

The world of conservation

An interview with Ludwig Deiters

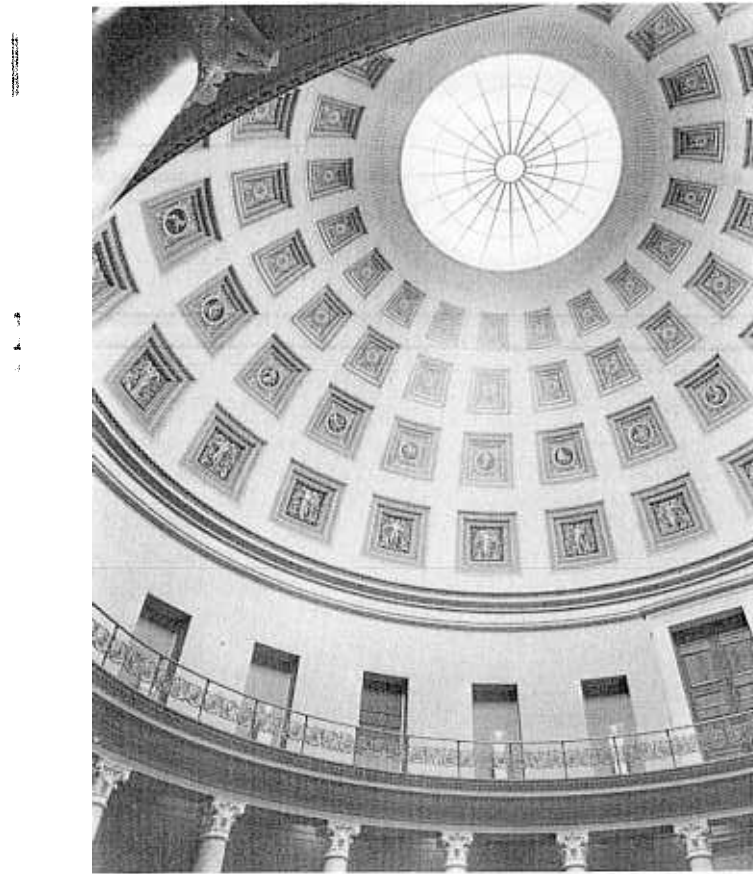


FIG. 1. Berlin: a detail of the coffered dome in the rotunda of the Altes Museum (Schinkel 1824–28).



FIG. 2. Berlin: on the left the fourteenth-century Marienkirche (St. Mary's Church), and on the right the Rathaus (Red Town Hall) designed by H. F. Waesemann (1861–69). Between them stands the television tower (1965–69).

The rebuilt city centre of Berlin offers two contrasting images. On the one hand there is still the layout of vast open spaces, the result of wartime destruction, and far too empty for comfort. The apparent endlessness of Karl Marx Allee and the arid area in which the mainly Gothic St. Mary's Church and the nineteenth-century Red Town Hall are dwarfed by the surrounding vacuum and the arrogant television tower (Fig. 2)* are both representative of this aspect of the rebuilding (although there are plans for further construction in the latter area). But on the other hand there is the noble panorama of Unter den Linden stretching from the rebuilt Brandenburg Gate towards the east. From Schlossbrücke to Charlottenstrasse, it has been reconstructed as a complete historical complex within the new city centre (Fig. 3); and the external appearance of the famous sequence of eighteenth- and nineteenth-century architecture has been renewed.¹

At the eastern end of Unter den Linden is what remains of Karl Friedrich Schinkel's layout of the Lustgarten, the space that was intended to be 'the most beautiful plaza of the capital'. Purpose and beauty were the laudable ideals he sought to incorporate in his plan for Berlin, and in the Lustgarten he placed the 'noble form' of the Altes Museum 'across from

the royal palace and the Zeughaus'.² The palace has gone, but the Zeughaus (arsenal) has been restored (Fig. 4), including the courtyard decorated with twenty-two masks of dying warriors, for use as the Museum of German History, and the noble form of the Altes Museum has been restored externally and, in part, internally. It was after we had admired the coffered dome and the Corinthian colonnade of the huge rotunda (Fig. 1) and walked out on to the monumental Ionic colonnade which forms the north side of the square (Fig. 6) that we began to talk to Ludwig Deiters about his work as Director of the Institut für Denkmalpflege (Monument Protection), an appointment he has held for more than twenty years. Berlin was his birthplace, and although he was not born into an architectural background he inherited a love of history from his father, a professor at the university. As a student at the Technical University in Berlin, he came under the influence of Hans Scharoun, who provided continuity between the German Expressionist architecture of the 1920s and that of the post-war era. Scharoun had helped to re-establish the architectural faculty of the Berlin Technische Hochschule, and he also became the director of the Institute for Building Studies at the German Academy of Sciences. There was a combination of

² See Pundt, H.G., *Schinkel's Berlin*, Harvard 1972, 106ff.

