

# Aufgehobene Zeit (suspended time)

Masterthesis  
Sophia Trumpp

(Un)-listing Zurich with  
An Fonteyne and  
Phillip Ursprung

# ARCHIVE CATALOGUE

In the following pages you will find a collection of images and words that have guided this masterthesis. They include archive images and plans of the Wasserkirche and Helmhaus, but also of references and words of people that have inspired me. It is also an expresses the process of thinking behind all of the work. It is annotated at places to give it a place and direction in the design process.

01



The photograph was found in Baujournal I during construction in 1942 of the Helmhaus. The wooden pillars were excavated and replaced by steel pillars that remain the prime structure until today. The different layers of history can be seen in the stratification of the walls.

02



The paintings of Pieter Jansz Saenredam of the interior of the Buurkerk in Utrecht reminded me of the space inside the Wasserkirche or at least of what it could become: a public space open at all times, meandered in my mind for a while.

03

“I think the only way to do commonplace things so that people will look at them is to drive them right to the edge of disaster, without, hopefully, their falling off. My hope of their not falling off is based on the pleasantness, the cheerfulness that we mean to surround almost all our stuff.  
We try to make it happy.”

This is a quote by the architect Charles Moore during an interview in American Architecture now.

04



The Helmhaus Halle used to be flanked by different functions. The bookstore remains until today. However the owner is getting old and he is no longer able to open the Kiosk at all times. There used to be a cafe by the actor Emil Hegetschweiler and the entrance stairs to the Stadtbibliothek in the second floor of the Wasserhaus.

05



An interior image of the Chelsea Drugstore in London which was set as the backdrop inside a scene of the Stanley Kubrick film Clockwork Orange. I remembered how the outside would reflect in the ceiling of the cafe and felt it still being a closed interior - sheltered in booths of shiny wallpaper. I was reminded of this when the water would reflect on the ceilings of the Helmhaus moving up the staircase.

06



The Bonaventure Hotel in LA designed by John C Portman junior has sitting niches jutting out from the corridor. The waiting and moment away from the hotel room are

07



In 1985 the Helmhaus built a steel constructed balcony they called Stadsobservatorium running out from one of the grand windows in the first floor for the exhibition Stadbilder.

08



An anonymous Aquarell painted in between 1794 and 1830 showing the Wasser- und Helmhaus from North and how it used to be set up from the streets as the "entrance hall" of the Grossmünster Brücke.

09

„At the very beginning fantasy is not a substitute for reality but the first method of finding it.“

A quote by Adam Philips I found in a book on Experimental Preservation by Jorge Otero Pailos, Erik Langdalen and Thordis Arrhenius. Its the opening quote of the chapter: The Potential of Not-Me Creations.

10



The mezzazine of the stairs at the Helmhaus have a 15 cm setback to the window. You can see the water below. The women that had showed me around, told me it was one of her favourite moments in the building.

11



The Helmhaus Halle during a concert in 1965 organised by the Freie Heilsarmee.

12



An image by Manon Zimmerli recalling the Da Capo Bar designed by Trix and Robert Hausmann at the Zurich Main Station. Its tucked away in a mezzanine and its wallpaper imitate the old stone walls of the building. It inspired the idea a bar at the Helmhaus extending underneath the staircase.

13



The original of this photoshoped image was one of Franz Hegi that had inspired the reconstruction of the church in 1942. It had shown it closed and majestically interpreted the gesture of the choir of 1288. This image tries to imagine what it would have looked like if it were an open cold space, the walls inbetween the structure emptied.

14



An interior image of the Sala Beckett Theatre by Flores and Prats. The restoration of the building was one of the main references as it plays with making the different layers of the building visible.

15



The baroque stairs and entrance before demoltion of the gallery in 1942.

16



Photograph showing the reading rooms of the Zentral Bibliothek inside the Helmhaus. There used to be windows in between the different rooms to bring light inside the corridor.

17

„Restoration, both the word and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state, which may in fact never have actually existed at any given time.“

I read this quote by Eugene Viollet-le-Duc during the research phase of the masterthesis.

18



Bartolomeo degli Erri Saint Thomas Aquinas Aided by Saints Peter and Paul. The visibility of different actions at the same time inspired me when looking at the ways the main wall could be playfully inscitioned.

