

Less than 30 years after the dissolution of the GDR, icons of socialist architecture have become firmly established within architectural historiography. Colourful murals, façade reliefs, sculptures and other artistic design features have occasionally been delineated in anthologies. However, any detailed mapping has been absent until now.

The objective of the seminar was to produce a guide that chronicles the value and meaning of artworks created for public spaces in Dessau. The task here was to offer details as well as background information on each artist – and work of art – in a readily accessible form.

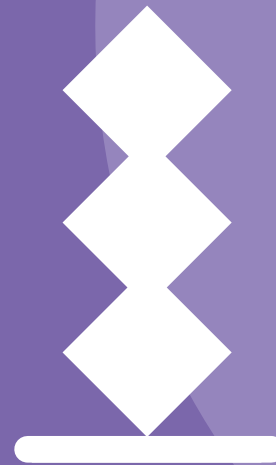
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11

Typologien der Innenarchitektur Architecture-related Artworks in Dessau

Monumental Heritage Architecture-related Artworks in Dessau

Natascha Meuser



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Public Relations, Marketing, and Monumental Heritage Architecture-related Artworks in Dessau

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With contributions from Martin Maleschka
and Thomáš Pospszyl



Hochschule Anhalt

Anhalt University of Applied Sciences



SACHSEN-ANHALT

Landesarchiv Sachsen-Anhalt/Dessau
Stadtarchiv Dessau-Rosslau

The course at the Anhalt University of Applied Sciences was held during the Winter Semester of 2017/2018. It was conducted with the assistance of the Regional Archive of Saxony-Anhalt, Dessau Department; the Municipal Archive of Dessau-Roßlau and the library of the Bauhaus Dessau Foundation.

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»A key requirement in conservation work is the documentation of all available knowledge on the protected buildings and objects and the changes they have undergone.«

State Office for Heritage Management
and Archaeology, Saxony-Anhalt

Preface



Metal door to the mortuary chapel, Kühnau Cemetery
Artist: Achim Kühn
Photo: Natascha Meuser

The City's Hidden Treasures How artworks and architecture meet on common ground

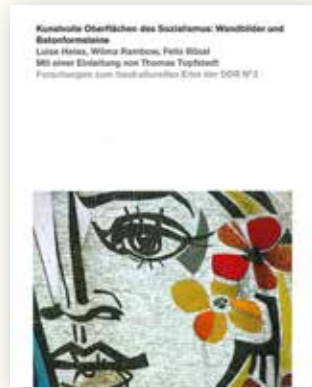
Natascha Meuser

The research project within the curriculum for the master's degree in Monumental Heritage took place during the Winter Semester of 2017/2018 and focused on architecture-related artworks in Dessau. However, the planning of post-war »architecture-related art«¹ formed part of the planning process for architectural and urban spatial projects in West and East Germany alike. Barely 30 years since the demise of the GDR, icons of socialist architecture have become firmly established within architectural historiography. »During the search for a new socialist concept of architecture, the relevance of architecture-related art also came under discussion with somewhat more conceptual and aesthetic significance.«² Current debates address purportedly marginal topics, such as issues relating to the aesthetic value of industrially prefabricated housing standard designs, or



Photo: Natascha Meuser

- 1 The term »architecture-related art«, as used here, denotes those pieces of art which directly pertain to buildings or which stand alone as part of an architectural or urban design.
- 2 Martin Wimmer: Synthese von Bildender Kunst und Architektur. In: Bildende Kunst, Issue 10/1962, p. 538



This fundamental publication is also a call for a more responsible approach towards younger cultural heritage in the former GDR.



The publication series *Kunst am Bau* is available online under www.bbr.bund.de/BBR/DE/Bauprojekte/KunstAmBau



Claudia Büttner explores a wide range of historical and theoretical aspects of architecture-related artwork.



Dietmar Eisold draws on a host of images, facts and bibliographies. This lexicon is a key reference work.



This collection contains 13 biographies of Christian artists. The selection by Erika A. Lehmann is personal as well as political.



This exhibition catalogue samples a selection of artists from Dessau, covering almost a whole generation.

indeed their heritage value. Research on art within the GDR is still scarce. Colourful murals, façade reliefs, sculptures and other design features of artistic authorship have occasionally been delineated as a topic within anthologies. However, any detailed mapping has hitherto been absent. Therefore a large number of visual pieces of art in Dessau have, accordingly, been analysed and documented within the framework of the project.

The objective of the seminar was to produce a guide which would chronicle the value and the sense of art works destined for public spaces in Dessau. Each of twenty-five students was asked to identify at least two pieces of art. These works of art, freely available for viewing within the public realm, were to be described and were to be firmly rooted within an urban context not only from an architectural standpoint but equally from that of the history of art and preservation. The challenge here consisted of encouraging and motivating students to offer details as well as background information on the artist – and a particular work of art – in a readily accessible

form. Societal, political and cultural frameworks have been somewhat sidelined within this guide owing to a shortage of source materials in English within the archives. Such being the case, this guide represents an initial and primarily pictorial compilation of artworks with a documentary characteristic. This is since any visitor to an urban agglomeration will find their bearings through architecture and art – whether consciously or not. This selection of works of art has been made by the students themselves in accordance with more or less agreed parameters and in keeping with a timescale set as spanning 1949 to 1989. Each work of art is therefore to be experienced as being from a particular epoch – thus, not to be selected on the grounds of being »pretty« or »ugly« – but rather as an artefact within an urban realm which can find esteem and be put on a pedestal owing to its own classification. Not least as, ultimately, we know that everything which is adjudged to be all well and good must continuously succumb to societal change, not simply as regards artistic beauty but oftentimes – as is evident from several of these works of art – to

a political expression thereof. Demands placed on any guide are high and arise from the **needs of its readers**. Even if the guide is not aimed at a specialised audience, the three key demands are **reliability, comprehensibility and trustworthiness**, taking account of the current state of research within the discipline. Recurring terminology may be used and should be explained within a glossary, since communication between sender and recipient can only rest successfully upon the recipient's understanding of a final submission.

A further critical criterion is an appealing layout. The guide itself is supposed to constitute an aesthetic object in its physical appearance. This will also take in choice of typography and ease of readability for consideration. The index ultimately reflects the fact that guides are primarily reference resources which are not necessary to read from start to finish (although this should also be possible), but rather they seamlessly facilitate access to targeted information. Indices of streets, architects, artists and buildings cater for general reference needs as well

as those of quick enquiries. The inner structure of the work itself and suchlike is also imparted by an appropriate colour scheme. The body of text within the guide is supplemented by illustration work. Initially, artwork can be seen to be a single oeuvre and also in terms of how it is to be embedded within an urban or rural context.

Another major component is the photographs. Images within the guide are not, however, merely supposed to lend structure to the attentiveness of recipients. These do not solely support documentation, but also convey the aesthetic qualities of the artwork described and make a contribution themselves to criticism and contextualisation. Finally, an appropriate relationship between text and image must also be sought to be manifest. Text and full frame photos should blend well with each other as elements and on an equal footing. Where possible, photos should not solely illustrate, but rather have an inherent worth, whereby picture captions will comprise concise texts not merely describing that which is being depicted but also offering comment.

»Specialist knowledge in the various fields of conservation and restoration is not static; therefore, continuous research is indispensable.«

Source Texts

State Office for Heritage Management
and Archaeology, Saxony-Anhalt

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Innenraumplanung/Interior Architecture

 Hochschule Anhalt
Anhalt University of Applied Sciences
Prof. Dr.-Ing. Natascha Meuser
Innenraumplanung/Interior Architecture

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**The Role of Architectural
Art from the GDR
in the Present**

Lecture

Venue
**25th October 2017, 12.30 h
Bauhausstraße 5, Dessau
Building 08-004**

Prof. Dr. Natascha Meuser
Innenraumplanung/Interior Architecture

 Hochschule Anhalt
Anhalt University of Applied Sciences
Prof. Dr.-Ing. Natascha Meuser
Innenraumplanung/Interior Architecture

Bettina Schröder-Bornkamp
Curator and Art Historian

**Architecture-related
Artworks:
Icons of Socialist
Architecture**

Lecture

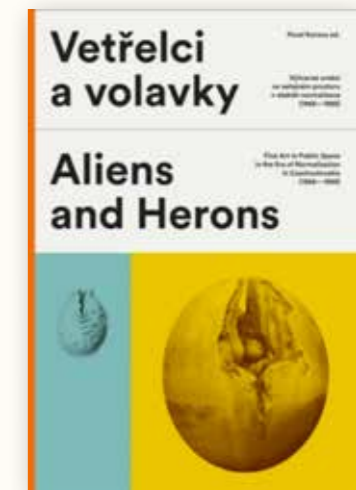
Venue
**8th November 2017, 12.30 h
Bauhausstraße 5, Dessau
Building 08-004**



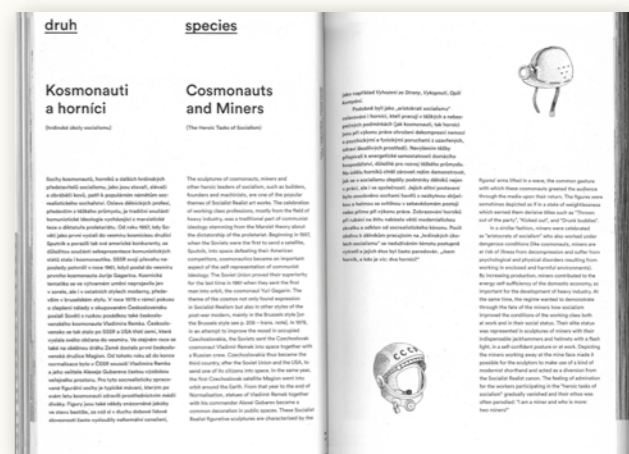
Sculptures Which Do Not Belong to Anyone

Thomáš Pospšyl

Those who are interested in the fate of Czechoslovakian public art from the 1960s to the 1980s have stated that the biggest obstacle in the attempt to protect it is unclear ownership. Often it is uncertain who the works actually belong to. I think that this sentence not only expresses their legal status, but also their place in our culture. Within the Czech Republic we are talking about thousands of sculptures, reliefs, fountains and mosaics in public spaces. Only a few decades have passed since they were created, and yet no one lays claim to them. If they are covered over by vegetation or they simply disappear one day, only a few people even care. If they are not in the way they are not actively being destroyed, but apart from that they are superfluous and for the majority of the population, they remain mostly invisible. We perceive public art made during the era of socialist Czechoslovakia as a remnant of an alien, long-gone or even denied civilization. The activity of those who are interested in such works, mapping them and calling for their protection, resembles an art project in many ways and is also similar to the methods of archeologists. But



Pavel Karous' book *Aliens and Herons: A Guide to Fine Art in the Public Space in the Era of Normalisation in Czechoslovakia*, published in 2016.



with one crucial difference – in many cases they can meet the artists personally without any problem.¹

When we encounter similar examples of seemingly alien or indeed invisible works of art in history it is most often during times of marked historical change, when one civilisation is replaced by another, or the old gods are replaced by a new religion. In Czech history something similar may have occurred at the turn of the age of the Baroque and the Enlightenment. Baroque iconography ceased to have meaning for modern man and the interpretation of many works of art became increasingly uncertain, yet at the same

time also more open. As the historian Karel Krejčí most cogently observed: »The more time passes from the time of the symbol's original appearance, the more distant the work becomes and the more it moves away from its original meaning and from the comprehension of its viewers. Baroque Prague became a city of incomprehensible saints who began, however, to communicate more and more strongly through their artistic qualities with which they had been imbued by at once known and nameless masters.«² In the case of socialist art meaning is also difficult to grasp, but unfortunately an enhanced perception of its qualities has not yet come into effect. This illegible iconography of socialist art is nevertheless a defining aspect of Czech housing estates where one third of the population live today.

2 Karel Krejčí: Praha legend a skutečnosti [Prague of Legends and True Stories], Panorama, Praha 1981, p. 149.

When we look for other parallels between Baroque art and that of socialism, then the system established after the Thirty Years War and the communist government were both characterised by a marked change in ideology associated with new currents in art as well as massive shifts in property. Due to the confiscation of property from the Protestant aristocracy it was possible to implement the financially demanding art projects of the Baroque period which provided a new character to the whole Czech landscape. In a similar way the socialist state – sparing in other fields – systematically and regularly invested part of the profits from the nationalised economy into public works of art. Any such comparison is, however, necessarily inaccurate and misleading. The fact that the author of these lines has even had the idea of comparing the Baroque and the art of the socialist state is remarkable, especially considering the way in which relatively recent artefacts are viewed as something completely distant, foreign and effectively dead. It is as if public art from the socialist era does not emanate from our own past, i.e. from a time which continuously connects

to contemporaneity, but rather from an entirely different time zone. In this art we do not see the roots of contemporary art production; it does not fit into the logic of our cultural development in the way we have come to define it. It may be proof – as in some kind of post-apocalyptic film – that socialism really did represent a higher stage of humanity and the sculptures forgotten at housing estates in fact come not from the past but from the future, which has nevertheless already come to an end. Passing by such an artefact can incite a sense of confusion and disturb the balance of time and space. To avoid this sense of vertigo it is better to concentrate on the pavement at our feet and to ignore such works. Perhaps it is a kind of post-socialist defence mechanism which prevents us from thinking about recent history and asking unpleasant questions; this is probably the main reason for the apathy towards works from the 1950s to the 1980s. If we define socialist public art as something which has nothing to do with our contemporaneity, we easily fall into black and white simplifications and categorical condemnations when trying to assess its quality.

Last but not least, the fate of the official art from the socialist era is proof of the way that Czech art and thoughts about it suffer from a shortage of self-reflection. Analyses of this cultural heritage are important not only for the history of art as an academic discipline but also as a contribution to one of the key questions facing us today, i.e. an understanding of the continuities and discontinuities between the past and the present.

Socialist art and the post-socialist era

There is an enormous amount of art originating from the 1960s to the 1980s in Czech public forums.³ We associate this art with the former totalitarian system and its propaganda, which has very few open supporters today, and also with the not-so-well defined term Socialist Realism. After the change of the social climate in 1989 the most ideological works, mostly portraits of particular political leaders, were removed. The majority of the works, however, remained in their original places, primarily due to negligence rather than any clear reasoning. To this day, the amazing number of surviving statues and other public works from the socialist era illustrates the stability and longevity of the regime. Statistically the massive build-up of public sculpture in the second half of the twentieth century in Czechoslovakia coincided with the general social context. While in the nineteenth century and in the first half of the twentieth century public sculptures often arose due to private or institutional initiatives, looking after public spaces accompanied by a certain level of artwork became the sole prerogative and responsibility of the State after the Second World War. State power in Czechoslovakia gained a monopoly on the aesthetic and ideological presentation of public spaces which

any single individual or civic association could not challenge. Socialist states experienced radical change in the construction industry, the development of which was closely related to public art. Under the conditions of the totalitarian system, civil engineering was transformed into a centrally planned industry. Sculpture and other fields of art were dealt with in a similar manner. The concept of public art and its financial support fell under governmental regulation in Czechoslovakia.⁴ The budgets for new construction projects had to include a certain amount of money for public artworks, ranging from one to two per cent of total construction costs. In a way art became a centrally controlled industry, just like socialist architecture. Art became part of the state bureaucratic machinery. While the interwar avant-garde artists could only dream of a time when their art would be able to enter the public space and influence the lives of the masses (e.g. Zdeněk Pešánek in Czechoslovakia), such societal tasks were entirely common after 1948. Soon there was even too much of it and it was mocked and criticised. With the new quantitative requirements of the state, art became democratised to an unusual extent, although exclusively from above and with arguable results, and it was impossible not to notice its presence. Public art introduced and confirmed the rather exceptional idea in history about the general utility of art for society.

4 Resolution of the Government of the Czechoslovak Socialist Republic on 28 July 1965, No. 355 on solving the use of art in construction projects. Reprinted in: *Oživit a ozvláštnit: výtvarné umění v prostoru brněnských sídlišť* [Reinvigoration and Enrichment: Use of the Creative Arts within Brno Housing Estates], Civic association SPKH, Brno 2012.

3 There is no exact list or estimation of the final number of public art pieces from this time. There may be hundreds of them in Prague alone.

The state initiative and support of public art was not exclusively encountered in socialist countries; it could also be found in western Europe. Art on both sides of the Iron Curtain, although in different ways and with a different intensity, served as a tool of ideology and propaganda. In the states with communist regimes, and to a lesser extent in other countries as well, art functioned as one of the weapons of the Cold War. With a certain degree of exaggeration we can say that – just as in the case of space exploration – public art profited from the competition of the two power blocks. The East and the West were mutually triumphant in creating impressive works promoting the values of their existing social systems.⁵ From the 1960s, in addition to Socialist Realism, public sculpture to the east of the Iron Curtain contained suggestions of modernist stylisation, with even completely abstract works beginning to appear.⁶ But even those were burdened with ideological content, similar to the public art of the West, which was, however, artistically more progressive. »... the aspiration towards an escape from politics was a delusion. Abstract works [by

5 The same could be said of the western side of the Iron Curtain. One of the first public abstract sculptures in Europe was made in 1951 in West Berlin on the basis of an ideological commission. The piece by the sculptor Eduard Ludwig was a reminder of the Berlin blockade from 1948 to 1949. A massive publicity campaign also accompanied an international competition, co-financed in secret by the CIA for West Berlin, for a monument to an unknown political prisoner which took place in 1953 and in which 3,500 sculptors took part. See David Crowley and Jane Pavitt (eds): *Cold War Modern, Design 1945-1970*, V & A Publishing, London 2008, p. 58.

6 But could such a work, using the externalised formal language of modern art, be considered modern at all? Rosalind Krauss characterises modern sculpture as the "negative condition of the monument", i.e. the work is unable to contain the celebratory logic of traditional monumental sculpture and resists the specificity of the site where it is located. (see Rosalind Krauss, *Sochaj'stvi v rozsii'eném poli* [Sculpture in the Wider Field]. In: *Stav veci* [State of Things], *Dům umění města Brna* [The Brno House of Arts], Brno 2012, pp. 134–135). Indeed, even socialist public monuments are found in spaces of a kind of "non-location" – one can basically imagine them anywhere and their abstract iconography is not that of typical monuments.

western sculptors] exploring organic abstraction or formal reduction, eschewing allegory and symbolism, were still given ideological functions by the discourses into which they were inserted, in the ways in which they were titled, or by the locations they were given.«⁷

Perhaps even more important than competing with the West was the domestic role of art in the lives of the inhabitants of the socialist state. This role can be perceived as a manifestation of the political power of the time as a means of controlling the symbolic capital of the public. The policy of administering public funds went through various phases during the 40 years of communist government. In the period of Stalinist Socialist Realism the total work of art [Gesamtkunstwerk, trans. note] became the ideal, interconnecting architecture, monumental sculpture and wall painting in one entity. From the 1960s we witness how the relationship between sculpture and architecture grew weaker, and in the 1980s it can be observed that the construction of prefabricated houses did not correspond aesthetically for the most part with any sculptural work placed in it; on the contrary, there was usually a jarring contrast between the two.⁸

In the 1950s public art served as direct propaganda for the regime and enhanced the cult of political leaders, an example of which is the monumental memorial to Stalin built in Prague. The events related to the criticism of the cult of Stalin and the removal of this memorial made the state more cautious in its handling of monumental propaganda. Instead of the images of leaders, more general allegories began to play a key role in promoting socialism using a number of favourite themes: youth,

7 David Crowley and Jane Pavitt (eds): *Cold War Modern, Design 1945-1970*, V & A Publishing, London 2008, p. 59.

8 A good example is the housing estates in Prague. Not only do the works of Karel Nepras or Michal Gabriel stand in contrast to the prefabricated apartment blocks, but also to the romantic academicism of the work of Jiří Krystůfek.

peace, home, industrialisation, the alliance of workers and peasants, or conquering the cosmos. In addition to the ideological caution, the general subjects in public art during the post-Stalinist era were related to the need to enhance the values of the socialist community. Just as the grave of an unknown soldier was used to create a feeling of national solidarity, the neutral and nameless mother with a child in her arms reinforced the idea of socialist welfare for families.⁹ The sculptural works of this time evoke paternalism and the limitation of the rights of the individual in favour of a completely imaginary and general whole.

The late socialist monuments are, for the most part, non-monumental in scale; they do not dominate the public space by their size but simply through their presence. The sculptures did not usually illustrate a particular story and, with the exception of a few carefully chosen idealised personalities, did not refer to historical figures of the recent past either. They did not serve as a tool of memory, but related to the present time. The stress on solid materials fits in with the ideology of the world, which presented itself as unchanging. Through the luxury represented by public sculpture, the inevitably happy future was already reflected in the present. On a symbolic level, works which seem at first sight to be entirely apolitical acted as proof that the state met the needs of its people, including aesthetic ones. Socialist sculptures and mosaics stood in contrast to the world of individual freedom, expressed through exploitation, private ownership or even the extraction of profit from the surrounding environment.¹⁰ The public art of the past regime belonged to everyone but, at the same time, it helped to create a permanently defined space with clear

rules and regulations. Public space nowadays is on the contrary mostly defined by its variability and dynamism. Paradoxically, that which is permanent today creates a feeling of uncertainty.