FIG. 3. Berlin: a part of the Unter den Linden, including the Neue Wache (Schinkel 1816–18) and the Zeughaus.



*All the photographs, with the exception of Figs. 8, 9 and 11, are the copyright of the Institute für Denkmalpflege.

¹ See Goralczyk, P., 'Monument Preservation in the Centre of Berlin', *ICOMOS Bulletin* 5, 1978, 27ff.



FIG. 4. Berlin: the early eighteenth-century Zeughaus (Arsenal) designed by Jean de Bodt (now the Museum of German History).

research and practical work in this Institute, and Ludwig Deiters remembers especially the leadership of Hermann Henselmann, a specialist in school buildings, with whom he worked. Quite early in his career, he was given responsibility for two new schools at Sassnitz and Eisenhüttenstadt, but then there was a significant change.

In 1952–3 there was a competition for a monument on the site of the concentration camp at Buchenwald near Weimar. There was no first prize, but the second was awarded to a group of six architects which included Ludwig Deiters; and in 1954 a project group was formed to carry out the design. Both burial place and memorial, it is a group dominated by a bell tower (Fig. 7) forming a background to a sculptured group of figures by Fritz Kremer which represents the 56 000 men and women from more than eighteen nations who were killed on the site. The Buchenwald monument, which is a prominent symbolic element in the landscape between Erfurt and Weimar, was followed by others at Ravensbrück and Sachsenhausen. In principle, each is a combination of selected camp buildings that have been preserved as reminders of the horrifying mass murders and a purpose-designed memorial;³ and it was

³ See Ludecke, H., *Das Buchenwald-Denkmal*, Dresden 1960.

through building these new monuments that Ludwig Deiters came to the task of looking after historic ones.

In 1957, when he was only thirty-six, he was offered an appointment by the Ministry of Culture as conservator of two districts, Potsdam and Frankfurt. There were then four small and separate institutes for the preservation of historic buildings, and one of these consisted of the two districts for which he had become responsible. How many assistants did he have?

At that time there were two or three architects, three art historians, and some technicians. Altogether there must have been about fifteen, and the district included some important buildings, towns and gardens. Then, four years later, there was a complete change in the administrative organization. The four institutes became one central Institute, and although I was only forty I was invited to become the Director.

It was a flattering invitation, and by accepting it Professor Deiters has been able to co-ordinate the work of preservation throughout the German Democratic Republic.

How is the Institute organized?

The staff is divided into six parts, one of which is employed on basic historical research; the other five are responsible for the practical work, and they are located

