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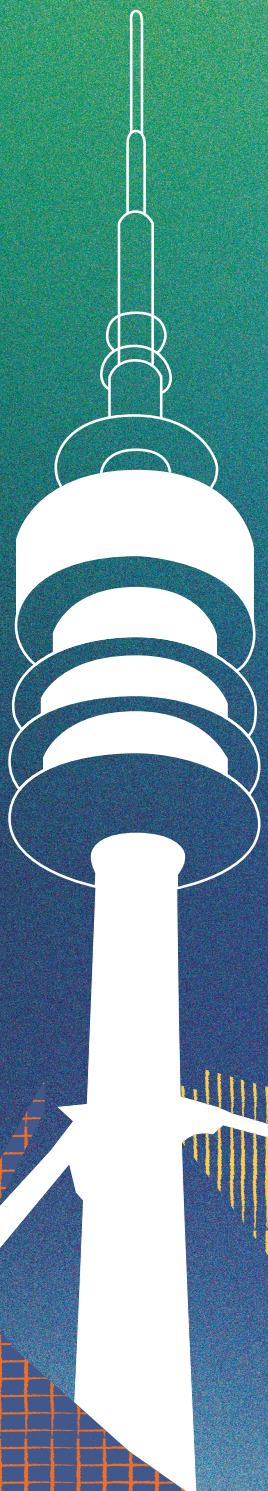

# Olympiapark Munich:

## Conceptualising a Conservation Management Plan

## Summer School 2025

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Professorship of Recent Building Heritage Conservation

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# Table of Contents


## Opening Contributions

**Welcoming address** 8
Prof. Dr. Elisabeth Merk

**Acknowledgements** 9
Dr. Tino Mager; Dr. John Ziesemer

**Welcome from the ICOMOS University Forum** 11
Prof. Dr. Celia Martínez Yáñez

**Introduction** 12

**Programme** 16

## Lectures

**The OUV of the Olympiapark Munich and the Development of a Conservation Management Plan** 22
Martin Rössler; Stephanie Veith

**Not Just a Sign: Preserving Otl Aicher's Colour Code for Olympia '72** 28
Dr. Clarimma Sessa

**Open-air lecture: Olympiapark and the Olympic Village** 32

**Management Plans of Cultural Sites and Their Risks for the Society of the 21st Century: How Can We Strengthen the Collective Memory?** 36
Dr. Enrique Xavier de Anda Alanís

**Yoyogi Stadium, Tokyo and Eames House, Los Angeles: Living Conservation Management Plans** 40
Sheridan Burke

**Challenges and Opportunities of the Olympiapark Munich** 50
Marion Schöne

## Workshop Outcomes


60 **Group 1: Olympiapark Munich: a Case for Cultural Landscape**
Elif Aktop; Flora Heckner; Başak Kalfa; Nataliia Koniaeva; Shramana Saha; Grete Tiigiste

65 **Group 2: From Celebration to Commemoration: Narratives and Memories of the Olympiapark**
Aiya Duiseyeva; Annika Ruf; Emma Sweeney; Lisa Albrecht; Yunseo Joung

72 **Group 3: The Cable-Net Roof Structure in the Conservation Management Plan**
İlke Alatlı; Elisabeth Ebert; Kevin A. Echeverry B.; Niko Grühl; Clemens Hauf

79 **Group 4: How to Safeguard the Spirit of Place in a Living Heritage Site Impacted by Tourism?**
Marin Nakaoka; Annukka Köppen; Flora Ledecq; Jonquille Clifford


## Conclusion


86 **Necessity for Further Discourse: Reflections on the Findings**

# Opening Contributions

**Welcoming address** 8
Prof. Dr. Elisabeth Merk

**Acknowledgements** 9
Dr. Tino Mager; Dr. John Ziesemer

**Welcome from the ICOMOS University Forum** 11
Prof. Dr. Celia Martínez Yáñez

**Introduction** 12

**Programme** 16



# Welcoming address

Prof. Dr. Elisabeth Merk
City of Munich's Planning Director

Munich's Olympiapark is a synthesis of architecture, engineering, landscape architecture, and visual design. The sports venues and the iconic tent roof are milestones of 20th-century architecture.

Created with the aim of representing a new democratic Germany, it formed the stage for the 20th Summer Olympic Games in 1972 with the motto "cheerful games of the muses and sports." Günter Behnisch, Günther Grzimek, Frei Otto, and Otl Aicher, the masterminds behind the plans, placed the human scale at the centre of their thinking at every level of planning—from urban design to the details. The sports facilities were skilfully modelled into the park landscape without any monumental effect, creating a unique architectural and landscape ensemble of a new type.

The park and its buildings have been successfully reused since their creation, hosting numerous events and serving as an open park for Munich residents and visitors.

Versatile use and openness are part of its concept. Günther Grzimek calls it a "utilitarian park," while Otl Aicher speaks of "aesthetics of use" in his writings.

The Olympiapark has been protected as an ensemble since 1998, and its most important buildings are protected as individual monuments. As part of the German Tentative List, the park will be nominated for UNESCO World Heritage by the City of Munich.

To harmonise conservation, use, and positive development, the City of Munich is currently developing a World Heritage Management Plan.

We therefore greatly welcome the fact that ICOMOS has organised a summer school on the topic of conservation management plans and are confident that the results and discussions will provide us with valuable suggestions for the further process.

# Acknowledgements

Dr. Tino Mager
President of ICOMOS Germany

Dr. John Ziesemer
Scientific Secretary of ICOMOS Germany

The workshop Olympiapark Munich: Conceptualising a Conservation Management Plan was the third international on-site workshop organised by the Emerging Professionals Working Group (EPWG) of ICOMOS Germany and was realised in collaboration with EPWG Portugal, EPWG Belgium, the Technical University of Munich, and the ICOMOS University Forum.

Dedicated to Munich's Olympiapark, a landmark of twentieth-century architecture and landscape design currently included on Germany's Tentative List for UNESCO World Heritage, the workshop provided an opportunity for emerging professionals to engage directly with questions of conservation, future use, and heritage significance within the framework of a Conservation Management Plan.

We would like to thank Prof. Dr. Andreas Putz and the Chair of Recent Building Heritage Conservation at the Technical University of Munich for hosting the workshop and supporting its realisation.

Our sincere gratitude goes to Dr. Dörthe Hellmuth for her continuous support of the Emerging Professionals Working Group and its activities within ICOMOS Germany.

Special appreciation is extended to the EPWG members involved in the preparation and organisation of the workshop: Katharina Bach, Marie Baudis, Aurore Burette, Dr. Alberto Franchini, Sebastian Jungblut, Can Öktem, Mariana P. L. Pereira, Danica Petrović, Diana Polanski, Martin Rössler, and Temirlan Nurpeissov. Their dedication was essential to the successful realisation of this international initiative.

We would also like to thank all participants for their engagement, research contributions, and collaborative spirit, which shaped both the workshop and this publication. Finally, we thank all lecturers, experts, and local partners who generously shared their knowledge and perspectives, contributing to a productive exchange on the past, present, and future of the Olympiapark.

The content collected in this publication encompasses lectures, site visits, discussions, and research developed during the workshop. The resulting contributions reflect the participants' engagement with the Olympiapark and its ongoing World Heritage nomination process, offering perspectives on its future management,

use, and conservation. Together, these outcomes highlight observations and insights that have the potential to inform the ongoing development of the Conservation Management Plan, while demonstrating the importance of involving the next generation of heritage professionals in real conservation processes and equipping them with the knowledge and tools required for future practice.

Welcome by Dr. John Ziesemer on behalf of ICOMOS Germany



# Welcome from the ICOMOS University Forum

Prof. Dr. Celia Martínez Yáñez
Full Professor at Art History Dpt., University of Granada
ICOMOS Board / ICOMOS ICTC Vice President

The ICOMOS Germany EPWG Summer School 2025 played a key role in strengthening the increasingly close ties between the ICOMOS EPWG and the ICOMOS University Forum. Both the selected theme and the heritage site that was the venue provided an excellent framework for promoting ICOMOS's mission and showcasing current research and practice.

On the one hand, the programme focused on a heritage site included on Germany's Tentative List, whose management plan is currently under development and was a central component of the Summer School. Like many buildings of its type and period, the Olympiapark presents significant preservation and conservation challenges. This offered participants a valuable opportunity to deepen their understanding of World Heritage processes and to develop practical knowledge and skills in this field. On the other hand, the Olympiapark stands as one of the most remarkable architectural and sporting complexes of the 20th century. Its significance aligns closely with contemporary research exploring the multi-faceted and often contested relationships between architecture, politics, sports, spectacle, and society, particularly in the context of the transformative decade of the 1970s and its lasting legacy.

Finally, the Summer School provided an important platform for exchange, fostering encounters, intergenerational dialogue, and critical discussions among professionals, experts, researchers, and participants from diverse heritage disciplines, cultural backgrounds, nationalities, and perspectives. Such interactions reinforce the foundations and objectives of the ICOMOS University Forum, the ICOMOS EPWG and the broader vision of ICOMOS for the future.

# Introduction

Heritage sites are increasingly shaped by uncertainty and change. Climate pressures, urban transformation, shifting patterns of use, and the need for more inclusive governance are driving a rethink of established models of conservation. For emerging professionals, these conditions raise urgent questions: how can heritage be cared for without reducing it to fixed structures, static values or singular narratives? How can conservation respond to places that remain actively used, emotionally layered and socially contested? And how can future heritage professionals learn to work with these complexities not only through theory, but through direct engagement with real cases?

The ICOMOS Germany EPWG Summer School 2025, organised in collaboration with the EPWG Portugal, the EPWG Belgium, the ICOMOS University Forum, and the Professorship of Recent Building Heritage Conservation at TU Munich, created precisely this kind of learning space. Under the theme “Olympiapark Munich: Conceptualising a Conservation Management Plan”, the Summer School brought together emerging professionals, established experts, local stakeholders, and members of the team involved in the ongoing work around the Olympiapark. Over four days, participants engaged with the site through expert lectures, guided tours, open discussion, and collaborative group work, developing reflections and proposals connected to the conservation management planning process (ICOMOS Germany EPWG Team 2025; ICOMOS 2025)

The value of the Summer School’s experience lay both in the exceptional qualities of the Olympiapark itself as well as in the openness with which the case was shared. At a moment when the site is included on Germany’s Tentative List for World Heritage designation and while its future nomination and management planning processes are still unfolding, the Summer School offered participants the rare opportunity to engage with heritage work in progress, an invaluable form of professional training. The aim was to allow emerging professionals to understand that heritage management does not rely on ready-made check-lists or frameworks, but is, instead, a process of listening, weighing evidence, recognising different values and voices, responding to tensions and imagining responsible futures.

By welcoming the Summer School into an ongoing process, the Munich team created space for participants to encounter the practical realities, ambitions and dilemmas of conservation management planning. Thus, young professionals were able to access the questions that shape ongoing heritage decision-making, while also allowing site teams to hear fresh perspectives from a diverse international and interdisciplinary group. The Summer School, therefore, became a shared forum for thinking with the site, rather than simply about it.

Working through a Conservation Management Plan (CMP) can be a particularly valuable way of bringing generations of heritage professionals into dialogue and inviting participants to consider the multiple aspects of significance, risks, responsibilities, priorities and change. Heritage management is never only technical; instead, it is a process of learning how heritage decisions are shaped in practice, and how different perspectives can be brought into a shared framework of care. In the case of the Olympiapark, participants were invited to consider how architecture and landscape, future use, human scale, social experience, commemoration, and the technical and symbolic importance of the tent roofs might be brought into dialogue through a values-based process. The aim was not to produce a definitive management plan, but to understand how such a plan guides decision-making, establishes priorities and supports the long-term conservation of a complex living heritage site, with real implications for the people who use, manage, care for and live at it.

**The Summer School, therefore, became a shared forum for thinking with the site, rather than simply about it.**

The Summer School also built on earlier EPWG initiatives that explored 20th-century heritage, urban change, public perception, and heritage in times of conflict, crisis and transformation. The 2023 Spring School on the Stadthalle Cottbus, for example, used urban ethnography to examine modern architecture within a changing urban context, encouraging participants to consider its past, present and possible futures (ICOMOS Germany EPWG 2025). Subsequent EPWG activities continued along this path by engaging emerging professionals in a dialogue on current ICOMOS concerns, including climate change, sustainable development, gender equality, human-rights based approaches, and dissonant heritage (ICOMOS and Emerging Professionals 2024; ICOMOS International EPWG 2024). In Munich, this line of work shifted to a more comprehensive built ensemble and an ongoing conservation management process. The underlying concern, however, remained closely connected: how can emerging professionals engage with recent and 20th-century heritage as socially embedded, multilayered and future-oriented?

The reflections gathered in this publication show the strength of the Summer School's format. Participants approached the Olympiapark from different disciplinary, cultural and professional perspectives: they considered the park as a cultural landscape, a place of celebration and mourning, a technically and symbolically significant architectural ensemble, and a living public space shaped by everyday use, personal and community memories, and tourism. The participants' proposals do not replace the work of the site team, nor do they seek to simplify the complexity of the nomination process. Rather, they demonstrate how emerging professionals can contribute new questions, comparative perspectives, and imaginative tools to ongoing heritage work.

For ICOMOS, the central value of summer schools is that they create intergenerational spaces where knowledge is developed through exchange and dialogue between experts and young professionals. They allow participants to see that identifying heritage values within a World Heritage nomination is a responsibility that should not be taken lightly. What is recognised as significant will shape future priorities, management decisions and forms of care, with real consequences for the people who live in, use, manage, and engage with the site. They also show that emerging professionals are already capable of contributing to current debates when they are involved in meaningful processes.

We hope that this publication will encourage more committees, institutions and site teams to open similar spaces for collaboration. Allowing young professionals to engage with ongoing cases, especially those connected to World Heritage nomination and conservation management planning, is a way of strengthening the process, of bringing new perspectives into heritage practice, of supporting capacity-building across generations, and of cultivating the shared responsibility on which the future of conservation depends.



View of Olympiapark
with Olympic Stadium

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# Programme

The Summer School 2025 spanned four days and combined lectures, guided tours, discussions, and workshop sessions. The participants were gradually introduced to the conceptualisation of a Conservation Management Plan (CMP), using the Munich Olympiapark as a case study. The first day focused on the heritage values, nomination frameworks, and conservation challenges of the Munich Olympiapark, while the second day expanded these perspectives through international case studies and management approaches before being translated into a collaborative workshop.

The opening session focused on the introduction of the site, the UNESCO World Heritage nomination process, and the ongoing development of the proposed Outstanding Universal Value (OUV) criteria for the Olympiapark. Through lectures by experts from TUM, the City of Munich, and the IHK, participants became acquainted with the challenges and methodologies of preserving 20th-century heritage, the legal and planning framework of the nomination process, and the ongoing development of the Conservation Management Plan (CMP). These inputs were complemented by guided tours of the Olympic Village and the Olympiapark, connecting the lectures directly to the spatial and social realities of the site.

Day 2 expanded the perspective of the Summer School through international conservation management approaches and practical management experiences. Representatives of ICOMOS ISC20C focused on the practical implementation of Conservation Management Plans, addressing different stages and methodologies of CMP development, while representatives of Olympiapark München GmbH discussed the current challenges of managing the Munich Olympiapark. The programme continued with contributions addressing the international, socio-political, and cultural legacy of the Olympic Games, alongside reflections on collective memory and management strategies for cultural sites facing 21st-century challenges. Concluding the day, participants were invited to engage in a roundtable discussion.

The final two days focused on a collaborative workshop structured around four thematic areas: architecture and landscape, future use, human scale, and the iconic tent-roof structure. Although each group concentrated

on a specific topic, the workshop format encouraged continuous exchange between the teams in order to understand how these different dimensions intersect within the broader conception of a CMP. While day 3 focused on developing concepts, analytical approaches, and visual material, the final day was dedicated to presentations, discussions, and feedback sessions with invited experts and representatives of the city administration.