Public sculpture from the 1970s and 1980s in Czechoslovakia could be grey, average, and ideological, but was never outright kitsch. It did not strive for immediate effect and the past regime did not pander to the public with the same intensity as was common in popular culture. The particular function of the works became stabilised, but this led to that previously mentioned feature: the phenomenon of invisibility which had been connected to public art from the period of Normalisation.¹¹ The stone mother with a child became part of the housing estate, as commonplace as traffic signs and posters. These sculptures existed more as part of the inventory of socialist ideological discourse than as works of art or the self-expression of the artist. The invisibility today of those works from the period of Normalisation is also connected to the gradual degradation of public spaces within housing estates, where those spaces outside the walls of the apartment blocks represent unknown territory and it doesn't make any sense to look at them more closely.¹²

During socialism housing estates became the model of a new, egalitarian life that would gradually replace the old ways. This new world reduced the private

material conditions of the inhabitants into categories ranging from a studio flat to a two-bedroom apartment. The world of housing estates and socialist design is repugnant to many people today who wish they could cover it over with something different. This understandable and basically iconoclastic gesture does however undermine our own identity. Discussion here must not only centre on isolated art objects but indeed that whole cultural level without which we would not be able to interpret and comprehend our own past. Many stories of individual works attest to the fact that the past cannot be defined by any black and white distinction of good and evil. Today, we tend to think of Czechoslovak culture from 1948 to 1989 mainly in terms of freedom–repression or official–unofficial. However, the world of socialism was not a world of clearly defined binary oppositions, but rather of interconnecting fields.

Mediocre motifs

The overlapping of different value categories is the central paradox of socialist public art: it was not only artists favoured by the regime who participated in the creation of socialist public art, but also many artists operating on the periphery of official and non-official culture. And as previously stated, public sculpture did not only reflect the vaguely formulated language of Socialist Realism, but also contained elements of modernism, abstraction and other movements, however innocuous. In both cases the seeming violation of strict ideological rules was not an exception but a mass phenomenon. Apparently the state did not believe it was important whether the creator of the sculpture believed in socialism or not. The state tolerated deviation from the official style and, to a certain degree, also from the subject matter. The reasons the sculptors of various beliefs and stylistic approaches participated in official commissions on a mass scale were many, yet enthusiasm for the cause of socialism and its aesthetic canons was clearly the least important.

Although works of art created for public spaces represented a compromise for the artists, the former also represented an opportunity to present their work to the public. The possibility of earning some money was also attractive. Of course, participating in the procurement system of public commissions played a key role for the artists as well; it allowed them to operate freelance and thus they were exempt from income tax whereby citizens were obliged to show proof of an official income. In a broad overview of the circumstances of individual commissions one can easily come to the conclusion that the form and content of the sculptures themselves was not socialist, but rather the system put in place for producing them in Czechoslovakia certainly was and that this was practised for decades. This system started in art schools, continued in the official organisation surrounding the production of works of art and had an impact on the whole of society. The system counted on a certain degree of self-censorship and a willingness to compromise with authority. Whoever wanted to become a sculptor had to accept the rules of the system just in the fact that he/she studied art and allowed the political regime to authorise him/her as an academic sculptor. Without at least a symbolic acceptance of the rules in Czechoslovakia at that time, it was not possible to make art legally.¹³

The unwillingness today to deal with the official art of the 1950s to the 1980s is compounded by the use of the term Socialist Realism. It became a caricature of an artistic style, which – at least in the Czech milieu – was derivative, effete and ideologically dependent. In addition we find that, stylistically speaking, pure Socialist Realism did not exist in Bohemia, apart from rare exceptions, and therefore it doesn't make sense to examine the term more closely.

¹¹ In this sense the position of film and popular music is remarkable within the overall context of the culture of Normalisation. While the contemporary public does not seek out public art or the officially published literature of the 1970s and 1980s, the films and music of the Normalisation period cannot by any means be considered as a "forgotten" cultural layer as they still attract a large audience. One reason for the continuity of music and film may be the character of the culture industry as defined by Adorno, in which external changes of the political system do not play any role.

¹² In a similar way, the qualities of the actual prefabricated housing estates themselves go unnoticed. The aesthetic sensibilities of most of the inhabitants of these estates were opposed to the aesthetic stylings of the prefabricated houses, no matter how you look at it. The modernist and essentially functionalist architecture is complemented in the interiors by the use of Biedermeier-like elements or country-style decorations.

¹³ This was also the reason why there were so few artists in the Czech milieu who were able to completely remove themselves from the official sphere (academic studies, participating in commissions or public exhibitions).

⁹ See Benedict Anderson: *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, Verso, London 1991.

¹⁰ Profit could be made by renting the space for advertising. It is worth noting how, in many contemporary photographs of socialist sculptures, billboards and posters can be seen in the background.

It would perhaps be more productive and fair to consider Socialist Realism not only as a narrowly defined style of artistic production in the Stalinist era, but as a wide range of conditions under which artists worked during the time of the rule of the socialist state. I suggest we consider Socialist Realism as a category which includes all the artists who lived and worked in Czechoslovakia between 1948 and 1989. In this way the term would not only describe the form of the artworks, but also – and mainly – the circumstances which determined the situations of the artists in the East compared to those working in western Europe and in the USA.

As Boris Groys has written, Socialist Realism emerged and functioned at the same time as the abolition of the free market economy, including the art market.¹⁴ Socialist Realist artists did not have to fight to curry favour among unknown collectors and patrons anymore which had been the case before – and also for modernist artists working in the West. The socialist state was their only commissioner and buyer. This guaranteed certified artists a number of work opportunities, and yet the state behaved in a largely repressive manner towards artists and the whole cultural sphere. Artists were thus not in competition, nor did they emulate any specific approach to art. They did not need to fight against degraded tastes and mass culture. In the end, the only authority against which they defined themselves was the state itself. In practice artists were required to struggle with various approval committees which is hard to comprehend today. A substantial number of artists did not consider those works for public spaces as merely a source of income, but also as a form of self-expression. What might seem today like a compromise, or even a sub-standard solution, was understood by artists of the time as the best they could hope to achieve after long struggles against the restrictions

placed on artistic freedom. In personal memoirs on the conditions of making art during socialism, one can often identify the theme of attempts to outwit the censors. Artists and architects went to great lengths to sneak unusual subjects and forms into public art. Nevertheless, nowadays, under new social conditions, this level of an almost mythological battle with evil stands in sharp contrast with most of the achievements.

Some of the creators of those now forgotten sculptures, reliefs and decorative architectural elements are sculptors who are included today in the main canon of post-war art. But only a small number of the works by these important artists is really top-notch. The context surrounding public art managed to lower the quality of otherwise wildly original personalities, as if artists did not want to attract too much attention to themselves. They fulfilled the basic requirements and easily slipped into a decorative and stylistically neutral approach.¹⁵ Today highly valued artists from the 1960s to the 1980s were then accepting commissions of a utilitarian character and of seemingly lesser importance which only partially reflected the character of their own work, sometimes even in a grotesque manner. Eva Kmentová created a slide for a playground in Holešovice in Prague.¹⁶ In a housing estate in Brno there is a decorative dividing wall by Čestmír Kafka. Zdeněk Sýkora designed a tiled floor in Litvňov,

¹⁵ Indeed, a similar effect is not only a speciality of the former Czechoslovakia or the so-called Eastern Bloc. A regulation requiring that a certain percentage from the budget of construction projects defined by a resolution must be used for artistic decoration also exists in Canada. This well-intentioned regulation has prompted many artists to specialise and compromise their style in order to gain such commissions. The results are usually mediocre.

¹⁶ There were many other sculptors who created slides and other components for children's playgrounds. Their approach ranged from utilitarian and functional to artsy and ambitious. Kwt Gebauer created a whole children's world in Ostrava Fifejdy between 1976 and 1985 which stood out against the surrounding prefabricated houses. Tomas Ruiler produced a playground in the spirit of rural art with cosmic features on Slovansky ostrov in Prague between 1988 and 1989.

Karel Nepraš a gazebo in Malešice. The gate to the garden at the chateau in Troja is the work of Hugo Demartini. In addition to functionalist works, so-called »free-standing« works were also of a lower quality. A stone flower by the above-mentioned Eva Kmentová from 1973 in front of the student dormitory at Kajetánka in Prague is much lower in quality than her studio work from the same period. Other examples can be found in two public sculptures by Magdalena Jetelová: Blossom in Frýdlant nad Ostravicí and the Memorial to Dr Jaroš in the zoo in Prague. There are numerous other such sculptures. One of the few top avant-garde works can be found in Brno-Starý Liskovec: the abstract Five Segments of a Circle by Dalibor Chatrný from 1982. Socialist art was not meant to merely raise questions, but rather to support the status quo. Abstracted images of workers, sportsmen and cosmonauts presented heroes of the new era. Zdeněk Němeček specialised in sportsmen with a unique organic style. In Moravia we often find musical themes (in Holešov, Uherské Hradiště, and Brno-Kohoutovice, for example). Themes revolving around cinema found their place at the housing estate in Barrandov, in the vicinity of the film studios. Such specificity is uncommon, however. In figurative work sculptors preferred themes related to family life. A common theme revolves around children with many variations, e.g. playing with buckets, doves and skipping ropes, spinning in a circle or attracted to something on the ground. Seated women were another mainstay, as if the most natural and convenient pose for a sculptor's model also expressed the static, passive nature of the period of Normalisation. In addition to figurative sculptures, a large number of abstract works can be found within Czech housing estates. In the 1960s these were mostly sharp angular constructions influenced by mid-century design, e.g. the

work of Jiří Novác. Later abstract work flourished, adopting elements of natural morphology. Perhaps the largest group of abstract sculptures are works taking advantage of the character of the material used: limestone, travertine and other types of stone. Basically these are a kind of sculptural outgrowth, reflecting traditional methods, the beauty of nature and the joy of work.

After the fall of the socialist regime, public art of this kind was no longer produced. Today we perceive 1989 in relation to the illusion of a drastic shift from one system to another, including the system of producing public art, although in reality the systems were mutually connected for some time. For example, several sculptures by Olbram Zoubek were unveiled between 1990 and 1992 in such a way that it seemed to point to an upswing in the artist's production related to new social circumstances, although these had in fact been approved and ordered in the first half of the 1980s. Mainly it was the way in which state art from the socialist era and its products was assessed that underwent a radical change. An exception in this transitional time period can be found in the work of several artists from the Tvrdohlaví group who had won various competitions for public artworks before 1989, although actual implementation of the projects stretched into the period embracing new social conditions. Jaroslav Róna, Stefan Milkov and Cestmír Suška produced their works under the established production system for public sculptures, imbuing these with new content and form. From an artistic point of view, their housing estate sculptures were made without any compromises when compared to their own studio art but, paradoxically, belong to the world of socialist public sculpture through the circumstances under which they were created.

¹⁴ Boris Groys: Art Power, MIT Press, Cambridge 2008, p. 145.

Lists and inventories

Today we do not judge artworks from the socialist era in the same way as they were officially appreciated at the time of creation, i.e. for their hypothetical contribution in the struggle for socialism and peace. Less and less obvious are their value when viewed from another perspective, i.e. the ability to push the boundaries of socialist censorship. We find ourselves in a space with no clear values, where the quality of the work comes out best in an experimental way. Fine artists were among the first to become interested in public art from the socialist era again. Not only in Czechoslovakia, but basically in all post-socialist states we find examples of art projects attempting to deal with public art of past regimes. The first wave took place back in the 1990s and was marked by the iconoclasm of the time. Interventions into the space of public art were motivated by its abolition, negation or replacement, without any attempt at examining in detail the context of the works. Of the Czech projects from this period, let us recall the Pink Tank by David Černý. Somewhat more organised activities taking place throughout the whole former Eastern Bloc intended both metaphorically and practically to remove socialist monuments and replace them with contemporary artworks. For example, the Monument festival, organised in Latvia in 1995, aimed at seizing the pedestals abandoned after the removal of socialist sculptures and using these to display art by contemporary artists.¹⁷ Even as late as 1997, while presenting his paper at an art history conference the Russian curator Joseph Backstein expressed uncertainty as to whether Soviet

monumental propaganda could be considered as art at all.¹⁸

In the last decade it has mostly been artists born in the 1970s who have been examining the aesthetic and ideological heritage of socialist art. Their interventions are rather subtle and assume the character of curatorial and activist projects – unobtrusive interventions into public space or works falling under the genre of so-called institutional critique. They are no longer calling for the permanent removal of socialist art, but are mainly interested in analysing its effect. The project Monument contra Cathedral from 2004, created by members of the Hungarian artistic group Little Warsaw, could serve as a case study from abroad. The idea of the project was to transport a sculpture from the socialist era situated at a public space in the Hungarian town of Hódmezővásárhely to the Stedelijk Museum in Amsterdam. Soon after its unveiling in 1965, the sculpture of a leader of the peasant uprising, János Szántó Kovács, met with modest protest from the local inhabitants due to its somewhat loose formal features, but several decades later it became invisible for the locals in the same way as many similar works have in the Czech Republic. However, after the sculpture was removed in 2004 a wave of protests occurred, as the absence of the work raised the need to talk about it. The heirs to the estate of the sculptor József Somogyi sued the Little Warsaw group and the Hungarian academy of art organised a petition against defamation of the monument. Little Warsaw's project was discussed at many levels, from the tabloid press to the community of art historians. The debate resulted in the need to

educate and inform the general public about the historical-artistic aspects of sculpture as well as about the need to open up a debate on the Hungarian socialist past.¹⁹ The discussion around Little Warsaw's project brought concrete results and many places began to take better care of their socialist public art. In the town of Dunajváros, entirely constructed in the Socialist Realist style, the local town council provided the numerous public sculptures there with explanatory captions, thus lifting these out of anonymity.

We can find a whole range of similar projects in other countries which tried to reinterpret the heritage of official socialist art, mainly the monuments. Kristina Norman presented Estonia at the Venice Biennale in 2009 with a work which consisted of transferring a military monument from Tallinn to Venice. In 2008, the Polish artist Kamila Szejnoch hung a children's swing on a military monument and called for it to be used in a new way. The Belgian artist Jan Kempnaers is fascinated by modernist and futurist memorials from the Second World War in the former Yugoslavia which fell into oblivion after 1989. Between 2006 and 2009 Kempnaers visited them, using a guide from 1975, and documented their contemporary state.

Similar projects in the Czech Republic are not confrontational in the same way as the Little Warsaw project, but are of a somewhat nostalgic, local or protective character. In 2005 the artistic group Ladvf used shrubbery to cover up a metal relief by an unknown artist at a housing estate in Dáblice, Prague and rehabilitated or spruced up other spaces within the housing estate amongst other

interventions. The project Aliens and Herons is probably the broadest activity focusing on public art from the 1970s and 1980s within the republic as a whole. The interactive website and the initiating of and support for cases connected with the protection of individual sculptures takes on a significant artistic dimension and, at the same time, contains elements of art-historical field research. Such research on public art from the 1950s to the 1980s has been lacking. This material also began to be examined by art historians from Eastern Europe. It is characteristic that most of these activities are presented via enthusiasts' web databases of artworks; often their authors work on them while holding down a regular job within state institutions. The website www.socharstvi.info, overseen by Marcel Fišer, focuses on modern sculpture in public spaces, mostly in the region of West Bohemia. A similar site can be found in Hungary under the address www.kozterkep.hu, and in Slovakia public artworks in Bratislava from 1945 to 1989 are mapped out at the address verejnypriestor.resculpture.sk and within a monograph compiled by the same team of researchers.²⁰

Museums of normalisation

How should we then approach the protection of public sculptures from the socialist era? We have an enormous collection of works of statistically average or even below average quality. Moreover, these date back to an era connected with a totalitarian regime which the contemporary political leadership has striven to define themselves against over the last two decades. Therefore, it does not prioritise protection of cultural heritage which reflects the

17 The event was organised by the Latvian Centre for Contemporary Art and the curator Helena Demakova. The political dimensions of events such as Monument are apparent by virtue of the fact that, instead of art history, Demakova gradually began to focus on politics and from 2004 to 2009 worked as the Latvian Minister of Culture for the liberal right-wing People's Party.

18 Joseph Backstein: conference paper entitled *What Has to Be Done with Monumental Propaganda*, Uppsala Art Museum, Sweden, 1997.

19 For more about similar projects by Little Warsaw, see Maja and Reuben Fowkes: *Little Warsaw 2002–2004, Přemfštené pomnky a nekonstruktivní strategie* [Displaced Monuments and Unconstructive Strategies], Umélec, no. 3, 2005.

20 Sabina Jankovičová and Roman Popelar: *Sochérske die/a na území Bratislavy 1945–2012 (súpis)* [Sculptural Art Work in Bratislava 1945–2012 (inventory)], Lidl a.s., Bratislava 2013.

socialist era, if not directly through ideology then at least on an aesthetic level. The most substantial value is in preserving all public sculptures from 1945 to 1989. Although in most cases the work is not particularly strong, taken altogether it presents an important testimony to the period of its creation.

Nevertheless, the idea that a list of public art from the 1950s to the 1980s would ensure its future is naive. Documentation is the first and necessary step towards this protection. A list of names and photographs is however not enough, but is merely the beginning of the process which can lead to an interpretation and understanding of the actual material. Do we understand Gothic art just by collecting and systematically organising the architectural elements of a Gothic cathedral!? It is certainly not a wasted effort, but through this procedure we mainly discover the limits of a certain conception of art history in the end.

Let us imagine a museum where all the works of socialist public art are gathered together. (To a certain degree, this book is such a collection – however, it mostly presents sculptures individually and in their original context.) If all of these works were concentrated in a single neutral space, we would be surprised at how they look less like an art exhibition and more like an archaeological museum. We would mostly perceive the flood of artistic objects in terms of their great quantity and low variation. Categorising such a large number of similar sculptures would probably be achieved by grouping them visually: seated girls in one corner, abstract flowers in the other.

Such categorisations would underscore the extent to which this production of public art was standardised and predictable, how only a small number of subjects and formal solutions were repeated again and again. The beholder could very well draw the conclusion that the creativity and originality which we associate with artistic practice today was not needed in the creation of such artistic objects, as if all that was necessary was to go with the tide of official currents and recycle key methods. To a certain degree, the uniformity of the sculptures and their subject matter reflects the official language of the socialist regime. Speeches, ideological pronouncements and newspaper text were full of phrases, paraphrases and formulations quoted verbatim from pre-existing texts. The discourse of Normalisation did not allow for anything new to be created; only modifications of the pre-existing culture were allowed.²¹

In the imaginary sculpture museum dedicated to the period of Normalisation, the objects on exhibit would seem like examples of work by extinct tribes, like bizarre and ancient organisms forced to vanish due to the rules of evolutionary development. However, these fossils continue to be a part of the contemporary landscape. We would like to think of them as something we can just reminisce about with the indulgent grin of someone on a higher plain of development. The speed and ease with which hundreds, maybe even thousands of public sculptures ceased to be produced in Czechoslovakia between 1990-1991 is a remarkable phenomenon deserving of attention. Suddenly the production of typical sculptures was not the only way to be a sculptor. A new way of being an artist was being defined.

21 On the mechanisms of the language of late socialism, see Alexei Yurchak: *Everything Was Forever, Until It Was No More*, Princeton University Press, Princeton 2005, pp. 36–76.

The same can be said to be true about disciplines focusing on the study of art. What else should art historians focus on if not the art that no one has written about in detail, which has not been researched, whose meaning remains undefined? Does it matter if the commissioners were not always honorable and were not acting from high moral positions? Are only the top achievements which push the boundaries of the possibilities of style important for art history, or is it essential to understand and value the art production of the period as a whole? The reasons why public art from the 1950s to the 1980s is invisible for passers-by and also in the history of art are easy to explain: These are works which, according to contemporary criteria, can not be regarded as fundamental, they do not represent major shifts in style. After all, they also failed in their function as propaganda. Should art historians come to the same conclusion? Should not art works be studied regardless of whether or not they fulfill the changing canon of aesthetics or find creative success?

The great number and stylistic unity of these works makes it clear that they are not artefacts from some alien planet, but creations brought into existence by the logic of the Czech cultural context. They are sediments of development, which people could judge as better or worse, but it would be absurd to accuse them of falsifying history. The very fact that art works of a certain kind can be judged as ugly and worthless shortly after they were made should itself be a subject of thorough research by art historians or cultural anthropologists.

If we want to protect the art from the period of Normalisation then we can not avoid the necessity to re-interpret it, to approach it in such a way the it makes

sense for our time. It is necessary to connect the works with themes and issues which relate to both the past and the present. That said, it is important to remember that the contemporary meaning can not be constructed artificially, that it is necessary to wait for the historical time when it appears. As Georges Didi-Huberman has written about the much respected art historian Aby Warburg: »Warburg understood once and for all that the history of painting in the past and in the present resides in the rhythm of displacement and the return of the displaced.«²² Displacement or the loss of meaning in art does not mean that we should not reflect on such work. If we cannot comprehend the meaning of abandoned sculptures in housing estates then we need to try to understand the reasons why we are indifferent to them and also the current logic of their expendability.