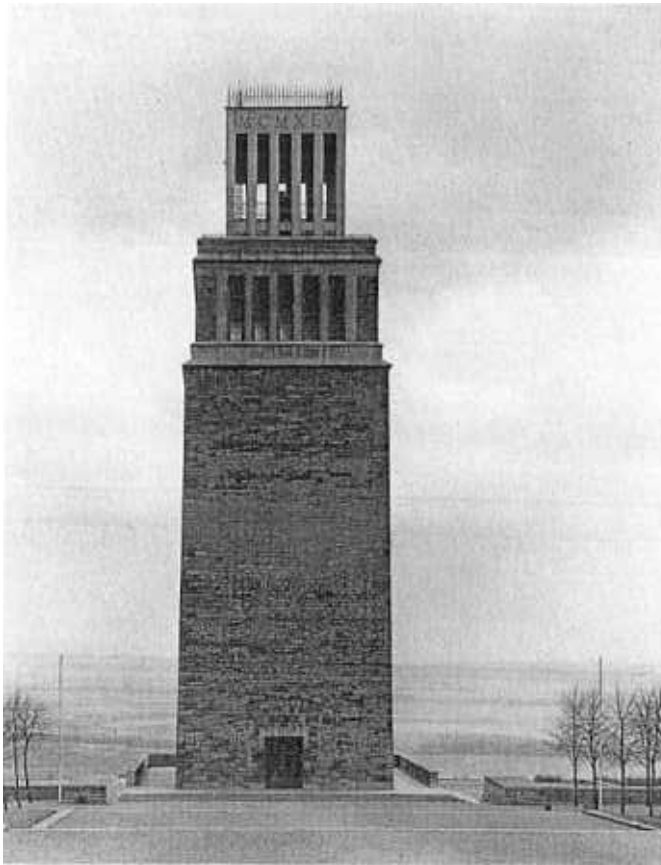


FIG. 5. Ludwig Deiters.



FIG. 6. Berlin: the facade of the Altes Museum looking on to the Lustgarten (Schinkel 1824–28)

FIG. 7. The bell-tower of the Buchenwald Memorial (1955) close to Weimar.



in Berlin, Dresden, Halle, Schwerin and Erfurt. Altogether there are about two hundred people, including forty architects, forty art historians, fifteen historians, twenty conservators of paintings and sculpture, as well as technicians.

In our subsequent journey through the GDR we met several of Professor Deiters' colleagues in these cities, and had a privileged opportunity to accompany them to some of their current projects. We had also seen some of the publications which illustrate historic buildings in each region,⁴ and although these suggested that the Institute has a great responsibility we were curious to know how many monuments come under its supervision, and how the list had been prepared.

A state list was prepared by my Institute, and this includes a wide range of monuments. There is one select list of buildings regarded as being of national and international importance, which is short. In fact, there are only 399 entries, but

each of those would be familiar to anyone with any knowledge of European architecture. And when you realize that fact, it is really a long list! But the main list, which is confirmed by the Ministry of Culture, contains more than 45 000 entries. However, in some ways that is a misleading figure as one single entry might be a whole city, while another might be a small village church. As in many other countries, there has been a broadening interpretation in the GDR of what should be included in such a list, and in 1975 we had a new law that now offers a wide definition of an historic monument.

We thought we should pause at that point to find out what that definition consists of, and so we read what Professor Deiters wrote about this in 1978. He quoted the law, which says that monuments are 'objective witnesses of political, cultural and economic developments which, due to their historical, artistic or scientific importance, have been declared monuments by the appropriate government offices in the interest of socialist society'. Apart from a stronger emphasis on political significance, this is in line with definitions in many countries; and so are the values represented by a monument as an historical document, or for its associations, or as representing historical developments. However, this legislation of 1975 was more progressive than most at that time because of its inclusiveness.

Important works of town and settlement construction, of architecture and interior furnishing, of fine arts, of craftsmanship and of garden and landscape architecture are regarded as architectural and artistic monuments. Their forms reflect in an artistic manner the political order, the natural and economic conditions, the technical possibilities, the culture and the way of life of the people. They show the mission of society and the creative solutions found by individuals to reflect this mission throughout the ages right up to our present times. An understanding of these processes, and the recognition of these endeavours and the trends of past developments, will raise our faculty of judgment and our aesthetic education, and thereby ultimately increase our creative potential not only for present-day cultural activity but also for the future.⁵

A seriousness of purpose and a stress on the educational (or improving) role in conservation are implicit in this legislation, as well as in Professor Deiters' comments; so too is a belief in the 'development of monuments for the spiritual and cultural life of the people ... so that they can appreciate their historical message and their artistic effect'. There is no doubt about the popularity of the best-known monuments in the GDR; the visitor attendance figures for the palaces and gardens at Sans Souci are evidence of that.

The reference to garden and landscape architecture in the 1975 legislation has since extended to the gardens and landscapes themselves, as Professor Deiters explained to us; and this interested us especially, as too few countries have accorded the same protected status to gardens as they do to buildings or town centres. How was this responsibility met, we asked? We were told that there are eight appointments specifically made for the conservation of historic gardens and landscapes, and in some cases the landscape architects are resident on site. Later we met some of these

⁵ Deiters, L., 'Monument Preservation in the GDR', *ICOMOS Bulletin* 5, *op. cit.*, 7ff; 'Zusammenhänge zwischen der gesellschaftlichen Inanspruchnahme und der Restaurierung der Denkmale', *Materialien und Berichte*, Jena 1971, 5ff.

