's foyer. The foyer is anything but a neutral stage for the theatre audience. In fact, it becomes a performer in the rather colourful staging of the space.

(original text: Yorck Förster)

LIST OF SHOWCASED PROJECTS

ALLMANNWAPPNER *FINALIST*

Stadtbahntunnel, Karlsruhe

AMUNT NAGEL THEISSEN

FRIHA / Haus am Hang, St. Blasien - Menzenschwand

AUER WEBER *PRIZE WINNER*

Erweiterung Landratsamt Starnberg

C/O NOW

Experimentelles Wohnhaus „Where the White Morels Grow“, Groß Kreutz - Schmergow

DAVID CHIPPERFIELD ARCHITECTS

Grundinstandsetzung Neue Nationalgalerie, Berlin

ELEMENT • A ARCHITEKTEN / HIENDL_SCHIENEIS ARCHITEKTENPARTNERSCHAFT *FINALIST*

Bundesgeschäftsstelle des Deutschen Alpenvereins e.V., Munich

FTHENAKIS ROPEE ARCHITEKTENKOOPERATIVE

Aufstockung Justizgebäude, Aschaffenburg

GMP VON GERKAN MARG UND PARTNER

Isarphilharmonie HP8, Munich

GRÜNTUCH ERNST ARCHITEKTEN

Hotel Wilmina / Umbau ehemaliges Frauengefängnis, Berlin

HEIDE & VON BECKERATH

Baugruppe „Spiegelfabrik“, Fürth

HEIM BALP

Gutshof Güldenhof / Umbau zum Atelier, Stechlin

HERZOG & DE MEURON

MKM Museum Küppersmühle, Duisburg

HILD + K

Wohnen am Hohentorsplatz, Bremen

HÜTTEN & PALÄSTE *FINALIST*

Scheune Prädikow, Prötzel



DAM Preis 2023 – The 26 best buildings in\from Germany

Frankfurt/Main, 27.01.2023

KREKELER ARCHITEKTEN
Sanierung Audimax Universität Braunschweig

LRO LEDERER RAGNARSDÓTTIR OEI **FINALIST**
Münchner Volkstheater

MEHR* ARCHITEKTEN
Brauereihalle, Kirchheim

MONO ARCHITEKTEN | PLANORAMA LANDSCHAFTSARCHITEKTUR | MUS STUDIO
KOMMUNIKATIONSDESIGN
Tank- und Rastanlage Leubinger Fürstenhügel, Sömmerda (A71)

PASZTORI SIMONS
Studio D / Künstleratelier, Berlin

SAUERBRUCHHUTTON
Bürohaus Luisenblock Deutscher Bundestag, Berlin

STEPHANIE HIRSCHVOGEL
Sanierung und Umbau „Grünes Haus“, Schongau

STURM UND WARTZECK
Nationalparkzentrum Ruhstein, Baiersbronn

WULF ARCHITEKTEN
Mensa und Mediathek Berufsschulzentrum, Darmstadt

ABROAD

CROSSBOUNDARIES
Shenzhen Skypark, Shenzhen (China)

KUEHN MALVEZZI + PELLETIER DE FONTENAY + JODOIN LAMARRE PRATTE ARCHITECTES
Montréal Insectarium, Montreal (Canada)

STUDIO ANNA HERINGER
Therapiezentrum Anandaloy, Rudrapur (Bangladesh)

JURY OF THE DAM PREIS 2023

Martin Haas (Partner of haascockzemannrich STUDIO2050, Jury Chairman)
 Peter Chachola Schmal (Director DAM)
 Brita Köhler (PR DAM)
 Yorck Förster (Freelance Curator DAM, Nomination Jury / Deputy)
 Christina Gräwe (Freelance Curator DAM, Nomination Jury / Deputy)
 Uwe Bresan / Dijane Slavic (Architektur Media Management JUNG)
 Juliane Greb (Prize winner of the DAM Preis 2022, founder of Büro Juliane Greb) /
 Florian Summa (Prize winner of the DAM Preis 2022, partner of SUMMACUMFEMMER)
 Andreas Ruby (Director Schweizerisches Architekturmuseum S AM)
 Lena Unger (Partner of Meier Unger Architekten)
 Jörn Walter (Urban planner, former building principal City of Hamburg)
 Uta Winterhager (Architect, Author, Editor)

PUBLICATIONS

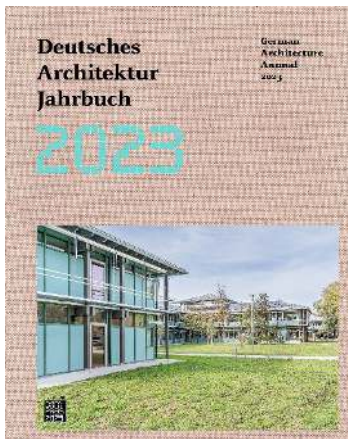


ARCHITEKTURFÜHRER DEUTSCHLAND 2023

Yorck Förster, Christina Gräwe, Peter Cachola Schmal (Ed.)
 Published by DOM publishers, Berlin / 2022

224 pages, 135 × 245 mm, 580 images
 Soft cover, German
 ISBN: 978-3-86922-814-3

Available at the museum shop and book stores for EUR 28.