22 Georges Didi-Huberman: *Ninfa moderna. Essai sur le drapé tombé*, Paris, Gallimard, 2002; quoted after the Czech translation Georges Didi-Huberman: *Ninfa moderna, Esej o spad/é drapérii*, Fra, Praha 2009, p. 141.

Tomáš Pospiszyl (*1967), art historian, educator, writer, and curator based in Prague. 1992–1993: production manager at the Cultural Department of the Office of the President, Prague Castle. 2000: fellow at the Museum of Modern Art, New York. 1997–2002: curator of the Modern and Contemporary Art collection, National Gallery in Prague. 2003–present: associate professor at the Film and TV School, Academy of Performing Arts in Prague. 2016–present: chair of the department of Art Theory and History, Academy of Fine Arts in Prague. Currently associate professor at the Academy of Fine Arts in Prague.





Betonskulptur »Freundschaft«
Artist: Heinz Bebernis
Photo: Natascha Meuser

Manchmal ist schon alles weg Martin Maleschka dokumentiert gefährdete DDR-Kunst

Luise Rellensmann

Kamera statt Spraydose: Nach einer Nacht in der Haftzelle entschied sich der 1982 in Eisenhüttenstadt geborene Martin Maleschka, lieber die Kunst am Bau anderer zu dokumentieren, anstatt seine eigene darauf zu sprühen. Sein Fokus ist die baugebundene Kunst der DDR-Moderne. Rund zehn Jahre später hat der Architekt ein umfangreiches Fotoarchiv von Kunstwerken aus ganz Ostdeutschland angelegt. Viele von ihnen existieren bereits nicht mehr. So wurde das persönliche Hobby eines ehemaligen Street Artists zur Dokumentationsquelle einer gefährdeten Kunstgattung. Neben seiner Präsenz in den Social Media hat Maleschka eine Reihe von Ausstellungen gezeigt.

L.R.: Seit wann fotografierst du Kunst am Bau und warum?

M.M.: Richtig angefangen mit dem Fotografieren hat es 2005/2006. Früher habe ich Grafitti gesprüht. Mit der Fotografie von Kunst am Bau habe ich es geschafft, mein Interesse an Grafik und Malerei legal zu kanalisieren. Der Fokus auf Kunst am Bau in der DDR ist auch ein sehr persönliches Ding für mich: Zwischen 2003 und 2005 wurde der große Wohn-

komplex in Eisenhüttenstadt abgerissen, in dem ich aufgewachsen bin. In den Höfen des Wohnkomplexes VII waren einfache Motive aus Keramikfließen – ein Schwan, ein Fisch, ein Baume, eine Ente –, die mit dem Abriss einfach verschwanden.

L.R.: Wie arbeitest du?

M.M.: Erst habe ich begonnen, wahllos zu fotografieren, bin mit dem Rad durch die Städte gefahren, um Architektur zu erkunden. Ich bin zwar in Cottbus verortet, aber inzwischen habe ich den ganzen ehemaligen Osten abgefahren, seit 2011 mit meinem selbstgebauten Fahrrad. Das Suchen und Finden vor Ort ist immer spannend. Mit der Zeit wurde das auch systematischer, in vielen Städten fuhr ich durch das komplette Straßennetz. Bei der Vorrecherche waren auch die Baukatalog-Reihe „Bildende Kunst + Architektur“ und die früher monatlich erschienenen „Architektur der DDR“-Magazine und Architekturführer der verschiedenen Bezirke hilfreich. Unterwegs arbeite ich immer aus der „Hosentaschenperspektive“, beim Fahrradfahren mag ich keinen Rucksack tragen, deshalb arbeite ich bis heute mit einer Kompaktkamera. Um meine Arbeit

wirklich systematisch anzugehen, bräuchte ich allerdings einen Mitarbeiter. Es gibt einfach zu viele bedrohte Kunstwerke.

L.R.: Gegen dieses Verschwinden der Kunstwerke fotografierst du an und hast mittlerweile ein Archiv von vielen tausenden Fotos.

M.M.: Ja. Über Zeitungsartikel oder Instagram bekomme ich mit, wo Leerstand ist oder ein Abriss ansteht. Je nach akuter Bedrohung, wähle ich die Orte, zu denen ich hinfahre. Manchmal ist schon alles weg. Ich will die Kunst am Bau in ihrem originalen Kontext dokumentieren. Durch den Stadtbau wird das gesamte Gefüge wie es mal gedacht war auseinandergerissen. Das ist in jeder Stadt spürbar. Wenn Werke nicht mit abgerissen werden, lagern sie später in Depots oder werden an anderer Stelle wieder aufgebaut. Die Wertschätzung für Bauten der Nachkriegsmoderne hat sich zwar allmählich gesteigert, aber die baugebundene Kunst steht der Architektur da noch nach. Es gibt inzwischen vielfach Beispiele, bei denen der Bau erhalten geblieben ist, die Kunst allerdings verdeckt, abgebaut oder kaputt getreten wurde. Oder sie vergammelt und verrottet, auch wenn Gebäude weitergenutzt werden.

L.R.: Was ist das Besondere an der architekturgebundenen Kunst in der DDR?

M.M.: Kunst am Bau wurde in der DDR staatlich gefördert, schon allein deshalb war sie weiter verbreitet als in Westdeutschland. Es gibt kaum einen Schulbau, der nicht „bekunestet“ ist: Egal, ob einfache freistehende Mauer oder metallische Arbeiten im Innenraum, es gibt immer etwas – solange es nicht weggedämmt, weggestämmt oder wegmodernisiert wurde. Wenn man übers Land streicht, wird das deutlich: In jedem Kulturhaus, jeder Schule, jedem Kindergarten gibt es Kunst am Bau.

L.R.: Welche Sujets begegnen dir bei deinen fotografischen Erkundungen?

M.M.: Die Inhalte der Kunstwerke sind oft ideologisch und politisch behaftet und vielfach gleich: der Staat, die glückliche Familie, der Aufbau – häufig

mit einem großen Kran und einer daran hängende Platte dargestellt – , der Lebensbaum – für Wachstum – oder die Friedenstaube. Die Kunst in der DDR hatte einen Bildungsauftrag. An Schulbauten wurde thematisch mit entsprechenden schulischen Motiven gearbeitet – die „Freundschaft der Völker“ war ein beliebtes Motiv. Kindergärten wurden häufig mit Motiven aus Flora und Fauna bekunestet. In der Stadt Schwedt, die Sitz des Petrolchemisches Kombinats war, finden sich vielfach Reagenzgläser, in Freiberg in Sachsen gibt es viele Bergbaumotive. Freistehende Mauern aus Struktursteinen zählen auch zur Kunst am Bau. Ich sehe immer wieder neue Betonstruktursteine auch auf dem Land. Neulich in Jänschwalde habe ich eine Mauer vor einem Haus fotografiert, die der Anwohner über einen Zeitraum von mehreren Wochen selbst aus Beton gegossen hatte.

L.R.: Wie steht es abseits solcher selbstverwirklichter Werke mit den Künstlern und ihrer Würdigung?

M.M.: Die Künstler, die in den 60er und 70er Jahren gearbeitet haben, sind mittlerweile über 80. In Dresden gab es die „Produktionsgenossenschaft Kunst am Bau“. Zu den Künstlern dieses Kollektivs zählten Rudolf Sitte und Friedrich Kracht, der auch viel mit Karl-Heinz Adler kooperiert hat. Letzterer hatte gerade in der Galerie „Eigen + Art“ eine Ausstellung. Walter Womacka war ein bekannter Künstler, ein großes Wandbild von ihm aus dem Palast der Republik wird heute im Depot des Deutschen Historischen Museums bewahrt. Dafür wurde sein Wandbild am Außenministerium der DDR 1991 mit abgerissen. Das ist sehr traurig.

L.R.: Walter Womacka war ein Staatskünstler, der bis kurz vor seinem Tod den Bau der Mauer verteidigt hat. Spielen diese ideologischen und politischen Hintergründe für dich eine Rolle?

M.M.: Ideologie ist für mich nicht relevant. Das hängt mit meinem Alter zusammen. Als die Mauer fiel, war ich sieben. Ich bin da wirklich unbekümmert, speziell, was die Kunst betrifft – egal aus welcher Epoche sie stammt. Das Ministerium für Staatssicherheit

empfinde ich als magisch anziehend. Meine Eltern würden da nie einen Fuß reinsetzen.

L.R.: Gibt es bestimmte Protagonisten, die dich besonders faszinieren?

M.M.: Ja, da gibt es mehrere, ich kenne sowieso eher die Kunstwerke und ihre Macher und weniger die Architekten der dazugehörigen Bauten. Generell faszinieren mich Beton und Struktur wie bei Hubert Schiefelbein. Seinen vielfältigen, skulpturalen Betonwänden begegnet man vor allem in Thüringen. Bei Wandbildern gefallen mir die Arbeiten von Josep Renau in Zusammenarbeit mit Lothar Scholz besonders, etwa die bekannten Treppenhaus-Wandbilder am Internatsgebäude des Bildungszentrums in Halle-Neustadt und das Wandbild „Die friedliche Nutzung der Atomenergie“ in Halle/Saale. Manchmal ist es die Technik, die mich fasziniert, manchmal die Klarheit der Struktur und manchmal der Detailreichtum.

L.R.: Verfolgst du eine Art Mission mit deinen Bildern?

M.M.: In erster Linie baue ich mir mein eigenes Archiv auf, um in naher Zukunft ein virtuelles Museum der baugebundenen Kunst der ehemaligen DDR zu errichten. Auch wenn nicht alle Kunstwerke in ihrer Ausführung und Gestaltung künstlerisch gleich wertvoll sind, haben sie eine kulturelle Bedeutung. Sie sind Teil der DDR-Geschichte und sollten nicht so einfach ausgelöscht werden. Der Aufbau einer sozialistischen Gesellschaft mit ihren Bauten und ihrer Kunst kann nicht einfach weggedacht bzw. weggerissen werden. Ich zeige eine andere Perspektive auf diesen Teil unsere gemeinsamen Geschichte, der viel zu sehr in Vergessenheit geraten ist. Die Besucher meiner Ausstellungen sind jedesmal überrascht, wie bunt die DDR doch eigentlich war. Mit meiner Arbeit will ich meine Begeisterung für diese vielfach unbeachtete, baugebundene Kunst der DDR weitergeben und dazu anregen, sie neu zu entdecken oder auch wiederzuentdecken.

Martin Maleschka (*1982) studied architecture at Brandenburg University of Technology and gained working experience in renowned architecture firms such as OMA in Rotterdam. During his studies he worked as lecturer and gained various prizes for his works including a first prize for the information graphics competition held by arch+ magazine. He managed to set up the most comprehensive photographic collection of architectural art in East Germany. Currently he is working on a guide for architectural art of the former GDR.



»A house has to please everyone,
in contrast to artworks, which
no-one has to like.«

Adolf Loos

How to Document Artworks for a Guide

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DESSAUER
KÜNSTLER

in memoriam
Paul Schwerdtner

Einer der wirksamsten und interessantesten Maler und Grafiker in Dessau und Anhalt lebt nicht mehr: Paul Schwerdtner. Er erlitt am 1. März gerade 79-jährig, einem Herzinfarkt. Die Erinnerung an diese bescheidene Persönlichkeit bleibt wach, dafür hat Paul Schwerdtner, der 1911 im pommerischen Belgard geboren wurde und im Lausitzer Seiffenriedorf als Volks- und Wechsler auf-



wuchs, mit experimentierfreudigem Temperament selbst gesorgt. Er, Dresdner Akademie-Schüler der Professoren Feldbauer, Gahr und Otto Dix (1929 bis 1932), war 1935 nach Dessau gekommen und sich beim „Anhaltener“ als Grafiker vor vor er sich 1946 als freier Künstler niederließ. Der Schwerdtner hatte es vor als Volontär in eichischen Rumburg es signier-Erfolg zu ve Er entwarf für die Fächer die noch heute Welt gängige ovale „Bitter“-Flasche.

Paul Schwerdtner es nicht, sich in künstlichen Zwängen zu begeben. waren Idee schöpferische und Kreativität schlagend, bedeutend. Der „Mittelding“ wie sich Paul Schwerdtner nannte, schied nach 1945 im sel-

20.3.85 Jürgen

aut Kalender hat zwar ab heute der Frühling das „Sagen“, aber noch dem Schneegestöber und anderen frostigen Einlagen des vergangenen Wochenendes hat Ellen allen Grund, dem Lenz noch zu mißtrauen: Im dicken Pullover wärmt sie der „Hemdäusziehenden“ im Stadtpark die offensichtlich noch kalten Füße. Bis die hübsche junge Dame es der Horst-Brühmann-Plastik nachmachen und die dicken „Winterklotzen“ in den Schrank „Winterklotzen“ kann, wird es wohl noch ein Weilchen dauern. Fotos: K.-D. Jänicke

Neue Plastik aufgestellt

In einem Beet vor dem Gebäude des FDGB-Kreisvorstandes auf dem August-Bebel-Platz wird morgen eine neue Plastik von Horst Brühmann aufgestellt. Von diesem Bildhauer aus Halle, finden wir bereits auf dem Friedensplatz vor dem Landestheater die bekannte Plastik „Die Sinnende“ und im Stadtpark „Die Hemdäusziehende“. Die neue Plastik Horst Brühmanns „Metamorphose“ (thematisch gesehen die Wandlung des Jungen zum Manne) wurde durch den Rat der Stadt Dessau im Oktober 1979 auf der letzten

S. Dohner

Das blaue Band des Frühling, sichtbar noch nicht, doch spürbar, erhoffbar und ahnbar, macht sich jeder Mann meteorologisch auf, den Wetterlauf mit dem vorwitzigen Kalenderblatt von heute noch halbwegs zu gewinnen.

22.7.82



Libraries and Archives
Where to go for research

Archives differ from libraries in the types of materials they hold and the way in which materials are accessed. Archives are collections of documents or records selected for permanent preservation because of their intrinsic worth as evidence or as sources for historical or similar research. There are many different types of archives, with the types of materials held by these differing as well. Archival investigations draw on primary sources (documents, manuscripts, newspapers, drawings, illustrations, letters, images etc.). If you cannot view the materials you are searching for via the repository's website, you will need to visit libraries or archives in person: Inform the staff of the date(s) that you intend to visit and the materials you would like to consult.

- Check to see whether there are any limits on the amount of materials you may request or specific request times.
- Examine the reproduction policies.
- Check regulations and fees for requesting photocopies, scans, digital photography, microfilming, and reproductions of photos and audio-visual materials.



Students at the Municipal Archive of Dessau-Roßlau. Before your visit to an archive, you need to plan precisely what it is you are looking for, otherwise you will drown in a sea of material. Photo: Natascha Meuser

Libraries and Archives

Dessau

recherche.landesarchiv.sachsen-anhalt.de

Landesarchiv Sachsen-Anhalt :: Online research

Search Last search result Workbooks How do I research?

Switch to list view
Switch to image list
Switch to image overview
Display as PDF
Place in workbook
Localize in archive plan
Help

Navigation
Go to the previous entry in the results list
Go to the next entry in the results list
For entry at previous level
Go to the lower-level entry
Go to the previous entry in the archive plan
Go to the next entry in the archive plan

E 200, F 554 Stadtansicht Dessau: Wandgestaltung an der Museumskreuzung des Dessauer Künstlers Benno Butter, 1985 (ca.) (Dokument)[Location: Dessau]

Archive plan context

Landesarchiv Sachsen-Anhalt

12. Sammlungen

12.02. Private und andere Sammlungen

E 200 Fotosammlung zur Stadt Dessau aus dem Nachlass von Fritz Schade (1900 (ca.)-1985 (ca.))

Fotoalben Stadtansichten Dessau

4 (F 365 - F 554) Fotoalbum: Stadtansichten Dessau und Umgebung (1945 (ca.)-1984 (ca.))

553 Stadtansicht Dessau: Blick vom Glockenturm der Stadt- und Schlosskirche St. Marien (1985 (ca.))

554 Stadtansicht Dessau: Wandgestaltung an der Museumskreuzung des Dessauer Künstlers Benno Butter (1985 (ca.))

Information on identification

Ref. code: E 200, F 554

Form-/Inhaltsangaben

Title: Stadtansicht Dessau: Wandgestaltung an der Museumskreuzung des Dessauer Künstlers Benno Butter

Period/Date (detailed): ca. 1985

Informationsträger: Pos.

Farbe: schwarz/weiß

Höhe (cm): 7,70

Breite (cm): 11,60

URL for this unit of description

URL: <http://recherche.landesarchiv.sachsen-anhalt.de/Query/detail.aspx?ID=1737434>

Online portal of the Regional Archive of Saxony-Anhalt, Dessau Department
<http://recherche.landesarchiv.sachsen-anhalt.de>

How do I conduct research?

What is available online?

What is not or only partially available online?

How are documents arranged?

How do I conduct research?

Where can I read documents?

How do I order documents?

Do not hesitate to ask the librarian or archival staff to assist you with getting started on your research. Most basic information is already available online.

www.stadtarchiv.dessau-rosslau.de/en

Municipal Archive Dessau-Roßlau

Deutsch
Navigation
Home
Schedule of fees
About us
Findbuchrecherche
Infopage
Inventory
Terms and conditions

neueste Beiträge
27. Juni 2017
Schedule of fees of the Muni...
12. Jan. 2014

27. Juni 2017
Stadtarchiv
Dessau-Roßlau
Schedule of fees of the Municipal Ar...
Schedule of fees for the service of the Municipal Archive of the city of Dessau-Roßlau The city council of the city of Dessau-Roßlau made a joint decision in its meeting on 20th March 2013 concerning the following statutory fees for the service of the Municipal Archive of the city of Dessau-Roßlau based on §§ 2 Abs. 1, 4, 6.

12. Jan. 2014
Inventory of the Municipal Archive
Überblick Die im Endarchiv verwahrten Unterlagen (derzeit etwa 1100 Regalmeter) werden aufgrund ihrer Herkunft (Provenienz) oder äußeren Erscheinung zu Beständen zusammengefasst. An dieser Stelle können wir nur einen groben Überblick geben. Wenn Sie mehr zu unseren Archivalien wissen wollen, informieren wir

Online portal of the Municipal Archive of Dessau-Roßlau
<http://www.stadtarchiv.dessau-rosslau.de/en/>

https://lhanh.gbv.de

Suchen Suchergebnis Erweiterte Suche Zwischenablage Benutzerkonto Hilfe

suchen [und] [ALL] Alle Wörter sortiert nach Erscheinungsjahr unscharfe Suche

Suchen

Bibliothek

Gesamtkatalog der HS Anhalt
Katalog Köthen
Katalog Bernburg
Katalog Dessau
Hochschulbibliografie
Abmelden

Gesamtkatalog der Bibliothek der Hochschule Anhalt

Der OPAC (Online Public Access Catalogue) der Hochschule Anhalt bietet Ihnen die Möglichkeit, im Bestand der HSB nach Ihrer gewüns. Literatur zu recherchieren. Die einfache Suche ermöglicht die Eingabe eines Begriffs, den Sie aus "Themen", "Autoren" etc. filtern können "erweiterte Suche" erlaubt die Eingabe mehrerer Kriterien und Stichworte wie auch die Eingrenzung des Medientyps so dass Sie Ihre Ergebnismenge sinnvoll konkretisieren können. Die Medien sind systematisch nach dem angegebenen Sachgebiet (Notation) und Signatur in den Regalen aufgestellt zu finden und kön

Online catalogue of the Anhalt University of Applied Sciences library
<https://lhanh.gbv.de>



Finding and Evaluating Sources

Who and what can help with research

Archival staff

Prioritise your requests: What are the materials that would be most helpful for you to consult? Make plans to view those first. One of the main methods of evaluating the holdings of any archive is by contacting an archival professional who oversees the collection. Archival staff can point you toward resources which you may have overlooked. An example: »I am carrying out a research project involving [describe the purpose, background, and context of your project]. I have already viewed the following resources [finding aids, catalogues, book titles, etc. Be as specific as possible]. Do you have any further recommendations of other relevant materials in your collection? May I visit your repository next Wednesday afternoon to view these items?«¹

Search engines

Find web pages dedicated to the topic. Specialised databases can provide links to thousands of academic resources. Check the websites of the archives you are evaluating. Determine whether the archives contain links to catalogues or databases. Search by subject, keyword, title, author, address etc.

Subject bibliographies

Subject bibliographies are a good place to start when collecting materials that relate to a particular subject scope. Often these guide you to online catalogues of libraries with specialised bibliographies. Try to consolidate information from various sources, including books, journals, newspapers, and theses. It is important to always take thorough citations when conducting research, as this will later help you to compile your own bibliography by listing all materials and websites which you have consulted.

Digital collections

A digital collection is any set of documents or multimedia pieces (e.g., images, reports, letters, audio files, recordings, videos, etc.) gathered and presented online for the purpose of exchanging resources. Please note that collections often reflect just a fraction of the total repository. Many collections are free, whereas others are subscription-based or may be available through your academic institution. Often digital content is available for download. Sometimes you may be confined to using only a screenshot. It is recommended to check and look for information on copyright, usage, permission or terms of use before citing the material in your work.

