

Architectural monuments are the cultural heritage of a society that must be preserved for generations to come. The assessment and evaluation of the monument, as well as a wide public relation, play an important part in the preservation of monuments. The aim of the seminar is therefore to impart basic knowledge of press and media work. The objective is to learn instruments which assist in the preparation of printed matter, e.g. brochures, flyers or articles.

The course at Anhalt University of Applied Sciences was held by Prof. Dr. Natascha Meuser (whose field of teaching is Interior Planning). One central issue of this seminar was the analysis of PR strategies with regard to world heritage, architecture and development. It is essential to acquire knowledge on methods and tools in the realm of Public Relations for excelling in the world of media. This also applies to the preservation of historical monuments since this discipline operates at the interface of building culture, architectural history and the real estate industry.

Erschienen als Band 04 in der Reihe *Innenraumplanung*



04



Monumental Heritage Strategies, Public Relations and Digital Media

Monumental Heritage Strategies, Public Relations and Digital Media

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Hochschule Anhalt

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Studies, Reading, Research and Resources

Natascha Meuser

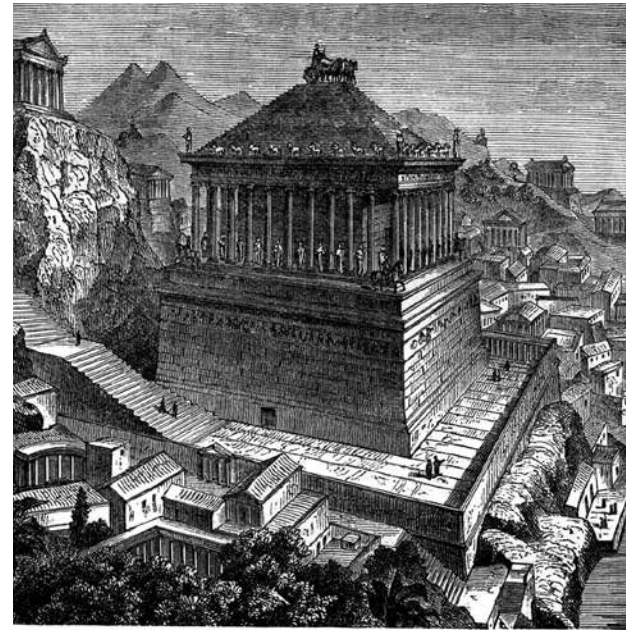
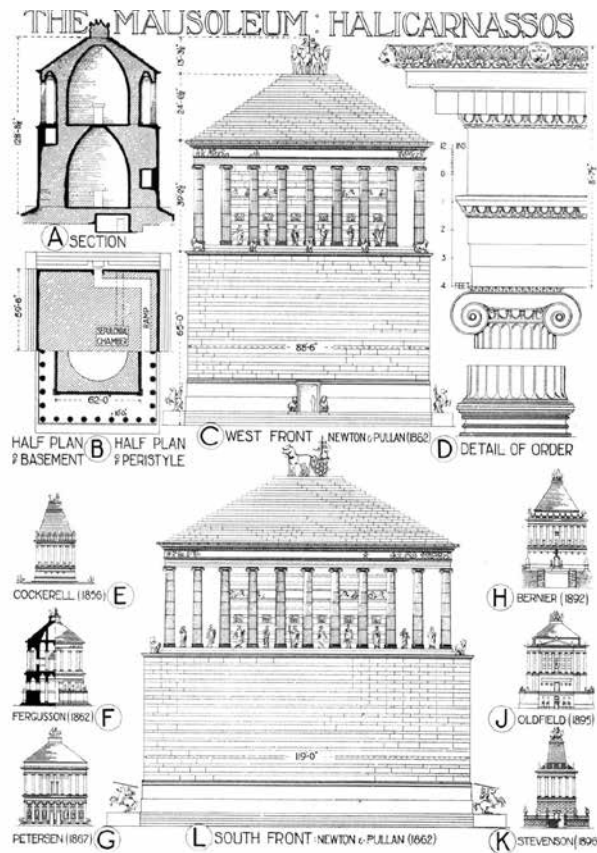
Franz Heinrich Schwechten (1841–1924)
Perspective of the Herzogliches Mausoleum in Dessau
Stadtarchiv Dessau-Rosslau

The lecture series within the Master curriculum Monumental Heritage took place during the winter semester of 2016/2017 and focused on a former tomb, namely the Herzogliches Mausoleum in Dessau-Ziebigk. This architectural landmark, visible from afar, was analysed within the framework of this project, although it has been abandoned today. This scope of work thus entailed drawing up a study on the architectural history of the Mausoleum in the Tierpark Dessau for conducting an examination regarding its future use.

The content of this documentation is based on an analysis of the sparse literature on the Mausoleum in Dessau and a comprehensive collection of material which the Landesarchiv and Stadtarchiv in Dessau-Rosslau made available to us. This work is designed to examine the architectural history

and building typology of religious buildings using the example of the Mausoleum in Dessau and to document it as exemplary.

The former burial place of and memorial chapel to the dukes of Anhalt is set in the midst of a landscape park which was laid out by August Hooff, who was based in Köthen. The dominant cross-shaped domed structure was built between 1894 and 1898 by the architect Franz Heinrich Schwechten and is modelled on the Villa La Rotonda by the Renaissance master builder Andrea Palladio. Today, the Mausoleum is located in the heart of the Tierpark Dessau. Only after the Second World War were zoos acknowledged for the first time as schools of natural science, especially in the GDR. Many landscape gardens were consequently converted into zoos and parks. In keeping with this new-found



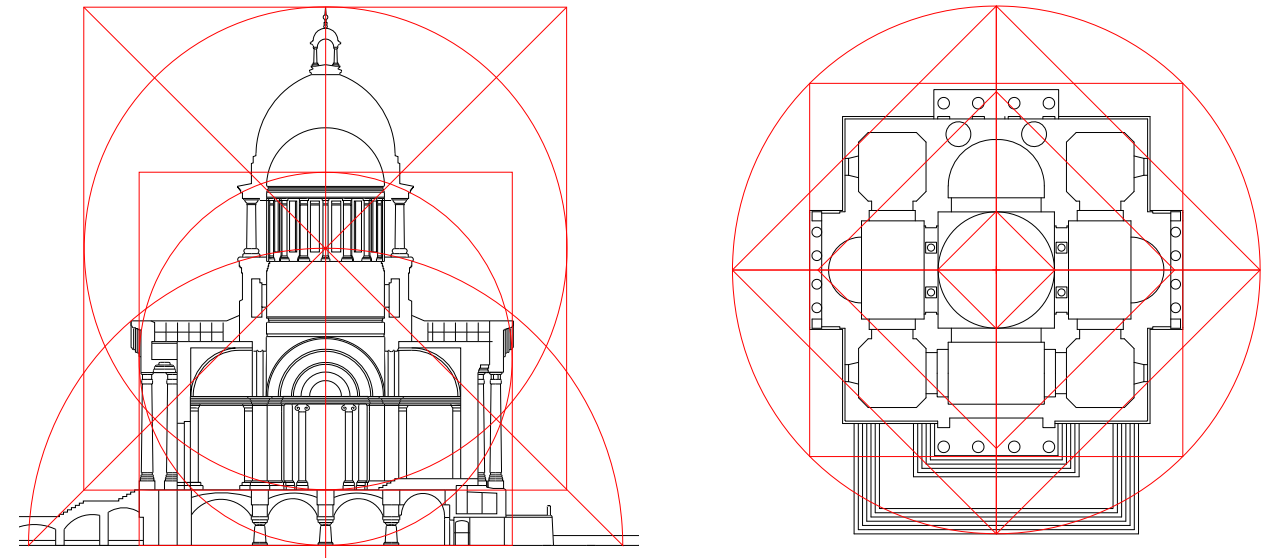
understanding of recreation, the Mausoleum was desecrated and integrated into the surrounding terrain of the Tierpark Dessau. Such an exceptional conversion poses significant structural requirements on planners. In common with museums, operational and conservation needs must be reconciled with construction demands in terms of space allocation. This requires interdisciplinary basic research. Students of the Master curriculum Monumental Heritage worked together with students of the course on Surveying and Geoinformatics to compare the current state of the edifice with research in terms of architectural history and to evaluate this.

Architectural monuments are the cultural heritage of a society that must be preserved for generations to come. The assessment and evaluation of the monument, as well as a wide public relation, play an important part in the preservation of monuments. The aim of the seminar is therefore to impart basic knowledge of press and media work. Important tools for this are the compilation of

Around 350 BC the Mausoleum at Halicarnassos (modern Bodrum) was a large and elaborate tomb built for King Maussollos of Karia, southwest Turkey. Although built on a much grander scale, the Mausoleum took inspiration for its design from the Nereid Monument of Lycian Xanthos. Listed as one of the Seven Wonders of the Ancient World, it gave its name to all subsequent monumental tombs.
The British Museum



The Nereid Monument (390–380 BC) takes its name from the Nereids, sea-nymphs whose statues were placed between the columns of this monumental tomb. The monument is much influenced by the Ionic temples of the Acropolis of Athens and its lavish decorative sculpture, is a mixture of Greek and Lycian style and iconography.
The British Museum



Proportional studies of the Herzogliches Mausoleum in Dessau
Drawings: Konstantin Krüger

press releases, as well as the design of magazines, workbooks or flyers, which provide information on the research outcomes and activities of the different monument conservation disciplines. This also includes the visualisation of content as a decision aid, as well as a basic knowledge of graphic design and the printing process behind publications.

The basic principles of the inventory relating to architectural history and the condition of the building are imparted by ten steps within the first chapter of the documentation. Students learnt how to evaluate and classify documents compiled within archives libraries and inspection, each for a particular reason and each resulting in a report produced for a scientific purpose.

The basic principles of Public Relations and Graphic Design Rules are similarly outlined in ten steps within the second chapter. How to Document a Building in Ten Steps introduces students to the basics of graphic design. The objective is to learn instruments which assist in the preparation of printed matter, e.g. brochures, flyers or book

articles. Text, graphics, typography and colour continue to play a major role here. Simple examples illustrate how documentation is compiled and content structured. Here, the effect on the reader is primarily examined, as well as the way in which content may be put to effective use in the transfer of knowledge. One central issue of this seminar was the analysis of PR strategies with regard to world heritage, architecture and development. It is essential to acquire knowledge on methods and tools in the realm of Public Relations for excelling in the world of media. This also applies to the preservation of historical monuments since this discipline operates at the interface of building culture, architectural history and the real estate industry.

The course at Anhalt University of Applied Sciences was held by Prof. Dr. Natascha Meuser (whose field of teaching is Interior Planning) It was conducted with the assistance of the Landesarchiv Sachsen-Anhalt, Abteilung Dessau, the Stadtarchiv Dessau, the library of the Stiftung Bauhaus Dessau and the Förderverein Mausoleum e.V.



The Weightlessness of Stone Domes: a fascinating construction element

Beatrice Härig

Translation: Nicola Morris and Mark Willard

An argument concerning the proper way to build erupted during the construction of the Berlin Cathedral in the 1880s. It was not only an argument about taste or aesthetics but a dispute about the role the emperorship should play in the recently founded German Reich and the relationship of the Kaiser to the arts. Wilhelm II, under whose reign the Berlin Cathedral was being constructed, sought inspiration in the far west of the new empire: the old Palatine Chapel of Charlemagne in Aachen. He directed his attention particularly toward the Carolingian octagon with its impressive and formidable arches. The Palatine Chapel, the church of coronation for the German Kaisers, was considered to be a first-class imperial structure.

The Kaiser commissioned Rhenish architect Julius Carl Raschdorff to build the empire's largest Protestant church in Berlin, featuring its most formidable dome. A central Neo-Renaissance structure was constructed with a dome measuring thirty-three metres in diameter flanked by a tower at each of the four corners featuring domed pinnacles. The vague resemblance to St Peter's Basilica in

Rome was intentional, for this impressive new Protestant edifice was to be its rival. The Kaiser thus was drawing upon two of the most important buildings of European art history – two buildings whose domes were by no means chance additions. Whereas the Palatine Chapel in Aachen was embedded in the lengthy architectural reception of Solomon's Temple, the gigantic dome of St Peter's represented Rome's universal significance in the sixteenth century.

Evidence exists that domes or, more precisely, rounded arched roofs are a fundamental building form, having been in use for much of human history. Long ago, stones were layered in ever-smaller circles, by the Greeks in Mycenae, for example, to create what are known as corbelled vaults. This type of dome construction later became known as the false dome.

The »true« dome described here is based on a different principle, and that is what makes it so special. It is a particular form of the cloister vault. In other words, builders used the technique of arch construction with arch stones and redirected forces

Photo: wangyangcn, iStock



The Frauenkirche, or The Church of Our Lady, was constructed between 1726 and 1743 by the architect George Baehr. Along with the domes of the Florence Cathedral and St Peter's in Rome, this is one of the rare domes to have been built completely in stone.
Photo: Stock-Fotografie-ID:471082915, Nikada



The Basilica of St Alexander and St Theodor at the monastery in Ottobeuren in Bavaria was built by Johann Michael Fischer between 1757 and 1766. The lavish interior in a uniform Rococo style features four domes, the largest of which is 25 metres high.
Photo: Stock-Fotografie-ID:622924848, Rado Keline



The rotunda of the Pantheon measures 43.5 metres in diameter which is exactly the maximum height of the dome, itself a perfect hemisphere. One of the most important features of the dome is the coffering which lightens the structural load and lightens the interior.
Photo: Stock-Fotografie-ID:184291282, laughingmango



Hagia Sophia in Istanbul was constructed between 532 and 537 CE. The dome measures 55.60 metres over the central space and 31.87 metres from ground level. Because of the repairs and constructions over time, the dome lost its circular shape and the diameter.
Photo: Stock-Fotografie-ID:453531275, Gogosvm

to design an enclosure in the round. Surprisingly, the scientific definitions for the dome seem to be more of an approach than a certainty. One speaks of a »spherically formed roof over a predominantly round floor plan without bending stress«, an »ambiguous, bended vaulting of a room«, or »spherical vaults spanning a circular or quadratic room« whose »arched surfaces result from a semi-circular, elliptical, parabolic, or pointed arch being turned completely around a vertical axis or extending from a polygon of capping pieces«. It almost seems as if the secretive, incomprehensible nature of this construction element is still with us to this day – although over time, of course, it has been calculated and measured down to the smallest detail. After all, is it not a wonder that tonnes of stone can appear to float in the air? That gravity seems to have been counteracted, and tiny people like us can stand below them while looking into the »magic eye« of this gigantic heaven?

It can all be explained in technical terms: domes are a group of arches with a single vertex. Domes are raised above a circular, oval, or quadratic floor plan

whose entire circumference serves as an abutment. In the case of domes constructed over circular floor plans, the principle is quite clear. Domes atop quadratic floor plans require more complex solutions, for in these instances the angular corners must be rounded. Two fundamental types serve as the basis for a variety of forms: if the root diameter of the dome circumscribes the corners of the floor plan or, in other words, forms an outer circle around the square, then one speaks of a sail vault – the shell is supported vertically by the walls. The further the root diameter exceeds the rectangle, the flatter the dome, and the result is a calotte or saucer dome. If the root diameter lies within the rectangle, however, the dome is then set atop a kind of truncated support dome. The four segments of the lower dome are known as pendentives, and, accordingly, this form of dome is called a pendentive dome. A cylindrical wall known as a tambour can be erected between the pendentives and the dome. Windows in the tambour can illuminate the dome, transforming the distant skies into an otherworldly light. Seeing a square transformed into a circle, or

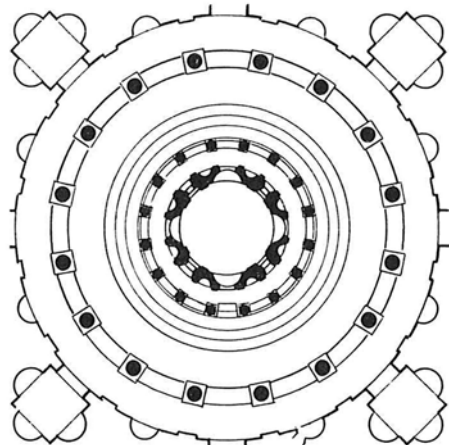
even into the mythical form of the sphere, is not only technically stunning, but in a Christian sense it is also both uplifting and consoling. The purpose of domes is to assure the believer that ephemerality – the earthly domain, in other words – leads to infinity and immortality in heaven.

The Queen of Domes – A Much Admired Role Model

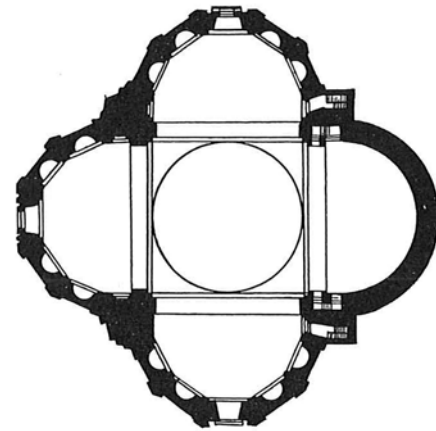
The role model for all European domes is the Pantheon in Rome, the temple for all the gods built under Emperor Hadrian from 117 to 125 AD. The 22-metre-high open topped dome has a diameter of 43.5 metres and sits atop a 22-meter-high circular wall: the entire structure encloses a perfectly proportioned sphere. The core of the surrounding wall as well as the shell of the dome is constructed of opus caementicium, an ancient form of cement. The interior of the cupola is lined with a coffered ceiling, and the squares of the coffering reinforce the dome's sense of absoluteness, its endless quintessential circularity, the tremendous tranquillity of the massive walls interrupted by a sole source of light: the oculus, or opening at the top of the dome.

In terms of both its construction and its aesthetics, the Pantheon is a fascinating legacy of antiquity. Under the reign of Emperor Constantine, a dome was erected over the empty tomb of Jesus Christ in Jerusalem. Domes were similarly built over churches in Constantinople – the Hagia Sophia, completed in 537, served as a benchmark for centuries –, throughout all of Orthodox Christendom, and over the tomb of St Peter in Rome.

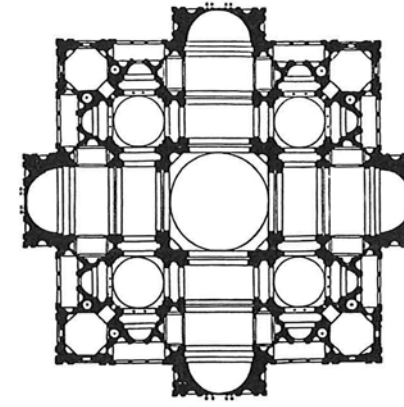
Building domes is akin to reconstructing heaven by human hand. Not only Christians, but also Buddhists, Hindus, and Muslims have viewed the dome as a reflection of heaven. Often the interior cupolas were painted with stars or the domes were decorated with gold – the gold covering interpreted as eternal light – just like the ones we find in Orthodox Christian churches today. The cross-domed church, with its pendentives and a combination of domes and half-domes, established itself in the ninth century as the dominant form of Byzantine church construction. Walls, arches, and domes were completely covered in mosaics and frescoes. Christ, angels, and saints found themselves lost in the



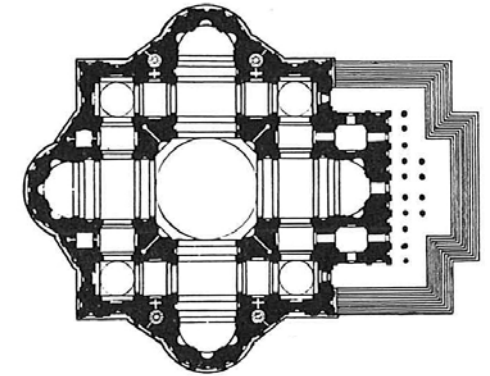
The Tempietto at San Pietro in Montorio, Rome (1502) is one of the most harmonious buildings of the Renaissance. The circular temple supports a classical entablature. Drawings: Wilfried Koch: *Baustilkunde. München 2006*



Santa Maria della Consolazione, Todi (1508–1608) The centralised, symmetric plan, surmounted by a tall dome, distinguishes this Renaissance church from the more common elongated basilica or Latin-cross designs.



Basilica Sancti Petri in the Vatican City within Rome (1506–1626), is the most renowned work of Renaissance architecture, designed principally by Donato Bramante, Michelangelo, Carlo Maderno and Gian Lorenzo Bernini.



Michelangelo reduced the clearly defined geometric forms of Bramante's plan of a square with square projections. The dome of St Peter's rises to a total height of 136.57 metres. Its internal diameter is 41.47 metres.

solemn reverie of the transcendental world of gold. After the fall of Constantinople in 1453, Ottoman architecture would be dominated by the notion of the central dome, a trend that would reach its zenith under the architect Sinan (1489–1588). Turkish traditions and Byzantine spatial concepts and building techniques were blended to establish a new, richly varied tradition of constructing domes.

In Christendom the Renaissance heralded a number of upheavals in all facets of life, and architecture was no exception. In 1436 a technical breakthrough was made in dome construction with the erection of the monumental, double-shelled dome of Florence Cathedral, 83 metres high at its crown and with a diameter of 42 metres. Strictly speaking, the interior of the dome is not a cupola but rather an eight-piece cloister arch. Nevertheless, it managed to define the trend for church architecture during the Renaissance: a central structure with a calm and noble atmosphere and a gigantic dome. The spatial impact of the church's interior is not the only factor in this respect: its external appearance and

dominating position in Florence's urban landscape also played a role. Later, during the Baroque era, the visual axes were intensified. A very »Baroque« example of a dome-topped church in Germany is the Frauenkirche in Dresden (1726–1743). It is no surprise that its reconstruction in the 1990s was so hotly debated: the central structure with its steeply towering dome and crowning lantern has a significant impact on the city's urban landscape. For many years single-shell stone domes had been hidden under unadorned gabled or conical roofs, but from the Renaissance onwards such protective domes were also designed to impress. They often dominated the external appearance of the edifices they crowned and became distinct elements of construction in their own right. Lanterns were added to protect the oculi at the tops of the domes, while allowing light to continue shining through. The third shell, or protective shell, accentuated the dome's outwards appearance. Tambours enabled the domes to be raised even higher, ensuring they would serve as striking landmarks for cities.

A Source of Fascination Through the aAges

Domes were always a special type of construction element, and one that was generally reserved for churches. It was not until the eighteenth and nineteenth centuries that they began to appear more often in secular architecture. Seats of government, the most well-known example being the United States Capitol in Washington (1823), used domes as representative symbols of power; at the same time, domes also served the entirely practical and non-religious purpose of providing overhead light. With the arrival of new materials such as cast iron and reinforced concrete, the dome was able to achieve new – and in some cases spectacular – heights in twentieth-century construction. The fortunes of more than a few architects depended on domes. Michelangelo fought for his vision of St Peter's Basilica for decades; its dome was completed in 1593, twenty-nine years after his death. George Bähr nearly drove his contemporaries mad with his daring idea to build the Frauenkirche entirely of sandstone. He, too, would not live to

see its completion in 1743. And Raschdorff, whose Berlin Cathedral was consecrated in 1905, simply had the misfortune of arriving too late. Barely six years later construction began on Centennial Hall in Breslau (now Wrocław), a modern domed building of reinforced concrete so impressive that, by comparison, the 70-metre-high gold tessellated interior of the Berlin Cathedral appeared completely out of step with the times. But no matter, for the cathedral's dome enchants everyone who sees it, particularly since its mosaics were returned to their original splendour twelve years ago. Ultimately, domes have lost none of their fascination. Regardless of the century in which they were built or for which religion: the great emptiness between above and below is filled with spirits. It is a place where heaven and earth appear to touch.

Beatrice Härig: Die Schwerelosigkeit der Steine. Von der Faszination der Kuppeln als Bauelement. Previously published in: *Monumente. Magazin für Denkmalkultur in Deutschland*. Vol. 24. Issue 6/2014 This is an English translation of the article.

»A concerted effort to preserve our heritage is a vital link to our cultural, educational, aesthetic, inspirational, and economic legacies – all of the things that quite literally make us who we are.«

Steve Berry

An Architectural and Historical Study

How to Research a Building in Ten Steps



Topographic map of the city of
Dessau-Rosslau
Reg.-Nr. 041/2016







An Architectural and Historical Study

How to Research a Building in Ten Steps



Each historic building has its own, often unique and eventful story which is illustrated by the mostly complex building environment. Technical modernisations, changes in usage, the switch-over of clients, wars and natural catastrophes, increases in required space, a growing need for prestige, or simply the different styles of the period and much more besides are documented within the building. The results make clear the source function and should thus be regarded as core expertise in historic architectural heritage. In many respects, they tap into new approaches, thereby contributing to the valuation for owners, planners and conservationists. In terms of the preservation of historic buildings, an architectural and historical study in particular is used to document and analyse individual components in the run-up to planned restoration works or alterations. It underpins the evaluation and navigation of changes envisaged. At the same time, definite knowledge of the structure and development of a building allows for a diagnosis of damages and is helpful in preparing structural and restoration works in a goal-oriented manner.

Left: Model
Source: Förderverein Mausoleum e.V.

Top: Front facade (2016)
Photos: Natascha Meuser

Sources and Archives

Where to Go for Research

Archivierungsprotokoll für abgebende Stelle

24. Oktober 2016

Monat/Jahr	Signatur	Laufzeit	Ablaufdatum
Dezernat I 1998:	34695/StaDe 30	1993 - 1998	31.12.2028
30-411/95 Hoffmann, Wilhelm BAG 9; für Bereich Muldebrücke, Planfeststellungsverfahren; 30-279/97 Mausoleum, Gutachten; 30-162/98 Spitzka; 30-403/96 Freibad Mösigkau, Gutachten; 30-321/97 Enke/Lattaschke; KULTURAMT: 30-285/94 Schloss Mösigkau -> IC Imbruck; 30-175/98 Anhaltische Landesbibliothek -> Fotoexpress; 30-371/97 Anhalter Straße 26; 30-118/98 Rae Büsing, Muffelmann -> Landestheater Dessau; 30-247/93 Fam. Nonotro; 30-175/97 Kulturamt, Entgeltordnung und Satzungsänderung Haus-Anne-Frank; 30-106/97 Kulturamt 'Altes Theater Kavalierstraße; 30-228/96 Kulturamt Widerruf, Landeszuweisung; 30-268/97 Kulturamt, Stiftung Schloß Mösigkau; 30-424/95 Amt für Tourismus und Sport, Südschwimmhalle Schwimmplatz; 30-155/97 Flugplatzfest 1998; 30-339/97 Marktweien, Diverser Schriftverkehr; 30-292/97 Stadtplanungsamt, Gebets- und Begegnungsstätte; 30-53/96 Grünwoldt, Konsultation zum Rechtsstreit; 30-164/96 Bauordnungsamt, Kühnauer Straße, Einkaufszentrum + Tank; 30-161/98 Fa. Top Ausbau GmbH 3, Tiefbauamt DVV; 30-467/96 Regenwasserbehandlung, Kreuzbergstraße; 30-766/93 Tiefbauamt, Ableitung Regenwasser; 30-210/97 Tiefbauamt, Einziehung von Verkehrsraum Könerstraße; 30-3/96 Tiefbauamt, Verwendungszweck, Bauvorhaben Könerstraße; 30-111/95 Seiche, Bauland Eigenheim von Wendt; 30-321/95 Amt Land- und Forstwirtschaft, Grundstückskaufvertrag Florad; 30-435/97 Telekom, Träger Wegebauamt; 30-144/97 Sanierungsamt, Gewährleistungsanspruch, Ihesa Eiseit; 30-413/97 RBU Rieser Bau Unternehmen, Widerspruch Hebbelstraße 6,			

Monat/Jahr	Signatur	Laufzeit	Ablaufdatum
30-33/99 Mausoleum, Sicherung des Objektes gegen Feuchtigkeit und unerlaubtes Eindringen; 30-51/99 Prescher, Presserkllung	63529/StaDe 61	1992 - 1994	31.12.2024
Fördermittel 1992 - Stiftung Umweltschutz: Fördermittel Mausoleum, Schriftverkehr mit der Deutschen Bundesstiftung Umwelt Osnabrück			
enthält auch Entwurf Nutzungskonzeption Mausoleum, Baubeschreibung Mausoleum, Objektbearbeitung			
30-33/99 Mausoleum, Sicherung des Objektes gegen Feuchtigkeit und unerlaubtes Eindringen; 30-51/99 Prescher, Presserkllung	63530/StaDe 61	1986 - 1995	31.12.2025
Fördermittelvertrag 1991 (Deutsche Stiftung Denkmalschutz): Ebertallee 63 (Meisterhaus); Johannbau - Westflügel des Dessauer Schlosses; Fremdenhaus			
enthält auch restauratorische Voruntersuchungen (Zeichnungen) zur Fassade Meisterhaus Ebertallee 63, Denkmalpflegerische Zielstellung ehemaliges Meisterhaus Ebertallee 63, Beschreibung des Fremdenhauses des Georgiums, frühe Grundrisse des Fremdenhauses, Fassadenanierungsplan Mausoleum Dessau			
1977	101047/StaDe 66-2	1992 - 2002	31.12.2032
Rekonstruktion Georgengarten, Mausoleum Tierpark, Park...			