# DAY 01 Programme

| TIME | TOPIC | SPEAKERS |
|---|---|---|
| 09:00 – 09:30 | ***Welcome and greeting words*** | Dr. John Ziesemer<br>ICOMOS Germany<br>Prof. Dr. Elisabeth Merk<br>City of Munich, Departement of Urban Planning<br>Danica Petrović<br>Temirlan Nurpeissov<br>ICOMOS EPWG |
| 09:30 – 10:00 | ***ISC20C. Complexities of preserving recent building heritage*** | Prof. Dr. Andreas Putz<br>TU Munich |
| 10:00 – 10:30 | ***OUV of the Olympic Park Munich and the developmemt of a conservation management plan*** | Martin Rössler<br>Stephanie Veith<br>City of Munich |
| 10:30 – 11:00 | **Break** | |
| 11:00 – 11:30 | ***Color and Material as Message: Otl Aicher's Design Code for Olympia '72*** | Dr. Clarimma Sessa<br>TU Munich |
| 11:30 – 13:00 | **Way to the park and lunch** | |
| 13:00 – 15:00 | ***Discovering Olympiadorf*** | Dr. Hildegard Sahler<br>EIG |
| 15:00 – 17:00 | ***Guided tour at the Olympiapark Heritage Conservation*** | Dr. Irene Meissner<br>TU Munich |
| 19:00 – 20:00 | ***Apero time hosted by the Professorship of Recent Building Heritage Conservation*** | |

# DAY 02

| TIME | TOPIC | ICOMOS SPEAKERS |
|---|---|---|
| 09:00 – 09:05 | ***Start of Day 2*** | ICOMOS EPWG Team |
| 09:05 – 10:00 | ***Living Conservation Plans: from the Eames House, California to Yoyogi Stadium, Tokyo*** | Sheridan Burke<br>remote from Sydney<br>ICOMOS ISC20C |
| 10:00 – 11:00 | ***Challenges and opportunities of OLYMPIC PARK MUNICH*** | Marion Schöne<br>Olympiapark GmbH |
| 11:00 – 11:30 | ***Coffee Break*** | |
| 11:30 – 12:00 | ***Land of Akii-Bua: A testimony of Uganda's first Olympic Medal from the Olympic Stadium, Munich 1972*** | Christopher Ssebuyungo<br>remote from Uganda<br>ICOMOS EPWG |
| 12:00 – 13:00 | ***Roundtable Discussion*** | Everyone |
| 13:00 – 14:00 | **Lunch Break** | |
| 14:00 – 14:30 | ***Workshop introduction*** | ICOMOS EPWG Team |
| 14:30 – 17:00 | ***Workshop*** | Group session |
| 17:00 – 18:00 | ***Management plan of cultural sites and their risks facing the society of the 21th century: how can we strengthen the collectivity memory?*** | Dr. Enrique Xavier de Anda Alanís<br>Central University City Campus of the Universidad Nacional Autónoma de México (UNAM) |

# DAY 03

| TIME | TOPIC | SPEAKERS |
|---|---|---|
| 09:00 – 09:30 | ***Exchange of the first ideas*** | Group session |
| 09:30 – 13:00 | ***Workshop*** | Group session (work) |
| 13:00 – 14:00 | **Lunch Break** | |
| 14:00 – 18:00 | ***Workshop*** | Group session (work) |

# DAY 04

| TIME | TOPIC | SPEAKERS |
|---|---|---|
| 09:00 – 09:30 | ***Preparation of final posters*** | Group session |
| 09:30 – 10:00 | ***Group 1: experience and results*** | Group session |
| 10:00 – 10:30 | ***Group 2: experience and results*** | Group session |
| 10:30 – 10:45 | **Break** | |
| 10:45 – 11:15 | ***Group 3: experience and results*** | Group session |
| 11:15 – 11:45 | ***Group 4: experience and results*** | Group session |

# Lectures


**The OUV of the Olympiapark Munich and the Development of a Conservation Management Plan** 22
Martin Rössler; Stephanie Veith

**Not Just a Sign: Preserving Otl Aicher's Colour Code for Olympia '72** 28
Dr. Clarimma Sessa

**Open-air lecture: Olympiapark and the Olympic Village** 32

**Management Plans of Cultural Sites and Their Risks for the Society of the 21st Century: How Can We Strengthen the Collective Memory?** 36
Dr. Enrique Xavier de Anda Alanís

**Yoyogi Stadium, Tokyo and Eames House, Los Angeles: Living Conservation Management Plans** 40
Sheridan Burke

**Challenges and Opportunities of the Olympiapark Munich** 50
Marion Schöne



# The OUV of the Olympiapark Munich and the Development of a Conservation Management Plan

Martin Rössler
City Council of Munich

Stephanie Veith
IHM – Institute for Heritage Management

**Description of the Olympiapark in Munich**

The Olympiapark in Munich was built for the 1972 Summer Games on the former Oberwiesenfeld airfield. The construction phase of the design by Behnisch and Partner lasted from 1968 to 1972. One of the key features of the park is Frei Otto's pioneering tensile "tent" roof structure, which is embedded into a designed architecture and park landscape. The park includes the Olympic Stadium, the Olympic Hall, the Olympic Swimming Hall, Olympic Hill, and the 291-metre-high Olympic Tower, all set in their larger surroundings, which feature a lake and landscaped hills designed by Günther Grzimek. Its continuous use was already envisioned during its planning phase, and to this day, the Olympiapark remains one of the most significant and diversely used parks in Munich, including recreational, cultural and residential uses.

**Legal protection mechanisms and area of the proposed property**

The Olympiapark is securely protected under Bavarian monument protection law. The so-called "Ensemble Olympiapark" includes the entire park area that was created for the 1972 Olympic Games. The ensemble has been expanded by the monument protection authority, with an aim to add apartments for reporters on the western boundary of the site.

The officially designated ensemble area is essentially the same as the boundaries of the proposed World Heritage property (see also World Heritage nomination process). The two boundaries mainly overlap, so that the protection status is guaranteed.

Additionally, the Olympic Stadium, the Olympic Sports Hall, the Olympic Swimming Hall, the tent roof, and the Olympic Village, are registered as individual protected buildings, which also includes their interiors.

The Olympiapark is divided by the Munich traffic highway, the "Mittlerer Ring". This highway was constructed during the time of the Olympic Games. The highway also creates a northern and southern part of the park, which are connected

by bridges. The southern part includes all sports facilities, designed by architects Behnisch and Partner, along with the lake and the Olympic hill, created by landscape architect Günther Grzimek. In the north, the Olympic Village, designed by architects Heinle and Wischer, as well as the former training venues, now part of the TUM Campus, are located.

**World Heritage nomination process**

The discussion about World Heritage began in 2013 when residents in the Olympic Village started considering a World Heritage application and collected signatures to support this goal. They established the association "Aktion Welterbe Olympiapark" and appointed the former city mayor Hans-Jochen Vogel as their patron. During Vogel's election campaign, the 1972 Olympics were awarded to Munich. After numerous political and public debates, the city council decided in 2018 to initiate the official process for the Olympiapark Munich to apply for UNESCO World Heritage status. Due to the internal German World Heritage nomination process, it took until 2023 for the Olympiapark to be listed on the German Tentative List. Including previous entries, the List now has over 10 sites. The current Tentative List for Germany was published by the German Foreign Office in 2023, giving a preliminary order for future nominations. In previous years, Germany has only submitted one property to the UNESCO World Heritage Centre each year. If this trend continues, it is likely that the year for submitting the mandatory Preliminary Assessment Dossier (PAD) is 2034 (not confirmed). Afterwards, ICOMOS provides feedback and, depending on its recommendations, it is necessary to prepare the full nomination and the corresponding documents. These will then be submitted to UNESCO. If the timeline is as assumed, the decision by the UNESCO World Heritage Committee is anticipated in 2038.

**"Outstanding Universal Value means cultural and/ or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. (…)"**

Operational Guidelines for the Implementation of the World Heritage Convention (UNESCO, 2025). Paragraph 49 (p. 24)

**Proposed OUV of the Olympiapark Munich**

In order to be inscribed on the World Heritage List, a property needs to demonstrate that it is of Outstanding Universal Value (OUV) not only for a local community but for all humankind and needs to be safeguarded for future generations. The concept of OUV is outlined in the Operational Guidelines for the Implementation of the World Heritage Convention (UNESCO, 2025). Paragraph 49 (p. 24) describes the concept of Outstanding Universal Value (OUV) as follows:
"Outstanding Universal Value means cultural and/ or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. (…)"
For the Olympiapark, the proposed OUV is defined by four key values that underline the importance of the property to all humankind and future generations. This will be described more in detail below.

**Never before had such a project been carried out on this scale, and at the time when the architecture competition was decided in 1967, nobody knew exactly if or how it could be realised.**

***- The designed architecture and park landscape***

The Olympiapark was designed as a harmonious interconnection of buildings and park, which forms a unified whole. The moulded architectural and park landscape is characterised by its visually and topographically dominant, central cable-net structure of the Olympic Roof that connects the three main sports facilities. The dynamic roof structure responds to the shifting yet carefully designed landscape. The transparent facades connect the interior with the exterior, creating a seamless, flowing space without ‘’walls”. The architectural and park landscape expresses the ideal of architecture without spatial boundaries by incorporating the artificially designed landscape and creating impressive views.

***- The pioneering wide-span cable-net surface structure of the tent-roof***

One of the most remarkable features of the Olympiapark is the transparent cable-net surface structure, which covers the main sports venues – the Olympic Stadium, Olympic Hall, and Olympic Swimming Hall – as well as certain entrance areas and paths. The structure was a pioneering achievement in the field of civil engineering. Never before had such a project been carried out on this scale, and at the time when the architecture competition was decided in 1967, nobody knew exactly if or how it could be realised. Consequently, new methods of calculation were needed, and static models had to be developed first. Some components of the roof, such as the smaller parts, were made on-site to avoid delays in construction.

***- The design approach at human scale***

At the Olympiapark Munich, the architects Behnisch and Partner placed the individual person at the centre of the design. This is evident throughout the park. Human proportions in the architecture and park landscape form the core of the park and its design. Its sports facilities harmoniously blend sport, art, culture, and architecture in line with ancient Olympic ideals. The design principles, therefore, deliberately avoid the monumentality and pathos that are otherwise characteristic of large sports facilities in modern times. Instead, following the early Olympic model, the main sports facilities are embedded in earthen hollows and covered with a transparent tent roof in reference to ancient awnings. With this concept, the 1972 Olympic Games in Munich particularly intended to distance itself from the Berlin Games of 1936, which were characterised by the monumental and symmetrical architecture of the National Socialists.

The emphasis on the individual rather than on monumentality was applied throughout the park, which also includes the Olympic Village. It features a mix of building and apartment

types that are adaptable to the changing needs of individuals until today. Therefore, the inhabitant structure of the Olympic Village ranges from single households to families, people with disabilities, and the elderly. Small service structures within the park, such as tickets office and kiosks, are relatively modest and designed on a human scale. Additionally, Otl Aicher created the iconic orientation system, which includes colours and pictograms in order to facilitate global communication and make the park accessible to visitors of various cultures and languages.

***- The post-Olympic use of the park as a high-performance and public sports centre as well as cultural, recreational and residential space***

The fourth proposed key value is the post-Olympic use of the park as a high-performance and public sports centre as well as a cultural, recreational and residential space until today. From the very beginning, even before the architectural competition, this aspect had already been planned. The post-Olympic use for sports and cultural events, for leisure and recreation, as well as a training area for popular and high-performance sport, serves as an early example of sustainability and urban planning as a living space for everybody to enjoy and use. These aspects were quite new for Olympic venues. Since 1972, this use of the park has proven successful, as evidenced by the 2022 European Championships, and in this context, it might even support plans to bring the Olympic Games back to Munich.

**The development of a management plan**

A World Heritage management plan is a requirement set by UNESCO for each World Heritage property as well as for candidates. A management plan aims to demonstrate how the long-term protection and conservation of a designated or proposed UNESCO World Heritage property will be achieved. This includes the thorough description of the legal framework under which a property is protected (see legal protection mechanisms above) as well as its ownership and responsibilities. Additionally, it outlines the current use of the site, development projects and future goals. A World Heritage property also needs to be explained to the public and visitors. Therefore, the management plan should include strategies for knowledge transfer and education. A management plan must be prepared and approved by the public, owners, and politicians. Consequently, it is standard practice and a requirement to develop it through a participative process. It must balance safeguarding, protection, and preservation with the needs and demands for use and further development. To meet these requirements, participative formats include the management plan working group – which comprises key stakeholders such as park owners and citizens of the Olympic Village – as well as informational events for all interested citizens from Munich and beyond.

**Owner structure of the Olympiapark and stakeholder participation**

Although the Olympiapark is a homogeneous park landscape, it is characterised by a variety of ownerships and responsibilities. The ownership of the Olympiapark includes the city of Munich as well as the state of Bavaria and private areas. This results in the maintenance of the park being divided among different entities. The municipal utilities and the municipal building authority are responsible for maintaining the park, roads, and buildings. The state building authority oversees the state-owned areas, such as the TUM Campus. The Olympiapark company organises all events at the sports and cultural venues. On the other side, the Olympic Village is privately owned but includes a maintenance organisation and a residents' association. Additionally, private companies such as BMW and the Sea Life Aquarium are also involved and own certain parts of the park. Moreover, there are even more groups involved, such as sports associations and festivals like the famous Tollwood Festival.

As a result, the management plan must address a multitude of stakeholders and various aims and goals simultaneously. This entails the obligation to reconcile conflicting interests, for example, the aim of preservation versus development needs and new buildings; and inhabitants and citizens seeking peace and recreation versus the aim of hosting large concerts and events. Corresponding to that: free accessibility of space versus its commercial use with entrance fees. Or for example, inhabitants versus tourists and the topic of traffic, parking space and rubbish. The management plan for the Olympiapark is currently being developed by Nils Scheffler, who has already developed several other management plans for World Heritage properties.

The management plan working group consists of administrative authorities, municipal companies that maintain and operate the main sports facilities, including the tent roof and park landscape, organisations and associations of the Olympic Village, TU Munich, and the state building authority, which oversees state buildings such as TUM Campus at the Olympiapark and the memorial site. Finally, there is the association “Aktion Welterbe Olympiapark” which works on a volunteer basis to promote the World Heritage nomination.

Approximately 35 participants attend the quarterly working group meetings. During each session, a previously assigned topic is discussed. The outcomes of the discussions are incorporated into the management plan.



Therefore, an essential task of the working group meeting is to exchange information and develop a shared understanding of the park and its management needs. The context of the management plan is developed in a participative manner which recognises and outlines the risks and threats to the park and at the same time establishes principles, goals, and measures for the next decade. Additional content of the management plan includes descriptions of the coordination structures, decision-making procedures, and the development of a voluntary monitoring system for the Olympiapark Munich. The draft of the management plan is reviewed by all participants, who are then expected to commit to its content.

**Informational events for citizens**

Two major informational events take place for neighbours, Munich citizens, and interested individuals. Guests can attend presentations about the nomination process, its objectives, and the planned measures for the park in the coming years. People can contribute points that they consider important for the future of the park, such as measures to be considered, restoration projects, and more. Public events are vital for ensuring that public opinion is taken into account and incorporated into the management plan.

The Management Plan is scheduled to be completed in the second half of 2026.

Lecture by
Martin Rössler and
Stephanie Veith

# Not Just a Sign: Preserving Otl Aicher's Colour Code for Olympia '72

Dr. Clarimma Sessa
Technical University of Munich, Chair of Conservation-Restoration,
Art Technology and Conservation Science

It is impossible to picture the 1972 Summer Games in Munich without the vibrant "rainbow" palette that coloured every corner of the event. The signs and pictograms, the uniforms, the flags, even the smallest pieces of merchandising – everything radiated Otl Aicher's vision of clarity, and modernity (Sessa et al. 2021). His colour system did more than guide visitors; it shaped the identity of the Games themselves.
And just as these colours once brought the Olympiapark to life, they now call for our care. Any meaningful conservation management plan must look beyond the physical objects and address the preservation of this visual language. Protecting Aicher's colour scheme is not only about conserving colourants and paints – it is about safeguarding the spirit of Olympia '72, a design code that still speaks to us many years later.

The 1972 Olympic Games were intended to be radically different from the 1936 Games. Whereas Berlin had projected power and nationalism, Munich was to present a new image of Germany: open, democratic, and joyful. The visual concept for this transformation was entrusted to Otl Aicher and his team. They developed the now-iconic "rainbow palette," inspired by the Bavarian landscape and deliberately excluding colours associated with the Nazi past. In 1967, Otto "Otl" Aicher was commissioned by the Organising Committee to create a comprehensive visual concept. His proposal, submitted in 1968, was accepted and subsequently refined and executed with the support of a team of 30 collaborators, supervised by a Committee for Visual Design (Kuh 1972). The colours acted as a universal language, guiding visitors from all around the world through the entire event and clearly signalling the areas for each sport – and much more.

**Protecting Aicher's colour scheme is not only about conserving colourants and paints – it is about safeguarding the spirit of Olympia '72, a design code that still speaks to us many years later.**

The Olympiapark is still a vibrant area of the city of Munich, kept alive by countless events and activities. However, a walk through the park reveals that the visual identity of the ’72 Games is gradually being lost, as several signs have been replaced without clear guidelines to preserve Otl Aicher’s original concept.

During the summer school, several questions were explored: What remains of the 1972 Games today? Can we still sense their atmosphere if the colours have faded? Do we lose part of history when the material traces disappear? And is there a way to preserve the legacy of Aicher’s colour concept?

To explore these questions, we examined the case of the sign at the Max-Morlock Stadium in Nuremberg, an original sign installed for the 1972 Olympic Games, as some football matches were held in that stadium. The sign features the pictogram of a white football player on a green background. The coloured coating on the large metal plates was in very poor condition due to long-term exposure to direct sunlight and weathering. Due to the sign’s severely degraded surface, the original shade of green was no longer clearly discernible. It is important to remember that the rainbow palette, which had initially been limited to blue, white, and silver, was later expanded to include orange, bright orange, light green, blue-violet, and dark green (Fig. 1).

Because the sign holds special significance for local football fans, the City of Nuremberg decided to support a scientific investigation to determine the original colour, establishing an evidencebased foundation for its refurbishment.

The insiTUMlab, an analytical infrastructure for non-destructive in situ studies of cultural heritage, part of the TUM Chair of Conservation-Restoration, Art Technology and Conservation Science, was commissioned to carry out the investigation. As a first step, we identified original objects and signs with green coatings that could be used as comparative references. The only sign with this characteristic was the football station sign in Munich. A complete rainbow palette was offered by the pylon located next to it.

