

# icam16

Frankfurt

Rhine-Ruhr Metropole

Berlin

2012



DEUTSCHES  
ARCHITECTURMUSEUM

AKADEMIE DER KÜNSTE



MUSEUM FÜR  
ARCHITEKTUR UND  
INGENIEURKUNST  
NRW

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# SATURDAY SEPTEMBER 1, 2012

## PRE-CONFERENCE TOUR

### DAM

13.00 – 17.00

REGISTRATION / MARKET PLACE

14.00

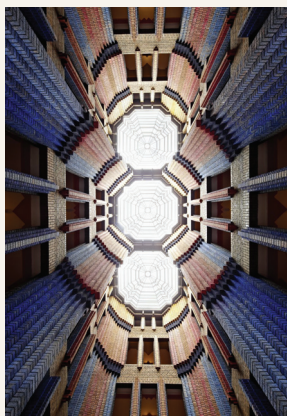
DEPARTURE BY BUS FROM THE DAM

14.20 – 15.30

### FARBWERKE HOECHST ADMINISTRATION BUILDING

by Peter Behrens, 1920 – 1924

With bridge and tower, the former administration building of the Hoechst AG is a master piece of expressionist architecture. The cathedral-like entrance hall with brick pillars and an alternate colour scheme is one of the most famous interior spaces of the period in Germany.



© Infraseriv Höchst

16.00 – 16.10

### SCHLOSS FRIEDRICHSHOF (SCHLOSSHOTEL KRONBERG)

by Eberhard von Ihne, 1889 – 1894

Schloss Friedrichshof was built for the dowager German Empress Victoria, Princess Royal and daughter of Queen Victoria of the United Kingdom of Great Britain. Today, the palace is a five-star hotel, owned by the House of Hesse.



**16.20 – 17.15**

**HAUS RANG**

**by Richard Neutra, 1960 – 1964**

Haus Rang is a small detached house largely preserved in its original state situated in a woodland clearing on the outskirts of Königstein, Taunus.

The ICAM-members will be welcomed by the owner Ms. Rang.



© Peter Körner, DAM

**17.30 – 18.30**

**VILLA GANS**

**by Peter Behrens, 1929 – 1931**

Villa Gans is a modernist building. Divided into different high cubic structures it offered space for Ms. Gans and up to eight servants. Bright limestone was used for the façade and the exclusive interior featured the latest technical standards. In the 1980s the house was divided into three flats by Richard Meier.

The ICAM-members are invited by the building owners for a sundowner on the terrace.



© Peter Körner, DAM

**19.00**

**END OF TOUR AT DAM**





# SUNDAY SEPTEMBER 2, 2012

## DAM

### CONFERENCE PROGRAM

10.00 – 12.00

BOARD MEETING

12.00 – 19.00

REGISTRATION / MARKET PLACE

14.00 – 18.00

TOUR 1 - DAS NEUE FRANKFURT

DEPARTURE BY BUS FROM THE DAM

### SIEDLUNG RÖMERSTADT AND ERNST-MAY-HAUS

by Ernst May, 1926 – 1928

In the context of a housing shortage and a degree of political instability, Ernst May assembled a powerful staff of progressive architects. A large-scale housing development program was established, with 12,000 units to be built in suburban „Siedlungen“. The best known is the Römerstadt Siedlung which became a landmark of modernist architecture

The Ernst-May-Haus is a typical example of a May family home and garden, with original interior and the world famous „Frankfurter Küche“ by Margarete Schütte-Lihotzky.



© Wolfgang Voigt / Peter Körner, DAM



## GROSSMARKTHALLE & NEW ECB PREMISES

by Martin Elsaesser, 1926 – 1928

and by Coop Himmelb(l)au, 2010 – 2014

The new ECB premises on the site of the former Großmarkthalle will create a visible urban landmark and the double office tower will extend Frankfurt's high-rise skyline towards the east. The massive Grossmarkthalle stretches across the site, dominating the cityscape of the surrounding area, as well as the adjoining banks of the river Main.



© Peter Körner, DAM

### 19.30

#### CONFERENCE OPENING AND RECEPTION AT THE KAISERSAAL AT THE RÖMER CITY HALL

The official reception to mark the opening of ICAM 16 will be held at the Kaisersaal of the Römer. This building has served as the Frankfurt City Hall for over 600 years, it was for a long time the place where the German Kaiser was elected, and as such is the place with the richest history in the city.