Benutzungsantrag

Stadt Dessau-Roßlau
Stadtarchiv

Name, Vorname _____
 Telefonnummer _____ E-Mail-Adresse _____
 Staatsangehörigkeit _____
 Beruf bzw. z. Zt. ausgeübte Tätigkeit _____
 ständiger Wohnsitz (vollständige Adresse) _____
 Auftraggeber _____
 Zweck der Benutzung _____

Fundstellenübersicht

18.10.2016

Titel	Signatur	Dat. - Findbuch	Enthält	Bestand
Mausoleum, Fürstengruft, Konstruktion der Kuppel, Blatt 09	B 1 - 441	18. 08. 1895	Tuschezeichnung auf Hekosyn	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Umriss	B 1 - 442	[1895]	Zeichnung (Kopie)	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Fürstengruft, Verankerung der Vierung, Grundriss, Querschnitt, Draufsicht, Schnitte A - A bis D - D	B 1 - 443	02. 04. 1895	Kopie	B 1 - Bauzeichnungen/Lagepläne
Mausoleumspark, Hofgärtnerhaus	B 1 - 498	24. 09. 1894	Tuschezeichnung	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Fürstengruft, Längsschnitt und Grundriss	B 1 - 499	[1894]	Lichtpause	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Fürstengruft, Ansicht Südseite	B 1 - 500	[1894]	Lichtpause	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Fürstengruft, Verankerung der Vierung	B 1 - 501	02. 04. 1895	Tuschezeichnung	B 1 - Bauzeichnungen/Lagepläne
Mausoleumspark, Springbrunnen	B 1 - 502	[1895]	Tuschezeichnung auf Pergament	B 1 - Bauzeichnungen/Lagepläne
Mausoleumspark, Wasserturm	B 1 - 503	Mai 1894	Tuschezeichnung auf Pergament	B 1 - Bauzeichnungen/Lagepläne
Mausoleumspark, Wasserturm, Ansicht	B 1 - 504	April 1894	Tuschezeichnung	B 1 - Bauzeichnungen/Lagepläne
Mausoleumspark	B 1 - 877	April 1948	Lichtpause	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Gesamtschnitt	B 1 - 1372	[1896]	Tuschezeichnung	B 1 - Bauzeichnungen/Lagepläne
Mausoleum, Vorderansicht	B 1 - 1373	[1896]	Tuschezeichnung	B 1 - Bauzeichnungen/Lagepläne



Archival research at the Bauhaus library (documents provided by the Stadtarchiv Dessau-Rosslau)
Photo: Natascha Meuser

Archives are collections of documents or records which have been selected for permanent preservation because of their value as evidence or as a source for historical or other research. Archival research and source studies are generally necessary in order to obtain knowledge of the building. In contrast to building surveys, these do not take place in or at the property, but rather require a visit to widely scattered archives. The interplay of findings made at the property and archival documents allows for a thorough verification and classification of knowledge. Archival investigations draw on primary sources (documents, cadastral maps, plans, drawings, historical illustrations, etc.) secondary sources (studies which have been conducted to date, acts, etc.) and literature (publications). It is recommended that historical illustrations and plans are compiled within a catalogue in chronological order so as to aid in the understanding of events as they unfolded. Archival documents on the surrounding environment – which may cover a vast array of topics, such as the local history, neighbouring buildings, etc. – should be included only if these are relevant for the evaluation.

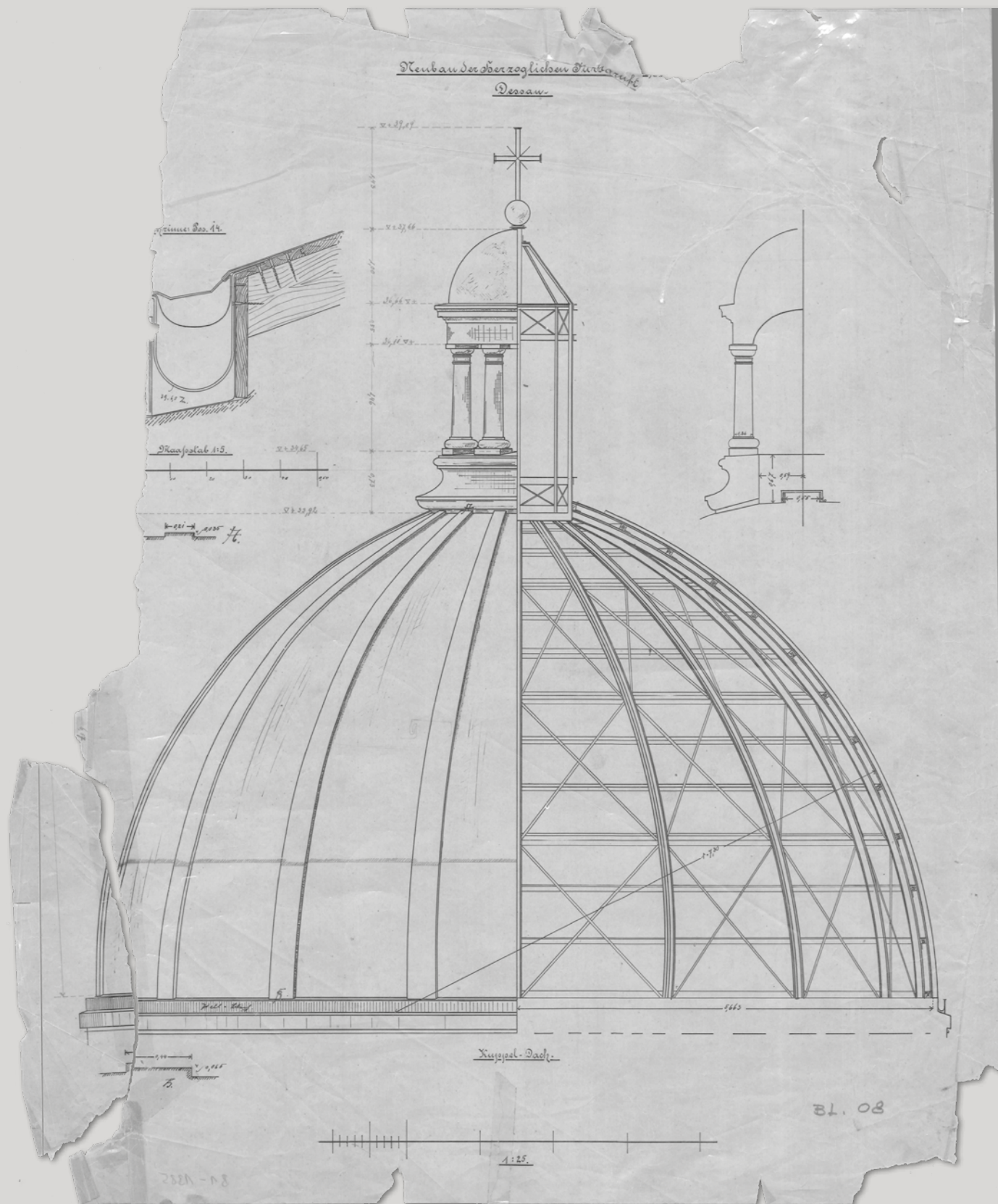


Forms of Documentation How Plans and Images are Brought Together



Plans, maps, photographs and descriptions set out to document the investigation. Therefore, the submitted report of an architectural and historical study comprises, so to speak, components such as an architectural study of historic buildings (including a survey of the building, an image layout and a room programme, an appraisal of the property, archival research and an analysis of materials, as well as a follow-up architectural and historical evaluation). Within the lecture and course of the seminar, various sources were used to compile the most comprehensive documentation of the building. There were no preliminary studies or documentation. All material in this brochure has been researched solely for this project and documented with support and assistance from the Stadtarchiv and Landesarchiv Dessau-Rosslau. The building interior and fabric could not be fully accessed or hence observed. Therefore, the investigation proceeded on the basis of individual building components solely from an architectural perspective. In some cases, the building fabric was recorded in photographs, measurements, sketches and drawings during the course of several inspections.

Archival research at the Stadtarchiv Dessau-Rosslau
Photos: Natascha Meuser



Terms and Definitions

How Content is Referred To

Construction Phase Plans

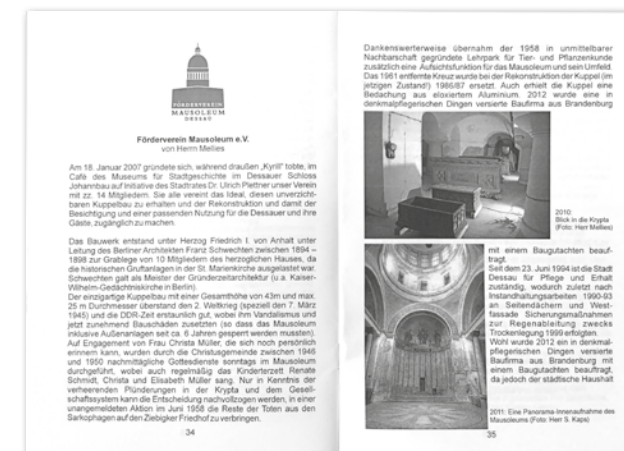
The construction phase plan provides a comprehensive overview of the current condition of the building with regard to its architectural history. It sets out the abstract results of the architectural and historical study according to different epochs and combines individual pieces of knowledge in diagrams.

Building Descriptions

The description is a detailed and neutral analysis (location, subject matter, attributes, etc.), arranged according to what, where, how, when, why, etc. In addition to factual information, the building description may also contain interpretations of research findings which must be identified as such.

Building Documentation

In this context, the documentation offers the most complete portfolio with regard to text, images, plans and drawings. It seeks to achieve the greatest possible degree of impartiality. Before even beginning, the form and density of the documentation must be ascertained.



Above: Building description on the Mausoleum in Dessau.
Das herzogliche Mausoleum in Dessau. Ein Bauwerk und seine Geschichte(n).
Source: Förderverein Mausoleum e.V., Dessau 2013

Left: Construction plan
Source: Stadtarchiv Dessau-Rosslau

Levels of Maps

How to Read Plans



5



1



2



3



4

- 1 Albert Schwendy: Site plan of Dessau and its surroundings, 1809
- 2 Plan of the ducal capital and residence city of Dessau, 1900
- 3 Plan of the ducal mausoleum. Park near Dessau (undated)
- 4 Mausoleum park, 1944
- 5 Development plan of green spaces (Stadtarchiv Dessau-Rosslau)

A map is a footprint in time and is used to show and describe architecture. The first method of representation mentioned by Vitruv¹ is iconography, the footprint of an object left on the soil, and traces of this method are found as early as 7200 BC.² Historic maps offer a link to the past and provide information about local history and the development of a site, linked to its neighbourhood. They offer a rich source of information about land ownership and boundaries. Plans and maps are drawings that require a high level of abstraction on the part of those who carry it out and by whom it is interpreted: a client, even if not trained, can understand the intentions of the architect by looking at the plans of a project since information is conveyed in a clear and comprehensible manner.

Through plans and maps, land and buildings are described and represented graphically, including their size and location, their development as well as the type and delimitation of their use. They are

used as evidence of site boundaries as well as for planning or land division. A method for researching is to scale the plans in the same size and compare the most evident facts and information about the site. How can plans be read furthermore? The views used in construction drawings are the top, front, side, and back. The top view is called a »plan drawing«. Front, side, and back views are called »elevations«. A view of the interior of the building is called »section« or »interior elevation«. Reading construction drawings is the gathering of information from a drawing. It involves two principal elements: visualisation and interpretation. Visualisation is the ability to create a mental image of a building from a set of working drawings. A study of drawing reading principles and learning to sketch will help one visualise construction drawings. Interpretation is the ability to understand lines, symbols, dimensions, notes, and other information on the working drawings.

- 1 Vitruv
- 2 The first evidence of what we call a plan is visible in a drawing on a wall in Catal Höyük (Turkey), dated between 7200 and 6800 BC.



Image Quality and Accuracy What is Documented and How



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 in the image to enable a rough comparison in terms of measurements. The following list sets out a selection of building components which may be subject to investigation.

- Wall fixtures (wallpaper, tiles, etc.)
- Surfaces (colour schemes, texture, etc.)
- Plaster (composition, granulation, etc.)
- Masonry (structure, texture, etc.)
- Ceilings (stucco ceilings, coffered ceilings, etc.)
- Special parts (window frames, stairs, etc.)
- Furniture and decoration

Documentation tools must allow providers to paint an accurate picture of the building or construction details using structured, discrete data.

Photos: Marcel Kahmann



Structures and Surfaces How Layers Document Construction Phases

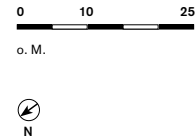
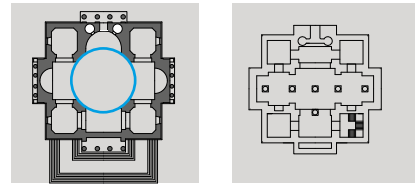


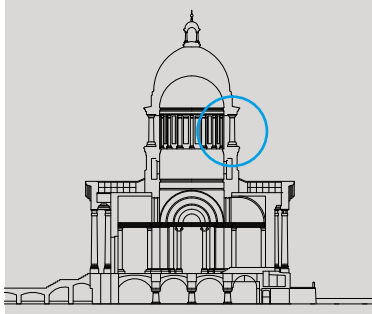
Structures and surfaces have always been a contemporary document of the respective handcraft technology and are of great assistance in the interpretation of buildings and construction phases. Analyses involve identifying and comparing materials as well as determining composition, origin and age. The following list sets out a selection of objects and components which proved helpful in the examination of the building. A thorough understanding of the architectural, historical, physical context of the structures and the surfaces is essential in the evaluation of a building. An analysis of materials was carried out on site by observing construction elements which were still available during the various construction phases, such as:

- Floors: floor screed, parquet and linoleum
Doors: wooden doors, doorknobs, type of wood, colour scheme
- Door frames: construction method
- Windows: construction method, colour scheme, opening directions, sealing, type of glass, ornamentation
- Wallpaper: materials, colours, patterns etc.

The identification, retention, protection and repair of character-defining elements should be given prime consideration in every preservation project.
Photos: Natascha Meuser

Room specification



Plan Description		Plannumber
Dome		T2-OG01-D-001
Object Mausoleum Im Tierpark 06844 Dessau-Roßlau	Building Part	
	Room	
	Level	
	Date	
Room specification	Nr.	
	Beschreibung: <p>Er hörte leise Schritte hinter sich. Das bedeutete nichts Gutes. Wer würde ihm schon folgen, spät in der Nacht und dazu noch in dieser engen Gasse mitten im übel beleumundeten Hafenviertel? Gerade jetzt, wo er das Ding seines Lebens gedreht hatte und mit der Beute verschwinden wollte! Hatte einer seiner zahllosen Kollegen dieselbe Idee gehabt, ihn beobachtet und abgewartet, um ihn nun um die Früchte seiner Arbeit zu erleichtern? Oder gehörten die Schritte hinter ihm zu einem der unzähligen Gesetzeshüter dieser Stadt, und die stählerne Axt um seine Handgelenke würde gleich zuschnappen? Er konnte die Aufforderung stehen zu bleiben schon hören. Gehezt sah er sich um. Plötzlich erblickte er den schmalen Durchgang.</p>	



1 Er hörte leise Schritte hinter sich. Das bedeutete nichts Gutes. Wer würde ihm schon folgen, spät in der Nacht und dazu noch in dieser engen Gasse mitten im übel beleumundeten Hafenviertel? Gerade jetzt, wo er das Ding seines Lebens gedreht hatte.

Room Programme

How Findings are Documented



A room programme is the most comprehensive documentation instrument for any historical and architectural study. Interior components worthy of preservation may include the building's plan (sequence of spaces and circulation patterns), the building's spaces (rooms and volumes), individual architectural features, and the various finishes and materials that make up the walls, floors, and ceilings. Systematically, room programmes may also be used for other units denoting spaces, such as facades, stairs and windows. A room programme is a specific type of report (a collection of spatial protocols) and provides a systematic and complete documentation of current spatial conditions (construction, surfaces, wall décor, mobile historic inventories, damages, construction joints, etc.) on the basis of text, plans and photographs. Room programmes must be consistent and should include the following:

Title/date/overall plan/site plan/
Organisation numbers/drawings/text
Details/evaluation

While the exterior of a building may be its most prominent visible aspect, or its »public face«, its interior can be even more important in conveying the building's history and development over time.
Photo: Marcel Kahmann

Graphic Representation How to Render Drawings Legible



Left: Design for mosaic tiles by the architect Franz Schwechten in the Capella Palatina, Palermo
Source: *Architekturmuseum, Technical University of Berlin, Inv. Nr. 46381*

Top: Mosaic tiles in the Mausoleum, Dessau
Photo: *Natascha Meuser*

An initial assessment provides an overarching architectural and historical evaluation. It typically involves an inspection of the entire property, the monitoring of visible findings and research of the most important archival documents. It takes place mostly on a very tight schedule at the beginning of a project and is not a fully fledged architectural investigation. When it comes to complex and extensive buildings as well as changes envisaged with regard to construction work, it may be necessary to prepare an architectural and historical study. An initial assessment cannot act as a substitute for this. The in-depth architectural and historical study is based on the initial assessment and normally takes place at the premises in the run-up to the changes envisaged. Consequently, it may concern the entire building or sub-areas. The necessary steps are highly dependent on criteria set by the building (structural engineering, fittings, prominence, the extent of the proposed changes, etc.). In addition to building surveys and archival research, it typically involves analyses of the respective issues at stake.



Identifying the Source How to Evaluate Information



The evaluation is a crucial part of any architectural and historical study and is based on the individual documented findings of the building survey. It allows for a comprehensive integration of knowledge and a collective record of the building's architectural history. The evaluation of the many results in relation to materials, engineering, handicrafts, art, culture and history enables one to draw conclusions on stylistic epochs in relation to the building. This concerns construction measures (architectural history) as well as preservation and restoration measures (history of restoration). The evaluation typically involves a chronological description of the individual construction phases, in terms of their development, as well as a final statement. The evaluation may be structured systematically (site, description, dating, notes, etc.) and, if necessary, accompanied by detailed photographs and plans. It is logical to produce an argument which may be justified by verifiable references to the relevant documentation. When using written sources and literature, precise citations should be given (list of references, an index of images or a biography).

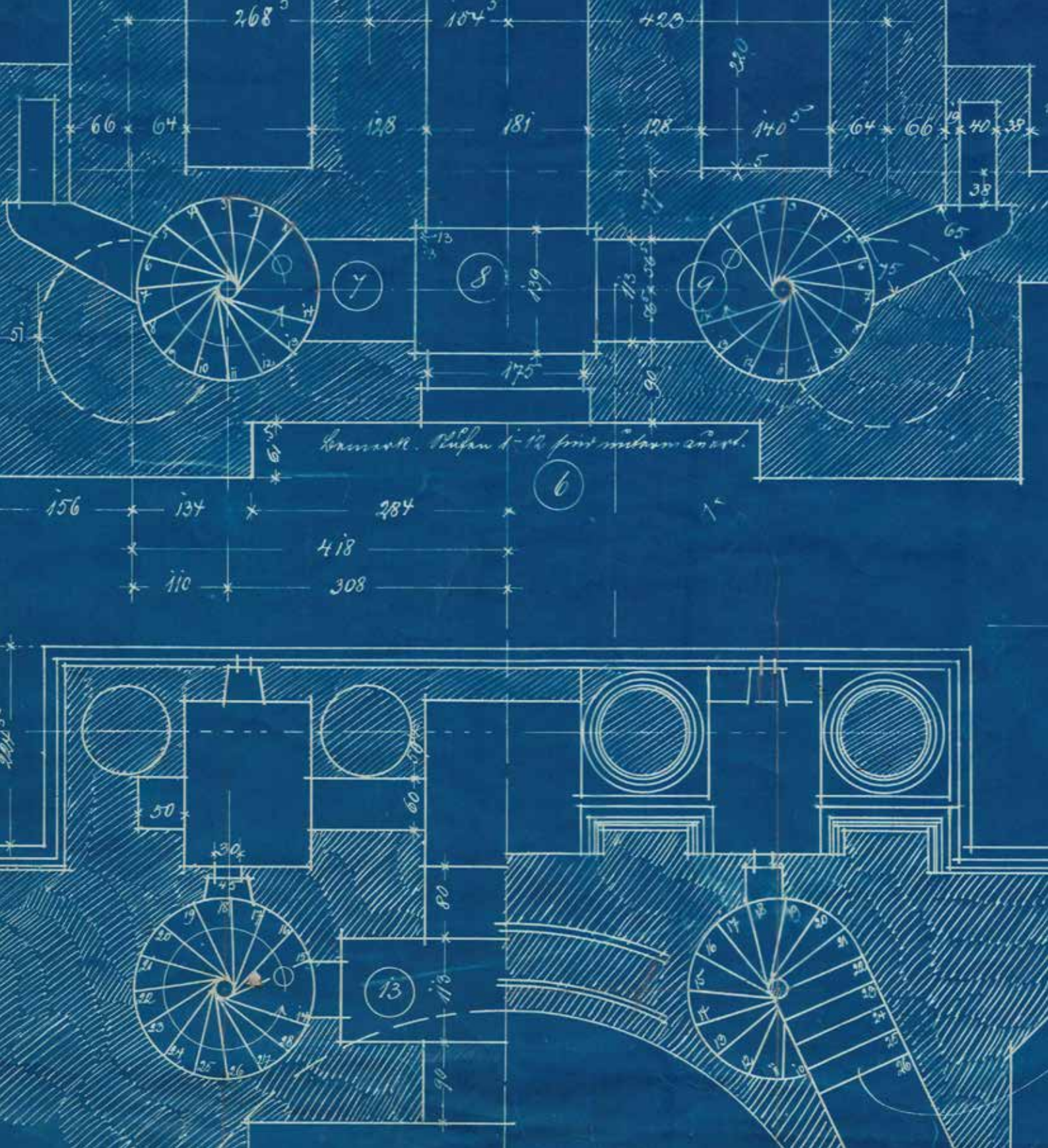
A review of the building's history will reveal why and when the building achieved significance or how it contributes to the significance of the district: Students at the Stadtarchiv Dessau-Rosslau.
Photo: Natascha Meuser

»Historic preservation clearly does much more than preserve bricks and mortar. It recognises that our built history connects us in tangible ways with our past and provides context for the places we occupy and the world we live in.«

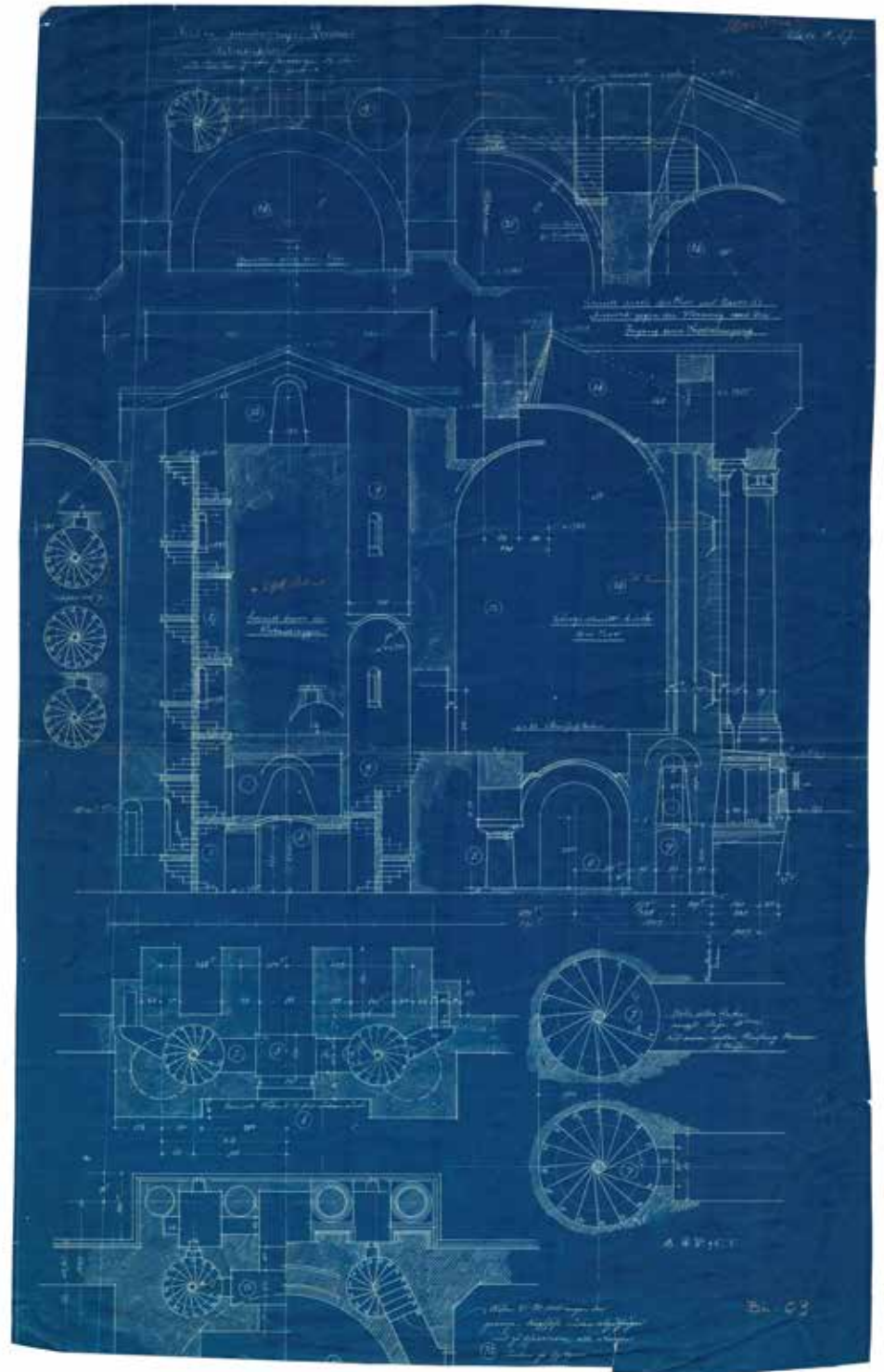
Craig Potts

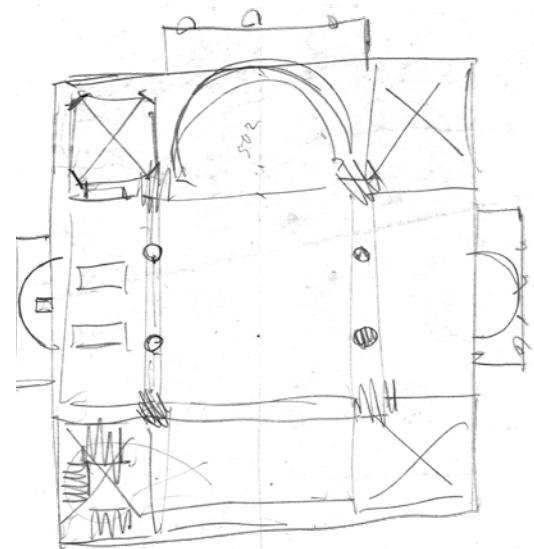
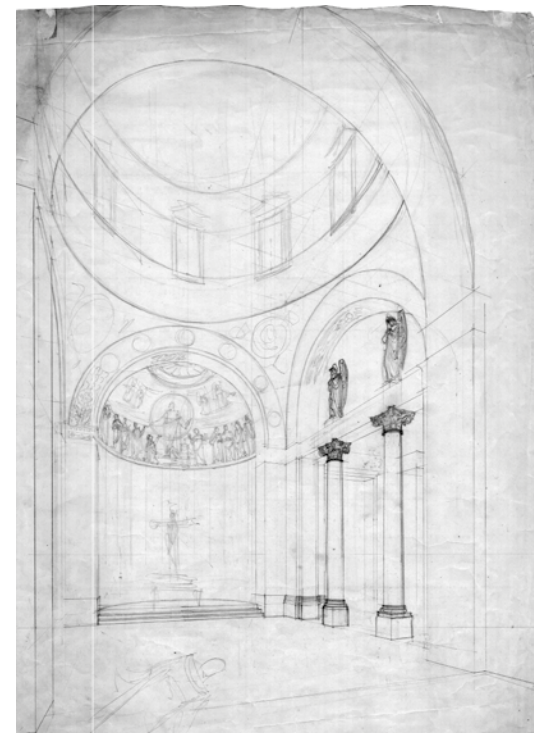
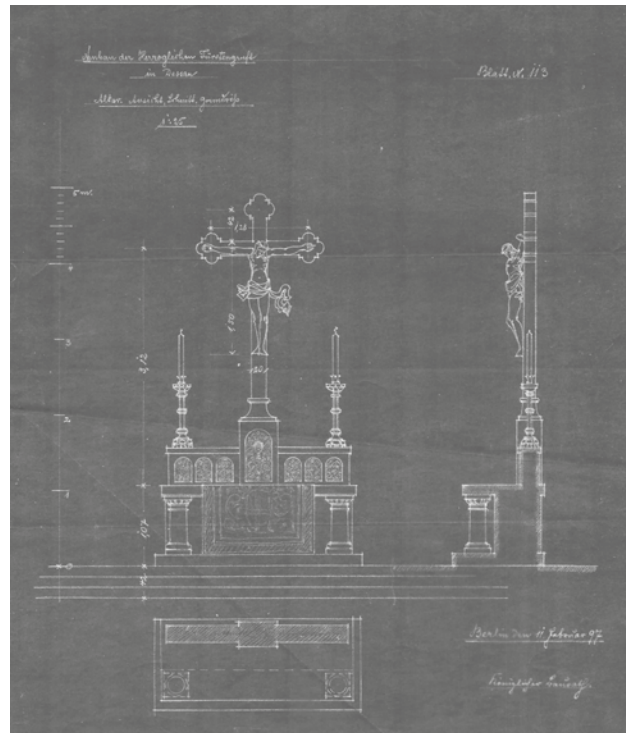
Archive Research Results

