

17TH DOCOMOMO
CONFERENCE
BERLIN 2020
5TH - 7TH
MARCH
2020

MODERN MOVEMENT AND DIGITAL CHALLENGES

Program - 17th DOCOMOMO Conference - Berlin 2020 MODERN MOVEMENT AND DIGITAL CHALLENGES

5th-7th March 2020 | Akademie der Künste, Berlin-Tiergarten

For DOCOMOMO one of the most important questions is how to make knowledge about the Modern Movement accessible. Knowledge that is scattered in many archive files, heads, websites and books. Knowledge about individual buildings, the philosophical ideas behind them, about construction techniques or the original colour scheme. Making it accessible to those who explore the city and whose interest is aroused by a particular building, to those who perhaps even live in a large modernist housing estate, to experts and children.

What opportunities does digitization offer to improve the accessibility of knowledge, to improve perception, recognition and thus ultimately the preserving of modern buildings?

"Modern Movement and Digital Challenges" is the topic of this year's 17th DOCOMOMO Germany conference. It is not only about technical aspects, such as digital tools in design and for solving special challenges, especially when building in a historically valuable substance, but also about the role that digital media play in communicating modernist or contemporary architecture.

The conference is divided into three thematic blocks and will be framed by keynote lectures by the architects Matthias Sauerbruch/Andrew Kiel and Donatella Fioretti/José Gutierrez Marquez on the relationship between old and new in their projects and on changes in architecture in the 20th/21st century. In the first thematic block "From Archives to the City" three European cities, Kaunas, Skopje and Antwerp will report on their experiences with the digitization of archive materials on buildings and what significance this has acquired for society's identification with the particular place.

Afterwards, three examples in "From Files to Media" will be used to discuss the accessibility or difficulties in making the information accessible to the public. What potentials does the participation of the population in the expansion and maintenance of information offer, especially those who were previously not interested? "Research to Practice" presents research projects on user tools that aim to support work in urban planning and architectural practice. Key points here are big data, photogrammetry and geodata. Of course, we ask the question of what BIM offers in the field of heritage.

In his film and pictures, the architectural photographer Jean Molitor shows us in the evening how art sharpens our perception and thus creates a new awareness of modern buildings or architecture in general.



Photographs by Jean Molitor

Day 1 | Pre-Event

5
THU

Architekturmuseum der TU Berlin

Vernissage and Book Pitches

17.30 „bau1haus - Die Moderne in der Welt -
Modernism around the globe“

Jean Molitor

Books: "Bauhaus. Eine fotografische Weltreise
A photographic journey around the world"

Jean Molitor

"Reglazing Modernism
Intervention Strategies for 20th-Century Icons"

Angel Ayón, Uta Pottgiesser,
Nathaniel Richards

"Socialist Modernism in Germany"

Dumitru Rusu

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Day 2 | Conference & Vernissage

6
FRI

Akademie der Künste

08.00 Registration and Coffee
09.00 Welcome and Introduction

Registration EG
Docomomo Germany / Organizers
Franz Jaschke / Uta Pottgiesser

Keynote 1 | Concepts & Design

09.30 Modern, Experimental und Digital:
Design Models for the 21st century

Matthias Sauerbruch,
Andrew Kiel

Block 1 From Archives to the City

moderated by Diana Zitzmann

10.20 Kaunas 2022 - "Modernism for the Future"
10.40 Skopje, Resurgent: Experimental Practices in
Architectural Preservation
11.00 From archives to the city. The case of the
Flanders Architecture Institute
11.20 Discussion

Viltė Migonytė-Petrulienė
Ana Ivanovska Deskova

Sophie de Caigny

11.30 Coffee Break

Block 2 From Digital Files to Digital Media

moderated by Michel Melenhorst (requested)

12.00 Digitizing it all – challenges and opportunities
12.20 ArchiMedial
12.40 Monument protection with internet-based
information platform
13.00 Discussion

Hans-Dieter Nägelke
Tino Mager
Franz Jaschke

13.15 Lunch Break / Buffet

Block 3 From Research to Praxis

moderated by Andrea Jütten (requested)

14.30 DFG-Building Research Network Younger
Building Stock – Perspectives of digital methods
of building documentation
14.50 nextPlace - digital solutions for regional
and urban planning
15.10 Documentation, digitization and time dynamics
of 3D Reconstruction - The INCEPTION Project
15.30 Discussion

