

Landtag Brandenburg Literature Series

Kunst am Bau for the Brandenburg *Landtag*

A Percent for Art Contest



L A N D T A G
B R A N D E N B U R G



Contents

05

Greetings

Gerrit Große
Chairperson of the
Commission for Art
and Furnishing of the
5th *Landtag* Branden-
burg and Jury
Member

07

Of Appearance and Reality

Leonie Baumann
Chairperson of the
Kunst am Bau Jury

11

***Zugabe* [Bonus]**

Florian Dombois
1st Prizewinner

14

***Zugabe* [Bonus]**

Data Sheet

15

Interview

Florian Dombois
1st Prizewinner

16

Interview

Annette Paul
2nd Prizewinner

17

Untitled

Annette Paul
2nd Prizewinner

19

Untitled

Data Sheet

20

***Kunst am Bau* Contest Procedure**

Extract from the
Announcement of
05.12.2011

Greetings

Dear Visitors,

with the installation of the winning design of the *Kunst am Bau* Contest – a public Percent for Art programme – in the inner courtyard of the *Landtag*, the closing point of all building-related activities is now finally at hand.

With his work “*Zugabe*” [Bonus], 1st prizewinner Florian Dombois has handed in a work of art that convincingly underlines the decision to give the historic reconstruction of the former Potsdam City Palace a functional yet modern inner life of its own. Already today, both pavilions have become points of attraction which invite coming closer, wanting to be touched, walked around and photographed.

But for the 2nd prizewinner, Annette Paul, too, a critical look at the historical exterior and modern interior has been the point of departure for her considerations. This gave rise to the golden legend “*Ceci n'est pas un château*” (This is not a castle) which has graced the West Wing of the building since October 2013.

Both works of art now help characterize the new *Landtag* building and the



Gerrit Große

parliamentary work carried out on its premises in their own special way.

My sincere thanks goes to all members of the Jury who have accompanied the contest with expertise and admirable commitment.

Gerrit Große
Chairperson of the Commission for Art and Furnishing of the 5th *Landtag* Brandenburg and Jury Member

Of Appearance and Reality

The Palace, the *Landtag* and the Arts

The wish of the Jury to realize the design of Florian Dombois in the inner courtyard of the *Landtag* and to find an alternative location for the idea of Annette Paul has come to pass. Both designs for the new *Landtag* Brandenburg building which the artists submitted as part of the *Kunst am Bau* contest are now part of the site and are waiting for the critical eye of the viewer and beholder.

Already in the summer of 2012 when the results of the arts contest were first presented, the response of the public turned out to vary greatly. While as a rule, opinions about art – in particular contemporary positions – differ, contest juries in which many different professions are represented as members, are part of the cherished tradition of decision-making processes for public art. All are citizens and deliberate from an artistic, art-historical, political, architectural as well as a utilitarian point of view. As a rule, all designs are discussed for many hours to gradually arrive at the optimum solution for the problem at hand. All discussions involving artistic quality, location and perspective represent an intense clash of the most varied viewpoints and interests. During this joint



Leonie Baumann

opinion-forming stage, numerous both positive and critical comments are exchanged which allows forecasting the manifold responses of the future public by way of example. However, with the big and fundamental difference in that future observers will rarely avail themselves of the opportunity to immerse themselves into the pros and cons of a piece of art. Instead, they will often reach an opinion after only a short time on the basis of just a quick glance.

Through this process, over several process stages and after protracted, and at times controversial, jointly held negotiations we have reached a result acceptable to a large majority of the Jury.

Interestingly, both artists aptly point out the fact that this is a reconstruction of the Palace. Without dealing with the vigorous and often controversial debate accompanying the decision and the actual construction, it can be said that the artistic works should really be looked at in the context of Potsdam's development history. Both works of art reflect

the recent past, develop a contemporary idea out of it and could in this way become a hopeful link between the past and the future of this site.