© Peter Körner, DAM



# MONDAY SEPTEMBER 3, 2012

## DAM

08.00 – 19.00

REGISTRATION / MARKET PLACE

08.30 – 09.30

**OPENING LECTURE: WHAT DRIVES CONTEMPORARY ARCHITECTURE IN GERMANY?**

**Layla Dawson**, Architectural Critic, Hamburg (DE)

09.45 – 11.45

**SESSION 1: CONSERVING MODELS**

Since the advent of the Modern Movement both architecture and its three dimensional projection through model making have gone through profound changes. New materials and new techniques have opened up new possibilities for architecture, aesthetically and structurally. At the same time the making of models has changed radically, leaving behind the traditional craftsmanship and materials, to incorporate the most diverse – sometimes even bizarre and unexpected – media. While previous icam sessions and conferences in Munich and Paris have addressed the history of models and their use in practice, this session seeks to focus specifically on issues of model conservation seen from any combination of historical, material or philosophical points of view.

## CHAIRS

**Barry Bergdoll**, The Philip Johnson Chief Curator of Architecture and Design at Museum of Modern Art, New York (USA)

**Corinne Bélier**, Chief Curator for the gallery of modern and contemporary architecture, Cité de l'architecture et du patrimoine, Musée des monuments français, Paris (FR)

## THE JOY OF DESTRUCTION

**Oliver Elser**, Curator, DAM, Frankfurt (DE)

**ARCHITECTURAL MODEL CONSERVATION IN THE COLLECTION OF THE MUSEUM OF MODERN ART**

**Margo Delidow**, Conservator, Whryta Conservation NYC; Adjunct Professor, Institute of Fine Arts, New York University, New York (USA)



## EXPERIMENTATION AND CONSERVATION

**Emmanuelle Chiappone-Piriou**, Program Manager, Frac Centre, Orléans (FR), paper written with **Marie-Ange Brayer**, Director of the Frac Centre

## ARCHITECTURAL MODEL: THE ITALIAN EXPERIENCE

**Antonello Alici**, **Esmeralda Valente**, The National Association of Architectural Archives (AAA/Italia), Rome (IT)

**12.00 – 13.00**

**„THE ARCHITECTURAL MODEL – TOOL, FETISH, SMALL UTOPIA“**  
**Guided tour of the architecture model exhibition at DAM**



© Uwe Dettmar

**13.00 – 14.00**

**LUNCH AT DAM**

**14.00 – 15.30**

**SHORT LECTURES (PECHA KUCHA FORMAT)**  
**VARIOUS ARCHITECTURAL COLLECTIONS IN GERMANY**

## INTRODUCTION

**Eva-Maria Barkhofen**, Chairwoman, Federation of German Architectural Archives

## PRESENTATION

**Peter Cachola Schmal**, DAM, Frankfurt

**Ulla Müller**, Berlinische Galerie, Berlin

**Regina Wittman**, A:AI, Technische Universität Dortmund

**Martin Kunz**, SAAI Südwestdeutsches Archiv für Architektur und Ingenieurbau, Karlsruhe

**Annemarie Jaeggi**, Bauhaus Archiv, Berlin

**Nadja Bartels**, Tchoban Foundation, Berlin



**Harald Engler**, IRS Leibnizinstitut für Regionalentwicklung und Strukturplanung, Erkner

**Eva-Maria Barkhofen**, Akademie der Künste, Berlin

**15.45**

**TOUR 2 - MUSEUMSUFER**

**DEPARTURE BY FOOT FROM THE DAM**

**16.00 – 17.00**

**THE STÄDEL - NEW ADDITION**

**by Oskar Sommer, 1874 – 1878, Johannes Krahn, 1953 – 1963  
and by schneider+schumacher, 2008-2012**

The Städel owns one of the most important collections in Germany. After the addition by Gustav Peichl in 1990 a further expansion of 3,000 square meters was planned from 2008 by schneider+schumacher from Frankfurt. The new exhibition hall situated beneath the Städel garden provides an optimal setting for the presentation of contemporary art at the Städel Museum.



