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РЕГУЛИРОВАНИЕ ВЛИЯНИЯ КУЛЬТУРНОГО ТРАНСФЕРА НА АРХИТЕКТУРНОЕ ГОРОДСКОЕ ПРОСТРАНСТВО: НА ПРИМЕРЕ ДВОРЦА КУЛЬТУРЫ В ДРЕЗДЕНЕ (ГЕРМАНИЯ)

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Аннотация. Культурный трансфер, вызванный динамичным перемещением по Европе, оказывает непосредственное влияние на изменение городского пространства и архитектуры в двух возможных направлениях: разрушающем и обогащающем. История и современный процесс городского развития Германии интересны именно тем, что демонстрируют борьбу за создание и сохранение культурной идентичности в периоды политических перемен. В данном докладе рассматривается конкретный пример исторических кварталов Дрездена, а также дебаты вокруг реставрации после Второй мировой войны и до настоящего времени. После многолетних дискуссий был достигнут компромисс и разработаны соответствующие правила для исторического центра, позволяющие интегрировать и сохранять историческую информацию, а также гармонизировать существующие и постоянно накапливающиеся культурные слои. В статье показана эволюция этого меняющегося городского пространства, а также архитектуры и подведены итоги, определены и зафиксированы параметры «Дрезденской архитектуры и городского пространства» специальными нормативными актами.

Ключевые слова: архитектурное городское пространство, культурный трансфер, дворец культуры, Дрезден, социализм

Original article

REGULATION OF THE IMPACT OF CULTURAL TRANSFER ON THE ARCHITECTURAL URBAN SPACE: AN EXAMINATION OF THE PALACE OF CULTURE IN DRESDEN (GERMANY)

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Abstract. Cultural transfer caused by dynamic movement throughout Europe has a direct impact on changing urban space and architecture in two possible directions: destructing and enriching. The history and current process of Germany's urban development is interesting precisely because it demonstrates these struggles to create and maintain a place's cultural identity during periods of political change. This

report examines a concrete example within the historical quarters of the city of Dresden, following the debates surrounding restoration after World War II through the present. After years of discussions, a compromise was reached and corresponding regulations for the historical center were developed, allowing the integration and preservation of historical information as well as the harmonization of existing and ever-accumulating cultural layers. The article shows the evolution of this changing urban space as well as architecture and summarizes determined and fixed the parameters of the "Dresden architecture and urban space" by special regulations.

Keywords: architectural urban space, cultural transfer, palace of culture, Dresden, socialism

INTRODUCTION

There is a constant movement of people in Europe which creates a process of consistent cultural transfer. As a result of this continuous cultural transfer, various elements such as cultural traditions, and principles of low organization and the building process, as well as urban planning organization are transferred from one cultural situation to another. Thus, showing clearly the interactions that take place between culture and architecture and leads to the relentless reinterpretation, rethinking and renaming of these elements in new contexts. Michel Espagne argues that the investigation of cultural transfer allows us to understand Europe as a diverse but simultaneously connected cultural space containing many "bridges" of transfer¹. The strong influence of one culture on another, can not only enhance, but may also disrupt a culture's unity and identity². This, in turn, may lead to the loss of various characteristics, including the breakdown of the wholeness of the architectural space and its characteristic and historically established features.

The process of cultural transfer in architecture has a long history and developed in different countries. Research from the 17th–18th century widely covers cultural transfer in architecture across time³ to the present time⁴. Cultural transfer in architecture has been studied in Italy, Turkey, America, Russia, Austria, Japan, and other countries. This exchange has intensified as a result of emigration and exile⁵. In Europe, the accumulation of micro and macrolevel cultural transfer contributes to the transcultural history of Europe itself and to Europeanization⁶.

ПРИМЕЧАНИЯ

¹ Espagne Michel. *What is cultural transfer? (European University at St. Petersburg) in discussion with Olga Yakushenko, May 26, 2014.*

² Schmale Wolfgang, *Kulturtransfer, in European History Online (EGO). Leibniz Institute of European History (IEG), Mainz (2015) Available online: http://ieg-ego.eu/de/threads/theorien-und-methoden/kulturtransfer/wolfgang-schmale-kulturtransfer/?searchterm=schmale&set_language=de*

³ Čapková Veronika. *Cultural Transfers by means of Translation. Bohemian Lands as a Space of Translation Flows during the Seventeenth and Eighteenth Centuries. (Opava: European Social Fund – Silesian University in Opava, 2014).*

⁴ Bernd Nicolai. *Architektur und Exil: Kulturtransfer und architektonische Emigration 1930 bis 1950 (Trier: Porta Alba Verlag, 2003).*

⁵ Ibid.

