

Chart. 9 | Idea and Planning

The National Socialists were quite aware that without the workers, neither a broad armament nor the planned war would be possible. Right at the beginning of the Nazi-Regime, the workers' movement was browbeaten and destroyed. Leisure time offers were meant to contribute to the compensation of the strained social situation of the workers. The National Socialist organisation "Strength through Joy" was incumbent on supporting the integration of the workers in the "People's Community". At first they did not achieve much. In order to change this situation, the offer of "Strength through Joy" (KdF) was modified. From May 1934 onwards, the KdF offered sea-trips. In 1935 the idea arose to built seaside resorts for workers. Ley always emphasized that the idea of KdF-seaside resorts came from the "Führer himself". Hitler was always named as the originator of all alterations and offers of the regime - this way the myth of the "Führer" was meant to be stabilised. In fact, it was Ley who was the initiator and 'motor' of the project. Hitler never went to Prora. Ley's aim was to accommodate yearly 14 Million people for one week. He argued that it was possible" to achieve the same success with one week of holiday as with three or four weeks" by "intensifying holidays". In order to realise this aim, five similar seaside resorts were supposed to be constructed. Already in 1935 Ley made his architect Clemens Klotz create a draft that was shown in September at the Nuremberg Rally. At the beginning of 1936 an architectural competition was set up. The winners were Clemens Klotz and Erich zu Putlitz who was now responsible for the construction of the festival hall. In 1937 the press announced the start of building works for a second seaside resort. The estate near Kolberg/Pomerania had already been chosen. This building project was never started.

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1. Clemens Klotz explains to Hitler the exhibited model of the "KdF Seaside Resort", during a ceremony on the 2nd anniversary on the 27th of November 1935

Federal Archive Koblenz

z1. Robert Ley during the Workshop for the "KdF Seaside Resort" Architect competition, 18th of February 1936

"The idea for this Seaside Resort comes personally from the Führer. He once told me that, according to his opinion we should build a giant Seaside Resort.

The workers would not feel totally comfortable in the available baths. The surrounding and environment would alienate them and much is lacking. When they arrive at the new resort, then they should find all that they need. This was the reason that the Führer gave me the assignment, to build a 'Strength through Joy' Seaside Resort, the greatest that the world has ever seen.

The Führer also insisted that the bath should host up to 20,000 beds. The whole thing should be set up so that one could use it as a base hospital in the case of a war. Additionally, the Führer also wishes that a Festival Hall be built in the Center of the seaside resort and that all buildings are clean, convenient and nicely arranged."

Archive Documentation Center Prora

z2. The Seaside Resort Prora was not without its critics, even within the inner 'Circle of Power'

"Through his agency 'Travelling and Hiking', Ley would decide to build baths. Which would have been fine, if the concept of relaxation and solitude would actually have been taken into consideration. However, Ley miscalculated himself by deciding to build his 'Seaside Resort for 20,000', out of all places, on the island of Rügen. Giesler began to actively complain after I informed him about it. I told him, now we are taking workers and employees out of their urban factories and sending them to a place that is even more hectic. On top of that, they are going to be sent to Rügen, where the noise of 20,000 people is going to disturb the tranquility of the others Baths. Giesler also pointed out the technical impossibilities. The KdF-Bath, for example, will have to install its own butchery. Seeing as the water on the island is not sufficient we will need to connect a supply line to the mainland. The list goes on. Despite this, Ley proudly presented his plans for Ball Rooms, Halls and so forth. A social idea would eventually become a craze, and building commenced on a project which would become the opposite of everything it was initially meant to be".

Alfred Rosenberg, Last Recordings, Nuremberg 1945/46, 1996

Chart. 10 | The Political Situation

Due to the increased armaments industry, the level of unemployment had dropped in 1935. However, only several production and economy sectors benefited from this cyclical upturn. The consumer goods industry continued to stagnate and within the armaments industry a lack of labour even occurred. Generally, as living expenses increased, an increase in pay failed to appear. Despite the perceptible economic upturn, the social situation of the workers did not improve. Many of them lived below the poverty level. Displeasure and protests were the results. During a manhunt through the entire "Reich" in the Spring of 1935, about 5.000 members and sympathisers of the resistance were arrested, nevertheless the wide spread resentments could not be tackled.

The workers criticised the pomp and luxury of the "top brass" of the party, the high income of the company managers as well as the high management bonus. Furthermore, the supply bottleneck and war fears caused by the aggressive foreign policy of the regime, contributed to the ill-humour of the workers. The German Labour Front was also criticised. The state police station in Potsdam noticed that in large parts of the population "the partially critical and observant attitude" towards National- Socialism is boosted by the disproportion between the wages and taxes – particularly the high contributions for the Work Front – on one hand and the big gains of the industrialists on the other hand. It is this politically explosive situation that impeded the idea of the "People's Community" and plans for the construction of seaside resorts for workers were developed.



