

Olympic Follies

Poster exhibition



6-9 November
Vorhoelzerforum

Weightlifting the Olympic Heritage - The "White Elephants" of Athens 2004
by Konina Zinova Weber und Max Tassinis (EPFL, Lausanne)

A Westphalian Ufo - The 1972 Olympische Basketballhalle as a stage
by Mathias Hordemann (TU Kaiserslautern)

The "Old John Stadium" in Regensburg - A lost piece of olympic history
by Cornelia Gmeiner, Jonas Lingenskiel and Katharina Schaller (OTH Regensburg)

Bahnhof München Olympiastadion, Approach to a subsequent use - „Olympiaseum“
by Johann Buske und Robert Mittenheim (Bauhaus University Weimar)

Scheidplatz, Olympic underground station - Munich 1972
by Hannah Göbel (Bauhaus University Weimar)

Media Line im Olympischen Dorf - Ein Kunstwerk von Hans Hollein
by Yinthe Zhang (TU Munich)

Ticket booths in the Munich Olympic Park
by Paolo Sacana, Luciana Rodriguez, Lisa Schröter, Livia Calcagni, Jana Calabrese, Constanza Maria Casagrande, Beatrice Brinda Gaudi, Chiara Saccomanno, Mo-Yen Lee, Jinse Han (TU Munich)
with original models of the kiosks and ticket booths

Stüdel - Sitting in the Olympic Park
by Veronika Mayr (TU Munich)
with original seating furniture of the Olympic Games 1972

The color palette of the Munich Olympic Games 1972 - From concept to materials
by Dr. Charisma Senou (TU Munich)

A Westphalian Ufo.

The 1972 Olympische Basketballhalle as a stage.

Abstract. About two years after the 1972 Olympic Games a small ad is published in several lokal newspapers in Munich.

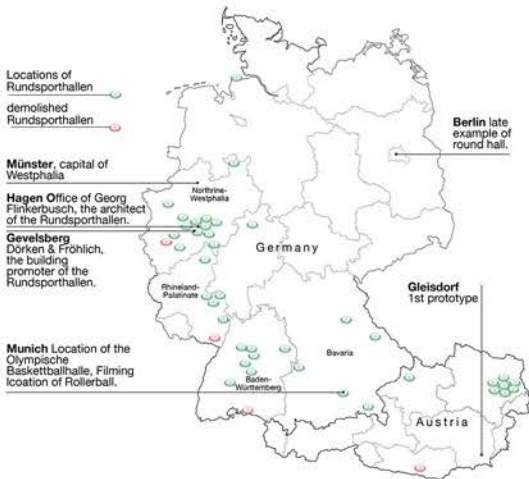


A film company is seeking for background actors that should take part in a science fiction thriller on a deadly and bloody cycling game called »Rollerball«. It will become a key film of

that genre. The important scences are filmed in and around the »Olympische Basketballhalle«. With its scalloped alloy facade and its round shape, it looks like if a Ufo has landed. Of course, such a shape fits perfectly as a scenery into a futuristic film although its plot deals with no such aircrafts. Initially it also seems to be as unique as the other architectural icons built for the Olympic Games. But actually more than 30 of them as partly prefabricated and good value »Typenbauten« landed from the late 1960s to the mid 1970s in Germany, Austria and even on postcards. But the Munich one is special, it is a stage for stories and histories.



»Image Ufo« from the past: Greetings from Cuxhaven.



Ufos: Multiplied stages for sports.

In 1961 the Austrian engineer Kurt Koss finishes his Phd-Thesis at the TH Graz on a hanging conical roof^[Koss 1961] which is followed by a patent application in collaboration with the firm Binder & Co (Gleisdorf/AT) and a first prototype hall^[Binder 1962/1972]. The firm Fröhlich & Dörken from Gevelsberg (Westphalia/D) continues developing the hall together with the architect Georg Flinkerbusch (Hagen/Westphalia) to a standard design (Typenbau) for sports facilities as round sports halls. The thickness of the steely roof shell measures only 4 mm. This minimal construction is cheap and fast to built through partly prefabrication. From the end of the 1960s to the 1980s over 30 »Ufos« alight in German and Austrian cities (even through postcards as »Image Ufos« all over the world). In 1972 a special enlarged one lands as »Olympische Basketballhalle« in Munich.

Olympic Games: A stage for Cold War.

In 1972 the »Olympische Basketballhalle« finally becomes a stage for some kind of »proxy war« between archenemies: The USA and UDSSR clash at the men's olympic basketball final. A still ongoing affaire starts after an unjustified three second extra time is given one second before the game ends: The leading US-Team now looses and rejects the silver medal.^[Sweet 2019]

Not for sale: A stage for honor.

In 1974 the Olympische Basketballhalle is renamed to »Rudi Sedlmayer Sporthalle« to honor the late Rudolf Sedlmayr (1905-1974), member of the Munich Olympic Organization Committee.

ROLLERBALL: A stage for a bloody game.

In the summer of 1974 a film company is seeking for background actors for a filming in the Olympische Basketballhalle on 3th August 1974. The film »Rollerball«^[Newison 1974] is playing in our current past of 2018 and based on William Harrison's (1933–2013) short story »Roller Ball Murder«^[Harrison 1973]. It deals with the brutality of sports and the shift from state society to corporate society which means that states are replaced by coporates. The global enjoinment is watching the bloody and even deadly game »Rollerball«. Two teams on rollerskates compete in a kind of large roulette while hunting for a ball. The stage is designed by the scenery designer John Box (1920–2005).^[Christie 2009] It comprises a special round wooden cycling track constructed by the famous cycle track architect Herbert Schürmann (1925 - 1994) from Münster/ Westphalia. Through some changes in decoration, the hall is »translocated« from Munich to Tokio, Madrid, New York and Houston.

Do sports kill you?: A stage for Flying fibres.

In 1981 the »Umweltbundesamt« (Federal Agency for Environmental Affairs) publishes a report^[UBA 1981] on the danger of asbestos. It is followed by the »sporthalls affair«^[Bossemayer 1985] which is focused on round sporthalls due to their popularity. The inner shell of the roof is coated with sprayed asbestos...



A stage for a corporate: The sold ring.

In 2003 the hall closes due to the hall's operator bankrupt. In 2011 it is renovated and renamed to »Audi Dome«, after the corporate that sponsors the basketball team which starts using that hall. As a part of a corporate identity the hall exemplifies the capitalistic shift in sports that already »Rollerball« deals with 40 years ago. The Game is sold.



From Olympia Games to Audi: One Ring gets lost – or sold?



A look behind the scenery of Rollerball. 1974 Photo: David Crawley.

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