⁶ Schmale, „Kulturtransfer“.

⁷ Espagne Michel et al. *Cultural Transfers in Central Asia: before, during and after the silk road. International Institute for Central asian studies Labex "Transfers" (Paris – Samarkand: IICAS, 2013).*

⁸ Konyševa Evgeniya and Meerović Mark. *Linkes Ufer, rechtes Ufer: Ernst May und die Planungsgeschichte von Magnitogorsk (1930–1933), ed. Thomas Flierl (Berlin: Verlag Theater der Zeit, 2014).*

⁹ Norberg-Schulz Christian. *Genius Loci. Towards a Phenomenology of Architecture (New York: Rizzoli, 1980).*

¹⁰ Nazarova Marina. „Architekturnoe prostranstvo kak soziokulturny fenomen“ [Architectural Space as a sociocultural Phenomenon] (PhD. diss., Volgograd State University, 2013).

¹¹ Lapshina Elena. “Analysis of spatial concepts in 20th-century architecture”, *Arhitekton. Izvestiya vuzov* Vol. 45 (2014): 18–27.

The process of the cultural transfer can be identified using key criteria based on the research of Espagne⁷, including:

— elements of transfer in the “initial” culture in the selection process;

— the process of transferring elements — communication, policy, and management issues;

— the perception of these elements by host cultures and the readiness of the receiving side, and the spatial boundary of the host culture;

— the influence of the transferred culture on the receiving culture, which varies in degree from drastic change that results from the transferred culture to weak change that only affects minor characteristics of a space.

A separate group of studies is devoted to the process of cultural transfer during the Soviet era in Germany and Russia. Their studies analyze the influence of political power on architecture and the formation of a new architectural style, manifesting the power of the Soviet era in architecture and urban planning. For example, authors Mark Meerovich and Evgenia Konyshcheva analyzed the work of the German architect Ernst May and his contribution to the construction of suburban workers’ settlements in Russia in his mission to create exemplary projects of a “new type of city — socialist city”, as well as to improve design methods and implement complex construction of cities and towns. They investigated the process transfer of German technology to Russia and the peculiarities of their use⁸.

The studies discussed above only indirectly analyze the impact of cultural transfer on architectural urban space, which is one of the most important components of the architectural and historical environment. Cultural transfer affects how future generations perceive and determine the identity of space. The goal of this article is to formulate the characteristic features of the architectural urban space using the example of the German city, Dresden, to identify regulation methods for cultural transfer to the architectural space that reinforces identity and avoids conflicts.

Drawing on Norberg-Schulz⁹, Nazarova¹⁰ and Lapshina¹¹ we define architectural space as the

three-dimensional organization of the elements that make up a place, thereby “character” means the general atmosphere, which is the most complete property of any place. The living space of modern cities is an entire space of cultural artefacts, valuable for social subjects this space is reclaimed and experienced by human, in which the architectural and historical environment is the main component that shapes cultural identity in the townspeople. An architectural-historical environment is defined as a genesis of interactions between structures, spaces and objects which contain more than the individual objects or areas of heritage status.

The influence of cultural transfer on architectural space can be investigated using the example of Germany. During a significant historical period, Germany was divided into the Western and Eastern parts. Simultaneously, each part was strongly influenced by other cultures. An intense process of cultural transfer took place, transporting different elements from one cultural situation to another. Elements transferred include organization management, legislative framework. This process has greatly affected the approaches for the preservation of the architectural historical heritage and the architectural space, as one of the main elements of urban historical areas. After the unification of the country, specialists in all sectors were faced with the task of uniting two “different countries” into one. That is why the analysis of the German experience in the preservation and development of architectural space is interesting for other European countries.

Drawing on the literature above, the first section of this article discusses stages of the evolution of architectural space in Germany and provide a historical outline. The second section defines the city of Dresden by looking for its image as a socialist city and articulates around the example of the construction of the new city hall in the historical part and its influence on the urban space before and after 1990; a date of key historical changes. The conclusion addresses methods of regulating the process of cultural transfer in the architectural space.