The legend of Annette Paul – “Ceci n’est pas un château” (This is not a castle) which has graced the outer façade of the new building since autumn 2013 – clearly invokes the famous painting of René Magritte he created in 1929 showing a pipe and subtitled “Ceci n’est pas une pipe” (This is not a pipe). Few, however, will remember the actual title which the Belgian painter gave his work at the time: “La trahison des images” (The Betrayal of Images). This early warning applies even today because often the motif shown is taken for the actual contents. The unassuming message of the Potsdam artist, illuminated in golden letters, does not imply any irony as has been surmised nor does it do any discredit to those who committed themselves to the reconstruction of the Palace. Rather, it is a sober comment not to rely on first impressions. Neither here nor anywhere else! After all, this antiquated looking façade conceals a complete new spatial concept that meets the demands of modern times. It is no longer a residence of aristocracy but neither is it a castle on a sightseeing tour. Instead, it is a place where work is being carried out and political decisions for the whole state are being taken.

The two pavilions of Florian Dombois that have now been put up in the inner courtyard of the *Landtag* are a “Bonus” [“Zugabe”] as he named his design. With his two differently dimensioned constructions, he created the

twin illusion of the central oval of Sanssouci Palace to serve as a luxurious addition to the new Palace.

“Both [i. e. works of art] reflect the recent past, developed a contemporary idea out of it and could therefore become a hopeful link between the past and the future of this site”.

The vision of the space is created by crossing to two two-dimensional images which bring about a perfect image only when seen from certain points; once the viewer moves away, the three-dimensional perfection dissolves and the two-dimensionality reappears. It is just an image that resembles the original only for a moment. This “fooling the viewer” lasts only a moment and then we see that the contents is indeed only a picture unable to mislead. Many chains of thoughts have drawn the artist to this work: e. g., both the City Palace and Sanssouci Palace were built by the same architect (Knobelsdorff), both have been palaces and will again become highlights of the city and draw large streams of visitors as they did in the past and will again in the future.

One reader wrote that neither conception showed any empathy for design but this is incorrect. Both artistic works play with traditions which were inherent also in the earlier palaces and express the preferences of many royal builders. Almost all castles involve the creation of illusions, be it of time, space or situation. Copies of famous buildings, sculptures and ornate ceilings were made, down-sized replicas built and extravagant theatre sets were used to provide the backdrop to lavish feasts. The artistic works of Annette Paul and Florian Dombois readily continue these lines of tradition. For the construction of the new *Landtag* in Potsdam, they found new modern solutions in century-old concepts which develop the historical parallels further and provide convincing answers for this very site. Both the lettering on the outer façade and the theatre wing-like pavilions in the inner courtyard follow an art-historical line which has always drawn attention to contrasts, contradictions and counterpoints and whose aim has been and still is to irritate.

The art of the new building is both a reflection and a part of the chequered history of Potsdam Palace, and with its positive and charming connotation, it points the way into a promising future.

Every now and then, art in public spaces begs time and patience from the viewer. The probability is high that in the near future, both works of art will become so much a part of the site that it would no longer be the same without them. Just like the people of Stuttgart who today are proud of their “Reclining Woman” by Henry Moore and would

“The art of the new building is both a reflection and a part of the chequered history of Potsdam Palace, and with its positive and charming connotation, it points the way into a promising future.”

no longer conceal it like they did when it was first put up in 1961, or the “Nanas” by Niki de Saint Phalle which today are a part of Hanover even though vociferous protests were raised against their erection in 1974, so the “Zugabe” and the message “Ceci n’est pas un château” will soon become an integral part of the new building, of the Palace and of Potsdam city. They meet all demands that modern art places on a contemporary palace. And finally – to paraphrase Magritte – it is not the art nor the palace but what goes on inside that is what it’s all about. In this case, it’s the policies of the Brandenburg state parliament that makes it all worthwhile.