⁴ *Schriften zur Denkmalpflege in der Deutschen Demokratischen Republik*, Weimar.

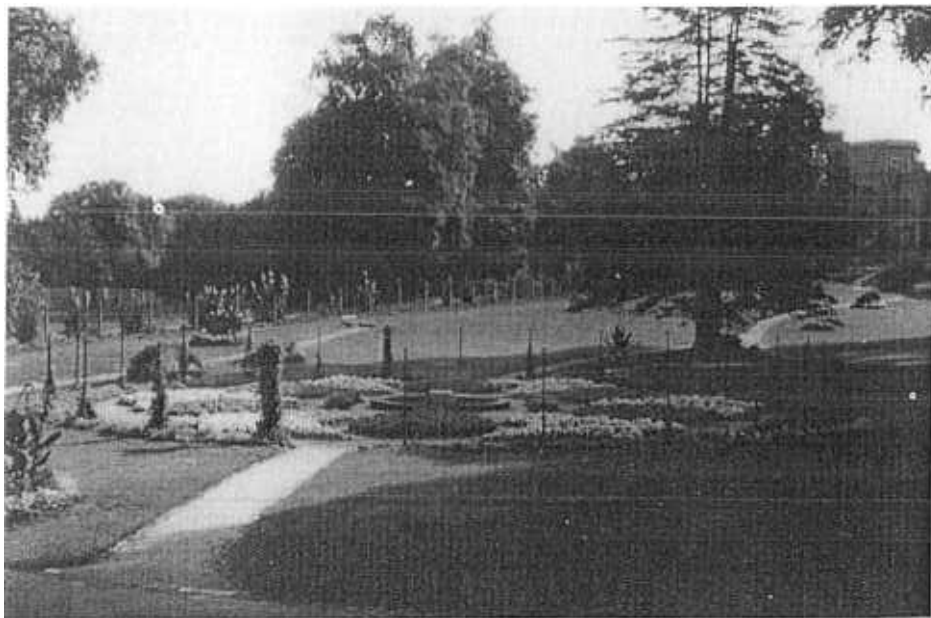


FIG. 8. Schloss Babelsberg, Potsdam: the restored early nineteenth-century flower garden.

colleagues and saw for ourselves the depth of research and the careful restoration of original planned vistas and planting layouts that are presently being undertaken. An Englishman finds much common ground (to use a suitably horticultural metaphor) in the German gardens that



FIG. 9. Schloss Wörlitz: a view of the eighteenth-century landscape.

were created in the late eighteenth and early nineteenth centuries when the English taste was widely admired and influential. We saw, for instance, the restored flower garden (Fig. 8) in the valley in front of Schloss Babelsberg, Potsdam⁶ which reminded us of the designs of Humphry Repton, and we noticed how carefully the original details had been copied and restored; and we walked with pleasure through the vast layout of Wörlitz near Halle,⁷ stopping at times to admire the newly opened up pattern of vistas and cross-vistas that was part of the original eighteenth-century design that is now being revealed (Fig. 9). And as we did we thought of such English examples as Claremont, Chiswick, Stourhead and Stowe, and of the fertile exchange of ideas and theories that existed at that time.⁸

A total staff of two hundred presupposes that there must be some form of preparatory training in the architectural schools in the GDR. Is Professor Deiters involved in this?

I think of this as a part of my work, because somehow we have to be able to guarantee scientific principles of preparation and direction to cope with the growing needs of conservation. And so we need to train. You will find that each school includes a course on monument protection and conservation, often taught by some of my colleagues. I myself think it a duty to do as much as I can to help. For instance, I give sixteen hours of lectures in Weimar, and I must find time too to lecture in Berlin and Dresden. The organizers in the schools try to arrange practical exercises in conservation to provide a real experience of this type of professional work, and naturally my colleagues and I are always watching for students who are likely to want to specialize and maybe join our staff. In Dresden, there is another course, a part-time, post-graduate one lasting two years.⁹ I think it is important that our young colleagues have an opportunity to attend this course, which is closely associated with my Institute; most of the lecturers are members of the Institute staff.

How many complete the course? 'Usually about thirty graduate each second year—a good average to meet our professional needs.' Do they prepare a thesis for submission at the end? 'Certainly, that is an essential requirement. But we take a liberal view of the type of thesis that might be presented; for example, we often accept practical work as a subject.'