ПРИМЕЧАНИЯ

¹² Bolz Lothar. *Von deutschem Bauen. Reden und Aufsätze*. Berlin (Ost) (Berlin: Verlag der Nation, 1951), 32–52.

¹³ Durth Werner, Düwel, Jörn and Gutschow, Niels, *Architektur und Städtebau der DDR. Vol. 1, Ostkreuz: Personen, Pläne, Perspektiven. Architektur und Städtebau der DDR, Vol. 2, Aufbau: Städte, Themen, Dokumente (Frankfurt/ Main: Campus-Verlag, 1999)*.

¹⁴ Betker Frank. „Die sozialistische Stadt in der DDR: zentral geplant, örtlich entworfen, plattengerecht gebaut“. *Reihe Dokumente und Schriften der Europäischen Akademie Otzenhausen, in Das war die DDR- DDR-Forschung im Fadenkreuz von Herrschaft, Kultur, politischen system, Geschichtsforschung, Wirtschaft*, ed. Heiner Timmermann, vol. 128. (Münster: LIT Verlag, 2004), 97-114. Andrey V. Kaftanov. *Andrey Bokov: memories of the “future”. Informal searches in soviet architecture of the last decades // Contemporary World’s Architecture. Vol. 22 (1/2024)*. Pp. 331–339.

¹⁵ Dietrich Gerd, *Kulturgeschichte der DDR (Göttingen: Vandenhoeck & Ruprecht GmbH & Co. KG, 2018)*, 758.

¹⁶ Pieper Thomas. „Stadterneuerung — eine Teilstrategie der Stadtentwicklung“, in *25 Jahre Stadterneuerung Dresden im Wandel*. ed. Landeshauptstadt Dresden. Dresden: [design Xpress dresden- Werbeagentur, 2015], 5.

STAGES OF THE EVOLUTION OF ARCHITECTURAL SPACE IN GERMANY

On July 27, 1950, in the East Germany — German Democratic Republic (GDR) Council of Ministers adopted the “Sixteen Principles of Urban Planning”¹², which became the fundamental rules for planning and restoring destroyed cities in East Germany. Architecture and urban planning became the media of political propaganda against the West. A “new socialist order” emerged through the built forms; radically different from the conditions of life under capitalism. For the future development of cities, the most important criteria were beauty, monumentality, convenience, and tradition. According to the requirements of the strategists of the Soviet Union, the areas for meetings and the avenues for parades, representing the key cultural sites, would be located in the center of cities. Moscow suddenly became an example for urban planning in Germany, where the Soviet tradition became fundamental. The leitmotif for all new buildings was the inclusion of standard projects for prefabricated mass housing¹³.

In the “Sixteen Principles of Urban Planning”, it was possible to identify the prominence of a new social order reflected in the urban planning of the city. In contrast to the rational restoration of the urban centers of West Germany in the European tradition, places were created in East Germany for organizing mass rallies, and representative buildings for party structures or monumental monuments of socialist heroes were some of the most important components of the socialist city center¹⁴.

The post-war order, socialist power, and the undemocratic system of forcible exposure to the dominant ideology continued for almost forty-five years. In the two German states, town planning errors had different characteristics. The urban development policy of the GDR was aimed at organizing fast and cheap affordable housing for many people with modern comfort. In East Germany, the reconstruction, burdened with restoration, was slow. At the Building Conference (1. Baukonferenz) on the 3–6 April 1955, in Berlin, the new administration’s motto for building was presented by Heumann and Kosel: “Build better, faster and cheaper”. Building on design hints and leadership cues from the Soviet Union, together with another 1800 participants, the pair decided that the industrialization of housing construction must become a top priority in order to quickly provide housing¹⁵. In political doctrines, the housing problem became fatal for the whole system. The socialist lifestyle should provide equal living conditions for all people. Resource constraints and political dogma led to an unbalanced urban development policy. Between 1970 and 1990, thousands of apartments were built in Dresden. At the same time, many large residential complexes were built in the former West Germany, but their share in the total housing stock was only 3% compared to the GDRs, where this share was about 22%¹⁶.