1. Daily Notice of the Secret State Police Berlin, 18th of January 1934

Federal Archive Berlin

2. SA Followers are recruited as Auxiliary Police

German Historical Museum

3. Warning against expected Wage reduction for construction workers.

NSDAP District Administration Hamburg, letter from District Administrator Kaufmann to State secretary Lammers, State Chancellery, 7th of March 1935.

Federal Archive Berlin

4. The first demonstration against the annexation of Hitler Germany.

Saar Election 1935

German Historical Museum

5. A letter from Martin Bormann to the Reich's Minister of Labour regarding the unnecessary high wages of employees at the "Bank of German Labour", in comparison to the wages of normal workers.

Federal Archive Berlin

6. Worker Woman Grete Messig was shot by a SA Follower in Selb, Bavaria

German Historical Museum

7. Anonymous Protest against the Regime.

German Historical Museum

8. Disrupter of the Work Climate

Main article against „Trouble Makers“, Company Newspaper Siemens, May 1937

Federal Archive Berlin

Z1 Gestapo Dortmund. A Report Regarding the Political Situation of February 1935

The uncomfortable relationship between the current wages and the costs of living, still persists since the last report was written. The worker does not receive more than the minimum wage yet at the same time must witness how the industries leaders are exempt from having to make sacrifices. This leads to a lot of frustration amongst the workers, who are aware that the industrial entrepreneurs are going through a productive phase due to government arrangements, yet are not required from the State or take initiative themselves, to make some sacrifices. The Industry leaders contribute considerably to the increasing negative atmosphere amongst the workers

Federal Archive Berlin

Z2 State Police Bielefeld. Review of Events from September 1935

As influential and efficient the Nuremberg Rally may have been on the population, and despite the confidence there is towards the Führer and the government, the questions regarding the current state of the economy still remains. As the status report of August has shown, the majority of anxiety lies with the manual labourers who cannot keep up with the increasing costs of household goods and food, due to static low wages. In addition, the implemented short time jobs by various factories has contributed to the decreased wages.

The result of this is that the purchasing power of the masses is not beneficial. The fixed prices of meat, potatoes, etc are not being upheld and an illegal trade is becoming obvious. In order to illuminate the general atmosphere, I will quote a verse that has spread amongst the circle of workers.

“Thirteen pfennig for one egg

So claims Dr. Ley-
Twenty Pfennig for one Herring-
Thus states Göring-
Oops, everything is getting pricy-
Says our Führer-
Well, I told you all along-
Answers Dr. Schaohrt"

(unfortunately the word play is lost, seeing as the words do not rhyme when translated from German into English)

Federal Archive Berlin

z3 State Police Berlin. Review of the Events in January 1936

With the increase in prices, one must also take into consideration the rising costs of rent. The number of complaints has increased since the beginning of the year despite experience showing us that most rent payers usually don't comment on this seeing as they fear termination of their rental agreement. Especially as far as new rent contracts are concerned, the land lords try to enforce an increase in rent, either in an open way or in a concealed manner.

The restrictions laid down by the law on the 2nd of December 1935, which were designed to curb this unwanted approach, are not adequate enough. They do not include all of the living accommodations and the penal provisions regarding unacceptable rent costs are seldom implemented. It is true that the momentary income is not enough to cover the demands of the rent. However, it is more important at the moment to assist the majority of rent payer's who are financially helpless in dealing with the increase in rent and to ensure that the rent costs are brought down.

Gestapo Berlin – Overview of the Occurrences from January 1936.

The presented problems and difficulties have contributed to a monthly increase of distrust amongst the population, in regards to the announcements and arrangements made by the Government.

The growing animosity towards the movement, is contributing to the decrease in moral and atmosphere. Although direct critique against the Führer is seldom risked, the attitude of the NSDAP towards the economic crisis is one of the most serious aspects to take into consideration. Many "Comrades of the People" who without being party members nevertheless supported the regime after the seizure of power, are beginning to lose faith in the realization in the social programs of the NSDAP.

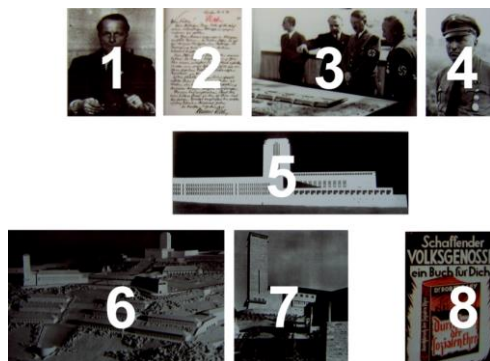
The decrease in status of the NSDAP amongst the population can no longer be ignored. The mistakes and inefficiencies of the movement have been the same for months and continue to repeat themselves. The disproportionate high wages amongst government and party officials in comparison to the low wages of the general population is something that is leading to increasing discontent among the people. Emphasis is also laid on multiple administration posts being held by single individuals. While the average individual is willing to make sacrifices and compromises, the promises of improvement from leading roles in the DAF has not been fulfilled. The urge for saving and constraint is something that, when observing the luxury of the state and party officials, is not being followed by them and does not represent what one is to expect from a Socialist Reich and representatives of a Labour Party.

