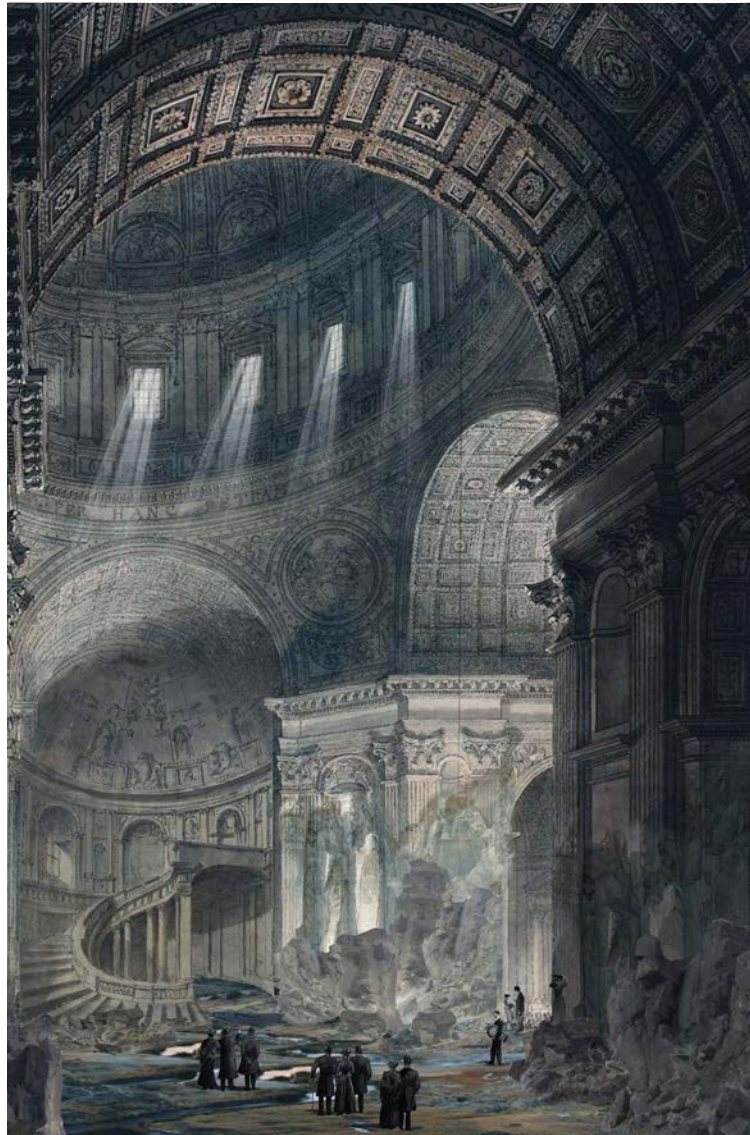


EMANUEL CHRIST & CHRISTOPH GANTENBEIN
MAARTEN DELBEKE | BENJAMIN DILLENBURGER

REDISCOVERING HALLS

MASTER THESIS
HS22

NOSTALGIA
ECOLOGY



JULIET ISHAK

BÜRGERHAUS STARTING POINT

In this Master's thesis, we would like to examine the "Bürgerhaus" in the Zurich area. The foundation of our research is the extensive work "Das Bürgerhaus in der Schweiz" (The Townhouse in Switzerland) published by the Bürgerhaus Commission of the SIA in the 1920s, which documents representative residential buildings from various eras, most of which still exist today. The collection shows an impressive variety of formally and stylistically self-assured buildings, which are depicted with wonderful attention to detail. The reproduced plans include meticulously drawn elevations and interiors, from ceiling to floor, from tiled stove to door handle.

"Das Bürgerhaus in der Schweiz" was written in the interwar period and bears witness to a specific view of the history of architecture that is specific to the place and time. Thus, the concept of the town house itself is to be understood in a specific historical context. On the one hand, the publication can be read as a documentation of an architectural heritage; on the other hand, it is an expression of a return to traditional ideas of a building and craft culture that is understood as the antithesis to a modernity that is perceived as threatening. The work of the Bürgerhaus Commission will serve us as a case study on which we can examine questions of reception and appropriation. Derived from this, we are interested in the question of how we can take an inspired and critical look at architectural history today. By looking at historical architecture, we want to generate knowledge that helps us to produce architecture in our own time. In doing so, we do not look back because we are nostalgic, but because we want to be radically contemporary and relevant.

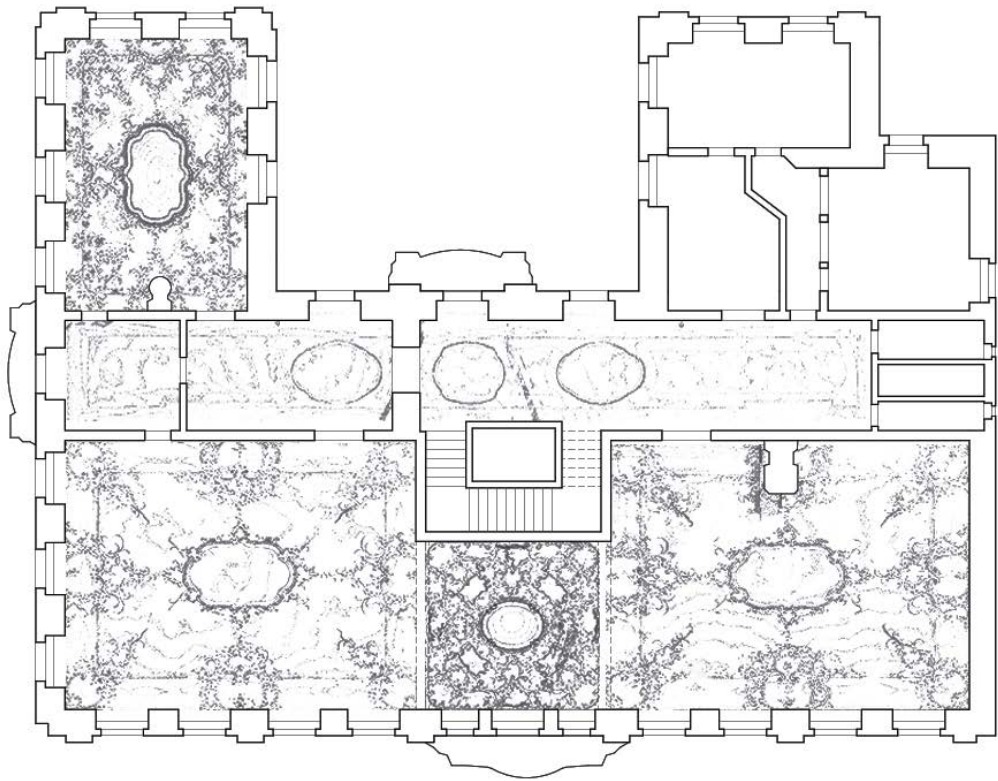
Considering their advanced age and durability, the buildings portrayed seem particularly sustainable. They testify to a high level of economic, functional and energetic intelligence and contain implicit knowledge on these topics. We want to learn from this and apply our findings to current issues of sustainability, resource and energy consumption and the durability of buildings in their most diverse meanings. We will re-examine the buildings in our own way one hundred years after they were documented by the community centre commission. In doing so, today's digital tools allow us to make a high-quality, direct and quick record of the building fabric and an up-to-date view of the community centre. At the same time, we are looking for answers to the urgent questions of our time through precise observations.

Based on the results of our investigation, we will identify thematic fields that are characteristic for the phenomenon of the community centre and still seem relevant today. Starting from this, we will develop design scenarios for contemporary, urban buildings and ask ourselves the question: could the Bürgerhaus today once again function as the starting point for a radically ecological architecture?

ORNAMENT & SPACE

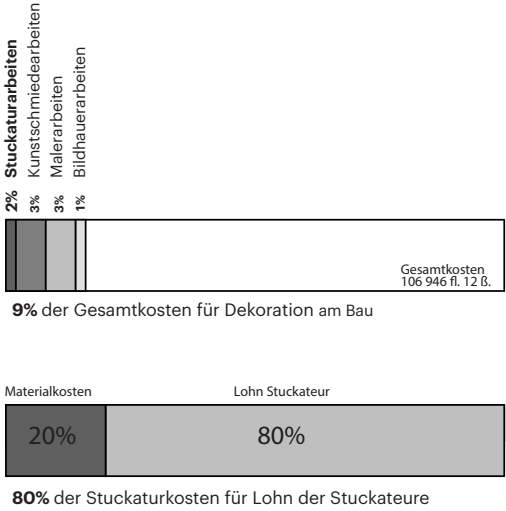
S. 6– 13

HS22

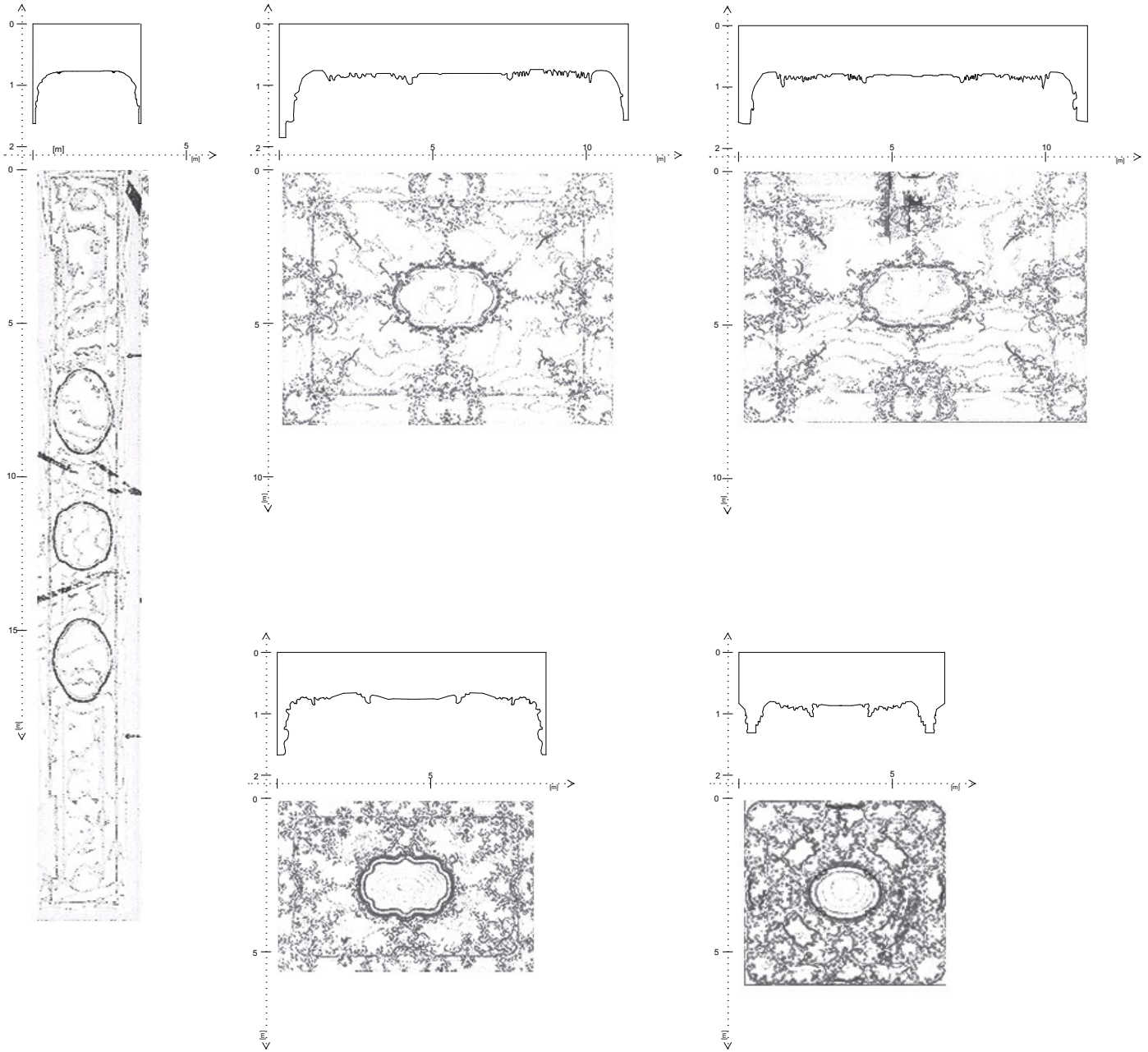


AUFSTELLUNG BALKOSTEN
ZUNFTTHAUS ZUR MEISEN 1751

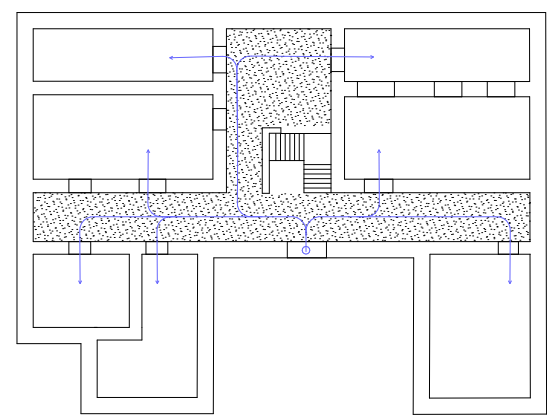
	fl.	ß.
A. BAUPLATZ:	17 537	29
B. ROHBAU:	57 343	33
B. AUSBAU:		
KUNSTSCHMIEDEARBEITEN	3167	29
MALERARBEITEN	2606	2
BILDHAUERARBEITEN	879	38
STUCKATURARBEITEN	2329	9
GESAMTKOSTEN	106 946 fl. 12 ß.	