Leonie Baumann
Jury Chairperson of *Kunst am Bau* Contest,
New *Landtag* Brandenburg Building
Rector of Arts Academy
Berlin-Weissensee

Zugabe [Bonus]

Extract from Contest Documentation

Florian Dombois

If today, it is possible to rebuild a Prussian city palace of which nothing was left after its demolition, then why not add something to go along with it?

[...] *Zugabe* consists of two pavilions derived from the central oval of Sanssouci Palace and changed in scale. From their *Landtag* location, they impose on the vicinity with Potsdam's sightseeing icon whose twin sister the City Palace once was – one a summer, the other a winter palace with both having von Knobelsdorff as their architect.

[...] A modernistic adaption of rococo architecture, illusionist pavilions which at all times provide differently warped views pending on the perspective. [...] For me, these distortions have both a historical and a contemporary iconographic relevance: on the one hand, there is the tradition of using elaborate theatre wings built especially at the occasion of royal feasts (one need only think of François Vatel in the 17th century) in which the image perspective was arranged from the viewpoint of the ruler; on the other hand, for some time I studied the perspective distortions in Google Earth, besides having worked in

the context of virtual environments for several years. There, all plastic bodies take the form of a volume covered by a 2-dimensional texture.

For most people, these effects will be familiar from computer games even when they are perhaps noted more subconsciously; again and again, the perspective details of the textures keep changing with the viewing position of the observer of the virtual volume.

This has brought home to me another aspect which has proven relevant for my work for some time: "site specificity". It may sound critical of culture but obviously, today's globalization has brought about a loss of site specificity and this "everything can-be-shifted" out of digital reality has long massively penetrated our daily life and imagination. The idea that it is possible to build another Lascaux next to a Lascaux and then surf through the cave by digital animation no longer surprises anyone and is part of the scope of daily life.

Interestingly, this delight in shifting things has older roots: Just think of Venice in Las Vegas, Disneyland in Paris, Versailles at Bavaria's Herrenchiemsee or, as in this case, Potsdam's Arcadia. A former gesture of nostalgia



has today become a post-Fordist irrelevance which is no longer characterized by importing something foreign into the here and now but by the simultaneous availability of both the faraway and the nearby. Like web contents today, things are constantly being shifted from somewhere to somewhere else and not only origin but also the point of consumption now appear to be devoid of location. Combined with it, quantity has likewise become irrelevant as we are expecting in our world that things can be multiplied at will – ctrl + x, then ctrl + v – with budgetary restraints being the only limit.

To this extent, the twin replica of a palace detail seen from a distance of 1.8km has become an expression of today's philosophy of life. Out of these experiences, *Zugabe* has built and, in

the pictorial model of the pavilion sections, created an impossible view; thus, eaves were pulled down, side entrances shrunk, vertical lines straightened etc. A kaleidoscope of views that overlays those of the viewer on the spot and which in spite of the correct perspective of its pictorial components operates rather like a medieval table than a renaissance painting in central perspective. That the number of perspectives available at the same time also makes a political statement may be mentioned here in passing.

[Supplement] *Zugabe* was made of aluminium. Two metal workers bolted, welded and finished-ground laser-cut aluminium boards onto a supporting frame. On the front faces of the wall sections, the aluminium sheeting was edged, fitted and welded by hand. The

digitally processed model photo was then painted onto the main surfaces by two stage painters a total of 8 times (in various sizes, reflections and compositions). Sculptural sandstone from Posta in Saxony was used for the ground.

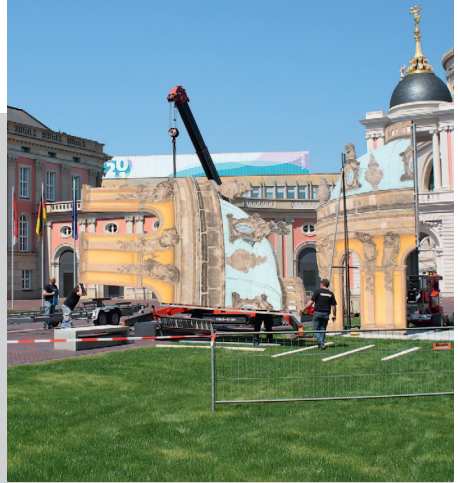
[...] In spite of the historical tradition of royal illusionist structures and the pavilion fashion of European absolutism, *Zugabe* is clearly contemporary in design, and explicitly draws on the change between analog and digital displays. It would be inconceivable without the latest technology or modern media reality. In the following points which are basically antithetical to the new construction of the castle, *Zugabe* simulates the historical volume through a central cross and realizes the reproduction by multiplication, with emphasis on individual craftsmanship.