The investigation of historical objects is very much a detective’s job. It begins with collecting as much time-related documentation as possible about the object itself or similar items. Colour pictures of the Games can be found online, in the archives and museums but in each of them where the Munich sign appears the green hue is slightly different. Thus, we cannot rely on such documents for colour reproduction.
The next step was to understand the materiality of the objects, focusing on both the colourants and the binding media of the signs and the colours of the pylon. The investigation relied



Fig. 1
Colour code and sign (front and back) installed in Nuremberg for the 1972 Olympic Games (Photo: City of Nuremberg)



Fig. 2
Sampling campaign of the rainbow palette of the pylon at the Olympic Stadium in Munich in 2024

on portable, non-destructive methods – X-ray fluorescence, Raman spectroscopy, and FTIR in reflection mode – carried out on site to characterise the metal alloy of the panels and the surface coatings. Further analyses on selected samples were carried out in the laboratories of the Doerner Institut and the Bavarian State Office for Monument Protection in Munich to clarify some stratigraphy and colour admixture. The in-situ campaign in Nuremberg, working in front of the kiosk and inside a completely empty stadium, along with the sampling of the pylon palette, proved both challenging and truly unforgettable (Fig. 3). Interestingly, the sign of the Olympic Stadium in Munich turned out to be overpainted and contains up to four layers. The first, lighter green layer closely resembles, also in terms of composition, the green layer found on the sign in Nuremberg.

Based on all investigations, it can be stated that the green tones on architectural surfaces were created using different mixing ratios of green

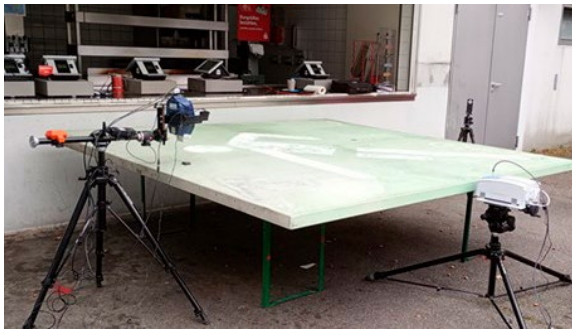

Fig. 3
Non-destructive analysis of the sign at Nuremberg stadium in 2023 and
(Photos: Dr. Clarimma Sessa and Eva M. Angelin)

and yellow components, namely phthalocyanine green and chrome yellow (lead chromate or mixed-phase pigments with the general formula $Pb(Cr,S)O_4$).

Taking into account the analytical results, the examination of cross-sections, areas of the sign that were less exposed to sunlight or showed less discolouration, as well as comparative references, we can tentatively suggest that the original green hue of the sign in Nuremberg corresponds to the Olympia Light Green 72 (Fig. 1, see colour code NCS S 0570-G30Y). It is important to stress that this value refers only

to the direction of the colour tone and does not provide information about the original surface appearance.
Even though the precise technical implementation of the paint coatings on the signs – in accordance with the original colour tones of the design concept – and the question of whether any deviations or adjustments were intentional or simply the result of time constraints can no longer be reconstructed in detail today, the reproduction of the identified colour tones still helps to preserve the range of nuances within the overarching design concept.

The colour scheme is a material testimony of modern history. Preserving this design concept requires rigorous scientific investigation and an interdisciplinary approach. Future strategies should combine archival research, material and stylistic analyses, and clear guidelines for the reconstruction and/or replacement of signage in the Olympiapark. We hope that the ICOMOS summer school and the commitment of the City of Munich will provide a positive impulse towards an informed conservation strategy for what is ultimately far more than a collection of signs.

I would like to conclude by acknowledging the City of Nuremberg for commissioning and funding the study, the Deutsche Forschungsgemeinschaft (DFG, project no. 492717225) for supporting the implementation of the insiTUMlab at TUM, and Eva M. Angelin, Elisa Gualini and Serena Morocchesi for the participation in the analytical and sampling campaigns.

Lecture by
Dr. Clarimma Sessa




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# Open-air lecture: Olympiapark and the Olympic Village

The guided tour was split into two distinct parts, exploring both the residential and public spheres of the 1972 Olympic site.

The tour began in the Olympiadorf (Olympic Village), where Dr. Hildegard Sahler, an Advisory Board Member (Beirätin) of the EIG (Einwohner-Interessen-Gemeinschaft Olympiadorf e.V.), guided participants through the various sections of the residential area. This tour provided an insightful look into everyday life in the village today and shed light on the current concerns, interests, and communal life of the residents.

The second part of the tour focused on the Olympiapark (Olympic Park) and was led by Dr. Irene Meissner (TUM). She introduced participants to the history, planning principles, and current management of the site. Moving through the park and its principal viewpoints, the tour focused on the relationship between the built structures and the designed landscape, while also addressing contemporary questions of maintenance, conservation, and the preparation of the World Heritage nomination.

Particular attention was given to the landscape design concept developed by Günther Grzimek, who joined the project after the competition at the invitation of Günter Behnisch. Participants examined the artificial topography of the park, including the Olympic Hill and lake, both created on a former rubble site. From the highest points of the park, views opened towards the stadium complex, the Olympic Village, the television tower, and Munich's city centre, which illustrates the importance of visual relationships within the original design.

The tour also addressed the political and cultural context of the 1972 Olympic Games. The planning team had consciously sought to distance the project from the monumental language associated with the 1936 Berlin Olympics, instead developing an open and accessible landscape intended for everyday public use after the Games. However, Dr. Meissner did not shy away from the site's historical controversies, pointing out areas such as Brundageplatz, named after Avery Brundage, a highly controversial figure in the history of the International Olympic Committee.

A further section of the tour examined the development of the iconic tent roof structure. Meissner outlined the collaboration between Günter Behnisch, Frei Otto, Jörg Schlaich, and the wider engineering team, explaining how experimental lightweight structures were adapted and realised at the scale of the Olympic complex. In addition to discussing the design process and the use of physical models, this segment also highlighted the outstanding achievements of both the architects and the construction companies, who overcame immense technical challenges to build one of the most influential architectural structures of the 20th century.

Tour 1 of Olympiadorf (Olympic Village) with Dr. Hildegard Sahler (EIG)

Tour 2 of Olympiapark (Olympic Park) with Dr. Irene Meissner (TUM)

Map of the workshop tours (EPWG DE, based on a map by Lisa Luksch, Architekturmuseum der TUM)

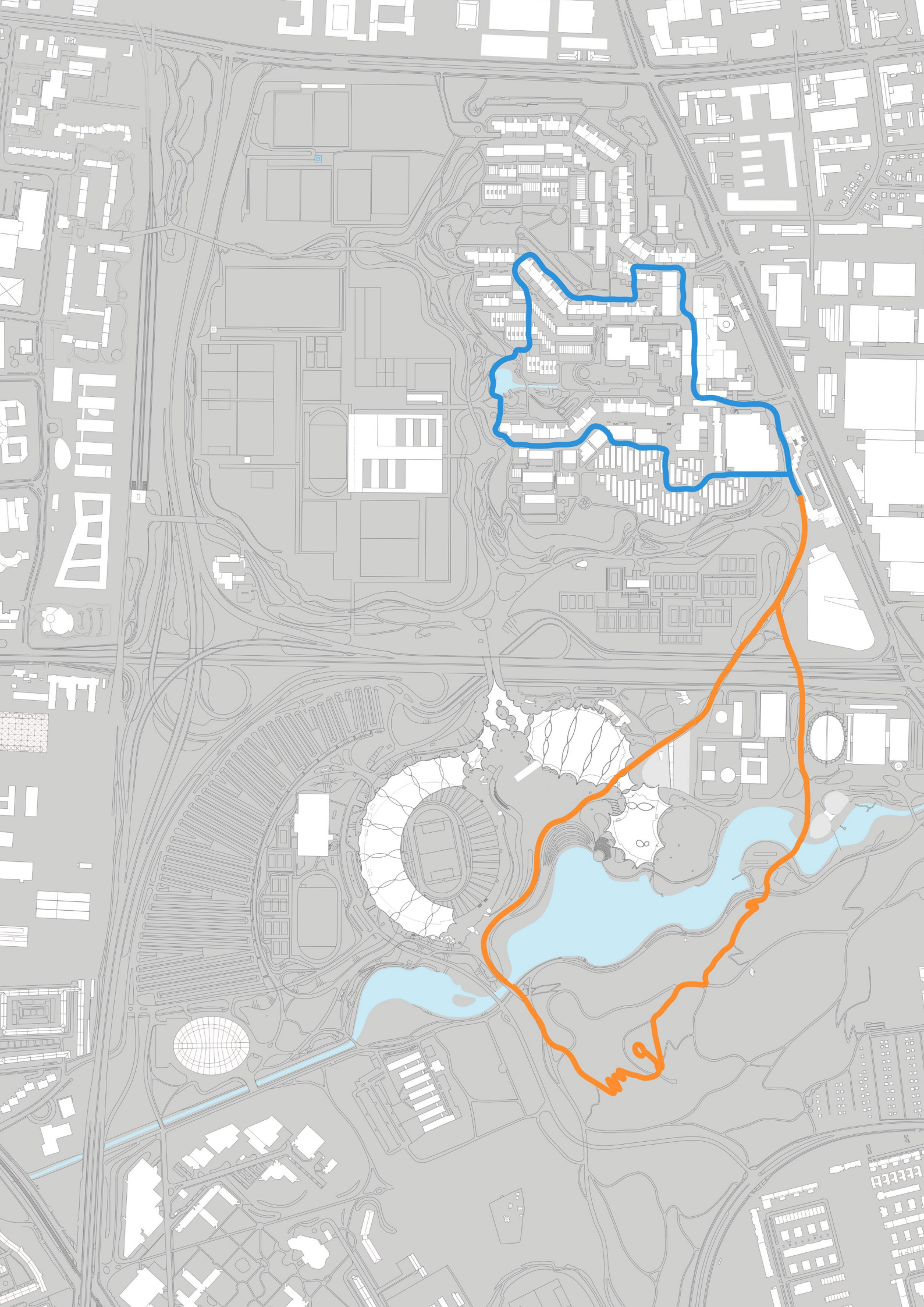








Fig. 1-4
Open-air lectures: Olympiapark and the Olympic-Village



# Management Plans of Cultural Sites and Their Risks for the Society of the 21st Century: How Can We Strengthen the Collective Memory?

Dr. Enrique Xavier de Anda Alanís
Architectural Historian, Professor and Researcher, UNAM, Mexico

I have been a member of ICOMOS for 30 years. I founded the 20th Century Architecture Scientific Committee in Mexico, and I have also been part of the international committee since 2005. With the support of ICOMOS, I took the initiative and wrote the basic documents for the project "Ciudad Universitaria World Heritage." Finally, the site was inscribed on the World Heritage List in 2007. Working with ICOMOS, I was the leader of the expert group for the city of Oaxaca, creating the conservation management plan for its historic downtown. Oaxaca was declared World Heritage without a conservation management plan, until we made the first one in 2007. The same working group has since updated the plan twice: once in 2013–2014 and again in 2018. We are now preparing for a third update this year or in 2026, with the support of the local government and the sympathy of UNESCO. I hope the following reflections, drawn from my professional expertise in cultural management, will be useful for the Olympiapark Munich conservation management plan. ICOMOS Mexicano and I are honoured to contribute to this effort.

The fundamental basis of a conservation management plan must be a philosophical concept that links history and memory. This concept is essential because it sets the course that the team developing the plan will follow. Often, it is best to invite an academic to define the nucleus of this concept. Second, we must not overlook another great difficulty: maintaining the spirit of the site. More important than the physical form of the buildings is understanding the original ideas that gave the site its identity and meaning. What is the feeling that is still alive there? On an emotional level, how can present and future generations remain connected to the site's past? We must always remember that our responsibility as cultural custodians is to pass on the message of the past to the future, as expressed in the first lines of the Venice Charter. It is relatively easy to find specialists in anthropology, social issues, or architectural values, but it is difficult to find someone capable of understanding the spirit of a site and conveying it to society. This is one of the greatest challenges for a conservation team. Following this is the identification of values: architectural and cultural meanings, and the historical events that took place at the

site. While we may not have complete physical evidence beyond ruins or buildings, we can now demonstrate the significance of past events for the progress of civilisation. Finally, there is the technical field: public opinion, commitments on the part of owners and governments, periodic evaluations, and the question of how the plan can be put into practice by the group that will implement the projects – a process which should involve society, academia, and authorities.

Most management plans are strong in the technical field but weak in transmitting memory. For example, the management plan of the Central University City Campus of Mexico, in which I was not involved, clearly outlines the regulations for physical works, but there are no guidelines regarding the spirit of the site. When I wrote the papers for the nomination file, I highlighted at least three themes that should remain alive in the awareness of students: first, the heritage of Spanish immigration during the Spanish Civil War of 1936, when many Spanish immigrants became teachers at the campus schools, thereby strengthening Mexican culture; second, in 1968, when the army occupied the university, the president of the institution not only opposed this but also declared a period of mourning. The goal of the management plan should be to keep such events alive in the hearts and minds of students and professors, now and in the future. Third, regarding architecture, in the Olympic Stadium and the handball courts there are two elements of pre-Hispanic memory: sloped walls and exposed stone façades. Yet the management plan does not include any ideas of how these traditional forms – even though they have taken on new meanings – can live on in contemporary cultural architecture.

When we began working on the Oaxaca management plan, experts invited the community to participate in collective workshops to explore how the people there – both children and adults – felt about their pride in and emotional connection to the site,

**Most management plans are strong in the technical field but weak in transmitting memory.**

far removed from the “artificial” notions of the “historic downtown,” because the goal was to ensure that this emotional connection could serve as the foundation for preserving the spirit of the site. Alongside this, we established regulations for preserving historic buildings, the city’s original landscape, and for tourism. As mentioned, the original plan has since been updated twice. In the most recent update, we introduced workshops with ten-year-old students, asking them: how are they emotionally connected to the historic site, and what can they do to support the integrity of the environment?

Now, I would like to outline what a conservation management plan must include. First, as mentioned earlier, a philosophical framework: under what concept will the team organise its efforts? Next is the definition of values: what is the cultural importance of the site, as determined by historical research and interviews with those involved? In other words, what must we pass on to the future? This section should be clear and precise, not merely aspirational. Equally important are commitments: what responsibilities must local authorities, social groups, scientific experts, and national institutions assume? These must be explicitly stated in the management plan. The team should present obligations in a diagram showing relationships among the plan’s team members and the different fields they will address during the plan’s timeline. The plan should be reviewed and updated at least every three years. Social tasks must be described

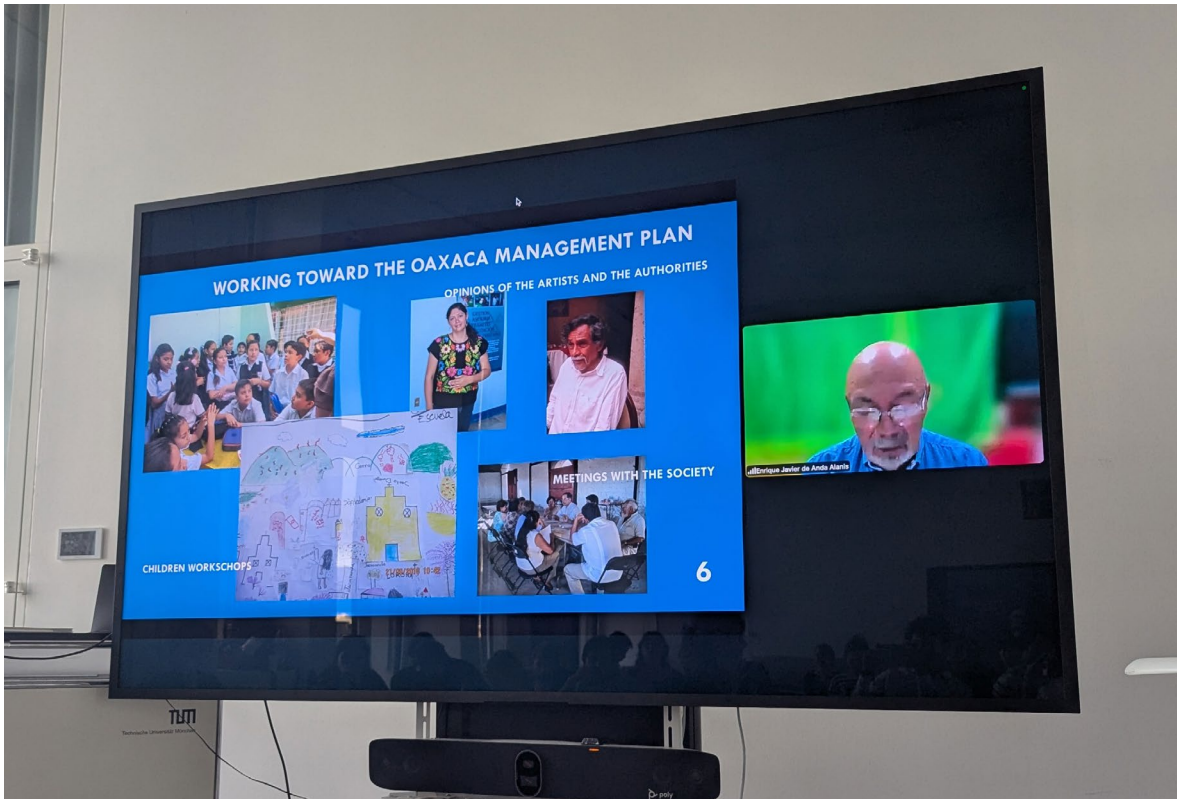
clearly, including planned activities both on-site and off-site. Some activities will naturally take place at the place itself, while others may occur in universities, government offices, or at international meetings with ICOMOS and other heritage organisations.

