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Minimum Documentation Fiche 2003

International working party for
documentation and conservation

of buildings, sites and neighbourhoods of the
modern movement

composed by national/regional working party of:

Germany

0.1 Picture of building/site



depicted item: Totalwerke, View from the backyard

source: Diana Zitzmann

date: Mai 2008

	db code
1. Identity of building/group of buildings/urban scheme/landscape/garden	
1.1 current name of building: Totalwerke, Eiermannbau Apolda	3
1.2 variant or former name: factory of "Total Kommanditgesellschaft Foerstner & Co."	4
1.3 number & name of street: Auenstraße 11 (formerly: Tirpitzstraße 9)	5
1.4 Town: Apolda	6
1.5 Province/state: Thuringia	7
1.6 Zip code: D-99510	8
1.7 Country: Germany	9
1.8 national grid reference:	10
1.9 Classification/typology: IND (Industry)	11
1.10 protection status & date: registered monument since March 1992.	12

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2 History of building

2.1 original brief/purpose: factory for fire extinguishers 13

2.2 Dates: commission/completion: [1] Design: 1938, Construction: Dec 1938-Aug 1939 14
Foerstner & Co bought the property in 1936 together with an existing textile-factory (1906/07, 1919: Architect: Hermann Schneider).

At first the local architect Adolf Bauer worked on the restructuring. In 1936/37 a 1 storey extension was added to the existing factory. It was planned to add three more storeys in the near future. [4, S.167]

In the summer of 1938 the factory owners decided to build the additional floors. Adolf Bauer and Hans Rietschel made sketches, but then Foerstner & Co commissioned Egon Eiermann, who had already worked for the company in Berlin. From August until October 1938 Eiermann and his team developed the project. The plans were turned in for approval on October 13th, 1938 and on October 27th, 1938 the project was finally approved. [4, S.341]

The construction started in December 1938 and was completed in August 1939, a few days before the beginning of the war. [4, S.1341, S.171]

(other projects from Eiermann: In the spring of 1939 Eiermann worked out the project for the restructuring and extension of the administrative building, which was realized between March and Mai 1939. Furthermore, in autumn 1939 Eiermann projected the reconstruction and extension of the store-houses, but the permission was refused because of missing building-materials during war-time. [4, S.341])

2.3 Architectural and other designers: 15
Egon Eiermann (1904-1970)
Landscape Architecture: Herta Hammerbacher (1900-1985) [8, Begrünung]

2.4 others associated with building: 16
Co-architects: Günther Andretzke, Robert Hilgers [1, S.562]
Furthermore: Büchner, Selma Semanagić [4, S.341]

2.5 significant alterations with dates: 17

The function of the factory building remained nearly unchanged, which is why only few changes on the building were carried out.

During the war: Besides fire extinguishers, weapons and flamethrowers were produced.

During Soviet occupation: Factory owners left for the western part of Germany. Soviets demounted the equipment.

During GDR-times: Factory is renamed to "VEB Feuerlöschgerätewerk Apolda" and produces fire extinguishers until 1993.

Since 1993 the factory building has been vacant. Some interim measures of securing the building were carried out.

In 1999 the "Society of friends of the Eiermann-building Apolda" was founded. (Verein der Freunde des Eiermann-Baus Apolda, head: Dietram Franke). Until now (2008) it rents the factory and organises public events there.

In 2002 unemployed people as a part of a job-creating-programme repaired the roof and started

d o _ c o _ m o _ m o _

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the removal of later added walls.

In 2003/2004 the factory-buildings in the backyard (not design by Eiermann, not under protection) were torn down.

- 2.6 current use: 18
Vacant, a permanent function is searched for.
Occasionally the factory is used for exhibitions and workshops (for instance: Apolda European Design Award).
- 2.7 current condition: 19
Most of the original substance is preserved. The intended architectural character of the factory building is still visible, although the windows of the lower floors are temporarily closed with wooden boards to prevent vandalism.
The supporting concrete construction is in good condition. Even some details (e.g. fastenings for the flowerpots on the terrace) are preserved.

3 Description

- 3.1 General description 20

The project by Egon Eiermann is a skillful combination of old and new. The existing old factory consisted of a 4-storey-building (designed by the architect Hermann Schneider for the textile production of the company "Borgmann & Co." in 1906/07 and extended in 1919) and a 1-storey extension (1936/37, architect Adolf Bauer) [4, S.166]. The visible, supporting concrete grit divided the main building into 11 bays (12 axes) and the extension into 8 bays (9 axes). In the main building the rooms in the first 9 bays on the last floor were lower (2,20m), only in the last, later added 2 bays (1919) were they as high as in the lower floors (about 4m). Its facades were dominated by the supporting concrete structure, which is often found in industrial buildings since the beginning of the 20th century. The bays fillings are of masonry and separate windows.

Eiermann puts his extension on top of the old one-storey building. On the last floor he takes up the 4m height and on top he adds a floating roof, which gave the building a decisive, modern appearance. Furthermore a new stair-case with sanitary rooms was added on the back facade.