© Peter Körner, DAM

**17.00 – 17.20**

**STÄDEL ADDITION HILL**

**Till Schneider, Michael Schumacher, schneider+schumacher,  
Frankfurt**

**17.45**

**DAM-ARCHIVE**

**Hedderichstrasse 108-110**

In the 1980s Heinrich Klotz laid the foundations for the Collection of the DAM. Now it comprises some 200,000 architectural plans, drawings and sketches and about 1,300 models. The main focus is on the 20th century up to contemporary architecture.

**FREE EVENING**



TUESDAY  
SEPTEMBER 4, 2012



© Peter Körner, DAM

## CAMPUS WESTEND

### Grüneburgplatz 1

Subway U1, U2, U3, U8 (Hügelstraße)

Bus 36 (Uni Campus Westend)

## MEETING IN FRONT OF IG FARBEN BUILDING

8.45 – 10.00

### TOUR 3 - IG FARBEN BUILDING AND CAMPUS WESTEND

by Hans Poelzig, 1928 – 1930

and by Ferdinand Heide Architekten, Kleihues + Kleihues,  
Müller Reimann Architekten, Karl + Probst Architekten,  
Weinmiller Architekten and Staab Architekten, 2008 – today

On its completion, the IG Farben Building was the largest office building in Europe and remained so until the 1950s. The IG Farben Building's six wings retain a modern, spare elegance, despite their mammoth size.

Together with a variety of new buildings, the Campus Westend offers extraordinary conditions for studying and research. With its new architecture and greening, Goethe University's new Campus Westend belongs to the most modern ones in Europe.



© Peter Körner, DAM



## CAMPUS WESTEND CASINO, ROOM 1.801

**10.30 – 12.30**

### **SESSION 2: RECONSTRUCTION**

It was only with the emergence of modern architecture and the preservation of historical monuments around 1900 that reconstruction became a sensitive issue. The 1964 Venice Charter laid down an exact framework for dealing with historical building fabric, which to a large extent made reconstruction a taboo and called for a distinct difference between old and new. Over the course of the past few decades it became increasingly apparent that „western“ conceptions of authenticity and originality are not compatible with the cultural ideas and influences of other cultures. For this reason, in addition to the preservation of authentic material, various UNESCO resolutions, for example that passed in Nara in 1994, emphasized the importance of the „authentic spirit“, with which tradition is also passed on without original material. The examination is intended to question the ideological premises that influence modern architects and preservers of monuments in their attitude towards reconstruction. It also aims at debating Modernist ideas as reflected in the interpretation and significance of reconstruction in other cultures. With a view to a better understanding of a phenomenon that has been current ever since Antiquity, individual examples and controversial points of view will also be discussed.

### **CHAIR**

**Winfried Nerdinger**, Director, Architekturmuseum der Technischen Universität München (DE)

### **RECONSTRUCTING PRACTISE**

**Marc Treib**, Professor of Architecture Emeritus, University of California, Berkeley (USA)

### **RECLAIMING THE LOST BEAUTY – THE RECONSTRUCTION OF HISTORICAL CITIES IN POLAND**

**Jolanta Gromadzka**, Museum of Architecture, Wrocław (PL)

### **AN APPROACH TO THE RECONSTRUCTION OF THE NEUES MUSEUM, BERLIN**

**Julian Harrap**, Julian Harrap Architects, London (UK)

**12.30 – 13.30**

### **LUNCH AT THE CAMPUS WESTEND CAFETERIA**







© Peter Körner, DAM

**13.30 – 14.00**

**INDIVIDUAL TRANSFER TO THE COMMERZBANK TOWER**

**Kaiserplatz**

Subway U1, U2, U3, U8 (Willy-Brandt-Platz)

**14.00 – 14.20**

**CHECK-IN AT THE COMMERZBANK TOWER, LOBBY**

**COMMERZBANK TOWER**

**by Foster + Partners, 1994 – 1997**

After the Commerzbank Tower was completed in 1997 it ranked as the tallest skyscraper in Europe until 2003 when it was surpassed by the Triumph-Palace in Moscow. With a height of 259 metres (850 ft), 56 stories, the Commerzbank Tower provides 121,000 m<sup>2</sup> (1.3 million square feet) of office space for the Commerzbank headquarters. It was the world's first so-called ecological skyscraper: besides the use of „sky-gardens“, environmentally friendly technologies were employed to reduce energy required for heating and cooling.