Federal Archive Berlin

Chart. 11 | Robert Ley and Clemens Klotz

In 1931 Clemens Klotz met Robert Ley. At the time Ley was the party leader of the regional branch Köln-Aachen of the NSDAP. In 1932 he took over as head of the party organisation and in 1933 he became head of the German Labour Front.

Klotz joined the NSDAP in 1933 and in the same year signalled his interest and readiness to work for the German Labour Front. He developed a strong commitment to the German Labour Front and towards Ley. Klotz was involved among others in designing and realising the elite NSDAP educational complexes Vogelsang and Crössinsee, the Adolf-Hitler-school in Waldbröl, the House of German Labour in Cologne and the KdF-seaside resort on the island of Rügen. However, he would maintain his role as a private architect. In contract placing, Robert Ley played a key role. Obviously interested in building projects enhancing prestige to the German Labour Front and consolidating its position in the hierarchy of the Nazi organisations, Ley encouraged numerous projects. Acting like the constructor, Ley would primarily involve Klotz in his projects and not the building department of the German Labour Front. Ley assigned to Klotz the role of a personal architect. The fact that Klotz was commissioned with projects before the public competition showed this as well. The tight attachment of the architect to the regime is further illustrated by the various titles that Klotz received. In 1933 he was appointed to the “Commissioned Architect of the German Imperial Government, for the construction of educational complexes of the NSDAP and the German Labour Front “. Later this would include the “Architect of the Nazi-Party Headquarter” and in 1938 to the “Trusted Architect of the German Labour Front”.



1. The Architect Clemens August Klotz (1886- 1969) developed his craft through studying in various Architectural Offices in Dresden and Cologne. In 1911, he settled down in Cologne as a private architect. During the First World War he worked on accommodation projects, one and two family houses and also multi storied apartments and businesses buildings.

Klotz became a member of the German Labour Union and founded with other Cologne architects the “Block Cologne Building Architects”, which supported modern architecture in the region. Klotz developed his own architectural style which included elements of modernity such as round windows, flat roofs and long window stiles while at the same time combining them with the local design.

His most important assignment before 1933 was the Cologne Water Works and the Opera Restaurant. At the beginning of the 30’s he made acquaintance with Robert Ley which would play a turning point in his life. On the 1st of May 1933 he joined the NSDAP after having already been suggested as director of the High School for Architecture in Weimar.

Klotz would meet Hitler through Ley on whose advice he would erect a second office in 1935 in Munich. Klotz would be accepted in the Prussian Academy of Art and would remain a member even after the war.

Via Ley, Klotz would receive many assignments such as the „House of German Labour“, a „District Forum“ in Cologne, the „NS Ordensburg“ Crössinsee in Pommern and Vogelsang at the Eifel and also the “KdF Seaside Resort” on Rügen.

At the beginning of the regime Klotz was much sought after, however, near the end of the 30's this would gradually lessen. The origins for this lie in a dispute of competence between Ley and Rosenberg regarding the architecture of the “Ordensburg” and the “Elite School” at Chiemsee.

Many architects that were in service of the state until 1945, continued their obligations after the war. Klotz did not feel any political guilt or pressure, due to the fact that Klotz was a self-employed Architect and did not belong to the inner circle of Albert Speer. Despite this, he was not able to find a foothold in the post war architectural landscape of Germany.

Federal Archive

2. Letter from Clemens Klotz to Hitler, 20th of April 1936

Federal Archive Berlin

3. Klotz explains to Hitler the displayed Model of the planned “KdF Seaside Resort”. The 2nd Anniversary of the “KdF Seaside Resort”. Ley is shown on the right side of the picture.

4. Robert Ley circa 1933.

Robert Ley was born 1890 in Niederbreidenbach at the Eifel, as the child of a well off Farmer family. After visiting the high school in Gummersbach he went on to study chemistry. Ley would voluntarily enlist as an artillerist in 1914. Later on he would become an aerial artillery observer in the first world war. In July 1917, his machine would be shot down and he sustained heavy injuries.

Robert Ley would return to Germany from French captivity, in January 1920. In 1921 he would take a position as chemist at the company Bayer, in Leverkusen. In 1924, he would become a member of the NSDAP and would advance to district leader of the Southern Rheinland in 1925. During the late 1920's and early 1930's, he would become known as one of the most fanatic and successful agitators of the NS movement. His speeches would be characterized by his demagogic approach, in particular towards the Jews. In 1928, he would lose his position at Bayer, however, during the same year he would become the Main organisational Leader of the NSDAP in the district Cologne Aachen and become member of the Prussian Landtag. In 1930 he would advance to the Reichstag. In 1928, he would release the “West German Observer”. He would receive hefty criticism for his inflammatory speeches. In December 1932, Hitler appointed him as Reich's Organisational Leader of the NSDAP. As Reich's Leader of the German Labour Front he was also responsible for the NS organization “Strength through Joy” and the structuring of leisure time. Ley would vehemently push the development of the “KdF Seaside Resort”. He promotes Klotz's design to Hitler.