¹ Schmidt, Laura: Using Archive. A Guide to Effective Research, Society of American Archivists, 2011



Photo: Natascha Meuser

Image Quality and Accuracy

How to take better photos

When it comes to the quality of image layouts, it is of crucial importance to pay heed from the outset to the resolution to be sought (at least 300 dpi). In addition to technical parameters relating to the camera and lens, the viewpoint and the frontal alignment of the image, environmental parameters must also be observed (shadows, contrasts, etc.) to offer optimum legibility of the utmost authenticity. At least two reference points or a dimension line (scale given in metres) should be displayed on the image to enable a rough comparison in terms of measurement.

General information

- File format (.tif/.jpg)
- CMYK (8/16-Bit colour depth)
- 300 dpi (at least 20 x 25 cm), ca. 9 million pixels
- Allow space to see around the object
- No shadows should be visible on the object
- Avoid perspective distortion
- No individuals should be identifiable (breach of privacy)



Drawings

Provide drawings that promote an understanding of the building/project (site plans, floor plans, elevations or sections, if appropriate), details of the execution, sketches and manual drawings.

Formats
.tif/.jpg/.pdf/.eps

File name
TH_Name_subject.doc

Example
TH_Reimann_Section.doc



Image Resolution

The resolution of photos, illustrations and graphic elements should be as high as possible and no less than 300 dpi.

Formats
.tif/.jpg/.pdf

Colour Mode
RGB or CMYK



Picture before correction



Picture after perspective correction



Photos: Natascha Meuser



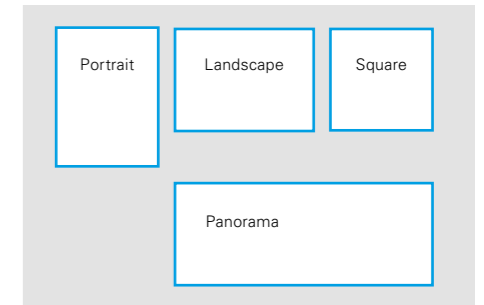
Picture taken with the camera tilted upwards after cropping

Rotation and perspective corrections

The correction of horizontal and vertical converging lines is of no greater importance to a photographic discipline than that of architectural photography. Before undertaking any perspective or objective corrections, you should consult a grid to check that the picture is properly aligned. However, space is required to correct horizontally converging lines on a computer – especially at the top edge of the image. This should be borne in mind when taking a photograph. The way in which to establish whether a photograph has converging lines is to superimpose a grid on it and see whether lines are running parallel on the horizontal or the vertical. If this is not the case, then corrections must be made.

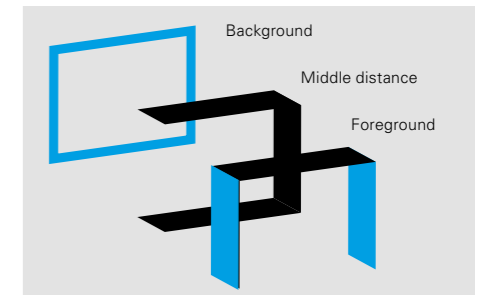
Image formats

Another important element of any composition is the choice of format, dictated by the purpose of the image. For example, many publications solely feature cover photographs in portrait format. The number of columns plays an important role when it comes to illustration of text. The most commonly used format is landscape format, presumably because it is closest to our own line of vision..



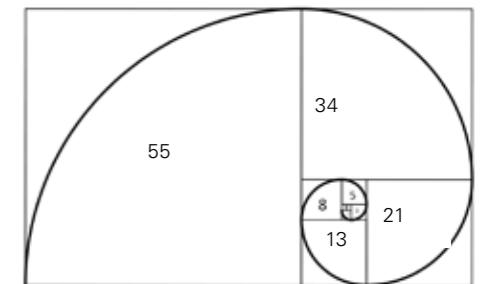
Foreground, middle distance and background

Splitting subjects into foreground, middle distance and background is one of the rules with which a visual artist becomes acquainted right at the outset of his or her training. Often it is a matter of making clear the embedding of a building or object into its surroundings. A harmonious splitting into foreground, middle distance and background will frequently yield pleasing well-framed photographs.



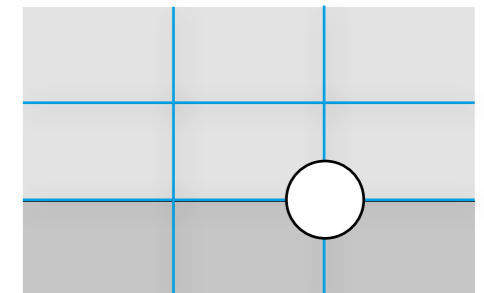
The Golden Ratio

This design rule is deeply engrained within our viewing habits and culture. It is often referred to as the Rule of Thirds in photography and has been taught to artists for centuries. The rule is based on the premise that pictures whose main element lies at the centre are always at risk of appearing boring. The Golden Ratio is therefore a design principle for an asymmetric picture layout.



The art of lines

Make use of prominent lines when composing a picture (vertical horizontal, diagonal, organic and/ or implied lines). Conscious manipulation of lines may also forge a sense of disorder and confusion. One recommended method of checking the effect of lines upon a photograph is to close one eye and squeeze the other until all details disappear and the subject is reduced to its main components.



Thematic Emphasis



Literature

Character of the Material

Execution/
Technique

Artist

Artistic Genre

Interpretation

Scale

Text and Criteria

How to describe, analyse and interpret works of art

Description

What is being shown?

Effect

How is it presented?



Why is it presented like this?

Interpretation

The aim of any inventory of architecture-related artwork is to categorise and describe the objects on the basis of structured and essential characteristics. In addition to technical and design aspects, this also includes less clear-cut criteria.

The first impression

Describe what the artwork reveals about the artist and their intentions. What is being shown (description), how is it presented (effect) and why is it presented like this (interpretation)?

General information

- Subject matter (who or what is represented?)
- Name of artist
- Date (when was it created?)
- Provenance (where was it made? For whom?)
- Location (does the viewer look up at it, or down? Can it be seen on all sides?)
- Technique and medium (what materials is it made of? How has it been executed?)
- Scale (how large or small is it?)

Description

Describe the artwork in a few sentences. What does it look like? What is the subject and which aspects are being emphasised? Pinpoint any dominant elements. Describe the figurative and non-figurative elements which the work is composed of in a meaningful order and context. Describe the work encompassing both large and small details.

Effect

Describe the execution of the artwork in terms of proportions, the effect of the sculptural shape, etc. Refer to surface texture, mass, volume, the effect of light and shadow, spatial relationships, movement, balance, rhythm, composition etc.

Interpretation

Interpret the artwork based on insights gained from the description and formal analysis, its classification in terms of the history of art as well as biographical, social and/or historical associations. Summarise the most important aspects.



Photo: istock images

Legibility and Manageability

The discipline of organising

Preservation is a very important motivation for organising information on a particular subject. For thousands of years humans and animals have been systematically searching for, collecting and compiling all kinds of objects, organising these in an effort to make use of them or better understand them. Proper use of any guide requires an understanding of how resources have been compiled in line with an organisational system to achieve key purposes. In any case, describing and organising objects is a challenging task and should always focus on: reliability, comprehensibility and trustworthiness.

Selection

Determine what it is that needs to be organised. The central purpose of any guide is to bring together a host of information on a work of art from a specific period of time.

Organisation

After having made your selection, you must decide on and specify the principles or rules to be followed in order to arrange content. Establish which resources are of the most importance and determine how you wish to organise these.

Organising strategy	Description
Location	Information is organised with a visual depiction of a physical space. Organising by location usually requires some sort of graphic element, e.g. a map.
Alphabet	Organising information alphabetically works well when people already have specific terms in mind or, in a particular case, already know the artists they are looking for.
Time	Organising information on the basis of time is useful for finding information in a chronological pattern and illustrating how events or movements unfolded over a fixed duration of time.
Category	With a clear categorical system, structural content is divided into inherent chunks or clusters, such as material, colour, shape, gender, technique, etc.
Hierarchy	Hierarchies are useful when showing how one piece of information is connected to another in order of importance or rank. Hierarchy can also be visual.

»Determining what to present in a book is the most important part of the layout process.«

Natascha Meuser

How to Document Artworks for a Guide

PROJECT LAYOUT	
Purpose and Readership	51
Content and Specifications	53
City Walks and Maps	55
Imagery, Text and Grids	59
Processing	63



Purpose and Readership

What you need to know about the readership

The demands placed on any guide are high and arise from the **needs of its readers**. Even if the guide is not aimed at a specialised audience, the three key demands are **reliability, comprehensibility and trustworthiness**, taking account of the current state of research within the discipline. Recurring terminology may be used and should be explained within a glossary, since communication between sender and recipient can only rest successfully upon the recipient's understanding of a final submission. To learn more about your reader, answer questions such as the following:

- What do you know about the reader?
- What does the reader already know?
- What is the reader's current point of view?
- What background information does the reader need?
- What will the reader want to know?
- What information will interest the reader?

- ✓ The purpose and the audience/reader is clear.
- ✓ The components and definition of qualities are clear.
- ✓ Text and images are selected.



Map number
Project number
Geodata with QR code



14

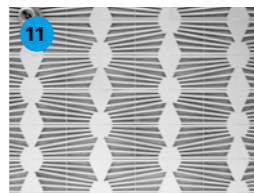
- 1 Titel
Adresse
- 2 Künstler
Metallinstallation
Yahr

- 3 001 A
- 4



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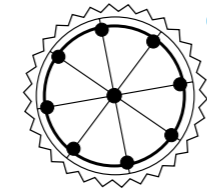
cus volorum endiorum nectota aspellenia aut dendipi sciendae maxim et enima nusdant ionecea rumquiaepra cone nist, consed excede dendi quidusa cum earo ilique et, excearum nossitatet dolut eorum fugit ad quatur? 10 Vellatur, es et evellaut vidis eum esequie nam qui volupta temporit rem fugia velupt atecepe llaudit ut aut harionsed que vollaut quate nobis aut adit voluptatust, occaborecte commn alibus ut prore, alique voluptati con raesciis inullenectur sunt estia sit dus, ium quam adi aut reium eatiur, aut faccab ipsam aut idelit molesequunt, sequodit et es eiusa ad ut ma nissitam aliquis dis aut unt molum acilla dolum excea as sequos essequia aces aut et esciumendi dolupta sperum dic tem expedipsa nullorporis mosa serum que volupturiae exceatem et ex est audam que corum adiciatus aperro voloritem. Et aut landell eniendis reiusap eroria prorem quae porum inverumquunt aut



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9
Stadtspark

Content and Specifications

The elements of a guide

(1) Headings and sub-headings

The heading is the object's title. The sub-heading is a secondary heading, e.g. object description.

(2) Additional information

This involves important data or information which is related to the content:

- Location
- Name of artist/author
- Category
- Date/completion

(3) Navigation

Map number
Project number

(4) QR-Codes

Geodata with QR code

(5) Icons/diagrams

These add meaning to theoretical statements by showing basic principles in action.

(6) Folio numbers

Folio or page numbers help to navigate and should be easy to locate.

(7) Clear navigation points

Running heads or straplines appear on each page to allow readers to quickly locate areas of interest.

(8) Chapter numbers

The separate parts into which the guide is divided are usually given a number.

(9) Chapter titles

Insertion of the name of a chapter provides clear navigation on each page.

(10) Body of text

This denotes the main content of the printed matter.

(11) Drawings

Drawings should supplement the text, offering visual enhancement of theory.

(12) Drawing

Drawings that promote an understanding of the building/project

(13) Artist

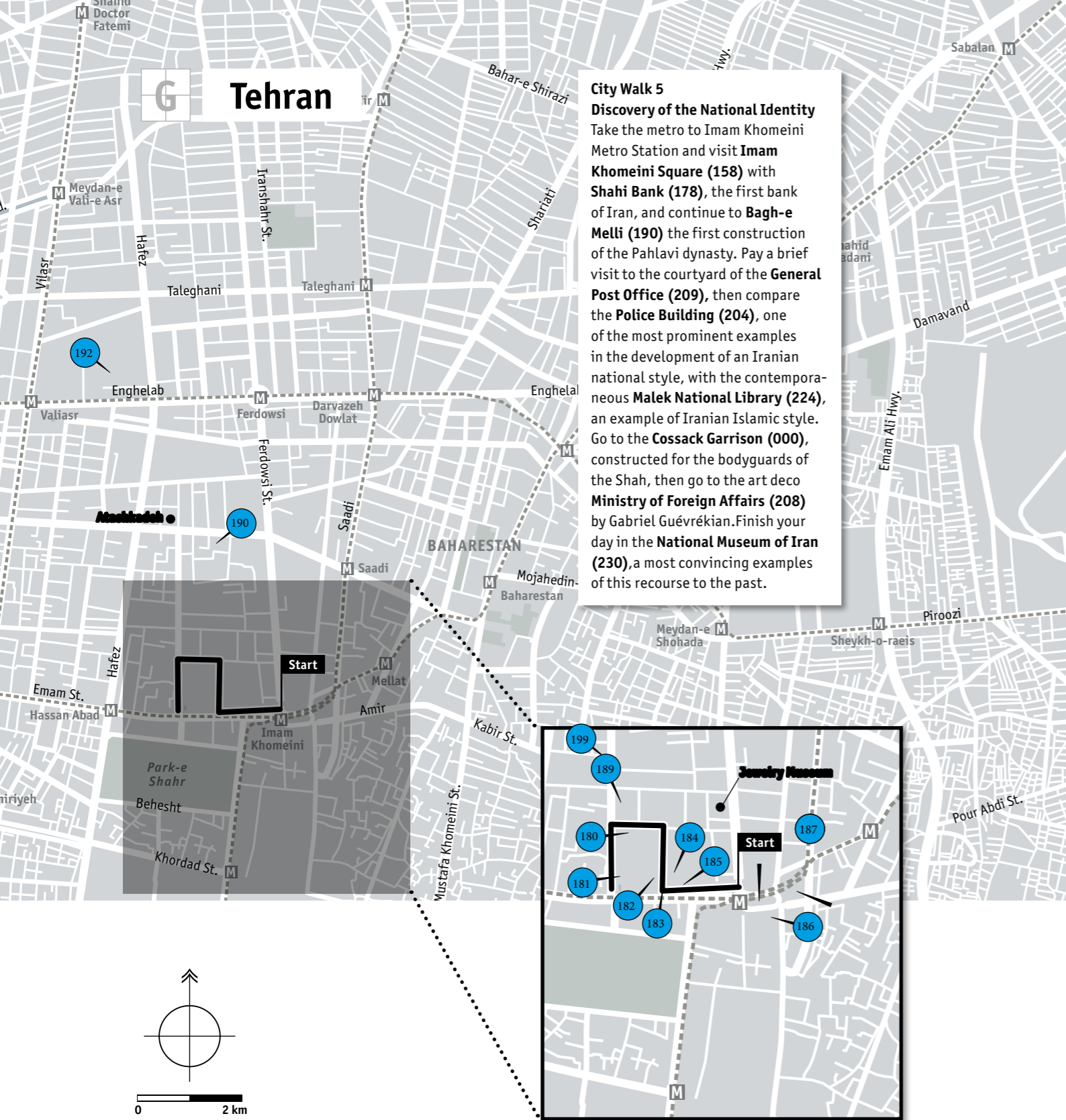
Give background information about the artist.

(14) Key visual elements

Strong visual elements or eye-catchers communicate a story.

(15) Photo credits/captions

These provide details and a commentary on images in order to guide the reader.

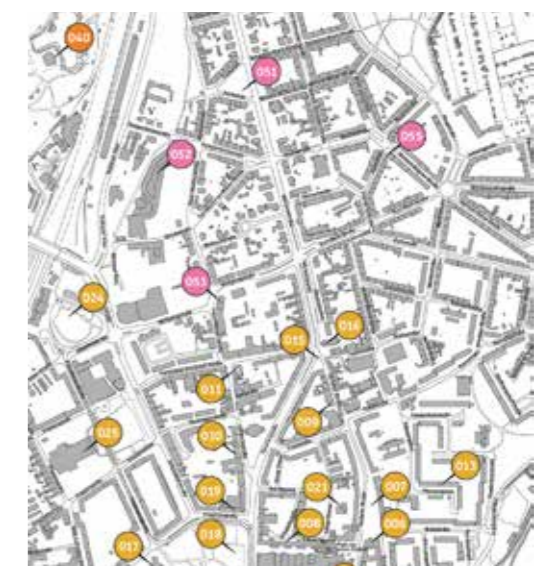


City Walks and Maps

How to create a customised travel map



A city map is a large-scale thematic map of a city (or part of a city) created to enable the fastest possible orientation within an urban space. Maps are usually greatly simplified and reduced to a generally understood symbolism. There are different levels and scales of maps. Areas will sometimes be partly drawn to a larger scale on a separate detailed map. A map such as that used in this design task is a large-scale thematic map of Dessau with locations of objects/pieces of art highlighted. Depending on the target audience, maps may include important additional information, such as a north arrow, scale, routes, icons, etc.

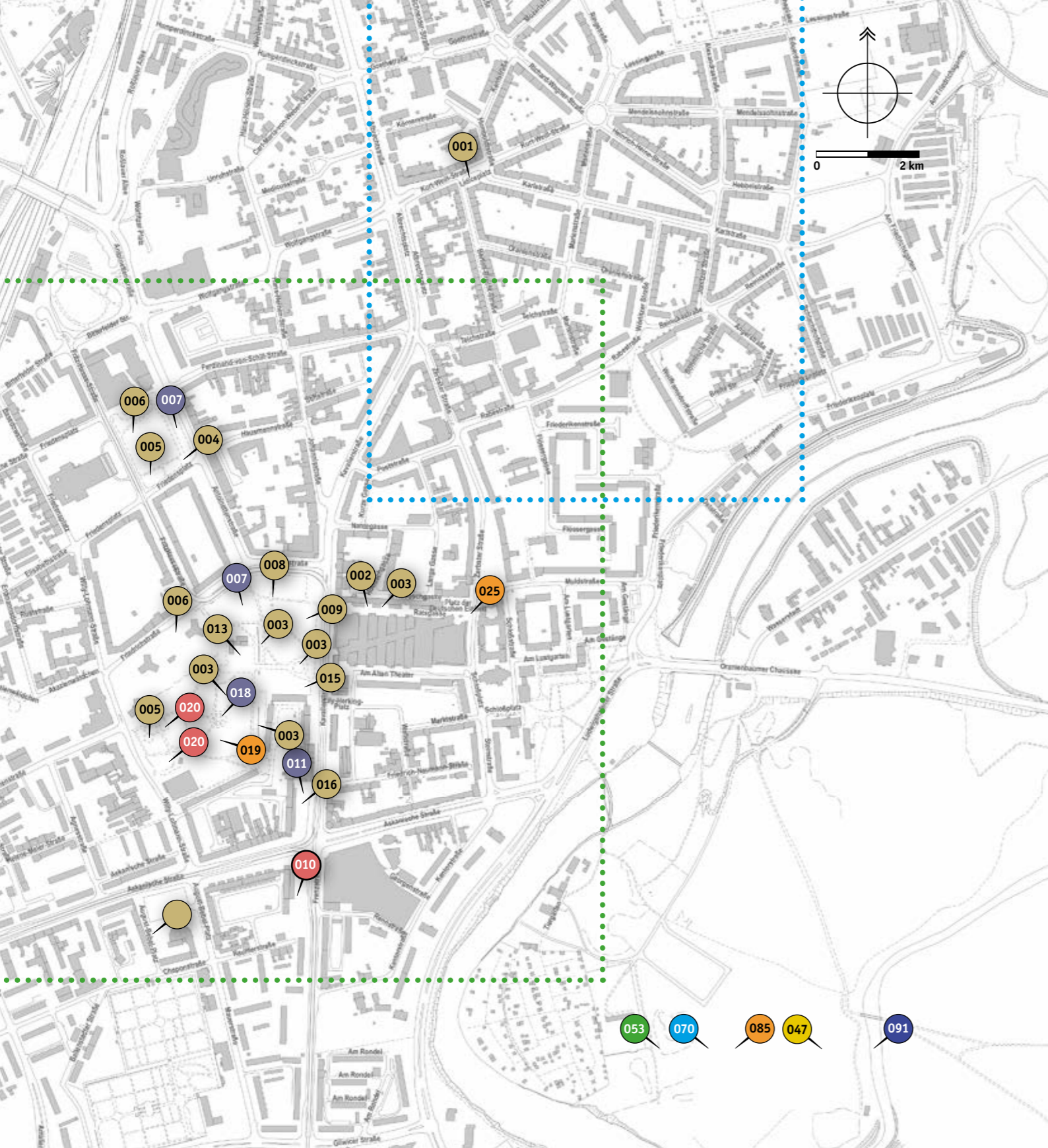


Navigation through coloured labelling and numbered objects Detail from Dessau Architectural Guide, DOM Publishers, 2016

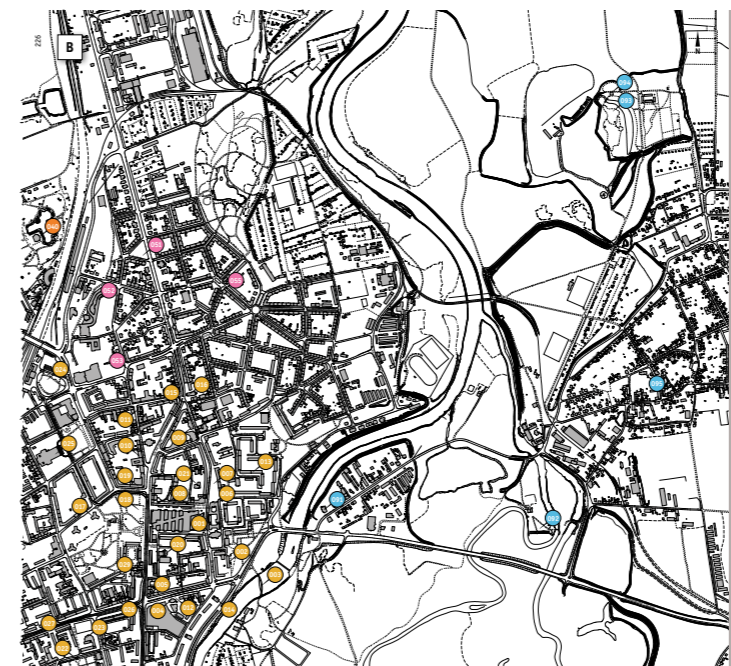
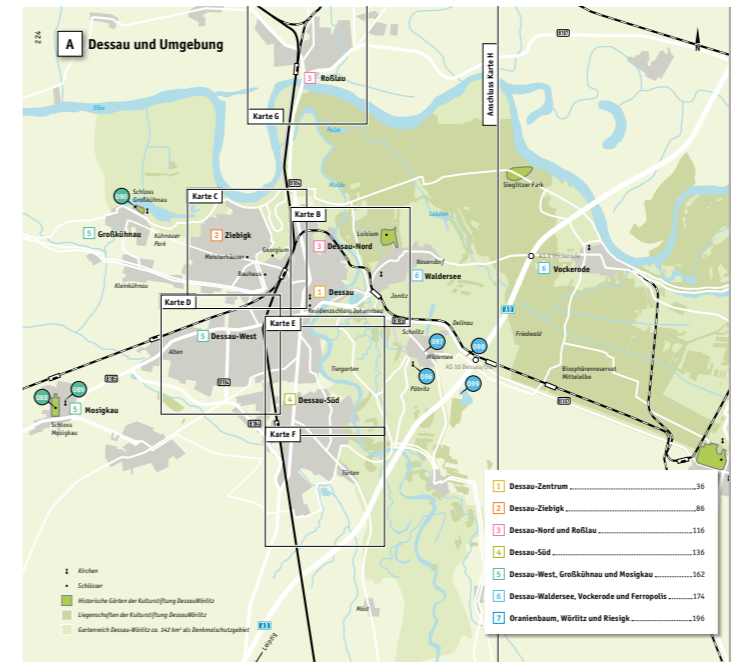
Search: Find addresses of objects and places. Save these on to your map.