Plans and Drawings



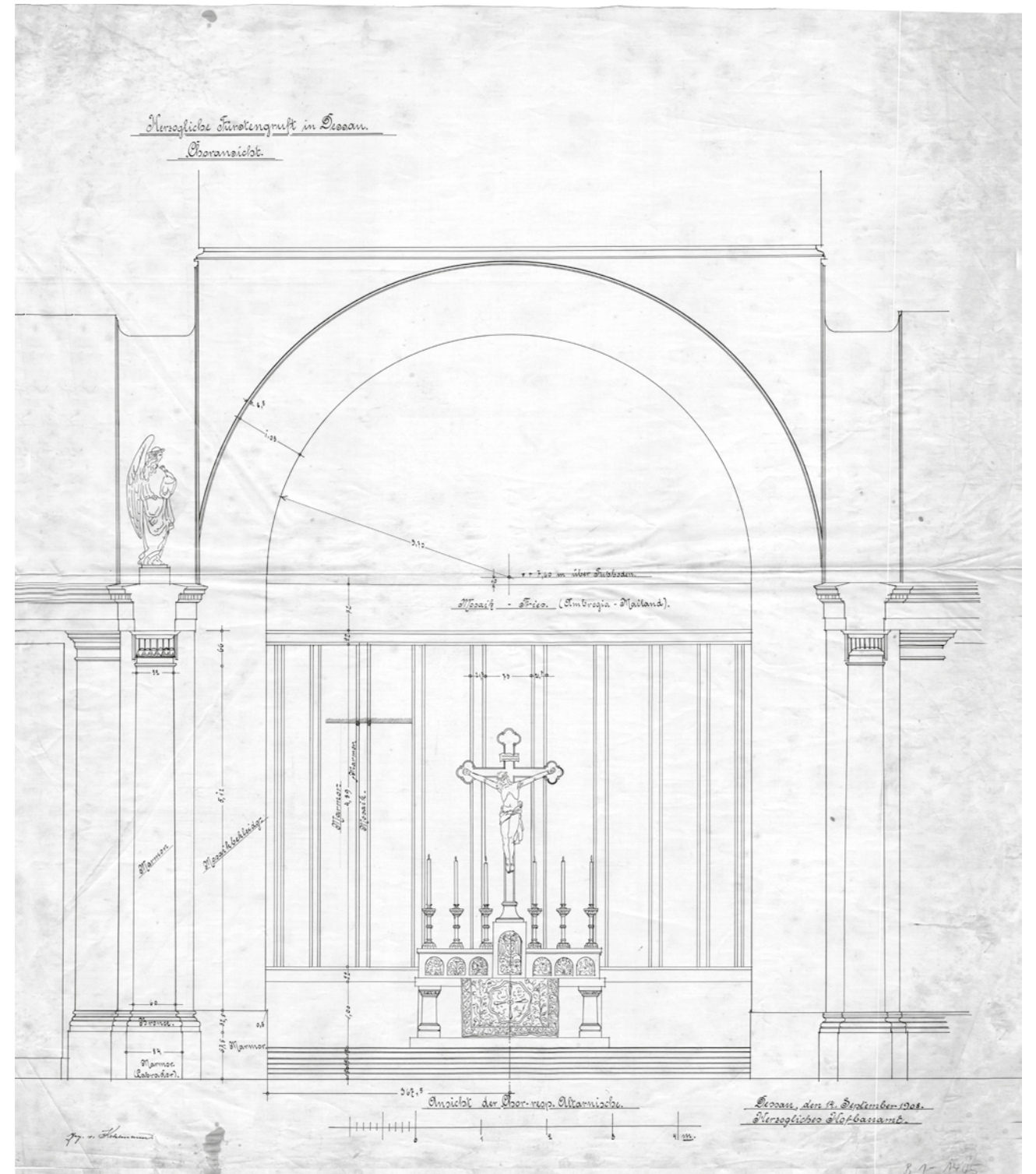
Herzogliche Fürstengruft Dessau
Stairs (undated)
Stadtarchiv Dessau-Rosslau





The main hall is surrounded by several side and corner rooms which were mostly used as small side chapels, bounded by 3-metre-high iron fences. The altar space, with a table-like structure for the celebration of the sacraments, was originally placed right across the entrance. The floor is decorated with terrazzo. A semicircular dome is covered with rich Byzantine ornamentation, sayings and biblical pictures. In the middle of the semi-dome there is a Christ figure accompanied by the apostles Andreas and Paulus. An original drawing (see above right) shows different design variations of the wall surfaces and decoration.

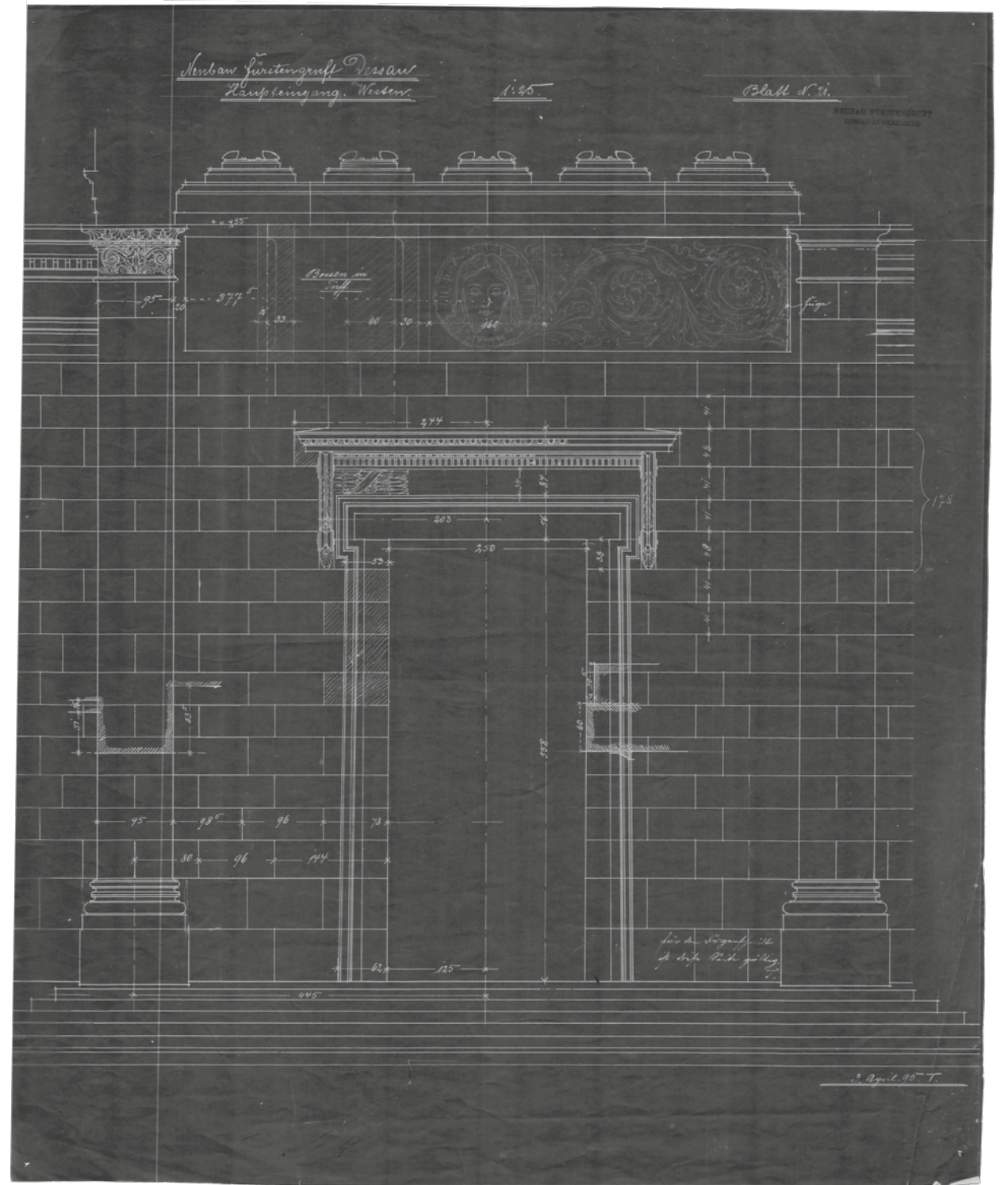
Herzogliche Fürstengruft Dessau
Altar (undated)
Drawings: Stadtarchiv Dessau-Rosslau

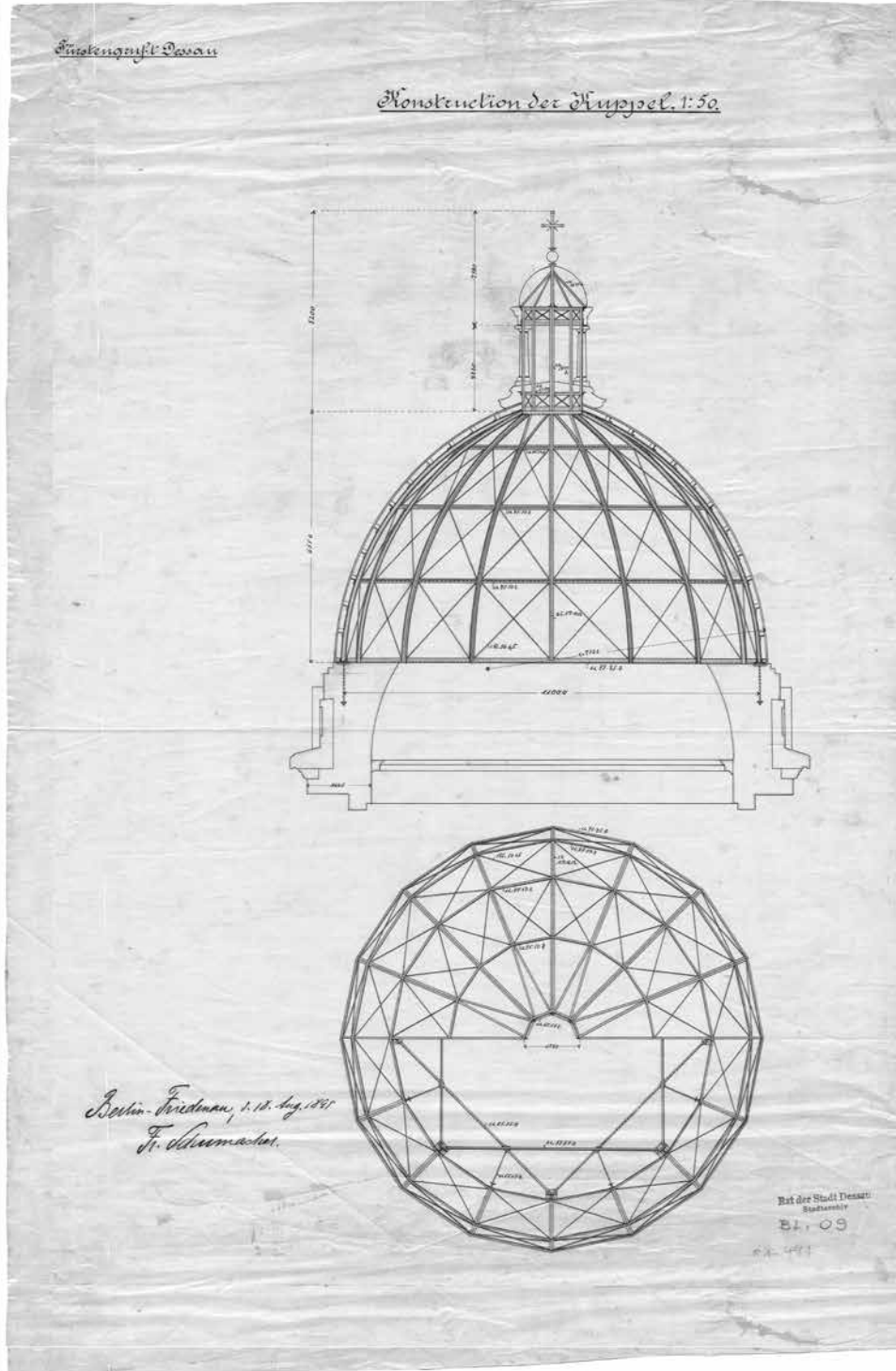




The Mausoleum has equal porticoes on all four sides of the building. The portico, a roofed space serving as a porch which leads to the entrance of the building, is supported by four ionic freestanding columns at irregular distances. The facade shows an architectural symmetry.

Herzogliche Fürstengruft Dessau
 Portico (undated)
 Drawings: Stadtarchiv Dessau-Rosslau





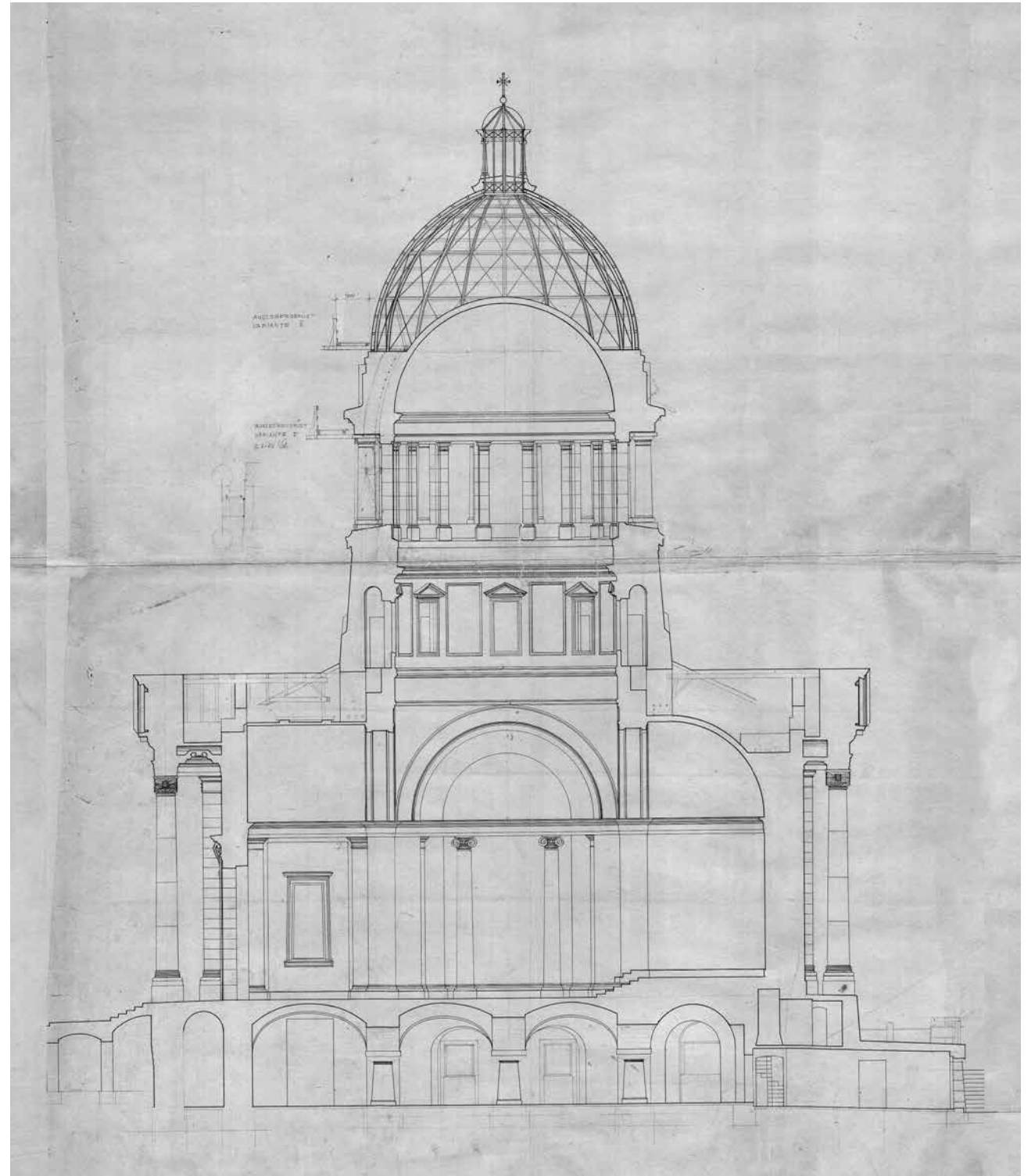
The main hall is of a square shape, 8 metres high, and carries the drum supporting the dome.

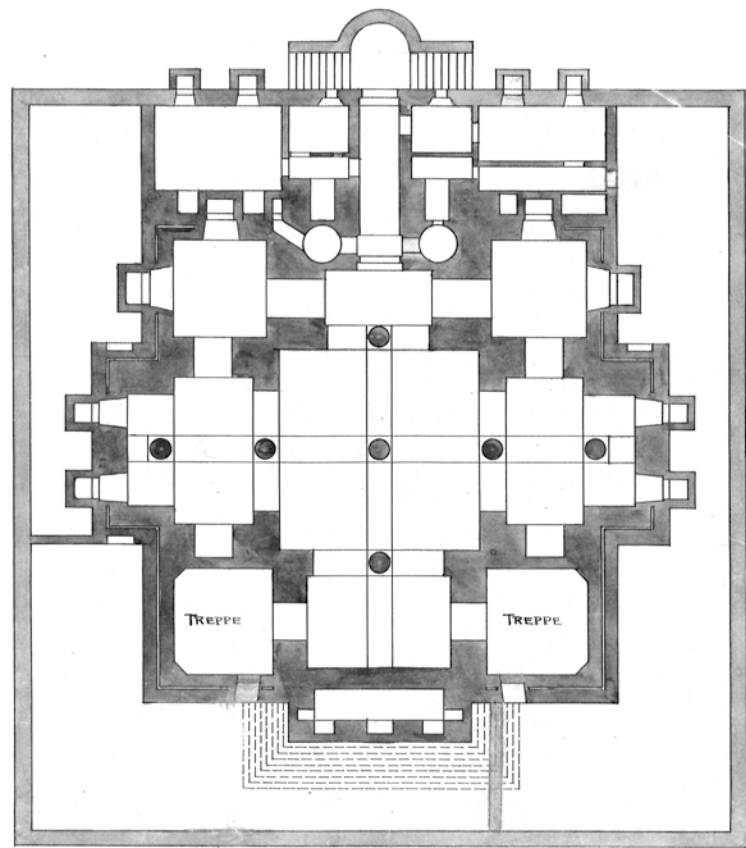
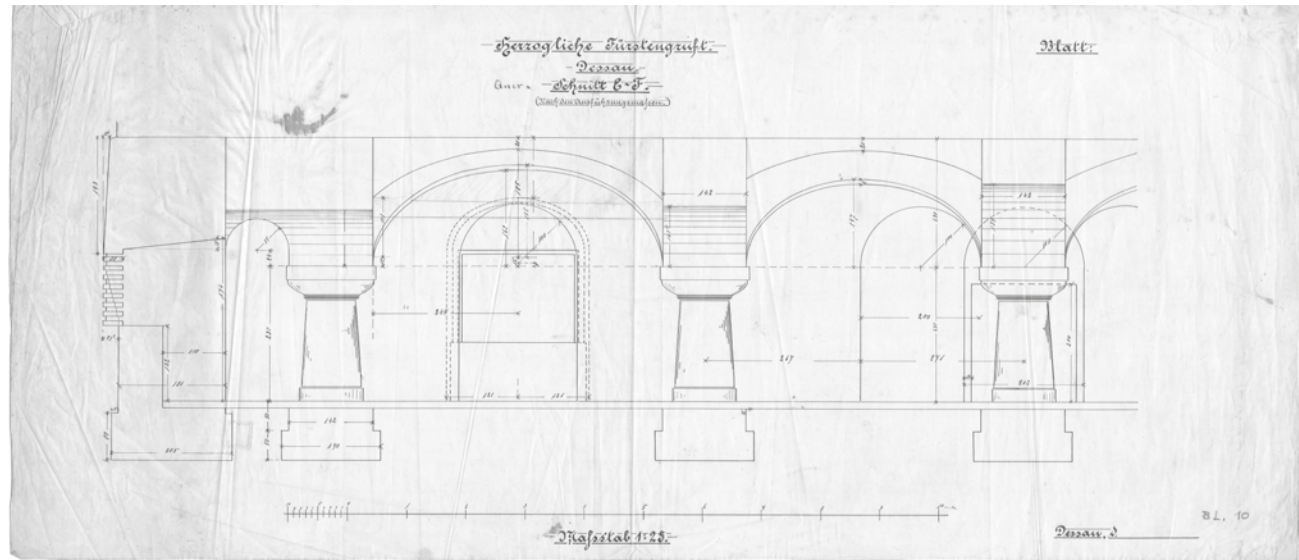
Herzogliche Fürstengruft Dessau

Left: Construction of the dome

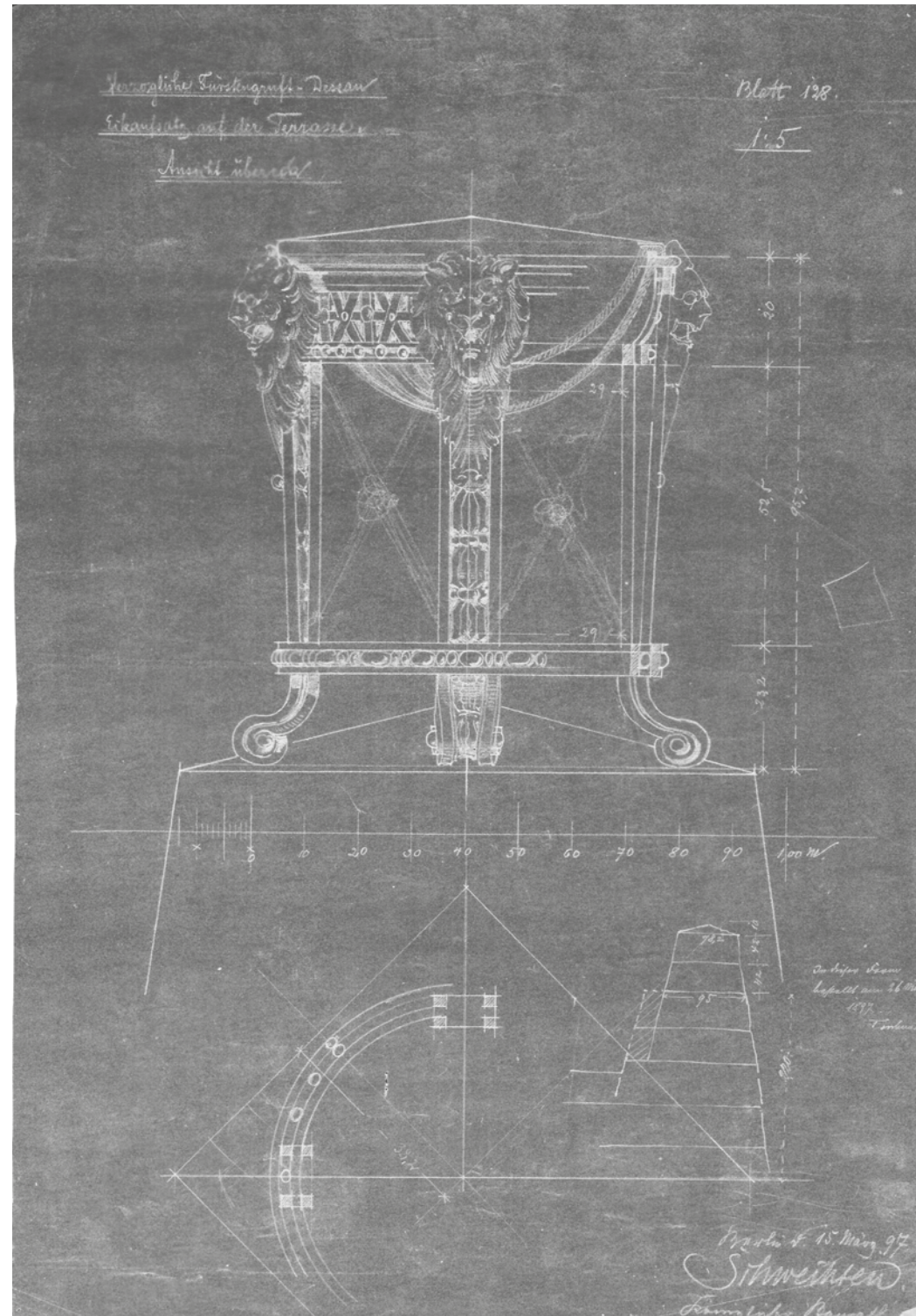
Right: Section

Drawings: Stadtarchiv Dessau-Rosslau





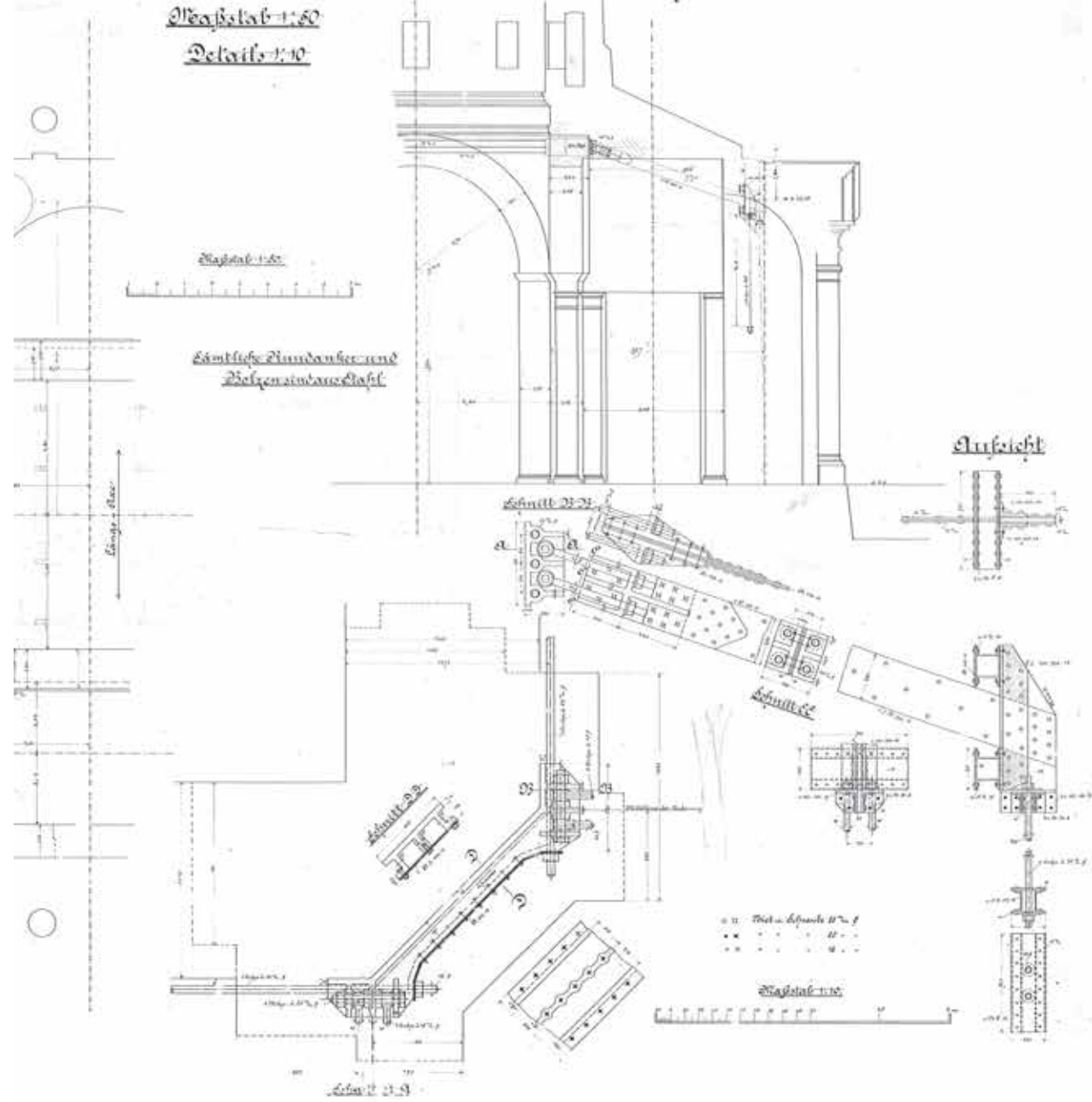
Herzogliche Fürstengruft Dessau
 Top: Section of basement with vault
 Right: Floor plan of basement
 Right page: Tomb
 Drawings: Stadtarchiv Dessau-Rosslau