By this time we had arrived back in Professor Deiters' office, where there are some good examples of that restrained neoclassical furniture that we associate with early nineteenth-century German interiors; and as we had been talking about training architects it was only natural to turn to the subject of craftsmanship in buildings, decoration and the decorative arts. We had already seen such famous restorations (Fig. 10) as that of Pöppelmann's Zwinger in Dresden (which has now weathered to such an extent that photographic evidence of its post-war condition is needed in order to appreciate the extent and nature of the restoration). We had also been given a preview of the rebuilt splendour of Gottfried Semper's opera house, which is nearing completion as described in a recent issue of *Monumentum*;¹⁰ but we had also admired the quality of workmanship in a

⁶ We are grateful to Dr. Harri Günther for his guiding in Potsdam.

⁷ We acknowledge Dipl.-Ing. Ludwig Trauzetter's detailed explanation and his company at Wörlitz.

⁸ See Lein, K., *Führer durch den Landschaftspark Wörlitz*, Wörlitz 1981.

⁹ Prof. Dr.-Ing. Kurt Milde is responsible for this course at Dresden.

¹⁰ Magirius, H., 'The Reconstruction of the Dresden Opera House', *Monumentum* (1983), vol. 26, no. 3, 165ff; Glaser, G. and Magirius, H., 'Der Wiederaufbau der Semper-Oper in Dresden als denkmalpflegerische Aufgabe', *Denkmalpflege in der DDR*, (1977), no. 4, 31ff.

FIG. 10. Dresden: the Kronentor in the restored Zwinger (M. D. Pöppelmann, 1711–28).



number of less publicized buildings. How was this standard achieved? Professor Deiters reminded us that the traditional guilds of craftsmen are still in existence, and they are concerned with maintaining that standard. We pointed out that this was so in some other European countries, and yet we often hear complaints about the shortage of skilled craftsmen to work on historic buildings.

'Maybe the difference is, for example, that the enterprises of the Ministry of Culture alone take about a hundred apprentices each year and train them. It is vocational training, and the interesting fact is that they have far more candidates each year than they can accept.' The facts are impressive; but what happens to them after they have completed the course of training?

I suppose about seventy per cent will remain with these enterprises; but there are other alternatives. For example, although conservation is carried out principally by nationally owned enterprises in the districts, there are also some small groups of private craftsmen, usually working in teams of up to ten. There are the five large enterprises under the guidance of the Ministry of Culture; and an important, large monument will probably have a separate department of craftsmen that is employed exclusively on that work, for example at Sans Souci.

But although certain important buildings have undergone, or are in the process of undergoing, a complete restoration, we had already realized that there is no firm rule about the degree of restoration in the GDR. In the Altes Museum in Berlin, for example, we had admired the Pantheon-derived rotunda with its Corinthian colonnade in which the classical statues have been replaced; and we had noticed the careful reconstruction of the coffered dome and its central oculus (*Fig. 1*). Everything looks exactly as it does in the engraving in Schinkel's *Sammlung Architectonischer Entwürfe*,¹¹ but then we had walked forward and through the central door to find we were in galleries that are anonymously 'modern'. In Dresden, we had been dazzled by the careful restoration of all Semper's brilliant decoration in the auditorium and the public spaces; few restoration projects anywhere can offer such a display of ornate plasterwork and wood carvings, *scagliola*, marquetry, *stucco lustro* and painted panels. We talked to Professor Deiters about these two approaches, and asked if there is an established policy about the degree of restoration.

'Obviously, to some extent it must depend on the quality of the building itself and the reason for its restoration. Equally, it must be affected by the amount of money available. But we also have to consider how a building is to be used and whether an historically accurate restoration of the interior would necessarily be the right answer.' In the case of the Altes Museum, there had been a compromise by which the finest architectural space, the famous rotunda, had been restored while providing neutral exhibition spaces that are adaptable for important temporary exhibitions such as that of the art of the Reformation which we had visited with Professor Deiters (or the memorable exhibition of Schinkel's work in 1980–81).