Eiermann retains the principal of composition with the visible supporting grit on the facades and with it he adopts the basic concept of grit and filling and the choice of materials. But in the bays of the new building, he increases the glass by filling the bays with a large window, keeping only a low window parapet in brickwork. Using different types of openings the windows are graphically subdivided [4, S.174]. Eiermann leaves the exterior design of the old building parts mainly unchanged. Only into the two bays, where old and new are linked together, he puts partly new windows (street facade). Furthermore he removes details to stress the concrete grit of the old building parts in order to unit the old and new parts [4, S.170; 5, S.50].

Because of the former end wall the space inside the factory is largely divided into old and new parts, but functions and floor plan were organised continuously: In the lower 3 floors production halls were situated with an area of 1100m² each. Here the 12m wide building is divided by two column rows into a middle aisle and 2 room halves. In the 4th floor commonly used facilities for the staff were located: dressing and washing rooms in the old part, canteen and multifunction room in the new building. Here Eiermann chose a different static solution: Using a frame-construction he created a column-free interior space. It had a blue tessellated floor, a light blue ceiling and white walls. The parquet of the dancing area was made of matt red beech-tree. [about colours: 1, S.562] The covered roof-terrace with its deck chairs and its greenery was designed as

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	a sun lounge for the recreation of the workers.	
3.2	Construction	21
	Concerning his choice of the constructional principal Eiermann depended on the existing 1-storey building, onto which he added his new floors. In the upper floors he uses with the concrete skeleton the same static system as in the old building part. But in the upper floor Eiermann applied a concrete frame construction to create a broad, column-free interior. The construction of the seemingly floating sundeck is modern as well. [for construction details see 1, S.599f]	
3.3	Context	22
	For the roof terrace Eiermann might have taken the hotel in Zlin (Vladmir Karfik, 1932/33) or the airport-restaurant in Schkeuditz (Hans Wittwer, 1931) as examples [4, S.174, 177]	
4	Evaluation	
4.1	Technical	23
	Construction of the upper floor and the floating roof. Special details for greenery	
4.2	Social	24
	The combination of work and recreation for he workers was an important aim of the architect. The upper floor – where usually administration and management are situated – belonged in Apolda to the workers. The terrace on the roof was designed for their recreation, too. Such a terrace is outstanding for an industrial building at that time. But it must not be forgotten, that this fits the idea, common among the Nazis, that light and air increase the output of the workers. [4, S.135]	
4.3	Cultural & Aesthetic	25
	The modern extension of the old factory is solved in a very convincing aesthetic way. Although forming a unified design, the distinction of old and new is clearly possible. The factory in Apolda is an early example in the work of Eiermann, where he reached the fusion of engineering and art, which became a typical feature for this architect.	
4.4	Historical:	26
	Example that modernism in architecture in the industrial building was continuing during the Nazi-time.	
4.5	General assessment:	27
	The factory is recognized as a milestone in the history of modern industrial building in Germany during the 1930s. Furthermore it can be considered as an excellent example for a careful and respectful dealing with existing structures when adding new parts. Eiermann reached a harmony between the old and the new, although the new parts are designed uncompromisingly modern.	
5	Documentation	
5.1	principal references.	28

[1] EIERMANN, Egon: Erweiterung und Umbau der "Total"-Werke Foerstner & Co. Mit 11 Lichtbildern von E. Troeger, Berlin, und 3 Werkblättern. In: Moderne Bauformen. Monatshefte für Architektur und Baukunst., 38. Jg. (1939), H. 12, S. 561-600.

[2] HENSELMANN, Hermann: Ein Fabrikbau von Egon Eiermann, Berlin. In: Monatshefte für Baukunst und Städtebau, 24. Jg. (1940), H. 1, S. 37-40.

[3] HILDEBRAND, Sonja: Egon Eiermann - Die Berliner Zeit. Das architektonische Gesamtwerk bis 1945. Vieweg Braunschweig und Wiesbaden 1999, ISBN 3-528-02424-0*(Pp.), S. 166-181, 340-341

[4] MEHLSTÄUBLER, Arthur: Renovation and Extensions to the Total KG Foerstner & Co. Factory. in: JAEGGI, Annemarie (Hrsg.): Egon Eiermann (1904-1970). Architect and Designer. The Continuity of Modernism. Hantja Cantz Ostfildern 2004, ISBN 3-7757-1437-5*Gb, S.134-137

[5] SCHIRMER, Wulf (Hrsg.): Egon Eiermann 1904-1970: Bauten und Projekte. Dt. Verlagsanstalt Stuttgart 1984. ISBN 3-421-02805-2, S.50-51, 288

[6] BAHR, Thomas: Die Totalwerke in der Apoldaer Auenstraße –ein Architekturdenkmal. In: Apoldaer Heimat 1996. .pdf-Version siehe <http://www.eiermannbauten.de/total/gt/pres2.html>

[7] <http://www.der-eiermannbau-apolda.de/site/vorbem.htm>

[8] <http://www.eiermannbauten.de/total/gt/intro.html> (with 3d-model of the building)

5.2 visual material attached

29



Views 2008 from the street, Photo: Diana Zitzmann, Mai 2008

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Detail street façade 2008, Photo: Diana Zitzmann, Mai 2008



Views 2008 from the backyard, Photos: Diana Zitzmann, Mai 2008

5.3 Rapporteur/date:
Diana Zitzmann (diana-zitzmann@gmx.de), June 2008

30

6. Fiche report examination by ISC/R

name of examining ISC member:

date of examination:

approval:

Wp/ref. no:

comments:

NAI ref. no:

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