Architectural values must also be presented clearly. This is the role of specialists in architectural and art history. Experts always provide critical perspectives on the symbolism of forms and environments, their meaning for contemporary thought, and their contribution to civilisation's progress. Architecture is closely tied to social life: beyond creating functional spaces for daily use, it reflects social concepts in built form. History, human relations, and architecture are tools with which people can build a better world. We must not, however, exclude places of torture from this meaning, as they belong to sites of "never again." All places where people live have a responsibility to address climate change. Whether they are heritage sites or not, they are all affected by this enormous global challenge. The question for each management plan is: what can this particular site contribute to the fight against climate change? Another essential subject is sustainability, including renewable energy, public and private transportation, water use and conservation, and measures to make resources more efficient. Finally, but no less importantly, is tourism. For at least 200 years, people have travelled to relax, learn new things, or explore new places, and for many countries tourism is a crucial economic sector. Today, however, the challenge is to manage the millions of tourists who move constantly from one site to another. Professional meetings, international fairs, and holiday travellers are realities. Whenever a country announces a new heritage site, it immediately appears on tourist agendas. Thus, every management plan must include a serious analysis of tourism and how the authorities responsible for the site intend to regulate it. No community wants to feel watched by tourists as if they were in a zoo.

What I have in mind regarding the "Olympiapark Munich" management plan is, first and foremost, to identify the "spirit of the site." This requires focusing on two main themes: the union of humankind across political, ideological, and religious differences and the fraternity among people, even through physical effort in sports competitions. Another crucial aspect is the memory of the terrorist attack (the "Black September" tragedy) in the spirit of "never again". As Ernesto Sabato, the Argentine writer, said when he headed the commission investigating crimes against humanity during the dictatorship, we must accept that humankind can be cruel. Although it is difficult to prevent this, it is our duty to emphasise time and again that such acts are contrary to civilisation.

A separate chapter should address the architectural values that Olympiapark contributed to international architectural culture, as well as the technical innovations created for the 1972 Olympic Games. Today, the park is managed by the municipal government and serves as a recreational space for residents. Many activities can take place there for children, families, and anyone wishing to enjoy the park. The plan should include a year-round programme of events. Connection with nature and nurturing social relationships should be key components. Special projects for children should not be limited to weekends but incorporated into school activities. Likewise, projects for older citizens who are interested in telling their own stories and sharing their experiences in forums should be prioritised, as they help pass on life experiences across fields and generations. Finally, tourism: as already said, it is both an important pastime and a significant economic factor, and it cannot be stopped. However, it must be kept in check through regulations, schedules, and designated pathways. Tourism must never outweigh the needs of local residents, who, through their emotions, memories, and pride, are an essential part of the heritage site.

Lecture by Dr. Enrique Xavier de Anda Alanís



# Yoyogi Stadium, Tokyo and Eames House, Los Angeles: Living Conservation Management Plans

Sheridan Burke
Heritage Consultant, Australia ICOMOS; former President of the ICOMOS International Scientific Committee on Twentieth Century Heritage [ISC20C]

The Eames House in Los Angeles is a place of architectural pilgrimage, designed by Ray and Charles Eames in 1949 as their home and studio. It has been Getty Conservation Institute project from 2011 to 2019 involving the preparation of a conservation plan and numerous scientific studies. I will briefly mention also the Yoyogi Stadium in Tokyo, designed by Kenzo Tange in 1964 for the 18th Olympiad and used again in 2020 (2021) for the 32nd Olympiad. Its Management Plan has recently been completed for the Japan Sport Council.

These management plans and more than 70 others were partly funded by the Getty Foundation under its Keeping it Modern (KIM) programme. KIM grants were awarded annually on a competitive basis from 2014 to 2020. The goal of the KIM programme was to improve the care of modern architecture internationally through research, conservation plans, and training to build best practices for a still-emerging field. The outcomes are accessible in the Keeping It Modern Report Library: a free online repository of conservation management plans and research reports of projects funded by the initiative. These plans have the potential to serve as models for the conservation of other 20th-century buildings.

The two Conservation Management Plans (CMPs) were both developed for LIVING heritage places – places that are constantly changing and adapting as their use and communities evolve. I'm going to introduce the standard CMP process we used at the Eames House in detail and sketch an outline of the process used in preparing the Management Plan for Preserving the Yoyogi National Stadium as a Living Heritage. I'll explain why defining the significance of a place is so central to the CMP processand how we develop policies to help protect significance of these two sites, and how we've prioritised the actions to care for them, so that they are living, evolving and sustainable places.

## Case Study 1: The Eames House, 1949

The Eames House was designed by Charles and Ray Eames, who were partners in life and work and who are considered to be among the most significant designers of the 20th century. It was built in 1949 as part of the Case Study

programme and the Eames lived in the house for the remainder of their lives. It's widely recognised as an icon of modern architecture, and it's been designated a national historic landmark which is the highest level of recognition in the USA. It is owned and operated as a house museum by the nonprofit Eames Foundation that reached out to the Getty Conservation Institute (GCI) to collaborate on strategic planning for its future.

The resulting CMP, published in 2018 by the GCI, provides a framework for the ongoing care and management of the Eames House, including decisions about its conservation. Based on a thorough assessment of its heritage values, the plan provides policies to assist the Eames Foundation in the long-term management of this National Historic Landmark as a house museum.

The Eames CMP used the Conservation Management Plan process which is now commonly used in many parts of the world, based on the principles of the Burra Charter of Australia iCOMOS and guidance provided by Dr James Semple Kerr in his seminal book The Conservation Plan (now in its sixth edition, 2013). As Dr Kerr stated:

**At its simplest, a conservation plan is a document that sets out what is significant in a place and, consequently, what policies are appropriate to enable that significance to be retained in its future use and development. For most places it deals with the management of change."**
**(Source: JSKerr The Conservation Plan 1982ff)**

I encourage you to become familiar with this very adaptable planning process. There are essentially six steps in any CMP, wherever it is, large or small. Please refer to Figure 1 Conservation Management Plan Flowchart, prepared by the Getty Conservation Institute, 2018. It shows five steps that guide the creation of a CMP, noting at every stage the importance of continually engaging with the sites' stakeholders:

STAGE 1. Understand the place; STAGE 2. Assess its significance; STAGE 3. Gather information about site risks and vulnerabilities, needs and requirements; STAGE 4. Develop policies to conserve significance; STAGE 5. Implement and monitor the plan

This process aims to understand and assess the cultural significance of the place and to express that succinctly in a short Statement of Significance (SOS), on which the policies for looking after the place can be firmly based. To prepare the Eames CMP, the GCI established an interdisciplinary team of architects, designers, historians, graphics designers, and importantly the stewards of the house, the Eames family, as well as other key stakeholders. The working process was through collaborative effort and multi-disciplinary contributions. The Plan evolved iteratively over more than three years.

**CMP Stage 1: Understanding the place**

The importance of the Eames House was not just as an important work of architecture. Instead, the CMP recognosed that:

- The house, the landscape and the collections – are all important elements, and the cultural significance of the place was derived from their interrelationships.
- The importance of the context – the landscaped setting in a meadow and the row of established eucalyptus trees, had previously been somewhat overlooked.
- The importance of the integrated artworks and personal collections within the buildings, the furniture prototypes, the ephemeral mementoes collected during the Eames's travels and what they told us about the Eames's design process, even the clothing still hanging in the wardrobes, were all significant and were assessed to understand their relevance to the place (Fig. 2).





Fig. 1-3
The Eames House,
Los Angeles
(Photo: Sheridan Burke)



**CMP Stage 2: Assessing significance**

To assess the significance of any site, a comparative analysis of other similar sites is needed to establish rarity and relative levels of significance. In this CMP, comparisons included researching the Eames body of architectural work; post-war domestic architecture; other architects' homes; steel and glass construction of the time., as well as their settings and related collections.

The assessment of what makes any place culturally significant must look beyond the standard criteria we commonly use when a heritage place is listed, which, whilst they vary a bit internationally, are usually criteria like: social, technical, historic, scientific and intangible.

Stage 2 concludes with drafting a succinct statement of significance on which everything else rests, so the analysis must be rigorous, and evidence-based. But how is significance expressed? Where exactly is it found? A key to analysing significance is looking at the attributes of a place which host / hold those values.

I've found that five key attributes contributing to significance are:

FUNCTION – current and former uses and practices of the place;

FORM – the design, details, spaces, configuration, scale and character of the place;

FABRIC – the physical material, landscape elements, contents, collections, documentation, archives, and archaeological remains;

LOCATION – setting, views, relationships between elements;

INTANGIBLE VALUES – traditions, associations, meanings, spirit, experience and feeling of the place. Its important that the memories held collectively or independantly by local communities, (often described as the social values or intangible) are explored and recognised. Different communities and stakeholders will hold conflicting or co-existing perspectives about significance.

The final Statement of Significance text for the Eames House was:

Eames House is significant as:

- an outstanding international exemplar of post-war Modern residential design;
- the home and landscape that Ray and Charles Eames designed for themselves;
- with its contents and collections, it embodies the Eames's reflective, iterative approach to design. and provides evidence of the Eames's humanisation of industrial modernism;
- a place of international pilgrimage for architects and designers;
- a demonstration of exceptional continuity of occupation and stewardship by the Eames family.

**CMP Stage 3: Gathering information to inform policies**

As a CMP is being prepared, there will be an assessment of its physical condition, and researching of external requirements. It's important to identify vulnerabilities threatening the place (always assessing climate change pressures) and to fully understand the owners' constraints and opportunities; as well as to

engage with a range of stakeholders relevant to the place. Its also important to understand significance before embarking on condition surveys.

**CMP Stage 4: Developing conservation policies to sustain significance**

Based on understanding the significance of the place, conservation policies are developed to retain and reveal that significance. A conservation policy is a succinct statement of intent or action. Policies should cover much, much more than just physical conservation work and usually include policies for managing:
Use/function,
managing change and development,
interpretation – stories and significance;
governance – who looks after the site, who is responsible for action;
implementation – priorities and responsibilities, short and long term; decision-making responsibilities,
conservation work – treatment of fabric; site development or new work, Infrastructure, services, security, maintenance and repair – often detailed element by element; archives and recordkeeping.

A word of warning: In preparing any CMP, there is often a desire to research a myriad of issues. It's not possible to do everythingin a CMP. Stay focussed and BEWARE of trying to do too much detailed research, reserch may be fascinating but not directly contributory to the Plan. Make a research list instead! We adapted (with permission) the Hang it All design of the Eames coat hanger to identify the issues that needed further research beyond the timeframe of the Eames House CMP. These have been included in the Foundation's strategic planning for the house going forward (Fig. 3).




Fig. 4
The Eames CMP future actions diagram, based on the Eames's Hang It All design
(Photo: Sheridan Burke, et al Eames House Conservation Management Plan, 2018)

**CMP Stage 5: Implementing and monitoring the plan**

This is the CMP stage that too often is neglected, once the rush of excitement in understanding, the place and its assessing and then rigoursly drafting policies is over. Yet, it is the stage that assures the CMP's success. It relies on constant stakeholder engagement through the previous four stages. The Eames House CMP identifies a number of key priorities for action by the Eames Foundation, which included: preparation of a landscape management plan; reduction of fire hazards, managing hazardous trees; investigating the upper slope stability; specific building envelope repairs and conservation of the collection by improving the indoor environment, amongst others.

Unfortunately, most people don't bother to read all the pages of the CMP – they just read the Executive Summary or the conclusions. To ensure that the key messages were well received for the Eames CMP we developed a short accompanying brochure – an overview document. It's well illustrated and conveys just the purpose of the plan and the key significance of the place linked to policies to care for it… Both documents are on the GCI website, and the succinct illustrated Eames House CMP Overview is the most downloaded!

## Case Study 2: The Yoyogi National Stadium, 1964

The National Indoor General Stadium, which is known as the Yoyogi National Stadium today, includes two magnificent gymnasia, auxiliary administration rooms, and buildings within a major urban landscaped setting (michikukan). It was built on a part of the former site of Washington Heights, a United States Armed Forces housing complex, post war, which was previously a military training area for the Japanese Imperial Army. The stadium was used for swimming and basketball competitions in the October 1964 Olympic Games and has since been widely used by the public for sporting, cultural, and artistic events. It was again used for the 2020 (2021) Olympiad and for wheelchair rugby and badminton competitions in the Paralympic Games (Figs. 4 and 5).

At the time of preparing the Management Plan for Preserving the Yoyogi National Stadium as a Living Heritage (MP) the site was being refurbished by the Japan Sport Council (JSC) in preparation for the forthcoming Olympic Games. A group of academics, architects and advisers was established by the Japan Cultural Heritage Consultancy to prepare the MP, beginning with the intensive identification and study of the related documentation (which was extensive) about the history of the site. The MP contains basic items that are conventionally included in Japan's standard management plans for a heritage building, with the intention that the site may in the future be proposed for World Heritage listing. At the same time, it incorporates elements of conservation management planning framework illustrated in Figure 1 which is supported by the Getty Foundation through its Keeping It Modern initiative, which funded the plan preparation.

The objective of the Yoyogi National Stadium MP is stated to be to communicate the historic and cultural value of the Stadium, while continuing to utilise it in the future and to promote its appeal as modern architecture in the light of the concept of living heritage.



Fig. 5
The Eames House,
Los Angeles
(Photo: Sheridan Burke)

**MP Stage 1: Understanding the place**

Unlike the Eames House, the site of Yoyogi National Stadium is a multi-layered historic site, imbued with a range of values and stakholders. The designer of the stadium complex was Kenzo Tange (1913–2005), architect and urban planner who combined elements of traditional Japanese architecture with emerging modern Western architecture. He worked in collaboration with the Yoshikatu Tuboi Office, which was in charge of structure, and the Uichi Inoue Office, which led mechanical and service design.

**MP Stage 2: Assessing significance**

To summarise, the MP states: the site engraves the memory of the significant events the nation experienced over the 20th century:
1) the Japanese army's expansion into the Eurasian continent;
2) the U.S. military's occupation;
3) international cooperation and Japan's hosting of the Olympic Games, and
4) a site for cutting-edge cultural and artistic activities.

The Stadium and its site symbolise the peaceful nationhood and economic recovery that post-war Japan aimed to achieve. It is a symbol of international exchange and peaceful diplomacy through sports. It is significant in urban history, because it was the first scenic district designation in Japan. The "setting" of Yoyogi Stadium shows the unique history of city planning in Japan, and its value needs to be preserved.

**"Yoyogi National Gymnasium represents the spirit of post-war Japan, forever suspended in its roof."**

**MP Stage 3: Gathering information to inform policies**

The MP study team identified the key vulnerabilities/factors affecting the Stadium as a heritage site as:

- developmental pressures from the surrounding neighbourhoods (a buffer zone needed to be delineated);
- natural disasters caused by precipitation and earthquakes;
- visitor pressures of a multipurpose athletic and concert facility.

**MP Stage 4: Developing conservation policies to sustain the place**

The MP identified seven basic policies for maintaining the property, which is based on securing convenience as a sports facility for users as follows:

- "To achieve the objectives set out in Article 3 of the Act on the Japan Sport Council";
- "To preserve the original outer design (shape) of the Yoyogi Stadium as the time of completion";
- "To preserve the large inner space created using the distinctive, pillar-less structure";
- "To preserve the original structural system (suspended roof structure)";
- "To preserve the michikukan created taking advantage of the topographical level differences";
- "Not to build new constructions within the compound that can impact the landscape, in consideration for ensuring the view to the buildings of the stadium. Temporary constructions, however, are not subject to this policy."
- "Not to add functions that could potentially damage the value of buildings as sports facilities." (Source: Management Plan for Preserving the Yoyogi National Stadium as a Living Heritage 2019)

**MP Stage 5: Implementing and monitoring**

The Management Plan concludes that "if and when the Yoyogi National Stadium is designated as an important cultural property under the Japanese Law for the Protection of Cultural Properties in the future, it is advisable to draw up a conservation and utilisation plan in accordance with the Law".

**Conclusion**

As you can see, the cultural and administrative contexts of each of these two extraordinary places have moulded the content and outcomes of their management plans, and diverse values and stakholders have been influential, but the conservation planning processes have been the same, and yielded new ways of valuing these remarkable places and clear ways of managing and caring for them going forward. I hope you will see the relevance of these two management planning experiences to your workshop discussion today.