19



Die Bauern und die Zeitung (1847) Albert Anker. The idea of comfort: that you change your way of moving through the building as the temperature change and that some spaces become more denseley inhabited than others.

20



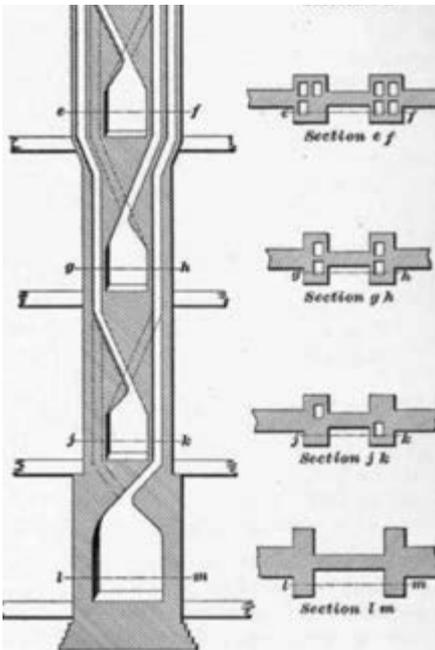
An interior image of the library gallery that was built in 1717 as part of the reading room of the first public library of Zurich. It was demolished in 1942 as part of the regothication of the church.

21



The image shows the entrance to the Helmhaus as it was built in 1942 in the Helmhausehalle. This situation still retsores today.

22



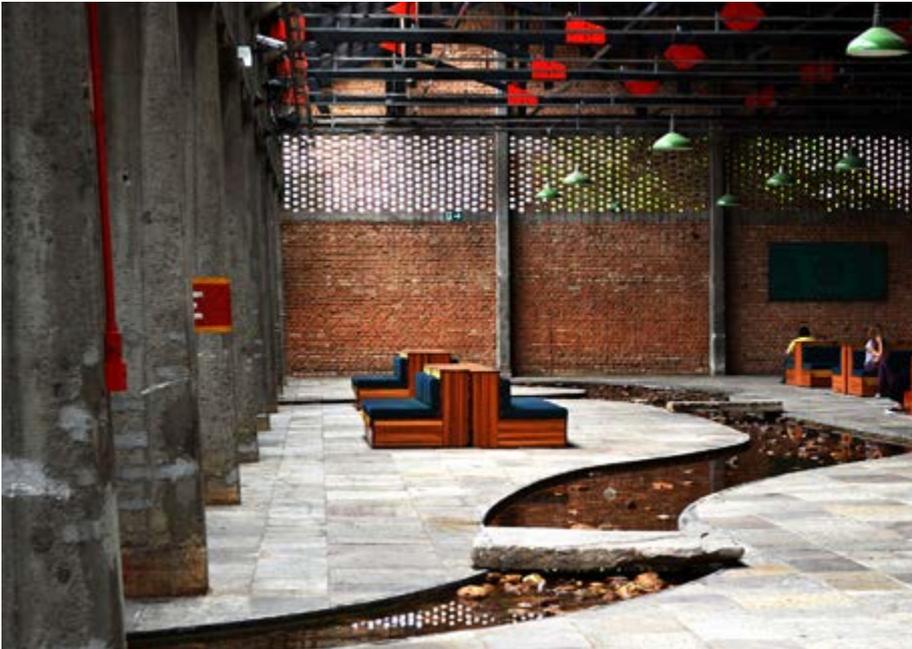
Carl Johan Cronstedth and Fabian Wrede were assigned by the Swedish state to look at other possibilities of a more efficient stove. In the 18th century, there was concern with the large fuel consumption. The meandering smoke channels, dampers and hatches. In the modern stove, almost all heat is extracted from the smoke to the point that a single fire can keep a room warm for 10-12 hours.

23



The image shows the first floor entrance to the Helmhaus exhibition space after the restoration in 1942.