DRESDEN IN SEARCH OF THE IMAGE OF A SOCIALIST CITY

ПРИМЕЧАНИЯ

The plans for the restoration of Dresden could be read as the work of a strikingly ambitious generation of socialist planners. Highly-developed town planning fantasies about a completely cleaned central part of the city in several hectares were combined with an uncompromising anti-capitalist philosophy and a radically controlled planned economy of the state, which excluded any initiative of private construction in the center. Dresden's reconstruction involved a complete reassessment of the concept of urban planning with the separation of economic and social urban processes. After the collapse of the Nazi regime, in the radically restructured and long-awaited society the "new man" had to move into a completely new and changed city. *Tabula rasa* (lat. "Clean Board") of the Dresden city center provided an ideal projection surface for urban planning activities within the framework of new ideological principles (new economic and technical capabilities), as well as rapid population growth¹⁷.

Numerous discussions about how to restore Dresden were held in the immediate post-war period. Besides the preservation and reconstruction of the inner city center according to the historical model, there were also proposals for combining new and old city structures or radical reconstruction based on the principles of Soviet urban planning¹⁸. The demolition of the urban area, dismantling of a large part of the remaining industrial areas by the Soviet occupying power, and nationalization of land marked the course of events that continued in subsequent years¹⁹.

After the destruction caused by the Second World War, the city hall of Dresden organized a competition for the restoration of the city. The competition took place in 1946 and architectural firms from across Germany participated, vying for one of the 129 prizes and 92 recognitions that were eventually awarded. The competition was based on the approved "Sixteen principles of urban planning", which (Aufbaugesetz das verbindliche Leitbild beim Wiederaufbau der ostdeutschen Städte)

¹⁷ Wermund Hans. „Wiederaufbau der Stadt Dresden. Referat auf Einladung vor den Stadtverordneten zu Dresden“ (Report May 21, 1947). Butter Andreas, Neues Leben, neues Bauen. *Die Moderne in der Architektur der SBZ/DDR zwischen 1945 und 1951* (Berlin: Schiler, 2006). Koch Ralf, „Leipzig und Dresden: Städte des Wiederaufbaus in Sachsen. Stadtplanung, Architektur, Architekten 1945–1955“ (PhD. diss., Universität Leipzig, 1999).

¹⁸ Lerm Matthias. *Abschied vom alten Dresden* (Rostock: Hinstorff Verlag GmbH, 1998), 134.

¹⁹ Rat der Stadt Dresden. *Planungsgrundlagen, Planungsergebnisse für den Aufbau der Stadt Dresden* (Dresden: Ratsdruckerei, 1950), 240

²⁰ Wermund, *Wiederaufbau der Stadt Dresden. Referat auf Einladung vor den Stadtverordneten zu Dresden*. Butter, Neues Leben, neues Bauen. *Die Moderne in der Architektur der SBZ/DDR zwischen 1945 und 1951*. Koch, Leipzig und Dresden: Städte des Wiederaufbaus in Sachsen. *Stadtplanung, Architektur, Architekten 1945–1955*.

²¹ Rat der Stadt Dresden, 26.

²² Durth, Düwel, Gutschow, Ostkreuz: *Personen, Pläne, Perspektiven. Architektur und Städtebau der DDR*.

²³ Kowalke Hartmut. *Dresden. Stadtentwicklung und Stadtplanung – ein thesenhafter Abriss. In Hamburg und seine Partnerstädte. Sankt Petersburg – Marseille – Shanghai – Dresden – Osaka – Léon – Prag – Chicago*, ed. Jürgen Lafrenz (Hamburg: Selbstverlag, 2001), 285.

²⁴ *Ibid.*, 286.

²⁵ Kowalke Hartmut and Schmidt Olaf. „Städtebauliche Entwicklung der Stadt Dresden seit 1990 – Eine kritische Wertung“, *Mitteilungen des Landesvereins Sächsischer Heimatschutz*, no. 1 (2006), 14.

provided a constitutionally mandated model for the reconstruction of cities in East Germany beginning in September 1950. Thus, the urban planning of the Soviet Union was declared as a symbol of the construction of socialism in the GDR and Eastern Europe and became a model for the reconstruction. At the same time, the architectural design was expected to include references to the national and regional architectural styles. Both requirements were clearly spelled out in paragraph 14 of the “Sixteen Principles of Urban Planning” with the words “democratic in content and national in form”. On August 28, 1952, the Council of Ministers of the GDR decided the urban plan for the city of Dresden²⁰.