© Stadt Frankfurt am Main





**14.30**

**WELCOME AT PANORAMA ROOM, 49TH FLOOR**

**Martin Tartsch**, Head of Corporate Real Estate Management,  
Commerzbank AG

**14.50 – 16.50**

**SESSION 3: STRATEGIES (ROUNDTABLE DISCUSSION)**

The third session deals with strategies. The character of a typical architecture museum is difficult, if not impossible, to identify and define. What began with the collection of architecture documents and models in the 18th and 19th centuries became, with the advent of modernism and the birth of the architecture exhibition, a public statement promoting new lifestyles. However, the 1980s testified a renewed larger interest in the discipline, history and theory of architecture and instigated the emergence of innovative, multifaceted architecture museums and institutions with a more comprehensive strategy for social and cultural communication. Today, global ecological and financial crises, in addition to increasingly digital environments, create the necessity to rethink the architecture museum as an institution. The session will center on understanding these new conditions and reflect on the current cultural position and the strategies needed for the architecture museum to maintain an effective critical role.

**CHAIRS**

**Dietmar Steiner**, Director, Architekturzentrum Wien (AT)

**Mirko Zardini**, Director, Canadian Centre for Architecture (CA)

**ROUNDTABLE & OPEN DISCUSSION**

**Ole Bouman**, Director, Nederlands Architectuurinstituut,  
Rotterdam (NL)

**Nina Berre**, Director, Department of Architecture at the National  
Museum, Oslo (NO)

**Dietmar Steiner**, Director, Architekturzentrum Wien (AT)

**Mirko Zardini**, Director, Canadian Centre for Architecture (CA)

**17.00 – 18.30**

**FAREWELL FRANKFURT, RECEPTION HIGH ABOVE THE CITY  
SHORT GUIDED TOURS**

**FREE EVENING**



# WEDNESDAY SEPTEMBER 5, 2012

**8.00**

**MEETING AT FRANKFURT MAIN STATION (TRACK 19)**

**8.15**

**DEPARTURE FOR COLOGNE BY TRAIN ICE 818**

**9.40 – 13.20**

**TOUR 4 - COLOGNE GUIDED TOUR BY BUS**

## **INTERIM ARCHIVE OF THE DESTROYED HISTORICAL ARCHIVE OF THE CITY OF COLOGNE**

In March 2009 the storeroom building of the Historical Archive of the City of Cologne collapsed as a result of building work for the Cologne subway. 90 percent of the archive's inventory was buried and became wet. Six months later a good 85 percent had been retrieved with slight to significant damage. The ICAM-members will visit the interim restoration workshop of the archive in a former furniture warehouse and will be informed about the restoration works.

## **UAA UNGERS ARCHIV FÜR ARCHITEKTURWISSENSCHAFTEN, COLOGNE**

The UAA is housed in the listed Haus Belvederestrasse in Cologne, which O.M. Ungers built in 1957 for his family. With this house, O.M. Ungers achieved international renown. A library cube was added to the building in 1989. The building complex, created over a period of more than 30 years, visualizes O.M. Ungers' work from his beginnings in the 1950s to his radical architectural reduction in the final stages of his career. A key element of the UAA's work is organizing and holding exhibitions and symposiums on architecture and its associated disciplines.



© UAA Ungers Archiv für Architekturwiss.



**13.20 – 14.40**

**LUNCH AT THE TRIANGLE TOWER**

**by Gatermann + Schossig Architekten, 1995 – 2006**

The glass tower projects above Cologne skyline and characterises the Cologne city.

**14:40**

**BUS TRANSFER TO HOMBROICH MUSEUM ISLAND AND THE NEARBY RAKETENSTATION**

**15:10**

**TOUR 5 - HOMBROICH MUSEUM ISLAND**

**15.10 – 16.00**

**RAKETENSTATION**

**Architecture by Raimund Abraham, Tadao Ando, Erwin Heerich, Katsuhito Nishikawa, Peer Kirkeby and Alvaro Siza 1994 – today  
Sculptures by Heinz Baumüller, Eduardo Chillida, Erwin Heerich, Dietmar Hofmann, Oliver Kruse, and Katsuhito Nishikawa**

In 1994 the former NATO missile base, the Raketenstation, was incorporated into Hombroich Museum Island complex by the Düsseldorf art collector and patron Karl-Heinrich Müller (1936-2007). The halls, hangars, earth ramparts and observation tower on the missile base were renovated and redesigned. Today internationally renowned artists and scientists live and work here. Moreover, Karl-Heinrich Müller wanted to give architects the opportunity to build structures in accordance with their own architectural understanding – miniature manifestos of contemporary architecture.