Draw: Add points, draw shapes, place text or markers.

Personalise: Show your style with icons and colours.



Maps and Routes



Navigation through coloured labelling and numbered objects Detail from Dessau Architectural Guide, DOM Publishers, 2016

Lines, Frames, Outlines and Boxes...https://www.fontshop.com/tryout?referer=/families/univers In common with planning a house

Lines, Frames, Outlines and Boxes...https://www.fontshop.com/tryout?referer=/families/univers In common with planning a house

from the basement to grid and axes are initially drawn upon for presenting the design in a well-thought-out order and communicating with those involved in the project. A grid system of measurements a graphic designer can use to align and size objects within the given format. The content primarily determines the structure of the grid.

Lines, Frames, Outlines and Boxes...https://www.fontshop.com/tryout?referer=/families/univers In common with planning a house from the basement to the roof, a grid and axes are initially drawn upon for presenting the design in a well-thought-out order and communicating with those involved in the project. A grid system is a set of measurements a graphic designer can use to align and size objects within the given format. The content primarily determines the structure of the grid.

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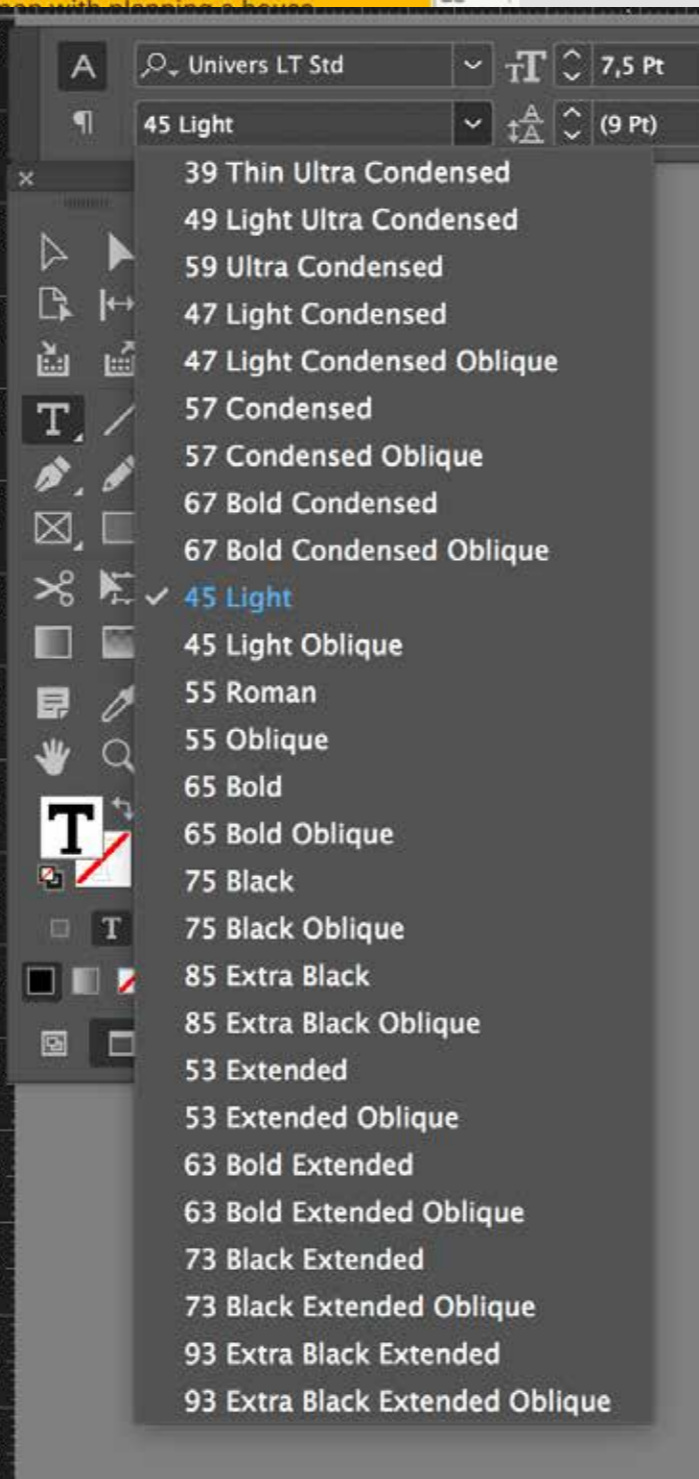
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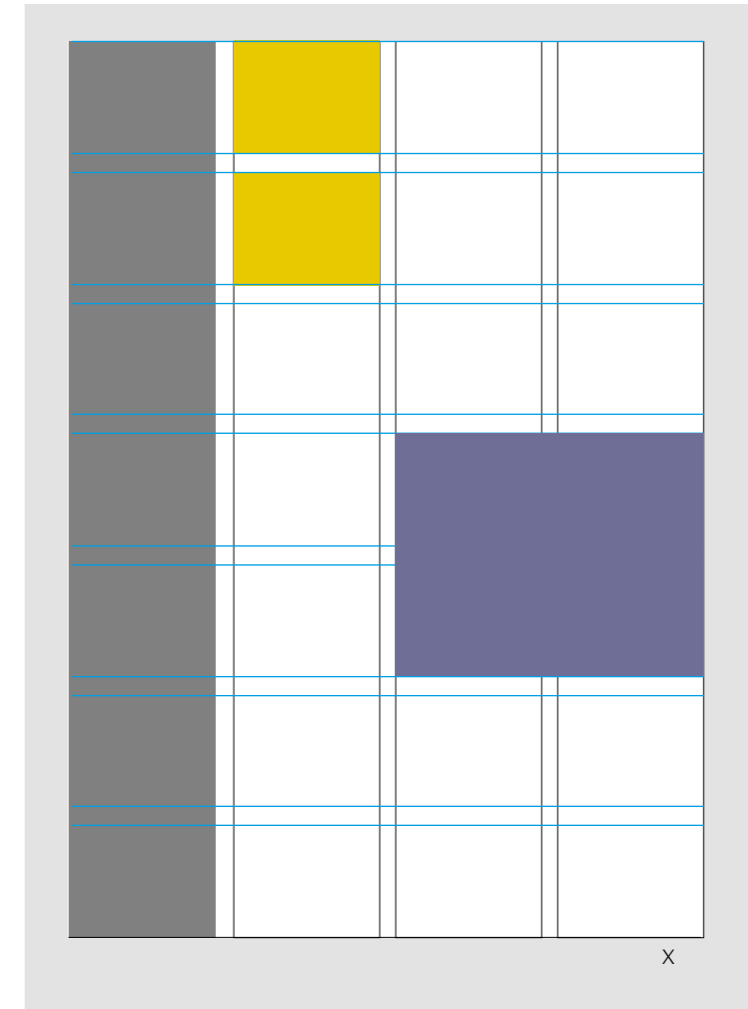
Imagery, Text and Grids

How to arrange content

● Columns are vertical containers comprising type or images. The width and number of columns on a page or screen may vary, depending on the content.

● Modules are individual divisions separated by consistent space, providing a repeated, structured grid. Combining modules can create columns and rows of varying size.

● Margins are buffer zones. These represent the amount of space between the trim size, including gutters, and the page content. Margins may also contain secondary information, such as notes.



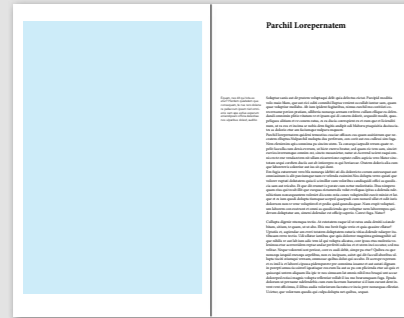
● Spatial Zones are groups of modules or columns which may form specific areas for type, advertisements, images, or other pieces of information.

● Flowlines are alignments which partition space into horizontal bands. Not actual lines, flowlines denote a tool to use space and elements for guiding readers across the page.

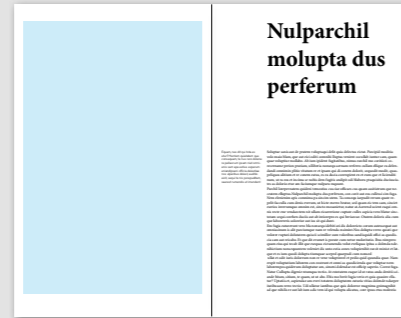
X Markers help a reader to navigate a document. Markers include page numbers, running heads and feet.

Arrangement

How to order the document



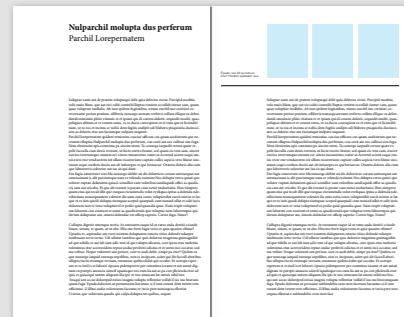
1 Text and image are placed on separate pages and relate to each other.



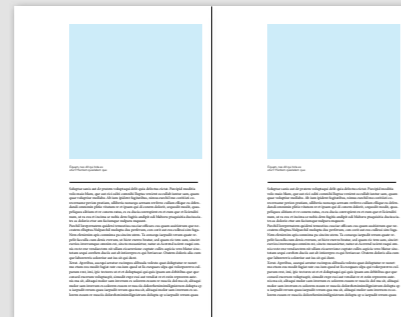
2 A space-filling headline is balanced with a strong image.



3 A smaller image on the right side lends balance to the large image on the left.



4 Text and images are placed on the same page with a caption.



5 A balanced layout on both sides separates the pages into two halves.



6 The left side containing the large image attracts the beholder's attention.



7 Rhythm is introduced by the allocation of text and images in a flowing sequence.



8 Text and images follow the grid in a sporadic fashion.



9 Large and small pictures relate to each other.

Types of Grid

And which ones work best



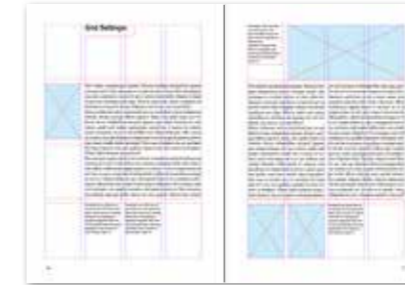
Single-column grids are generally used for continuous running text, such as essays, reports, or books.



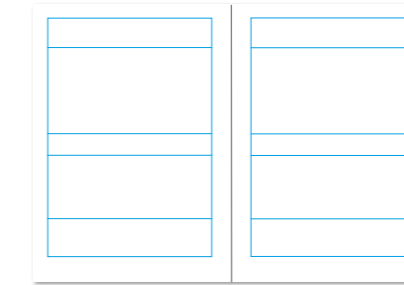
Two-column grids may be used to contain separate columns, such as text and pictures, or text and separate explanations.



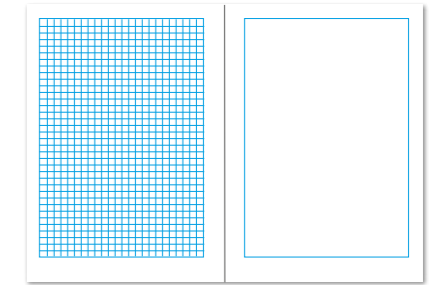
Multi-column grids will provide greater flexibility. Multiple columns of varying width are useful for magazines and websites.



Hierarchical grids are used to divide up the page into different zones.



In addition to creating vertical zones with the columns of the grid, pages may also be divided horizontally.



In addition to creating vertical zones with the columns of the grid, pages may also be divided horizontally.

Lines, frames, outlines and boxes

In common with the planning of a house from the basement to the roof, a grid and axes are initially drawn upon for presenting the design in a well-thought out order and communicating with those involved in the project. A grid system is a set of measurements which a graphic designer can use to align and size objects within a given format. The content primarily determines the structure of the grid. These sample layouts offer an abundance of possibilities. When text appears as a simple, linear narrative it is recommended to set it out as a single block. Margins and text blocks should be regarded as a proportional system.

What is to be read and how?

- A clear layout is primarily distinguished by order lines.
- When items are being positioned, pay heed to the assignment of white space and the prioritisation of items (images/text/illustrations).
- With bodies of text, be sure there are no single words at the end of a paragraph or single lines of text at the beginning of a page.
- Column width should conform overall to that of other lines of text and should be easily legible.
- Insert images on to an image level and text on to a text level.

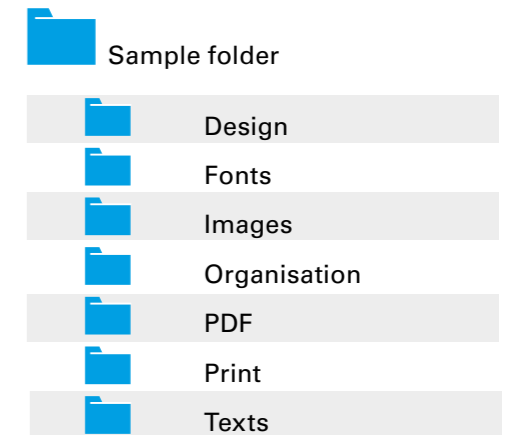


Image: Jochen Tack / Alamy Stock Foto

Processing










How to maintain an organised desktop

The most important aspects when compiling a document are a well-organised and fully thought-out project plan as well as an organised desk. The first task is to label files with project codes or numbers, so that it is instantly possible to store information accurately. This may be termed “Processing”. Devising a system for these codes/numbers is entirely at the discretion of the individual, the only rule being that once a system has been established, it should be applied consistently across all projects. One suggestion is to take the first three letters of the client’s name, or the year and month in which the task is to be completed. It is recommended to create a folder with sub-folders on a hard drive and within an email account. As correspondence and attachments start to flow back and forth, information, messages and files may be archived and stored in an organised fashion.












Organizing sources, images and text

Artworks



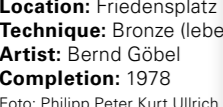
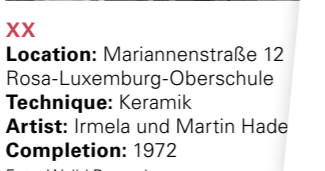
 <p>Kinderzirkus Location: Flossergasse 31 Technique: Keramik (5,00 x 10,00m) Artist: Irmela Hadelich Completion: 1971 Foto: Helo Fidlsdorf</p>	 <p>Völkerfreundschaft Location: Rotopasse (Scheibe Nord) Technique: Bronze (h=1,70m) Artist: Martin Hadelich Completion: 1963 Foto: Walter Danz</p>	 <p>Liebespaar Location: Rotopasse (Scheibe Nord) Technique: Bronze (h=1,70m) Artist: Martin Hadelich Completion: 1963 Foto: Walter Danz</p>
 <p>Kraniche Location: Kavalierstraße Technique: Bronze (lebensgroß) Künstler: Martin Hadelich Completion: 1961 Foto: Helo Fidlsdorf</p>	 <p>Kleine Ziegenreiterin Location: Stadtpark vor dem Teehaus Technique: Bronze (lebensgroß) Künstler: Martin Hadelich Completion: 1967 Source: Dessauer Kalender 1972, S. 28 Foto: Martin Hadelich</p>	 <p>Akrobaten Location: ehem. Restaurant am Museum Technique: Bronze Künstler: Martin Hadelich/Rudolf Hilscher Fertigstellung: 1960 er Foto: H. Bröng</p>
 <p>Reiterin Location: Heidestraße 204 Volkschwimmhalle (Treppeaufgang) Technique: Keramik (30cm) Artist: Martin Hadelich Completion: 1975 Foto: Natascha Mauler</p>	 <p>XX Location: Mariannenstraße 12 Rosa-Luxemburg-Oberschule Technique: Keramik Artist: Irmela und Martin Hadelich Completion: 1972 Foto: Walid Borayek</p>	 <p>Der Friede trägt das Leben Location: Friedensplatz Technique: Bronze (lebensgroß) Artist: Bernd Göbel Completion: 1978 Foto: Philipp Peter Kurt Ullrich</p>

Images from the Archive

 <p>Restaurant am Museum Location: Askaniische-Ecke Franz-Straße Technique: Farbige Folie auf Holz Artist: Erich Schmidt-Uphoff Completion: 1970 Source: Dessauer Kalender 1972, S. 69 Foto: Horst Rubenack</p>	 <p>Kindertagesgruppe im Akazienwäldchen Location: Street Technique: Farbige Folie auf Holz Artist: Erich Schmidt-Uphoff Completion: 1970 Source: Dessauer Kalender 1972, S. 69 Foto: Horst Rubenack</p>	 <p>Kleine Ziegenreiterin Location: Stadtpark vor dem Teehaus Technique: Bronze (lebensgroß) Künstler: Martin Hadelich Fertigstellung: 1967 Source: Dessauer Kalender 1972, S. 28 Foto: Martin Hadelich</p>
 <p>Akrobatengruppe Location: Franzstraße 94 Technique: Bronze Künstler: Martin Hadelich/Rudolf Hilscher Fertigstellung: 1960 er Foto: H. Bröng</p>	 <p>Liebespaar Location: Street Technique: Bronze Artist: Martin Hadelich Completion: 1972 Image: Statthalter Dessau</p>	 <p>Anette Location: Stadtpark Technique: Metall Artist: Horst Brühmann Completion: 1971 Source: Dessauer Kalender 1972, S. 87 Foto: Horst Rubenack</p>
 <p>Wir lernen aus der Vergangenheit für die Zukunft Location: Mariannenstraße 12 Rosa-Luxemburg-Oberschule Technique: Keramik Artist: Irmela Hadelich Completion: 1972</p>	 <p>Liebesgestaltung im Rathausviertel Location: Street Technique: XX Artist: XX Completion: 1972 Image: XX</p>	 <p>Friedensstaben/Fahnenmonument Location: Kavalierstraße 78 Technique: Metall Artist: Rudolf Hilscher Completion: 1974 Image: Statthalter Dessau</p>

110 Titel

Templates help to organize facts, tables and data.