24



Sesc Pompeia building by Lina Bo Bardi. The open space on the groundfloor of the public building served as one of the main inspirations when thinking about the accessibility of a space. What forms allow us to engage more freely with a space and how

25

„Nostalgie aber ist eine Funktion der Heimat. Die Nostalgie ist Sehnsucht nach einem fraglos Zustand. Ihre problematische Seite gewinnt sie dadurch, dass sie rückwärtsgewandt sei.“

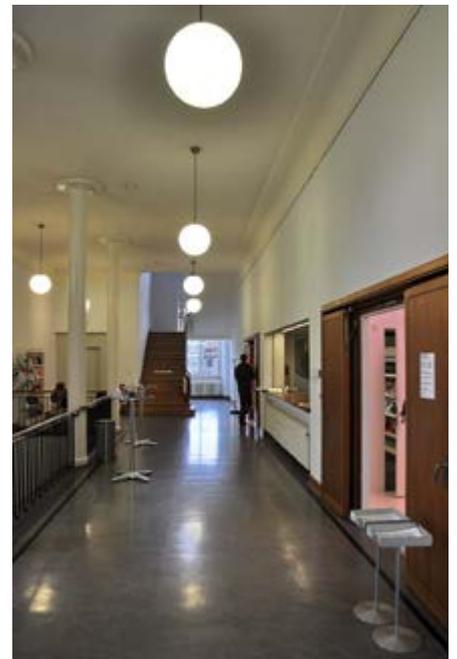
A quote by Pius Knüsel I found in the book HEIMAT curated by Uta Hassler.

26



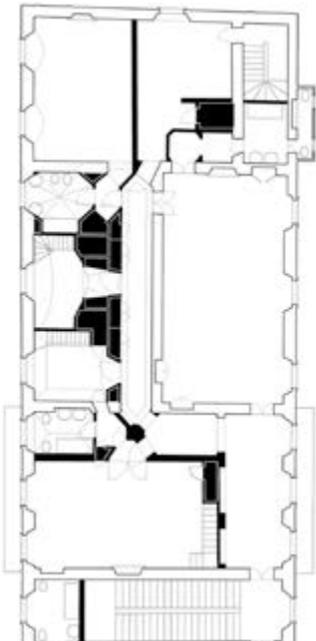
When looking at the historical expression of the building, the photoshoped image of 1942 tries to find form for an extension.

27



The image shows the Helmhaus exhibition entrance today.

28



The Plans show Luigi Caccia Dominioni's intervention at Villa San Valerio. By adding spaces of storage and circulation a new layer of moving through the building is created making the rooms more inhabitable.

29



The Shining (1980) by Stanley Kubrick. Thinking about the comfort: the colour rose has the physical effect of soothing rather than stimulating. Too much of it however can be chilling.

30



An image of the Helmhaus during the first world war in 1918 when it was used as a storage space for Dörrobst. It shows that there used to be a spiral stairs connecting the different floors and a “faster” circulation in between the floors.

31



The Plans by David Morff in 1701 show the Wasserkirche annexed by a smaller building the Wasserhaus. It was still an island at this point.

Das Denkmal

Ein Gegenstand der Vergangenheit mit besonderem Zeugnischarakter wird durch das erkennende Betrachten der Gesellschaft zum Denkmal.

**1.1 Menschliche Erinnerung**  
DER MENSCH HAT EIN GRUNDBEDÜRFNIS NACH ERINNERUNG. SIE STÜTZT SICH WESENTLICH AUF ORTE UND OBJEKTE.

**1.4 Zeugniswert des Denkmals**  
DIE DENKMALEIGENSCHAFT BESTEHT UNABHÄNGIG VON DER AUFNAHME IN EIN INVENTAR ODER VON DER ERWÄHNUNG IN WISSENSCHAFTLICHEN ARBEITEN.

**1.6 Wahrnehmung des Denkmals**  
DIE UMGEBUNG DES DENKMALS BILDET EINEN WICHTIGEN RAHMEN FÜR SEINE WAHRNEHMUNG.

**3.1 Nachhaltigkeit**  
BEI EINGRIFFEN AN DENKMÄLERN IST DER GRUNDSATZ DER NACHHALTIGKEIT ZU BEACHTEN.

**3.7 Massnahmen Konzept**  
Die Langfristigen Folgen ihrer Ausführung oder ihrer Unterlassung sind abzuwägen.

**3.8 Wahrung der historischen Substanz**  
Konservatorische Massnahmen verändern den Materiellen Bestand des Denkmals möglichst wenig. Sie suchen den Zerfall zu verlangsamen, ohne wesentlich in die Substanz einzugreifen.

**4.2 Reversibilität**  
Alle konservatorischen und restauratorischen Eingriffe sind auf ein Höchstmass an Reversibilität auszurichten.  
Statt in das materielle Gefüge einzugreifen, sind additive Massnahmen zu bevorzugen.

