

Poster Session and Exhibition “Olympic Follies”

A poster session and exhibition took place as part of the international ICOMOS conference from November 6th to 9th, 2019 in the Vorhoelzer Forum of the Technical University of Munich. The posters were selected based on a public call. The exhibition was organised by the ICOMOS AG 2020, the TUM ProfesTechnology and Conservation Science.

The modern Olympic Games have to be seen as a cultural and historical legacy of the 20th century of global significance. As a gathering of the youth of the world, the Olympics did not only promote modern sports, athletic competition and spectacle, but also the idea of international understanding, confraternity, joy, and, most of all, peace. Still, the Games’ instrumental and commercial implications add an ambivalent notion to these noble goals. The ICOMOS International Conference “The Modern Heritage of the Olympic Games” discussed the material and immaterial legacy of the modern Olympic Games. The cultural and historic value of the former sites of the Olympic Games is without doubt. Most of the sites in Munich are recognised and protected as historic ensembles or individual monuments. However, the Olympics are not to be reduced to the famous stadiums, sports facilities, Olympic villages and parks. The events led to the construction and installation of numerous buildings, art works and infrastructures, which changed the appearance and workings of the respective guest cities, but are hardly appreciated as integral and original parts of the Olympic heritage today. We think it is worth drawing attention to these smaller and lesser known objects and assessing them as part of the broader historic context as well as individual cultural accomplishments. What happened with these objects specifically after the Games were closed? What potential do they bear to tell a more detailed, more complex or altogether different story of the modern Olympic Games than the well-

known iconic big buildings? In which way should we treat these objects as we are embracing our heritage? And what, by extension, could be our role as the emerging generation of care-takers in regard to the legacy of the late 20th century generally?

As part of the ICOMOS conference, we called for the submission of poster proposals for an exhibition and presentation. We asked for contributions which are focused on individual objects, be them architecture, infrastructure, art, public installations or design. Based on the identification and assessment of their cultural and historic significance, and the documentation of their current state, posters should focus on, but were not limited to, the following:

1. public awareness and recognition,
2. materiality and structural condition, and/or
3. possibilities of conservation-restoration or conversion.

The Call for Posters explicitly addressed graduate and post-graduate/doctoral students, as well as young professionals (up to 5 years after graduation) in the fields of architecture, art history, conservation-restoration, contemporary history, cultural heritage studies, design history, landscape architecture and its history, structural engineering, urban planning, but was open to any field of study.

Poster Awards

The posters were judged for award consideration prior to the ICOMOS conference. A jury consisting of members of ICOMOS AG 2020 selected three winners among the contributions of graduate students, postgraduates and young professionals.



Fig. 1: Poster session and exhibition with the original models of the kiosks and ticket booths. Photo: Carina Thomas (TUM), 2019



Fig. 2: Poster session and exhibition with the original seating furniture of the Olympic Games 1972. Photo: Carina Thomas (TUM), 2019

The exhibition comprised the following posters and exhibits:

(Weight)lifting the Olympic Heritage – The "White Elephants" of Athens 2004

by Korinna Zinova Weber and Margarita Agriatoni (ETH Zürich & EPFL Lausanne)

A Westphalian Ufo – The 1972 Olympische Basketballhalle as a stage*

by Mathias Horstmann (TU Kaiserslautern)

The "Old Jahn Stadium" in Regensburg – A lost piece of Olympic history

by Cornelia Gmeiner, Jonas Lengenfeld and Katharina Schaller (OTH Regensburg)

Bahnhof München Olympiastadium, Approach to a subsequent use – "Olympiamuseum"*

by Johann Buske and Robert Mitzenheim (Bauhaus University Weimar)

Scheidplatz, Olympic underground station – Munich 1972

by Hannah Göbel (Bauhaus University Weimar)

Media Line im Olympischen Dorf – Ein Kunstwerk von Hans Hollein

von Yinze Zhang (TU Munich)

Ticket booths in the Munich Olympic Park

by Pietro Sircana, Lucrezia Rodriguez, Lisa Schröter, Livia Calcagni, Jana Calatrava, Concetta Maria Casagrande, Beatrice Brinchi Giusti, Chiara Saccomanno, Mu-Yen Lee, Jesse Han (TU Munich)

Original models and plans of the kiosks and ticket booths provided by Jourdan & Müller Steinhauser – Projektgruppe Architektur und Städtebau GmbH

Sit-in! – Sitting in the Olympic Park*

by Veronika Mayr (TU Munich)

Original seating furniture of the Olympic Games 1972

provided by SWM Stadtwerke München and Olympiapark GmbH

The color pale palette of the Munich Olympic Games 1972 – From concept to materials

by Dr. Clarimma Sessa (TU Munich)

* The marked contributions were awarded by a jury from the ICOMOS AG 2020.

In cooperation with

ICOMOS Deutschland e.V., AG 2020:

Kirsten Angermann, Michael Bastgen, Dr. Tino Mager, Luise Rellensmann

TUM Professorship for Recent Building Heritage Conservation:

Prof. Dr. Andreas Putz, Meltem Çavdar

TUM Chair of Conservation-Restoration, Art Technology and Conservation Science:

Prof. Dr. Thomas Danzl, Nadia Thalguter

Special thanks for providing the exhibition objects to

Jourdan & Müller Steinhauser – Projektgruppe Architektur und Städtebau GmbH, SWM Stadtwerke München and Olympiapark GmbH