Fig. 6
The Yoyogi National Stadium, first gymnasium
(Photo: Sheridan Burke)

Fig. 7
The Yoyogi Stadium, second gymnasium
(Photo: Sheridan Burke)

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# Challenges and Opportunities of the Olympiapark Munich

Marion Schöne
Managing Director of Olympiapark München GmbH

**Vision and mission**

The Olympiapark Munich, originally built for the 1972 Olympic Games, is described as a "living symbol of sport, culture and community" (Olympiapark München GmbH, n.d.) that extends far beyond its historical roots. According to the park's vision statement, it remains "an inspiring place for all generations" (Olympiapark München GmbH, n.d.) and reflects a future shaped by innovation and human connection. In line with this vision, the mission of Olympiapark München GmbH (the operating company) is to create a place of pure joie de vivre – an iconic, cosmopolitan setting that inspires people by providing wonderful experiences and unique moments. This mission underlines the park's commitment to joy, inspiration, and memorable events for the public.

**Core values**

The organisation's core values support its vision and mission, emphasising teamwork, responsibility, forward-thinking, enthusiasm, and sustainability. Team Spirit reflects the belief that major successes are "the product of a team, not an individual"(Olympiapark München GmbH, n.d.). Responsibility is stressed at all levels – each person is accountable for himself/herself, his/her work, the company, and society. Being future-focused and open-minded is considered crucial in a volatile, complex world, as the park aims to provide guidance and lead by example. Enthusiasm is valued because "today's special moments are tomorrow's memories", reinforcing the importance of creating joyful experiences. Munich's Olympiapark can now look back on more than 50 years of intensive reuse. The aim is to guide the site and its facilities towards a future characterised by innovation and human connection.

**The Olympiapark today**

The park is managed by Olympiapark München GmbH (a subsidiary of the City of Munich) and has about 150 employees. Since 1972, it has attracted 240,7 million visitors in total. It has also hosted an extraordinary number of major sporting events – including 34 World Championships, 22 European Championships, and more than 100 national championship events. The 50th-anniversary celebrations reached their peak in 2022 with the multi-sport event European

**The Olympic Village, once accommodation for the athletes, has been converted into flats for the people of Munich and thus represents a lasting social legacy.**

Championships, featuring nine individual European Championships and 4,700 athletes. These figures underline the Olympiapark's enduring status as a leading venue for sport, culture and leisure.

**Reuse of sports facilities**

A key theme is the successful continued use of the facilities in the Olympiapark following the Olympic Games. Over the decades, the Olympiapark has developed into a major international venue, an important recreational area and a world-renowned tourist attraction. The Olympic Stadium, for example, is used extensively for major concerts and sporting events; until the opening of the Allianz Arena in 2005, it even served as the home ground of FC Bayern Munich and, for a time, TSV 18060 Munich. More recently, the stadium was a key venue for the 2022 European Championships. (The Olympic Stadium has been undergoing renovation since September 2025 and is closed during this period. The Olympic Hall hosts concerts, shows and sporting events; it was the venue for the 2019 World Handball Championship and the 2024 European Handball Championship. The Olympic Village, once accommodation for the athletes, has been converted into flats for the people of Munich and thus represents a lasting social legacy. The Olympic Swimming Hall is used as a public swimming pool and training facility. It is worth noting that, following the relocation of ice sports to the new SAP Garden, the Olympic Ice Sports Centre has been used as an Action Sports Center4 since December 2025. Since 1972, new facilities have also been added, including the Small Olympic Hall (opened in 2011) and the aforementioned SAP Garden (a private investor-owned facility, not managed by OMG), which opened in 2024.

**Transforming the Ice Sports Centre**

One major project is the conversion of the Olympic Ice Sports Centre into the new Olympic Action Sports Centre. The Olympic Ice Sports Centre opened in 1967 and hosted events such as the 1969 World Table Tennis Championships and the 1972 Olympic boxing competitions. Until 2024, it served as the home venue for Munich's ice hockey teams. With the opening of the SAP Garden in 2024, all ice sports were relocated to the modern arena, meaning the old ice rinks and halls became available for a new interim use. Since December 2025, the training hall has been home to the Munich Action Park, offering activities such as bouldering, parkour, Ninja Warrior and callisthenics. In the next phase, the former ice rink will also become a hub for action sports in Munich. It will feature a skateboard bowl and half-pipe, dirt BMX bike and jump line, mountain biking, 3x3 basketball, street dance, roller disco and other activities. Together, this will create one of Germany's largest indoor action sports centres. By incorporating these contemporary sports, the park aims to attract new user groups and keep the venue vibrant and relevant for the next generation.

**Stakeholder management**

Effectively managing stakeholders is another focal point for the park's leadership. The Olympiapark Munich operates within a broad ecosystem of interested parties, both internal and external. Internal stakeholders include the park's supervisory board, the management team, the works council (employee representation), and the staff themselves. External stakeholders include the City of Munich and its City Council (as the park is city-owned), the Stadtwerke München as facility manager, event organisers who rent the venues, suppliers and sponsors, as well as the millions of visitors and the general public who use the park. Balancing these interests is crucial, and management emphasises clear communication and broad engagement to ensure support for its initiatives.

**Renovation plans**

As a complex that is over 50 years old, the Olympiapark and its facilities require extensive refurbishment. The most significant project is the refurbishment of the Olympic Stadium, which began whilst the stadium remained in use. In September 2025, the stadium was then closed for the works. This €200 million project will modernise the stadium's infrastructure whilst preserving its iconic structure. The Allianz Arena will serve as an alternative venue for open-air concerts from 2025 to 2027. Similarly, the Olympic Tower – a major tourist attraction – has been undergoing renovation since mid-2024. Having attracted almost half a million visitors in 2023, the tower is also being modernised (at a cost of approximately 65 million euros) to ensure it remains a safe and attractive landmark. It is




Marion Schöne at the workshop

scheduled to reopen in the first quarter of 2027. Work on refurbishing the tent roof also began in 2026.

At the same time, the park must face competition from new venues in the region. One notable example is the planned 'Munich Arena' in Freising, which could become a competitor for concerts and major events. In response, Olympiapark München GmbH is developing concepts for the future use of the Olympic Hall to ensure its competitiveness.

**UNESCO World Heritage bid**

The Olympiapark Munich has been a listed ensemble since 1998. An ambitious initiative underway is the bid to designate the Olympiapark Munich as a UNESCO World Heritage Site. The application process began with a preliminary submission in 2019 and a formal application in 2022. A significant boost came in December 2023 when Germany's Conference of Ministers of Education and Cultural Affairs backed the nomination, marking major progress in the bid. While the UNESCO evaluation process is lengthy, the earliest that the Olympiapark could achieve World Heritage listing is around 2038. Gaining this status would recognise the park's exceptional architectural and historical significance and place it under the auspices of World Heritage protection. It would also help preserve the park for future generations.

**Prospects of a future Olympic bid**

The plan for Munich to host the Olympic and Paralympic Games once again is also on the strategic agenda. In fact, a concept has already been drawn up – illustrated in the plan by a map entitled 'Re-Start Olympic Park' – which shows, amongst other things, how various modern sports could be accommodated at the existing venues. The concept envisages the park hosting both traditional sports such as modern pentathlon and basketball (including the new 3x3 format) as well as new sports aimed at young people, such as skateboarding, parkour, BMX racing/freestyle and sport climbing. By highlighting these sports, the planners emphasise that the infrastructure of Munich's Olympiapark is versatile enough for a modern Olympic program. The bid has now been approved, and a referendum has already been held, with over 66 per cent (of the citizens of Munich) voting in favour of hosting the Olympics. On 26 September 2026, the German Olympic Sports Confederation (DOSB) will decide which city or region to put forward in the international race to host the 2036, 2040, or 2044 Games.

**Sustainability initiatives**

Sustainability is a key focus for the Olympiapark. We follow the city of Munich's climate targets and have been Ökoprofit-certified for ten years. To that end, a comprehensive sustainability strategy is being developed. Concrete steps include installing electric vehicle charging stations, exploring solar panel installations in parking areas, and conducting annual carbon footprint audits. Waste reduction is another priority, with initiatives to cut event waste and increase recycling (for example, Promotional materials not related to a specific year) in its operations. Internally, work processes are being digitalised to reduce paper use and improve efficiency.

**Sports events and programming**

The tradition of hosting world-class sporting events will continue into the 2020s, accompanied by a rich program of public sporting activities. The new SAP Garden in Munich will host the home matches of EHC Red Bull Munich, the city's professional ice hockey team, as well as matches featuring Bundesliga side FC Bayern Basketball, thereby establishing elite sport firmly within the park. At the same time, the facilities at the Olympiapark provide space for a wide range of grassroots and youth-oriented sporting events. For example, Olympiapark München GmbH organises the annual MASH action sports festival (an event featuring sports such as skateboarding, BMX, mountain biking, wakeboarding and street dance). Long-distance

running events are also a regular feature of the park's calendar. In 2026, the Olympiapark hosted charity and corporate runs such as the Wings for Life World Run and the B2Run. Together, these events demonstrate that Munich's Olympiapark remains a vibrant hub for sport at all levels, from professional competitions to popular sports.

**Cultural and entertainment programming**

Munich's Olympiapark is equally renowned for its concerts, festivals and cultural events. In both 2025 and 2026, the park, with its various venues, provided the setting for a series of high-profile concerts. For example, a major open-air concert by Robbie Williams took place at the Olympic Stadium in 2025. The Olympic Hall hosted a varied program featuring international artists. The line-up included world-famous pop and hip-hop stars such as Drake and Dua Lipa, rock legend Lenny Kravitz and other popular acts. These shows highlight the Olympiapark's appeal as a stop on world tours and for major productions. In addition to music concerts, the park offers a rich cultural program. It organises its own events, such as the annual Summer Festival and the Sommernachtstraum fireworks display. The Small Olympic Hall hosts major exhibitions every year; for example, the famous anatomical exhibition 'Body Worlds' in 2025 or 'Jurassic World' in 2026. In addition, major commercial festivals such as the Superbloom Festival – a music festival featuring a variety of genres – take place on the grounds of the Olympiapark. By hosting this diverse range of events, Munich's Olympiapark is one of the city's most important cultural and entertainment venues.

**Conclusion**

As the park's leaders note, "one thing will always remain: The Olympiapark Munich is a place of encounter that inspires people". By staying true to this vision while embracing innovation, the Olympiapark Munich is well positioned to remain a vibrant hub of sport, culture, and community for decades to come.

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# Workshop Outcomes

**Group 1: Olympiapark Munich: a Case for Cultural Landscape** 60
Elif Aktop; Flora Heckner; Başak Kalfa; Nataliia Koniaeva; Shramana Saha; Grete Tiigiste

**Group 2: From Celebration to Commemoration: Narratives and Memories of the Olympiapark** 65
Aiya Duiseyeva; Annika Ruf; Emma Sweeney; Lisa Albrecht; Yunseo Joung

**Group 3: The Cable-Net Roof Structure in the Conservation Management Plan** 72
İlke Alatlı; Elisabeth Ebert; Kevin A. Echeverry B.; Niko Grühl; Clemens Hauf

**Group 4: How to Safeguard the Spirit of Place in a Living Heritage Site Impacted by Tourism?** 79
Marin Nakaoka; Annukka Köppen; Flora Ledecq; Jonquille Clifford





Summer School

Discussions



# Olympiapark Munich: a Case for Cultural Landscape

Group 1
Elif Aktop, Flora Heckner, Başak Kalfa, Nataliia Koniaeva, Shramana Saha, Grete Tiigiste

The ICOMOS Germany EPWG Summer School 2025 provided our group with an immersive opportunity to peel back the layers of Munich's Olympiapark, a workshop that became more than a technical exercise. It was a deep dive into understanding a "living, breathing organism" where wellbeing, resilience, creativity, and communication are central to its character. We were particularly moved by the concept of "green democracy" and social inclusivity, as we came to realise that the park's identity is found in its daily life and athletes' agency – a point inspired by Christopher Ssebuyungo's discussion on the "Land of Akii-Bua" – rather than just its architectural silhouette. By viewing the site through the lens of a cultural landscape, we found a way to bridge the gap between its natural management and its deep social history, allowing for a more comprehensive protection of its unique characteristics.

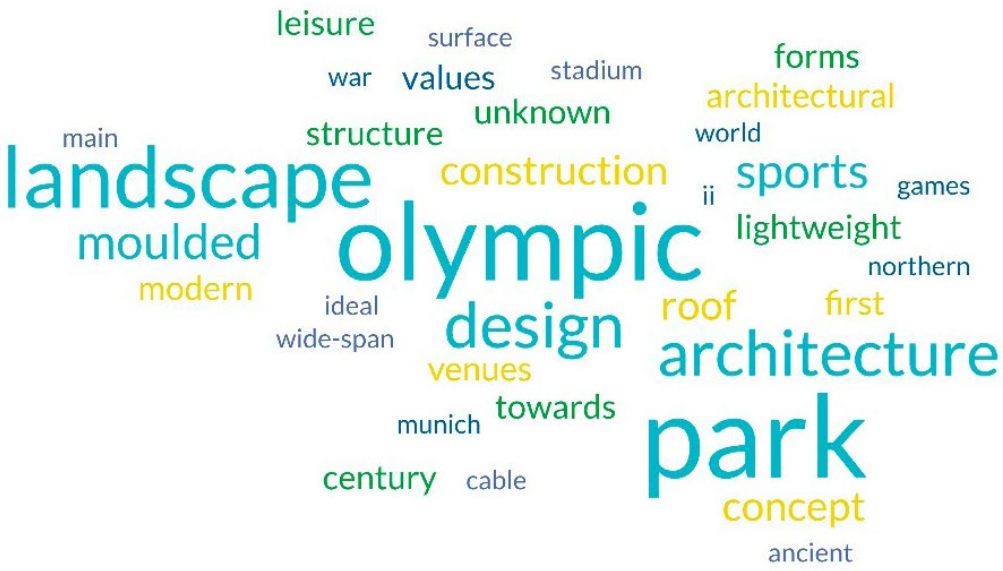
Our analysis began with a brainstorming session where we questioned the "Many Lives of the Olympiapark", moving from abstract concepts like "peace-making" towards concrete heritage pillars (see Fig. 1). This thinking process directly informs our stance: according to the UNESCO definition, a cultural landscape represents the "combined works of nature and of man," and the researched case falls under the category of a "clearly defined landscape designed and created intentionally by man". We believe that nominating the Olympiapark as a cultural landscape will provide better protection of its high-quality landscape architecture, its original biodiversity concepts, and the Olympic spirit embedded in its fabric.

The defining element of the park is its landscape, designed by Günther Grzimek as a Gesamtkunstwerk (total work of art) that symbolised the "cheerful Games", reflecting optimism and a renewed social spirit in post-war Germany. Grzimek's topographical approach was particularly innovative, integrating architectural structures into undulating hills that subtly evoke the distant Alps. This design is inextricably linked to the park's biodiversity, which plays a functional and symbolic role: willow trees along the lake mirror the Isar River, while mountain pines reflect the Alps. In selecting these plants, care was taken to

Fig. 1
Initial group brainstorming results during workshop, author: Shramana Saha, 7 Sept 2025




Fig. 2
35 words world cloud of the OUV, generated with freewordcloudgenerator.com, 6 Sept 2025.




ensure they could thrive under high visitor traffic while providing food and shelter for all animal species. Finally, the physical site is animated by the Spirit of the Olympics, a tangible heritage carried through the stories of athletes like Olga Korbut and Mark Spitz, whose triumphs and tragedies transformed the park into a vessel for universal values like peace, perseverance, and equality. Recognising this spirit within the management plan aligns with UNESCO criteria (ii), (iv), and especially (vi), as the park continues to inspire global exchange and innovation in sports culture.