**4.12**  
Baunormen dürfen auf Denkmäler nicht ohne vertiefte Abklärung angewendet werden. Von Fall zu Fall ist abzuwägen ob auf das Einhalten einer Norm ganz oder teilweise verzichtet werden muss, oder ob das Normenziel durch andere geeignete Massnahmen erreicht werden.

A conversation

"There is a secret bond between slowness and memory, between speed and forgetting ... the degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting," writes Milan Kundera.

Juhani Pallasmaa puts it in beautiful words: More importantly, however, human constructions preserve the past, and enable us to experience the continuum of culture and tradition. In fact, architecture is the most important externalization of human memory. It domesticates space for human occupation by turning anonymous, uniform and limitless space into distinct places of human significance, and equally importantly, buildings make endless time tolerable by giving duration its human measure. As Gaston Bachelard states, the "house is an instrument with which to confront the cosmos".

What will persevere? Sandstone excavated from the Müller Quarry at the south side of the Zurich lake. Used today as thermal delight to the experience of the building

There will be an addition, almost a reconstruction of what was already there. In the position of the in 1940 torn down Wasserhaus, there will be a minor extension to the Helmhaus Gallery. It will host the elevator shaft, a staircase going around a meeting area.

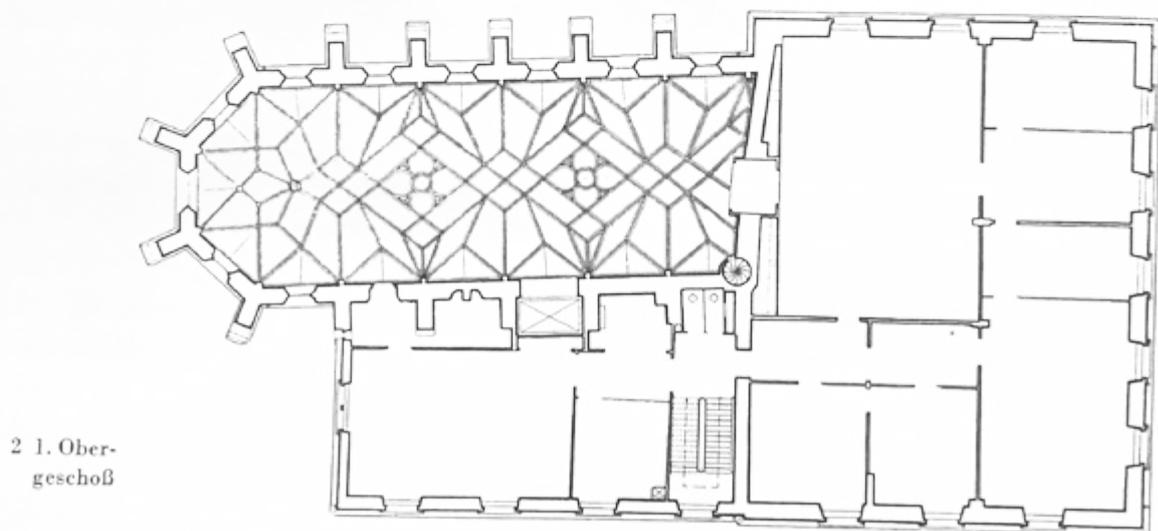
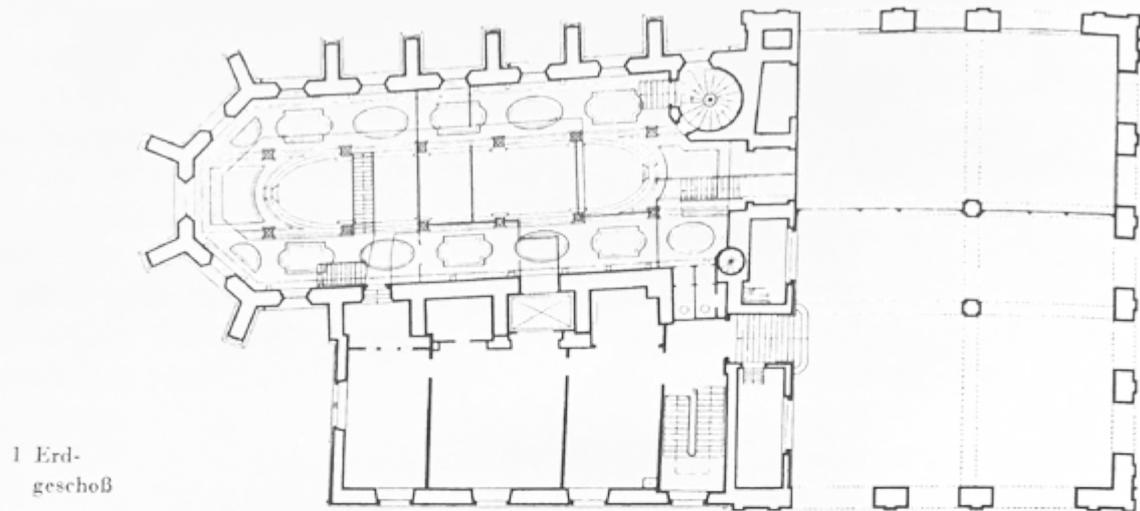
An inventory of what was meticulously subtracted from the building - mainly added materials which were part of restorational procedures.