Valueo of Ornament

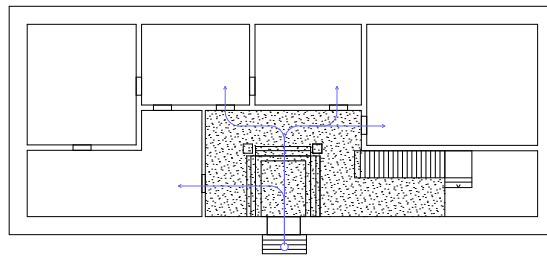


Valueo of Ornament



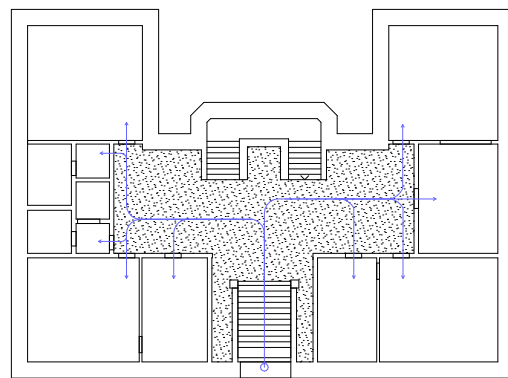
ZUNFTHAUS ZUR MEISEN

Gesamtfläche: 547 m²
Korridor: 114 m²
Anteil von Gesamtfläche: 21%
erschlossene Zimmer: 7



RATHAUS

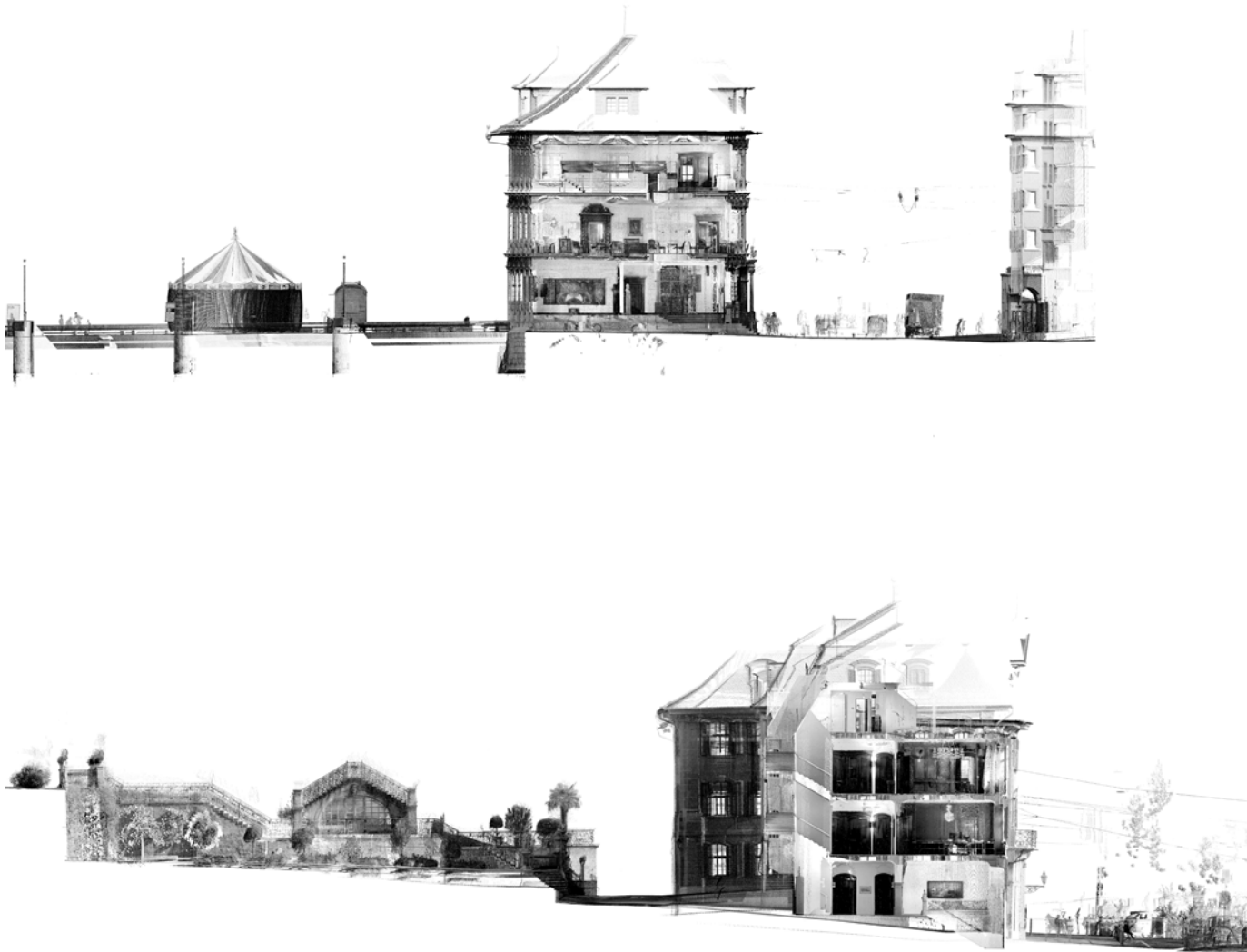
Gesamtfläche: 384 m²
Korridor: 61 m²
Anteil von Gesamtfläche: 16%
erschlossene Zimmer: 4



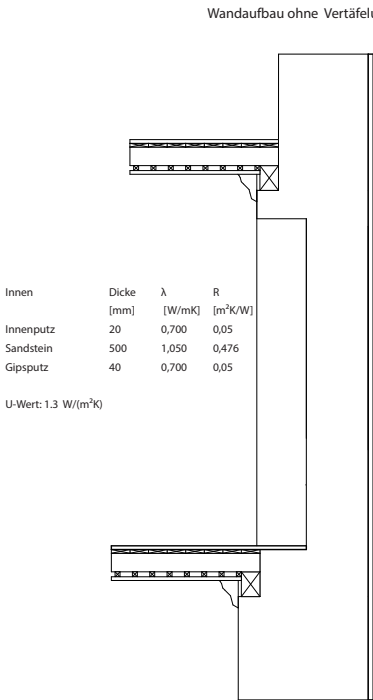
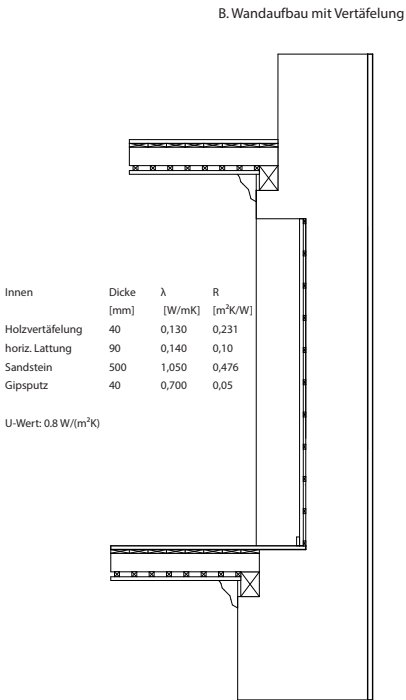
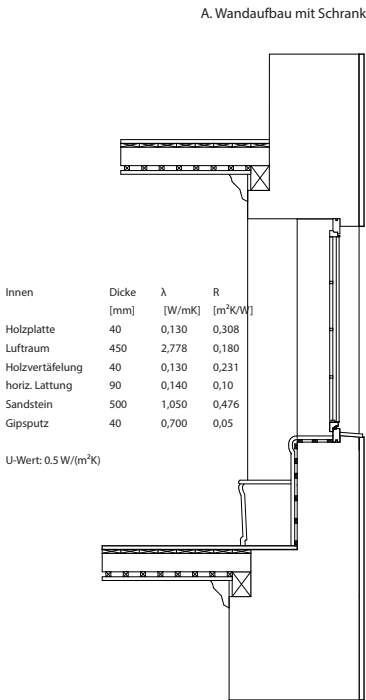
HAUS ZUM RECHBERG

Gesamtfläche: 489m²
Korridor: 107 m²
Anteil von Gesamtfläche: 22%
erschlossene Zimmer: 9

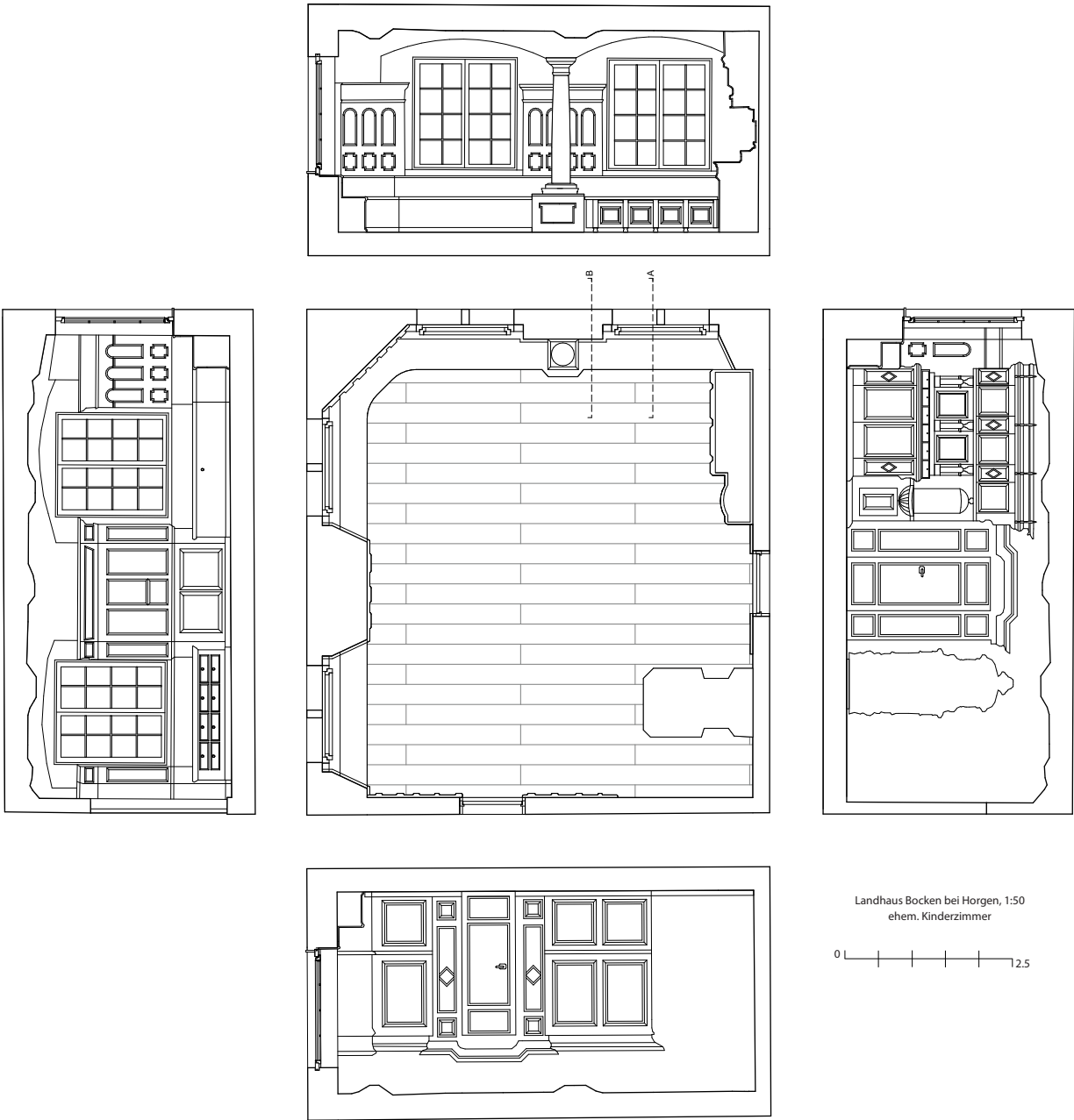
Spaces of Circulation



Spaces of Circulation



Performance of Layered Wall Structures



Performance of Layered Wall Structures



Point Cloud Video: Ornament



Point Cloud Video: Spaces of Circulation

REDISCOVERING HALLS

S. 17 – 25

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REDISCOVERING HALLS

In my research of the Bürgerhäuser I have focused more specifically on three aspects. I have analysed the value and mass of the ornaments, the spaces of circulation in Bürgerhäuser and the performance and thermal mass of the layered wall structures. These aspects led me to a scenario and typology of living in and around massive halls.