Federal Archive Koblenz

5. A model for the layout of the “Elite School” at Chiemsee, by Clemens Klotz, between 1937 and 1938. This layout was discarded in favor of the blueprint by Hermann Giesler.

Jürgen Rostock/Franz Zadniecek, Paradiesruinen, 1992

6. Elite Academy “Vogelsang” with full view, Clemens Klotz 1934 to 1941

Jürgen Rostock/Franz Zadniecek, Paradiesruinen, 1992

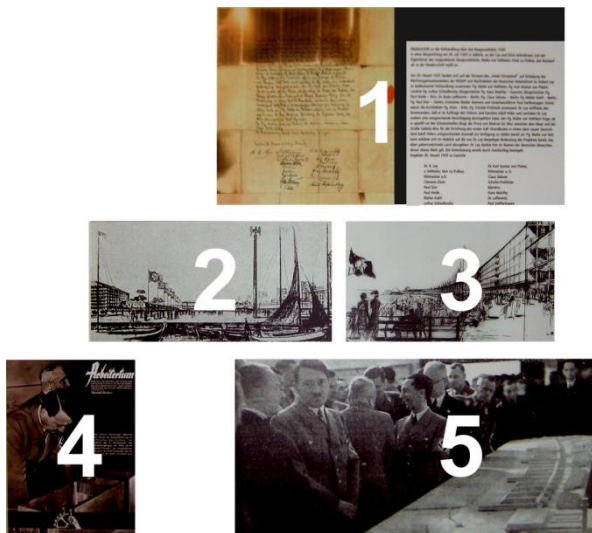
7. Elite Academy “Vogelsang”, Staircase to the secret rooms

Werner Durth/Winfried Nerdinger, Architecture and City Planning of the 1930/40's, 1993

8. Advertisement for a book by Ley, with the programmatic title “Breakthrough of the Social Honor”, 1935 *Federal Archive Koblenz*

Chart. 12 | Preparations of 1935

On the 30th of July 1935, Ley safeguarded the land/estate at the Prora Wiek for the construction. One day later the press office of the head of the German Labour Front announced the project. In September 1935 first drafts were on hand, that were immediately published and shown in exhibitions. The drafts were either made by the architect Clemens Klotz or came from the building authority, whose head/leader was Julius Schulte-Frohlinde. The competition for the project was not announced before 1936. The existing drafts were geared to the curved beach: the accommodations were situated in a building chain elongating along the beach. A Festival Hall and a fairground was the Center in all the drafts. Community and cultural buildings as well as kitchen facilities and transport equipment were part of the conception. Klotz' draft was already being surveyed by Adolf Hitler and Robert Ley, in his Munich Studio. In the same month it was exhibited at the "Nuremberg Rally" and was modified up to the end of the year. In autumn 1935 it already became apparent that Clemens Klotz' draft was favoured.



1. Transcript from the Building Site Negotiations, 1935

A meeting on the 30th of July, 1935 in Sassnitz. The owner of the provided building site, Malte von Veltheim, Prince of Putbus hands over his property:

„On the 30th of July, 1935, an important meeting was held at the „Fürstenhof Hotel“ at invitation from the Reich's Organisational Leader and head of the German Labour Front, Robert Ley. Dr. Ley opened the proceeding by stating that he is here on orders from the Führer. After completing his sightseeing tour, he asked Malte von Veltheim whether he would be prepared to offer his plot of land for the Führer's project of building a KdF Seaside Resort. Malte von Veltheim, stated that he is was willing to do so. The land stretched along the coast between Mukran and Binz. Dr. Ley thanked him in name of the German people, for whom this project was intended. The deal was agreed on per handshake.

Pg. Malte von Veltheim, Pg. Karl Gustav von Platen, Landrat Pg. Lothar Schiedlansky, Bürgermeister Pg. Hans Malsfey – Sassnitz, Bürgermeister Pg. Paul Heide – Binz, Dr. Bodo Lafferentz – Berlin, Pg. Claus Selzner – Berlin, Pg. Walter Kiehl – Berlin, Pg. Paul Dürr – Stettin, Kreisleiter Walter Martens und Unterbannführer Paul Steffenhagen. The architects Pg. Klotz – Köln, Pg. Schulte-Frohlinde were also present. Given 30. Heuert 1935 in Sassnitz

Dr. R. Ley

v. Veltheim, Herr zu Putbus, Rittmeister a.D.

Clemens Klotz

Paul Heide

Walter Kiehl

Lothar Schiedlansky

Dr. Karl Gustav von Ploten, Rittmeister a. D.

Claus Selzner

Schulte-Frohlinde

Martens

Dr. Lafferentz

Paul Steffenhagen.“

Archiv Dokumentationszentrum Prora

2. This is one of the designs by the Building Department of the German Labour Front, under Julius Schulte- Frohlinde. Blueprint of the central festival hall, 1935.