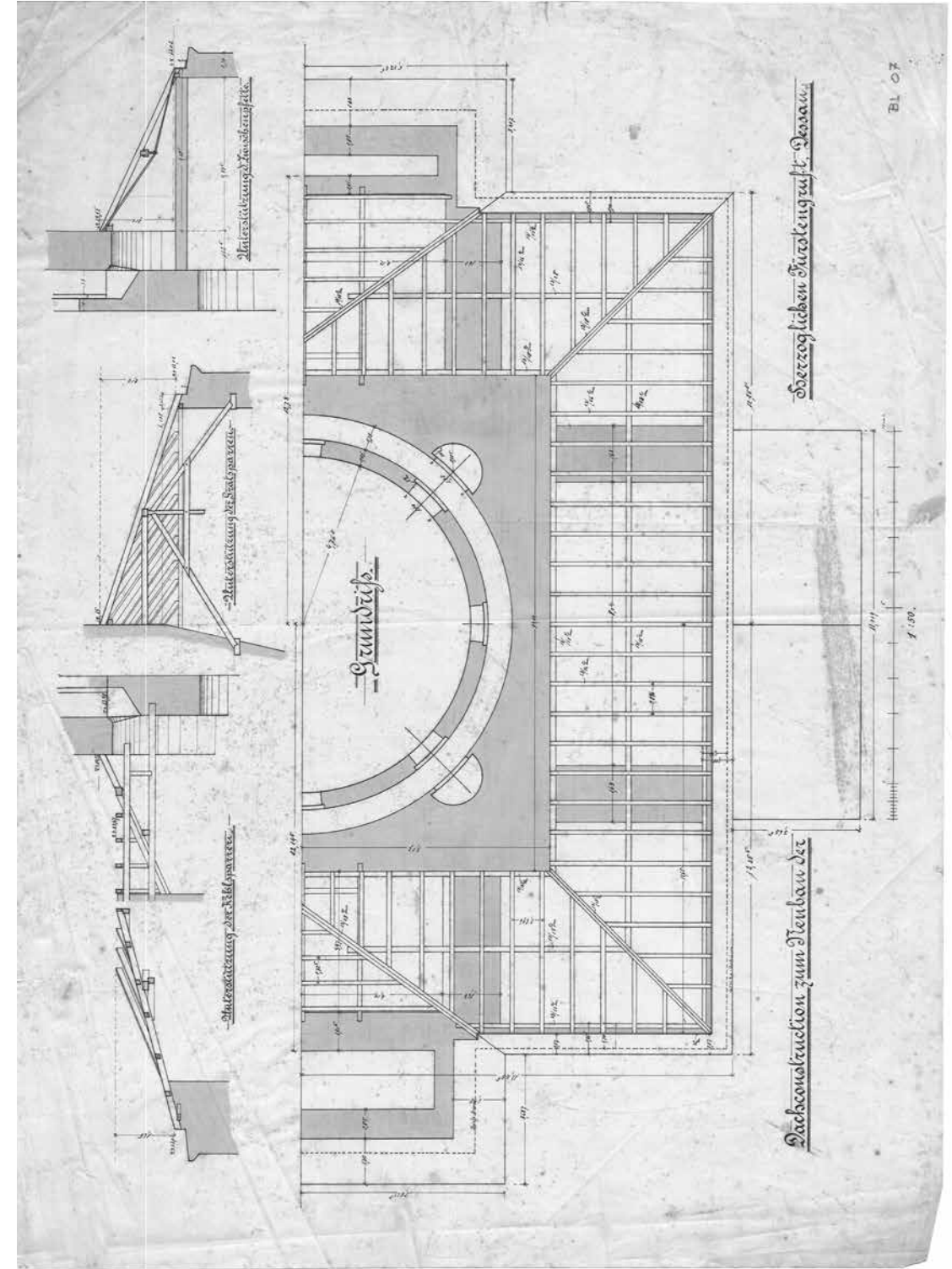
Verankerung der Nering.

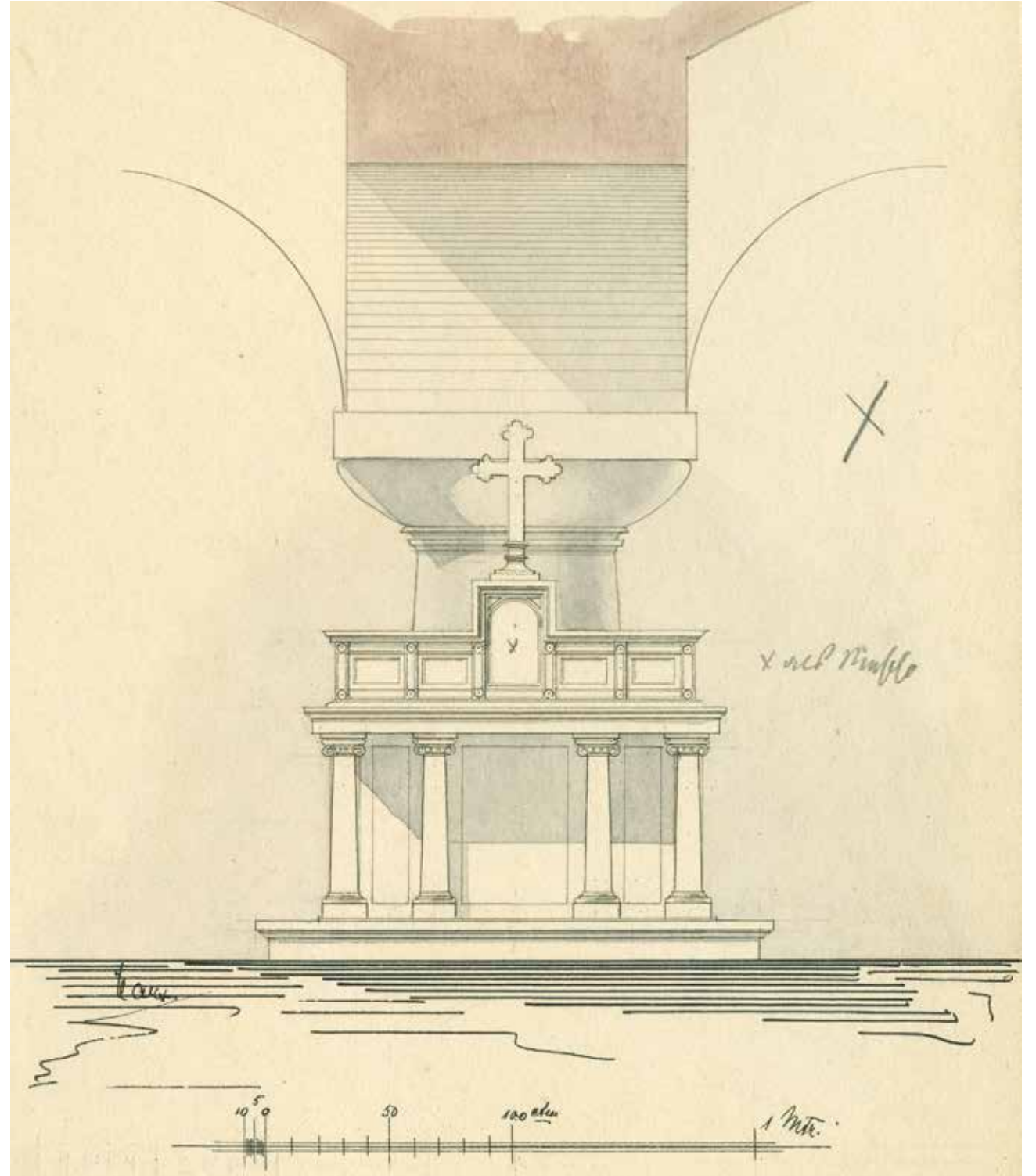
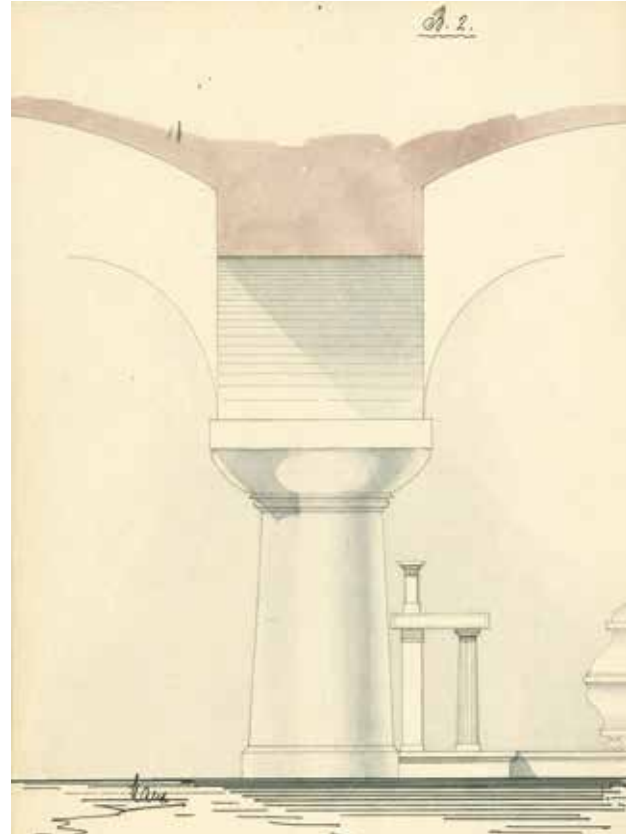
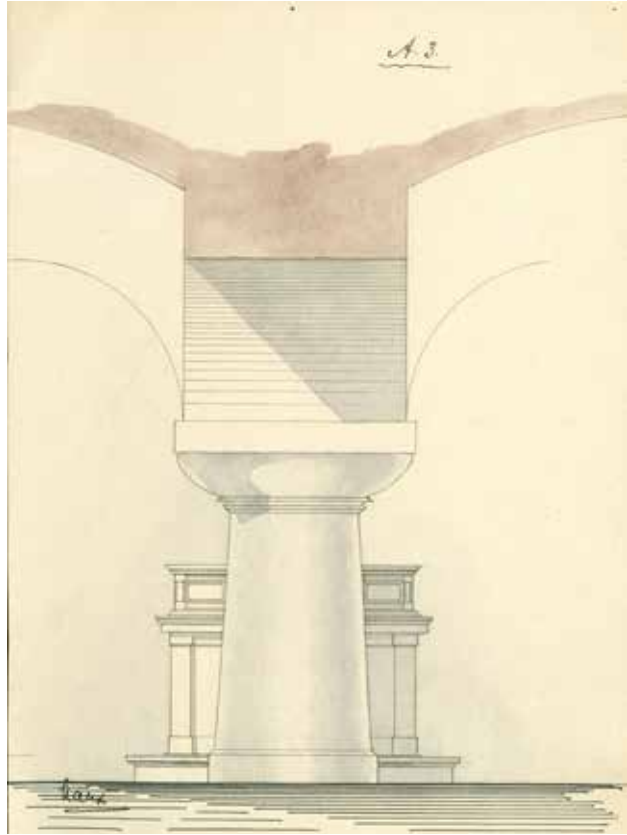
Querschnitt

Maßstab 1:50
Details 1:10



Herzogliche Fürstengruft Dessau
Construction plans
Stadtarchiv Dessau-Rosslau



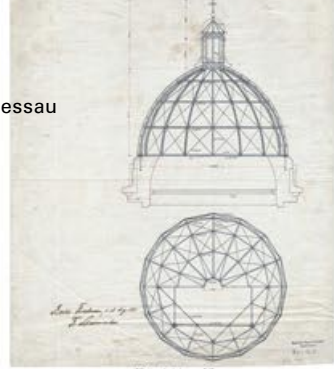


Herzogliche Fürstengruft Dessau
 Compact and squat Doric columns in the basement.
 Stadtarchiv Dessau-Rosslau, Blatt 1-1396-97/98

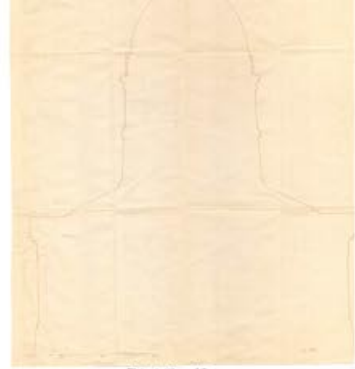
Herzogliche Fürstengruft Dessau
Collection of plans
Stadtarchiv Dessau-Roßlau



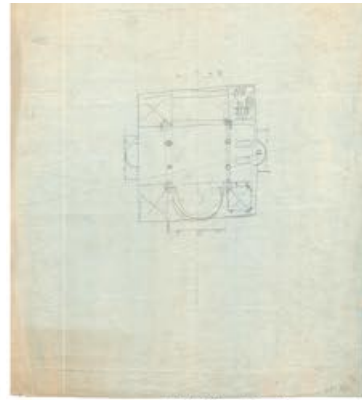
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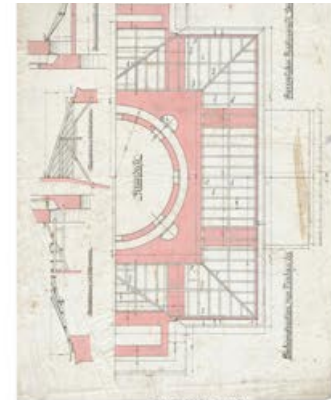
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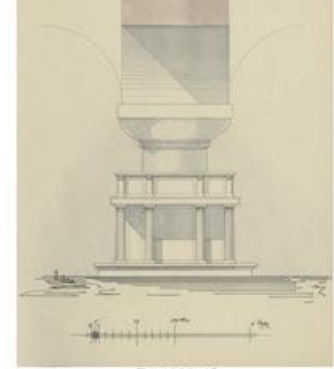
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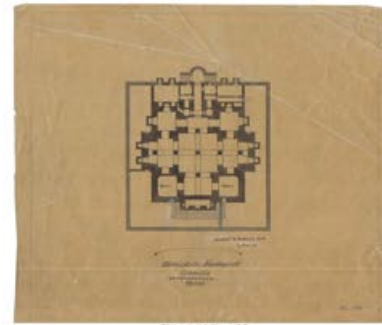
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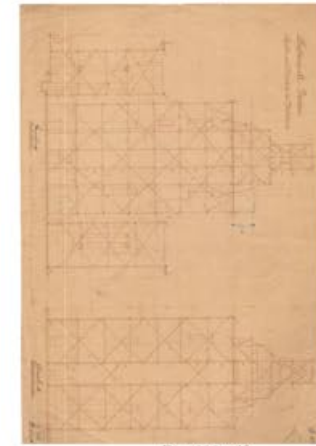
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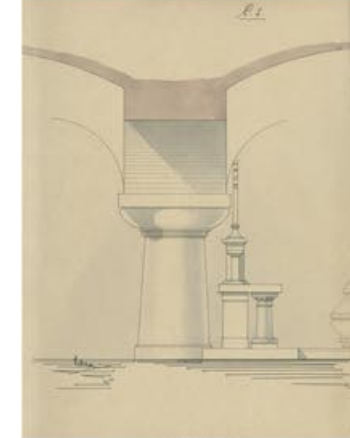
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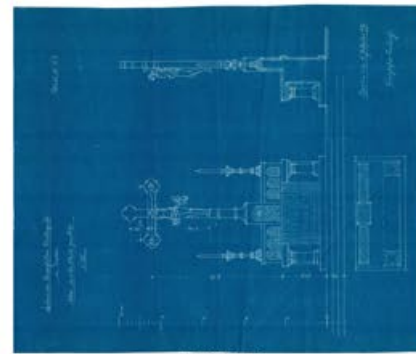
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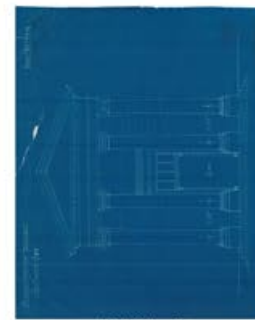
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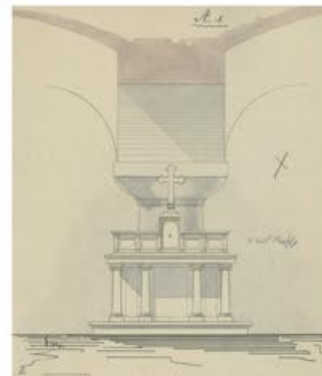
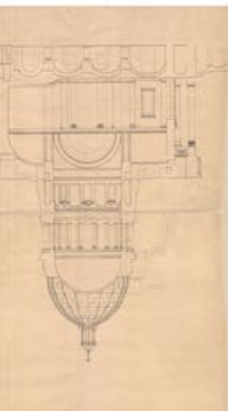
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»Architecture has been called
the art of building beautifully,
a fixation of man's thinking,
and record of his activity...
Keep in mind that last phrase.
It is important.«

Ernst Johnson

Public Relations and Graphic Design Rules

How to Document a
Building in Ten Steps



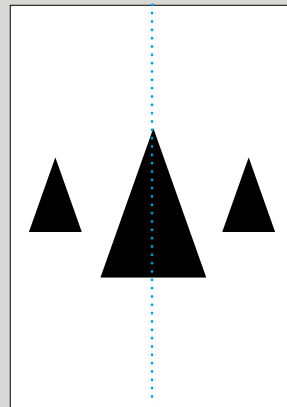
Public Relations and Graphic Design Rules

How to Document a Building in Ten Steps

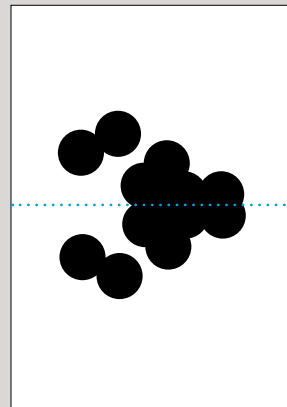
One of the bases of this seminar was the analysis of PR strategies in the fields of world heritage, architecture and development. Those who wish to stand out in the world of media must acquire knowledge on objectives, methods, and tools in the realm of Public Relations. This also applies to the preservation of historical monuments – especially since this discipline intervenes at the interface between building culture, history of architecture, and the real estate industry. For the purpose of this class, students developed a PR strategy through the example of a specific study project.

The first chapter, entitled An Architectural and Historical Study – How to Research a Building in Ten Steps, demonstrates that thorough research is essential in order to be well-prepared for the subsequent design process. Students thus conducted research on a historic building by surveying and collecting materials and objects, as well as information and facts from a wide array of archives and publications. The second stage entailed the analysis and discussion among students of PR work

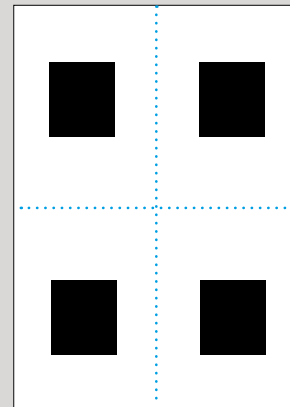
involving printed material, such as magazines, and digital sources. Students wrote individual papers, took photographs and designed advertising as part of PR-related ventures linked to historical monument preservation. The aim of the class was to develop a personal communications strategy by creating a publication and exploring the basics of editorial design. Students were therefore taught the different elements of a brochure. For example, when designing a brochure it is imperative to set out content in a clear and organised structure. Therefore, the type of image which best delivers a specific message must be determined in advance, as well as how many pages are needed to comprise the information required and which typeface is most appropriate etc. The key to a successful design layout lies in consistency throughout by employing the same typefaces/styles on each page and keeping the grid the same, although the layout may be varied. The facets of the design world are complex – therefore, this seminar supported students with design tips and basic knowledge throughout the creative process.



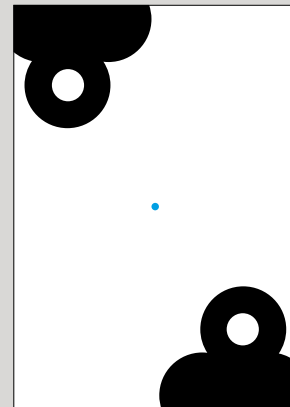
Vertical axis



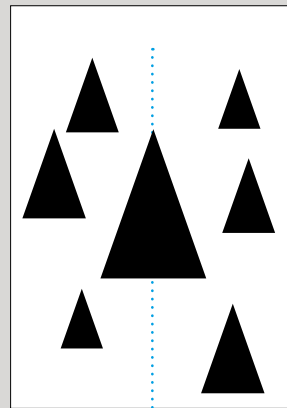
Horizontal axis



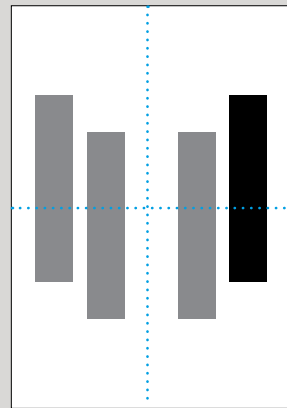
Vertical and horizontal axes



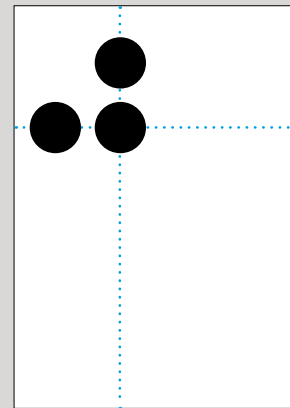
One-point symmetry



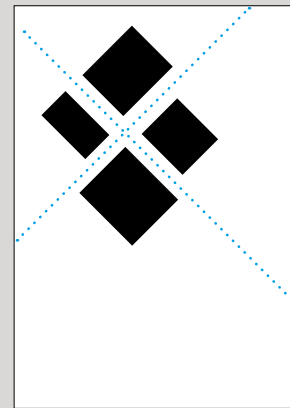
Deviation in order, form, scale



Deviation in colour



Axis moved away from the central point



Rotated axis



1



2

Symmetry and Rhythm How to Design Space

Symmetry

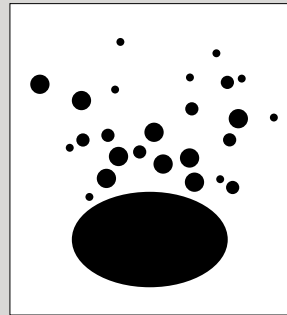
Harmony and Balance

One speaks of a symmetrical composition when all design elements are arranged on either side of a centre or an axis, so that both sides correspond to each other. The principle of symmetry is often used in a composition because it is expressive and provides great clarity to the eye. A symmetrical composition undoubtedly attracts attention. Powerful lines may be created in a composition by using strong symmetrical axes. In Western culture, symmetry expresses concepts such as order, power, authority or stability. Symmetry is evident in almost every human being or plant since nature is its source.

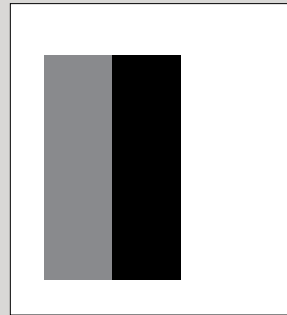
Unity and Variety

Symmetry is able to lend structure to variety and diversity. Since too much symmetry may sometimes come across as too monotonous, it is advisable to work in as free a manner as possible. Deviations may result from different forms, colours, light, textures, etc. Careful deviations from symmetry may create a surprising effect and give rise to eye-catching features. The greater the deviation, the more significant an idea can be expressed. If the distribution of elements seemingly obeys no principle and the composition is asymmetrical, or if symmetry axes even intersect, then the composition arguably embodies independence, movement and renewal – or even imbalance and disorder.