The ICAM-members will be welcomed by Prof. Oliver Kruse (Member of the Board of the Foundation).



© Stiftung Insel Hombroich





© Peter Körner, DAM

**16.00 – 16.20**

**BUS TRANSFER TO HOMBROICH MUSEUM ISLAND**

**16.30 – 18.30**

**SESSION 4 - ARCHIVES IN TRANSITION**

Archival collections in museums and other collecting repositories are being rediscovered by their home institutions as the major assets that they are – large-scale scholarly resources, potential sources of revenue, political tools. They are also indisputably liabilities: the cost of processing, storing and making these assets available in both physical and digital form leads to re-think the entire endeavor of collecting at a moment when archives themselves are plentiful but resources are scarce.

This tension leads to a moment of transition for archival collections. Many repositories are rebuilding, re-framing, re-branding their collections: de-accessioning materials to redefine a collection's focus; networking with likeminded institutions to create larger, collaborative resources

**CHAIR**

**Irena Murray**, Sir Banister Flechter Director, British Architectural Library, Royal Institute of British Architects, London (UK)

**COOPERATION LEADS TO SHARING. TWO EXAMPLES OF ITALIAN PORTALS OF ARCHITECTURAL ARCHIVES**

**Anna Tonicello**, Head of Archives, Università Iuav di Venezia (IT)

**FROM ARCHIVES TO HERITAGE: TEN YEARS OF SHIFTING INSTITUTIONAL FRAMEWORKS FOR ARCHITECTURAL ARCHIVES IN FLANDERS**

**Ellen Van Impe**, Projectleader, CentrumVlaamseArchitectuurarchieven, VlaamsArchitectuurinstituut, Antwerp (BE)



## **CRITICAL STRATEGIES: MODELING ASAP (ARCHIVE OF SPATIAL AESTHETICS AND PRAXIS)**

**Tina Di Carlo**, Founder and Director, ASAP, New York (USA) and PhD Candidate in Place and Displacement: Exhibiting Architecture, Oslo Center for Critical Architectural Studies, Oslo School of Architecture (NO)

## **ARCHIVES AS RESEARCH HUBS: THE RMIT DESIGN ARCHIVES**

**Harriet Edquist**, Director, RMIT Design Archives, Melbourne (AU)

**18.30 – 19.30**

### **HOMBROICH MUSEUM ISLAND GUIDED TOURS**

**Architectural sculptures by Erwin Heerich and landscape architecture by Bernhard Korte, 1982 – 1993**

In 1982 patron Karl-Heinrich Müller (1936-2007) bought Insel Hombroich, an overgrown park and meadow landscape on the small Erft River just outside Düsseldorf. In line with Paul Cézanne's motto „art parallel to nature“, together with sculptor Erwin Heerich and landscape architect Bernhard Korte, Müller began integrating „walk-through sculptural constructions“ in the landscape. Müller's extensive art collection was presented in the various pavilions according to a concept by Düsseldorf painter Gotthard Graubner. Today Hombroich Museum Island is a very special synthesis of art, architecture and nature.



© Stiftung Insel Hombroich

**19.30 – 21.30**

**DINNER AT THE MUSEUMS CAFE**

**21:30**

**DEPARTURE BY BUS TO THE HOTELS IN ESSEN**



# THURSDAY SEPTEMBER 6, 2012

**08.15**

**MEETING POINT ESSEN CITY (WILLY-BRANDT-PLATZ)**

**08.30**

**DEPARTURE BY BUS TO GELSENKIRCHEN**

**09.00 – 10.00**

**MIR MUSIKTHEATER IM REVIER**

**by Werner Ruhnau, 1956 – 1959**

„An open society needs open theatre play forms“, says the architect Werner Ruhnau. He has realised the theatre in a creative dialogue between architecture, art and technology. Different disciplines opening themselves towards another, Ruhnau kept initialising their interplay over and over again, that is how this holistic artwork has evolved, an artwork many artists like Yves Klein, Jean Tinguely and Norbert Kricke have participated in at the end of the 1950s. Guided tour with the architect Werner Ruhnau.