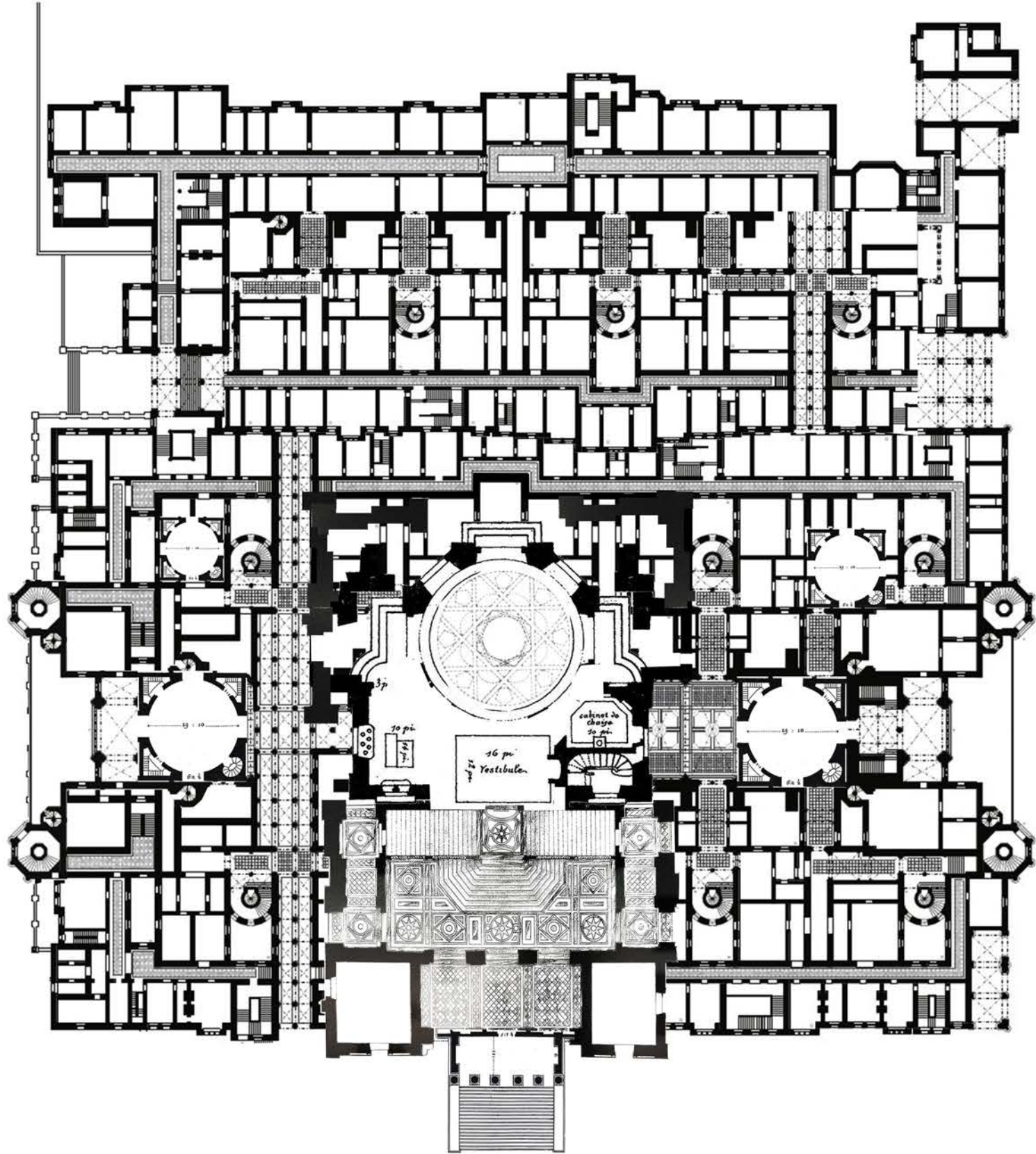
With climate change, periods of hot weather will also become more frequent, longer, and hotter. Over the last century, there has been a temperature increase of around two degrees Celsius. By the end of the century, the temperature increase could triple. This means that heat waves will also occur much more frequently.

Due the warming, life will increasingly take place on the inside. This leads us back to the typology of living in large halls. The halls are massively built and have a large volume of space. The large air mass stores the cold and generates a comfortable indoor climate. The hall is a place of reception and circulation. The space acts as an entrance area and connects all the rooms on the floor. In the Bürgerhaus it was considered a demonstration of power, grandeur and wealth. The hall is the most public space of the building. It marks the transition from one space to another, from the outside to the inside. It is through the Entrance Hall that guests approach the building. The hall creates an inner world and a new centre of living. It becomes the inner public space, with different functions that are arranged around.

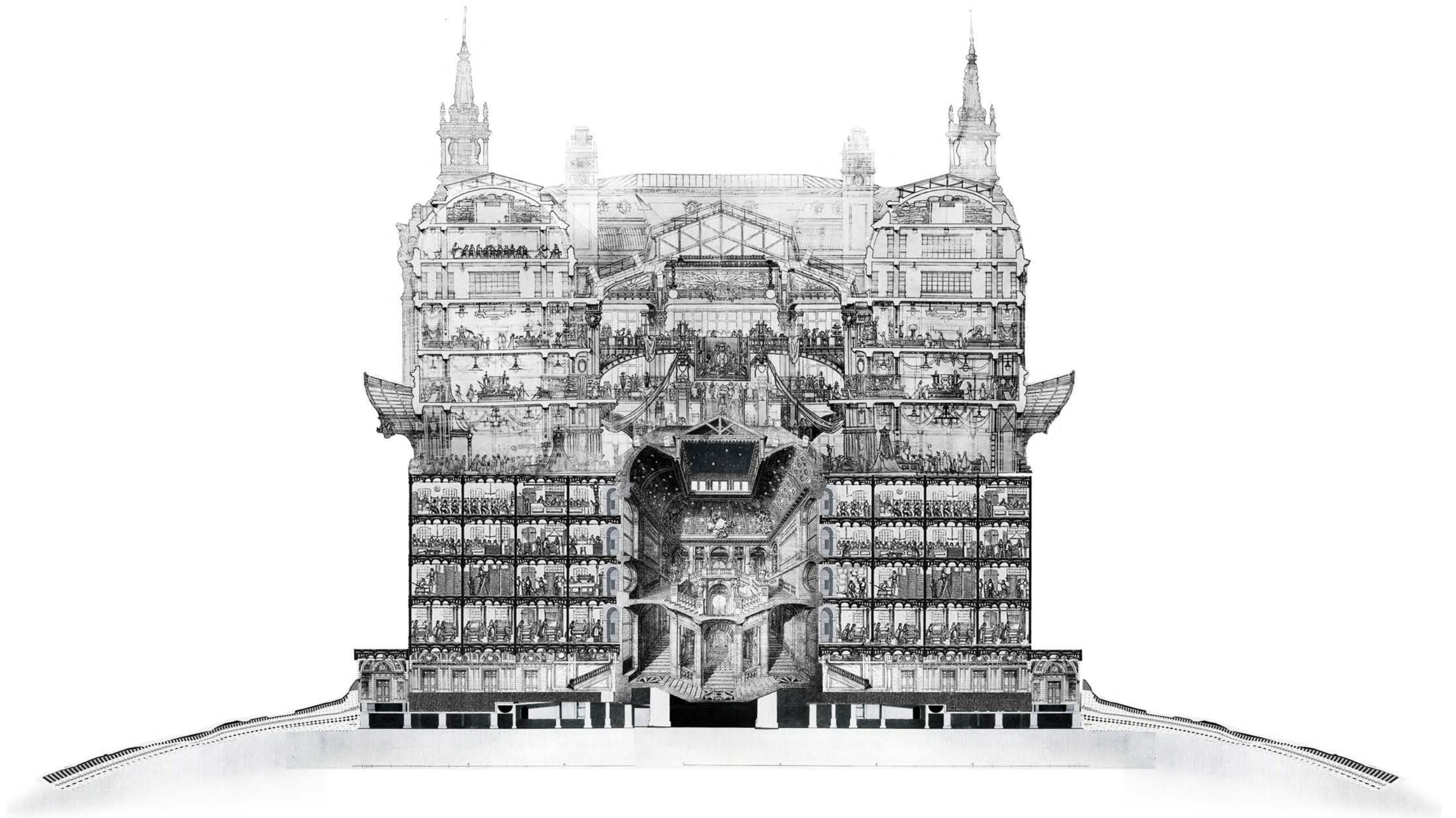
Piranesi was one of my references. Piranesi's etchings show large spaces, often massive and almost always empty material structures. They are historical and material ruins, which are waiting for a restorer. These large, cool spaces that seem forgotten. As the massive material structures of religious buildings, that also could go forgotten.

Garniers Opera in Paris shows the inner Life that this hall could be filled with. The interior consists of interweaving corridors, stairwells, niches and landings, allowing the movement of a large number of people and space for socialising during intermissions. Its role as the terminal axial point suggests the opera as a public space, a generated boulevard for flaneur.

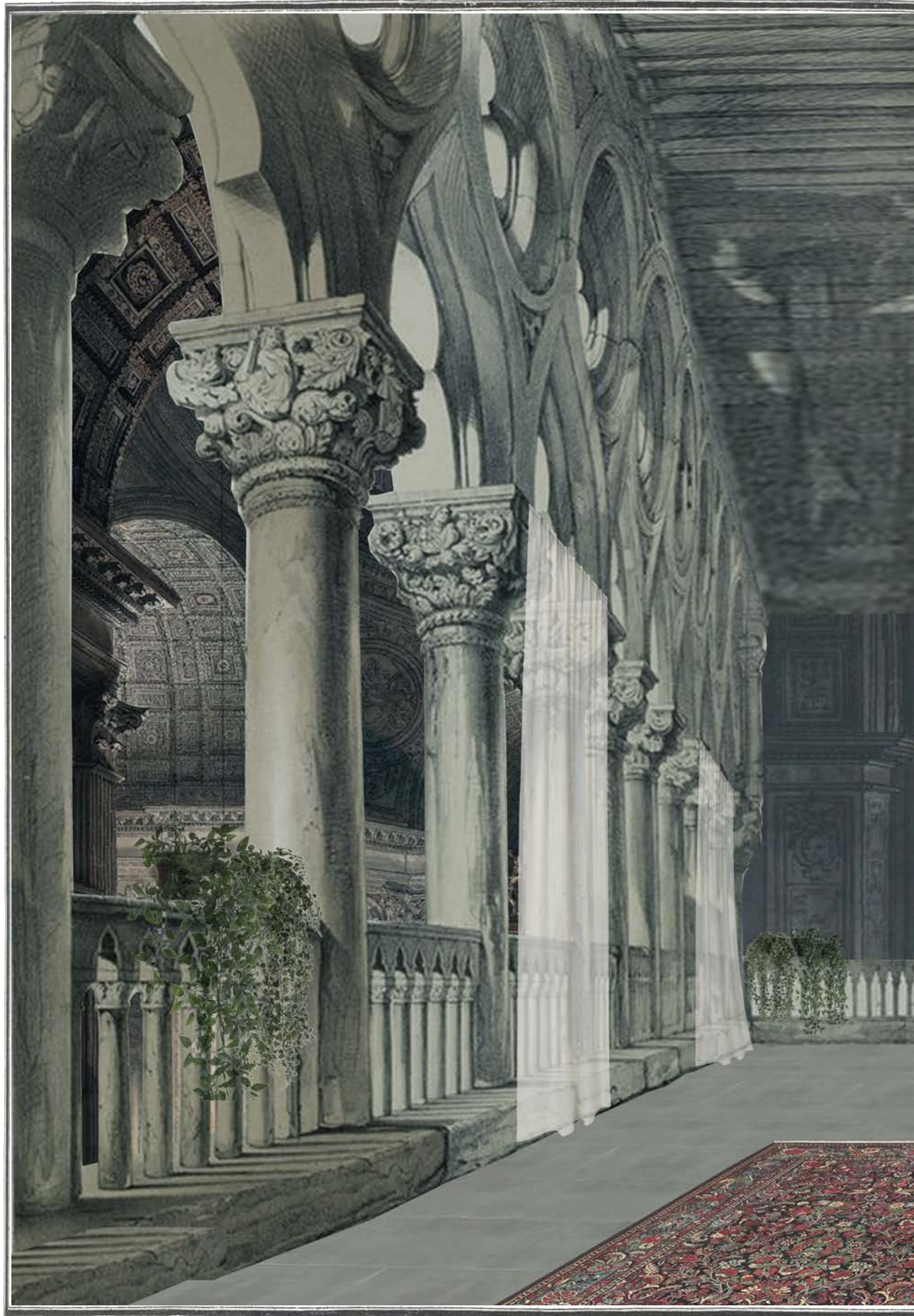
With this scenario coming, I decided to reuse the large space of the Church Enge. High on top of the Bürgliterasse, stands this monumental reformed church Kirche Enge. It was built by Alfred Friedrich Bluntschli between 1892 and 1894. The church Enge is a central building with a cross-shaped floor plan and a dome over the crossing. I use this already existing mass of stone and convert it into a central public space. The hall is a place without direct sunlight. Light is brought indirectly through the roof. This increases the active light intake and avoids the heat input. A shell will be wrapped around the church. The representative Stairs in front of the entrance would be covered and generate a first inside hall that mark the entrance. This creates a sequence of interior Space. It connects the unlimited outside space with the limited inside space. Four additional side halls are arranged around the church hall. These are accessed through the church and connect further apartments. The apartments are arranged as chambers and have one to four bedrooms each. All apartments have access to one of these halls, which serves as access and creates a new outdoor area with the. Living is very much directed towards the cool hall with loggias.