In carrying out the practical reconstruction of Dresden in the 1950s, principles did not lead to utopian radicalism, but rather to the search for compromises which were obtained as a result of the synthesis of the then “bourgeois” and “left” plans. Priority was given to housing construction and urban renovation²¹. After the two-party conference of the Socialist Unity Party of Germany (Sozialistische Einheitspartei Deutschlands, SED) in September 1952, the reconstruction of the historic centre of the “districts of the central square of Neumarkt”²² began. This reactivation of the construction activity is structurally manifest in the construction of the foundations of socialism. Walter Ulbricht, a German communist politician and the First Secretary of the Socialist Unity Party from 1950 to 1971, played a leading role in the establishment and management of the GDR. He hoped the new socialist “order” would create dominance in the image of the city. To this end, he made various changes in the existing masterplan and changed the urban-planning structure during the restoration process, as well as to the construction process. As a result of the reconstruction, we can observe a “radical break with the history of the architecture of Dresden”²³. The Altmarkt Square was expanded, and Ernst-Thälmann-Straße Street (today Wilsdruffer Straße) became the main thoroughfare along which impressive buildings such as the Palace of Culture lined up²⁴. The axes and visual connections of the old historic buildings were not considered in the course of the new developments²⁵.

During World War II, the dominant architectural space and silhouette of the Frauenkirche church, which had been the main symbol of the historic center of the city, was destroyed.

**“HOUSE OF SOCIALIST CULTURE”:
A NEW SYMBOL OF ARCHITECTURAL SPACE**

The new political regime needed to personify its power and locate a new symbol in the central part of the city. In 1952, a competition was announced for the design of the “House of Socialist Culture” (Ger. “Haus der sozialistischen Kultur”), which was intended to serve as a new symbol of the architectural space and the Soviet government, replacing the previously existing symbol of the Frauenkirche church. As a result of this competition, the “House of Socialist Culture” was planned as a building of a socialist classic ensemble in the style of the seven Moscow high-rise buildings that were built during 1940–1950 years in Moscow under Stalin’s orders, thus representing the dominant center of the city. The building was supposed to unite the spatial ensemble of the city center into a single whole and represent the tribune of socialism on the main street (today Wilsdruffer Strasse)²⁶ (Fig. 1). However, this decision provoked the residents of the city of Dresden in 1953 to engage in numerous



ИЛЛЮСТРАЦИИ

1. Cultural tower by Herbert Schneider in eclectic quote style, sketch. Source: Gesellschaft Historischer Neumarkt Dresden e.V., redrawn by author. 1953

2. Building: Cultural Palace, photograph by Adam, Matthias. Source: SLUB Deutsche Photothek, Aufn. Nr.: df_hauptkatalog_0170091. 1969

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²⁶ Lerm, *Abschied vom alten Dresden*, 193.

²⁷ Durth, Düwel, Gutschow, Ostkreuz: *Personen, Pläne, Perspektiven. Architektur und Städtebau der DDR. May Walter, Pampel Werner and Konrad Hans, Architekturführer DDR-Bezirk Dresden Berlin (VEB: Verlag für Bauwesen, 1979). Lerm, Abschied vom alten Dresden.*