Olaf Gisbertz,
Sebastian Hoyer

Axel Häusler

Federica Maietti,
Roberto Di Giulio

15.45 Coffee Break

Keynote 2 | Built Examples

16.15 Memoria und Unschärfe

Donatella Fioretti,
José Gutierrez Marquez

Film Presentation and Panel Discussion

moderated by Uta Pottgiesser

17.00 Wettlauf gegen die Zeit (15 min.)
17.30 Panel Discussion with Jean Molitor and others
18.00 Come Together
19.00 End / Change of Location

Jean Molitor

19.15 Dinner at Restaurant – Pizzeria Casa Matti

We invite participants to finalize the day with
a joint dinner at one's own expense.

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Day 3 | Excursions

7
SAT

Akademie der Künste

Mitgliederversammlung DOCOMOMO Deutschland (General Assembly)

09.00 - Mitgliederversammlung DOCOMOMO Deutschland (deutsch)

13.00 *Interessierte Nicht-Mitglieder sind herzlich willkommen!*

Excursions

5.3.20 16:00 TU Berlin Architekturgebäude / N.N.
(17:30 Vernissage and Book Pitches at Architekturmuseum)

7.3.20 10:00 Hansaviertel | Housing Estates B. Taut / Ticket B

11:30 Hansaviertel | Housing Estates B. Taut / Ticket B

13:30 Akademie der Künste / Franz Jaschke

Venue



Architekturmuseum

Straße des 17. Juni 150
10623 Berlin

Arrival:
Ernst-Reuter-Platz
Subway: U2

Akademie der Künste

Hanseatenweg 10
10557 Berlin-Tiergarten

Arrival:
Hansaplatz
Train: Bellevue S1, S11,
S2, S5, S51, S52

Pizzeria Casa Matti

Helgoländer Ufer 7,
10557 Berlin Tiergarten

Arrival:
Hansaplatz
Train: Bellevue S1, S11, S2,
S5, S51, S52

Participation Fee

Professional Ticket

150 €

Professional Ticket (Early Bookers | until 10.02.20)

100 €

Member of German Chamber of Architects

100 €

Member of DOCOMOMO | TH OWL

75 €

Student, Graduate and PhD Student

30 €

Excursion

25 €

All fees include the catering.

*For German participants and members of the chamber of architects,
the registration of the conference is in progress.*

Please follow the Link for [REGISTRATION](#).

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Prof. Matthias Sauerbruch

is an architect and partner of Sauerbruch Hutton. In addition to his work as a practising architect, he has been a professor at several universities. He is a founding member of the German Society for Sustainable Building and Director of the Section for Architecture at the Academy of Arts, Berlin. Sauerbruch Hutton are among the most important and experienced representatives of sustainable building. Their integrated planning approach combines functionality and ecological performance with sensuality and intuition.



Prof. Donatella Fioretti

founded Bruno Fioretti Marquez with Piero Bruno and José Gutierrez Marquez in Berlin in 1995. She earned a degree in architecture from the Istituto Universitario di Architettura Venezia in Italy and studied at the University of Kassel. Since 1995, she has arranged workshops and conferences at various universities in Europe and America. She was a research assistant, visiting professor, and full professor at the Technische Universität Berlin, and is currently a professor of Baukunst at the Akademie der Künste in Düsseldorf.



Andrew Kiel

studied at the University of Virginia and Princeton University. From 1993 to 1998 he worked for Josef P. Kleihues and other architectural firms in Germany. He joined Sauerbruch Hutton in 1999. As a project manager, he specialized in large-scale projects in the field of sustainable construction. He regularly gives guest lectures at universities and symposia. He has been an associate and member of the executive board since 2005 and senior associate since 2010.



Prof. José Gutierrez Marquez

studied architecture at the Universidad Nacional de Rosario and the Istituto Universitario di Architettura Venezia. The Argentinean has been Professor of Design and Interior Design at the Faculty of Architecture and Urbanism since 2011. Together with Donatella Fioretti and Piero Bruno, he founded the Bruno Fioretti Marquez Architects' Association.



Jean Molitor

born in Berlin Prenzlauer Berg, his professional passion took him from Greenland via Russia to Africa, Asia and even to faraway South America. He made several documentary films for German and American television (CNN, WDR, NDR, 3SAT and Phoenix). At the age of 15, Jean Molitor received his first public recognition for a successful photo in the Young Photographers' Group. Later on, he trained as a photographer and camera assistant. Building on this, he studied artistic photography at the Academy of Visual Arts in Leipzig under Professor Arno Fischer. Since completing his studies in 1993, Molitor has been working as a freelance photographer for renowned companies and institutions worldwide. Today, his photographic exhibits are usually commissioned works for business and private clients.