'In many cases we have had to accept that although a burnt-out shell of a building could be restored, it was not practicable to rebuild the interior. In Potsdam, the old Rathaus still looks the same externally (*Fig. 11*); but the interior of the Kulturhaus (its new function) is quite new.¹² Similarly, the remaining part of the Marstall of the Potsdam Stadtschloss has been restored externally, but the use of the interior as a film museum seemed to require a quite different design from when it was full of horses. Again, the nearby Nikolaikirche was also burnt out in 1945; obviously the restoration of the dome (*Fig. 12*), the most important single element in Schinkel's remodelling of the earlier church, received priority.¹³ As for

¹¹ Published in 1831, pl. 44.

¹² See *Denkmalpflege in der DDR* (1976), no. 1, 66.

¹³ *ibid.*

FIG. 11. Potsdam: the Kulturhaus (formerly the Rathaus, J. Boumann and C. L. Hildebrandt 1753–55).



the rest of the building, it would probably be correct to say that it has had a “partial” restoration (Fig. 13), taking into account the church’s requirements.’

While walking around Berlin we had noticed that Schinkel’s famous Schauspielhaus, the admired source of several nineteenth-century public buildings in other countries, is now under reconstruction. Are we going to see a restoration comparable with that of the Dresden Opera House? We remembered the 1935 photographs of one of Schinkel’s interiors which were published in the catalogue of the 1980–81 exhibition,¹⁴ anticipating the admiration it would receive if it were to be rebuilt. But that is not to be.

We started to restore the external walls in the 1960s, but then a decision was taken not to rebuild the theatre but to install a concert hall and other rooms which could not have been accommodated in Schinkel’s spaces. It is true that the new interiors are going to be in a neoclassical style, so perhaps we should think of the proposed work as a late extension of Schinkel’s influence!¹⁵

This discussion, which took place as we were walking around the streets in Berlin and looking at the Berlin Civic Library which incorporates in

¹⁴ Karl Friedrich Schinkel 1781–1841, Berlin 1982, 125ff.

¹⁵ See *ICOMOS Bulletin* 5, *op. cit.*, 45.

the new building a remaining part of a Renaissance house (the Ribbekhaus), led us to talk about collaboration between his Institute and urban planners.

In the first place, I should explain that there are preservation areas within our cities, as there are in many countries. These come under the provisions of our law, and that includes the repair of facades, the modernization of buildings, additions and new buildings, advertisements, floodlighting, road improvements and surfacing, street lighting. All these should be approved by my Institute, and we have to be consulted about any proposals that might affect the surroundings of a listed monument.¹⁶

Professor Deiters explained that these requirements resulted from the 1975 legislation. A more recent decision requiring the cooperation of the Ministries of Culture and of Construction means that there has to be more consultation between a district council and the Institute.

District Councils direct all measures of protection and preservation on all monuments within their territories, and both they and ourselves have to approve the proposals before any work is started. Of course, we apply different standards according to the quality and importance of an existing building or the space to be filled. A monument is in a different category from a building that is important principally for its value in a group. Then again we use different guidelines if we are consulted about a building that is valuable primarily because it offers a possibility of being used, or if we are considering how to fill a gap.

¹⁶ See Henze, M., ‘Monument Preservation within the Scope of Town Planning in the GDR’, *ICOMOS Bulletin* 5, *op. cit.*, 73ff.



FIG. 12. Potsdam: the Nikolaikirche (Schinkel 1830–43).



FIG. 13. Potsdam: the rebuilt interior of the Nikolaikirche.

FIG. 14. Wismar: Lübsche Strasse, a pedestrianized, picturesque street of gabled and classical facades. In the background is the sixteenth-century Heiligeistspitals.



Are designs for new buildings in protected areas submitted to the Institute? If so, what sort of criteria are applied in assessing them? 'Yes. We have some general policies and guides that we offer. We may ask for traditional building materials to be used, but I suppose I would describe our aim as achieving a simplified harmony.' And how does he view the reconstruction or replacement of architectural elements that have been greatly altered or even demolished?

Again, it depends. In the most precious urban groups we have to consider 'the local panorama' and how it may be best served (Fig 14). Sometimes by restoring the original building lines, cornice heights and roof shapes. Sometimes by removing buildings or parts of them if these disfigure the quality or the silhouette of the group. Like all those countries that were severely damaged during the last war, the GDR has had to make policies that seemed best in order to fulfil their duty to history and according to new social needs. And so we have reconstructed entire historic groups when we thought it right; for instance, Universitätsplatz and Kröpeliner Strasse (Fig. 15) in Rostock, and Unter den Linden in Berlin. We

respect the Venice Charter and take its precepts into account when appropriate, but in my country the extent of the war damage was so great that the task of reconstructing the remaining historical ruins in our towns is still one of our concerns, and will remain so for the next decade.