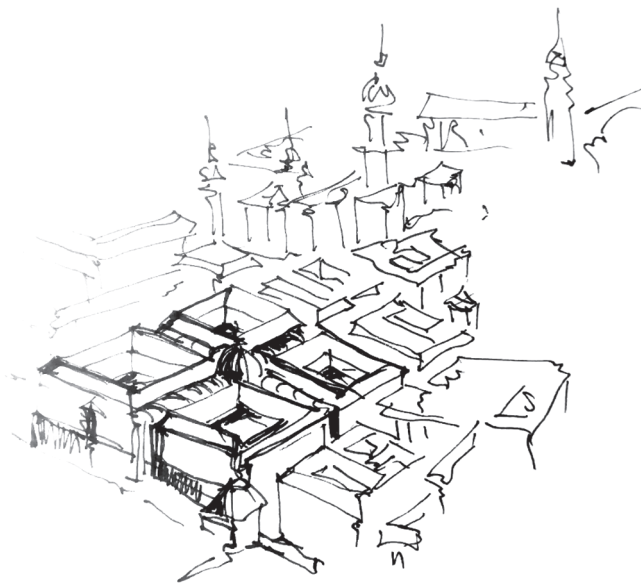
protests. A new competition was launched, the results of which was selected a project corresponding to the change which occurred in the Stalinist architectural style: the transition to simplification and industrialization caused by the change of power and the arrival of N. Khrushchev. Khrushchev made the aforementioned changes to Soviet architectural design; the industrialization and simplification not only of housing construction, but also all other buildings was the result of his changes. Khrushchev's preference for simpler architectural design influenced the Project of the "House of Socialist Culture," which was simplified and planned with industrial methods. In 1959, work was completed on the planned "House of Socialist Culture". The new "House of Socialist Culture" would be a contribution to the development of public relations, the strengthening of communist, ideological, and cultural levels and the activities of people. Accordingly, the town-planning, functional, and design requirements necessary for this temple of the socialist way of life were put forward (Fig. 2).

Against the background of the blackened ruins of the Dresden Castle (Dresdner Residenzschloss) and the Frauenkirche church, this was a cultural-political act that sought to join the long-standing cultural traditions of Dresden by building a new socialist center of the city. Both in the urban planning and architectural meanings, a glass-concrete box with a seemingly copper roof meant a strict break with the historical urban planning and architecture²⁷. A massive structure located near the Altmarkt square tears the main square of Dresden in the north-south direction without respecting the historical scale. Because of the huge mass of the building, its integration into the

general urban context is hardly possible. The building of the palace and its stated distance intended to suppress the previous small-scale structure of the city. Being a truly outstanding monument of postwar modernism in East Germany, the “House of Socialist Culture” is difficult to integrate into the overall structure of the historical center because of its monolithic structure, but to dominate and project power as a strict propaganda statement of that time.

AFTER 1990

In 1990, after the change of the political regime and reunification of Germany, the town planning policy of the city also changed. Before 1990, the continuity of surroundings areas was not respected. Following the GDR’s demise, it became possible to learn from town planning errors and bring city development due to the focus on sustainable development of the territory²⁸. There has been a long discussion on whether the “House of Socialist Culture” should be demolished as one of the political symbols of that era. The process of deciding the role of the “House of Socialist Culture” allows researchers to clearly observe several waves



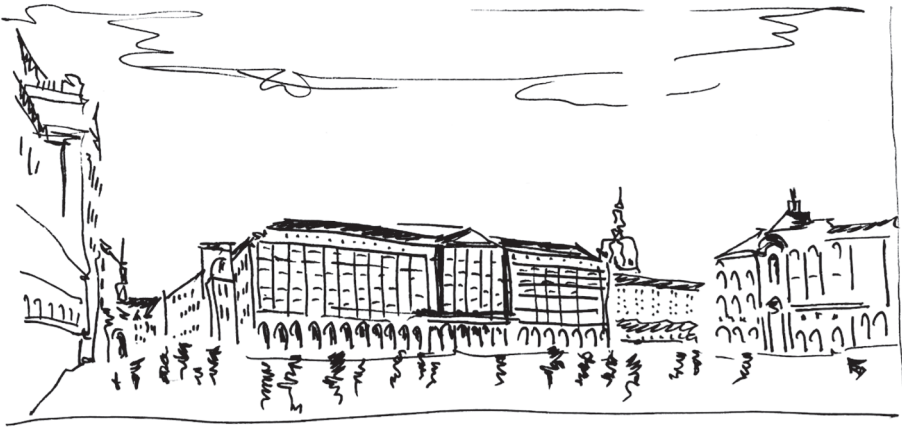
ИЛЛЮСТРАЦИИ

3. *Vision 1990: new small-leaved quarter, sketch redrawn by author. Source: Gesellschaft Historischer Neumarkt Dresden e.V. 1990*

4. *Altmarkt north side, Schlosstraße. Source: Sachsenbau Chemnitz GmbH, Hans Kollhoff. Source: Gesellschaft Neustädter Markt, redrawn by author*

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²⁸ Pieper, „Stadterneuerung — eine Teilstrategie der Stadtentwicklung“, 5.



and attempts to return the old history. For example, in 1990 the Gesellschaft Historischer Neumarkt Dresden e.V. offered to demolish the “House of Socialist Culture” and build a passage that would restore the visual communication and fine-meshed urban structure (Fig. 3). In 2004, a new proposal arose from architect Hans Kollhoff, who offered to transform the building by partially preserving the internal structure and changing the front facade by building elements into the styles of Stalinist architecture with the argument that this style is capable of greater integration into the existing urban context than post-war modernism architecture in which the Palace of Culture was built (Fig. 4).