 <p>Der Friede trägt das Leben Location: Friedensplatz Technique: Bronze (lebensgroß) Artist: Bernd Göbel Completion: 1978 Foto: Philipp Peter Kurt Ullrich</p>	 <p>Weltmittagsuhr Location: Stadtpark Technique: Metall Artist: Achim Kühn Completion: 1977 Image: Guzel Aibusheva</p>
 <p>XX Location: Mariannenstraße 12 Rosa-Luxemburg-Oberschule Technique: Keramik Artist: Irmela und Martin Hadelich Completion: 1972 Foto: Walid Borayek</p>	 <p>Glasbetonfensterbild in der Volksschwimmhalle</p>

Siegfried Dohner †

Synthese von Architektur und bildender Kunst beim Neuaufbau der Stadt

Die Stadt Dessau hat in ihrem 775jährigen Bestehen eine sehr wechselvolle Geschichte durchlaufen. Nach der Befreiung vom Faschismus 1945 und der Gründung der Deutschen Demokratischen Republik am 7. Oktober 1949 hat sie sich in 40 Jahren zu einer modernen sozialistischen Großstadt entwickelt. Betrachtet man das Auf und Ab der Historie unserer Heimatstadt, kann man voller Stolz feststellen, daß sich die grundlegenden Wandlungen im Antlitz Dessaus in den Jahren der Arbeiter- und Bauern-Macht vollzogen haben. Die Bürger haben in fleißiger, gemeinsamer oft schwerer Arbeit eine Stadt geschaffen, in der es sich wohlfühlen läßt, in der die Menschen in Ruhe und Geborgenheit arbeiten, leben und sich erholen können.

Am 7. März 1945 sank Dessau im Hagel britischer Spreng- und Brandbomben in Schutz und Asche. Wo Dessau einst gestanden hatte, lag ein schier unübersteigerbarer Berg von etwa 2,4 Millionen Kubikmeter Trümmer. Zehntausende von Wohnungen waren zerstört oder schwer beschädigt. Schulen, Kulturstätten, Krankenhäuser, Kirchen und koasbare Bauten aus dem 18. und 19. Jahrhundert waren sinnlos vernichtet. Die Bürger der Stadt traten 1945 ein schreckliches Erbe an. Es mangelte an allem, und mühsam war der Neubeginn. In den stark zerstörten Großbetrieben der Stadt nahmen die Arbeiter das Ruder selbst in die Hand, begannen mit der Entrümpelung, reparierten Maschinen und setzten die Produktion einfacher, dringend benötigter Güter wieder in Gang.

Vor allem aber galt es, die Millionen Kubikmeter Trümmer zu beseitigen und Räumlichkeiten für den Wiederaufbau der Stadt zu schaffen. Zehntausende waren jahrelang tätig, und die Trümmerfests wurde auch in Dessau zum Symbol des Aufbaus. Neben der Beseitigung der Trümmer stand der Ausbau noch brauchbarer Bausubstanz zur Schaffung von Wohnraum im Vordergrund des Baugeschehens. Bereits 1951 waren rund 15 000 Wohnungen wieder aufgebaut oder generalrepariert. Am 7. März 1951 wurde der Grundstein zum Neuaufbau des ersten Straßenzuges, der Zerbster Straße, gelegt. Damit begann das planmäßige Wiederaufbauprogramm. Sünden hier, auf dem Kleinen Markt vormer bedeutende Bürgerhäuser blieb ein Kernstück des alten Dessauer Stadtgrundrisses erhalten. Die schlichte und zurückhaltende Gestaltung dieser Neubauten entsprach den Möglichkeiten des Neubeginns. Es war noch ein Tüfteln, ein Suchen nach einer der neuen Zeit entsprechenden Ausdrucksweise. Aber schon bei den ersten

Erkergestaltung in der Straße der DSF

bleib ein Kernstück des alten Dessauer Stadtgrundrisses erhalten. Die schlichte und zurückhaltende Gestaltung dieser Neubauten entsprach den Möglichkeiten des Neubeginns. Es war noch ein Tüfteln, ein Suchen nach einer der neuen Zeit entsprechenden Ausdrucksweise. Aber schon bei den ersten



Details eines Sgraffitos



Modernisierte Altbauten der Gründerzeit in der Radegaster Straße

46




Wandgestaltung im „Restaurant am Museum“

angebracht. An der 8. Oberschule „Rosa Luxemburg“, der ersten Schule, die das großartige Schulneubauprogramm in unserer Stadt einleitete, wurde die Eingangshalle mit einer farberhellenden Keramikarbeit „Wir lernen aus der Vergangenheit für die Zukunft“ von Irmela Hadelich gestaltet, den Großteil der Turnhalle ziert der Natursteinmosaik „Sport“ von Paul Schwedter und Benno Butter und Gerhard Geyers Fortplastik „Rosa Luxemburg“ hat unmittelbar vor dem Schulgebäude Aufstellung gefunden. Eine besondere Gestaltung erfuhr der Stadtpark und der Friedensplatz. Da der Stadtpark von Erholungssuchenden und Gästen der Stadt immer stark frequentiert wird, wurde neben Rosen, Bäumen, Sträuchern und Blumen eine gurgelnde Synthese zwischen Landschaftsgestaltung und bildender Kunst gefunden. Neben den Bostenplastiken aus dem Wilhelmshagen- und Friedrich-Schmieder-Denkmal und dem „Kreisel“ von Reinhold Bergz sind eine Vielzahl neuer Kunstwerke aufgestellt worden: im Sommerblumengarten die „Kleinplastik im Sommerblumengarten“ die „Kleinplastik und „Anette“ von Prof. Gerhard Förster (Berlin), die „Liegende“ von Wieland Förster (Berlin), die „Bodende“ von Prof. Bernd Göbel (Halle), vor dem Teehäuschen die bei allen Kindern wohl beliebteste Tierplastik „Ziegenreiterin“ von Martin Hadelich, die überlebensgroße Bostenplastik „Moses Mendelssohn“ von NPT Gerhard Geyer (Halle) und die Weltmittagsuhr und die Ottergestaltung des Berliner Metallgestalters Achim Kühn. Für die Kinder entstanden auf dem Spielplatz die Betonplastik „Elefant“ von Alfred Späte (Köln) und auf der Spielwiese die Holzplastik „Lindwurm“ von Heinz und Christoph Hertel (Über-Bergriffliden).

Die dominierenden künstlerischen Elemente auf dem Friedensplatz bilden die überlebensgroße Gruppenplastik „Der Friede trägt das Leben“ von Prof. Bernd Göbel und die Konkrete Plastik von NPT Gerhard Geyer. Die Plastik „Sinnende“ von Horst Brühmann und der Springbrunnen „Wasserharte“ von Fritz Kühn (Berlin) beleben diesen stark begangenen Platz.

Auch die Naherholungs- und Sporteinrichtungen wurden mit einer Vielzahl neuer Kunstwerke ausgestattet: So findet man im Waldbad „Freundschaft“ von Marianne Traub (Halle) die „Kleine Turnerin“ und ihren kleinen Bruder „Kleiner Junge“ in der Eingangszone des Strandbades „Adria“. Auf dem Platz vor dem Haupteingang zum Waldbad wurde eine Stele von Heinz Bebernis errichtet. In Sandstein gehauen, wird auf ihr die Entstehungsgeschichte des Waldbades „Freundschaft“ als Gemein-



Betonplastik vor dem „Restaurant am Museum“



Plastik „Bodende“ im Stadtpark



Glasbetonfensterbild in der Volksschwimmhalle

52

53

Name files correctly.

Provide a brief summary of data and references (citations)

65

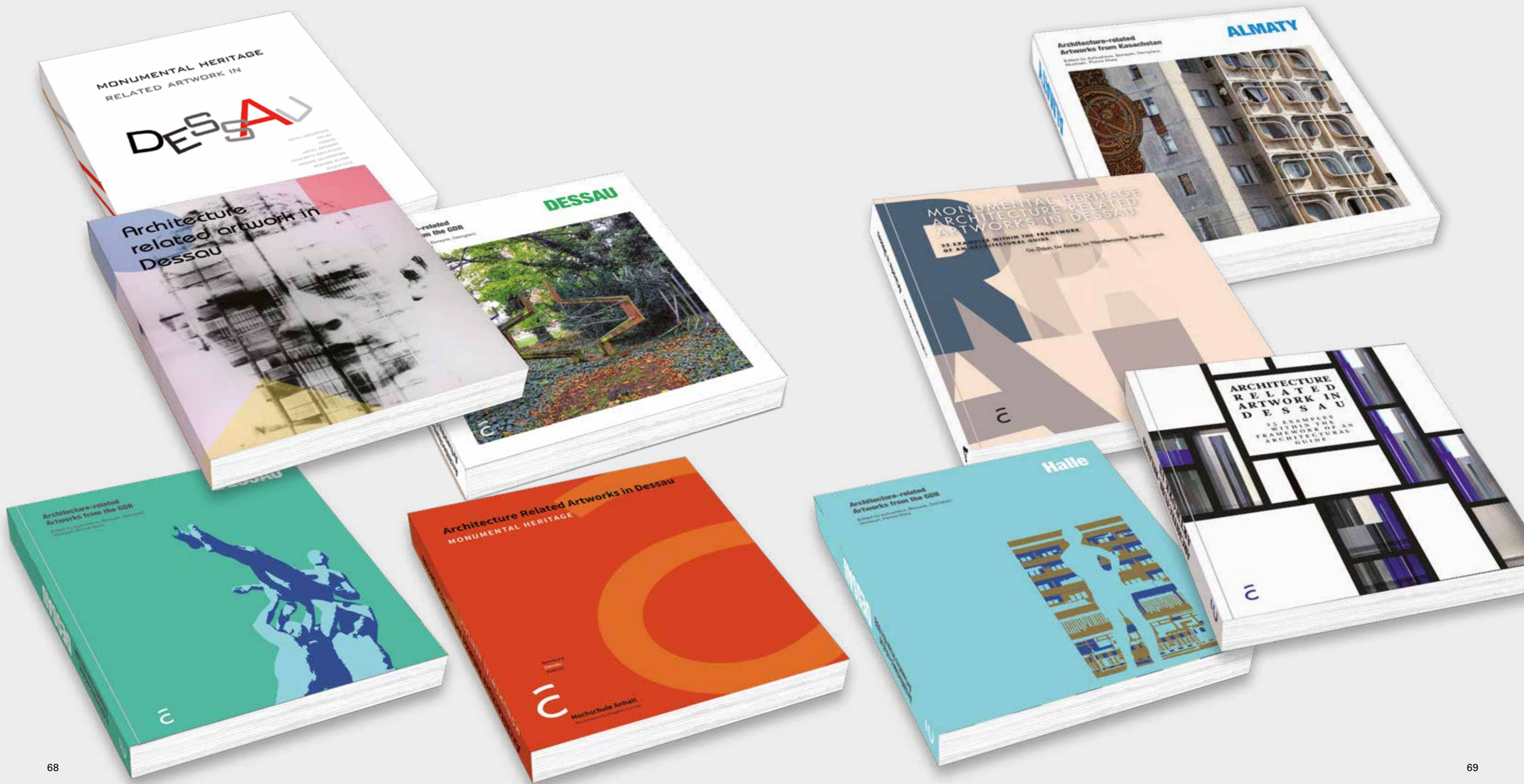
»The inclusion of artworks
in the construction process
serves as a means of socialist
living in the city«

Siegrid Dohnert (1988)

Student Projects and Examples

DESIGN TASK

From Cover to Cover	71
Student Projects	75
Sample Pages	91





From Cover to Cover

The various components that make up a guide

Monumental Heritage

Architecture-related Artworks in Dessau
25 examples within the framework of a architectural guide

Project / 4 SWS
wednesdays, 12.00 to 14.30 p.m.
Building 08, Room 1.54

The goal of the seminar described in the text seen opposite was to discuss the different components that make up a guide. While some of the elements of content outlined on the following pages are optional, these share a common structure, and each element appears at a similar location within a book. Here are the typical parts of a book/guide:

- Title page
- Half-title, sometimes called bastard title
- Table of content
- Preface or introduction
- Running text: core content of the book
- Appendix
- Index
- Copyright page
- Back cover: brief summary at the back of the book

Barely 30 years since the demise of the GDR, icons of socialist architecture have become firmly established in architectural historiography. Current debates address purportedly marginal topics, such as issues relating to the aesthetic value of industrially prefabricated standard designs, or indeed their heritage value. Research on art within the GDR is still scarce. Colourful murals, façade reliefs and other design features of artistic authorship have occasionally been delineated as a topic within anthologies. However, any detailed mapping has hitherto been absent.

Students are to locate 25 preserved examples of architectural art in Dessau which will be categorised


Students are to list architects and artists, materials and technology as well as addresses and accessibility in a concise manner.

Students are to answer the question whether architectural art within the GDR is of cultural and historic value besides sentimental value?

Students are to write papers, take photographs, and design advertising for historical monument preservation PR work.

The goal of the class is to develop a personal communications strategy within the framework of a architectural guide, embedding these into the context of architectural history.

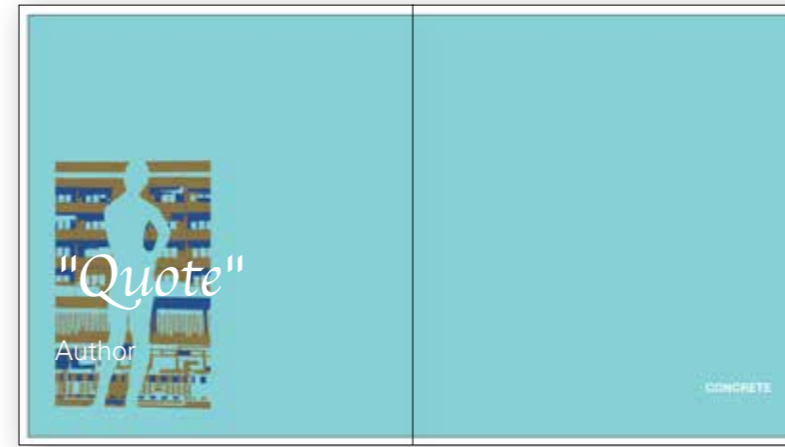
Elements of content

<p>Ovid el mil magnis auditatur?Is conecep- eres quiae modiosam</p>	<p>Title Sub-title</p> <p>Authors</p>  <p>Publisher</p>
---	---

Front page

Format: 210 x 230 mm
Contains the title of the book,
the author (or authors)
and the publisher.

- 1 Title
- 2 Sub-title
- 3 Authors
- 4 University logo
- 5 Back cover: sometimes contains
brief summary of content and reviews



Pages which separate chapters

For a clear and open layout, insert
interleaving pages in front of each
new chapter, thus clearly marking
that a new section is to follow.

 Logos	<p>Title Sub-title</p> <p>Authors</p> <p>Publisher</p>
---	---

Half title

Sometimes referred to as the
bastard title, this page is solely
devoted to the title of the book
(also known as a frontispiece).

<p>Key visual elements</p>	<p>Manchmal ist schon alles weg Martin Maleschka dokumentiert gefährdete DDR-Kunst</p> <p>Kamera statt Spraydose: Nach einer Nacht in der Hafthalle entschad sich der 1982 in Eisenhütten- stadt geborene Martin Maleschka, lieber die Kunst am Bau anderer zu dokumentieren, anstatt seine eigene darauf zu arbeiten. Seine Fokus ist die langge- forderte Kunst der DDR-Moderne. Rund zehn Jahr- e später hat die Architektur ein umfangreiches Foto- archiv von Kunstwerken aus ganz Ostdeutschland angelegt. Viele von ihnen sind immer noch nicht mehr. So wurde das persönliche Hobby eines ehe- maligen Street Artists zur Dokumentationsreihe einer gefährdeten Kunstgattung. Neben seiner Prä- senz in den Social Media hat Maleschka eine Reihe von Ausstellungen gezeigt. L.R.: Seit wann fotografierst du Kunst am Bau und warum? M.M.: Richtig angefangen mit dem Fotografieren hat er 2005/2006. Früher habe ich Grafik gemacht. Mit der Fotografie von Kunst am Bau habe ich es ge- schafft, mein Interesse an Grafik und Material legal zu kanalisieren. Der Fokus auf Kunst am Bau in der DDR ist auch ein sehr persönliches Ding für mich. Zwischen 2003 und 2005 wurde der große Wohn- komplex in Eisenhüttenstadt abgerissen, in dem ich aufgewachsen bin. In den Hüllen der Wohnkomple- xe 93 waren anliche Motive aus Konsumkollagen – ein Schwan, ein Fisch, ein Baum, eine Ente –, die mit dem Abriss einfach verschwanden. L.R.: Wie arbeitest du? M.M.: Erst habe ich begonnen, wahllos zu fotogra- fieren, bin mit dem Rad durch die Städte gefahren, um Architektur zu erkunden. Ich bin zwar in Cottbus verortet, aber inzwischen habe ich den ganzen ehe- maligen Osten abgedreht, seit 2011 mit menschen- seitig gebauten Fahrrad. Das Suchen und Finden vor Ort ist immer spannend. Mit der Zeit wurde das auch systematischer, in vielen Städten habe ich durch das komplette Straßennetz. Bei der Vorre- cherche waren auch die Besatzungs-Peise, -Bilder- die Kunst = Architektur und die früher monatlich erschienenen „Architektur der DDR“-Magazine und Architekturführer der verschiedenen Bezirke hilf- reich. Untermwegs habe ich immer aus der „His- torischerperspektive“, beim Fahrradfahren mag ich immer Rückspiegel tragen, deshalb achte ich bei heute mit einer Kompaktkamera. Um meine Arbeit</p> <p style="text-align: right;">Typografien der Innenarchitektur 23</p>
--------------------------------	--

Lead pages

Introduce each new chapter with
a full-size lead page, appropriating
photos, graphics or drawings related
to the project.

	<p>Content</p> <p>PREFACE Studies, Reading, Research and Resources7 Natascha Meuser</p> <p>The Weightiness of Some11 Rebecca Hering</p> <p>AN ARCHITECTURAL AND HISTORICAL STUDY How to Research a Building in Ten Steps25 Natascha Meuser</p> <p>Sources and Archives27</p> <p>Forms of Documentation29</p> <p>Terms and Definitions31</p> <p>Levels of Maps33</p> <p>Image Quality and Accuracy35</p> <p>Structures and Surfaces37</p> <p>Room Programme39</p> <p>Graphic Representation41</p> <p>Identifying the Source43</p> <p>Evaluation43</p> <p>ARCHIVE RESEARCH RESULTS Plans and Drawings45</p> <p>PUBLIC RELATIONS AND GRAPHIC DESIGN How to Document a Building in Ten Steps63 Natascha Meuser</p> <p>Symmetry and Rhythm67</p> <p>The Golden Ratio73</p> <p>Composition with Contrast75</p> <p>Colour and its Use79</p> <p>The Anatomy of Typography89</p> <p>Choosing Typefaces92</p> <p>Format and Elements95</p> <p>Imagery and Text101</p> <p>Types of Grids103</p> <p>Design Process105</p> <p>LAYOUT OF PROJECT113</p> <p>APPENDIX128</p>
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Table of contents

This page outlines the topic of
each chapter of the book.

<p>METAL ARTWORK / SCULPTURE</p> <p>The artist David Langton prints his work as it could be seen and touched. These prints are not only making the artist's life easier to live in the world with his art but also making it easier for the viewer to see the work and to see the artwork in a way that is not possible in a gallery or museum.</p>  <p>PREFACE TO The artist David Langton prints his work as it could be seen and touched. These prints are not only making the artist's life easier to live in the world with his art but also making it easier for the viewer to see the work and to see the artwork in a way that is not possible in a gallery or museum.</p> <p>DAVID LANGTON ARTWORK ARTWORK ARTWORK</p>	
--	--

Projects

The layout of these pages can
be individually designed.

Index

The index is placed at the end of the
book and lists all major references
within the book (major topics, key
persons mentioned).

Layout Project Group 01



Guzel Aybusheva



Helena Ponce Mara



Taranek Damgtani



Elnaz Mostaan



Walid Borayek

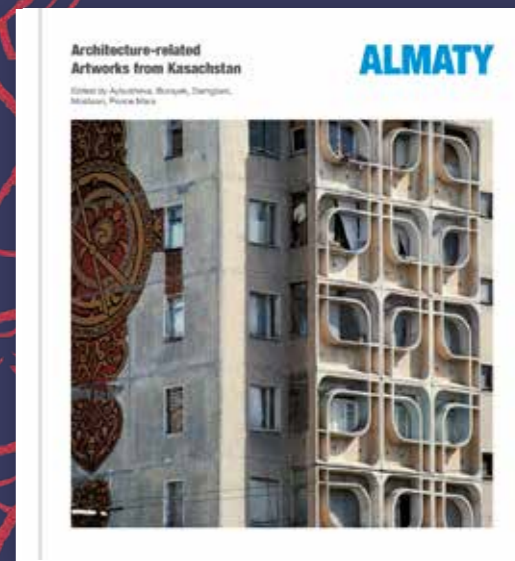
In socialist regimes the pieces of art played an important role in communicating politically and socially. They helped people to visualize the idealised future of a victorious socialism while also establishing and representing the new political and social orders of German Democratic Republic. Art in East Germany was a tool by the socialist regime to censorship and state control. In the 1950s the GDR decided to create its own state theory of art – Socialist Realism. Talking about art and artists in East Germany also means talking about the political pressures that shaped the conditions under which these artists worked. Between DDR cities, Dessau ranked 15th in terms of population in 1988. This booklet is attempting to highlight the most important art pieces in Dessau of that time.