**DAS WEITERBAUEN AM DENKMAL SETZT SICH DEM ZERFALL ENTGEGEN UND KANN SICH DEM ALTEN NEU GEGENÜBERSTEHEN**

Outside of the norms comes in handy when trying to question the current standards of technical services that are regarded to diminish the CO2 emissions. To work with sufficiency instead of efficiency.

# ARCHIVAL PLANS

Tafel 17



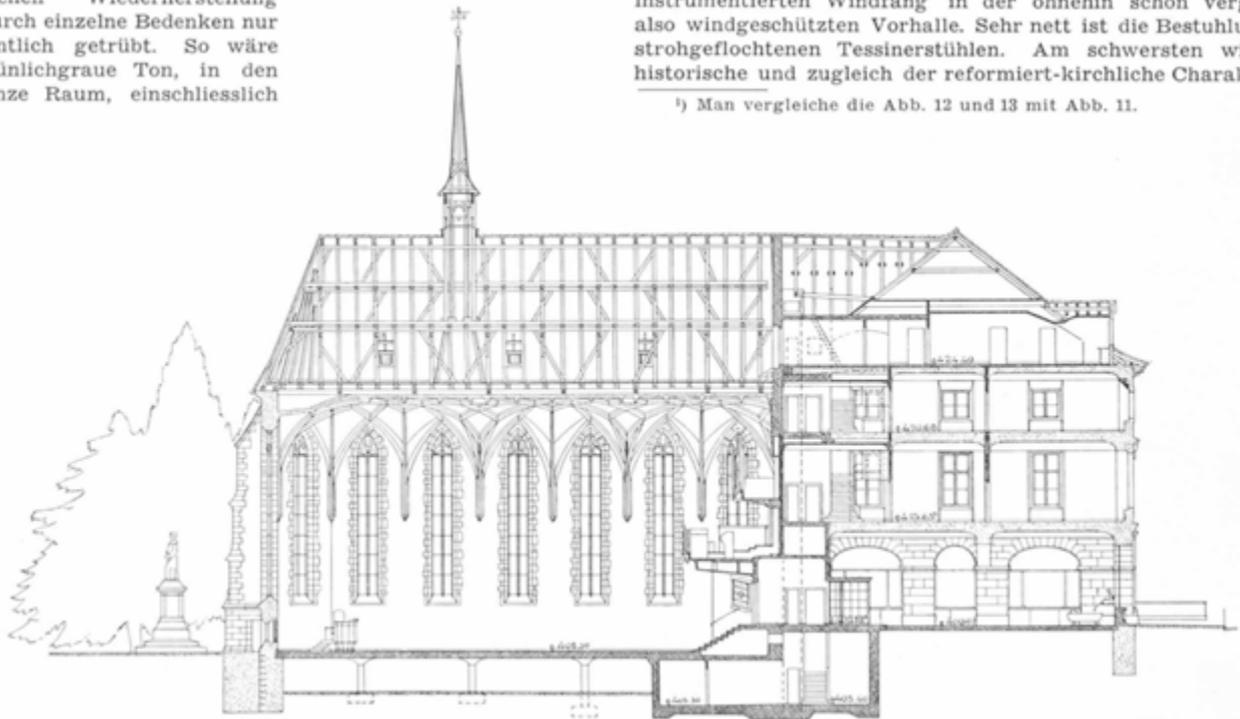
Plan of Helmhaus and Wasserkirche in 1859