However, neither proposal was accepted and the discussion of how to deal with the “House of Socialist Culture” continued. Dresden architects and supporters of post-war modernism tried to refute the fears that the building interferes with integration into the historical context and in 2004, spoke in favor of preserving the “House of Socialist Culture”. In 2008, the decision was made to classify the building as a monument of historical and cultural heritage of the postwar modernism era. Between 2008 to 2013, a concept was developed within which a compromise solution was reached. Some elements, such as a fresco on the façade, were to be preserved and the building would be converted into the central library, thus retaining the original idea of the “House of Socialist Culture” as a place of communication and the initial goal of cultural transfer.

Analysing the process of evolution, we see a compulsory cultural transfer for which neither the space nor its inhabitants were ready. An attempt was made to radically change the shape of the space and build an object, the shape of which was significantly different from the historical urban planning structure, using fundamentally new materials, shapes, colors that were radically different from the historical ones. In the diagram below, we can trace the process of evolution across four main stages, each of which lasted for several years (Fig. 5):

First stage 1945–1969 (24 years): the development of a construction project during which several decisions were changed, including a fundamental change in the architectural style.

Second stage 1969–1990 (21 years): functioning of the Palace of Socialist Culture as a symbol of political power and place of communication for the people.

Third stage 1990–2008 (18 years): discussion about the demolition, transformation, and preservation of the Palace of Socialist Culture with the final assignment of the status of the monument in 2008.

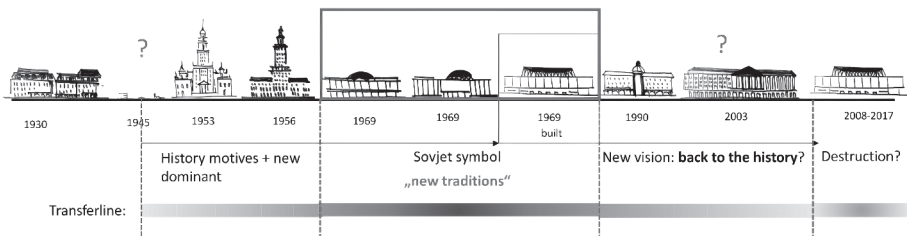
Fourth stage: 2008–2017 (9 years): a critical reconstruction with a change in function, but the preservation of the main architectural components, of the Palace of Socialist Culture.

5. Evolution of the Palace of culture in Dresden 1945–2017, sketch. Source: Author

METHODS OF REGULATING THE PROCESS OF CULTURAL TRANSFER IN THE ARCHITECTURAL SPACE

In the previous section, the “House of Socialist Culture” was examined as a specific example of cultural transfer. In this section, a system of planning tools that allow the fixation of valuable aspects of history at different urban planning scales is discussed. This system allows urban planners to take into account valuable aspects of history in the process of urban development.

The General Planning Strategy of the Historical City was developed in order to shape the development of the historical center of Dresden. This spatially-oriented concept defines the principles of formation and qualitative parameters of the urban environment.



It was designed to ensure the preservation of the unique character of the urban planning and natural landscape of Dresden, and thereby highlight it among European cities. This concept contains a plan for the development of the city in the form of a frame scheme for the use of new zones. This frame is based on the integration of modern boulevards with green zones into historical fragments of the environment. The strategy provides the functional organization of the city as well as a whole. Thus, the basic parameters of the architectural space are fixed: the historical scale of development, regulation of new architectural objects, function of space, and mobility.