Bauwelt, 1936

3 . This is one of the designs by the German Labour Front, however, it was never realized. A blueprint of the sleeping quarters, to have been built along the coast, 1935.

Bauwelt, 1936

4. Ley and Hitler during the opening ceremony of the KdF, 27th of November 1935. Looking at the model of a living quarter for the “KdF Seaside Resort”.

Arbeitertum, 1935

5. Adolf Hitler and Joseph Goebbels in front of the first model of the “KdF Seaside Resort” by Clemens Klotz, at the Nuremberg Rally, 1935. The yard shaped design of this early model, which was handed in by Klemens Klotz, is very apparanent here.

Pommersche Newspaper

Chart. 13 | The Competition 1936

Even though drafts existed and Clemens Klotz' proposal was clearly favoured, an architectural competition for the "KdF Seaside Resort" Rügen was announced in February 1936. Albert Speer, leader of the Reich's office "Beauty of Labour" was commissioned by Robert Ley to prepare and realise the programme. He asked 11 architects to participate in the competition: German Bestelmeyer, Emil Fahrenkamp, Herman Gießler, Hans Gonser, Konstantin Gutschow, Georg Holzbauer, Oskar Jäger, Clemens Klotz, Erich zu Putlitz, Julius Schulte-Frohlinde, Heinrich Tessenow.

The general requirement was to "design the structural, operational and technical establishments for accommodation, supply and other physical and mental care of 20.000 holiday makers by the organisation "Strength through Joy". At the same time

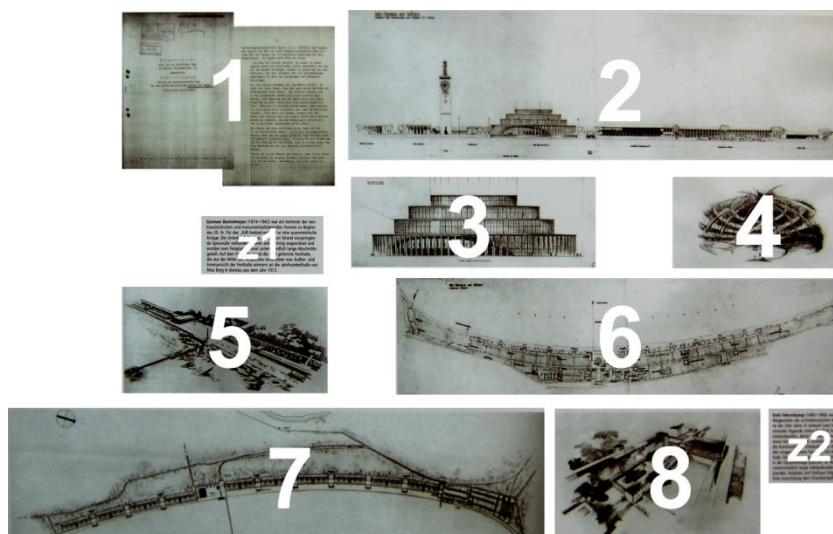
the architects were required to "exert themselves for an architectural and urban-scenic design, according to the cultural meaning of the project". The programme of the competition envisaged concretely the erection of a seaside resort for 20.000 holiday makers and 2000 employees on an area of 10 km by 500m. The requested construction schedule included the design of a Central Festival Hall. Concerning the size and fittings, all rooms were required to be uniformly designed based on an occupancy for three people. All rooms had to be with a sea view.

At a work meeting in February 1936, the architects were introduced to the project by Robert Ley. 40 million Reichsmark were assessed for the construction. However, one aspect of the planning was supposed to be kept secret from the public: the possibility to convert the construction into a military hospital in case of a war.

During the 1936 Olympics, the drafts and models were exhibited in the Berlin Marstall (Royal Stud). After Hitler and Ley had surveyed the results of the competition Klotz' draft received the award; though with the condition to integrate the Festival Hall from the Erich zu Putlitz's draft.

Only some of the published entries to the competition are shown here; others are presumed to be lost.

Chart A:



1. Excerpt from the Protocol Workshop, 18th of February 1936

State Archive Hamburg

2. Competition contribution by German Bestelmeyer; view of the festival grounds from the sea.

Architectural Museum of the Technical University Munich

3. Competition contribution by German Bestelmeyer, with view of the Festival Hall.

Architectural Museum of the Technical University Munich

4. Competition contribution by German Bestelmeyer, picture of the festival hall interior.

Architectural Museum of the Technical University Munich

5. Competition contribution by Emil Fahrenkamp, View of the festival grounds, jetty and bordering accommodation site.

Baugilde, 1936

6. Competition contribution by German Bestelmeyer, Layout

Architectural Museum of the Technical University Munich

7. Competition contribution Emil Fahrenkamp, Development article

Baugilde, 1936

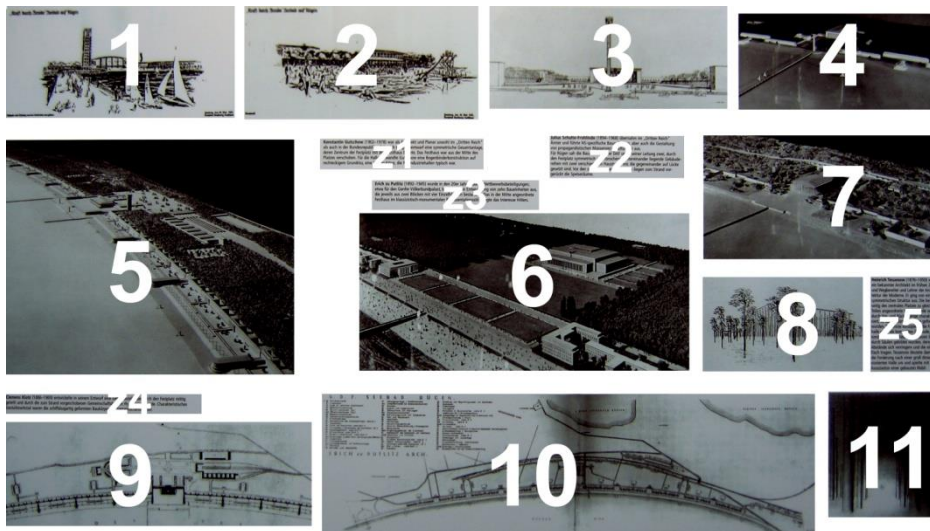
8. Competition Contribution by Emil Fahrenkamp, Layout

Baugilde 1936

z1 German Bestelmeyer (1874- 1942) was an advocate for neo- classical and monumental designs during the beginning of the 20th century. He designed an asymmetrical construction for the Seaside Resort. The accommodation, which was connected all the way to the dining hall at the sea, were arranged in rows and from the fairground onwards, was split into two separate sections. On the fairground was an oval shaped festival hall. The interior and exterior of the festival hall reminds one of the Centenary Hall in Breslau by Max Berg, in the year 1913.

z2 Emil Fahrenkamp (1885-1966) was a pioneer of the architectural modernity of the 20's. He designed two parallel rows of buildings which stood behind each other at different heights, their segments building a courtyard. The continuity of the building pillars was interrupted by the inserted fairground with its festival hall. The fairground was not centrally placed in the complex, leading to different lengths in pillars. The fairground and festival house would follow the beach.

Chart B:



1. Competition entry by Konstantin Gutschow. Festival hall at the festival grounds

State Archive Hamburg

2. Competition entry by Konstantin Gutschow, beach segment

State Archive Hamburg

3. Festival grounds with festival hall, design by the building department of the DAF under the supervision of Julius Schulte- Frohlinde.

Baugilde, 1936

4. Model of the competition design by the DAF.

Baugilde, 1936

5. Model of the whole complex based on the competition design by Clemens Klotz, 1936.

Baugilde, 1936

6. The Competition entry designed by Erich zu Putlitz. Central part of the whole complex with Festival grounds and festival house. The building for Propaganda and „Folk Education“ and the Administration building with bordering accomodation can also be seen, 1936.

Baugilde, 1936

7. Heinrich Tessenow's competition entry, model of the whole complex.

Baugilde, 1936

8. Competiton entry by Heinrich Tessenow, festival hall

Baugilde, 1936

9. Competition entry by Clemens Klotz, layout

Baugilde, 1936

10. Competition entry by Erich zu Putlitz, layout

Baugilde, 1936

11. Competition entry by Heinrich Tessenow; Pillars in the festival hall

Baugilde, 1936

z1 Konstantin Gutschow (1902-1978) was an architect and designer that was active in the Third Reich and in the Federal Republic of Germany. He designed a symmetrical complex whose Center combined the fairground with the festival hall. The festival hall was pushed out of the middle of the grounds. Gutschow would make use of a Bogenbinder Construction consisting of a rectangular foundation. A construction which was typical of industrial halls.

z2 Julius Schulte-Frohlinde (1894-1968) occupied administrative bodies during the Third Reich and led NS specific building assignments, however, he was also involved in propagandistic mass events. Under his leadership, the DAF building department on Rügen would construct parallel buildings with two types of buildings behind each other. The dining halls point at the beach.

z3 Erich zu Putlitz (1892- 1945) became known in the 20's via his contribution to the Folk Palace in Genf. His design was based on ten building units, each consisting of two blocks with four individuals houses. The centrally placed festival hall with its classical monumental style, spurred Hitler's interest.

z4 Clemens Klotz (1886- 1969) designed in his blueprint, a building column that is separated in the middle by a fairground which pushes the community buildings slightly into the direction of the beach. The structure of the community houses bore the characteristic of a ship's bow.

z5 Heinrich Tessenow (1876- 1950) was a famous architect during the beginning of the 20th century and a pioneer of modern architecture. He based his designs on symmetrical structures. The two sided central grounds were characterized by frontal setbacks, so that a yard like structures would be formed. Tessenow designed the festival hall not as a compact closed up building but as an open structure whose sides were supported by pillars, whose distances would decrease and carry the roof. Tessenow indicated with this his desire for the hall to be associated with a clearing in the woods.