Layout Cover



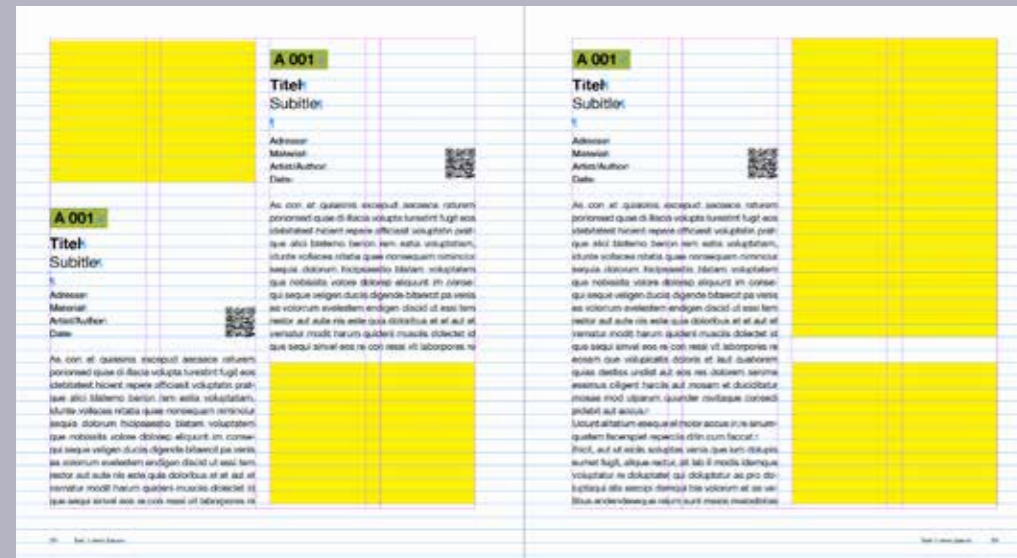
Cover variations



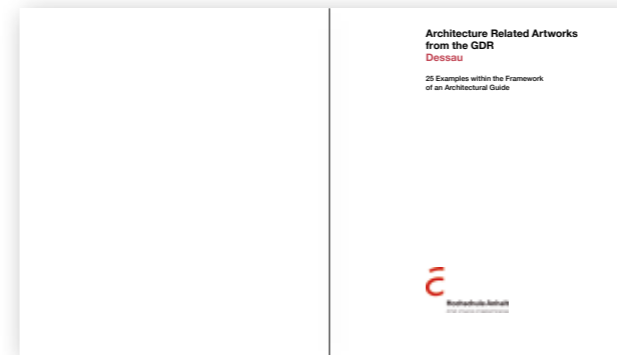
Sample Layout Insides



Columns: 4
 Margins: 15/15/20/30
 Spatial zones: 2
 Flowline: 1:2
 Marker: bottom



Paragraph styles
 Title: Helvetika New
 18/21 pt bold
 Subtitle: Helvetika New
 18/21 pt regular
 Header: Helvetika New
 11/12 pt bold
 Text: Helvetika New
 11/12 pt regular
 Caption/footnote:
 Helvetika New
 8/10 pt regular



Half title

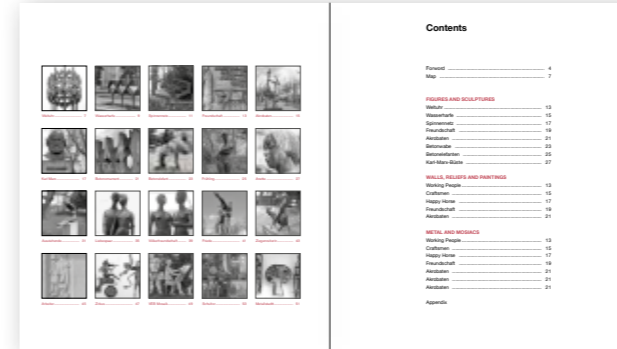
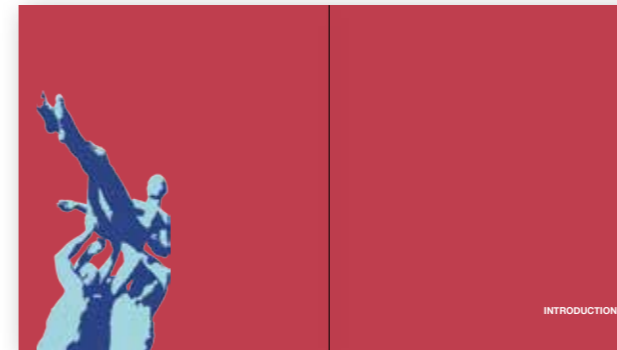


Table of contents



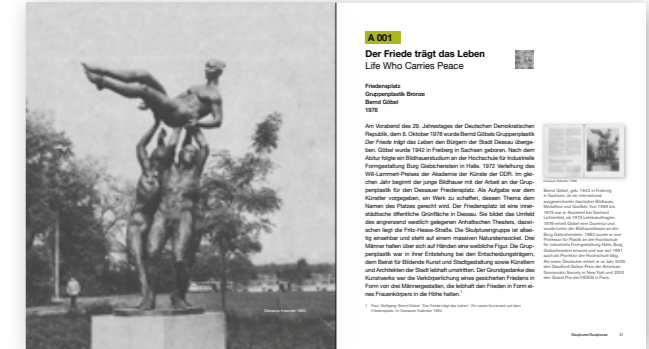
Pages which separate chapters



Foreword



Map



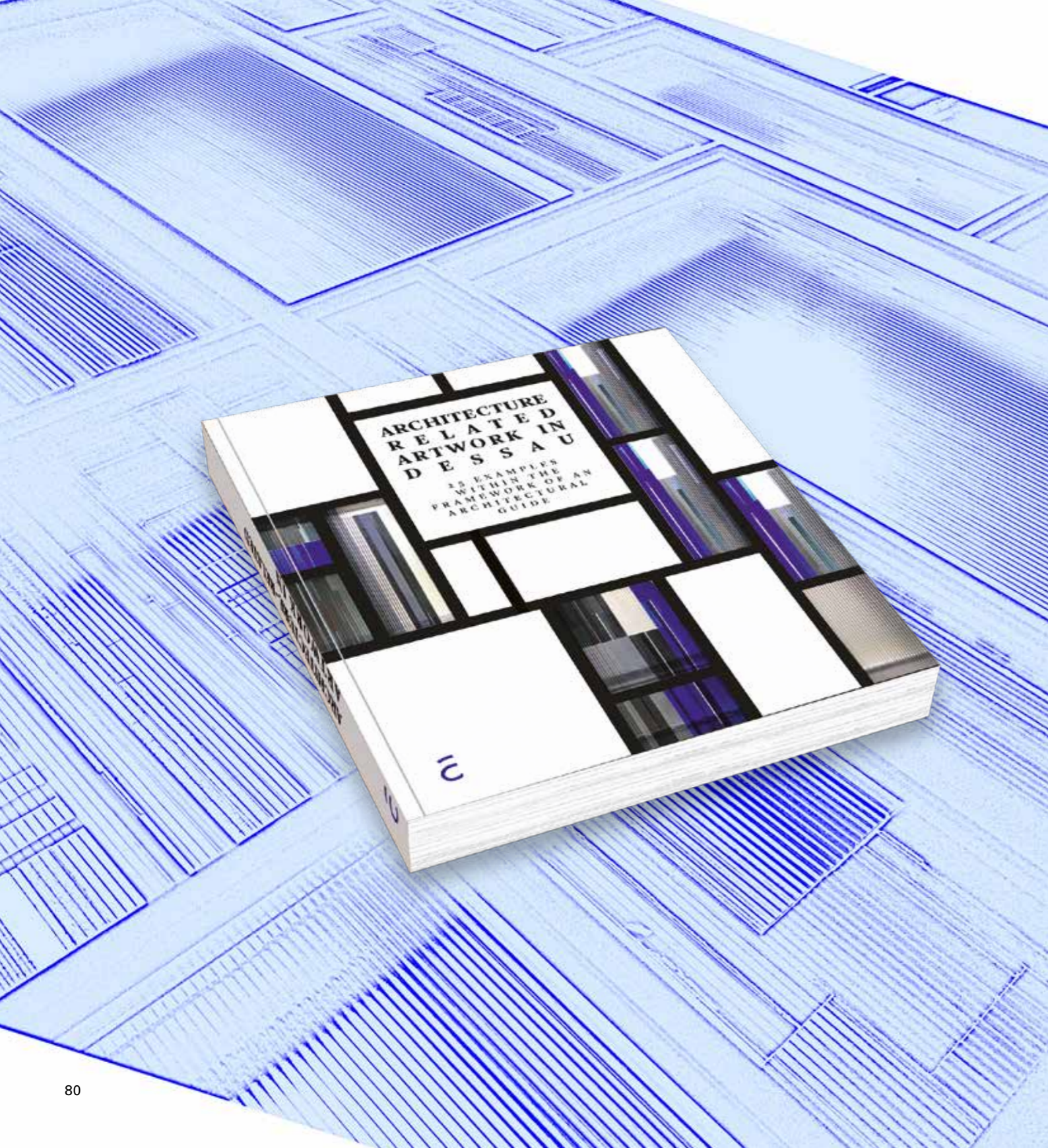
Sample page variant 1



Sample page variant 2



Sample page variant 3



Layout Project Group 03

3



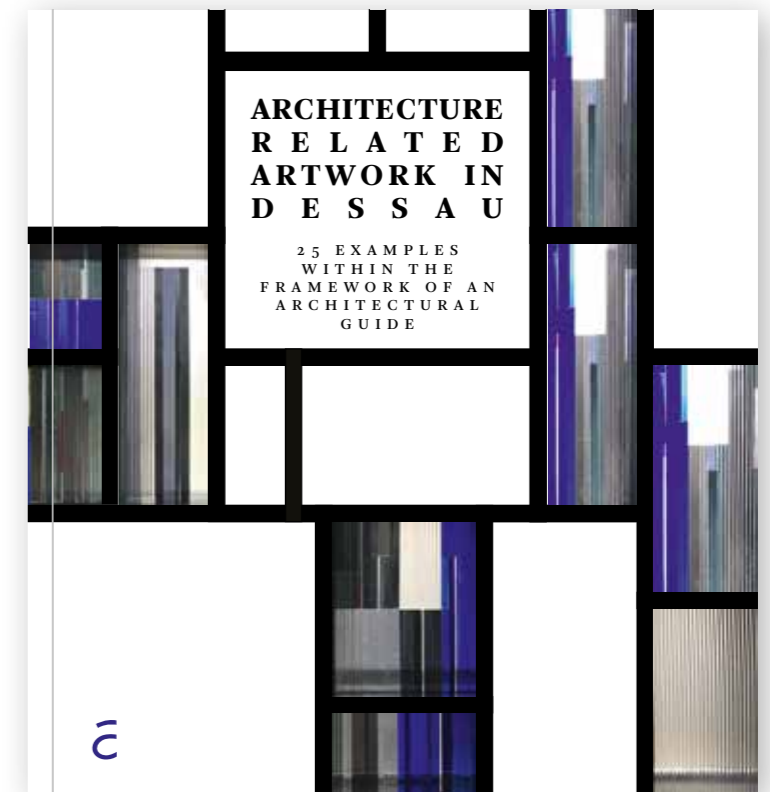
Shaden Samih Saber
Abu Amrieh



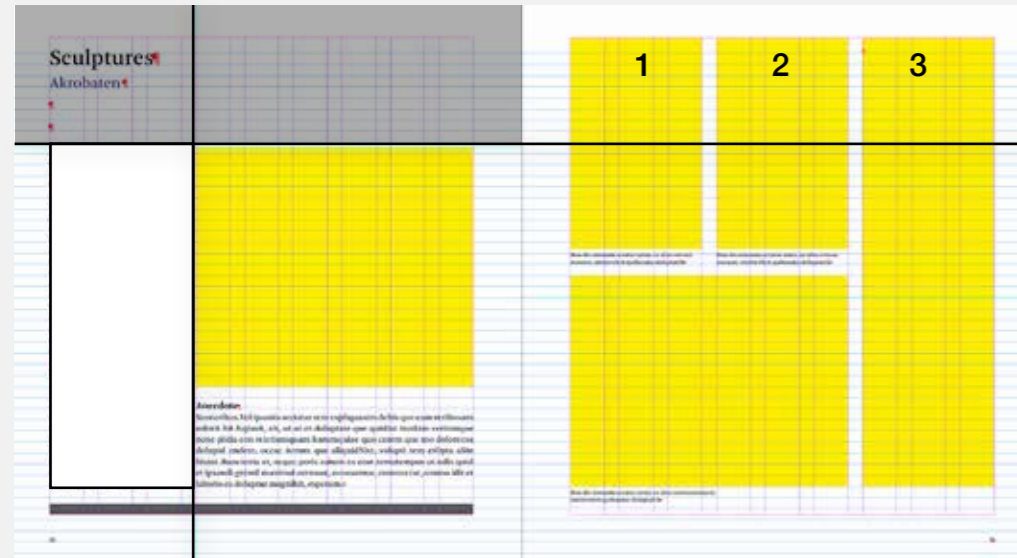
Eglal Sayed Mohamed
Helmy Abdelbar



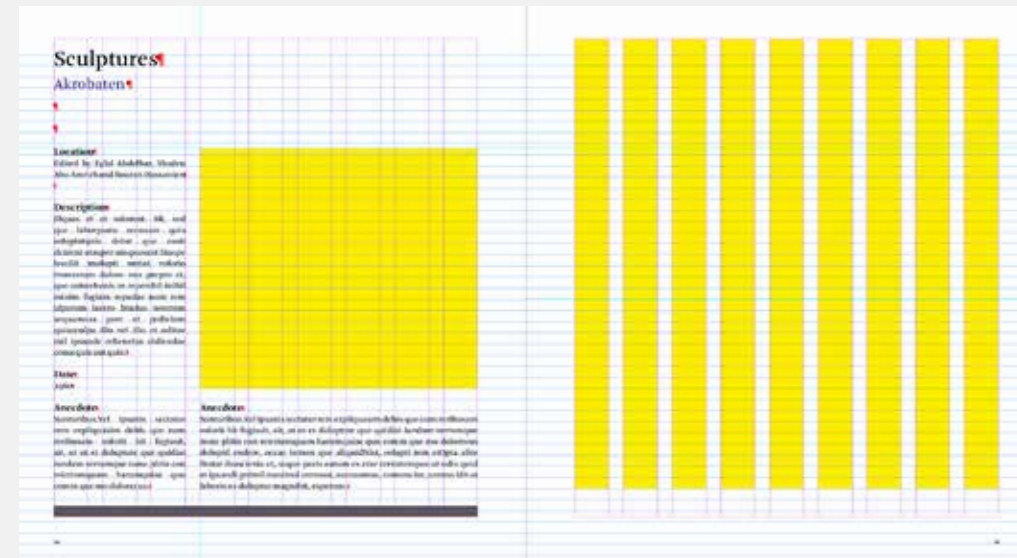
Nouran Osama
Salaheldin Ali Hassanien



Sample Layout Insides



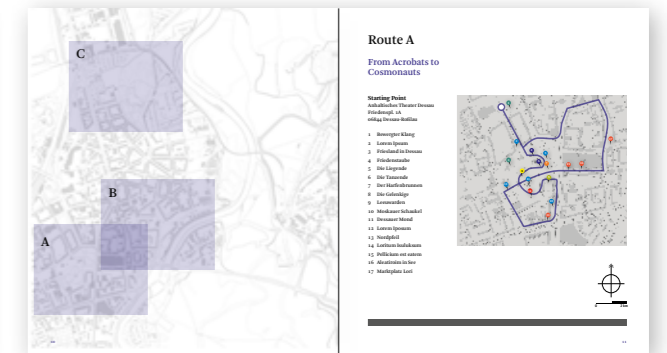
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 Spatial zones: 2
 Flowline: 1:3
 Marker: bottom



Paragraph styles
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 Subtitle: Arnhem
 16/18 pt bold
 Header: Arnhem
 10/11 pt bold
 Text: Arnhem
 10/11 pt normal
 Caption/footnote:
 Arnhem, 7 pt bold



Half title



Map

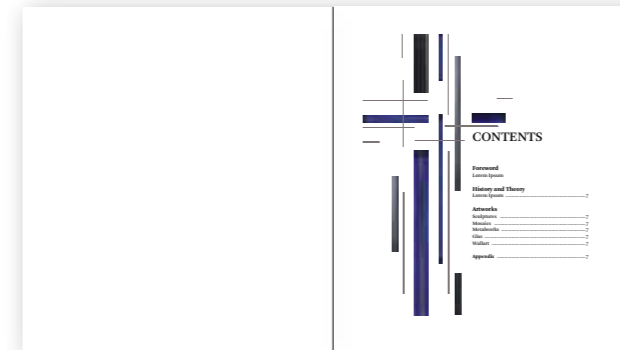
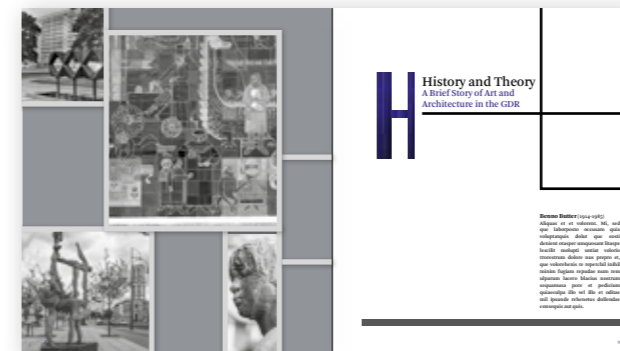


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Pages which separate chapters



Lead pages



Sample page variant 02



Layout Project Group 05



Ge Zhijan



Liu Xiaoyu



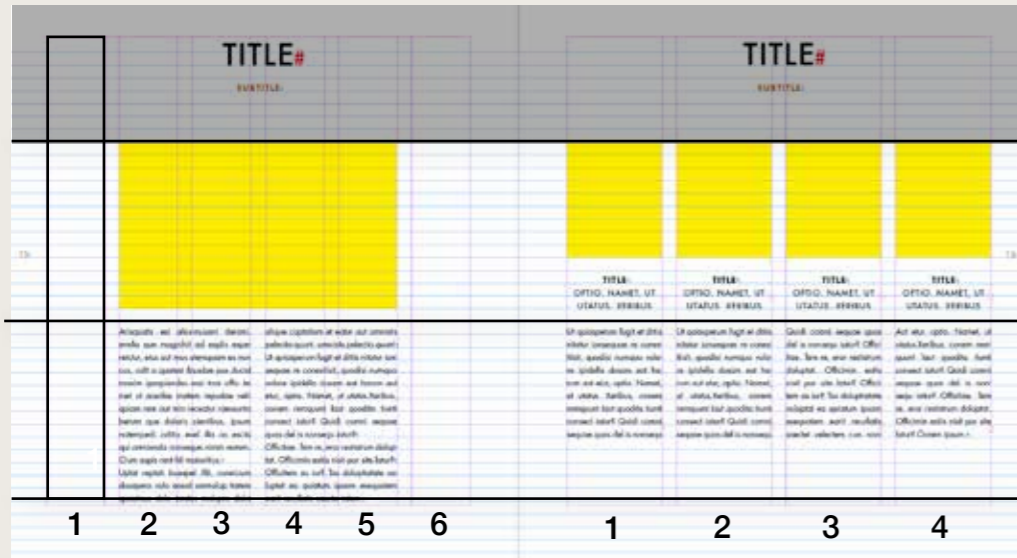
Lu Wenzhenxiang



Ren Shengnan



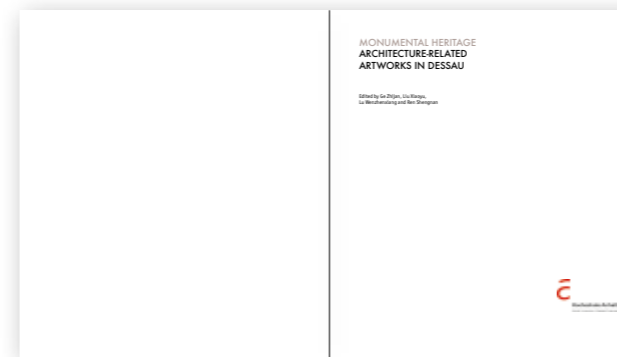
Sample Layout Insides



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 Spatial zones: 4
 Flowline: 2:3:3:1
 Marker: centre outside



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 Subtitle: Futura roman 9,5/11,4 pt (color)
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 Text: Helvetika New 11/12 pt regular
 Caption/footnote: Futura roman 8/10 pt regular



