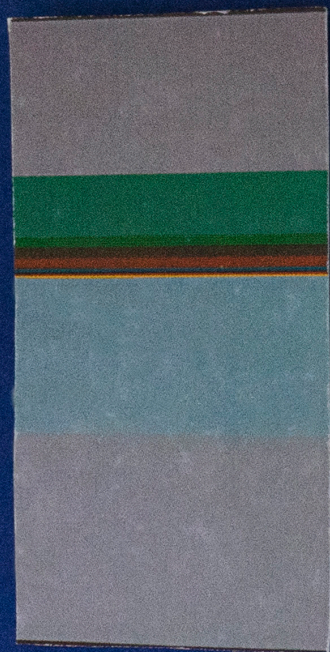


a building within a buidling

Diploma FS 23 - Silvan Muff

Chair of Affective Architectures
Chair of the History of Art & Architecture



a former wohlfahrthaus

The purchase of a big plot North of the Oerlikon train station by Peter Emil Huber-Werdmüller in 1863 marks the start of the industrial development of Oerlikon. and the in 1876 the founded the Maschinenfabrik Oerlikon (MFO). For decades, MFO remained the largest employer not only in Oerlikon, but in Zurich all together. For the wellbeing of all the worker MFO (later BBC and ABB) built so called Wohlfahrthshäuser, such as the Kantine Binzmühle, built in 1971. On the one hand it functiontion as a restaurant for the workers during lunchtime but also offered rooms for a variety of other programmes such as , showers, bathrooms, educations rooms, reading rooms, screening and lecturerooms, even the workers music had their own rehearsel room. Overall the building was strongly linked to the social poltics of the factories during that time.

„The factory became a social space, the human being a factor. Analogous to the technical rationalisation, a social rationalisation was wanted - the interpersonal closeness was to be managed in such a way that in the end that obedient behaviour would emerge - the manifold measures in this area functioned as social techniques aimed at an emotional integration of the workforce. The better the mood, the higher the profit. The Wohlfahrthhäuser were the architectural expression of the social poltics of the factories. “(Andreas Fasel, Schweizer Fabrikgesellschaft, p.300)





Multiple cultural events such as concerts and conferences were held, and rooms for film projection, photolaboratory, recreation and play areas were intended. Not all of these functions found their place within the building but nevertheless the building was clearly the public and social heart of the factory. It was the combination of the realm of work and freetime. The boundaries between work, home and the family got resolved and mixed together, creating a feeling of belonging together.

