

# ICOMOS-STUDENT- COMPETITION 2023

## 1960 + / PLEAS FOR THE PRESERVATION OF POSTMODERN BUILDINGS



Groninger Museum (Alessandro Mendini, Michele De Lucchi, Philippe Starck, Coop Himmelb(l)au), Foto: Ralph Richter

In the spirit of preserving the built environment in a way that promotes understanding of the built environment, more recent testimonies to the history of architecture and urbanism are increasingly coming to the attention of heritage conservation. These include works from the 1960s to the 1990s, which are now attracting increasing public attention and conservation interest, but also leading to controversy. With the student competition „60plus – Postmodernism“, the awarding authorities would like to continue the ICOMOS student competitions of 2015 „from 60 to 90“, 2017 „60plus XXL“, 2019 „Subway and Transportation Buildings“, and 2021 „Brutalism“ and wish to focus on the undogmatic creations of postmodernism.

### ORGANISERS OF THE COMPETITION

German National Committee of ICOMOS  
Wüstenrot Foundation  
Bauhaus- Universität Weimar  
Working Group on Theory and Education in Heritage Conservation  
Chamber of Architects Baden-Württemberg  
KIT Karlsruhe Institute of Technology

### DEADLINE

1 September 2023

### INFORMATION

[www.icomos.de](http://www.icomos.de)

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### TOPIC

Strongly curved contours, turquoise window frames, a pastiche of geometric shapes in primary colours, or references to architectural history that don't seem entirely serious – postmodern buildings often seem like foreign bodies that make their architectural contexts seem comparatively conventional. It often takes a second or third look to appreciate the qualities of the often seemingly peculiar buildings that have been labelled postmodern. What may sometimes seem like a fever dream of rebellious architects is actually an imaginative escape from the constraints of a modernism perceived as dogmatic and a rethinking of the design conventions that architectural history teaches us. The seemingly free compositions of postmodern architecture carelessly disguise the profound qualities of the buildings and their contributions to urbanity, as well as the complex theories underlying them and the critical stance of their creators.

If the architectural heritage of postmodernism – marked by unsightly signs of aging and juxtaposed with a rather restrained contemporary architecture – appears as an aging foreign body, this is also due to the fact that many of the buildings are located in the transitional field between the present and the past. Not yet fully considered historical, their aesthetics struggle to find widespread favour. At this dangerous turning point for many buildings, the threat of vacancy, reshaping, decay and demolition looms. For this reason, it can be decisive to look at postmodern buildings right now with a detached, objectifying and interested eye, to highlight their qualities, and to raise the public's awareness in order to ensure their preservation. This is where the student competition wishes to make a valuable contribution.

### COMPETITION TASK

The aim of the competition task is to precisely define what makes the architectural heritage of postmodernism worth preserving. What architectural, urban planning or conceptual qualities can be identified? What meanings can be ascribed to the buildings? What might communication strategies for the buildings look like? Which strategies of preservation, renovation and further construction have to be developed for these buildings?

Based on the examination of a specific building of one's own choice in Germany or abroad, either the heritage qualities and values are to be examined and discussed as theoretical work, or strategies for the (further) use, renovation or communication of the object are to be developed within the framework of a conceptual work. The work is to be presented as a poster (see below).

Regardless of the disciplinary approach and focus, an examination of the following aspects, among others, is expected:

- Research on the chosen building's development history as well as its history of use and alterations. - Discussion of the heritage criteria or the possibilities of a heritage-compatible preservation and use - Historical significance of the chosen building
- Potential of the object for local appropriation and a sense of identity
- Relationship to or challenge of common monument expectations
- Possible addressees, interested parties or partners for a heritage-compatible renovation or re-use.

The organisers of the competition hope that the submitted works will be a diverse collection of objects worthy of discussion throughout Germany, or at best throughout Europe, as well as approaches to solutions for the permanent preservation and, if necessary, sensible re-use of postmodernist buildings.

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### POSTER

The competition entry must be a poster in German or English as a PDF file and in A1 vertical format. The poster must be folded to A4 format for mailing. The results of the research are to be documented on the poster. For a uniform layout, the following structure of the poster is to be adhered to:

The upper left quarter (A3 format, vertical) is to be fully covered with a photo as well as the name of the project. An exterior view of the project is to be used for the photo.

The lower left quarter is to be filled with text as well as plans and images relating to the history of the building's development and alterations.

The upper right quarter may be used for text, plans and images for evaluation and concept ideas.

The lower right quarter is to be used in full for a detailed photo typical for the monument value or for the monument preservation concept as well as for the name of the authors and the university.

The poster must be sent physically and as a PDF to the addresses below. In addition, we ask you to complete this short online form. The submitted documents remain the property of the organisers. By submitting the poster, the authors agree that their work may be published by ICOMOS or the awarding bodies without further remuneration, with the authors being named. By submitting their work, the authors confirm that they have obtained all image and illustration rights in order to enable ICOMOS or the awarding bodies to publish the work without further investigation.

### PARTICIPANTS

Students of architecture, interior design, urban planning, art history, restoration, archaeology, or other heritage-related disciplines.

Group work with two persons is possible.

Competition entries can be submitted in German and English.

### JURY

The jury is expected to meet in October 2023.

Members of the jury are:

Philip Kurz, Wüstenrot Foundation

Tino Mager, ICOMOS Germany

Kirsten Angermann, Bauhaus University Weimar

Hans-Rudolf Meier, Bauhaus University Weimar

Christian Raabe, Working Group Theory and Teaching of Heritage Conservation

Markus Müller, Chamber of Architects Baden-Württemberg

Anette Busse, KIT

Joaquín Medina Warmburg, KIT

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### **ASSESSMENT CRITERIA**

Not the prominence of an object or its significance as a monument is decisive for the assessment, but rather the quality of the analysis. The following criteria are relevant:

- Quality of the research
- Quality of the analysis, evaluation and solution approaches
- Quality of the presentation

### **AWARDS**

The five to ten best works will be awarded with cash prizes totalling 5000€. An award event with an exhibition of the competition entries is planned. In an e-publication by ICOMOS, the awarded works are to be comprehensively documented and all other submitted works and their authors will be listed in a catalogue.

### **SUBMISSION**

The submission includes:

1. A4 mailing of the poster
2. E-mail with PDF of the poster
3. information in the online form

The deadline for submission is September 1, 2023 (postmark).

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