© Stadt Gelsenkirchen

**10.10 – 12.10**

**SESSION 5 - IS THERE ANYBODY OUT THERE?**

„Is there anybody out there?“ seeks to raise issues and provoke discussion about what we know about the audiences for our collections, our exhibitions and our education programmes; how we attract and build audiences; and how we meet and exceed their expectations. A wide range of approaches and challenges will be illustrated and we specifically invite the ICAM audience to interact and participate in discussion and debate.



## **CHAIR**

**Rebecca Bailey**, Head of Education and Outreach, RCAHMS, Edinburgh (GB)

## **DESIGNING FOR THE PUBLIC**

**Gareth Hoskins**, Architect, Glasgow (UK)

## **THE RAW AND THE COOKED: UNDERSTANDING OUR AUDIENCE**

**Tracy Myers**, Curator of Architecture, Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh (USA)

## **ENGAGING TEENAGERS THROUGH MAKING ARCHITECTURE IN THE MUSEUM**

**Sofia Bilotta**, Art historian - Museum educator, MAXXI, Rome (IT)

## **ATTRACTING AUDIENCES WHEN YOU HAVE NO COLLECTION AND NO MUSEUM**

**Peter Ködderman**, M:AI NRW (DE)

## **GETTING STARTED: ENGAGING AUDIENCES WITH ARCHITECTURAL AND DESIGN COLLECTIONS IN AUSTRALASIA**

**Christine Garnaut**, Associate Research Professor in Planning and Architectural History, School of Art, Architecture and Design at the University of South Australia, Adelaide (AUS)

**12.15**

## **BUS TRANSFER TO THE HERITAGE SITE ZOLLVEREIN, ESSEN**

**13.10 – 14.10**

## **RECEPTION AND LUNCH AT THE SANAA CUBE**

**SANAA Architects, 2005 - 2006**



© Stiftung Zollverein

After 50 years the SANAA Cube was the first new building on the site of the former coal mine and industrial workplace Zollverein





and it was the first building of the two Japanese architects Kazuyo Sejima and Ryue Nishizawa in Europe.

The impressive concrete cube has become a new landmark for today's world heritage site of Zollverein. Since to 2010 the SANAA Cube is used by the Folkwang University for Applied Arts.

**14:15 – 15:15**

### **WORLD HERITAGE SITE ZOLLVEREIN**

**Architecture by Fritz Schupp, Martin Kremmer, Henrich Böll, Foster + Partners, OMA, agence-ter and SANAA, 1928 – 2006**

When Zollverein XII was opened in 1932, it was once considered the most up-to-date and most famous coal mine of the world. Its architecture once set trends towards purpose orientated industrial buildings. After being closed down in 1986, Zollverein became a symbol for the structural change of the Ruhr region.



© Stiftung Zollverein

**15.30 – 17.00**

### **GENERAL ASSEMBLY AT THE SANAA CUBE**

**17.00**

### **BUS TRANSFER TO THE HOTELS IN ESSEN**

**19.15**

### **MEETING POINT ESSEN CITY (WILLY-BRANDT-PLATZ)**

**20:00**

### **CLOSING CEREMONY AND DINNER AT THE FORSTSTATION INDUSTRIAL FOREST, RHEINELBE**

Until 1930, Rheinelbe was one of the Ruhr's major coal mines on the southern edge of the city of Gelsenkirchen. Following its closure the above-ground structures were gradually demolished; only the machine hall, canteen and telephone exchange (where the M:AI is located) remained and were put to new use. Over the last 70 years a wild industrial forest has gradually taken root on the site. The art-in-nature artist Herman Prigann created a sculpture park here without intervening in nature. This is also the site of the country's most unusual forestry station, the Forststation Rheinelbe.





# FRIDAY SEPTEMBER 7, 2012

## POST-CONFERENCE TOUR

**08.20**

**DEPARTURE TO BERLIN BY TRAIN FROM ESSEN**

**12.10**

**ARRIVAL AT BERLIN CENTRAL STATION**

**by Meinhard von Gerkan and Jürgen Hillmer, 1994 – 2004**

**12.15**

**GUIDING TOUR AND LUNCH AT BERLIN TOWN HALL  
(ROTES RATHAUS)**

**by Hermann Friedrich Waesemann, 1861 – 1869**

The City Hall was modelled on the Old Town Hall of Toruń, today Poland, while the architecture of the tower is reminiscent of the cathedral tower of Notre-Dame de Laon in France.