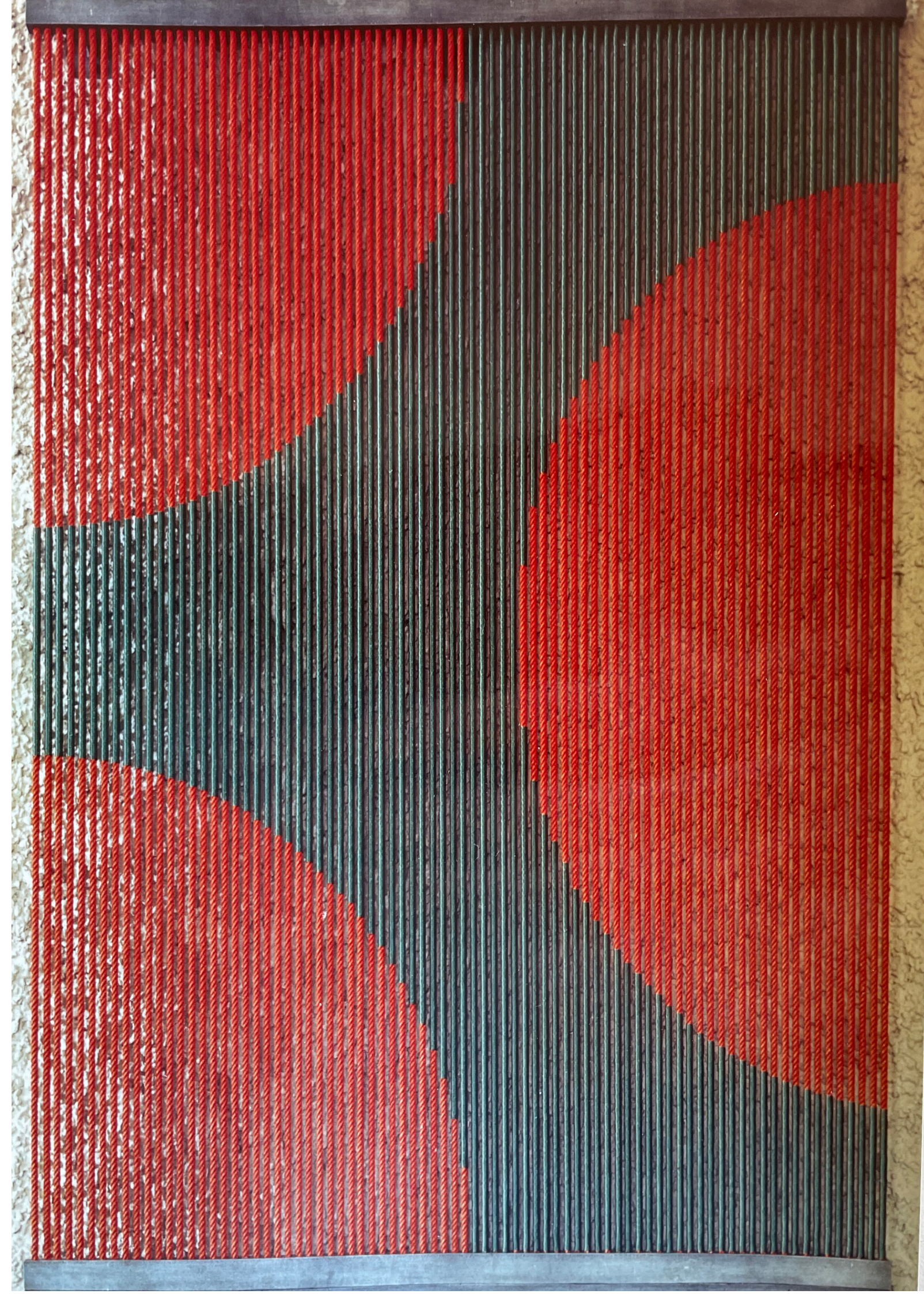


a buidling for art

The Wohlfahrthaus was often the only place where the workers got access to cultural activities, and even art. In the Kantine Binzmühle art exhibitions by the works were planned, also as the buildings in its abstracts expression seemed perfectly fit for it. Vrenie Sieber Fuchs, then a young artist, was able to contribute a series of artworks around the topic of the circle to the building.

“What was excited about this commison was to possibility to show my art in a building in this closed off area. Normally I did not get in contact with people from the factories much, and they do not get much in contact with art. I considered the exchange as very valuable. I always tried to work on the place and with the place. I got my inspiration for the artworks from the building directly. Working in the building was very important because it created an exchange with the other workers and the people of the factory, also in the process of creating the artworks. When hanging, the threads did not hang straight, and it needs a weighting at the bottom. The architect helped me to find a solution and the workers helped to implement it. I think as they saw me in the process of doing the work, the acceptance for the artworks were increased as it almost was a collective project.“

- Vrenie Sieber Fuchs.





„Only a generous design with clear shapes and colours could be considered as a contrast to the walls and the vastness of the room. It had to be a round shape, a contrast to the horizontal and vertical lines of the walls and ceiling - a circle as the optimal shape.“ - Vrenie Sieber Fuchs



an abstract building

Walking around the building it changes its appearance constantly. Looking frontally at it, it seems open, the windows are dominating. But once one walks around, a play between the windows and the walls start to unfold until one looks at a very closed building, almost archaic with the rough plastered walls.

It seems almost like a piece of abstract art, grided in its plan but playful in its encounter. A juxtaposition of archaic-looking, roughly plastered, metre-high walls in which the filigree, floor-to-ceiling windows stretch in between and the relationship between the walls and the windows provide a play of flatness and transparency, of coarse and fine, of shiny and matt.