At the end of 1982 the Icomos National Committee of GDR organized a meeting in Dresden of participants from a number of other countries to exchange ideas and experience on the reconstruction of monuments destroyed by war. Professor Deiters drew our attention to the final section of the summary of this meeting, the Declaration of Dresden;¹⁷ it is one with which none is likely to disagree.

Worldwide exchange of knowledge and experience . . . plays a constructive role in assuring equitable, peaceful co-existence between peoples. Our experience working in the field of monument protection, in seeing the terrible loss of human life and the destruction of cultural treasures by wars, our experience in the beautiful and responsible work of restoring and newly understanding these monuments, place an obligation on all of us to make every effort for a more secure peace in the world on the basis of assiduous international cooperation and disarmament.

¹⁷ The 'Declaration of Dresden' is reproduced in *ICOMOS Newsletter* No. 27, June 1983.



FIG. 15. Rostock: the partly reconstructed Kröpeliner Strasse.

There is, we agreed, a poignant finding expression in Dresden.

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Résumé

Né à Berlin, Ludwig Deiters a fait ses études à l'Université Technique, où il a subi l'influence de Hans Scharoun. Ses études terminées, il a construit plusieurs nouvelles écoles, mais au début des années 1950 sa carrière a changé de direction, par suite d'un concours pour la construction d'un monument destiné pour l'emplacement du camp de concentration à Buchenwald. Ludwig Deiters était membre du groupe d'architectes qui a reçu le deuxième prix et qui a reçu également l'invitation de réaliser leur projet. Deux autres monuments à Ravensbrück et Sachsenhausen ont suivi cette réalisation, et c'est grâce à ces monuments nouveaux que M. le Professeur Deiters est arrivé à s'occuper des anciens. En 1957 il a été nommé conservateur pour deux régions, Potsdam et Francfort-sur-l'Oder. Quatre années plus tard, l'organisation administrative a été complètement remaniée, les instituts ont été refondus en un seul institut central (Institut für Denkmalpflege), et il a reçu l'invitation d'en devenir le Directeur, à l'âge de quarante ans.

Au cours de cet interview M. le Professeur Deiters explique l'organisation de l'Institut, et la façon dont les monuments ont été classés. Une liste restreinte de 399 monuments tenus comme d'importance nationale et internationale dépeint un éventail assez large de types; une deuxième liste existe aussi, la liste principale, qui contient plus de 45,000 désignations. Il faut remarquer que, pour une liste comme pour l'autre, une seule désignation peut comprendre un seul petit bâtiment ou, tout aussi bien, un centre de ville tout entier. Une nouvelle loi qui date de 1975 et que décrit M. le Professeur Deiters, fournit une définition très large du terme 'monument historique', et permet d'y comprendre jardins et paysages historiques. L'Institut accepte cette nouvelle responsabilité, et cela avec plus d'entrain qu'on ne voit dans certains autres pays.

Au cours de l'interview, M. le Professeur Deiters décrit la formation des spécialistes en conservation en RDA aussi bien que l'organisation pour former les artisans qui restaurent les bâtiments historiques. Il parle aussi du degré de restauration qu'il considère praticable ou souhaitable. Dans une certaine mesure cela dépend de la qualité du bâtiment et de la raison pour laquelle on le restaure. Il faut tenir compte aussi de l'emploi auquel le bâtiment est destiné, et cela porte aussi sur la décision; la restauration exacte d'un intérieur à sa condition historique ne serait pas forcément la solution correcte. Il parle aussi de la

collaboration entre son Institut et les urbanistes, et les exigences qui résultent de la loi de 1975. Les projets de nouveaux bâtiments à l'intérieur des sites protégés sont soumis à l'examen à l'Institut et M. le Professeur Deiters décrit le but général qu'il vise comme 'l'harmonie simplifiée'. En certains cas il préfère la reconstruction ou la restitution d'éléments d'architecture qui ont subi de grands changements, voire qui ont été démolis; mais il n'existe aucune règle générale et il faut toujours tenir compte du 'panorama local'. Comme tout autre pays sévèrement endommagé au cours de la seconde guerre mondiale, la RDA a dû formuler une politique d'après ce qui a paru le mieux répondre à ses responsabilités envers l'histoire et les nouveaux besoins sociaux. Dans ce pays les dommages de la guerre ont été si vastes que la reconstruction des ruines historiques qui survivent dans leurs villes les occupe aujourd'hui encore et les occupera au cours de la décennie à venir.