Location in the Oeuvre

In my productions so far, I have mainly worked with sounds and vibrations, shrinking and extending them on a timeline. For some time, I have been busy with questions on scale and size, also in other media, and in addition to my work on *Zugabe* which explicitly deals with these questions I have also started examining model sizes in tunnels. Besides my atelier work, research also plays an important part and I am in charge of a larger project financed by the Swiss National Fund (“Size Matters: On the Scalability of Models”), among others with ETH Zürich (that appointed me an artistic fellow of the Collegium Helveticum in 2012–2013) and with MIT Cambridge as

project partner. In this way, the horizon of *Zugabe* has expanded and now also includes model and art theory.

Data Sheet



Titel: *Zugabe*

Artist: Florian Dombois

Year of erection: 2014

Dimensions: 6.80x7.05x5.85m and 5.10x5.29x4.39m

Location: Courtyard of *Landtag* Brandenburg/Potsdam City Palace (D)

Sculpture material: Aluminium-plated and hand-painted support frame, ground of natural stone (sculptor's sandstone from Posta)

Participating Crafts:

Architectural supervision: Elisabeth Lux

Production management: Christian Kommer, m.o.l.i.t.o.r. GmbH

Photographer: Daniela Friebel

Ironworks: Michael Müller, Christian Hess, ferrotec GmbH

Painters: Frank Born, Michael Lenz

Concrete and earthworks: Frank Heuschkel, Peter Palm, Normen Mielke

Formwork: Fredy Spitzer, Karl-Heinz Lindemann

Armouring/Steel braiding: Gerd Steiner, Ulf Steiner, Tonia Steiner

Quarry contact: Uwe Jahr, Saxon Sandstone Works, Pirna

Stonemason: Alexander Reichelt, Sabine Niepagen

Statics: Rüdiger Jockwer, Jean-Jacques Paal (Computations)

Structural inspection: Josef Seiler, Jens Abel (Inspector)

Legal counsel: Andreas Schoberth

Insurance consultant: Susanne Haid

Contest photoediting: Lutz Wendenburg

Contest model construction: Dieter Cölln

Interview Florian Dombois



Florian Dombois

1. What were your reasons for participating in the contest?

Information on the contest was sent to me by Schirin Kretschmann, an artist colleague from Berlin after I had told her that I wanted to get involved with *Kunst am Bau* [Public Percent for Art Competitions]. The case of the City Palace is complex, far more complex than conceiving an architectural solution to build a new façade following the old model. This was a challenge for me.

2. What were your greatest challenges during the development and implementation process?

The constant ongoing development of my initial idea. The many material details which are of high craftsmanship but also required intelligent solutions in terms of contents.

3. What do you wish for your work of art in the next few years?

That viewers will not merely visually pounce on it but will also try to take the many questions seriously. There is no simple solution for the Palace and its lo-

cation, just as there is no simple solution for German history. Potsdam has to deal with a history of horror. But this cannot be done simply with beautiful façades. I would wish that Potsdam can preserve and continue its history as a whole and formulate its own integral solutions from it, and that anyone who catches himself at righteousness stops for moment of silence.



Anette Paul

Interview Anette Paul

1. *What were your reasons for participating in the contest?*

I live in Potsdam and have followed the debates on the reconstruction of the City Palace with great interest.

One of my workplaces is the palaces and parks in which I have enthusiastically thrilled guests with the beauty of Frederician rococo.