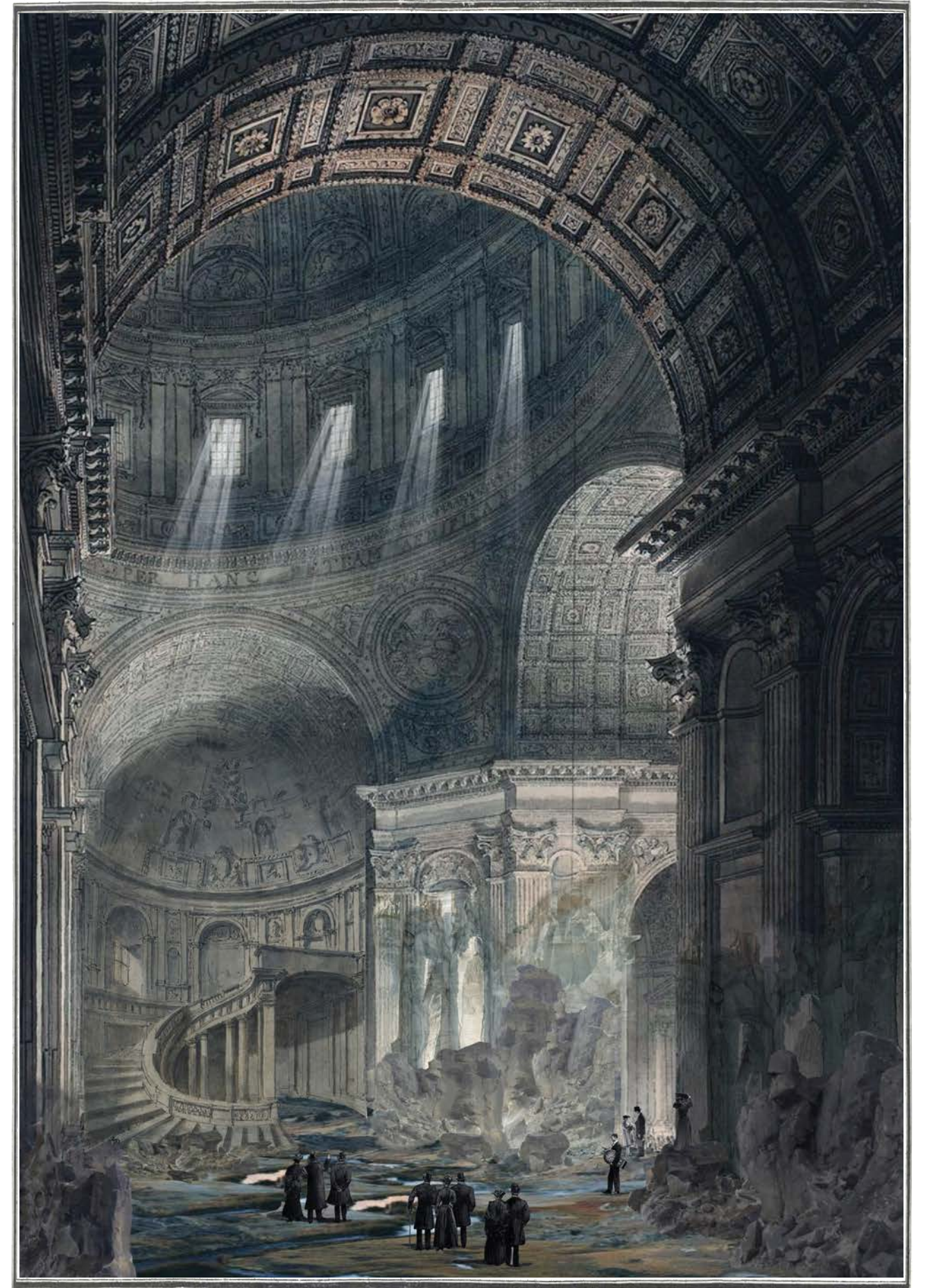
Ground Floor Collage



Section Collage



Connecting Loggia



Rediscovering Halls



Church Enge



Orthophoto

HISTORY

S. 29 – 33

HS22

A HISTORY OF
REPRESENTATION & ORNAMENTATION
IN BÜRGERHÄUSER

Bürgerhäuser sind meist städtische Wohnhäuser, die vom Mittelalter bis ins 19. Jahrhundert als Mehrzweckbau die Bereiche Wohnen und Arbeit verbanden. Im Erdgeschoss befanden sich Werkstätten, Verkaufs- und Lagerräume, in den Obergeschossen Wohnstuben, die Küche sowie Schlafräume und im Estrich Vorratskammern. Ausschlaggebend für die Typenbildung des Bürgerhauses waren weniger das Klima, lokale Materialvorkommen oder regionale Traditionen, als vielmehr der Status des Besitzers und die funktionelle Nutzung. Die Bürgerhäuser dienten als Repräsentation von Macht, Prunk und Reichtum der Hausherrn. In den Bürgerhäusern hält sich der ganze Reichtum der Ornamentik im Inneren. Im Vergleich dazu herrscht aussen eine Einfachheit an Dekoration. Die Räume sind reich geschmückt an Wänden, Decken und Böden. Viel Zeit und Geld wurden in die Stuck-, Schreiner- und Schmiedearbeiten investiert. Im Bürgerhaus „Zunftthaus zur Meisen“ wird dies stark deutlich gemacht. Hier wurden zehn Prozent der gesamten Baukosten für Dekoration am Gebäude ausgegeben.¹ Die künstlerische Dekorationsart der Bürgerhäuser wird mit einem Variantenreichtum zur Schau gestellt- der Stuck ebenso wie die Kachelöfen oder die Wandverkleidungen, die Deckengemälde und die Supraportenbilder. So unterscheidet sich jeder einzelne Raum in seiner Ausstattung vom anderen. Auch in der Grundrissposition wird auf wirkungsvolle Rauminszenierung geachtet, welche ganz der Repräsentation verpflichtet ist. Durch die verschiedenen Dekorationssysteme wie Ikonographie der Bilder und Dekorationsumfang, ermöglicht es dem Besucher den Stand und Wichtigkeit der Hausherrn zu beurteilen. Der Ausstattungsscharakter und die Lage der einzelnen Räume lassen auch die ursprünglichen Funktionen dieser Räume benennen.²

Mit dem Raumvolumen des Hauses wird eine Beziehung mit dem Aussenraum gesucht, wie auch durch die Inszenierung einer Freitreppe in einem grossen Raum. Diese hohen Eingangshallen schaffen eine Verbindung vom dem begrenzten Raum innen und dem unbegrenzten draussen.³ Von diesen grossen Hallen werden die Besucher empfangen, es ist der öffentlichste Ort des Gebäudes. Die Ausgestaltung des Treppenhauses beim Betreten des Gebäudes stellt eine Eröffnung dar, gibt Hinweis darauf, was den Besucher im Folgenden bevorstand. Auch die Raumhöhe war ein wesentlicher Ausdruck der Repräsentation. Die Hallen waren als Ort der Zirkulation, in denen die Gäste empfangen und weitergeführt werden stark geschmückt mit Ornamenten.

Im Beispiel vom Bürgerhaus „Zum Rechberg“ wird die Wichtigkeit der Repräsentation im Erdgeschoss stark ersichtlich. Der Niveauunterschied inszeniert die Eingangshalle theatralisch. Zwei Balustraden mit schmiedeeisernen Ziergeländern flankieren die dominierende Sandsteintreppe. Mit Scheintüren wird optisch die Symmetrie und das Prinzip der Regularität gewahrt. Nicht ohne Grund wird der „Rechberg“ als Repräsentationspalais bezeichnet.⁴

Das Ornament ist in den Bürgerhäusern sehr präsent. Es hatte in der Zeit der Bürgerhäuser eine starke Wichtigkeit und grossen Wert, weshalb auch viel Aufwand und Kosten investiert wurden. Auch heute wird diese Arbeit noch sehr geschätzt und gewahrt.

1 Orell Füessli Graphische Betriebe AG Zürich(Hg.), Zunftthaus zur Meisen Zürich, 1988, S. 126.

2 Schulthess/Renfer, Von der Krone zum Rechberg, 1996, S.248.

3 Schweizerischen Ingenieur- und Architektenverein(Hg.), Das Bürgerhaus in der Schweiz, 1921, S. 17.

4 Gesellschaft für Schweizerische Kunstgeschichte, Das Stadtpalais ‚Rechberg‘ in Zürich, 2015, S. 19.



Piranesi, Il Campo Marzio dell' antica Roma, 1762
Piranesi used ancient Greek and Roman ruins as inspiration to create macabre dungeon filled with elaborate contraptions.

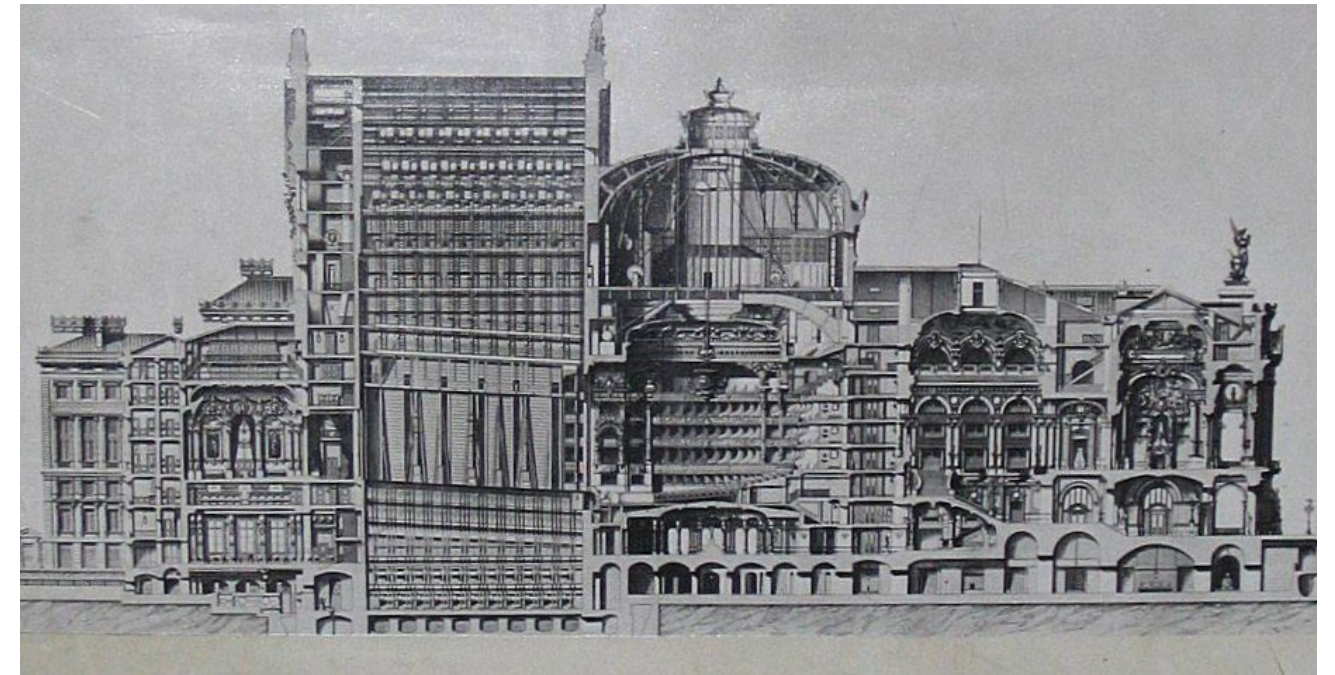


Giovanni Battista Piranesi, Tempio Antico, 1835
Imaginary ancient temple designed in the style of those built in honor of the Goddess Vesta.