- 1 Barbara Stehle: The Sox, Hildrizhausen
2 Björn Christian Schiebe



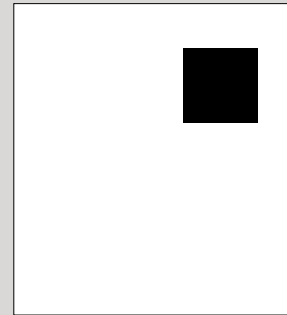
Choose a centre of gravity



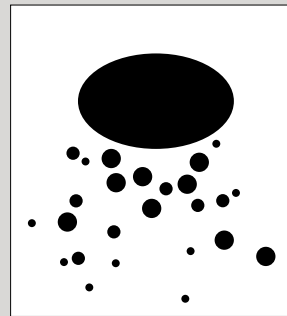
Colour influences gravity



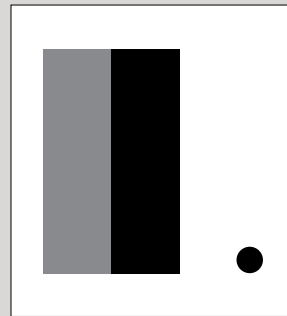
Dark colours have more mass



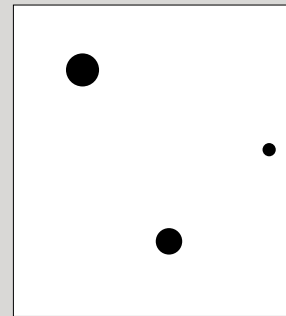
Variations of mass and balance



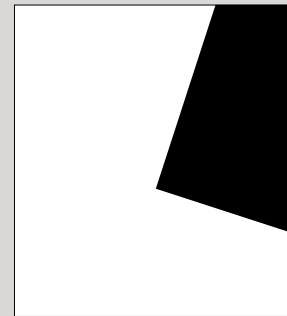
Choose a centre of gravity



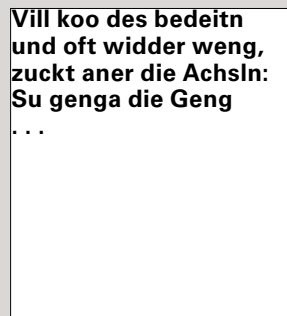
Balance gravity



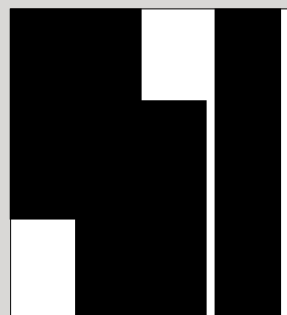
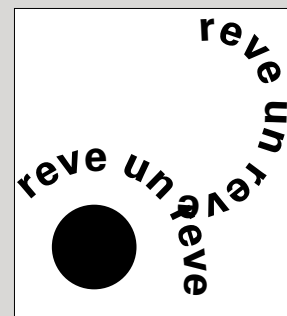
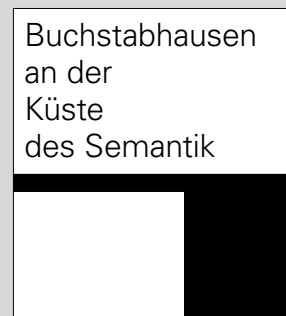
Dark colours have more mass



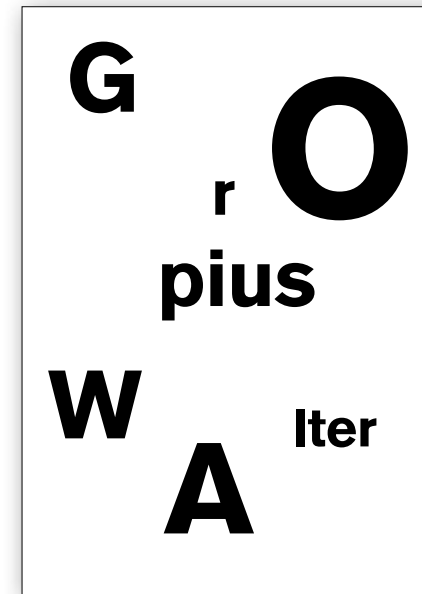
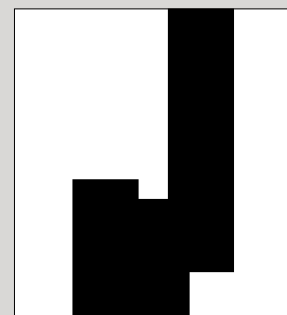
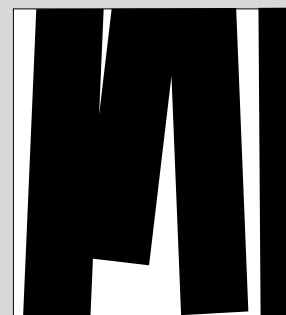
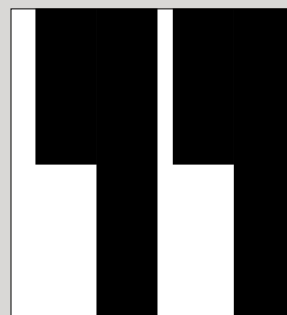
Variations of mass and balance



Typographic compositions



Spatial compositions



Asymmetry

Balance, Weighting of Masses

Symmetry is not the only method for achieving unity and harmony in a composition. In order to maintain balance the human body must adjust its limbs with each movement. This awakens parallels to the way in which we look at a composition. A balanced distribution of masses is compatible with unity and stability, even allowing for true diversity, whereas a chaotic distribution of masses creates confusion among observers. The eye jumps back and forth since the observer does not know exactly where to look.

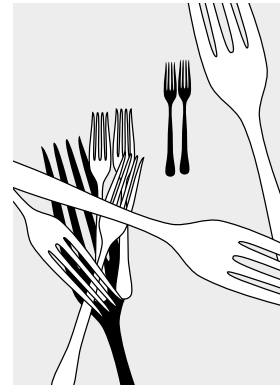
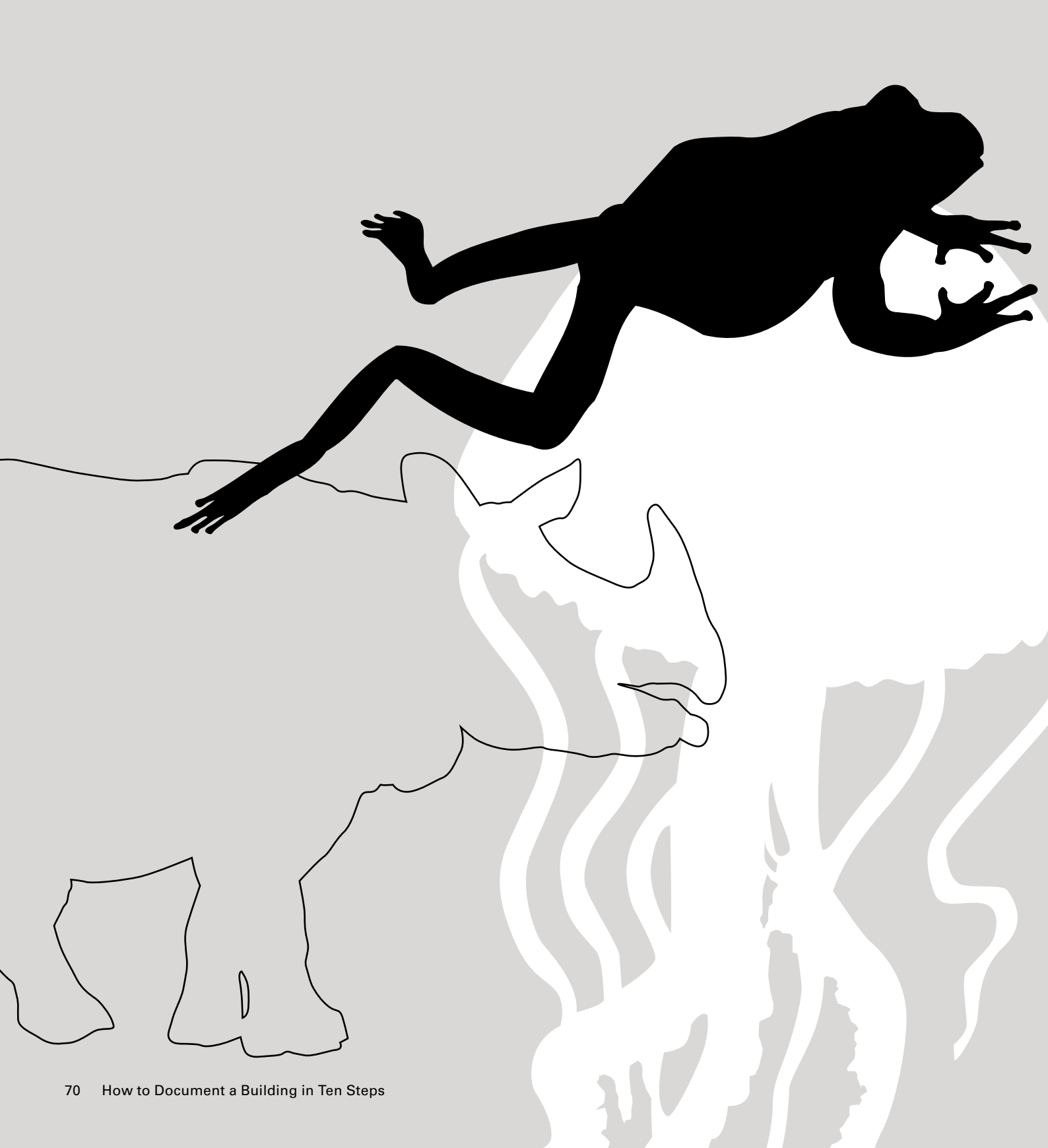
Reference Points

On this planet we are used to the physical laws of gravity which determine our movements and orientation. Of course, this physical experience also affects our visual perception and way of imagination. For example, a dark area perched within the upper corner of a format gives a precarious appearance, as if it were about to fall, creating a dynamic effect. By contrast, a mass located on the base of a format appears solid, heavy and stable.

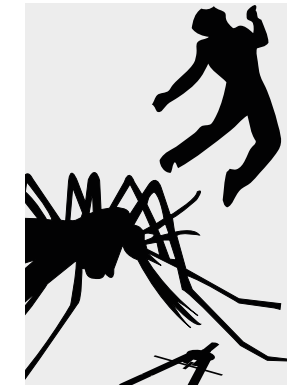
Balance, Imbalance, Movement

Mass, depth, weight and movement are the basic layout principles. This exercise shows different abstract compositions by using four equally long, black strips within a white square. It is startling how different the examples appear to the observer, although the basic elements remain the same. The proportions, the distance between the white and black areas and their arrangement within the square produce balance, imbalance or movement.

Left: Inspired by Gautier, Damien and Claire: Gestaltung, Typographie etc. Ein Handbuch, Zürich 2009



4 Contrast in size may imply motion or depth



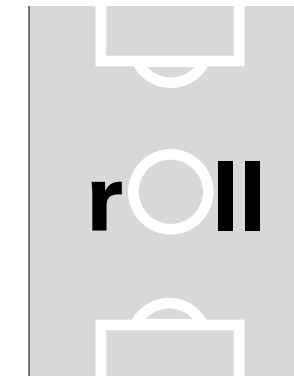
2 Size has an influence on the appearance of elements



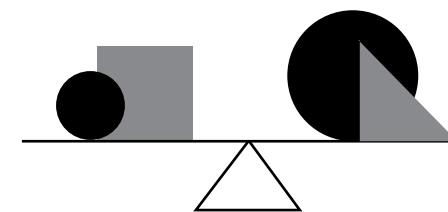
4 Tell a story



4 Elements of the same size may feel flat



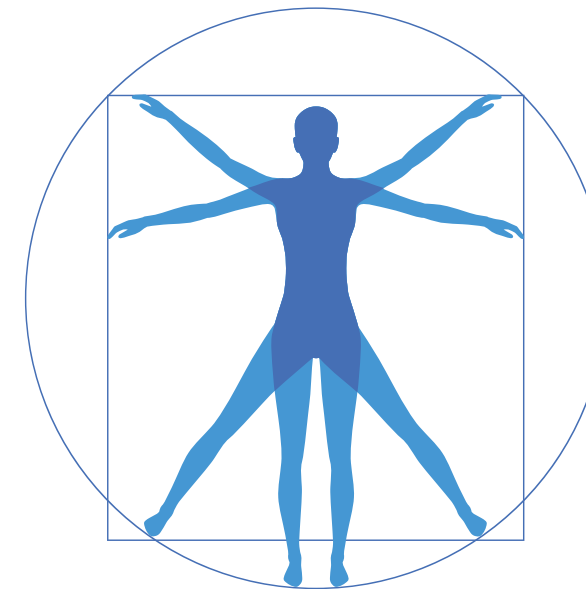
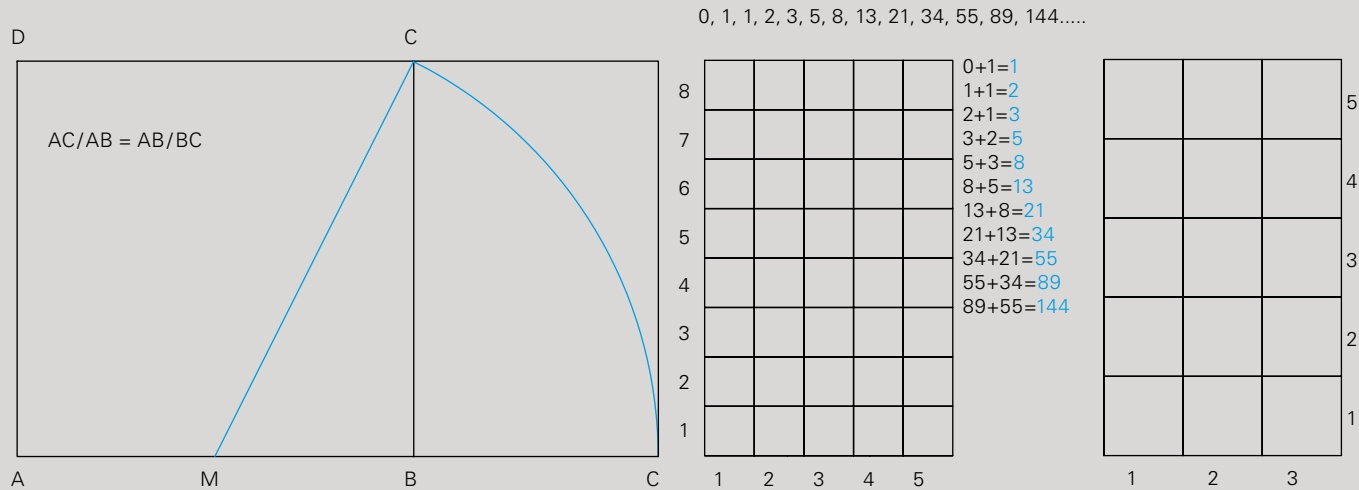
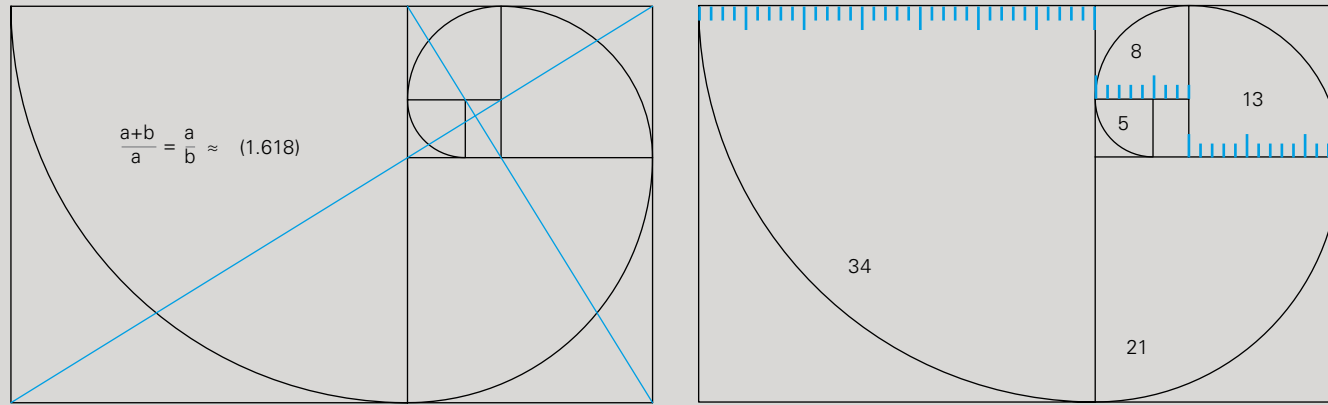
Scale in typography



Illustrations: Natascha Meuser

Scale

Big or small, short or tall – the size and scale of elements within the design determines the overall balance and hierarchy of a composition. Scale is relative but important in the creation of hierarchy, flow, rhythm and balance in a composition. The size of objects is an evident visual weight factor. Similar objects of the same type will naturally look heavier and dominate more space. Contrast in design can create a strong tension. For instance, larger objects appear closer and smaller objects further away.



The Golden Ratio Searching for an Ideal

The perfect proportion, the golden ratio is also called the golden mean or golden section (Latin: sectio aurea), divine proportion or section (Latin: sectio divina), golden proportion or cut, and golden number. It corresponds to a mathematical ratio, according to which it is possible to distribute lines and areas harmoniously as a visual representation of the golden number Phi (1.618). Since antique times it has arisen out of a search for an ideal relationship between lines, forms or objects. Golden section proportions are evident in both nature and man-made structures. Two quantities are in the golden ratio if their ratio is the same as the ratio of their sum to the larger of the two quantities.

The Fibonacci Sequence

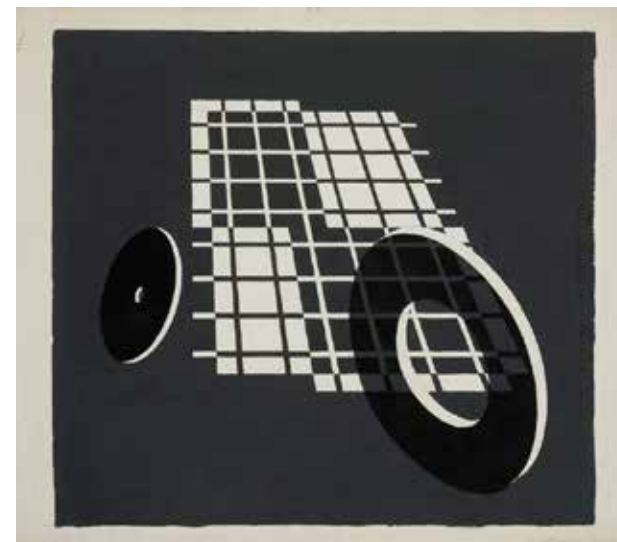
The mathematics behind the golden ratio is heavily associated with the Fibonacci Sequence. It begins by definition with the numbers 0, 1 and then each successive number in the sequence is the sum of the previous two numbers:
0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55...

Although this may not be true with regard to early numbers in the sequence, as we continue along the sequence the division swiftly approaches 1.618.

Illustrations: Natascha Meuser



Composition with Contrast Appearance, Quantity and Placement



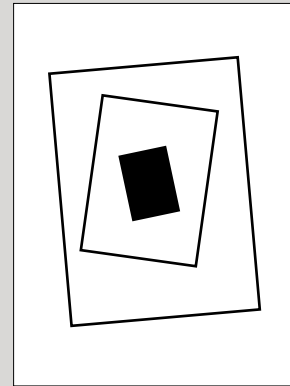
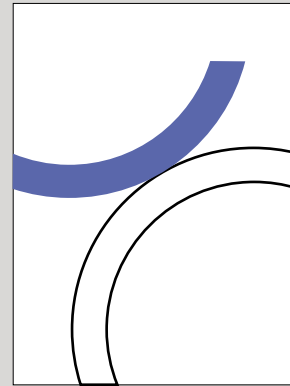
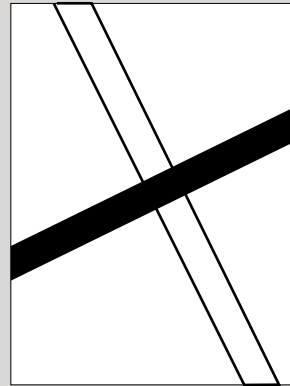
Contrast allows for an affinity and dissociation at the same time in order to establish unity or discordance between separate design elements. It is used to suggest distinctions. Increased contrast enhances visibility. Decreased contrast assimilates elements in a composition, to establish for example a centre of interest. Examples of complementary pairs are black and white, red and green, circles and rectangles. Contrast can also be created through different shapes or orientations (horizontal, vertical, oblique), colours (complementary, warm, cold, light, dark, etc.) and surfaces (rough or smooth, matt or glossy, etc.). The principle of correspondence in contrast primarily addresses unity and harmony. It connects several different elements with each other.

Above: Josef Albers, *Rolling After*, (1925–28)
Source: *Hirshhorn's collection*

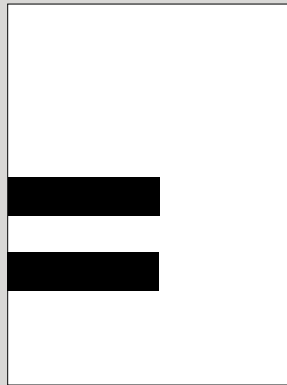
Left: *Contrast in Colour*
Simarik, *Istock*



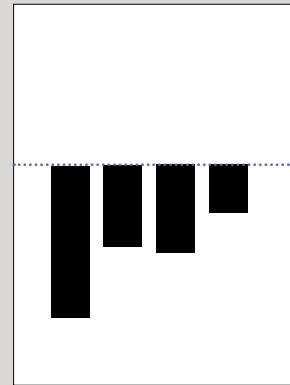
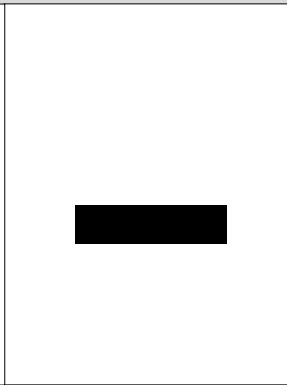
Contrast in movement and direction



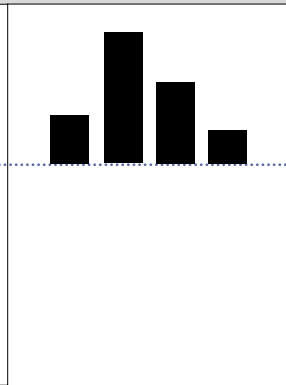
Dominance and repetition



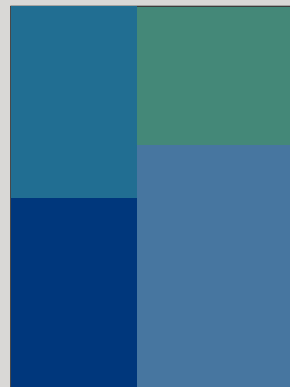
Positioning and relationship of forms



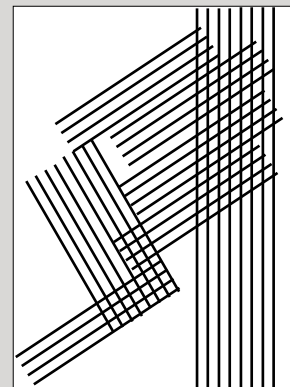
Correspondence of lines and direction



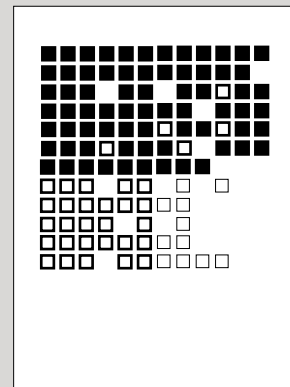
Correspondence of colour



Correspondence of brightness



Correspondence of lines and direction



Dominance and repetition



Geometric shapes are easy to identify, logical and structured

Unity and Diversity

Contrast in Geometric Forms

Geometric forms are often used because they are easy to identify, are logically structured and give a clean appearance. Their geometric nature ensures uniformity, although a contrast is produced between round and angular shapes.

Contrast between Unequal Forms

The use of different shapes – such as geometric, organic, or free forms – creates an expressive contrast. Geometric forms are mathematically ideal shapes, whereas organic forms derive from natural specifications. Free forms comprise impulsive shapes.

Contrast in Scale and Mass

This contrast can manifest itself in a balance of power – a relationship between dominant and dominated. A difference in scale influences the balance of power amongst separate objects.

Contrast in Movement and Direction

Horizontal, vertical, linear, circular motion, ascending, descending, sloping or bending lines are used to create contrast in compositions. Verticality is associated with uprightness, balance and life, whereas horizontality implies immobility, death and passivity.

Unity and Harmony

Correspondence of Form

A uniform composition may be created through:

- the dominance and repetition of one form
- the positioning of forms
- the relationship of one or more forms

Both negative and positive forms are equally of importance. These create relationships between the different forms and spaces.

Correspondence of Lines and Direction

Guiding lines help to endow the composition with a direction. These exert a strong influence on the balance of the page and between the elements.

Correspondence of Colour

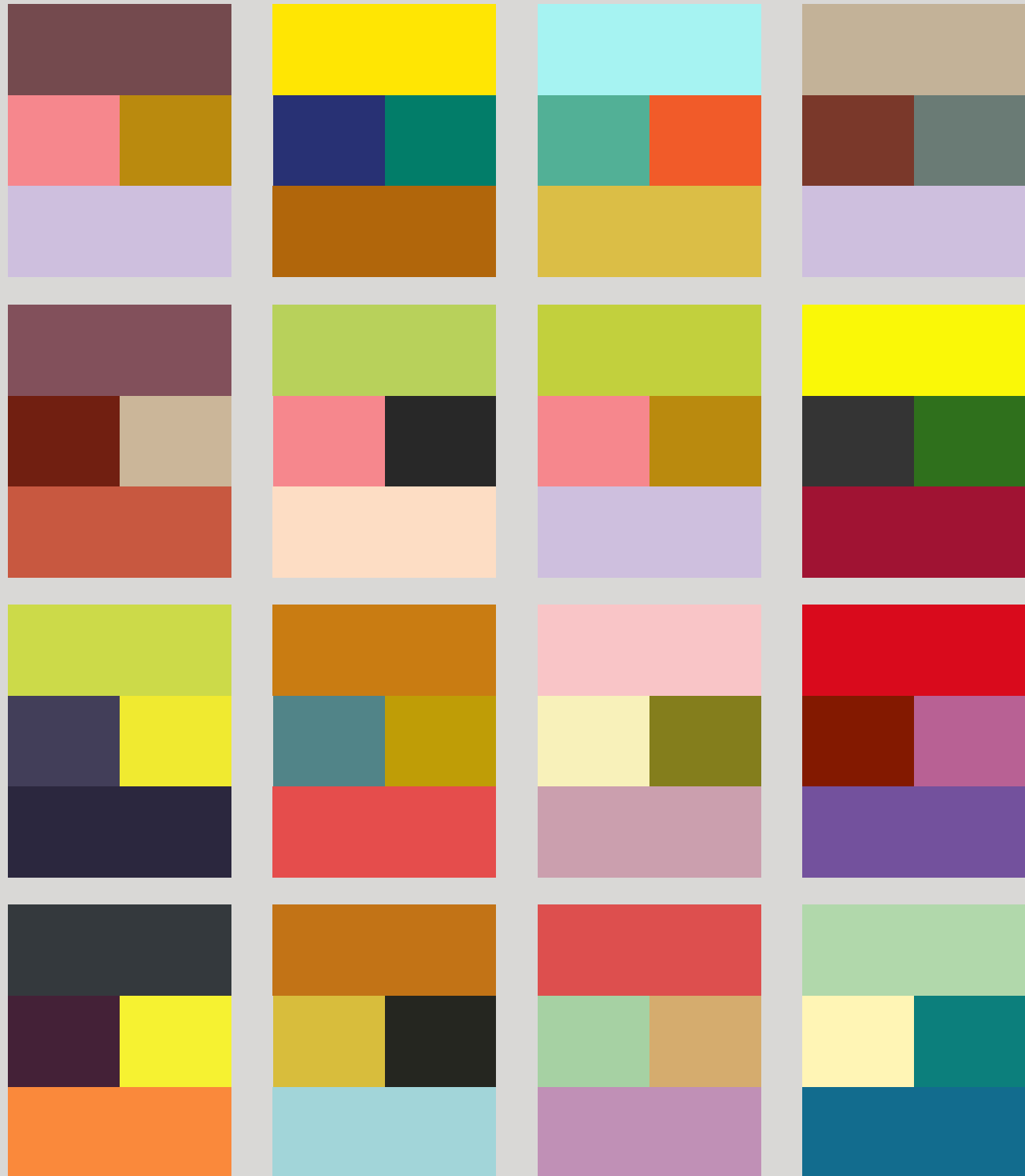
Harmony between the colours of a composition can be achieved if the colours are close together on the colour wheel.

Correspondence of Brightness

Harmony between the colours of a composition may be achieved by changing the exact hue or saturation and evokes a completely different affect.

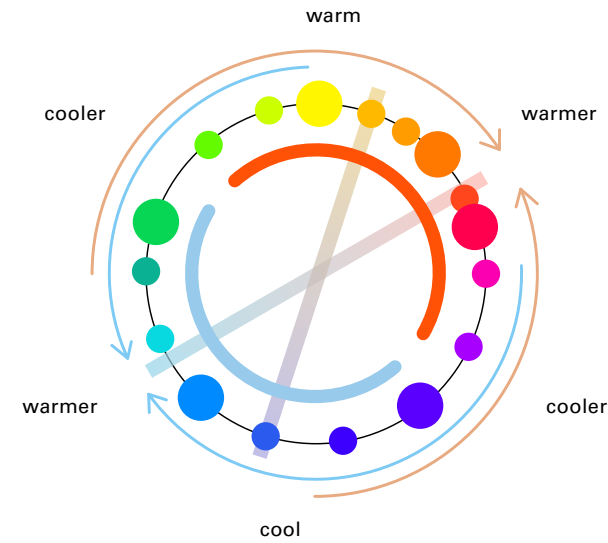
Correspondence of Texture

Visual uniformity in a graphic composition may be achieved by using the same textures, surfaces, patterns or varnishings.



Colour and its Use

What to Know about Colour

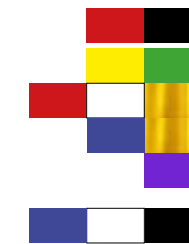


Bible: Rainbow



Christian liturgical colours
(Jerusalem sequence)

Advent: Black;
Christmas: Red, white, gold
Epiphany: Blue/gold; Lent: black;
Easter: White etc.