By regulating these parameters of the architectural space in Dresden, the architectural-historical environment is preserved. As an annex to this concept, accompanying documents were developed separately for the city's historically important neighborhoods, including the Neumarkt district, including the Palace of Socialist Culture. First, the town planning and artistic concept for the Neumarkt district, including the Regulations for the Renovation of the Frauenkirche Architectural Objects, Regulations for Functional Use, Concept on the Use of Advertising in the Historical Environment, and the Concept of Color Solution are noteworthy. These documents form a pathway of solutions for the architect-planner that prevents the loss of the existing historical structures, forms and traditions; the spirit of the place structures this pathway of solutions. The primary meaning that the architecture should preserve and transfer to the future is determined by the spirit of the place, it is this "spirit" which determines the further development by taking into account the history and pathway of possible solutions. Thus, the spirit of the place is what determines the further development of the city while considering the history and frames of possible solutions and is the result of centuries of building upon itself.

A distinctive feature of Germany is that the culture of decision-making proceeds from the conformity to the "spirit of the place". For example, even the socialist fragments of development are retained by urban planners, as they do not destroy or violate the historical moment.

In the end, in a comparative analysis of the photographs presented (Fig. 6 and Fig. 7), we see the final compromise: the entire city-forming historical core structure was restored. However, the "House of Socialist Culture" was preserved as a new symbol of history and of the destruction of the historical ensemble, providing an example to future generations of an urban planning mistake.

As a result of a set of measures taken in the historic center of Dresden, the key features of the architectural urban space were identified. These measures fix the value of urban architectural space as a separate element of the historical and cultural heritage. The first feature is that the space should be a fragment of the historical planning structure of the city. The second feature

is that the building on the borders of this space is part of the urban architectural and historical environment. Third, the building must have a traditional function. An observer who is in this space with a 360-degree view does not leave this space. At the same time, the space should be bordered on all sides by historical buildings, and the edges of the space should be within the limits of visual observation.

6. Area before the destruction in 1945, photograph. Source: SLUB Deutsche Photothek, Aufn. Nr.: df_hauptkatalog_0305365, Walter Hahn

7. Dresden Palace of Culture, photograph. Source: Author. 2008



6



7

CONCLUSION

Cultural transfer has a direct impact on changing architectural space through the process of transferring several elements: communication, policy, management, and the perception of these elements by the host culture. The degree of influence varies by case. New cultural features that were brought to a space during transfer change cultural traditions as well as principles of spatial organization by adding another scale of buildings, color and materials, as well green connections. All components of urban areas are influenced by the addition of new components that are incorporated via cultural transfer.

During the separation of Germany, the traditional system was scrapped, putting into question aspects of identity. Each part of Germany underwent different influences on all aspects of culture as well as on the architectural space, particularly through the redevelopment of historical centers. Contrasting with the rational restoration of the urban centers of West Germany in the European tradition, places were created in East Germany for organizing mass rallies, and representative buildings for party structures or monumental monuments of socialist heroes were some of the most important components of the socialist city center. The most important criteria were beauty, monumentality, convenience, and tradition. The change was intensified by the motto: "Build better, faster and cheaper".

After the unification of Germany, German experts were able to develop a flexible system for regulating cultural transfer in order to preserve the identity and unity of the country. This system includes different regulations that take in account the preservation and further development of historical quarters and describes all necessary points that should be preserved by the urban development and inclusion of new buildings into the historical context. In those regulations, principles defined the formation and qualitative parameters of the urban environment. The regulations were designed to ensure the preservation of the unique character of the city's urban planning.

The "House of Socialist Culture" is in the historical city center of Dresden and captures all the stages of change and evolution of the architectural space under the influence of cultural transfer, showing its sharp fractures and the effect of the developed system of rules in practice. This example illustrates the number of urban planning regulations that were developed for the central historical part of the city in order to regulate the functional use, materials, advertising, and color solution by renovation or addition of new buildings of the city's urban space.

During the urban development process, a system of architectural analysis and description of objects of architectural historical heritage was created. This system maximally displays information about the "spirit" of the place,

i.e. information on the totality of the properties and qualities of a fragment of the architectural and historical environment responsible for the ideality and originality perceived at the sensory level. Under this system, open urban space can and should be considered as an object of architectural, historical, and cultural heritage, and must be protected. At the same time, the system (methodology) of architectural analysis and description plays a decisive role in the preservation of these historic open urban spaces, thanks to the accuracy of the display of all information about the architectural and historical environment. During the analyses, signs of open urban space were identified and recorded, allowing urban planners to control the degree of impact cultural transfer has, which includes smoothing structure's space boundaries and functions.

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