Pour conclure, M. le Professeur Deiters parle de la réunion qui s'est tenue à Dresde en 1982 pour discuter de la reconstruction des monuments détruits par la guerre, et la Déclaration de Dresde qui en résulte. Il nous invite particulièrement à réfléchir sur la section finale qui parle de la coopération internationale comme un des chemins vers la paix mondiale. Sentiment d'autant plus poignant lorsqu'il s'exprime à Dresde.

Resúmen

Ludwig Deiters nació en Berlín, y estudió en la Technical University, donde Hans Scharoun tuvo gran influencia sobre él. Después de su graduación, diseñó algunas nuevas escuelas, pero al principio de la década de los años 50 hubo un cambio en su carrera a raíz de un concurso para un monumento en el sitio del campo de concentración de Buchenwald. A un grupo de arquitectos que incluyó a Ludwig Deiters le fue otorgado el segundo premio, siendo invitados a formar un equipo de proyecto para que implementaran su diseño. Posteriormente diseñaron monumentos semejantes en Ravensbrück y Sachsenhausen, y fue a través de la construcción de estos nuevos monumentos que empezó con la tarea de cuidar monumentos históricos. En 1957 le fue ofrecido el puesto de conservacionista de dos distritos, Potsdam y

Frankfurt. A los cuatro años más tarde, la organización administrativa sufrió un gran cambio. Los institutos originales se convirtieron en uno central (Institut für Denkmalpflege), siendo él invitado a ser Director de dicho Instituto a los cuarenta años de edad.

En esta entrevista, el Profesor Deiters describe la organización del Instituto y la manera como los monumentos han sido listados. Una lista selecta de 399 monumentos, que se consideró de importancia nacional e internacional, cubre una amplia gama de ejemplares; luego está la lista principal que contiene más de 45000. En ambos casos un ítem podría ser un solo y pequeño edificio o bien un centro municipal entero. En 1975 entró en vigencia una nueva ley, y ésta el Profesor Deiters la describe, comentando que propone una definición amplia de un monumento histórico. También permitió la posibilidad de incluir jardines y paisajes históricos, y ésto el Instituto lo ha aceptado como una responsabilidad nueva, la cual se le da más seriedad que en algunos otros países.

En la entrevista, el Profesor Deiters describe la formación de especialistas en conservación en la RDA, así como también la organización de la formación de artesanos para trabajar en la restauración de edificios históricos. También debate el grado de restauración que sea práctico o deseable. Hasta cierto punto ésto depende de la calidad del edificio y el propósito de su restauración. Debe tomarse en cuenta el uso del edificio, y esto puede afectar la decisión; una restaura-

ción interior que es históricamente exacta no necesariamente sea la más apta. Expone además la colaboración entre su Instituto y los urbanistas, y los requerimientos de la legislación de 1975. Diseños para nuevos edificios dentro de las áreas protegidas tienen que ser referidos al Instituto para su evaluación, y describe la meta general como una armonía simplificada. En algunos casos favorece la reconstrucción o reemplazo de elementos arquitectónicos que han sufrido grandes alteraciones o han sido demolidos; pero no hay una regla general y 'el panorama local' tiene que ser tomado en cuenta. Como todos los países que sufrieron daños considerables durante la segunda guerra, la RDA ha tenido que formular políticas que parecieran aptas para cumplir con su deber frente a la historia y de acuerdo a las nuevas necesidades sociales. El grado de daños sufridos en su país durante la guerra fue tal que la tarea de reconstrucción de las ruinas históricas que todavía existen en las ciudades es una de las grandes preocupaciones y seguirá siendo durante la siguiente década.

En conclusión, el Profesor Deiters refiere a la reunión sobre la reconstrucción de monumentos destruidos por la guerra, que se celebró en Dresde en 1982, y el llamado Declaración de Dresde como resultado de ella. Él hace énfasis especialmente a la última sección y su referencia a la cooperación internacional como un camino hacia la paz en el mundo. Es apto y conmovedor que tal sentimiento se exprese en Dresde.