Opéra Garnier, Charles Garnier, 1875

The Paris Opera was meant to be a social gathering space for the people, which is reflected in the interweaving corridors, stairwells, landings and alcoves which allow movement of large masses of people while also permitting socializing during intermission.



Opéra Garnier, Charles Garnier, 1875

The interior consists of interweaving corridors, stairwells, alcoves and landings, allowing the movement of large numbers of people and space for socialising during intermission.

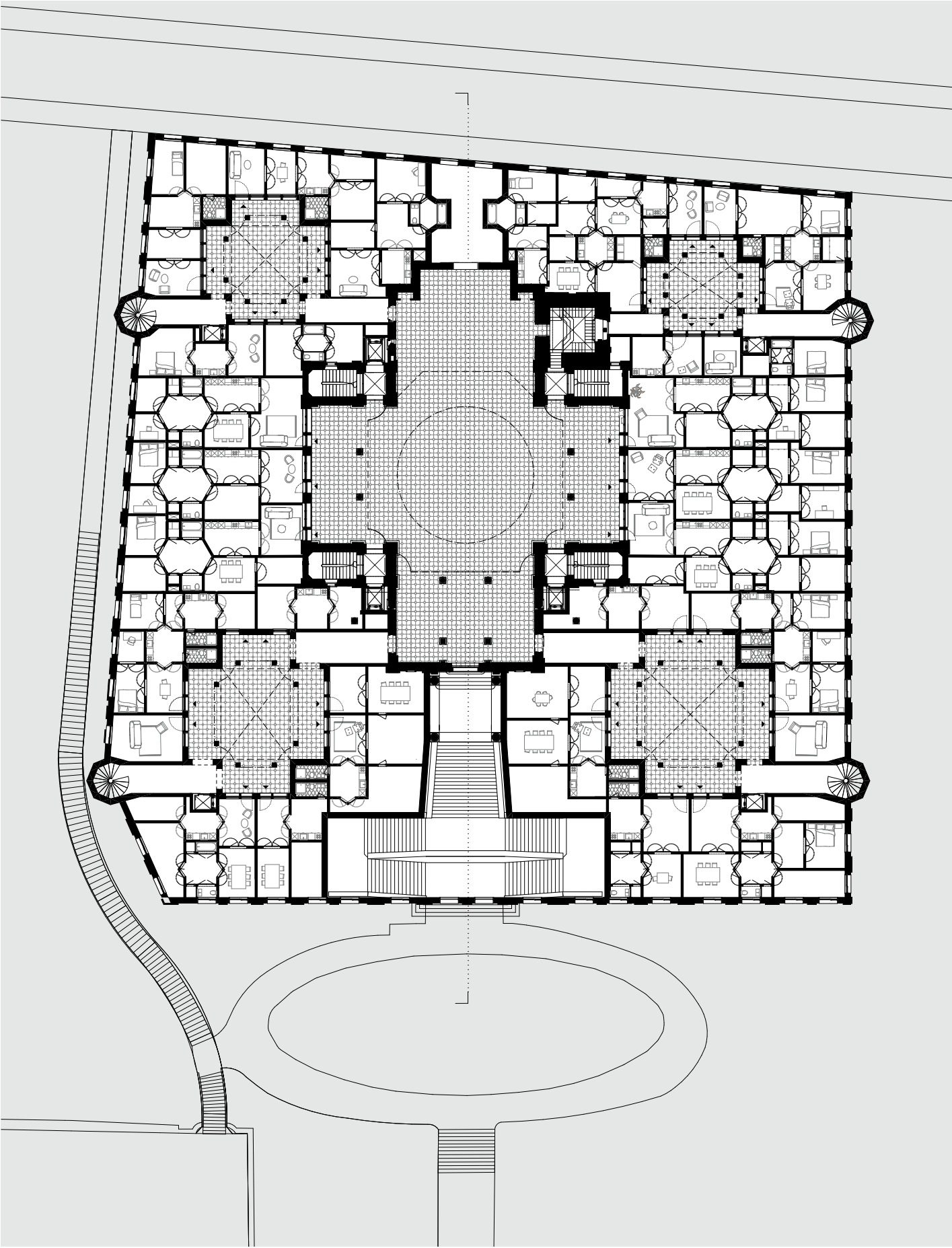
PALIMPSEST OF CHURCH ENGE

S. 35 – 55

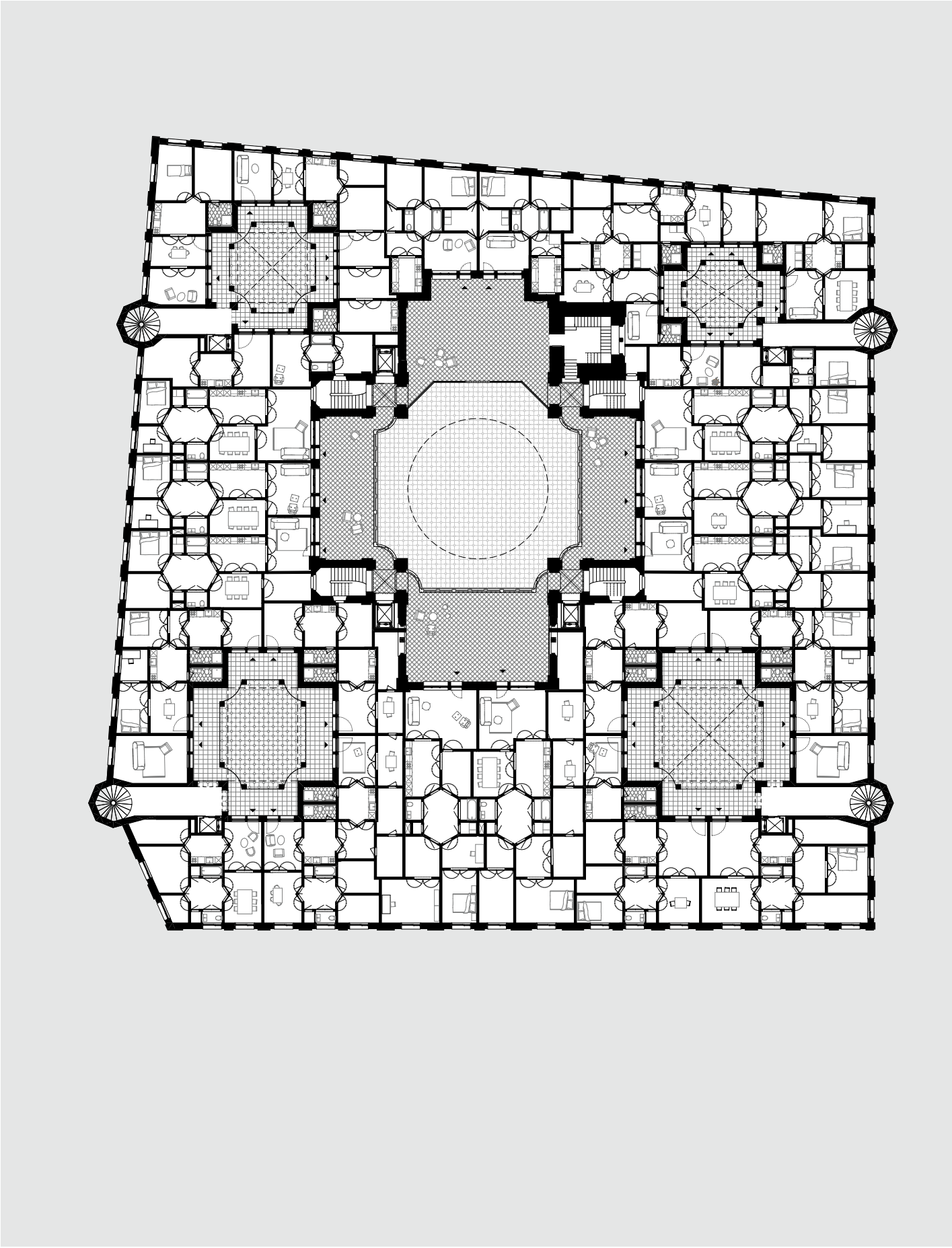
HS22



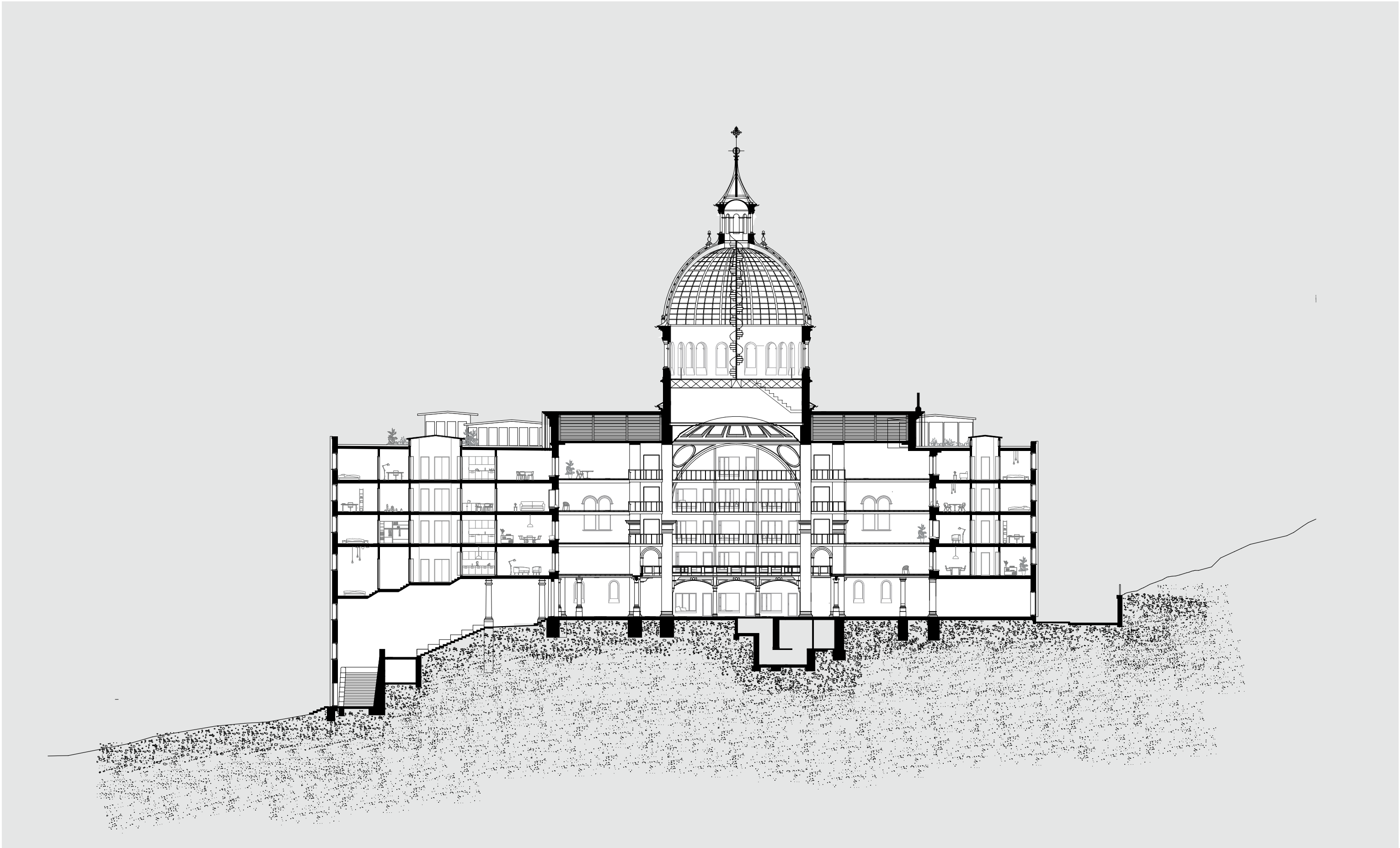
Site Plan