The recommendations and conclusions presented here reflect our group's firm stance: we advocate for a management strategy that treats the park as a singular, thriving cultural landscape where the "Spirit of the Olympics" is the primary driver of all future functions. This distinguishably highlights our main contribution – viewing the park not just as a site of past events or specific wide-span roof constructions, but as a living vessel of universal significance. In closing, we propose a vision statement for the management of the Olympiapark Munich: "A thriving cultural landscape that breathes the Olympic Spirit into every aspect of its functions".

| Category | Potential Threat | Recommendation | Group Stance & Main Contribution |
|---|---|---|---|
| **Landscape Architecture** | Lack of focus on social aspects and original design intent. | Incorporate human-scale narratives and urban integration into conservation. | **The Total Work of Art:** We advocate for preserving the "Gesamtkunstwerk" by ensuring architectural structures remain harmoniously integrated with the sculpted terrain. |
| **Biodiversity** | Climate crisis and increased visitor pressure. | Research heat-resistant planting and restrict usage where necessary to protect flora and fauna. | **Preservation through Evolution:** We distinguish our analysis by advocating for a balance where climate-specific changes are implemented without destroying the park's original appearance. |
| **Spirit of the Olympics** | Dilution of historical memory and athletes' agency. | Utilise digital platforms, oral history archives, and diverse interpretation techniques to share national and global narratives. | **Human-Centric Advocacy:** Our group advocates for the inclusion of oral histories from volunteers and spectators, highlighting that the Olympic stage transcends competition to become a shared emotional experience. |

Fig. 3
Digital brainstorming

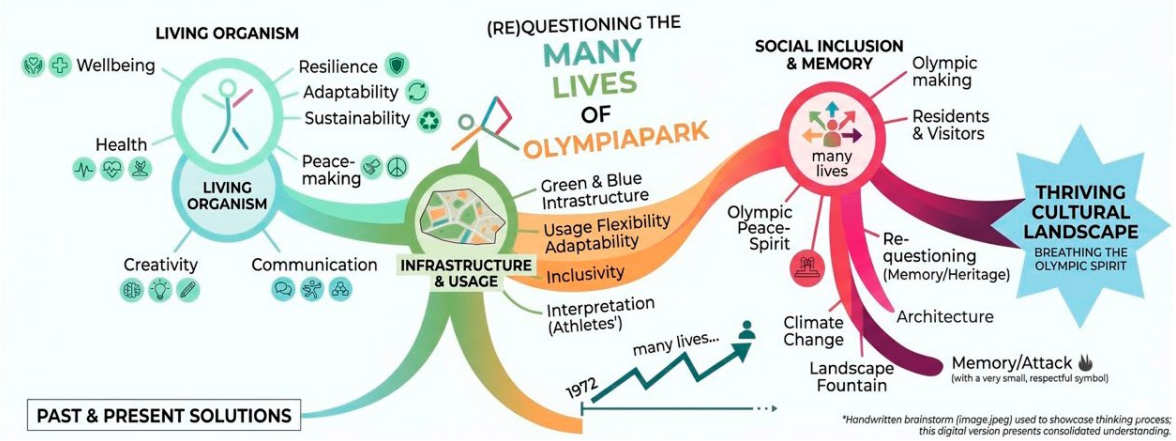
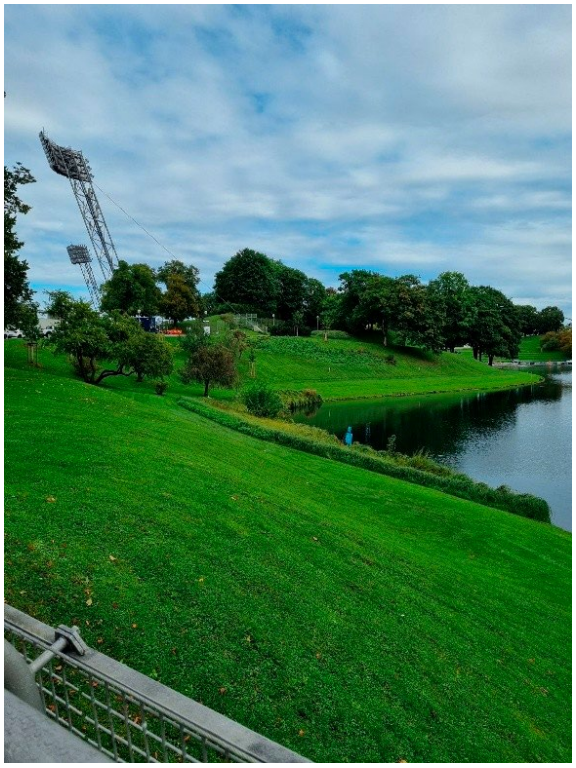



Fig. 4 and 5
Views of the artificial topography, author: Shramana Saha, 4 Sept 2025





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# From Celebration to Commemoration: Narratives and Memories of the Olympiapark

Group 2
Aiya Duiseyeva, Annika Ruf, Emma Sweeney, Lisa Albrecht, Yunseo Joung

It was a rare opportunity to observe an ongoing World Heritage nomination process firsthand. While most studies examine sites already inscribed or delisted, few explore nomination as it unfolds. The workshop offered valuable insight into the complexities of heritage inscription, revealing not only its procedures but also the diverse people and efforts shaping heritage recognition. Through exchanges among participants, we reinterpreted Munich's Olympiapark from new perspectives.

The workshop provided an opportunity to examine how narratives of celebration and memorialisation intersect within living heritage. Adopting a chronological approach, the group traced how memories of 1936, 1972, and the present shape the Olympiapark (Fig. 1). The analysis highlights themes of dissonance, politics, and representation, suggesting that the current World Heritage nomination should consider inclusion under Criterion (vi) to reflect the site's intangible cultural heritage.

The 1972 Munich Olympics reflected Germany's post-war aspiration for democracy, contrasting sharply with the authoritarian aesthetics of the 1936 Berlin Games. Light colours, curved forms, and transparent materials replaced rigidity and monumentality, symbolising openness and reconciliation. The Park's design integrated architecture and landscape, expressing optimism and renewal (Fig. 2).

We came to see how these architectural choices embodied political and cultural meaning, allowing the Park to evolve from a sporting venue into a potential World Heritage of Outstanding Universal Value. Its layered significance – architectural, historical, and emotional – reveals a living heritage shaped by both triumph and tragedy. The Park thus represents more than an Olympic site; it stands as a dynamic legacy where tangible and intangible values converge, demonstrating how sport can foster new understandings of modern heritage.

The planning of the Olympiapark was based on a broad political consensus and a commitment to modern design principles, wishing to represent a redefined, democratic and open Germany. Developed during a period marked by technological, economic and social transformation, the architectural and urban planning concepts embodied a spirit of optimism and progressive enthusiasm. This design ethos

prioritised the flow of spaces and their functions as well as inclusivity, ensuring accessibility to both the sporting events and public green spaces (Fig. 3), thereby positioning the site as a paradigmatic representation of a forward-looking, cosmopolitan Germany prior to the economic downturn of 1973. The landscape architecture strategically integrated nature and architecture (Fig. 4) to symbolise an aspirational form of democracy – not as existing, but as envisioned – reflecting an idealistic vision of a transition to an open society, a concept that has regained relevance in the context of contemporary social fragmentation (Pfeil, 2019, 19).

A defining element of this democratic architectural approach was the “roof without shade” (Ibid.), a tensile tent structure characterised by its translucency and lightness, deliberately contrasted with the rigid, monumental architecture of the 1936 Berlin Olympics (UNESCO World Heritage Centre 2024). Notably, this design was realised without the benefit of comprehensive structural analysis, thus involving considerable risk. This endeavour exemplified experimental form-finding and a keen pioneering spirit, confidently and successfully achieving a highly innovative construction. Consequently, the

**Light colours, curved forms, and transparent materials replaced rigidity and monumentality, symbolising openness and reconciliation.**

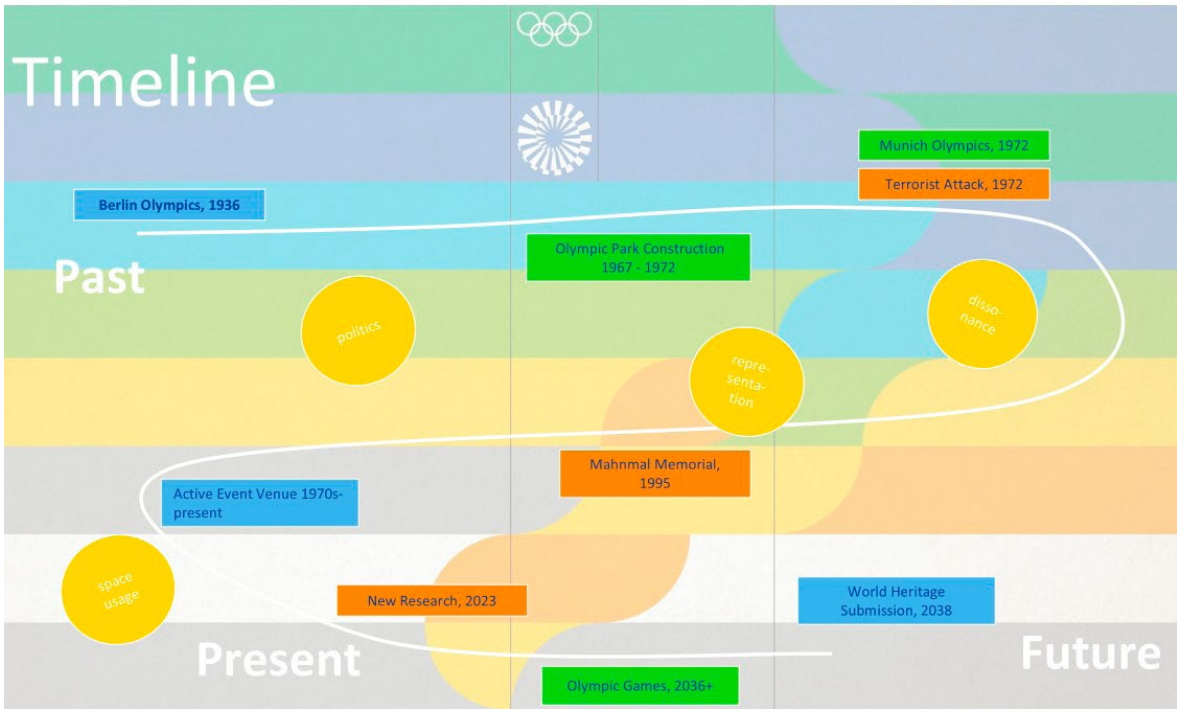



Fig. 1
Chronological analysis graphic by Aiya Duiseyeva, Annika Ruf, Emma Sweeney, Lisa Albrecht, Yunseo Joung, 2025. Background: Poster “Fackellauf”, design: Otl Aicher, Alfred Kern, Elena Winschermann, 1971

tent roof functioned as a physical embodiment of the spirit of optimism.

This optimism is a topic one also finds when looking at the perception of the Olympiapark. Since 1998, it has been protected as a monument and as an idealised portrayal of democracy (Bayerisches Landesamt für Denkmalpflege n.d.). However, there are dissonant aspects to the site's history, for example in relation to the so-called "Munich massacre". The attack is also memorialised on site in various ways. In addition to the ritualised forms of remembrance like the annual commemoration, there are three tangible ones: a commemorative plaque in the Olympic Village, a monument (Mahnmal) from 1995 and since 2017 a memorial in the park (Fig. 5) (Landeshauptstadt München 2021). Although the attack had a big impact on the perception of the Olympiapark, it has received comparatively recent attention. Since 2023, the Leibniz Institute for Contemporary History has been conducting the research project Re-examining the Attack at the 1972 Olympics, funded by the German Federal Government (Leibniz Institute for Contemporary Histor n.d.). Its memorialisation is embedded in contemporary politics and Erinnerungskultur, which was emerging from the 1990s on, and tells a specific narrative. Some things are not recognised as part of the memory of the attack, for example the consequences for German migration policies or international memories connected to the 1972 Games. This shows how the Park is a site of diverse, potentially competing narratives, where, in addition to the tension between solemnity and tragedy, new memories are constantly being created through everyday use.

In the early years, the Olympiapark's identity was defined above all by the spectacle of events. The Olympic Games, legendary boxing matches, or unforgettable concerts by Queen and the Rolling Stones inscribed themselves into collective memory, turning the park into a stage for cultural and sporting history. The events shaped the place, and memories were tied to these singular moments. Today, however, the dynamic has shifted. The space itself has become a generator of memories. Visitors no longer need a world-class concert or Olympic final to connect emotionally with the park. Instead, they create memories through the everyday use of the landscape and architecture. The design encourages personal, small-scale experiences that accumulate into lasting impressions.

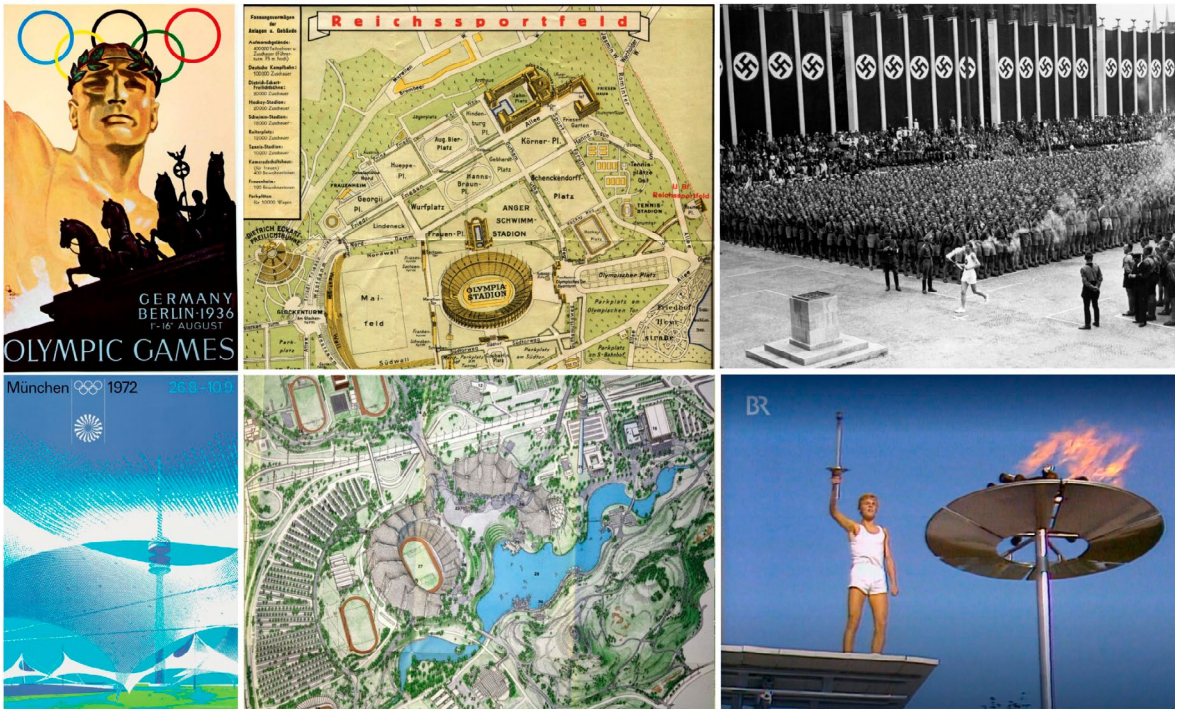



Fig. 2
Comparative visual materials from the 1936 Berlin Olympics (top row) and the 1972 Munich Olympics (bottom row), illustrating the shift from authoritarian monumentality to democratic openness in design, site planning, and symbolism



Fig. 3
Design drawing of the Olympic venues

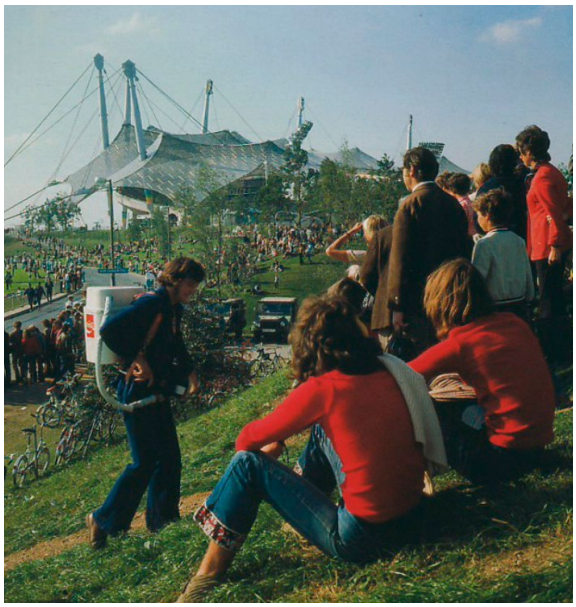


Fig. 4
Overall visual impression of colours, roof, landscape, and visitors

The park has transitioned from being a global stage to a memory-making landscape in its own right, where architecture, topography, and everyday life continuously generate new stories. The Olympiapark has evolved from a site where memories were anchored in world-scale events to a landscape that itself generates new, personal, and collective traditions. In this way, it fulfils Criterion (vi) in two dimensions – both as a stage for historic cultural moments and as a living tradition of memory-making.

While the narratives and memories surrounding Munich's Olympiapark are often presented as linear, memory itself is fragmentary or circular (Nora 1989, 7–25). The Park looks forward yet continually references the past, particularly the 1936 Olympic Games, which remain a recurring point of comparison. Although very few people alive today hold direct memories of 1936, it continues to shape collective and transgenerational memory. During the workshop, references to 1936 surfaced in discussions about a future Olympic bid, with 2036 identified as a date to be avoided. This underscores the endurance of cultural memory and raises questions about whose interests such references serve, and whether this resonance extends beyond the national context.

The 1972 Games stand as a democratic counterpoint to 1936, embodied in the Park's continuing role as an open and inclusive civic space where new memories are created. Yet tensions persist between these celebratory narratives, everyday recreational use, and remembrance of those killed in 1972. These overlapping layers coexist within the landscape, creating a site of continual renegotiation rather than resolution (Macdonald 2009). As the site pursues World Heritage nomination and potentially future Olympic use, questions of whose memories are foregrounded or omitted gain particular significance. Reconsideration of the nomination under Criterion (vi) is encouraged to reflect the intangible dimensions that define this living heritage site.

**Credits**

Fig. 1: Florian Aicher, HfG Archiv / Museum Ulm, IOC, https://www.otlaicher.de/en/articles/the-rainbow-games/, 13.10.2025.