Judaism



Islam



Buddhism and Taoism



White—purity: Christianity, Judaism, Buddhism

Black—death: Christianity, Islam

Blue—sky: Christianity, Judaism, Hinduism

Above: Colour symbolism
Source: *Edith Anderson Feisner*

Left: Colour combinations
Source: *Haishoku Soukan: Dictionary of Color Combinations, Seigensha, 1933*

Why Colour?

Colour assumes a key role in composition, although colour in design is very subjective. Colour meanings vary between cultures and exert an important impact on the targeted audience. Each civilisation enforced (and continues to enforce) its myths and associations with different colours. Therefore throughout human history colour has always played an important role to impart messages in the religious, natural and cultural aspects of life. Arguably the three most influential colour masters are Eugène Chevreul, Johann Wolfgang von Goethe and Sir Isaac Newton with their individual interpretations of colour wheels. The RYB hue circle, or “artists’ colour wheel”, is a hue system structured around the three historical primary colours – red, yellow and blue – and the historical complementary relationships red-green, yellow-violet/purple, and blue-orange. The clarification of the theoretical basis of subtractive mixing disclosed that the optimal primaries for colourant mixing were not in fact yellow, red and blue, but rather yellow, magenta and cyan, the complements of the additive primaries.



The most common tool for examining the relationship between basic colours is the colour wheel.
 Value: Lightness or darkness of a hue
 Tint: Addition of white to a hue
 Shade: Addition of black to a hue

Primary Colours

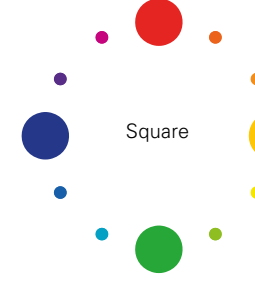
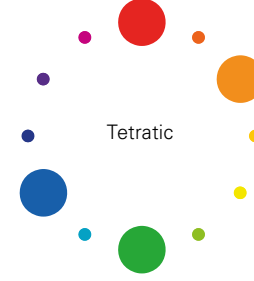
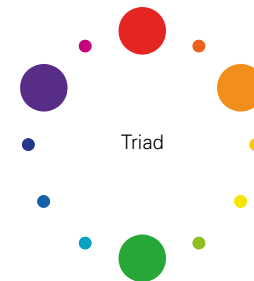
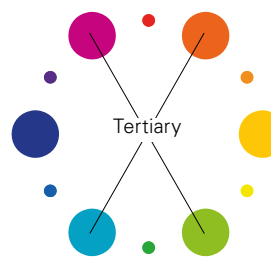
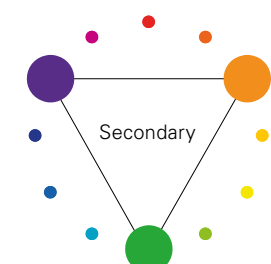
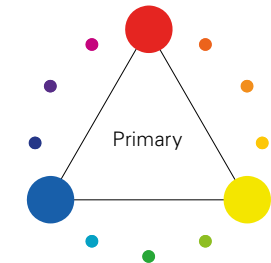
These are colours that cannot be created through the mixing of other colours. Rather, they are colours in their own right. The three primary colours can be seen to the right: red, yellow and blue (RYB).

Secondary Colours

When any two of the pure primary hues are combined, this gives rise to three new mixtures called secondary colours: orange, green and violet.

Tertiary Colours

When a primary colour is mixed with its nearest secondary colour on the basic colour wheel, six new mixtures called tertiary colours are created. This gives rise to twelve basic colours, allowing in turn for an endless variety of hues, tints, tones and shades.



Colour Harmony

Complementary

Colours located opposite each other on the colour wheel are referred to as complementary colours (e.g. red and green). The sharp contrast of complementary colours gives a vibrant appearance, especially when used at full saturation.

Analogous

Analogous colour schemes use colours that are next to each other on the colour wheel. These are usually compatible and create serene designs. Analogous colour schemes are often found in nature and are aesthetically pleasing.

Triad

A triadic colour scheme uses colours that are evenly spaced around the colour wheel. Triadic colour harmonies tend to be quite vibrant. A successful triadic harmony is carefully balanced, with one colour allowed to dominate.

Split-complementary

The split-complementary colour scheme is a variation of the complementary colour scheme. Besides the base colour, it is composed of two colours adjacent to its complement.

Rectangular (Tetradic)

The rectangular colour scheme uses four colours arranged into two complementary pairs. This rich colour scheme offers plenty of scope for variation. Tetradic colours are usually vibrant colour schemes.

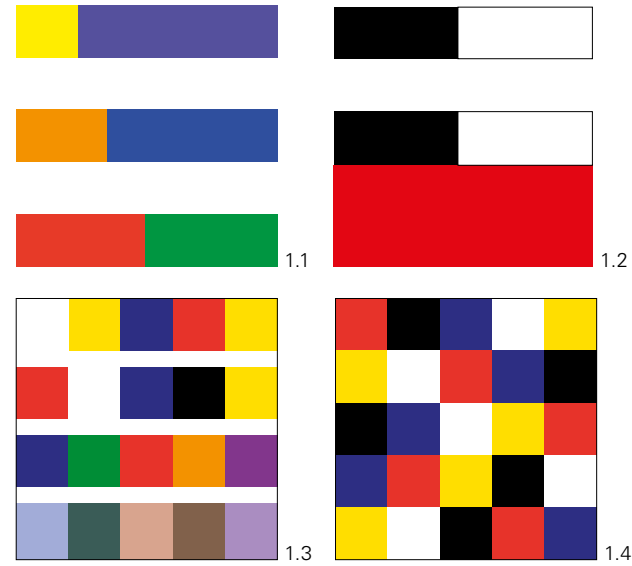
Square

The square colour scheme is similar to that of the rectangle, but with all four colours spaced evenly around the colour circle. The balance between warm and cool colours within the design must be carefully observed.

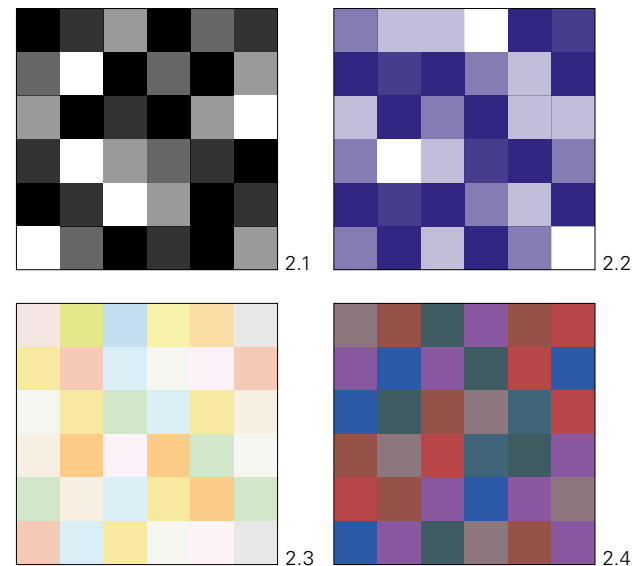
Contrast in Colour

This chapter discusses the colour theory of Johannes Itten with reference to the colour wheel, colour harmony, and the context in which colours are used. Although colour theory principles first appeared in the writings of Leone Battista Alberti (c.1435) and the notebooks of Leonardo da Vinci (c.1490), a tradition of "colour theory" first took root in the eighteenth century, initially within a partisan controversy around Isaac Newton's theory of colour (Opticks, 1704) and the nature of primary colours. From there it developed as an independent artistic tradition with only superficial reference to colorimetry and vision science. Colour theories determine a logical structure for colour. For example, an assortment of fruits and vegetables may be organised according to colour and placed in a circle to represent these in contrast to each other.

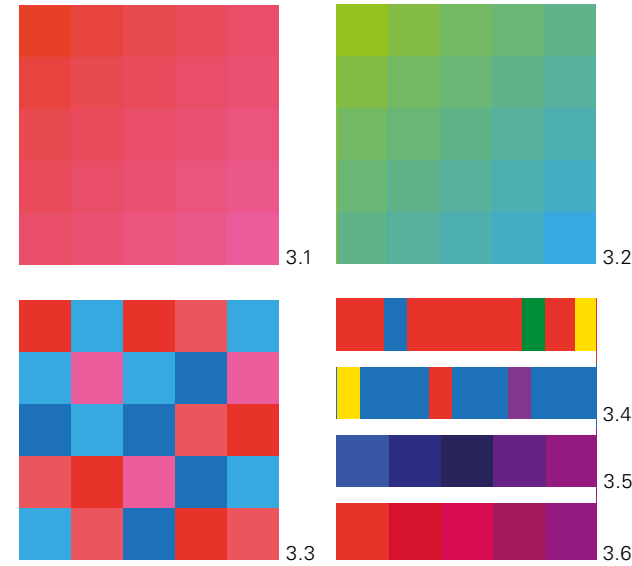
Contrast is the perceived difference in colours that are in close proximity to each other. Johannes Itten (1888–1967) was an expressionist painter who taught at the renowned Bauhaus school of art in Germany. It was during his tenure (1919–1923) at the school that he formulated his colour contrast theories which are still commonly used today. Itten developed his own colour wheel, linking the primary colours (based on the original pigment mixing model of red-yellow-blue), secondary and tertiary colours. By adopting this wheel as a teaching tool, Itten denoted four qualities of colour: hue (source colour), value (lightness/darkness), intensity (brightness/dullness) and temperature. He devised seven methodologies for coordinating colours within the scope of his research by utilising the hue's contrasting properties.



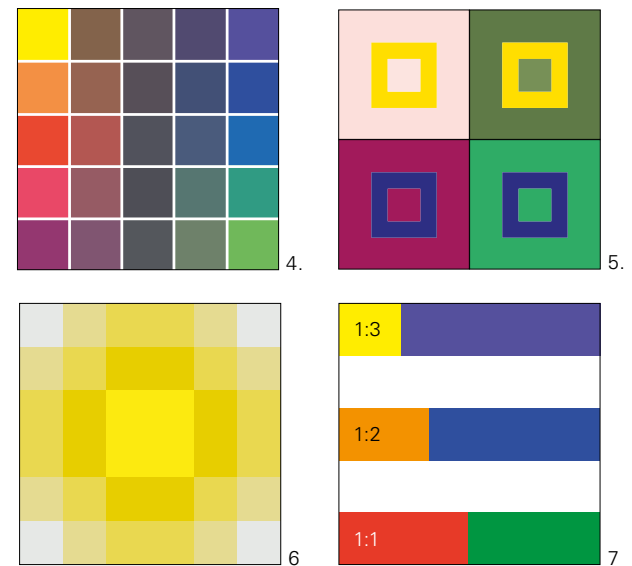
- 1.1 The visual weight of a colour influences optical harmony
- 1.2 Black and white represents the highest level of colour contrast and is especially effective with a strong colour
- 1.3 Orange, green and violet are weaker in intensity and the effect of tertiary colours is still less distinct
- 1.4 Yellow-red-blue is an extreme instance of hue contrast



- 2.1 Light-dark composition in black, white and greys
- 2.2 Composition in blues
- 2.3 Colours of equal brilliance
- 2.4 Colours of equal darkness



- 3.1 Cold-warm modulation in red
- 3.2 Cold-warm modulation in green
- 3.3 Chequered composition contrasting cold and warm
- 3.4 Yellow-red-blue is an extreme instance of hue contrast
- 3.5 Red-violet seems warm relative to blue
- 3.6 Red-violet seems cold relative to orange



- 4 Mixture bands of six complementary pairs
- 5 Differing perceptions of how we view colour
- 6 Graded admixture of grey with a pure colour
- 7 Harmonious area proportions for complementary colours

Seven Methodologies

1. Contrast of Hues

When positioning different hues next to each other, primary colours elicit the greatest effect. Just as black-white represents the extreme of light-dark contrast, so too does yellow/red/blue represent the extreme instance of hue contrast. Orange, green and violet are weaker in intensity than yellow, red and blue, and the effect of tertiary colours is still less distinct.

2. Contrast of Light and Dark

Combination of the same hue with varied value.

3. Contrast of Warm and Cold

The maximum effect is achieved with the colours orange-red and blue-green. All other colours appear cold or warm depending on their contrast with warmer or colder hues.

4. Contrast of Complements

Combination of colours on opposite sides of the colour wheel (complementary hues). Two colours are complementary if their pigments, when mixed together, produce a neutral grey-black.

5. Simultaneous Contrast

Placement of opposing colours next to each other (not necessarily on opposite sides of the colour wheel).

6. Contrast of Saturation

Saturation, or quality, relates to the degree of purity of a colour. Contrast of saturation is the contrast between pure, intense colours and dull, diluted ones.

7. Contrast of Extension

Assignment of proportion of coloured areas.



Relative visibility of colours at a distance

- 1 Colour blindness
- 2 Normal sight



Fourteen degrees of visibility

(Note: there are varying degrees of colour blindness)
 Source: Willard Cope Brinton: *Graphic Presentation* (1939)

Why it is Essential for Designers to Understand Colour Blindness

Design work should be clearly visible and easy to read, especially for the substantial group composed of colour blind people. The most common form of colour blindness is known as red/green colour blindness. The effects of colour vision deficiency can range from mild and moderate to severe. There is general agreement that 8% of men and 0.5% of women across the globe suffer from a colour vision deficiency.¹ In fact, colour blindness typically refers to a flawed ability to distinguish between shades of certain colours — most commonly reds and greens and less commonly blues and yellows.

Colour Combinations

Avoid green-red; green-brown; blue-purple; green-blue; light green-yellow; blue-grey; green-grey; green-black.

Monochrome

Use various shades of a single colour rather than multiple colours.

High Contrast

Use contrast, as well as differences in hue, saturation and brightness.

Thicker Lines

If a line of colour is too thin, the correct colour will not be achieved.

Texture

Add texture in maps and infographics – as well as colour – for differentiating between objects.

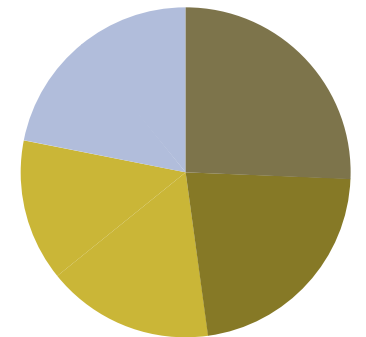
¹ <http://www.colourblindawareness.org>; last visit: 23. October 2016



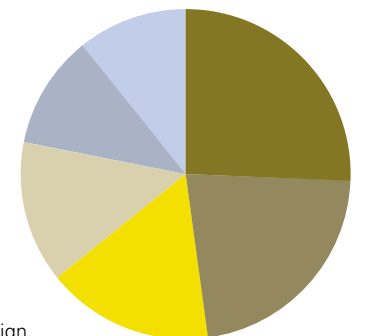
Premier Disque
 Robert Delaunay (1913)



1 Original colour



2 Digital proof



3 Improved Design

Colour Checklist

Colours Affect our Senses

Colours exert an emotional impact on design. However, the context of the product plays an equally key role. Of primary importance are the feeling and mood which a product awakens.

Effect of Colours

Five factors affect the influence of colours: hue (source colour), value (lightness/darkness), intensity (brightness/dullness), temperature and mass.

Contrasts

Contrast is the perceived difference in colours that are in close proximity to each other. Johannes Itten devised seven methodologies for coordinating colours by using the hue's contrasting properties.

Harmony

Harmony is best defined as a faultless arrangement of varying components. Colour harmony denotes a satisfying balance or unity of colours. Harmonious combinations of colours are those which are considered to be aesthetically pleasing.

The Emotional Impact of Colours

It is imperative to understand that the vibrancy of colours dictates the emotional response elicited among users towards the product.

Less is More

One is best advised to keep colour schemes conservative, conventional, and simple if one is lacking in experience in this field.

Natural Colours

Use subtle shades of natural colours. Subtle colours found in natural environments are likely to be the best choices for most background or minor elements, especially if type appears on the colour.

Saturated Colours

Avoid bold, highly saturated primary colours except when seeking maximum emphasis – and even then exert caution.

Typography and Colours

Type must contrast sharply with background colours to be rendered legible, but not too sharp to ease the impact on the reader's eyes (be aware of colour blindness).

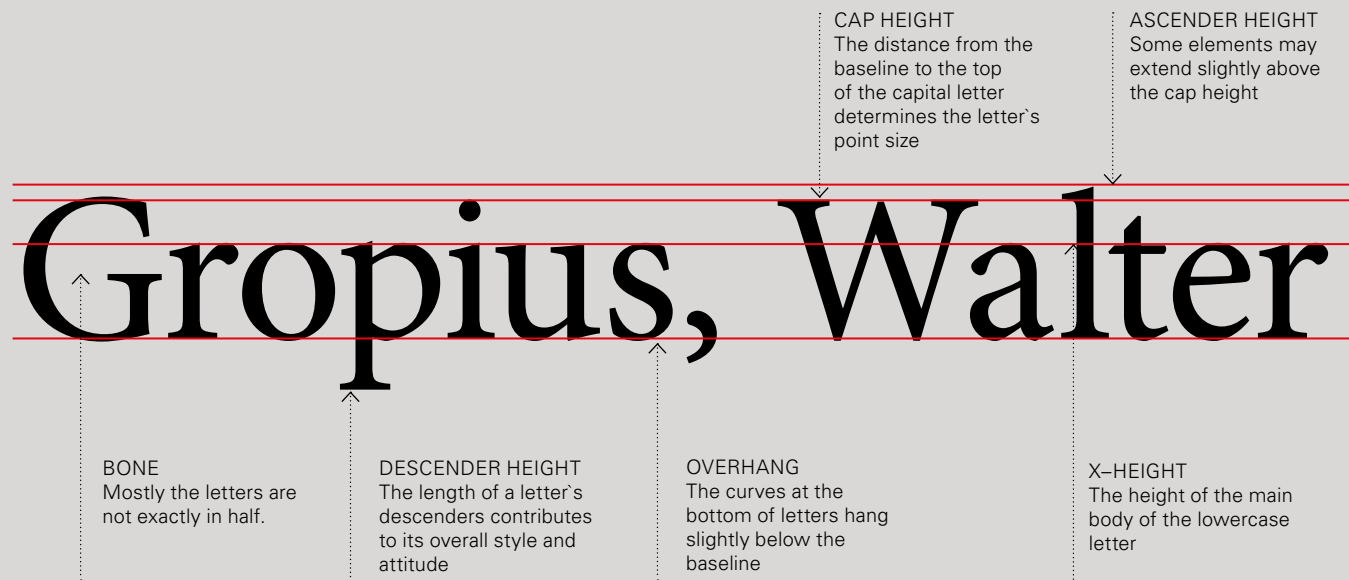


Contemporary tools to create and select colours:
<https://color.adobe.com/de/create/color-wheel>

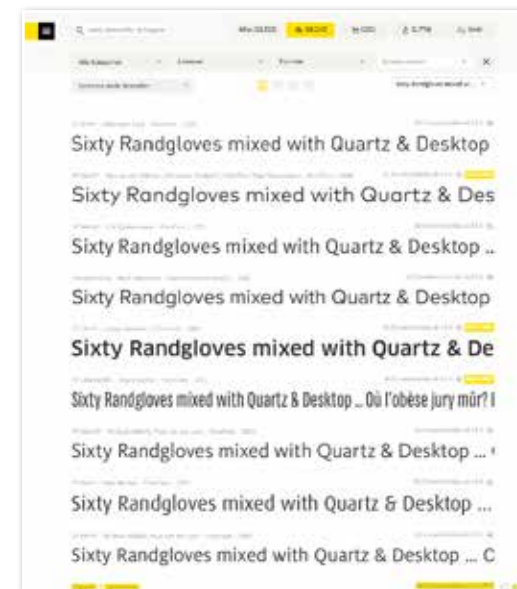
Letters Anatomy



How letters sit on a line



The Anatomy of Typography How to Create Identity



Fonts can be purchased via special font shops over the Internet. Source: <https://www.fontshop.com/>; last visit: 9 November 2016

Typography is the art and technique of arranging type to render written language legible and appealing when displayed. The choice of typeface and how to make it compatible with the grid, colour scheme or design theme exerts a key impact on the layout of the design and the information conveyed. A type family with optical sizes has different styles for different sizes of output. The graphic designer selects a style based on context. Optical sizes designed for headlines or displays must differ from those styles tailored to text and captions. For legible body text, a general rule dictates that the leading value should be greater than the font size – anywhere from 1.25 to 1.5 times. If all type were the same size, then it would be difficult to discern the most important information presented on the page. Therefore, headings are usually large, sub-headings are smaller, and body type is smaller still. Size is not the only method for defining hierarchy – this can also be achieved through factors such as colour, spacing and weight.

The Most Legible Typefaces are Characterised by Three Qualities: Contrast, Simplicity and Proportion

A typeface is a family of fonts (such as Helvetica Regular, Helvetica Italic, Helvetica Bold, Helvetica Black, etc.) but a font is one weight or style within a typeface family (such as Helvetica Regular). There are many varying classifications and sub-classification of typefaces, although the most common two types are: 1) Serif – these typefaces are the more traditional ones and are marked by a short line or finishing stroke on the end of character strokes and stems and; 2) Sans-serif – as the name implies, these typefaces are marked by their lack of any Serifs. These only gained prominence in the nineteenth century and are therefore considered modern.

Legibility and Colour

The contrast between type and its background wield an impact on legibility. Black type on a white or light grey background is highly legible. Legibility is enhanced when type and background are allocated complementary colours. There are many good colour contrast testing tools available on the web, such as:

<http://www.checkmycolours.com/>

This is a tool for comparing foreground and background colour combinations. The smaller and more delicate the type, the greater the contrast needed to ensure adequate legibility.

Kerning and Tracking

Kerning is the adjustment of the spacing between individual characters, whereas tracking is the spacing of a group of characters.

Alignment

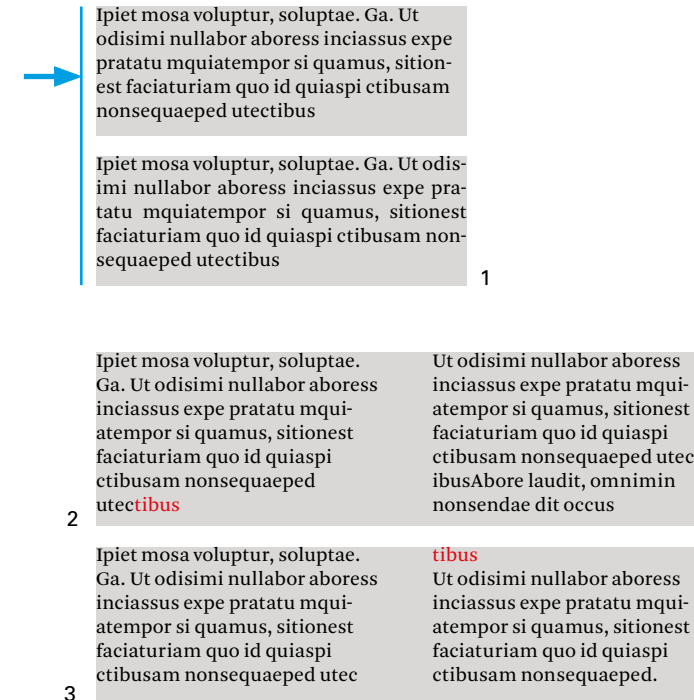
Generally text should be left aligned. Only consider centering or right aligning text if a small amount is involved, such as a heading or caption. (1)

Widows and Orphans



**Serif
Sans-serif**

Source: Typographic design: form and communication John Wiley & Sons. New Jersey, 2015



If a single word or very short line remains at the end of a column it is designated a widow (2). Likewise, if the same is left at the top of the following column this is called an orphan (3). Both of these are considered bad typography since they create distracting shapes in a block of type. This can normally be rectified in the same way as the rag, by reworking the line breaks in the column or by editing the copy.

Measure

This refers to the length of lines of text in a paragraph or column. It is most commonly referred to as column width though. Measure is an important aspect to get right in typography as it can have a crucial impact on the readability of the text. If the measure is too wide, the text may be difficult to read as the eye has to travel a lot further after each line is read. If it is too narrow it can also be burdensome on the eye to read, since the eye is constantly travelling back and forth. A narrow measure will also result in plenty of hyphenation.

Leading

Vertical line spacing is referred to as leading in typography and print. In the old days of printing and setting blocks of type, strips of lead were inserted between the lines according to how much space was required. Leading's role in typography is to generate sufficient space between the lines to render it legible. As with all matters of typography, it involves striking a balance between reading comfort and aesthetic style.

Ligatures

When parts of the anatomy of characters either clash or look too close together, they can be combined in what are called ligatures. These can be for functional or decorative purposes.

Good

Mus de simin comnis into qui officim inciis demporibus magnimus rerunda num faccum re, ut everrovitis utem inte parumetur, sit es utento molor sundunt aut ressit ea pero quam aut atur, tem fugit imost verchit ibusdae estia aut rehentiatem ventemquas maximintur rerspelibus mo te eaquatur sitiaerum nem quas eum volorepel mi, sedit apel imporro

Too long

Mus de simin comnis into qui officim inciis demporibus magnimus rerunda num faccum re, ut everrovitis utem inte parumetur, sit es utento molor sundunt aut ressit ea pero quam aut atur, tem fugit imost verchit ibusdae estia aut rehentiatem ventemquas

Too short

Mus de simin comnis into qui officim inciis demporibus magnimus rerunda num faccum re, ut everrovitis utem inte parumetur, sit es utento molor sundunt

Too little

Mus de simin comnis into qui officim inciis demporibus magnimus rerunda num faccum re, ut everrovitis utem inte parumetur, sit es utento molor sundunt aut ressit ea pero quam aut atur. Ex eumqui qui quundest, enihitat. Ximus, to cus eaquid qui concessit etur sit essit quam es ea dolorpo reritae. Nam debitem rrovit eum quia destibus, odit, nons

Choosing Typefaces

Which Font Should I Use?

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Monumental Heritage 2017

Akzidenz-Grotesk Pro Light 11Pt

Akzidenz-Grotesk Pro Regular 11Pt

Akzidenz-Grotesk Pro Medium 11Pt

Akzidenz-Grotesk Pro Bold 11Pt

Akzidenz-Grotesk Pro Superbold 11Pt

Akzidenz-Grotesk Light Italic 11Pt

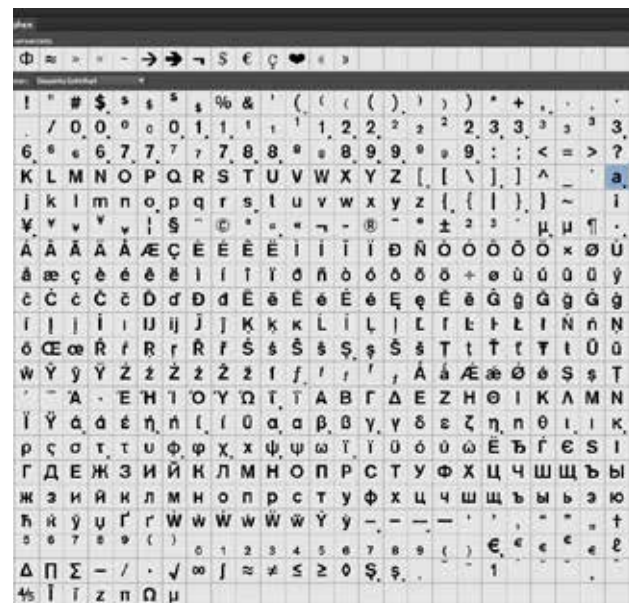
Akzidenz-Grotesk Pro Regular Italic 11Pt

Akzidenz-Grotesk Pro Medium Italic 11Pt

Akzidenz-Grotesk Pro Medium 14Pt

Selecting the correct and appropriate typeface requires a combination of stringent rules and loose intuition. It can take years of experience to develop a feeling for this. Suitability in terms of context overrides all other factors, including the mood or character of a font. Key questions include:

- Does the font correspond to its intended use?
- Is it practical and legible within the context of the design?



Typeface Checklist

Dress for the Occasion

In common with clothing, it is possible to distinguish between typefaces which are expressive and stylish and those which are useful and comfortable, such as jeans. It is just a matter of finding the right balance for the occasion.

Mix Fonts

When selecting different fonts for the layout, it is necessary to group these into families that serve the individual purpose. Ensure the fonts offer a number of weights (light, regular, bold, etc.) and/or cuts (Italic, Condensed, etc.).