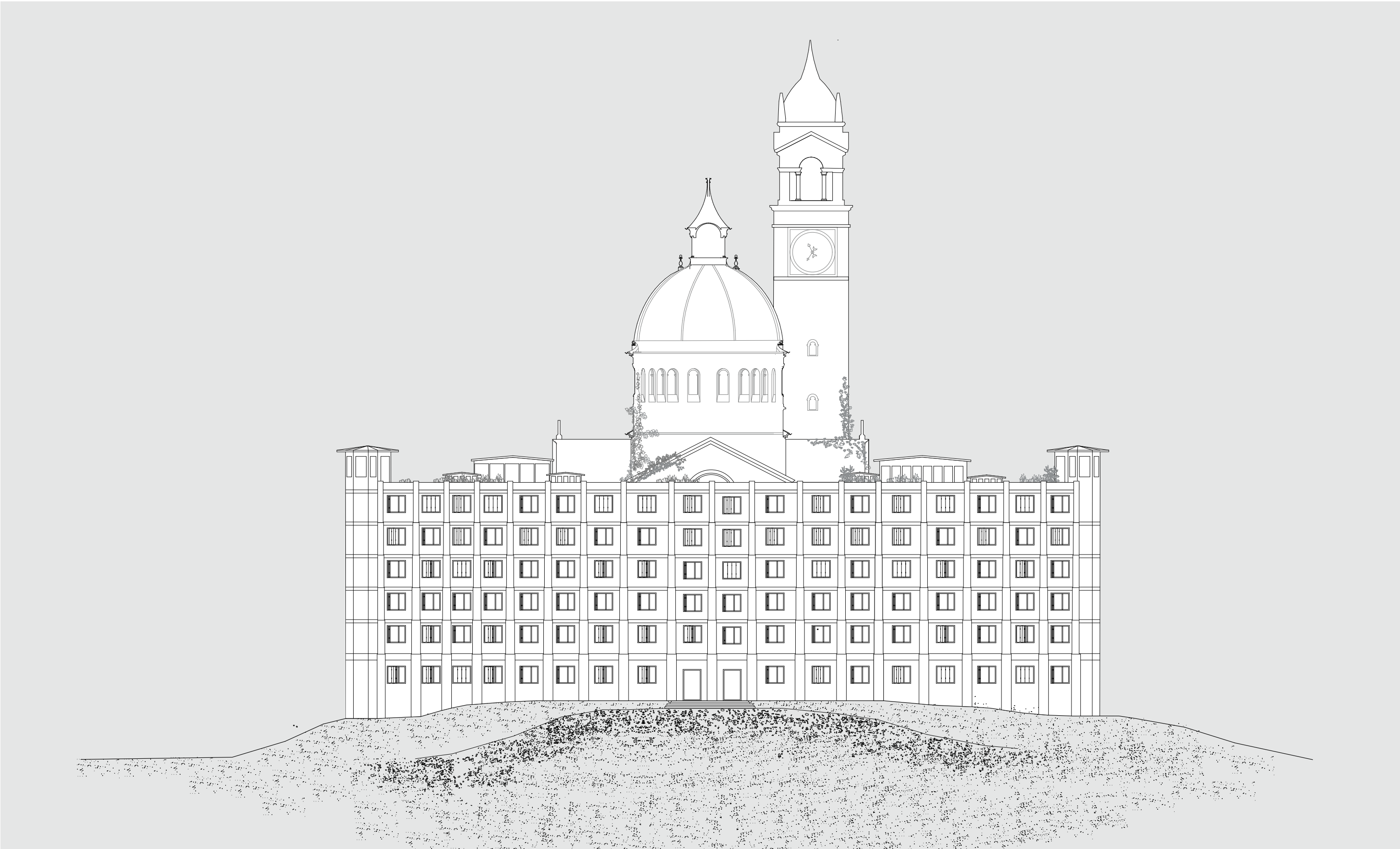
Ground Floor



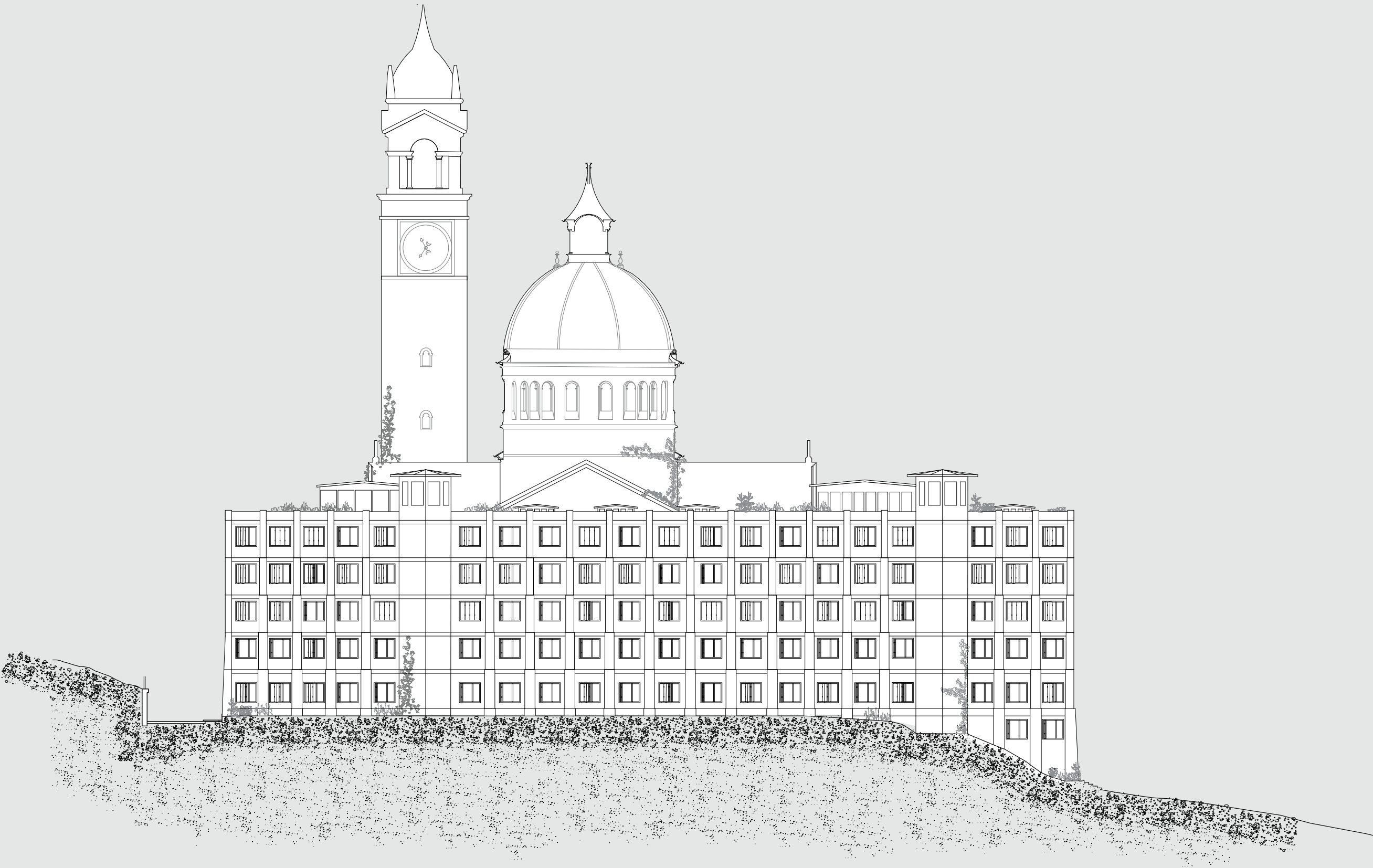
First Floor



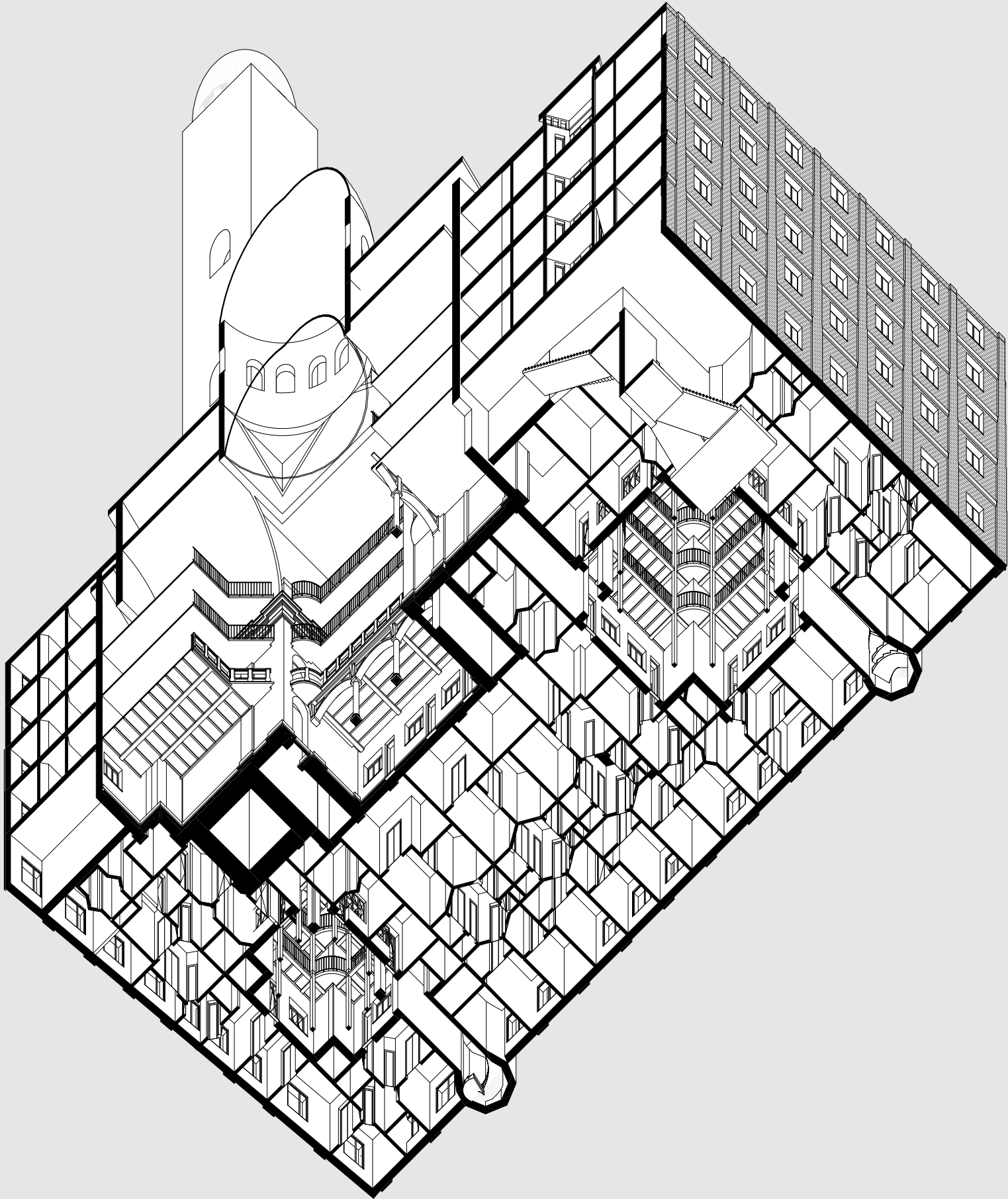
East Elevation



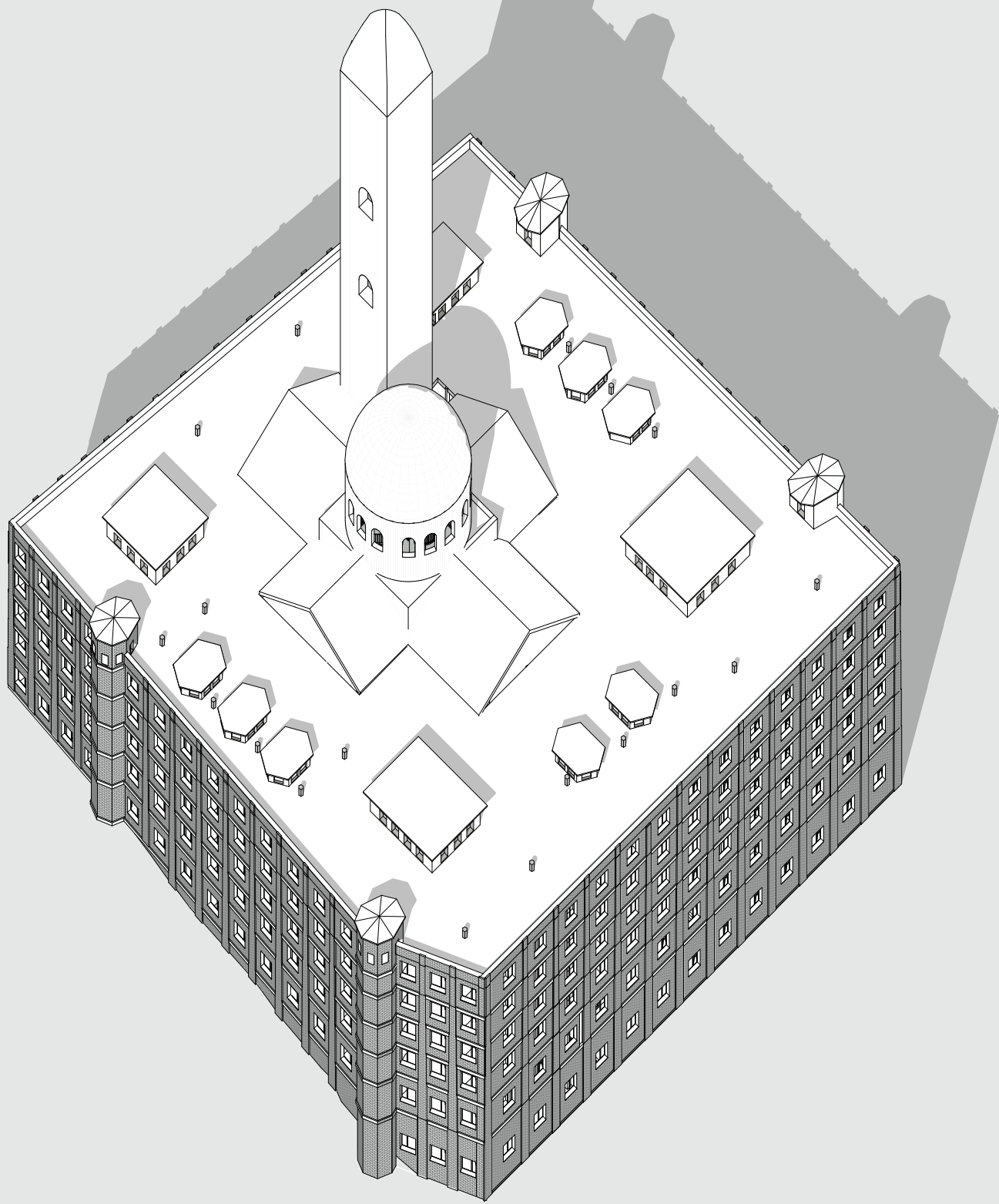
East Elevation



South Elevation



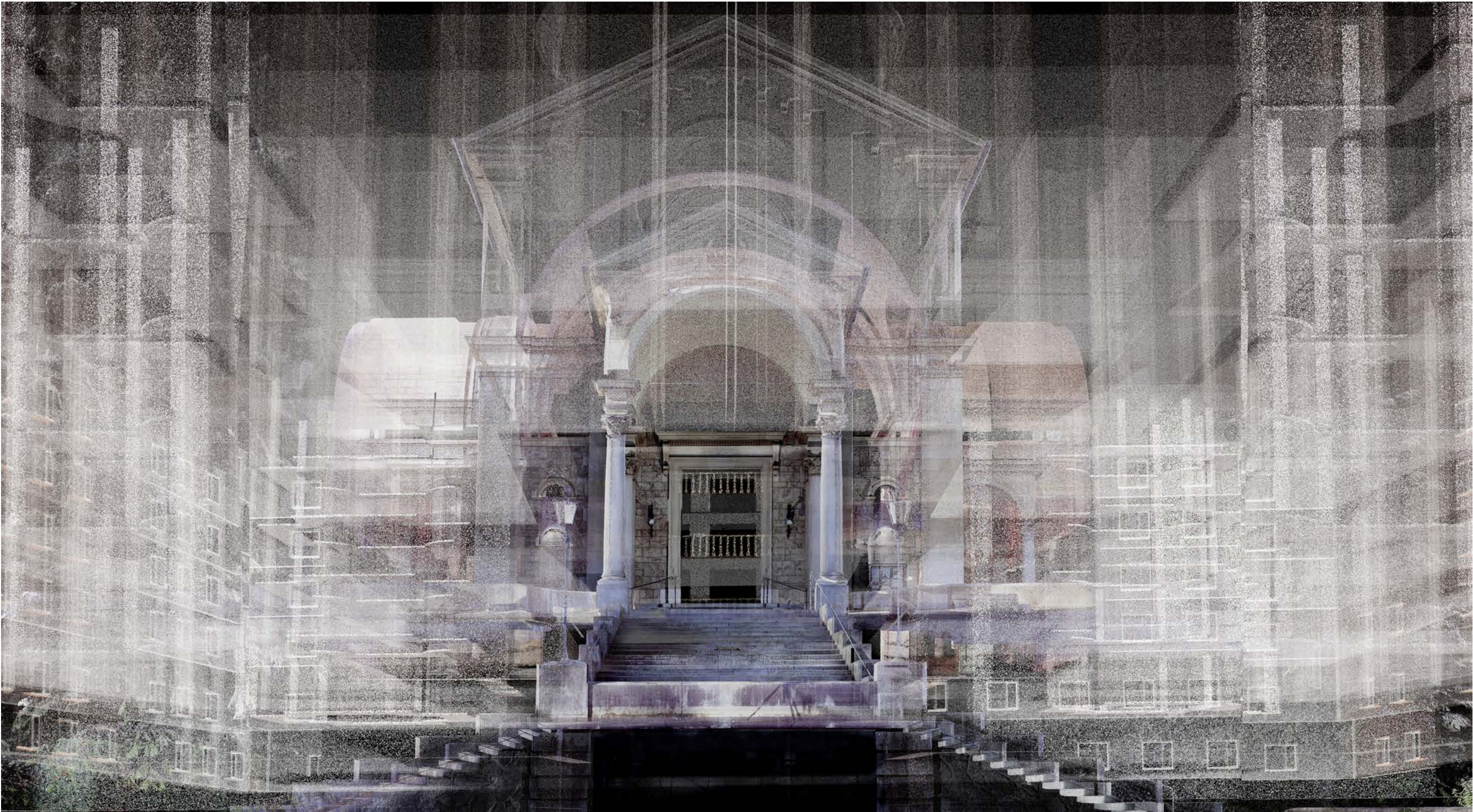
Axonometric Section



Axonometrie



Point Cloud - Hall



Point Cloud - Entrance



Point Cloud - Exterior

APPENDIX

S. 18 – 29

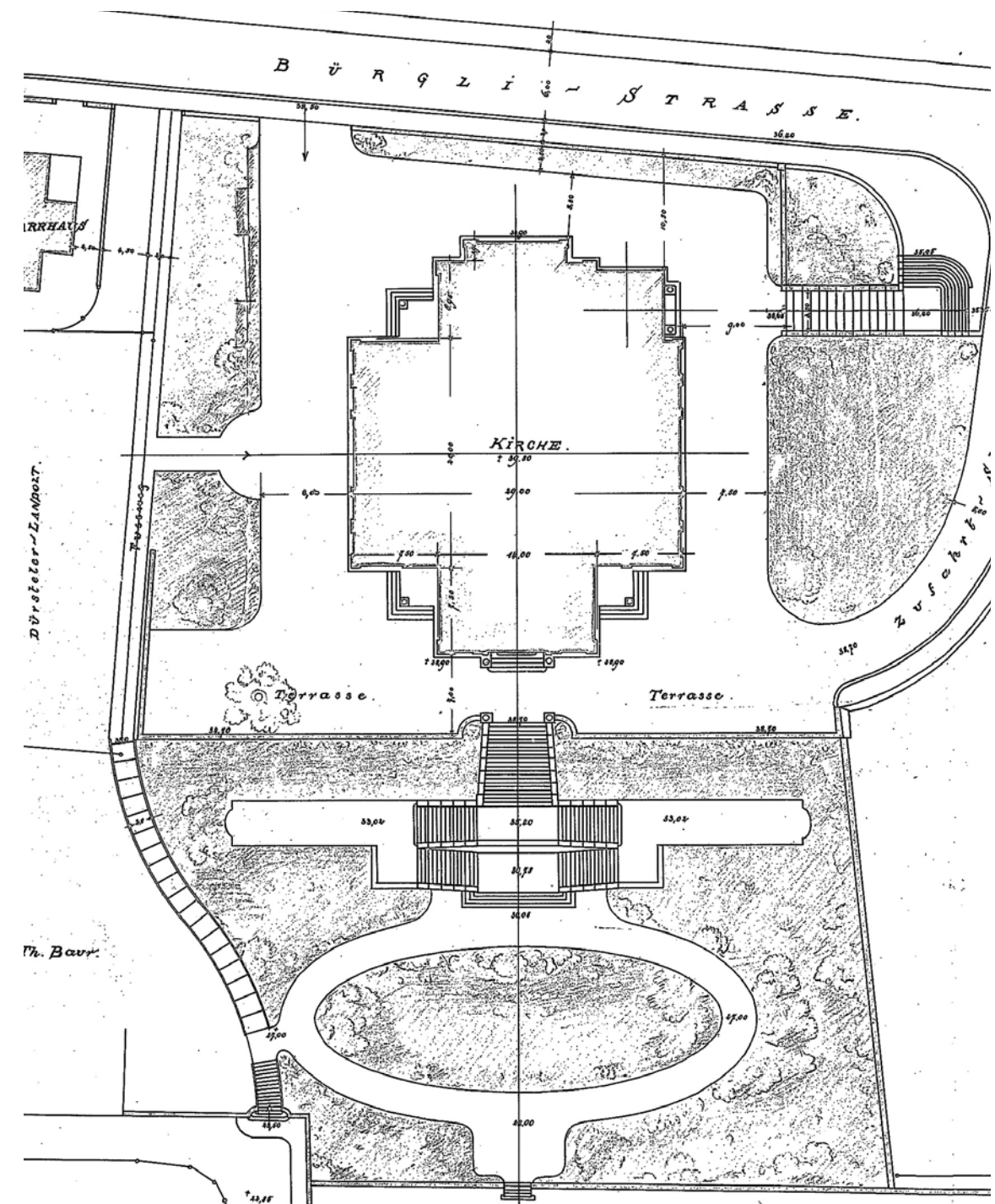
HS22



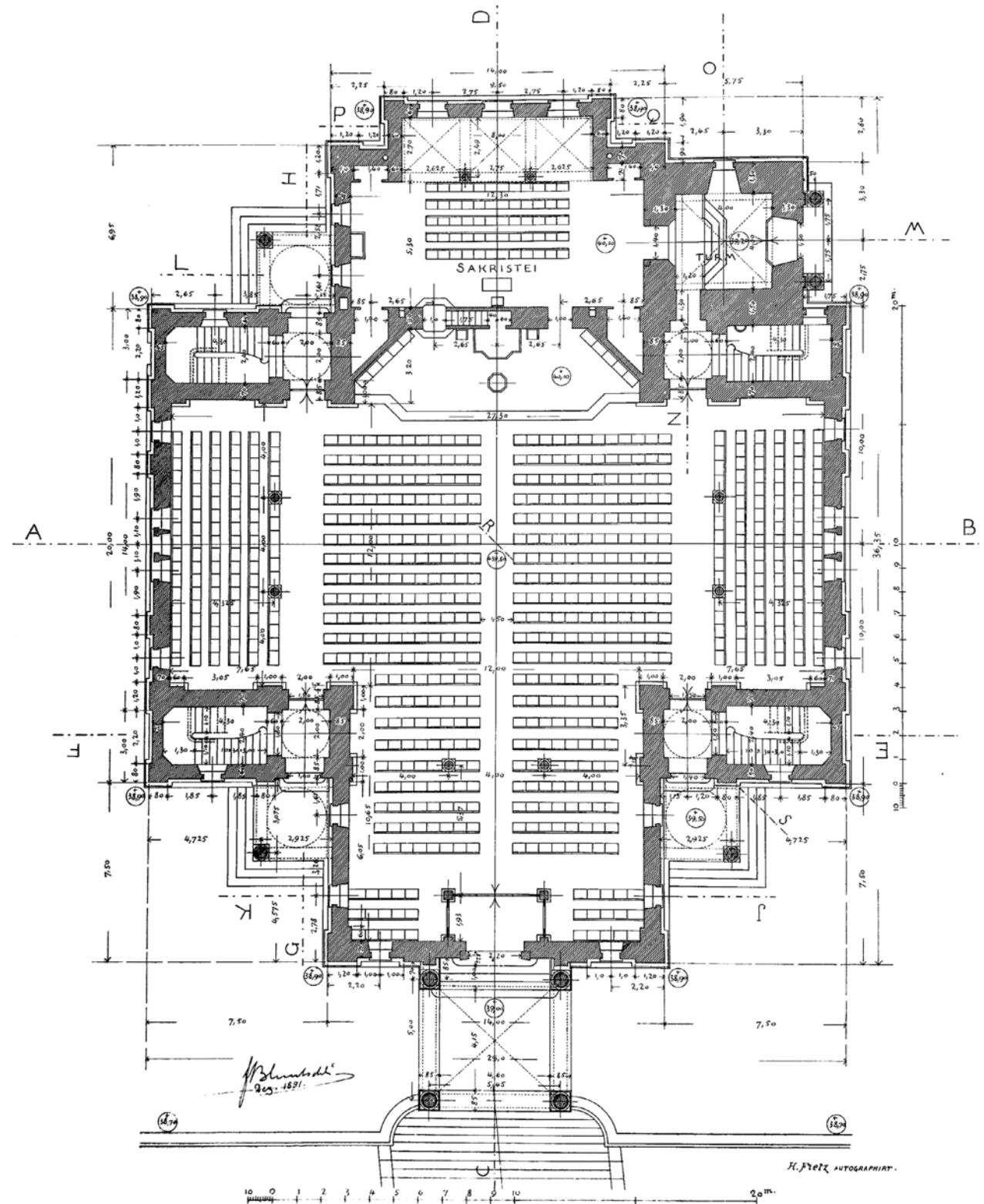
Site Church Enge



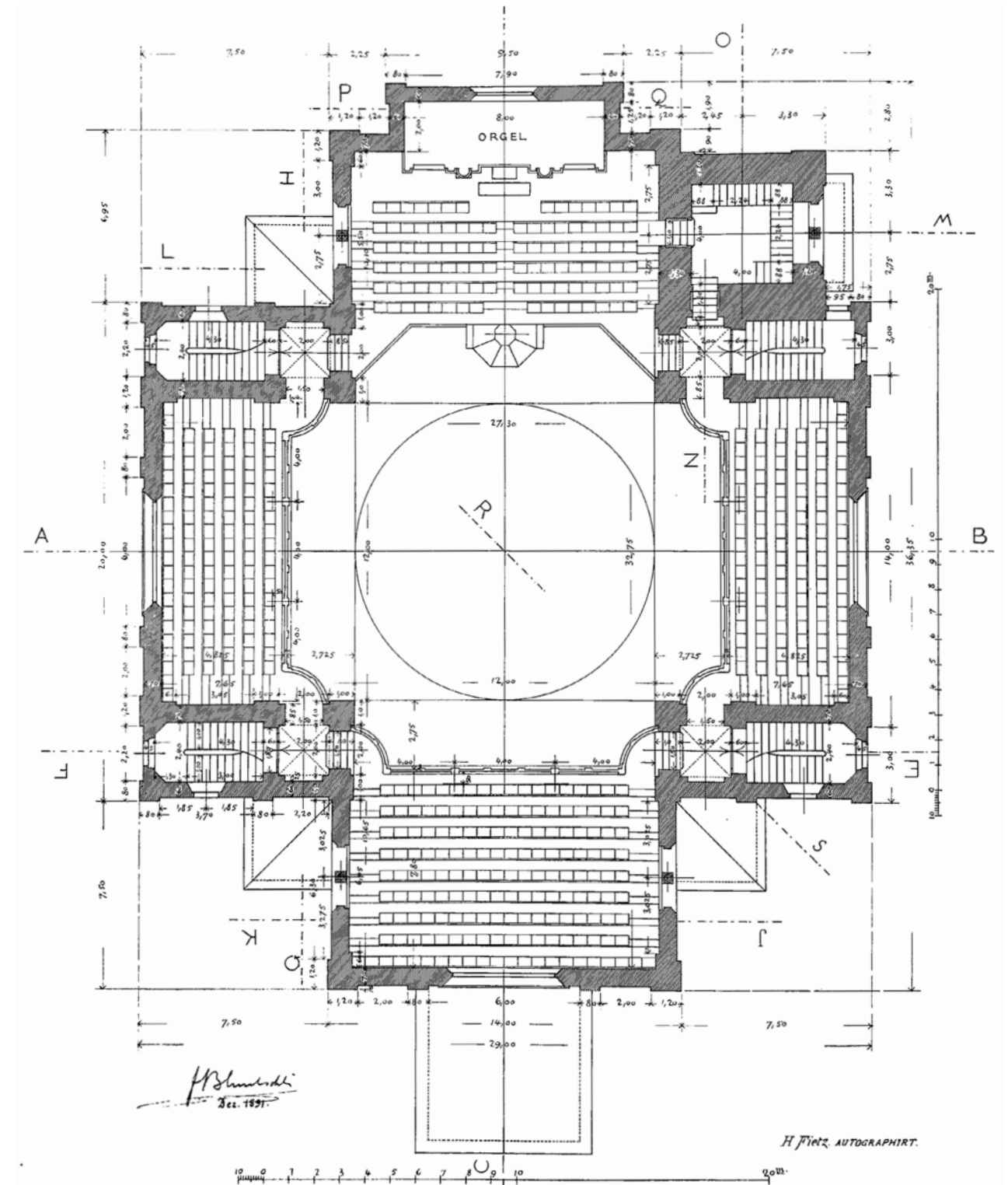
Bluntschli, Alfred: "Neue Kirche In Enge", Schweizerische Bauzeitung Band XVIII, Zürich (1891). The final design of Bluntschli's