**16.00**

**FEDERAL CHANCELLERY BUILDING**

**by Axel Schultes and Charlotte Frank, 1997 – 2001**

The Chancellery Building located in the Spreebogen is one of the biggest government buildings in the world. The building features a number of postmodern elements and open facades to the East and West. The building houses art works of the classical modern and works by contemporary German and international artists.



© Werner Huthmacher

**19.00**

**DINNER AT THE LEONARDO ROYAL HOTEL**

# SATURDAY SEPTEMBER 8, 2012

9.30

DEPARTURE FROM THE HOTEL BY BUS

11.00

**EINSTEINTURM, TELEGRAFENBERG, POTSDAM**

**by Erich Mendelsohn, 1918 – 1923**

The Einsteinturm is often called the „main example for architectural expressivism“. The tower is also an example for the very few connections between science and art, as Mendelsohn fulfilled the conditions for the scientific use as well as his own concepts of form.



© Astrophysikal. Institut Potsdam

12.30

LUNCH AT RESTAURANT „ALTER STADTWÄCHTER“

14.00

**PARK SANSSOUCI, POTSDAM**

Sanssouci Park is a large park surrounding Sanssouci Palace in Potsdam. Following the terracing of the vineyard and the completion of the palace, the surroundings were included in the structure. A baroque flower garden with lawns, flower beds, hedges and trees was created. Under Frederick the Great several buildings were built in and around the Park.



© Raimond Spekking

19.00

DINNER AT RESTAURANT „MERHABA“

# SUNDAY SEPTEMBER 9, 2012

**9.00**

**DEPARTURE FROM THE HOTEL BY BUS**

**10.00**

**STALINALLEE (TODAY: KARL-MARX-ALLEE)**

**1952 – 1960**

The Karl-Marx-Allee is a monumental socialist boulevard built by the GDR and was a flagship building project of East Germany. The avenue, which is 89 m wide and nearly 2 km long, is lined with monumental eight-storey buildings designed in the so-called wedding-cake style, the socialist classicism of the Soviet Union.

Incl. a visit of a private flat at Marchlewski Street (6th floor).



© ADK, Henselmann-Archiv

**11.00**

**NEUES MUSEUM ON MUSEUM ISLAND**

**by Friedrich August Stüler, 1841 – 1859**

**rebuilt by Sir David Chipperfield and Julian Harrap, 1997 - 2009**

Extensive bombing during World War II left the building in ruins, with entire sections missing completely and others severely damaged. Few attempts at repair were made after the war, and the structure was left exposed to nature. In 1997, David Chipperfield Architects won the international competition for the rebuilding of the Neues Museum in collaboration with Julian Harrap. In October 2009, after more than sixty years as a ruin, the Neues Museum reopened to the public.



© Lenie Beutler

**13.00**

**LUNCH AT RESTAURANT „HISTORISCHE GESELLSCHAFT“**

**15.45**

**BAUHAUS ARCHIVE / MUSEUM OF DESIGN**

**by Walter Gropius and TAC (The Architects Collaborative),  
1976 – 1979**

Stimulated by the euphoria around the commissioning of Mies van der Rohe for the construction of the New National Gallery 1962 in Berlin, Hans Maria Wingler, founding director of the Bauhaus Archive, asked Gropius if he would like to design a building for the Bauhaus Archive. Gropius who had always been fully conscious of the high publicity value of buildings could not refuse. Provided by Wingler with a plan of a building site on the Rosenhöhe in Darmstadt, he designed a complex presenting a slightly deferred H-formation adapted to the plot's slope.



© Karsten Hintz

**19.00**

**DINNER AT THE BAUHAUS ARCHIVE**



# MONDAY SEPTEMBER 10, 2012

**9.00**

**DEPARTURE FROM THE HOTELBY BUS**

**9.30**

**HAUS AM RUPENHORN**

**by Hans and Wassili Luckhardt, 1929 – 1930**

**(ready to move into 1933)**

The Haus Am Rupenhorn is a reincarnation of the classical villa and a great example of new architecture: large openings enabling a seamless link to the exterior space as well as a spacious interior arrangement. The house features steel-framed structures with new materials both inside and out. In order to prevent cracks, the iron framework has been enclosed in a mobile internal and external envelope, producing a triple-shell wall.