Die Freude an der im ganzen freulichen Wiederherstellung wird durch einzelne Bedenken nur wesentlich getrübt. So wäre der grünlichgraue Ton, in dem der ganze Raum, einschliesslich

und vor allem an dem als Masse kleinlichen, im Einzelnen überinstrumentierten Windfang in der ohnehin schon verglasten, also windgeschützten Vorhalle. Sehr nett ist die Bestuhlung mit strohgeflechteten Tessinerstühlen. Am schwersten wird der historische und zugleich der reformiert-kirchliche Charakter der

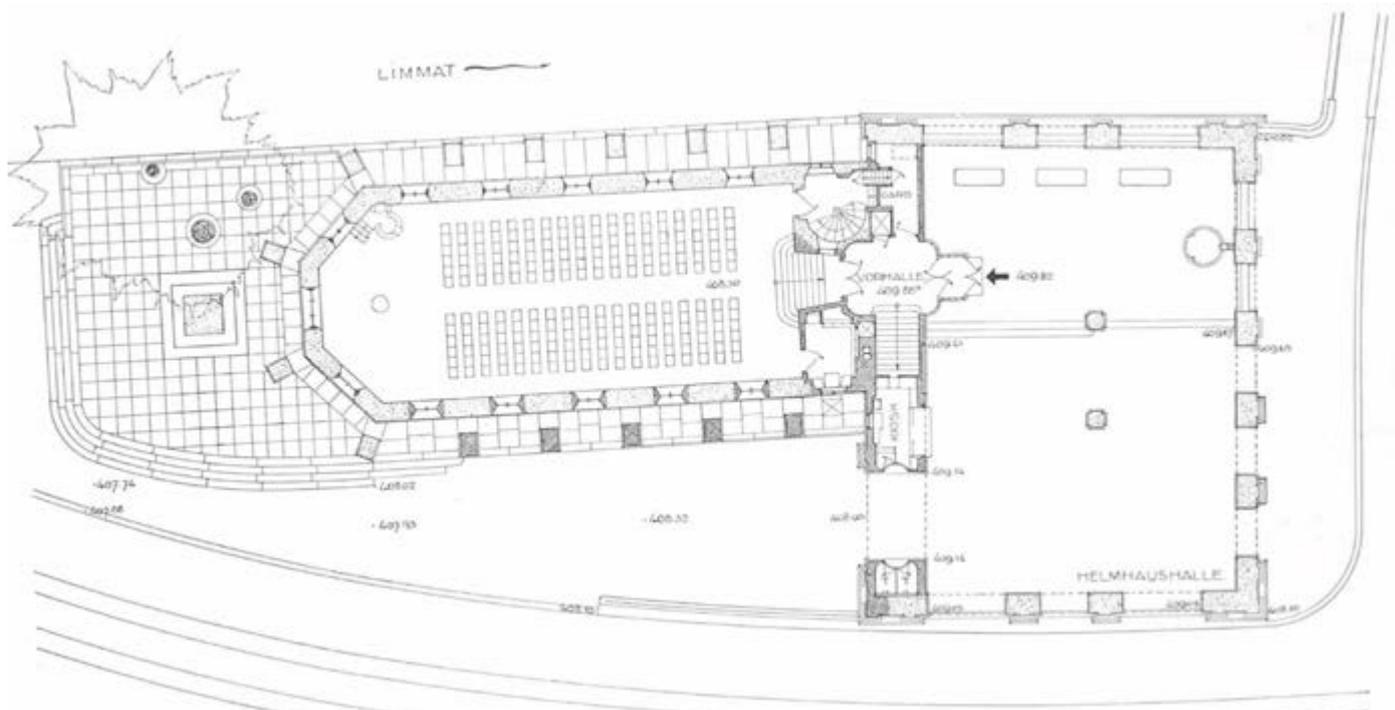
1) Man vergleiche die Abb. 12 und 13 mit Abb. 11.

Red.



[Abb. 3 und Strich-Clichés aus dem Werk «Wasserkirche und Helmhaus in Zürich»]

Abb. 9. Längsschnitt durch die Wasserkirche mit Helmhaus. — 1:400



Groundfloorplan and Longitudinal Section 1942-2022  
the darker parts of the plan show the addition made in 1942



Crosssection through the Helmhaus



Crosssection through the Wasserkirche