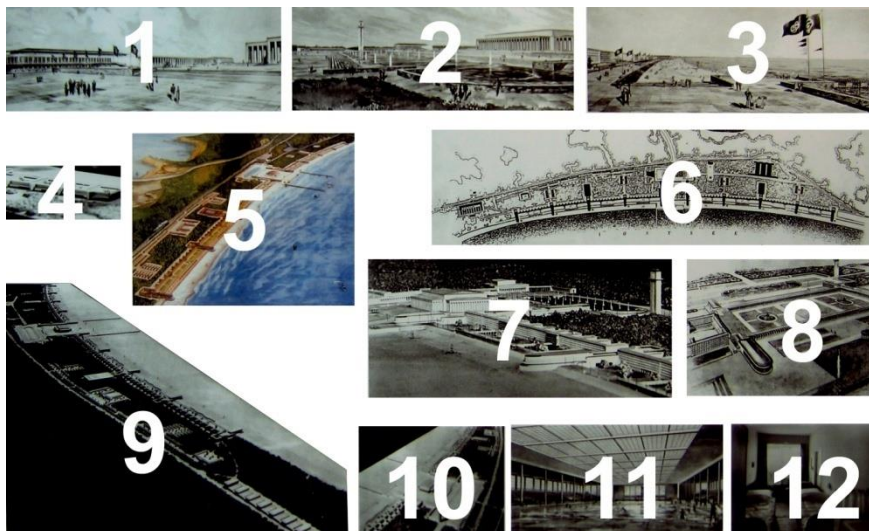
Chart. 14 | The Draft of Clemens Klotz

Between 1935 and 1938 Clemens Klotz' draft was changed a few times.

The plan from 1935 envisaged a divided complex of buildings, following the coast line in the Center, where a fairground with a Festival Hall and a bell tower was planned. Symmetrically north and southwards from the Center groups, of compact comb-shaped buildings were envisaged. This way on the bordered three sides, yard-like spaces were created. The building line along the beach, and the inner transverse/cross buildings, were planned to contain the sleeping apartments. For the fairground Klotz proposed a building of several parts consisting of a landside-situated wing for administrative and service facilities, a central building group and a seaside-situated rectangular Festival Hall.

In the competition entry from 1936, the comparatively compact structure was expanded in order to have all rooms oriented towards the sea. The building parts between the transverse/cross buildings were elongated to 500 m; so the construction became a line. Now in the north and in the south respectively, five transverse/ cross buildings stepped out towards the sea. They were defined as community houses and were bow-shaped.

On the landside the building line was structured by transverse/cross staircases. In 1936 the Central Festival Hall was just divided in two parts and consisted of a landside-situated construction for the headquarters and a seaside-situated hall for 20.000 people. However, due to the decision of the competition in 1936 the Festival Hall designed by Erich zu Putlitz had to be integrated into the master plan from Clemens Klotz. A rectangle Cube surrounded by thundering columned halls – a monumental building was supposed to be erected. In 1937, during the course of further development of the master plan, they planned indoor swimming pools with 100 by 40m water basins behind every accommodation block. At the backside of the fairground, arcades were envisaged and in the Center a water basin with fountains. On the southern side a Film Theatre was planned and to the north side a tower, that would be rounded off with a Café allowing for a view.



1. Architectural Perspective of the festivity grounds. Border construction with pillars in front of the reception hall.

West German Observer, 3rd of April 1938

2. Architectural perspective of the festival hall. A water basin behind the festival hall was planned.

West German Observer, 3rd of April 1938

3. Architectural perspective of the beach side. The monotony of the endless façade is emphasized by the lack of vegetation.

West German Observer, 3rd of April 1938

4. Partial representation of the Klotz Model 1935.

Federal Archive Koblenz

5. Sketch of the complete layout of the “KdF- Seaside resort” by Gerda Rotermund, 1938.

The New Line, 1938

6. The layout from 1939 by Clemens Klotz with festivity ground and rearward basin. The festival hall is missing. It is no longer part of the layout.

The German Architect, 1939

7. Clemens Klotz 1936; Model of the festivityground with the festival hall from Erich zu Putlitz and the jetty structure.

Under the Sun Wheel, 1938

8. Architectural perspective of the festival ground 1939, now without the hall.

Archive Documentation Center Prora

9. Clemens Klotz; 1939 Model with inserted festival hall by zu Putlitz with the border construction. Rectangular DAF accommodation and an additional swimming hall are located in the interior

The German Architect, 1939

10. Clemens Klotz; Model from circa 1938 with inserted festival hall by zu Putlitz and border construction. Top right of picture with planned swimming hall, right from the festival hall is a water basin, underneath that the observation tower and above that a big light show theatre.