Half title



Map

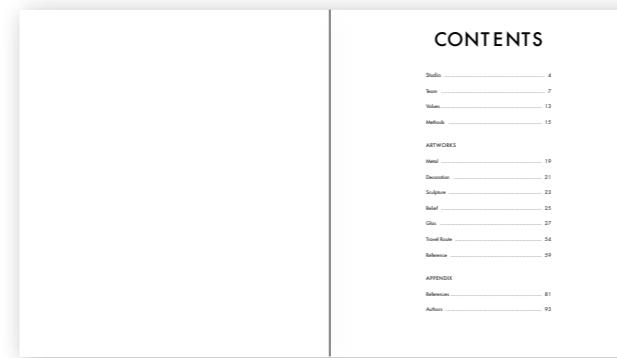


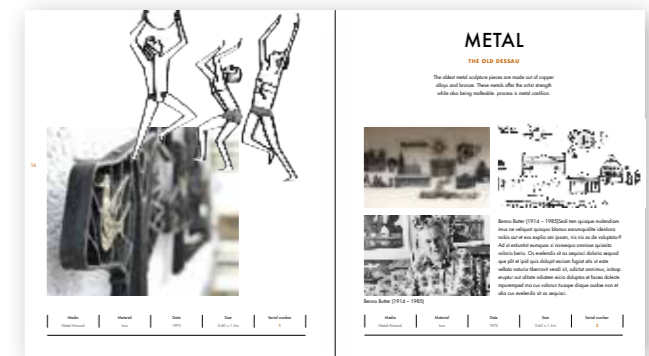
Table of contents



Sample page variant 01



Pages which separate chapters



Sample page variant 02



Foreword/introduction



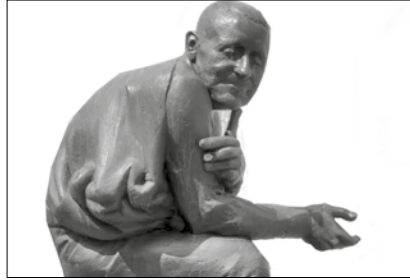
Bookmark

**»If the urban environment is
appropriate to the needs of beauty
and utility, a new sense of living
will develop as well«**

Siegrid Dohnert (1988)

Sample Pages

Artworks



001 Bertold Brecht
Location: Lidiceplatz
Technique: Bronze sculpture
Artist: Bernd Göbel
Completion: 1977
 Image: Walter Danz



002 Völkerfreundschaft
Location: Ratsgasse (Scheibe Nord)
Technique: Bronze sculpture
Artist: Martin Hadelich
Completion: 1963
 Image: Walter Danz



003 Liebespaar
Location: Ratsgasse (Scheibe Nord)
Technique: Bronze sculpture
Artist: Martin Hadelich
Completion: 1963
 Foto: Walter Danz



010 Akrobaten
Location: former Restaurant at the Museum
Technique: Concrete sculpture
Künstler: Martin Hadelich/Rudolf Hilscher
Completion: 1971
 Foto: Stadtarchiv Dessau



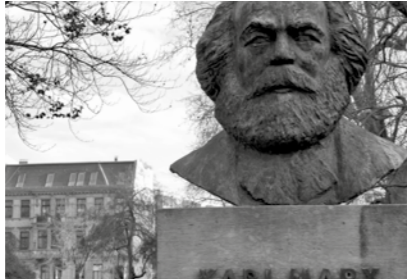
011 Friedenstauben Fahnenmonument
Location: Kavaliertstraße
Technique: Metal sculpture
Artist: Rudolf Hilscher
Completion: 1973
 Image: Philipp Peter Kurt Ullrich



Schillsche Husaren mit Major
Location: Ferdinand-von-Schill-Straße
Technique: Rundbogenrelief (5 x 3m)
Artist: Robert Props
Completion: 1955
 Source: Dessauer Kalender 1988, S. 87
 Foto: Klaus-Dieter Jänicke



004 Der Friede trägt das Leben
Location: Friedensplatz
Technique: Bronze sculpture
Artist: Bernd Göbel
Completion: 1978
 Image: Philipp Peter Kurt Ullrich



005 Karl Marx
Location: Friedensplatz
Technique: Bronze sculpture
Artist: Gerhard Geyer
Completion: 1979
 Image: Philipp Peter Kurt Ullrich



006 Die Sinnende
Location: Friedensplatz
Technique: Bronze sculpture
Artist: Horst Brühmann
Completion: 1981
 Image: Li Chang



013 Kleine Ziegenreiterin
Location: Stadtpark (Teehaus)
Technique: Bronze sculpture
Künstler: Martin Hadelich
Fertigstellung: 1967
 Source: Dessauer Kalender 1972, S. 28
 Foto: Martin Hadelich



14 Giebel mit Sgraffito
Location: Fritz-Hessestraße 5
Technique: Sgraffito on façade/rendering
Artist: N.N.
Fertigung: 1955
 Source: Dessauer Kalender 1988, S. 87
 Foto: Klaus-Dieter Jänicke



015 Anette
Location: Stadtpark/Kavaliertstraße
Technique: Bronze sculpture
Artist: Gerhard Lichtenfeld
Completion: 1970
 Image: Philipp Peter Kurt Ullrich



007 Wasserharfe (Springbrunnen)
Location: Friedensplatz
Technique: Metal sculpture
Artist: Fritz Kühn
Completion: 1974
 Image: Li Chang



008 Frühling
Location: Stadtpark Willy-Lohmann/
 Kavaliertstraße
Technique: Bronze
Artist: Martin Wetzell
Completion: 1970
 Image: Heinz Mann



009 Kraniche
Location: Kavaliertstraße
Technique: Bronze sculpture
Artist: Martin Hadelich
Completion: 1961
 Foto: Heinz Frälsdorf



016 Liegende
Location: Kavaliertstraße
Technique: Bronze sculpture
Artist: Horst Brühmann
Completion: k.A.
 Image: Natascha Meuser



017 Hemdausziehende
Location: Stadtpark (Teehaus)
Technique: Bronze sculpture
Artist: Horst Brühmann
Completion: k.A.
 Image: Li Chang



018 Weltmittagsuhr
Location: Stadtpark
Technique: Metal sculpture
Artist: Achim Kühn
Completion: 1977
 Image: Guzel Aibusheva

Artworks



019 Moses Mendelssohn

Location: Stadtpark
Technique: Bronze bust
Artist: Gerhard Geyer
Completion: 1979

Image: Philipp Peter Kurt Ullrich



20 Spielplastik Elefant

Location: Stadtpark
Technique: Stone sculpture
Artist: Alfred Späte
Completion: 1972

Image: Yi Bian Tian



21 Kleine Turnerin

Location: Am Schenkenbusch
 (Waldbad Freundschaft)
Technique: Bronze sculpture
Artist: Marianne Traub
Completion: 1979

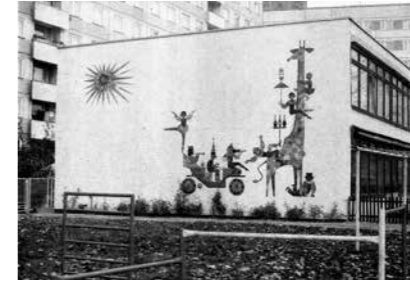
Image: Konstanze Wendt



28 Mensch und Wasser

Location: Heidestraße
Technique: Mosaik, Glasbeton
Artist: Reginald Richter
Completion: k.A.

Image: Natascha Meuser



29 Kinderzirkus

Location: Flössergasse 31
Technique: Keramik (5.00 x 10.00m)
Artist: Irmela Hadelich
Completion: 1971

Foto: Heinz Fräßdorf



30 Reiterin

Location: Heidestraße 204
 Volksschwimmhalle (Treppenaufgang)
Technique: Keramik (30cm)
Artist: Martin Hadelich
Completion: 1975

Foto: Natascha Meuser



22 Erinnerungsgeschichte

Location: Am Schenkenbusch
Technique: Stone sculpture
Artist: Heinz Bebernis
Completion: k.A.

Foto: Natascha Meuser



23 Schwimmer

Location: Heidestraße 204
 Volksschwimmhalle (Vorplatz)
Technique: Bronze sculpture
Artist: Heinz Bebernis
Completion: k.A.

Foto: Natascha Meuser



24 Lebens-, Bade- u. Sportfreuden

Location: Am Schenkenbusch
Technique: Metal sculpture
Artist: Benno Butter
Completion: k.A.

Image: Natascha Meuser



31 Wir lernen aus der Vergangenheit für die Zukunft

Location: Mariannenstraße 12
 Rosa-Luxemburg-Oberschule
Technique: Ceramic work
Artist: Irmela und Martin Hadelich
Completion: 1972

Foto: Walid Borayek



32 Giebelgestaltungen im Rathausviertel Eiche/Pappel und Linde

Location: Rathausviertel/Am Lustgarten
Technique: Industrial tiles
Artist: Lothar Hager
Completion: 1989

Source: Stadtarchiv Dessau



33 Spinnennetz

Location: Stadtpark
Technique: Metal fence
Artist: Achim Kühn
Completion: 1979

Image: Guzel Aibusheva



25 Betonskulptur

Location: Am Schenkenbusch
Technique: Concrete sculpture
Artist: Günter Kaden
Completion: k.A.

Image: Philipp Peter Kurt Ullrich



26 Sonnenuhr

Location: Am Schenkenbusch
Technique: Metal sculpture
Artist: Arno Borgwardt
Completion: 1979

Image: Konstanze Wendt



27 Spiel der Kinder

Location: Hausmannstraße (Parkcafé)
Technique: Wall Art
Artist: Martin Hadelich
Completion: 1955

Source: Dessauer Kalender 1988, S. 87
 Foto: Klaus-Dieter Jänicke



34 Arbeiter

Location: Friedrichstraße/Antoinettenstraße
Technique: Sgraffito on façade/rendering
Artist: Irma and Martin Hadelich
Completion: 1950

Image: Stadtarchiv Dessau



35 Stadt Dessau

Location: Kavaliertstraße
Technique: Metal work
Artist: Benno Butter
Completion: k.A.

Image: Natascha Meuser



36 Lebensbejahende Volkskunstmotive

Location: Zerbster Straße/Poststraße
Technique: Sgraffito on façade/rendering
Artist: Carl Marx
Completion: k.A.

Image: Natascha Meuser



Aerial view: DOM publishers



Photos: Helena Ponce Mlra



At first glance, this artwork looks like a crown of thorns, but it is, in fact, a political monument. Rudolf Hilscher, a trained stonemason and freelance artist from Köthen, created a landmark in Halle-Neustadt with his »dove fountain«. Peace doves are also the recurring motif for this artwork. The birds – usually aggressive animals in the wild – serve as a symbol for peace and freedom. Eight 10-metre-high flagpoles are joined with two themed rings. The upper ring is a play on perspective and decorative art, interweaving metallic elements in a continuously braided circular band. The lower aluminium ring carries a message stemming from the word »peace« in multiple languages. A truly emblematic and effective work.

Friedenstauben Fahnenmonument

001

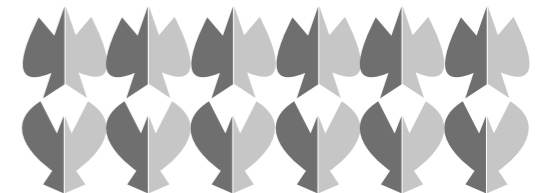


Location
Kavaliestraße/Askanische Straße

Technique/medium
Metal

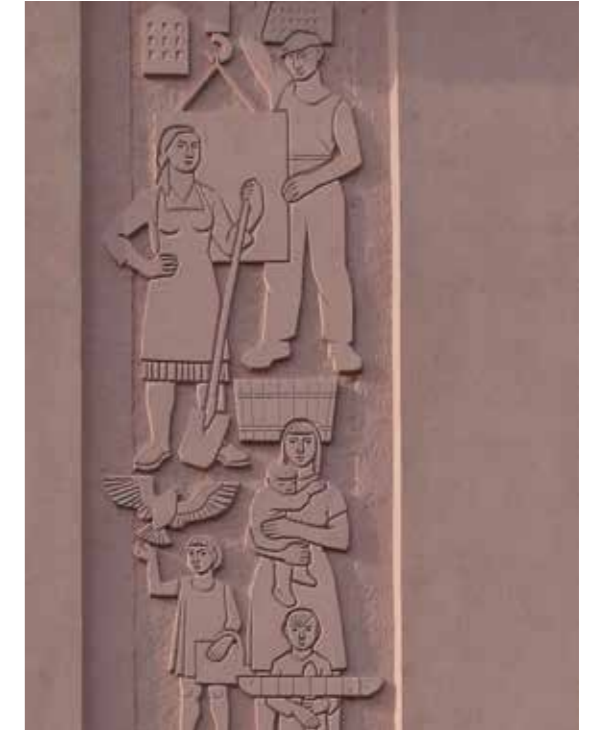
Artist
Rudolf Hilscher

Completion date
1973





Left: Jaroslava Haškova/ Right: Natascha Meuser



Anyone who walks through the city park attentively will notice the sgraffito on the façades of the 1950s buildings from far away. Applied to the entire height of the house, this large-format plaster scene is dedicated to the lives of workers. With its relief-like structure, the artwork not only enlivens the busy intersection, but also lends the wall artistic depth and an unmistakable identity. The building is in the centre of Dessau, not far from the future Bauhaus Museum, which is known citywide as a landmark. Recently, however, such surface-based artworks have started to disappear completely behind thick thermal insulation. In this case, we do not know who rescued the artwork with the use of a frame. In some places, this only occurs through initiatives by local historians or homeowners. A felicitous example.

Workers-Motif Sgraffito Façade

Location
Friedrichstraße/Antoinettenstraße

Technique/medium
Sgraffito on façade/rendering

Artists
Irma and Martin Hadelich

Completion date
1950

001





Kinderzirkus Wall Mosaic

Location

Primary school
Flössergasse 31
(1st location Wallstraße)
06844 Dessau-Roßlau

Technique/medium

Ceramic mural (5 × 10 m)

Artists

Irmela and Martin Hadelich

Completion date

1971



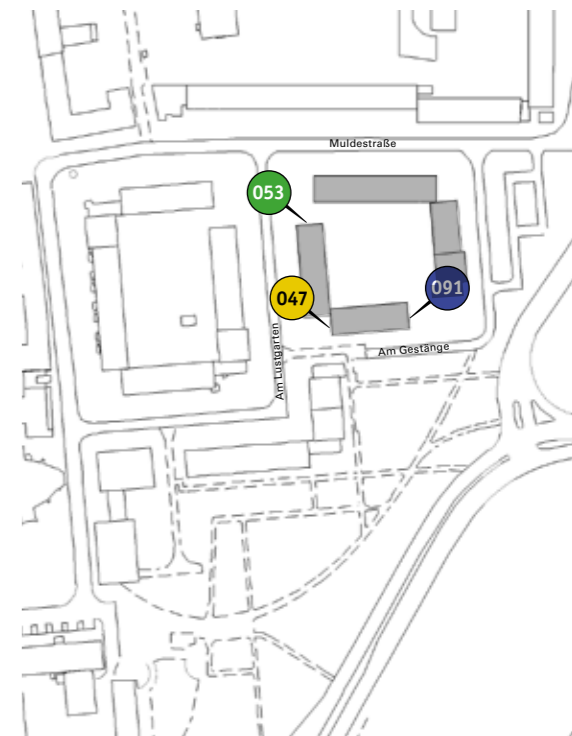
With the »Kinderzirkus« (Children's Circus) wall mosaic, the artist couple Irmela and Martin Hadelich created one of their most original and best-loved works – and one that is still familiar to any child growing up in Dessau today. Together with his wife, Irmela, Martin Hadelich produced numerous construction-engaged ceramic murals for both interiors and exteriors. Hadelich taught himself the technique for ceramic murals after he was commissioned, in 1951, by the Dessauer Gemäldegalerie to make an ambitious ceramic miniature model of the Ishtar Gate of Babylon that was accurate in terms of colour and material.



Photo: Heinz Fräßdorf



Photo: DOM Publishers



Lothar Hager, an artist known in the GDR for his tile graphics, was also responsible for the artistic decoration of the prefabricated building district next to the Rathaus. He designed, among other things, individual artworks featuring natural motifs for two large interlocking blocks on the Lustgarten. As his theme, he took the area's native tree species such as oak, poplar and linden. On the four-storey front side, the individual panels, each measuring around 3 x 4 m, are broken up by a grid. During the production of the panels, the tiles – simple industrial tiles in natural tones of brown – were placed in coarse render, and together these parts make up the surface motif. The large-format murals remain a recognisable landmark within the district today.

Oak, Poplar, Linden Industrial Tiles



Location
Rathausviertel/Am Lustgarten

Technique/medium
Surface image made with industrial tiles

Artist
Lothar Hager

Completion date
1989



Wir lernen aus der Vergangenheit für die Zukunft Ceramic Mural

Location
Rosa Luxemburg Secondary School

Technique/medium
Rendered ceramic

Artists
Irmela and Martin Hadelich

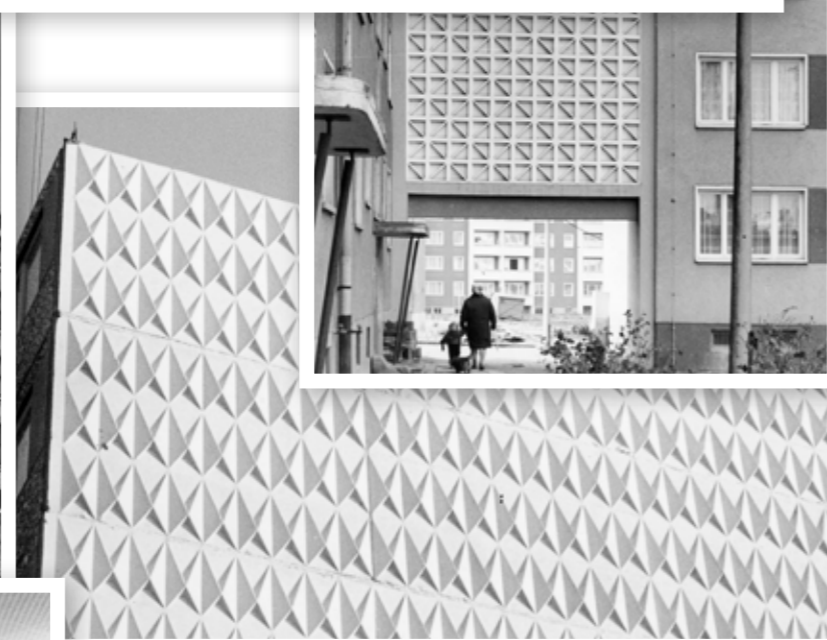
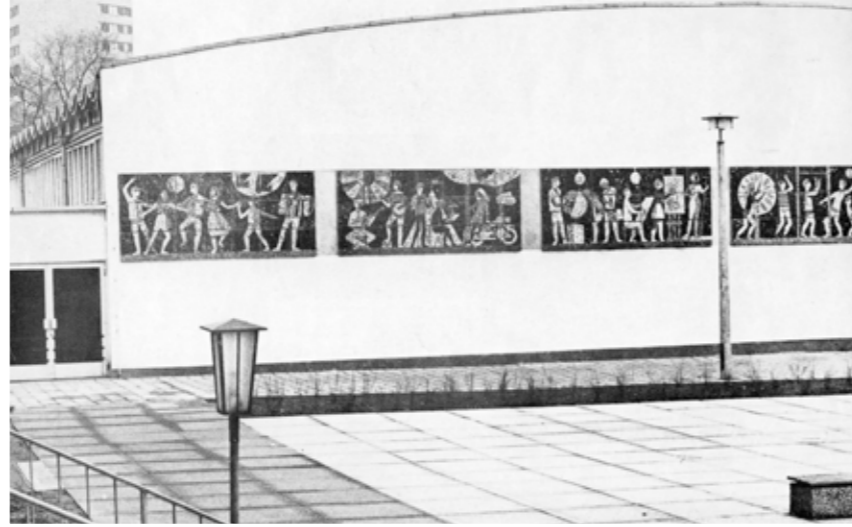
Completion date
1970

Photos: Walid Borayek



In the GDR, the most famous work by the artist couple Martin and Irmela Hadelich was the rendered ceramic work the “Früchte der Völker” (Fruit of the People; 1968) in Halle-Neustadt. No less than two years later, the pair finally built its first piece of tile art in Dessau. From then on they were over almost two decades responsible for numerous designs in schools and nurseries. The title of this mural – »Wir lernen aus der Vergangenheit für die Zukunft« (We Learn from the Past for the Future) – which stands at the entrance to the Rosa Luxemburg Secondary School, is a political as well as an educational statement. The ceramic work is centrally located at the top of the staircase, which is divided into three sections. The almost 10 square metre piece is composed of individual ceramic tiles, and with its colourful pictorial motifs, is clearly intended to attract and teach.

Appendix



Photos: Stadtarchiv Dessau



Dr. Bettina Schröder-Bornkampf during a lecture and discussions with students.



Above: Martin Maleschka during a lecture, showing his impressive collection of Art-related Artworks in the GDR. Images: Natascha Meuser



Dr. Andreas Erb und Prof. Dr. Natascha Meuser with students at the Stadtarchiv Dessau.





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