Thus, there could not have been a greater and more exciting challenge for me than to accept this balancing act between contemporary ideas and historical façades, and to deal with the topic of façade architecture, locally well known, with humour and refinement yet without disturbing it. I wanted to create something that would cause both palace opponents and protagonists to smile.

2. *What were your greatest challenges during the development and implementation process?*

The most time-consuming process was concluding the agreement with all the insurance and organizational questions that went with it. Too, coordination with the numerous contact partners of the various institutions present on the site also challenged my time. Due to the slight delay in the handover, the installation of the lettering and its gold-plating fell into the time of fickle autumn weather. The result of many gilding hours literally went down the drain. Nevertheless, with strict scheduling, we were able to observe the completion dates in time.

3. *What do you wish for your work of art in the next few years?*

May it continue its golden shine, attract attention and raise questions. And may it draw wider circles with its questions of appearance versus reality. May it bring smile to the faces when Potsdamers show their guests a palace that is unlike any other.

Untitled

Annette Paul

This is not a castle. This claim recites the question of appearance and reality, or that of the genuine versus the copy. In 1929, René Magritte put the wording “Ceci n’est pas une pipe” under the picture of a pipe. This questioning of an image captured artists, art historians and philosophers in equal measure. Questioning a title!

French. Intensely disliked by Friedrich Wilhelm I. and loved by his son Friedrich II. One abolished anything French in Prussia to rehabilitate his state and he succeeded. The other built on anything French to raise Prussia to cultural flourish and he succeeded.

In the beginning, there was the pipe. First there was that of the Soldier King who smoked it in his Gentlemen’s Smoking Round. Contemptuous of pomp and splendour, it was the only leisure that he indulged in.

He resided in Potsdam City Palace as the supreme commander and governor of his new garrison town. It was not a palace for representation, receptions, let alone for his family. It was the place from which he commanded his guard and called out the Prussian army on parade. What is still considered typically

Prussian today, was born at that time. French fashions had to stay outside. The residence was just a place for giving orders, not a palace.

Sanssouci. Then came the son Friedrich II who absorbed and refined anything French in his own special way. He basked in the pomp and splendour of his rococo. After his architect von Knobelsdorff had given the City Palace its final touches, he spent a rather cold unheated time there. In the summer, though, he was a philosopher, an early riser, an art sponsor and a musician. The Summer Palace overlooked the vineyard and became the actual venue of royal representation. To show off, there was the new palace. What would grumpy Old Fritz say about the reconstructed City Palace today?

Decadence. This is where the golden lettering comes in its own. In the future, nobody will be lording it over others behind these castle walls of cast concrete but meetings will be held here. A Palace functioning as a local parliament! Who would have thought that in 1848? At the time, the idea was of storming palaces, surely not of reconstructing them.



Image. After the reconstruction, we will have to live with the image of the Palace even when this time, it is a three-dimensional image that one can even step into. Newly created and retaining the boundaries of its original appearance, worthy of discussion and standing right in the middle, it will mark the new old Potsdam.

Gold. Appearance versus reality. Here, it shines once more. The gold, that is. Gold leaf is colour, material and value all rolled into one. The weather-resistant, oil-based gold plating will for a long time look its best on the reddish hue of the plaster (the Chinese House was last gold-plated 20 years ago and it is still marvellously preserved today). It is still beautiful even when it started to fade and its ephemerality is clear for all to see.

Sunbeams from the East. Like the rising sun behind Friedrich's tomb on the vineyard back in the East, like the suns on the pavilions in Sanssouci. Here, too, the golden rays are to catch the light and gently pass it on. A care-free radiation. The beautiful shine is reflected from the letters onto the observer when warm and soft sunlight falls on them. The space of the Palace Courtyard is defined through the sun when looking towards the East whence it shines. Changing through the moving light of the sun. Between sunrise and sunset.

"Ceci n'est pas un château". The Palace will be one genuinely built. A palace?