Fig. 2: a) ARD1.27. August: Der erste Wettkampftag, available at: https://www.ardmediathek.de/video/olympia-1972-in-muenchen/27-august-der-erste-wettkampftag/br/Y3JpZDovL2JyLmRlL-2Jyb2FkY2FzdC9XT046MzU0MjA5MTM5ODEzX0YyMDIyV08wMDUyNjNBMDpjaGFubmVsX-zI4MTA3?startTime=0. [Accessed: 5 September 2025].
b) Britannica, 2025, Berlin 1936 Olympic Games, available at: https://www.britannica.com/event/Berlin-1936-Olympic-Games. [Accessed: 12 October 2025].
c) IOC. n.d. Berlin 1936 The Brand, available at: https://www.olympics.com/en/olympic-games/munich-1972/logo-design. [Accessed: 5 September 2025].
d) IOC. n.d. Munich 1972 The Brand, available at: https://www.olympics.com/en/olympic-games/berlin-1936/logo-design. [Accessed: 5 September 2025].
e) Viehoff, V., Kretschmer, H,. 2021. Map of the 1972 Munich Olympics, available at: https://www.researchgate.net/figure/Extract-of-the-Official-general-view-Olympic-Park-map-1972-showing-the-artificial_fig5_289980602, [Accessed: 6 November 2025].
f) Wikimedia. 2016, available at: https://commons.wikimedia.org/wiki/File:1936_Summer_Olympics_Reichssportfeld_map.jpg. [Accessed: 5 September 2025].

Fig. 3: Behnisch & Partner, Olympische Anlagen, Zeichnung: Carlo Weber, 1969, https://stadt.muenchen.de/dam/jcr:17b2eedb-c82a-43c4-84f3-114b520298ac/rahmenplanung_olympiapark.pdf, 13.10.2025.

Fig. 4: https://stadt.muenchen.de/dam/jcr:17b2eedb-c82a-43c4-84f3-114b520298ac/rahmenplanung_olympiapark.pdf 13.10.2025.

Fig. 5 (next page)
The memorial for the
1972 attack from 2017

Fig. 5: Emma Sweeney, 2025.


Erinnerungsort
Olympia-Attentat München 1972



# The Cable-Net Roof Structure in the Conservation Management Plan

Group 3
İlke Alatlı, Elisabeth Ebert, Kevin A. Echeverry B., Niko Grühl, Clemens Hauf

During the workshop we started brainstorming about the whole park. Among the many significant elements of the park, we chose to focus on the cable-net roof structure. The decision was driven by its visual dominance over the site and its technical complexity. It´s remarkable when you consider that it is such a huge building with such a massive structure – yet the message the building conveys is the complete opposite. The architecture symbolises lightness, transparency and it looks like a relatively small building because it was built in a pit. The roof structure has been a prominent part of the Munich skyline for over half a century, which makes it more challenging for conservation decisions. We were particularly drawn to the question of how to conserve a living 20th-century heritage site without compromising its core values.

To structure our process, we tried to follow the value-based approach in line with contemporary conservation theory. As stated in the Madrid-New Delhi Document (ICOMOS ISC20C 2017), we started by identifying the significance of the cable-net roof structure. Following that, we addressed risks and threats and also considered possibilities of development. In accordance with our findings, we discussed management strategies (Croker 2017).

To understand and assess the significance of the cable-net roof, we started by identifying the values (Getty Conservation Institute 2018). The structure stands out primarily for its pioneering role in lightweight engineering and technical innovation. It was the first computer-assisted design process in the world, due to the complex roof structure. Today, architectural and engineering design without computers would be unimaginable. The project is also an example of extraordinary scientific collaboration and support from technological companies: even the smallest components, such as screws, were designed and manufactured in cooperation with German companies. The new organic form of the roof, which evokes associations with mountain landscapes, together with its transparency and the seamless transition between inside and outside, makes the tent roofs aesthetically unique and a valuable part of the Olympiapark. From an architectural perspective, the lightness and elegance of these roofed structures constitute a masterpiece that, and in some respects,

Fig. 1
First mind map

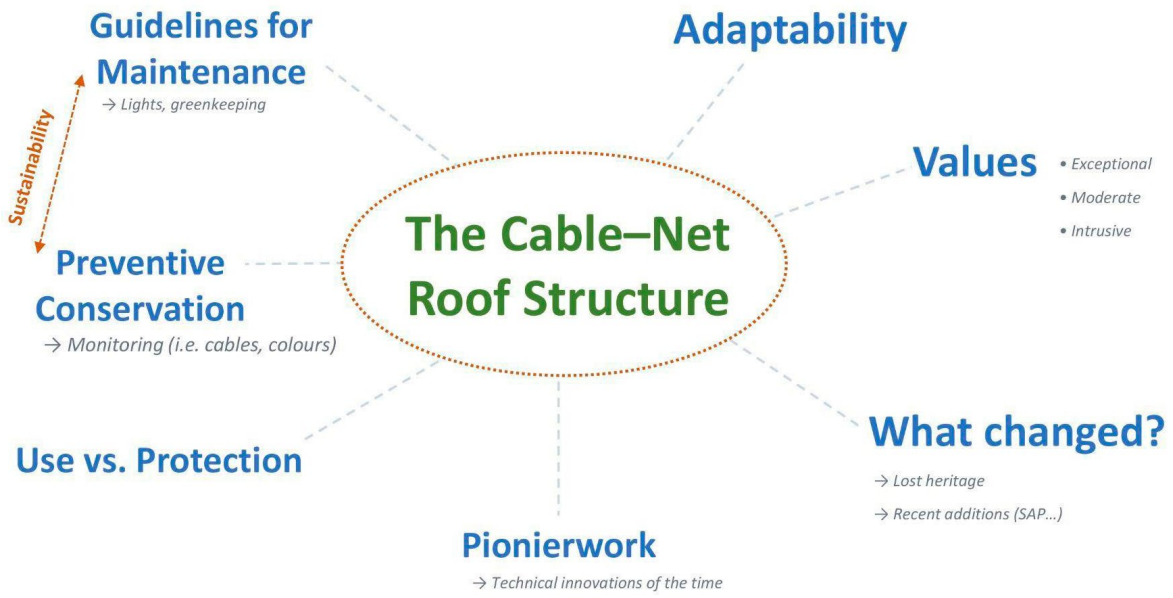



Fig. 2
The members of the Cable-Net Roof Structure Group



Fig. 3
View of the roof structure from the south



unsurpassed to this day (Landeshauptstadt München 2021). Their transparency and the embrace of an unfamiliar, innovative form have strongly influenced architecture until today (Jenewein 2022). Beyond its architectural and scientific values, we argued that it holds iconic, aesthetic and urban values. To assess the values comparatively, we analysed UNESCO's Outstanding Universal Values for the Olympiapark (UNESCO World Heritage Centre 2024).

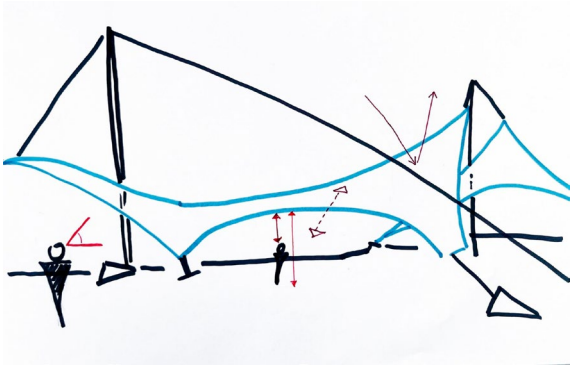


Fig. 4
Sketch representing the identified attributes for the cable-net roof structure

In line with the Conservation Management Plan approach, after assessing the values, we focused on understanding the structure thoroughly by identifying the physical elements (Kerr 2013). We determined the physical elements of the roof, namely the cable structure, the plexiglass panels, the posts, the technical installations, the spacers, the waterproofing elements, the reinforced concrete, and the colours. We also discussed the intangible aspects of the roof which are related to human senses, perception, imagination, and memory (Getty Conservation Institute 2018). The reflective and transparent aspects of the plexiglass create multiple aesthetics; for example, the sun's position plays an important part during the day, and light reflection at night creates a different visual effect (Fig. 2). We discussed the associations people have with the roof and how the design triggers imagination. Furthermore, it might be worthwhile to investigate in the future the extent to which the cable-structured roof relates to memory. Further research into its commemorative value could address how it is represented in individual memory and how it contributes to the formation of collective memory.

Following this, we identified the attributes which together constitute the significance of the roof structure. We highlighted four core attributes that carry exceptional significance: vista/ view, shape, transparency, and the continuation of the landscape. We also pointed out that establishing limits of acceptable change for each element is of utmost importance.

The conservation management plan for the roof requires a clearly defined strategy oriented towards the future, taking into account six key risks: material ageing, urban development pressures, park development, natural disasters and climate change, violence, and fire hazards. For each, we proposed corresponding management responses, such as monitoring, upkeeping and repair for ageing of materials; preparing a development plan within the limits of acceptable change for urban and park development risks; visitor management for violence and vandalism risks; and fire prevention planning for fire risks (Australia ICOMOS 2013).

Within this framework, it is essential to undertake a thorough process of analysis and diagnosis regarding the state of conservation of its components: structural elements, individual parts, the plexiglass, and other materials that together form the entirety of the roof. In this context, a fundamental question arises: what constitutes acceptable change? To what extent can heritage evolve while still allowing for modifications?

To discuss those aspects, we explored possibilities for development and intervention, in accordance with the significance levels and within the limits of acceptable change. To put our ideas into practice, we chose the transparent plexiglass panels as a test case. From our perspective as a team, we see an opportunity in the coming years to integrate technological advances that support sustainability, such as

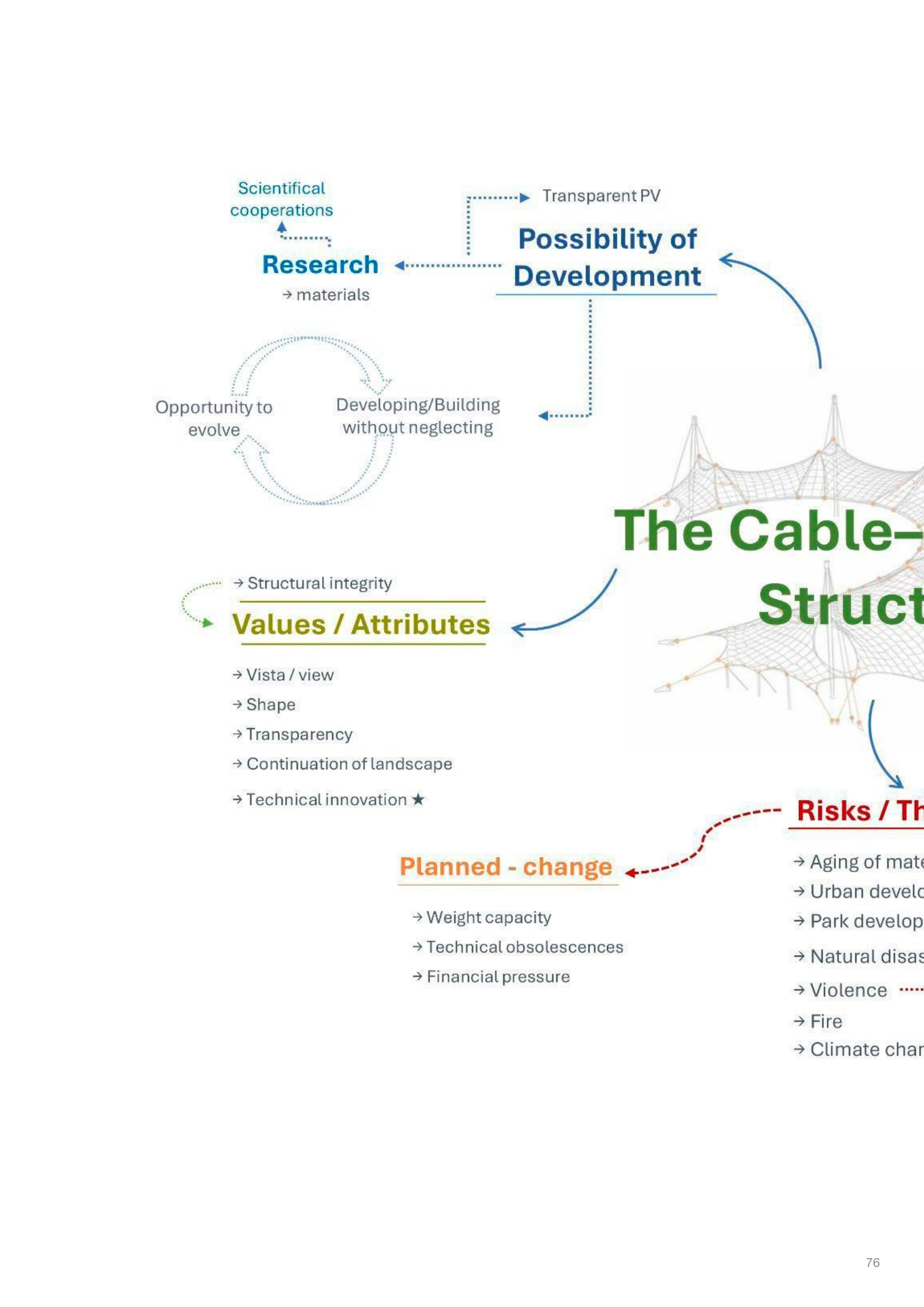
transparent solar panels. Their use would help preserve the overall aesthetic significance of the Olympiapark ensemble while also offering an opportunity to utilise the roof's surface to contribute sustainably to the lighting of both the complex and its surrounding urban context.

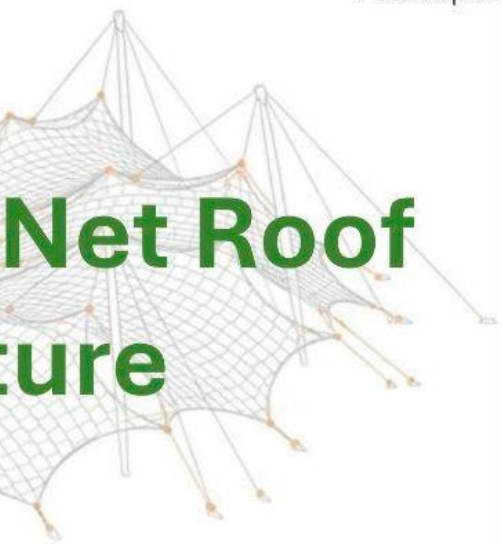
In this regard, it is crucial to clearly understand the interpretation and significance of the selection criteria, ensuring that they are not diluted over time and that the values established by experts, academia, and the community are preserved. Any proposed actions or maintenance strategies must be grounded in these interpretations in order to safeguard the park's defining attributes. For our team, these include the preservation of the cable-structured system as a pioneering work of engineering and technical innovation. At the same time, there is a human dimension that enables dialogue and individual experience within the Olympiapark – through its translucency, the interplay between interior and exterior, and its capacity to evoke landscapes and memories shaped by each visitor's personal perspective.

Participating in the ICOMOS EPWG Summer School 2025 was a valuable opportunity to engage new generations of professionals interested in heritage management and conservation, while also gaining insight into the complexities behind UNESCO World Heritage designation processes. The structure of the Summer School fostered interdisciplinary and international dialogue, allowing us to build shared perspectives through collaboration. Each member of the group contributed their own experience and knowledge to collectively develop a critical reflection and produce this article – whether through creative input, sketches, brainstorming sessions, archival research, or by sharing personal impressions and emotions about the roof structure of the Olympiapark, whose form evokes images of the sea or the mountains.

Beyond its technical dimensions in engineering, architecture, and art, this exercise also provided an opportunity to learn from the work of past professionals. We developed skills in drafting documents using UNESCO's specific terminology and conceptual frameworks, and gained a deeper understanding of the importance of interpreting selection criteria in the context of heritage nominations. The EPWG Summer School experience demonstrates that certain places hold exceptional value not only for a single country, but for humanity as a whole. Ultimately, beyond our local cultures, languages, and professional backgrounds, we were able to produce a shared reflection and proposal for the management and conservation plan of the cable-structured roof. We highlighted it as a truly outstanding achievement – one that deserves to be preserved as a testament to the progress of 20th-century engineering for future generations – while continuing to evolve in harmony with sustainability, scientific progress, and the careful stewardship of Munich's urban landscape.

Fig. 5
Final mind map


Scientifical cooperations
Transparent PV
Possibility of Development
Research
→ materials
Opportunity to evolve
Developing/Building without neglecting
The Cable–
Struct
→ Structural integrity
Values / Attributes
→ Vista / view
→ Shape
→ Transparency
→ Continuation of landscape
→ Technical innovation ★
Risks / Th
Planned - change
→ Weight capacity
→ Technical obsolescences
→ Financial pressure
→ Aging of mate
→ Urban develo
→ Park develop
→ Natural disas
→ Violence
→ Fire
→ Climate char



# Net Roof
# ture

## Materials

→ Concrete
→ Steel cables
→ Plexiglas
→ Pylon / post
→ Waterproofing
→ Steel
→ Technical installations
→ Spacers
→ Walking path
→ Colours

## Intangible aspects

perception

Reflection and colours
→ Relation with the sun
→ Shadows

Night view / day view

Memory? → (further research)
Association / Connotation
Imagination

## hreats

erials
opment
ment
sters
nge

## Risk management

→ **Monitoring** → Upkeeping

**Development plan within the limits of acceptable change**

Assess the current conditions
Analyze & plan

**Visitor Management**

Evaluate existing data (from GmBH) OMG
Plan / Visitor center

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# How to Safeguard the Spirit of Place in a Living Heritage Site Impacted by Tourism?