© Arthur Köster

**11.00**

**OLYMPIA STADION WITH OLYMPIC BELL TOWER**

**by Werner March, 1934 – 1936**

**and von Gerkan, Marg und Partners, 2000 – 2006**

The Berlin stadium, the largest in Germany, offers covered seating for 75,000 spectators. A team of architects, engineers, and construction workers was busy for four years converting this important historic monument into a high-tech stadium. The roof structure rises to a height of 68 meters above the tiers of the seating. A sup-

porting structure allows the roof to be permanently open at the Marathon Arch, thus allowing a clear sight line to the Bell Tower. As the primary feature of the total layout, the Bell Tower is located in the centre of the western rim of the Mayfield. Visitors can reach the platform on top of the Bell Tower via an express glass-enclosed elevator. After a short climb from the bell chamber to the platform, visitors enjoy a magnificent view of Metropolitan Berlin and the lakes and forests which surround the city.



© Marcus Bredt

**13.00**

**LUNCH AT RESTAURANT „STADIONTERRASSEN“**

**15.00**

**GALERIE KOW**

**by Brandlhuber + ERA, Emde, Schneider, 2011**

The house on Brunnenstrasse 9 is an extension of the foundations of a building „ruin“ that was the result of a bad investment in the 1990s. The existing building consisted of the cellar walls towards the neighbouring house, the street and the courtyard and a cellar ceiling, with exception of the parts of the lift and the drive-through; the steel reinforcement of the incomplete building protruded from the street level. The found structure was not only included but was even further developed in the new building.

**17.00**

**BRECHT-ARCHIV, BRECHT WEIGEL MEMORIAL CENTRE**

Bertolt Brecht lived in his apartment on the first floor of the side wing and rear building from October 1953 until his death on 14 August 1956. The same year the Bertolt Brecht Archive was founded by Helene Weigel. It houses the extensive estate of the writer and director.

**FREE EVENING**





# TUESDAY SEPTEMBER 11, 2012

**9.00**

**CHECK-OUT AND DEPARTURE FROM THE HOTEL BY BUS**

**10.00**

**NETHERLANDS EMBASSY**

**by Rem Koolhaas, OMA, 2000 – 2004**

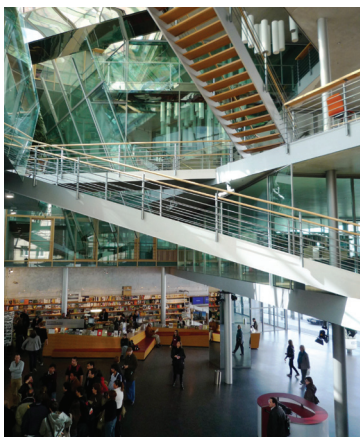
The Netherlands, having sold their former embassy site after the War, was free to choose a new location and preferred Roland Ufer in Mitte. Traditional (former West Berlin) city planning guidelines demanded the new building to complete the city block in 19th century fashion, the (former East Berlin) city planning officials had an open mind towards the OMA proposal for a freestanding cube on a - block completing - podium. The office in the end realized the building in a combination of obedience (fulfilling the block's perimeter) and disobedience (building a solitary cube).

**12.30**

**AKADEMIE DER KÜNSTE (ACADEMY OF ARTS)**

**by Behnisch & Partner with Werner Durth, 1996 – 2005**

The Academy of Arts, founded in 1696 is the oldest and most prestigious cultural institution in Berlin. Since 1995 it is relocated at the historic Pariser Platz in a impressive new glass fronted building which incorporates the only remaining original part of the building, the exhibition hall.










© Manfred Brückels

**13.00**

**LUNCH AT AKADEMIE DER KÜNSTE**

**END OF THE POST CONFERENCE TOUR**

	Morning	Afternoon	Evening
 Saturday	–	Pre-Tour	–
 Sunday	Registration	Tour 1	Conf. Opening/ Reception
 Monday	Opening Lecture Session 1	Pecha Kucha Tour 2	–
 Tuesday	Tour 3 Session 2	Session 3 Reception	–
 Wednesday	Transfer to Cologne Tour 4	Tour 5 Session 4	Dinner
 Thursday	Session 5	Reception/ General Assembly	Closing Ceremony
 Friday – Tuesday	Post-ConferenceTour		



**DAM** DEUTSCHES ARCHITEKTURMUSEUM

AKADEMIE DER KÜNSTE



MUSEUM FÜR  
ARCHITEKTUR UND  
INGENIEURKUNST  
NRW