

Introduction

Located west of the historic city core of Dresden, on the south bank of the Elbe River opposite the historic Marien Bridge, the Yenidze tobacco and cigarette factory is a remarkable testament to the city's former industrial splendour. This imposing building is an enduring addition to Dresden's skyline, not only as it embodies Dresden's past associations with tobacco processing but primarily because of its imposing exterior aesthetic. The building's aesthetic, or skin, is an integral part of its allure and comprises an eclectic blend of Orientalist elements, including minarets and domes inspired mainly by the Mamluk funerary architecture of Egypt. Designed between 1907 and 1909 by the architect Martin Hammitzsch under the close personal direction of the Yenidze's owner, Hugo Zietz, the aesthetic created an image of luxury and sophistication that became synonymous with the tobacco products produced within its walls. The aesthetic reinforced the tobacco brand's allure, constructing a sense of cultural refinement, mysticism and exoticism. While the skin highlighted that Zietz made the very best tobacco products within the Yenidze, it also enveloped an ultra-modern tobacco factory. Within its walls, the Yenidze's employees could access amenities like healthcare, electrical lighting, changing rooms, restrooms and cooked meals, all of which were ground-breaking inclusions for their time. As for tobacco processing and cigarette manufacture, the Yenidze contained modern cigarette manufacturing machinery that could mass produce thousands of cigarettes every hour. In contrast to these mechanical wonders, it also had vast halls where skilled, primarily female employees made hand-rolled cigarettes of exceptional quality. The Yenidze suffered significant damage during the Allied bombing of Dresden in 1945. After the end of the Second World War, the Yenidze was repaired by the former German Democratic Republic and continued to manufacture cigarettes. With the reunification of Germany in the 1980s and the subsequent revitalisation of Dresden in the following decades, the Yenidze was restored as an office building in 1996. Today, while the exterior of the Yenidze still

exhibits its elaborate exterior aesthetic, albeit in a renovated form, its original interior tobacco functions are no longer present.

In the decades following its opening in 1909, the reception of the Yenidze varied from acceptance and praise to outright condemnation. While the former noted a pleasing building that would amaze even the well-travelled (Eckstein 1993, 20), the latter prevailed by positioning the Yenidze's Orientalist aesthetic as contrary to emergent modernist thinking. The Yenidze was thus labelled as either an unacceptable marketing construct or an imaginary industrial building (Ehnert 1929, 30). These views were so forceful that they resulted in Hammitzsch's expulsion from the State Architect's Council (Luther 2005). When Germany was reunited and the Yenidze renovated in the last decades of the twentieth century, its past negative interpretations were rehabilitated according to postmodern practice. Today, the Yenidze is proudly presented as a prominent example of a built advertisement (Koppelkamm 1987, 170–72) and as one of the most important examples of historic industrial architecture in Dresden (Deutschen Werkbund Sachsen 1997, 64).

Despite the Yenidze's uniqueness, no comprehensive account of its history is available. To document the Yenidze's narrative, this work questions why Zietz would have conceived and constructed a modern tobacco factory clad with a curious Orientalist skin. To answer this question, the book adopts an approach that builds its narrative by interlacing overall, broader contextual understandings of general issues which surrounded the Yenidze, like tobacco, smoking, Orientalism, the Mamluks and World's Fairs, together with personalities and specifics unique to the Yenidze, like its owner and architect, and the funerary architectures of Sultans Qaytbay and Khayrbak. This work accepts the arguments that the Yenidze was an industrial building and an advertising object. The account below, which uses a methodology of historic interpretive narrative, is primarily an investigation of the building from these two broad perspectives.

The first, the argument that positions the Yenidze as an advertising object, concentrates on its façade, or skin. A brief introduction to industrialisation in Saxony, tobacco processing and cigarette manufacture in Dresden will be offered to contextualise this section. After documenting and identifying the Oriental origins of the constituent elements within the Yenidze's skin, the funerary architecture of the Mamluk Sultans Qaytbay and Khayrbak will be exposed as the architectural precedents for the Yenidze's dome and minaret – these two elements being the most prominent components within the skin. Because Zietz and Hammitzsch were central to the Yenidze's narrative, what little information that is available on them is also documented. Likewise, considering that the

Mamluks and Sultans Qaytbay and Khayrbak were equally important to the Yenidze, their contexts, Sultanates and individual funerary architectures are also documented. This work will explain how Qaytbay's and Khayrbak's funerary architecture first became known and admired by Europeans. It will be shown that this happened through scientific endeavours and resultant publications, then through Orientalist paintings and images, then photographs, and finally through the World's Fairs of the mid-nineteenth century to the second decade of the twentieth century. Parallel to this, an important explanation is offered of the significant evolution of the perceptions attached to and manifestation of Qaytbay's and Khayrbak's buildings as they become increasingly interwoven with Orientalism. To further contextualise the overall argument, a brief explanation of European Orientalism is presented, followed by a more focused account of the German and Dresden contexts, and their Oriental architectures; this last argument establishes the Yenidze's lineage as a building intended as an advertisement.

Within the second broad perspective – the Yenidze as an industrial building – this work will focus on the Yenidze's internal composition, or body. Considering that the Yenidze's narrative is inseparable from tobacco and its consumption, a general explanation of European tobacco history is offered, which starts in the late fifteenth century. Specifically, this work will show how flue-curing, mechanisation, matches and marketing all contributed to the rise of the cigarette to become the dominant form of tobacco consumption by the mid-twentieth century. In parallel, the history of tobacco consumption, cultivation and production in Austro-Hungary, France, Russia, and the Ottoman and German Empires is also included up to the first decades of the twentieth century. This last portion is significant because it will show that modern, purpose-designed and prototypical tobacco factories, which later became the norm across much of Europe, were first conceived and built in Austro-Hungary and France in the mid-nineteenth century. Because the Yenidze immediate context is Dresden, the city's numerous and diverse tobacco factories will also be examined to reveal the Yenidze as a distinctive aesthetic solution.

When subject to a critique that engages with and contextualises the established understandings of the Yenidze, the building is affirmed as a suitable example of industrial architecture that manifests as an advertising object. This work concludes that Hugo Zietz, as the Yenidze's owner, had precise, predetermined Oriental precedents in mind for the design of his new factory. Zietz was primarily focused on the Yenidze's outward image and how this could be purposefully exploited as a powerful marketing tool for the tobacco products produced by his company. Martin

Hammitzsch, the Yenidze's architect, then formalised Zietz's intentions and organised the building's functional planning, structural and service systems, site placement, and its horizontal and vertical organisation into a unified composition.

References

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