Correspondence and Contrast

Most of the time, one typeface is sufficient. When multiple typefaces are used on a design the typefaces should differ, albeit share one trait in common. Extravagant typefaces are best used in small doses.

Combine a Sans-serif with a Serif

By far the most popular principle for creating typeface combinations is to pair a Sans-serif header typeface with a Serif body typeface. This is a classic combination with an almost – faultless track record.

Contrast Font Weights

Do variations in size and exhibit clear differences in font weights? Choosing typefaces from different classifications right from the outset avoids needless tension in the design and typography at a later stage.

Type and Colour

Colour is one of the most powerful tools in typographic communication. Not only does it denote contrast, emphasis and hierarchy, it can also evoke a certain mood. From a branding perspective, colour reinforces identity and imparts a feeling of familiarity.

DIN Formats (mm)

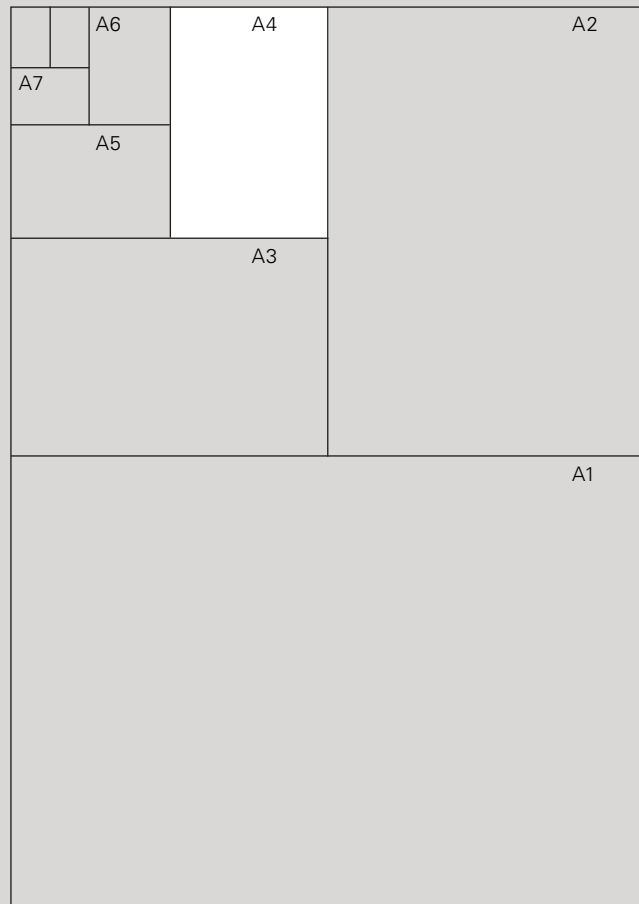
A0	841	x	1189
A1	594	x	841
A2	420	x	594
A3	297	x	420
A4	210	x	297
A5	148	x	210
A6	105	x	148
A7	74	x	105
A8	52	x	74
A9	37	x	52
A10	26	x	37

US Paper Sizes (mm)

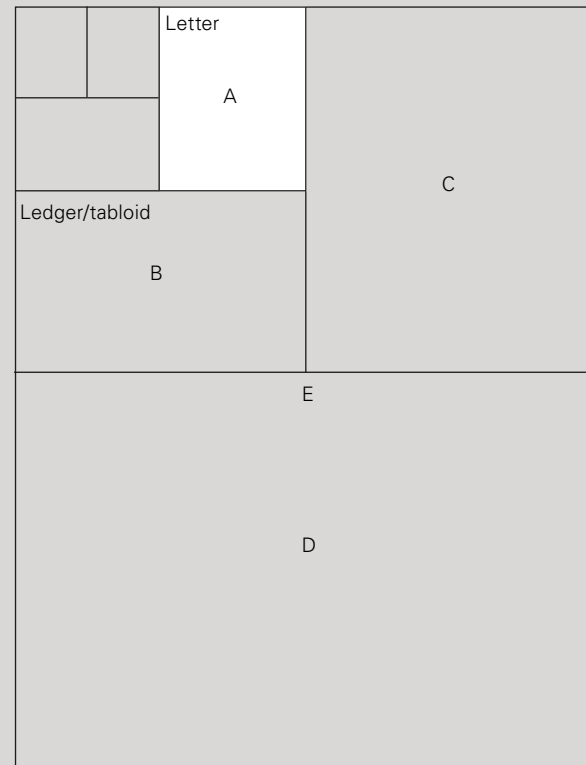
Half Letter	140	x	216
Letter	216	x	279
Legal	216	x	356
Junior Legal	127	x	203
Ledger/Tabloid	279	x	432

ANSI Standard Paper Sizes (mm)

A	216	x	279
B	279	x	432
C	432	x	559
D	559	x	864
E	864	x	1118



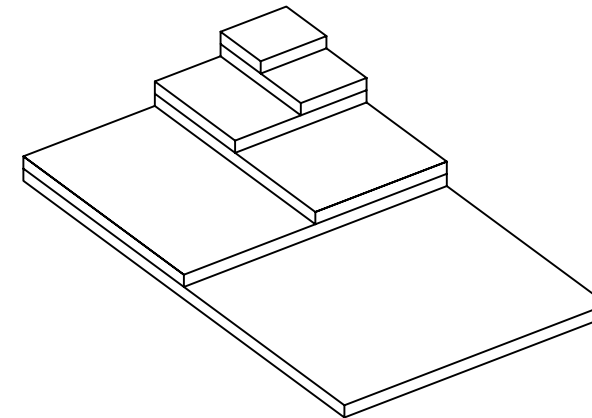
Common North American paper sizes of the ANSI series



Common North American paper sizes of the ANSI series

Format and Elements

How to Construct Pages

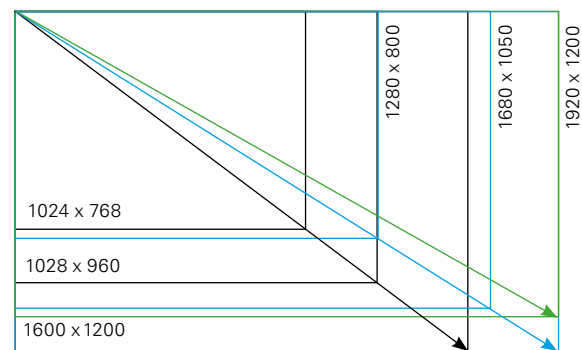
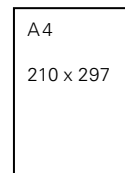
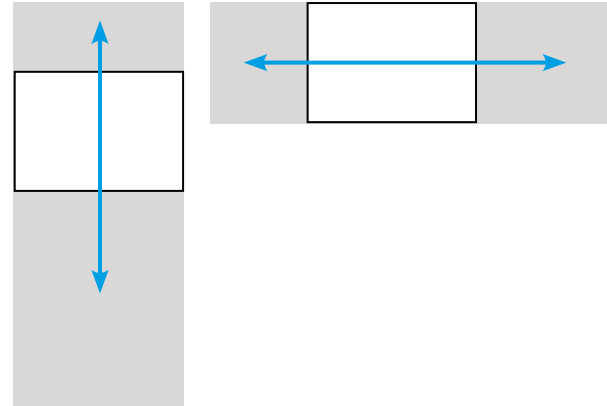
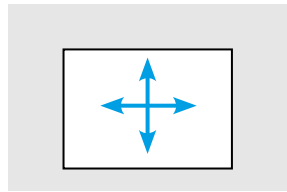


The paper size is the working space of the graphic designer. Numerous formats have emerged across the globe over time which provide a harmonic scale for reading. The size of pages has a significant impact on the design and the printing process. Therefore it is crucial to decide on the page size before commencing with the design. Larger pages offer more space to work with and demonstrate creativity, but can also be more expensive. Opting for a smaller page size can help save money, but also reduce the amount of space available to get the message across. Smaller page sizes may be more effective in terms of impact and lend themselves to a more succinct provision of information on products.

Common Paper Sizes for Brochures

The most popular of all paper sizes when it comes to creating a brochure is arguably A4. It is the most commonly used paper size in the world and a format and size that consumers are familiar with. The dimensions of an A4 page are 297 mm high x 210 mm wide (11.69 inches x 8.27 inches). An A4 page also covers an area of 0.65 square foot. For the creation of an A4 brochure, the design will be a folded A3 page. Therefore the bleed area and margins must be considered.

The first standard paper sizes were defined by the German Institute for Standardization (DIN) in 1922. Above: The ratio between the width and height for all common European paper sizes of the DIN 476 series



Screens: 4:3

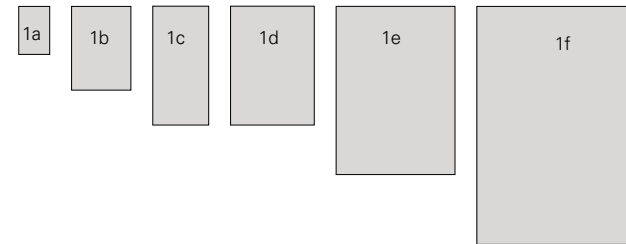
Screens: 16:9

Screens: 16:10

Screen Size and Format

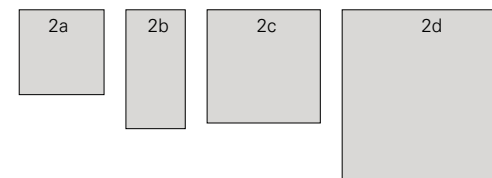
One of the key differences between print and web designs is the way in which these are viewed. Holding something physical in your hand – such as a piece of paper, a folding brochure, or a book – differs greatly from viewing something on a screen. At times we find an overlap, such as digital magazines that are laid out in exactly the same format as their printed counterparts, but generally the physical versus digital experience represents an unambiguous dividing line between print and web design. Where and how designs are viewed play a major role in the decisions made by designers.

Surface and Format



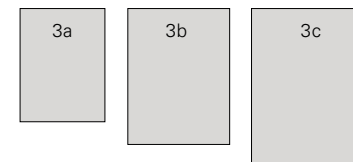
Common DIN Format (mm)

1a	=	55	x	85	Business card
1b	=	105	x	148	Postcard
1c	=	99	x	210	(A4 in thirds)
1d	=	148	x	210	(A5)
1e	=	210	x	297	(A4)
1f	=	297	x	420	(A3)



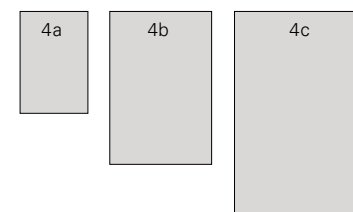
Geometric Formats

2a	=	150	x	150
2b	=	105	x	210
2c	=	200	x	200
2d	=	300	x	300



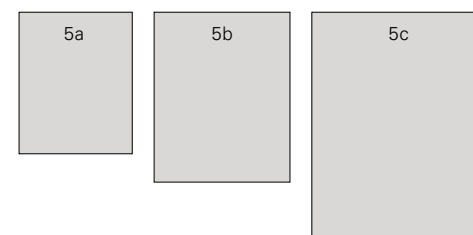
Proportional Formats (3/4)

3a	=	150	x	200
3b	=	180	x	240
3c	=	210	x	280



Proportional Formats (2/3)

4a	=	120	x	180
4b	=	180	x	270
4c	=	240	x	360



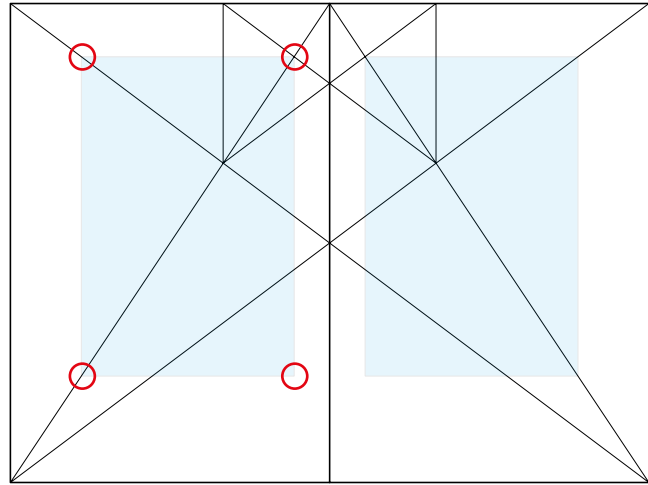
Proportional Formats (4/5)

5a	=	200	x	250
5b	=	240	x	300
5c	=	320	x	400

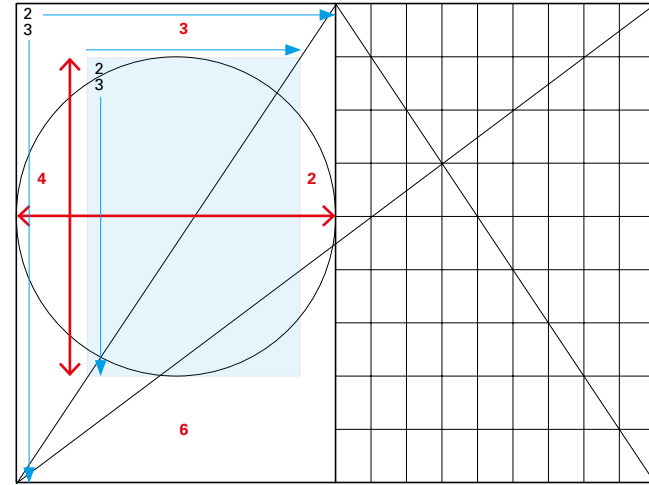


Pocket Formats

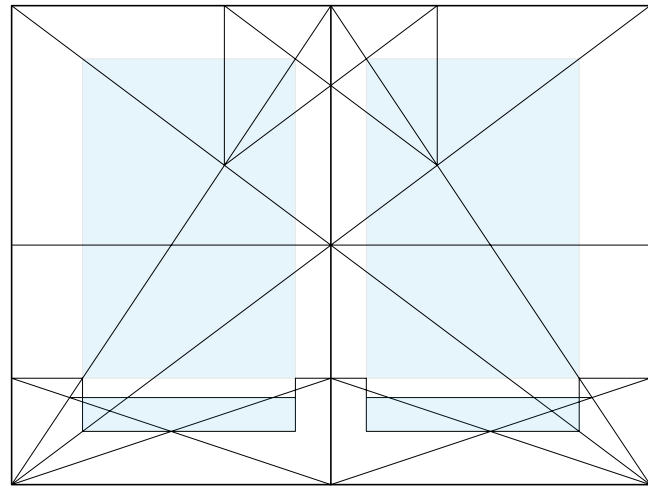
6a	=	105	x	165
6b	=	100	x	180
6c	=	110	x	180



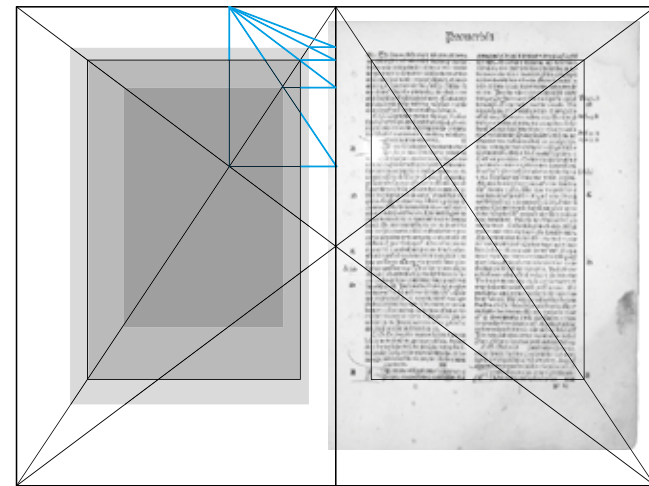
1



2



3



4

1 J.A. Van de Graaf Canon

Van de Graaf demonstrated how pages of medieval manuscripts are divided to achieve margins of one-ninth and two-ninths with a type area in the same proportions as the page, ensuring that the text block achieves balance and harmony.

2 Raúl Rosarivo's Gutenberg Canon

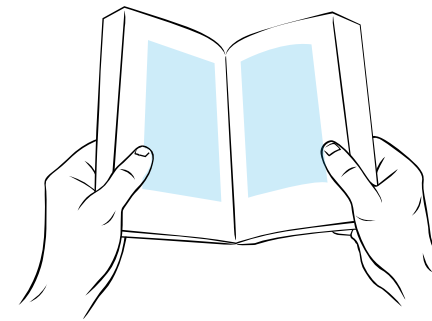
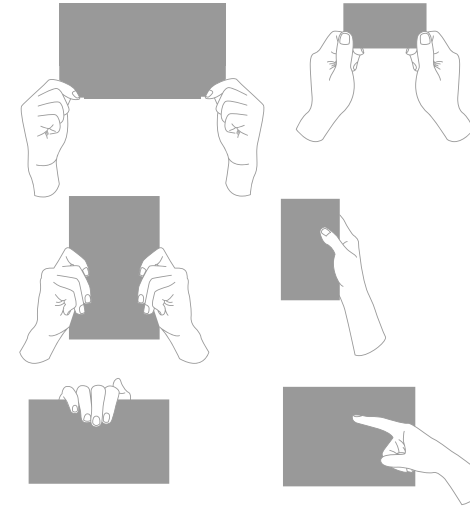
Paul Rosarivo's (1903–1966) system works by dividing the height and width of the page into ninths. The diagonal rules and circle help to establish text block width and height (by using a 2:3 ratio). (Typographical Divine Proportion, first published in 1947)

3 Jan Tschichold's Golden Canon of Page Construction

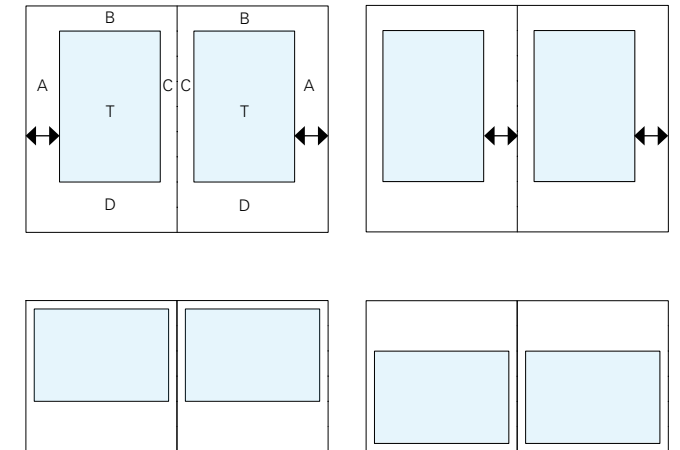
The height of the type area is equal to the page width, as demonstrated by the circle, resulting in margin proportions of 2:3:4:6 (inner, top, outer, bottom) determined by the starting page proportions (Jan Tschichold (1902–1974): The Form of the Book)

4 Villard de Honnecourt's Diagram

Practising in thirteenth-century France, Honnecourt was an architect who used a similar principle to design the pages of his sketchbook. Shown here is a reproduction of Villard's Figure applied to a 2:3 page, with the text block exhibiting the same features.



Usually a book is held by the lower margin. Space is provided at the bottom for the hands to hold the book open without concealing any content.



The Secret Canon and Page Harmony

The canons of page construction are a set of principles within the field of book design used to describe the ways in which page proportions, margins and type areas (print spaces) of books are constructed.

Several designers rediscovered the secret canon of book design hundreds of years apart and, independent of one another, came to equal conclusions concerning the design of a harmonious page.

Text Block (T)

The beauty of the text block emerges through its position, size and the relationship it bears to the page upon which it is displayed.

- Bundsteg: inner margin
- Kopfsteg: head margin
- Außensteg: outer margin
- Fußsteg: foot margin

48 pt **The basic grid**

36 pt Ed expla volorum
facestia estater que
diorum officipsus.

36 pt Ed expla volorum pul
facestia estater que
diorum officipsus.

24 pt Ed expla volorum pul
facestia estater que
diorum officipsus.

10 pt Ed expla volorum pul
facestia estater que
diorum officipsus.

8 pt Ed expla volorum pul
facestia estater que
diorum officipsus.

Imagery and Text How to Arrange Content



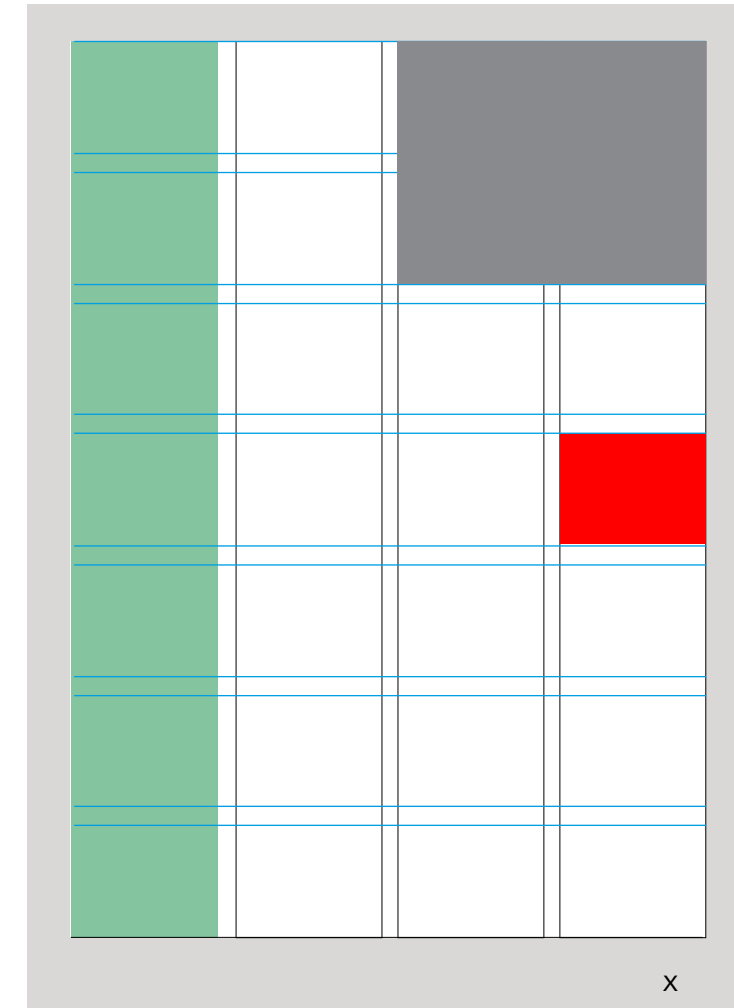
Columns
are vertical containers
comprising type or images.
The width and number
of columns on a page or
screen may vary, depending
on the content.



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 hori-
zontal bands. Not actual
lines, flowlines denote
a tool that uses space
and elements to guide a
reader across the page.

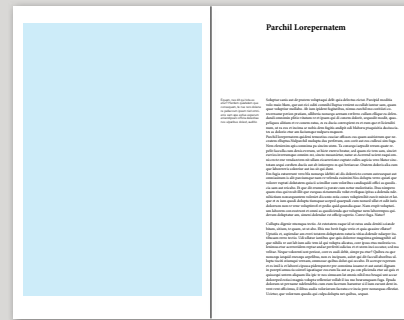


Markers
help a reader to navigate
a document. Markers
include page numbers,
running heads and feet.

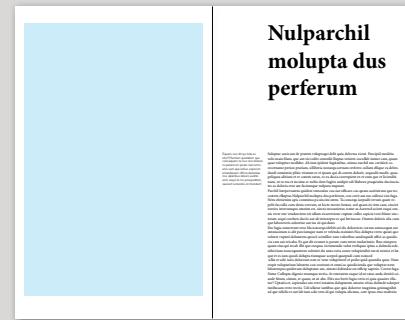
Beth Tondreau: Layout Essentials

Text and Imagery

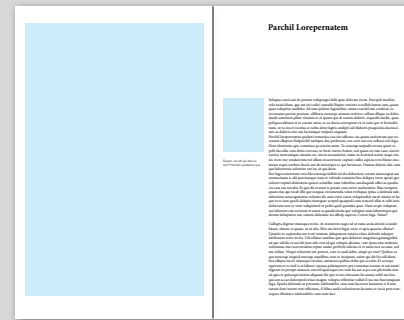
How to Arrange Your Document



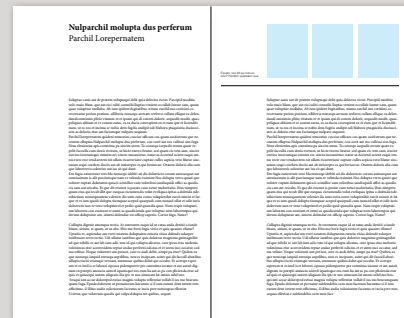
1 Text and image are placed on separate pages and relate to each another.



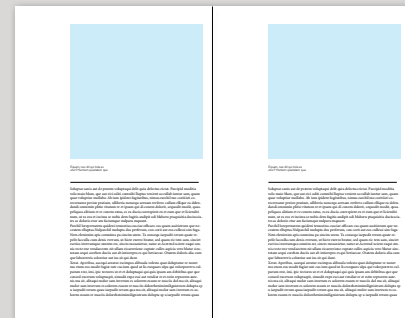
2 A space-filling headline is balanced with a strong image.



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



4 Text and image 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 Grids

And Which Works Best



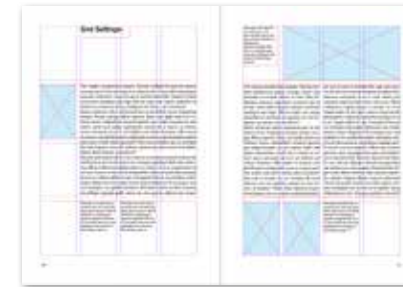
Single-column grids are generally used for continuous running text, such as essays, reports, or books.



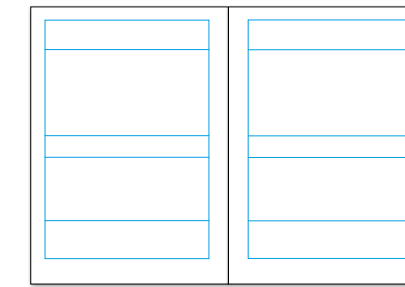
Two-column grids may be used to contain separate columns, such as text and pictures, or text and separate explanations.



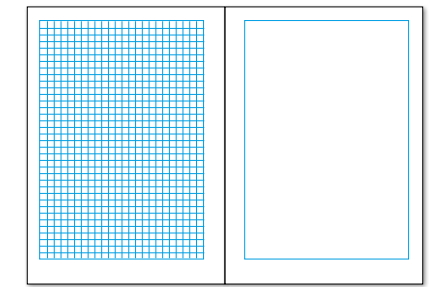
Multi-column grids afford greater flexibility. Multiple columns of varying width are useful for magazines and websites.



Hierarchical grids divide the page into 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, the page may also be divided horizontally.

Lines, Frames, Outlines and Boxes...

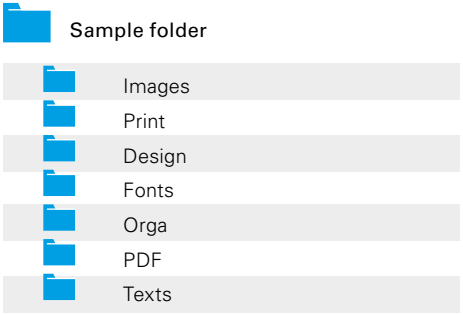
In common with planning a house from the basement to the roof, a grid and axes are initially drawn upon for presenting the design in a well-thought-out order and communicating with those involved in the project. A grid system is a set of measurements a graphic designer can use to align and size objects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

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, a separation of typographic parts that support the text. The manner in which text blocks are placed on the page yields an impact on the overall tone of the message being conveyed to the reader.