Data Sheet

Titel: Untitled

Artist: Annette Paul

Year of erection: 2013

Dimensions: Overall length 7.5 m

Height of lower-case letters: 22 cm

Height of upper-case letters: Up to 80 cm

Overall font size 1.23 m

Location: Outer façade of *Landtag*

Brandenburg



Material and Construction:

The stucco letters were first modeled in clay, moulded with silicone rubber (Reckli) and cast in concrete screed B25 with the addition of industrial hog bristle (Ötzel). After completion, the silicon-rubber moulds were plaster-cast to preserve the mould forms and stored. Using a printout of the lettering at a scale of 1:1 cut out with a cutting wheel, the letters were then transferred to the façade using red pigment. The letters were then glued onto the roughened underground using flex tile adhesive (Supro) and partly fastened with wall plugs. An anchor bracket is located below the first “n”.

Joints were eventually filled with concrete filler B 10 (Ardex), thus creating a connection to the wall. The whole was the finish-ground and prepared for gold-plating.

Gold-plating – All surfaces were pretreated with diluted linseed oil to minimize the absorption capacity of the substrate. This was followed by applying a coloured synthetic resin alkyd varnish as the prime coat, followed the next day by painting with a yellow synthetic resin alkyd varnish (High-Gloss Varnish Alkyd 840, Non-Aromatic) in a yellow colour shade.

As to the grease and dust, the surfaces were wiped clean with a turpentine substitute and exposed to Mixtion over 2/3 of the area for 12 hours. On the following days, the remainder was applied and gilded with natural 24-carat gold (by the transfer method) from Liebscher Goldbeaters of Dresden.

Participating Crafts:

Stucco letters and installation: Pauli & Ebell Stucco Plasterers, Nuthetal

Gold-Plating: Seifert Restorers, Potsdam

Scaffolding: Rosenfeld Scaffold Builders

Kunst am Bau Contest Procedure

(Extract from Announcement of 05.12.2011)

Awardgiver

Ministry of Finance of the State of Brandenburg

Task

In May 2005, the Brandenburg state parliament, the *Landtag*, decided to put up a new *Landtag* building at the site of Alter Markt in Potsdam's downtown area. The design was submitted by Dresden architect Peter Kulka. The cornerstone was laid in early 2011. The *Landtag* building with the façade of the erstwhile Potsdam City Palace is to be completed at the downtown location by mid-2013. As part of a 2-stage contest entitled "Art at the Palace", one or several works of art are to be designed and built for one or several public areas in the courtyard of the new *Landtag* building. It is expected that works be developed specifically for this site and task, creating a concept- and location-specific framework in the process.

It is desirable that the artist's concept reflects the nature of site, the purpose of the building, the history as well as the parliamentary institution of the *Landtag* and its tasks. It is furthermore expected that the work addresses and supports the function and significance

of the courtyard as a public space and thus contributes to reviving the site by way of urban planning.

Procedure

The contest will take the form of a 2-stage competition. The procedure is anonymous in Stage 1. Anonymity will be lifted in the 2nd processing stage. Stage 2 contestants will be chosen after the open Stage 1. The Jury will select up to 15 contestants who are to elaborate their designs in greater detail in Stage 2. At a colloquium for contestants to be staged at the start of Stage 2, individual provisional presentations and discussions will be held with all contestants. The contest terms are based on the guidelines for the performance of building projects within the competence of the State Building Agency or *RLBau* (Section K7) and follow the guidelines of the 2005 Directive "*Kunst am Bau*" by the Federal Ministry for Transport, Building and Urban Development (BMVBS).