Group 4
Marin Nakaoka, Annukka Köppen, Flora Ledecq, Jonquille Clifford

We had the opportunity to attend the ICOMOS EPWG & ICOMOS Germany Summer School in September. As a group, we had to choose a topic relating to Munich's Olympiapark, and decided to work on the preservation of the spirit of place and on overtourism. These topics particularly interested us because we found them highly relevant in the context of the potential UNESCO World Heritage nomination. It was a great experience being able to connect with other people in an international context and exchange ideas. We began our work by mind-mapping our subject (Fig.1). Below is a summarised version of the work we presented on the last day of the Summer School.

As a starting point, we carried out research to understand the site and map current values:

The site's architectural ingenuity (criterion i), the reflection of changing social values and landscape philosophy (criterion ii), and the cohesive ensemble of built forms within natural terrain (criterion iv) collectively underpin its Outstanding Universal Value. These strengths are acknowledged in its inclusion on Germany's 2024 Tentative List (UNESCO World Heritage Centre 2024).

The Munich Olympiapark embodies a unique spirit of place (UNESCO World Heritage Centre 2008; Del Bianco 2008), where world-renowned architectural and landscape design converge with layers of memory, symbolism, and ongoing public use and everyday life.

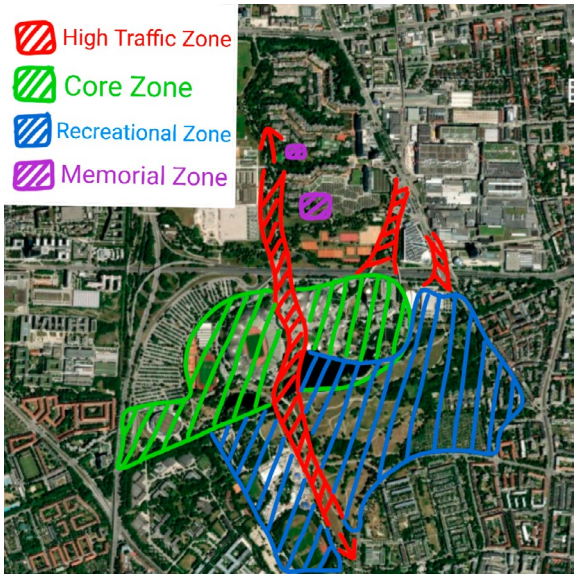
Tourism plays an important role in sustaining and disseminating this heritage; yet, unmanaged growth risks diluting the authenticity of experience, overburdening infrastructure, and displacing community uses. Safeguarding the Olympiapark's spirit of place therefore requires a balanced approach tailored to a living heritage site, ensuring that heritage values, ecological integrity, and local identity remain at the centre of management and future development – particularly in the context of a potential World Heritage nomination.

To understand the site, we analysed the uses of the space and mapped them out to visualise and contextualise current uses, networks and visitor profiles (Figs. 2 and 3). The Olympiapark is a multi-use space – it is used for diverse activities such as sports practice,as well as for sportive, musical and cultural events. It has indoor and outdoor facilities and is also used as a living space




Fig. 1

Mind map



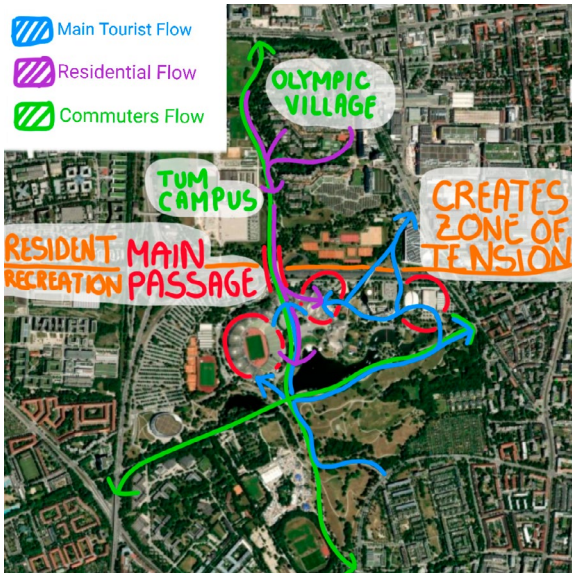




Fig. 2 and 3

Conceptual maps



Fig. 4

View of the Olympic Village

for residents. These different types of use attract different types of people to the site, such as casual recreational users, heritage professionals, event-goers, tourists, local residents and commuters, all of whom expect a different experience (Figs. 4, 5, 6). To approach this topic, we decided to limit ourselves to the analysis of the main path towards the Olympic Village, between the stadium and the Olympic Hall.

We found that higher influx of different types of tourists will bring anticipated future changes and impacts:

| Change | Impact |
| --- | --- |
| Additional facilities and small-scale architecture such as kiosks, cafes, vending machines (Landeshauptstadt München, Referat für Stadtplanung und Bauordnung, 2011) | The structures interrupt the space and have a visual impact on the openness of the landscape and architecture, especially if not following a design concept (Fig. 7). |
| Higher traffic (pedestrians and cyclers) on main commuting networks | Dissatisfaction of users, especially between local users and tourists |
| Connection and development of the decommissioned S-Bahn tracks as a green space and transit option from the park to the city centre | Enlarges green spaces and encourages visitors and users to commute on foot or by bike;<br>Offers an alternative way of moving around the park, thereby easing the density of traffic in the centre of the park |
| Planned enlargement of park area in the south-west | Reduction of visitor density and dispersion of users, thus providing daily users (residents and locals) with further options of green spaces with fewer crowds |

To understand the relationship between tourism and heritage management at World Heritage Sites and their corresponding solutions, we conducted a comparative analysis using Venice (inscribed on the World Heritage List in 1987) as a case study (UNESCO World Heritage Centre 1987). Venice was selected because it represents one of the most prominent global examples of overtourism. This analysis allowed us to better anticipate potential tourism impacts at the Munich Olympiapark:

In Venice, tourist arrivals have continued to rise, except during the COVID-19 pandemic. In 2024, the city recorded over 5.9 million visitors (Statista Research Department 2025). The upsurge in tourism has altered the city's structure. For example, the number of accommodation facilities increased by 497 percent between 2008 and 2019 (Bertocchi and Visentin, 2019). Meanwhile, many local residents have moved away as living costs have become more expensive (Ibid.). To address overtourism, Venice introduced a Trial Access Fee (five or ten euros) for single-day travellers during peak times from spring to summer in 2024 and 2025, generating about 2.8 million euros in 2024, which was spent to cover operational costs (Povoledo 2025). However, some locals are against this initiative because

they believe it does not solve the core problem of overtourism, also claiming the risk of turning their city into a “theme park” (Giuffrida, 2024).
The case of Venice highlights how touristification, the transformation of spaces for tourism, reshapes not only the city’s physical environment but also residents’ relationships with it. Moreover, various stakeholder interests can result in controversial solutions, as seen in Venice, thus illustrating the complexity of designing effective mitigation strategies.

Based on our prior findings, we carried out a SWOT analysis, based on research into the anticipated developments resulting from the prospective World Heritage List inscription and the outcome of the comparative analysis. The SWOT analysis examines the park’s current characteristics that serve as strengths for its development, aspects that can be transformed into opportunities, as well as the weaknesses and threats that should be addressed if the inscription process proceeds further.

### Strengths

- International recognition: prestige and visibility as a World Heritage Site
- Economic benefit: tourism revenues can support conservation, infrastructure, and community programmes.
- “Living heritage” value: tourism reinforces the park’s role as a place of gathering, exchange, and cultural vitality for the future.

### Weaknesses

- Fragmented spirit: division of public opinion (resident vs. resident/ resident vs. external visitors).
- Irregular use patterns of the site
- Disturbance of residents: sensory and physical disturbance, safety concerns
- Access and flow of users: Main networks used by multiple stakeholders with diverging priorities.
- High residential prices in Olympic Village.

### Opportunities

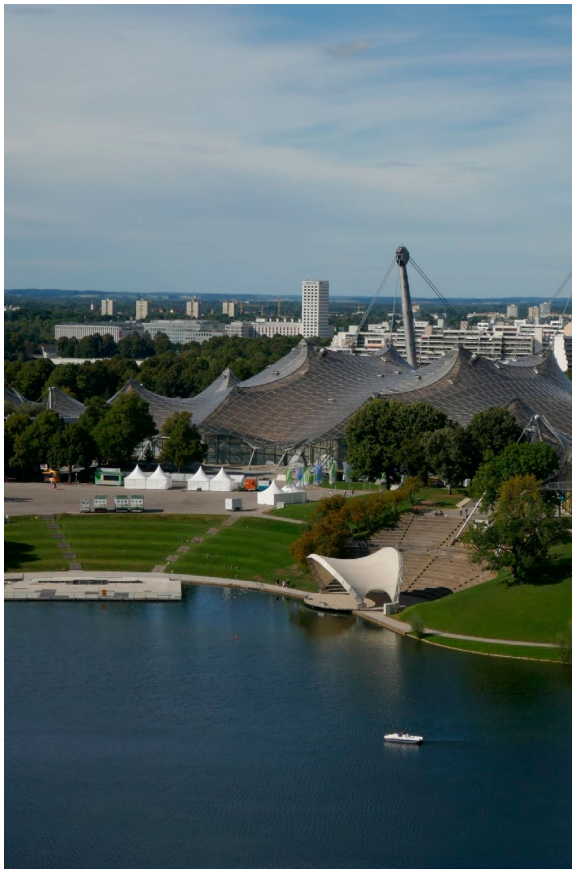
- Heritage interpretation and education: tourism can broaden understanding of both tangible and intangible heritage through increased interpretation facilities
- Digital engagement: enhancing visitor experience through AR tools that reduce physical impacts.
- Community involvement: participatory planning of activities with residents to strengthen inclusivity.
- Sustainability initiatives: Green mobility and leading eco-friendly tourism approaches.

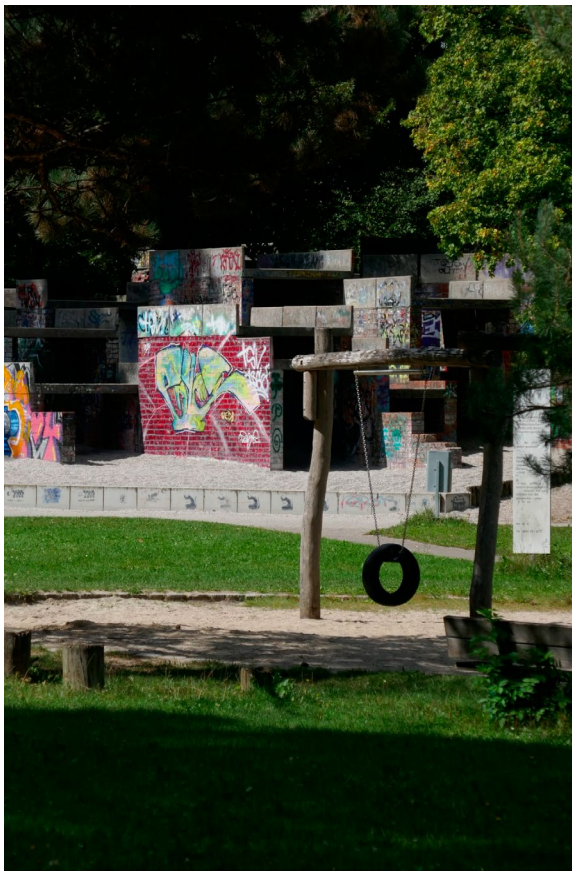
### Threats

- Risk of over-commercialisation: events and visitor-focused activities may overshadow heritage values or local use.
- Overtourism: overcrowding compromising the spirit of the site and heritage values.
- Concept of “touristification”.
- Environmental pressures: increased travel, waste and noise pollution
- Stakeholder conflicts: residential vs. commercial interests, fragmented spirit
- Physical deterioration: risk of damage. or wear to the site and its surrounding area.
- Gentrification: Increased residential prices in Olympic Village.
- Lack of awareness to commemorative and emotional attachments, leading to insensitive attitudes.

Fig. 5-7
The Olympiapark and Olympic Village in Everyday Use







Our analysis concludes that safeguarding the spirit of place at the Olympiapark requires a decisive shift from reactive visitor management to a proactive, values-led approach that recognises tourism as both an opportunity and a responsibility. Rather than restricting access, our group advocates for a zoning framework that accommodates the site's dynamic character while embedding heritage sensitivity into everyday use. By defining distinct zones – high-traffic, core (highest tourist density), recreational, and commemorative – we propose a system that acknowledges the multiple layers of meaning and intensity of activity across the park. Each zone carries specific management goals: limiting congestion near residential areas (e.g. signage, behavioural guidelines), controlling visitor capacity and event scheduling in the core zone, promoting eco-friendly behaviour in recreational areas, and ensuring respect and reflection within commemorative spaces (e.g. increased awareness through signage and digitisation strategies).

The plan's strength lies in treating the site as a living landscape whose vitality depends on balance rather than restriction. Integrating a tourism impact assessment into the Conservation Management Plan, supported by continuous community feedback, will create a self-correcting system that adapts as visitor patterns and local expectations evolve.

Our stance is clear: we argue for participatory governance and shared stewardship as the foundation of long-term conservation. A multi-stakeholder management body would not only guide decisions but embody the collaborative spirit that defines the Olympiapark's identity. Through capacity-building and local guide training, residents become active interpreters of their own heritage, ensuring that tourism contributes to local pride and continuity rather than detachment.

Ultimately, this approach distinguishes our proposal by moving beyond standard visitor management to advocate for a dynamic, community-driven framework where global recognition reinforces local belonging, and where the intangible spirit of place is actively cultivated through careful governance and participation.

**The plan's strength lies in treating the site as a living landscape whose vitality depends on balance rather than restriction.**

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# Conclusion



# Necessity for Further Discourse: Reflections on the Findings

Participants of the Summer School on t final day

## Word from the EPWG team

The four days spent in Munich demonstrated the remarkable capacity of an experimental, dynamic environment to untangle the complexities of heritage management. Engaging directly with a site on the World Heritage Tentative List and utilising the methodology of a Conservation Management Plan (CMP) proved to be an impressive and generative exercise. Immersed in this framework, the cohort of young professionals was able to swiftly grasp both the opportunities and the systemic threats inherent in heritage management. It was crucial that they did not just absorb existing paradigms; they critically evaluated them, identifying outstanding site attributes and offering fresh perspectives that the Munich city authorities, currently developing the site's CMP, found highly valuable and relevant for inclusion.

The working group outcomes showed that the emerging professionals were able to engage with the Olympiapark critically and responsibly. Rather than approaching the site through one dominant narrative, the participants identified different layers of significance and asked what each of these might require in terms of future conservation and management. In doing so, they made it clear that the process of recognising heritage values has a significant influence on what is prioritised, protected, interpreted and cared for.

The success was underpinned by two core values that have become a tradition in events organised by the EPWG. The first is inter-generational exchange. The sustained presence of established experts from diverse fields created a continuous dialogue. These experts shared their profound institutional and practical experience, while the emerging professionals reflected, challenged, and responded with innovative ideas. The second core value is the international and multidisciplinary composition of the working group. With participants from regions as far afield as South Korea and Colombia, and representing disciplines such as architecture, history, archaeology, social sciences, and engineering, the workshop fostered truly global collaboration. This multiplicity of lenses was essential in deconstructing and understanding the Outstanding Universal Value (OUV) beyond traditional metrics. Emerging professionals



are often described as the future of heritage practice, but they are also present contributors to the shared thinking through which heritage practice evolves and whose perspectives already deserve serious consideration. When they are given access to specific cases, relevant information and a sustained exchange with experienced professionals, they are able to ask targeted questions, identify overlooked values, and reflect critically on the consequences of heritage decision-making.

Within this creative and experimental environment, the group began to ask fundamental, probing questions: What truly constitutes global heritage? What makes it universal? While the CMP proved to be an excellent tool for gathering and synthesising the diverse values of a specific site – including vital intangible elements – the broader World Heritage nomination process was subjected to critical scrutiny. Several concerns were raised regarding the potential threats and pressures that accompany nominations, with particular emphasis on the persistent Western bias of the World Heritage framework. The current landscape often resembles a race, one in which the Western world holds a distinct numerical advantage. If culture is constantly assessed on the basis of a standardised list, this reinforces a well-established authorised heritage discourse that dictates what is worth preserving. The excellent outcomes of the Munich workshop suggest that it is time to pause and confront the true underlying questions: What is heritage, and who owns it? Ultimately, who gets to decide its future?

For ICOMOS, summer schools are spaces where professional judgement, ethical responsibility and institutional values can be transmitted through practice. Mentoring, in this context, means inviting emerging professionals into the values that ICOMOS seeks to uphold: dialogue across cultures and generations, respect for diverse forms of heritage, critical reflection, public responsibility, and care for places and communities. If emerging professionals are supported through this kind of dedicated and generous exchange, they will carry on these principles as part of their work practice.

Moving forward, the EPWG sees it as its core mission to continuously explore these complexities. We must dare to address these difficult questions and to challenge established paradigms in diverse and dissonant contexts. Munich demonstrated that when an international cohort of emerging professionals is given the space to critically engage with established methodologies like the CMP, they do not merely apply them – they actively push the boundaries of what global heritage can and should be.





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