Design Process

How to Approach Key Design Principles

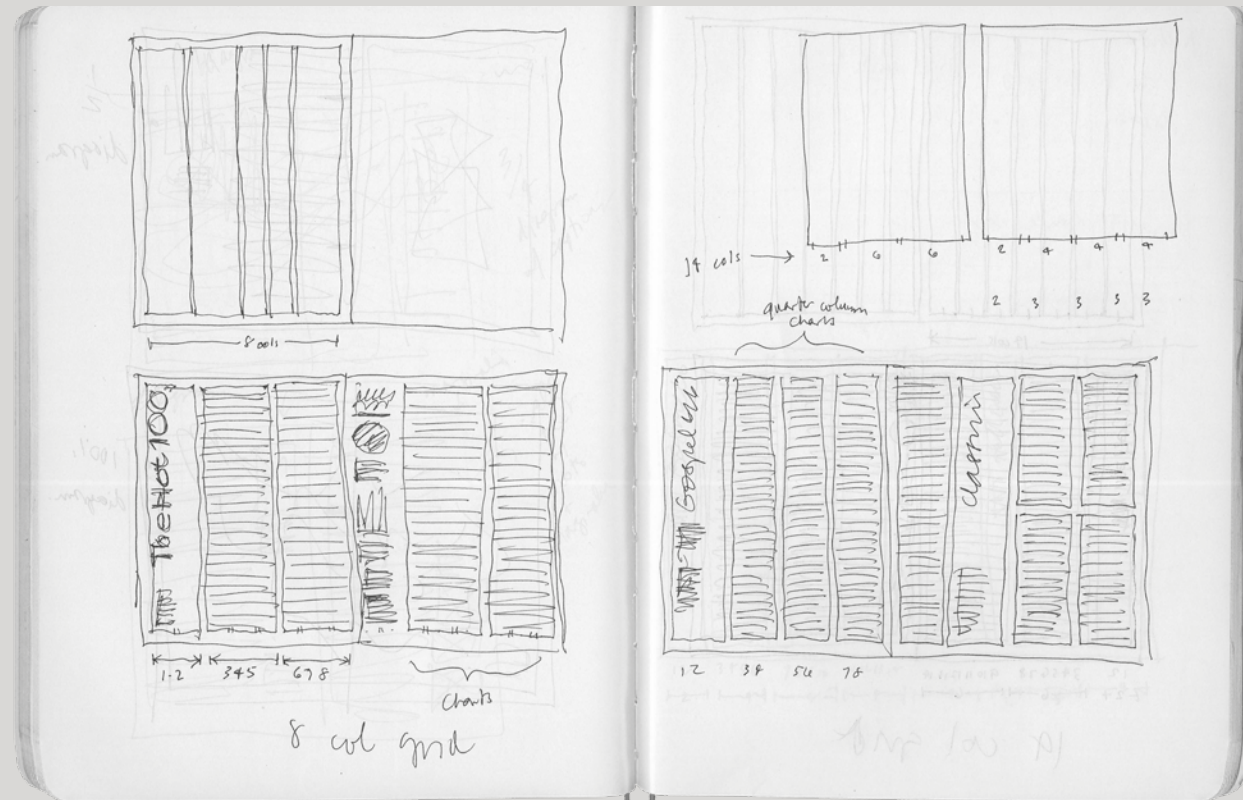


Important:
Name and manage your folders correctly.

Processing: How to Maintain an Organised Desk

The most important aspects of the compilation of a document involve a well-organised and fully fledged project plan and 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”. Designing a system for these codes/numbers is entirely at the discretion of the individual, the only rule being that once a system has been ascertained, 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 the job 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 manner.

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



Layout of a design by Bierut, Michael: How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world. London 2015, p. 30

Management of Form and Space

- (1) Headings and sub-headings
The heading is the title at the start of a page or section. The sub-heading is a secondary heading in this chapter or article.
- (2) Clear navigation points
Running heads or straplines appear on each page to allow readers to quickly locate areas of interest.



- (7) Key visual elements
Strong visual elements or eye-catchers communicate and identify the story.
- (8) Folio numbers
Folio or page numbers help to navigate and should be easy to locate.
- (9) Photo credits/captions
These provide image details and commentary to guide the reader in the exploration of the visuals displayed.

1 Anlage für Afrikanische Menschenaffen Stuttgart

5

6

7

9

2 Zeitgenössische Zoobauten

3

4

8

8

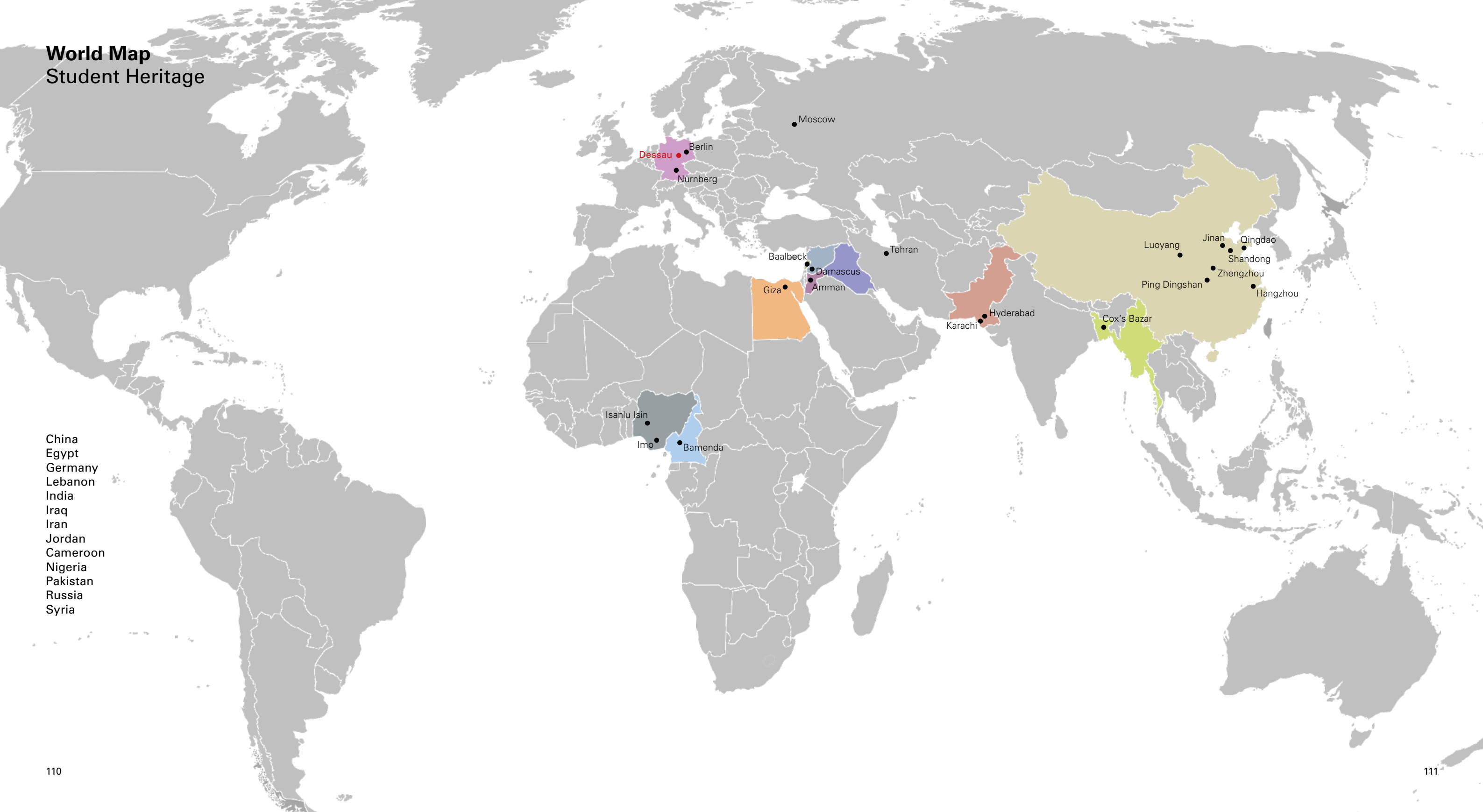
9

»It has been said that, at its best, preservation engages the past in a conversation with the present over a mutual concern for the future.«

William Murtagh

Layout of Project

World Map Student Heritage



China
Egypt
Germany
Lebanon
India
Iraq
Iran
Jordan
Cameroon
Nigeria
Pakistan
Russia
Syria



Layout of Project Create a Cover Page

A Magazine Cover Has One Job – To Capture the Attention of the Buyer

There are many ways to accomplish a successful cover design and they all have one thing in common: the concept must be simple. You might think of your book cover as a billboard. Just like vehicles on the motorway, your buyer is speeding by. Statistics show that readers look at a cover for only seven seconds, on average, before making a decision to buy, or not. Focus is the key. The front cover must drill down to your core message. The title should generally be large and easily legible. There should be good contrast between the title and the background. Simply put, this means a light title against a dark background, or a dark or colourful title against a light background. The simpler the design, the better. Covers that are too «busy» or that contain overly ornate fonts or too many elements will confuse the buyer. The cover must tell the story at one quick glance. The title should be legible when the cover is used in very small sizes and/or in black and white, as it may appear online or in catalogues. Test its effectiveness by printing it out in small size.

Step 1: Analyse a Magazine

Analyse a magazine with regard to its title and graphic design. Refer to established visual design principles in order to articulate your observations and discuss your opinion. Illustrate how documentation is compiled and content structured. Examine primarily the effect on the reader, as well as the way in which content is put to effective use in terms of the dissemination of knowledge.

Step 2: Layout of Project

Create your individual cover page design, using an underlying grid. The page size must conform to DIN A4. Create a grid with vertical columns. You may use any typeface, although those which are recommended include Helvetica, Frutiger, Univers, Sabon. Choose different type sizes for the text, heading, captions etc. Arrange the following components:

- Heading and sub-heading
- Clear navigation points
- Body text
- Cover image (key visual element)
- Price, Issue number, Date

Analyse a Magazine Presentations

by Wai Hin Wong, Zena Bshara



“Haptic” experience

- A different kind of finishing process or a different kind of material of the paper is presented in almost every issue to create different haptic experiences



Layout

- Author name: only after the paragraph, not obvious
- Space between paragraphs not obvious enough



Content Page

- Not in order
- Messy and jumpy
- Complicated to the readers
- BUT interesting!



Design (font & graphics)

- Font: a type of font for German while another one for English, BUT font size too small
- Pages: always have separated photographs
- Background: mostly white except for the main theme part that uses the same colour like the cover page
- Space between photos: well arranged and readers feel comfortable to read even with many photos

Layout (columns & paragraphs)

- Author name: after the paragraph, unusual and doesn't stand out
- Columns: usually 2, quite well-arranged margin
- Caption for photos: not always
- Space between paragraphs: more space needed

Ads

- Incorporating ads in the general theme of the magazine

Conclusion

- Very creative, simple, elegant and eye-catching design and colour
- Always incorporating new techniques
- Introducing interesting ideas e.g. the name “novum” without a single capital letter

Analyse a Magazine Presentations

by Quangeng Wang, Chang Cui, Tianyu Yang

Magazine Analysis

ABOUT (GLOBAL ARCHITECTURE)

- Concept**: The main topic of the magazine
- Impression**: The very first impression
- Details**: The features of each main parts
- Comments**: Advantages & Disadvantages
- Conclusion**: Our opinions and WHY

Concept-What's GA?

TARGET SUBJECT: GA No.85 2005

Contents :

- Global Architecture---GA
- Architecture Magazine in Japan
- Architecture Design
- Latest Projects
- Newest Thoughts

Expectations :

- Good Visual Experience
- Enough Information
- Illuminating
- Digestive

Details-Remarkable Single Pages

P17 Perfect Modulus

- Perfect Modulus: 4**: Square Shape with 1 lines pattern.
- Well Fit Picture**: The aerial photograph fits the grid perfectly.
- Enrich Layout**: The combination of image and text creates a balanced and informative layout.

Details-Remarkable Single Pages

P35 Three Stages Pattern

- Three Stages Pattern**: Square Shape, bright-dark-bright
- Text**: Accompanying text blocks.
- Perspective**: A central perspective view of a building.
- Technical Drawings**: Detailed architectural plans at the bottom.

Impression-First Look

TARGET SUBJECT: GA No.85 2005

Cover

- Square Shape
- Clean & Simple
- Conservative
- High Contrast
- Elegant
- Interesting

Details-Contents

GA INTERNATIONAL 2005

When we first opened the magazine, we saw two pages with green color and photos of global famous giants of architecture. We first thought those green pages were simply for the introduction of those people. But at last we figured out these pages were actually CONTENTS. (Because there were some page numbers below every names and barely can not be noticed.)

So, the problem is this CONTENTS is not easy to read or to understand. Because even the page numbers are disordered. So this CONTENTS is not functional enough.

Details-Remarkable Single Pages

P45 Perfect Blank

- Perfect Blank**: The page is mostly empty, focusing on the drawing.
- Proper Position of Text**: Text is placed around the drawing without overlapping it.
- Blue Print Version & Natural Cutting**: The drawing is presented in a clean, professional style.
- Advanced Color Experience**: The use of blue provides a unique visual experience.

Comment-Whole Magazine

Advantages & Disadvantages

- Square Shape**
- Clean & Simple**
- Conservative**
- High Contrast**
- Elegant**
- Interesting**
- Curious**
- Proper Gaps**
- Comfortable**
- Logical**
- Enrich**

- Color Imbalanced
- Lack of Creativity
- Heavy Color
- Boring Repetition
- Space Overloaded
- Too Many Colors
- Unnecessary Blank
- Instable Layout Skill
- Weak Overall Sense

Details-1st Project within: OMA

OMA Project

This is the first project edited in this magazine, and this is a Theater Design in Texas, USA. We chose this part of the magazine to analyze each pages.

Page: 10-15

Details-1st Project within: OMA

P11 Advantages & Disadvantages

- Improper Gap**: Inconsistent spacing between elements.
- Attractive Bright Color**: The use of bright colors is visually appealing.
- Space Overloaded**: The page is crowded with too much content.
- Confusing Empty Space**: Large areas of white space that do not contribute to the layout.
- Color Imbalanced**: The color palette is not well-balanced.

Conclusion-How To Make One

Visual Section

- Color :**
 - 1) Choose the right colors and make sure the colors are connected to the topic.
 - 2) Do not put too many colors in a single page, keep each page clear & simple. Keep the colors relevant to the topic.
 - 3) It's better to choose different levels of the same basic color and use them in one page.
- Layout :**
 - 1) Find out the right modulus that fit the size of the page, and set the right amount of sections in each page.
 - 2) Try to make every single pages looks enrich .
 - 3) If it has to be a gap or an empty space, choose the proper scale and shape of that zone.
- Details :**
 - 1) Proper character size, character distance and line spacing.
 - 2) Proper scale of illustration. (length & height)
 - 3) Set the right amount of illustration, don't make it too squeezed.
 - 4) Learn to use the right Logos and headlines.

Conclusion-How To Make One

Logic Section

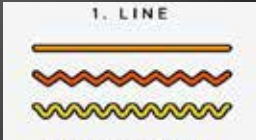
- Functions :**
 - 1) Make the different section with their own functions and make them clear and understandable.
 - 2) It could be creative to put different functions together but it should be logical and recognizable.
 - 3) Don't miss the important functional sections when editing.
- Theme :**
 - 1) Theme and topic should be relevant in the same page.
 - 2) Make the theme easy to understand and interesting for the readers.
 - 3) It will be better to show the themes in different ways by different elements like picture, words and shapes.
- Order :**
 - 1) Keep the main order clear and simple in one page.
 - 2) Don't create too many different orders in one page, it could be confusing and hard to read.
 - 3) It's clever to set the order naturally connected to the illustration and regular reading habits .

Analyse a Magazine Presentations

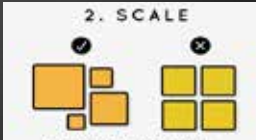
by Taraneh Damghani, Narjes Tamalli

20 Elements of Design

1. Line
Helps direct the eye
Creates emphasis
Give a sense of movement




2. Scale
Draws attention
Creates emphasis
Aids Hierarchy




15. Direction

Gives viewer a path to follow




16. Rules

Learn design rules but don't feel limited to them break the rules the right way




17. Movement

Brings life to designs. Blur effects, motion lines and waving effects can be used as strong movement elements




Editorial

- * Diversity in typography size and color
- * Using bilingual text for two groups of target audience (Spanish and English) in two colors of blue and black
- * Contrast
- * Balance



Contents

- * Typography, headlines, in bold, colors and hierarchy is used to bring the readers attention to the point.



Elements of an Article Page


- * Running Head
- * Headline
- * Credits
- * Intro/kicker
- * Image and Image Caption
- * Folio
- * Pill Quote
- * Body
- * Subhead



- * **Running Head:** They are navigation elements that guide the reader. Running heads should be carefully designed to reflect the style and tone of the magazine. Not all pages need running heads but place them at the beginnings of the sections.
- * **Headline:** Headline is the first and most important textual element. Place the headline at the top and set it in the bigger size regarding other text elements on the page.
- * **Credits:** Provides information about article's author or photographer. If the article is written by a famous journalist and images are taken by photographer you should place credits just below headline or below the intro text but if you are using stock images and you outsource writing of the article you can place the credits vertically near the gutter. Set it in the same size as body text or it can be set few points larger.

Articles

- * Balance in composition between text, titles, picture and other elements
- * Using visual elements such as photos, maps and computer aided designs
- * Brief in text and comprehensive in visual elements



- * Appropriate use of headline, subheads, intro, body
- * Photos, photo captions, graphics and visual illustrations are explanatory and descriptive
- * Creative composition and using two facing pages as a single



Magazine Analysis

2G International Architecture Review



Cover

- * Masthead typography attracts readers using the large size and contrast in colors
- * The theme color (red) emphasis on symbolic meaning of red color in Chinese culture
- * Consistency in Design not only from one page to another, but also from one edition to the next



Imprint

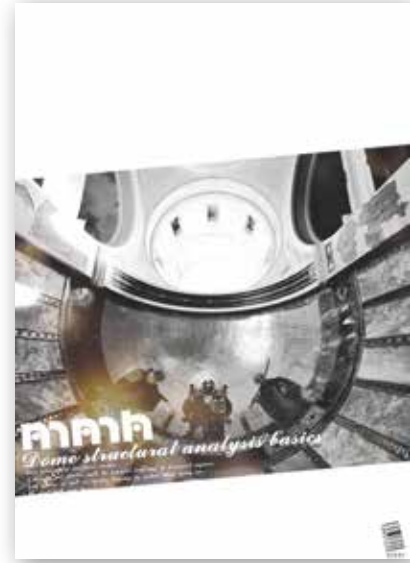
- * Using the magazine's masthead typography as the background layer



- * Thematic color
- * Typography, font size and color



Layout of Project
Create a Cover Page



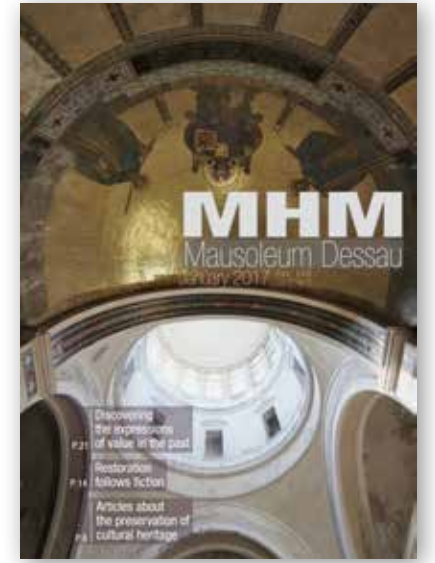
Zhijian Ge, Jingyi Wang



Guo Xitong, Amit Paul



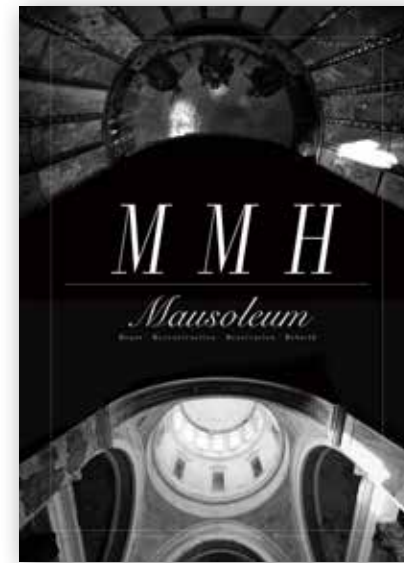
Mhammad Alkhatib



Narjes Tamalli, Taraneh Damghani



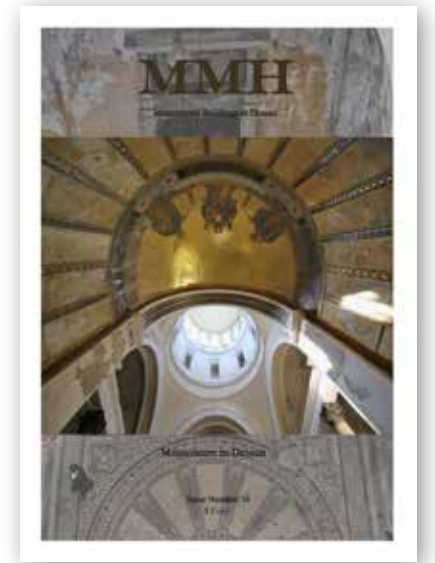
Photo: Wolv, Istock



Andi Xu, Ziwen Guan



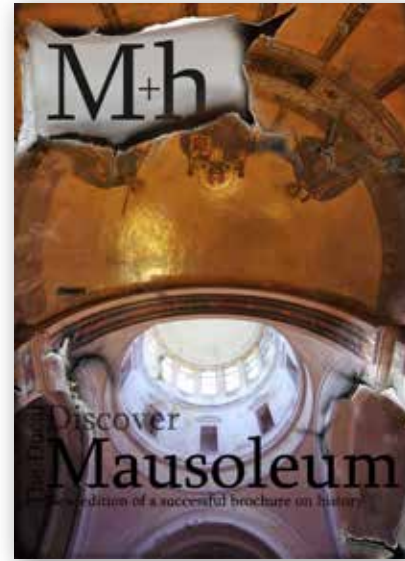
Chang Cui, Tianyu Yang, Quangeng Wang



Eglal Sayed Mohamed Helmy Abdelbar, Nouran Osama Salaheldin Ali Hassani



Olga Migolatelya



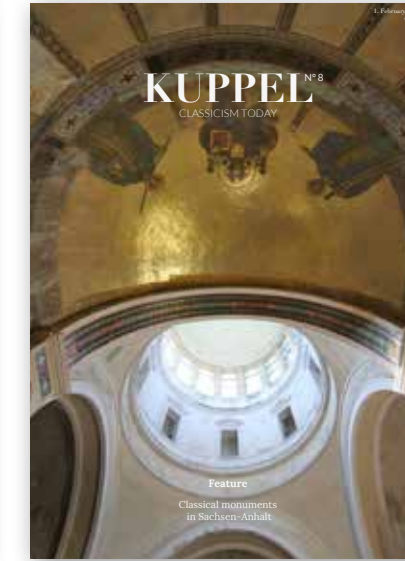
Jawdat Hashim al Hussaini Al-Hussaini



Peijin Guo



Yitong Li, Cao Yanwen, Bowen Yu



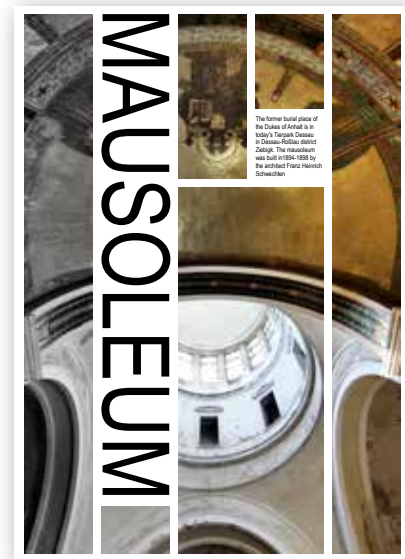
Zena Bshara, Wai Hin Wong



Karim Muhammad Mahmoud Hassan Amer



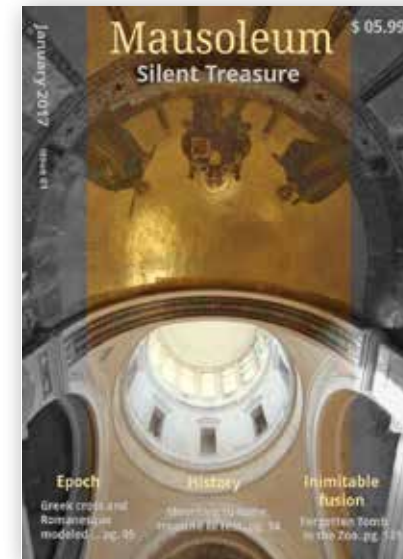
Guzeli Aybusheva



Qiaoqi Chen, Mengqi Yang



Yiran Yue



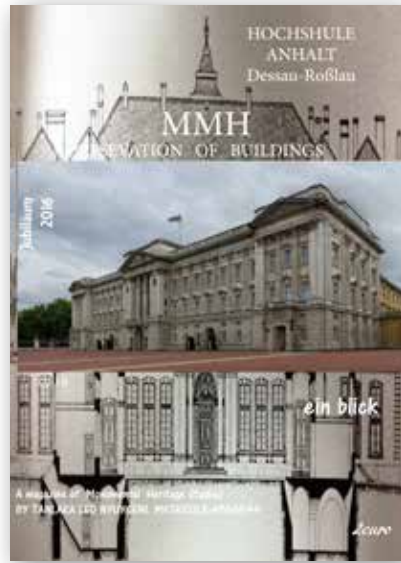
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Zainal Aabdin, Ifeoluwa Olajumoke Olawuyi



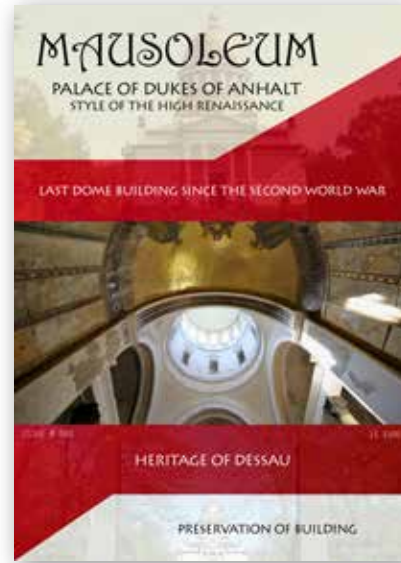
Suna Irem Öker



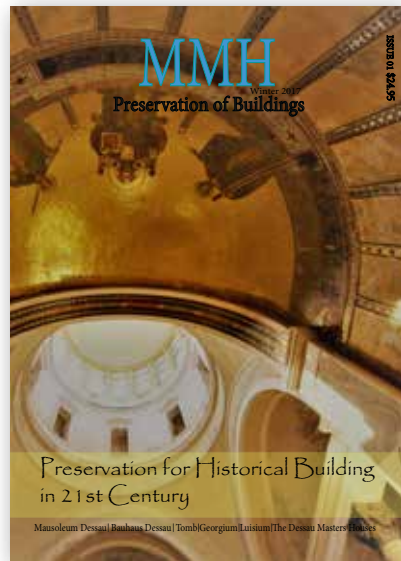
Leo Nyuyseni Tanlaka



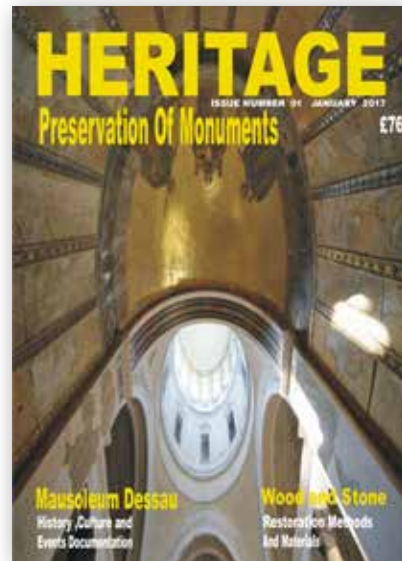
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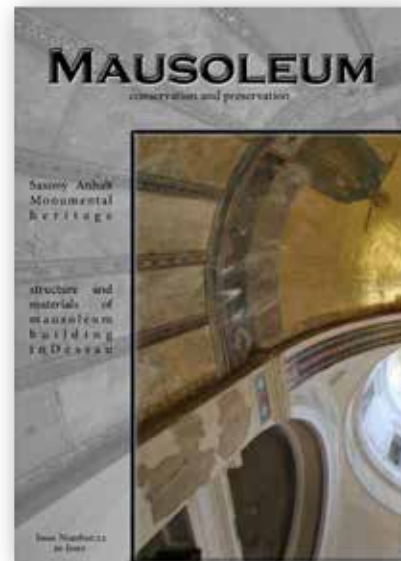
Nadege Bessemango, Syed Owais Hassan Onuoha, Chukwuma Onuoha



Shaden Samih Saber Abu Amrieh



Nzubechukwu Chukwuebuka Ezeonyi, Chizoba ChikwadoEkwuilo, Mark Tanjo Tangke Maradona



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