reformed church was conceived as a Gesamtkunstwerk, as it came equipped with the planning of its surroundings, such as a generous garden and a representative staircase



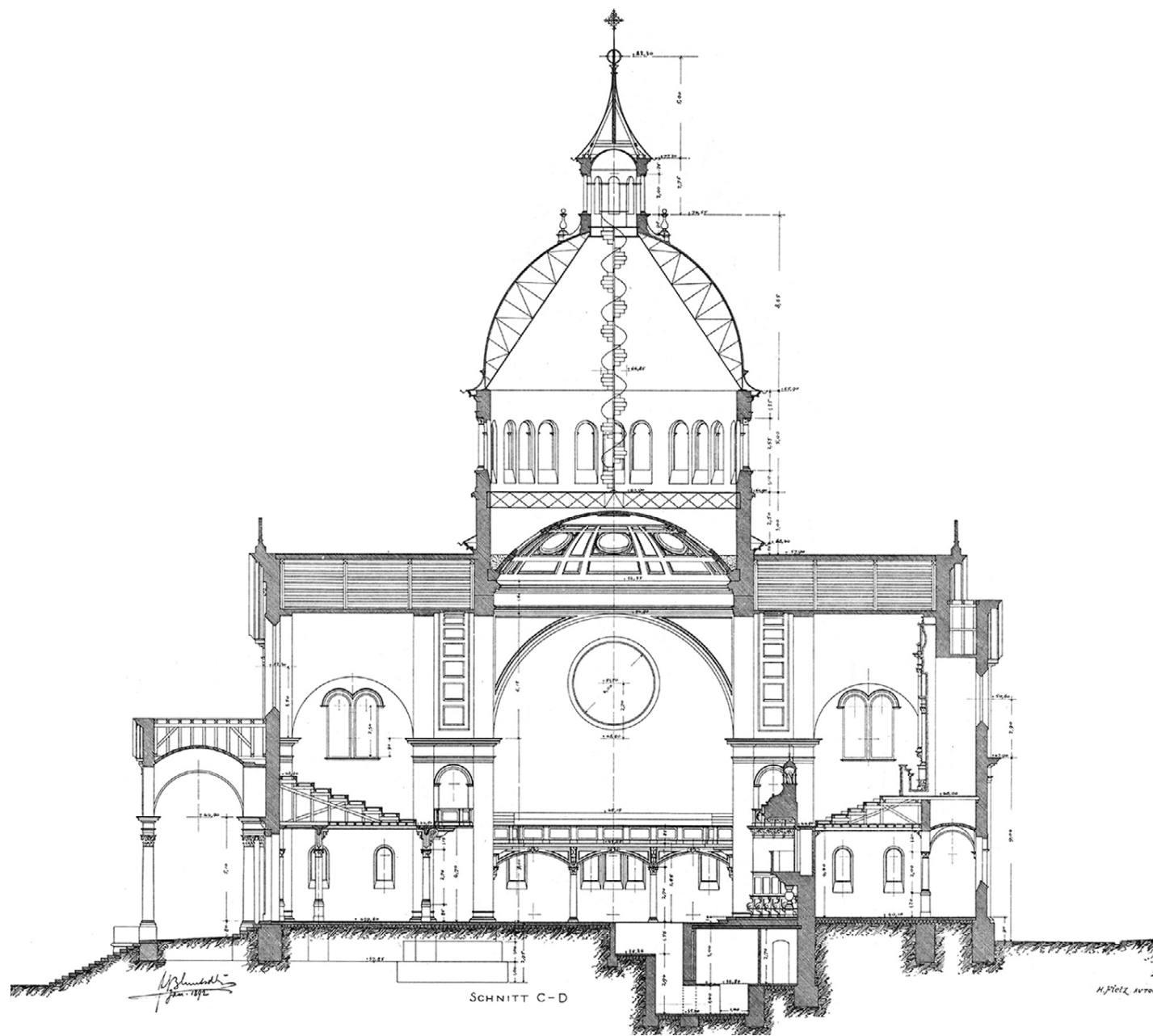
Bluntschli, Alfred: "Kirche Enge - Lageplan", Stadt Zürich Hochbaudepartement: Archäologie und Denkmalpflege, Zürich (undated). The final proposal of the terraced terrain and staircase is a composition of symmetrical geometric shapes.



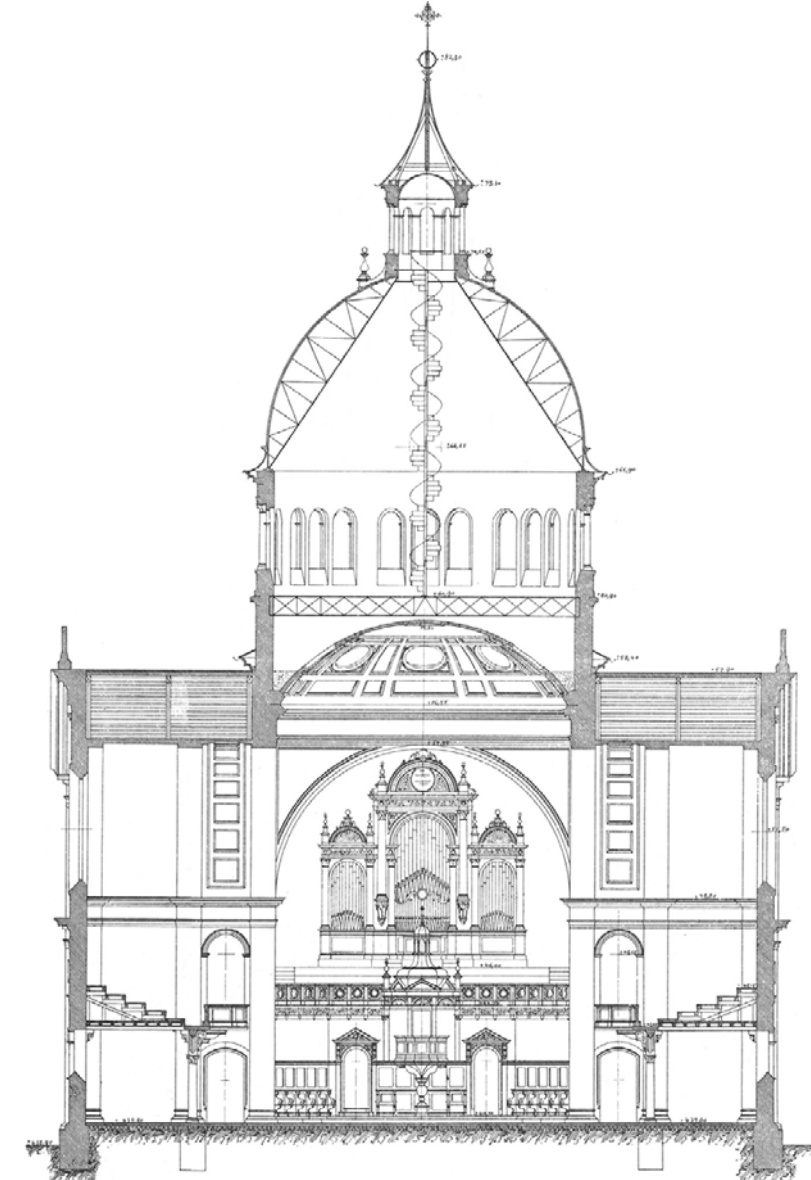
Bluntschli, Alfred: "Kirche für Enge - Grundriss vom Erdgeschoss," Autograph of H. Fietz, GTA Archive ETH, Zürich (December 1891). The final proposed project before building commenced in 1892 follows the principles of a cross-church. Its design is a hybrid of Renaissance historicist motives, Semper's design of the proposed Nikolaikirche in Hamburg and the regulations of the Wiesbadener Programm.



Bluntschli, Alfred: "Kirche für Enge - Grundriss vom Erdgeschoss," Autograph of H. Fietz, GTA Archive ETH, Zürich (December 1891)



Bluntschli, Alfred: "Kirche für Enge - Längsschnitt", Autograph of H. Fietz, GTA Archive ETH, Zürich (1891). The transepts as well as the front and rear of the central nave have tribunes, which are terraced with a timber frame construction for the church benches.



Bluntschli, Alfred: "Kirche für Enge - Querschnitt", Autograph of H. Fietz, GTA Archive ETH, Zürich (1891)