DEUTSCHES ARCHITEKTUR JAHRBUCH 2023

Yorck Förster, Christina Gräwe, Peter Cachola Schmal (Ed.)
 Published by DOM publishers, Berlin / 2023

256 pages, 220 × 280 mm, 400 images
 Linen hard cover, German/English
 ISBN: 978-3-86922-865-5

Available at the museum shop and book stores for EUR 38.



DAM Preis 2023 – The 26 best buildings in/from Germany

Frankfurt/Main, 27.01.2023

IMPRINT

DAM Preis 2023 – The 26 best buildings in/from Germany

Published within the Deutsches Architektur Jahrbuch 2023

January 28 – May 1, 2023

An exhibition by Deutsches Architekturmuseums (DAM)

On behalf of the Dezernat für Kultur und Wissenschaft, Kulturamt of the City of Frankfurt/Main

Director of DAM Peter Cachola Schmal

Deputy Director of DAM Andrea Jürges

Curators Yorck Förster, Christina Gräwe

Graphic Design DOM publishers, Berlin, Nicole Wolf

Panel production inditec, Display & Messegestaltung GmbH, Bad Camberg

Invitation card, poster and banner Gardeners, Frankfurt/Main

Guided tours Yorck Förster

Artist of DAM Preis statue Harald Pompl

Registrar Wolfgang Welker

Installation of the exhibition Mario Lorenz DESERVE, Daniel Savari, Marina Barry, Caroline Krause, Ömer Simsek, under the direction of Christian Walter

Museum technician Milan Dejanov, Giancarlo Rossano

Administration Inka Plechaty, Nicole Fallert

Press and PR Brita Köhler, Anna Wegmann (DAM) / Uwe Bresan, Dijane Slavic (JUNG)

Partner: **Deutsches Architekturmuseum (DAM)** and **JUNG**

JUNG – progress as tradition

JUNG stands worldwide for timeless design and future-oriented building technology. For more than 100 years, innovation, passion and precision have led the way in its product development. Whether lighting, shading, air-conditioning, energy, security, door-communication or multimedia, JUNG systems offer the right solution for every requirement, with aesthetic design merging with intelligent smart-home and smart-building technology. 90 percent of the products are manufactured in Germany, as evidenced by the TÜV Nord “Made in Germany” test seal. By committing to manufacturing in Germany, JUNG is also opting for sustainable and resource-efficient manufacturing processes. The team spirit and solidarity of its more than 1,400 employees in Germany and in the 20 subsidiaries and over 70 agencies in Europe, the Middle East, Asia and North America play a key role in ensuring that its claim of “progress as tradition” is translated boldly and creatively into practice.

Since 2017, now in its seventh year, JUNG has been involved in the DAM Prize as a close cooperation partner of the Deutsches Architekturmuseum (DAM) in honouring outstanding buildings in Germany.



DAM Preis 2023 – The 26 best buildings in\from Germany

Frankfurt/Main, 27.01.2023

COINCIDING PROGRAM

Guided tours with Yorck Förster

On Saturdays and Sundays, 3 p.m.

FOR FURTHER INFORMATION PLEASE VISIT: DAM-PREIS.DE



Press images for announcements and reports during the exhibition period at www.dam-online.de/press

PREVIEW

24.03. – 01.05.2023 | DAM OSTEND
BAUWELT PREIS: DAS ERSTE HAUS

13.05. – 02.07.2023 | DAM OSTEND
EUROPEAN ARCHITECTURAL PHOTOGRAPHY PRIZE 2023

Contact:

DEUTSCHES ARCHITEKTURMUSEUM

Press & Public Relations

Brita Köhler, Dipl.-Ing. (FH)

T +49 (0)69.212 36318 \ brita.koehler@stadt-frankfurt.de

Anna Wegmann

T +49 (0)69 212 36318 \ anna.wegmann@stadt-frankfurt.de

JUNG

Architektur Media Management \ Marketing

Dijane Slavic, Dipl.-Ing.

M +49 (0)170 2711528 \ d.slavic@jung.de

Dr. Ing. Uwe Bresan

M +49 (0)175 4313735 \ u.bresan@jung.de