West German Observer from the 3rd of April 1938

11. Interior view of the planned swimming hall.

Archive Documentation Center Prora

12. Clemens Klotz, planned interior design of a Holiday Room.

German Building Newspaper, 1936

Chart. 15 | The “KdF Seaside Resort Rügen” in the Architectural Landscape

The construction of seaside-resorts for mass tourism was developed only at the beginning of the thirties. The plan to realise a spa for 20.000 people was quite new and made high demands on the technical, logistical and infra-structural planning.

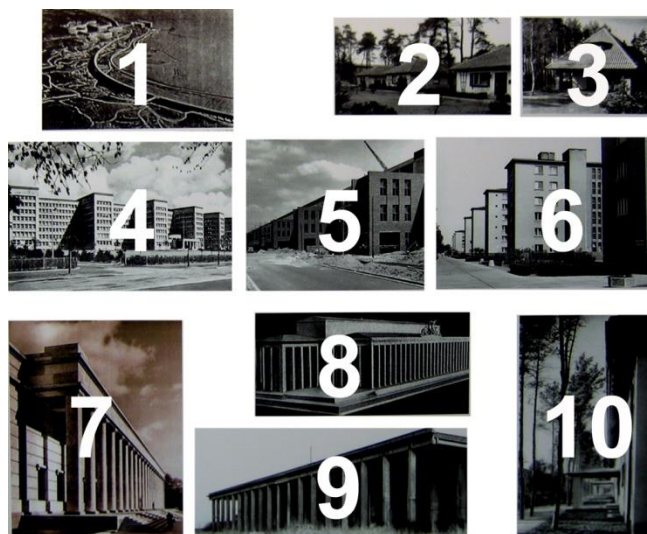
Right from the beginning, the KdF Seaside-Resort was part of the propagandistic profiling of the KdF organisation and therefore of the regime.

Rationalisation of holiday was the formative aspect, as well of the draft of the construction of the mile-long buildings. The comb shape of the staircases at the land side guaranteed a quick access to the accommodations. It was not possible to overlook the impressive string of four times ten staircases northwards and southwards of the fairground with over a length of 4,5 km from any viewpoint. The modular grid of the staircases which was divided into small sections, contrasted the big areas between the community houses on the seaside. The ends of the community houses were rounded off, thus containing elements of the New Objectivity of the twenties. This structure segmented the beach and directed the holiday makers. The architecture of this part of the planning was dedicated to modernity.

The planning of the fairground construction and the Festival Hall was different. This was about the architectural impression, “the word in stone”. The place bordered by arcades and the Festival Hall followed the prestigious buildings of the Nazi-regime. On the central square the Hall was supposed to arise as an iconic building from the ensemble which was planned to relate to the Hall. Klotz responded to the design intentions of zu Putlitz by his columned halls on each side of the square.

The accommodations for employees – elongated blocks with two floors – and the accommodations for the obliged of the “Reichsarbeitsdienst” were rather dedicated to the “Heimatschutzstil”.

The functional complexity of the KdF-spa led to a combination of different design modi. The pompous symmetry in urban construction, neo-classicistic elements, forms of modern building of the twenties and elements of the “Heimatschutz”-style were combined. The principles Repetition of forms, uniformity and monotony were part of this architectural-spacious design, as well as pathways and access systems in order to lead or gather the masses in a giant Festival Hall.



1. Le Corbusier: Obus Project for Algeria, 1930

The Le Corbusier Project has many external similarities with the complex at Prora such as the long curved Beach line. However, both projects follow different intentions. Le Corbusier is a “street project” that is concerned with providing accommodation.

Le Corbusier et Pierre Jeanneret. Oeuvre Complete de 1929-1934

2. Row houses for the Service Obligated by the Reich Labour Service.

Archive Documentation Center of Prora

3. Single Family House for the construction management, 1937

Archive Documentation Center Prora

4. The previously existing buildings served Klotz as inspiration for Prora. An administrative building that shares structural similarity with Prora is the Main Administrative Building of the IG Farben in Frankfurt on the Main. The design was by Hans Poelzig 1928-1931.

German Historical Museum

5. Another building project with a comb shaped structure- Northern façade of the “Volkswagen” Factory, first building phase circa 1939.

Institute for Museums and Urban History, Wolfburg

6. Via the stairwell, a comb shaped construction from the land side of Prora.

Foto by Franz Zadnicek, Archive Documentation Center Prora.

7. House of German Art, München by Paul Ludwig Troost, 1933-1937.

Albert Speer (Hg.): New German Building Art, 1941

8. Model of the Festival Hall by zu Putlitz, 1938.

Stralsunder Tageblatt Paper, from the 27th of January 1938

9. Clemens Klotz, “KdF- Seaside Resort Rügen”. Pillar Hall, status during the year 2000.

Archive Documentation Center Prora

10. Multifamily house for the employees at the Seaside Resort at Prora.

Jürgen Rostock/Franz Zadnicek, Paradiesruinen, 1992