Subject Adjudicators

- Prof Dr Brigitte Rieger-Jähner, Director of Museum of Young Art, Frankfurt (Oder)

- Prof Mischa Kuball, unaffiliated artist, Düsseldorf
- Prof Michael Braum, Board Chairman of the Federal Foundation for Building Culture, Potsdam
- Daniela Dietsche, Brandenburg Association of Visual Artists, Potsdam
- Sabina Grzimek, unaffiliated artist, Berlin
- Maria Ossowski, Hauptabteilung Kultur at Radio Berlin-Brandenburg, Berlin
- Leonie Baumann, Rector, Academy of Art, Berlin-Weißensee
- Dr Barbara Steiner, Director of the Gallery for Contemporary Art, Leipzig

Assistant Subject Adjudicator

- Armin Hauer, Assistant Director of Museum of Young Art, Frankfurt (Oder)

Specialist Adjudicators

- Gerrit Große, *Landtag* vice-president, Parliam. Group DIE LINKE
- Susanne Melior, *Landtag* member, SPD Parliam. Group
- Jens Lipsdorf, *Landtag* member, FDP Parliam. Group
- Marie-Luise von Halem, *Landtag* member, Parliam. Group Alliance '90/The Greens
- Anja Heinrich, *Landtag* member, CDU Parliam. Group
- Marianne Kliem, Ministry of Finance of Brandenburg State
- Michael Ranft, *Landtag* Brandenburg, Administration
- Prof Peter Kulka, Peter Kulka Architects, Dresden/Cologne

Assistant Specialist Adjudicators

- Gesine Lange, *Landtag* Brandenburg, Administration
- Thomas Kralinski, Group chairperson, SPD Parliam. Group
- Rolf Kutzmutz, Group chairperson, Parliam. Group DIE LINKE
- Anna Mikulcová, Group chairperson, Parliam. Group Alliance '90/The Greens
- Hilke Masche, Spokesperson for Domestic and Legal Issues, FDP Parliam. Group

Contestants

The following are eligible to participate in the contest:

a. Professional visual artists resident within the area of eligibility. The area of eligibility is the Federal Republic of Germany.

For verification of eligibility, proof of activities in the field of arts and proof of residency in the area of eligibility (alternatively declaration of German nationality) are required. Proof of activities in the field of arts is to be shown in the form of a list of completed works and an explicit CV. These records must be submitted together with a declaration of the contestant at Stage 1 of the Contest.

b. Working groups in which at least one constituent member meets the requirements listed in lit. a. Submitted records and hence process eligibility will be reviewed during the preliminary examination of Stage 1 results.

Budget and Prizes

For one or several works of arts to be produced under this contest (planning and implementation including all proofs, expertises, extra costs etc.), a total of 480,000 Euro (incl. VAT) has been set aside.

Every contestant of Stage 2 submitting an eligible work of art meeting the contest conditions is paid a flat-rate processing fee of 4,000 Euro (incl. VAT). The following prizes will be awarded:

- 1st Prize: 6,000 Euro (incl. VAT)
- 2nd Prize: 4,000 Euro (incl. VAT)
- 3rd Prize: 2,000 Euro (incl. VAT)

Event Dates

- Colloquium of Adjudicators:
25 November 2011
- Start of registration/Download of contest documentation Stage 1:
5 December 2011
- Start of Online Forum Stage 1:
5 December 2011
- Completion of Online Forum Stage 1:
10 January 2011
- End of registration /Download of documentation Stage 1:
3 February 2012
- Submission of contest documentation Stage 1:
3 February 2012
- Jury Meeting Stage 1:
2 March 2012 (also on 3 March 2012 if necessary)
- Start of Download of contest documentation Stage 2:
5 March 2012
- End of Download of contest documentation Stage 2:
11 May 2012

- Start of Online Forum, Stage 2:
5 March 2012
- Completion of Online Forum Stage 2:
12 March 2012
- Colloquium of Contestants:
16 March 2012 (also on 17 March 2012 if necessary)
- Submission of works Stage 2:
11 May 2012
- Jury Meeting Stage 2:
13 June 2012
- Display of contest works at *Landtag Brandenburg* as of 5 September 2012

Contest organization and supervision by [phase eins] Eichelmann Hossbach Lehmhaus, Berlin (www.phase1.de).

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