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Akademie der Künste



In 1959/60 Werner Düttmann and Sabine Schuhmann designed a three-part building complex for the Academy of Arts in West Berlin, which was to move into quarters in the Hansa Quarter. The residential area, which was largely destroyed in the war, was redesigned as a contribution to the 1957 Interbau International Building Exhibition to distinguish itself in its architecture from the perimeter block buildings of the previous century and the Soviet-style 'confectionery' in the eastern part of the city. The architects' task was therefore not only to provide the Academy with space for artistic activities and internal work processes; at the same time, the building had to fit into the new urban development concept of the Hansa Quarter. In collaboration with the landscape architect Walter Rossow, Düttmann and Schuhmann found an architectural language that provided for an open, relaxed development and placed the building in relation to the nature of the nearby Tiergarten.

The building ensemble is characterised by its materiality, colour scheme, form and arrangement of the rooms and generous window fronts. In the foreground is the two-storey exhibition building with foyer, garden courtyard and workshops on the ground floor. The much frequented areas are designed for durability through the use of robust materials such as brick and slate, but also through the conscious use of exposed concrete. The floor-to-ceiling windows, floors covered with slate slabs and the wood panelling in the interior allow for an interaction with nature, while on the outside the exposed aggregate concrete slabs with white Carrara river pebbles contrast with the dark green of the Tiergarten. On the upper floor there are exhibition rooms with shed skylights arranged around a greened inner courtyard. Behind the exhibition building is the five-storey administration building with studios, apartments, offices and conference rooms, which has its own colour and material scheme. The affiliation to the exhibition building is made clear by the continuous clinker brick cladding on the ground floor and the adoption of the characteristic design of the skylights. The façade of the third part of the building - the studio - is also clad in clinker bricks, but stands out clearly from the other two buildings due to its patinated, deep copper roof and deconstructivist design. It consists of a foyer and cloakroom area as well as the actual theatre with a double-sided stage.

Today's technical and energetic demands on the buildings required renovation. In addition, the appearance of the building was to be restored to its original state by dismantling slight deformations of the past years and renovating traces of wear and tear following the requirements of a listed building. With the help of restoration expertises, the colour concept was restored and the facades were refurbished, while the interior wood panelled ceilings made of Brazilian pine were repaired. Energy requirements necessitated the renewal of the roof and façade as well as the windows on the entire ground floor of the administration building; polluted ventilation ducts were also modernised. Besides, the fire protection concept was brought up to the current standard, whereby it is integrated into the building as invisibly as possible. The extinguishing system chosen for this was a system that works with high-pressure mist and binds the smoke, which would cause the least possible damage to the building fabric. Downlights used in many places were upgraded with different lighting variables to save energy and improve safety without distorting their appearance. All this refurbishment was done by Brenne Architekten Berlin in 2010/11.

The changes that became necessary could be implemented through sophisticated solution approaches and the use of state-of-the-art technology, whereby it was possible to preserve the structural layers of time as well as the technical equipment, which represent an essential part of the historical architectural language of the building ensemble. Thanks to its renovation, the Akademie der Künste on Hanseatenweg can continue to assert itself as an important exhibition and event venue.

Quelle Brenne Architekten

Architekturmuseum



Founded in 1885/86, the Architekturmuseum was intended to expand the architectural collections already existing at the Technische Hochschule, such as the Schinkel Museum, the collection of plaster casts and Callenbach's collection of models of medieval buildings, which were already housed in the main building of the Hochschule in Charlottenburg, which was rebuilt in 1884, initially by adding the drawings of Schinkel's pupils. By 1900, the Architekturmuseum already had 20,000 architectural drawings by 293 architects, 45 building models and around 100 sketchbooks in its display and study collection.

Its stock, which had shrunk to about 20,000 sheets after the end of the war, has now been more than quintupled again. Since 2004 with growing online holdings on the net and since 2005 with its own exhibition space, the original can also be experienced, it is once again increasingly turning to the public and therefore returned to its historical name "Architekturmuseum" in 2006 by the decision of the President of the Technical University.

Quelle