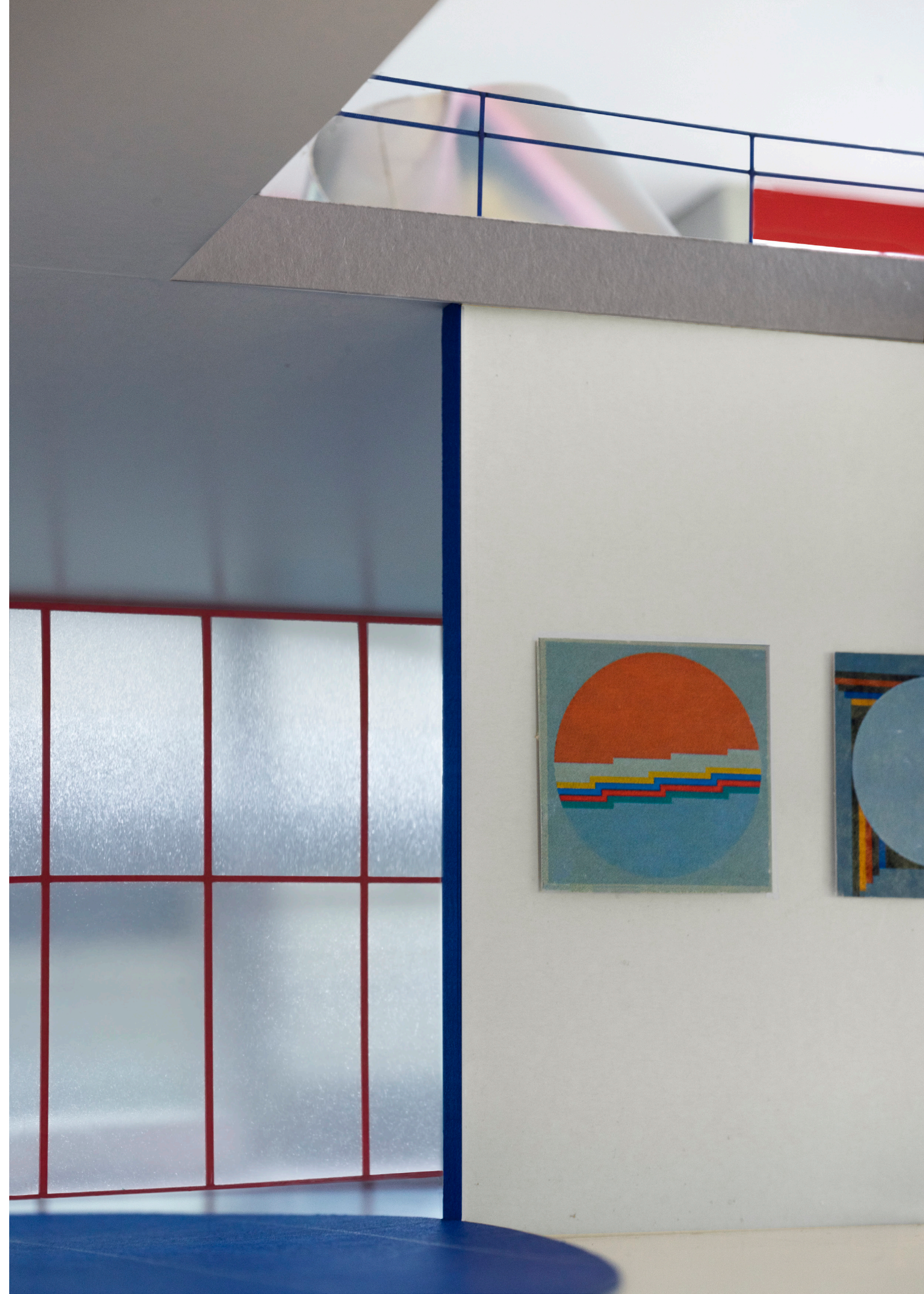
The abstract expression of the building is a result of adapting the buildings volume to the triangular parcel. The buildings stands out in the strightness of the large format housing blocks of Neu Oerlikon.

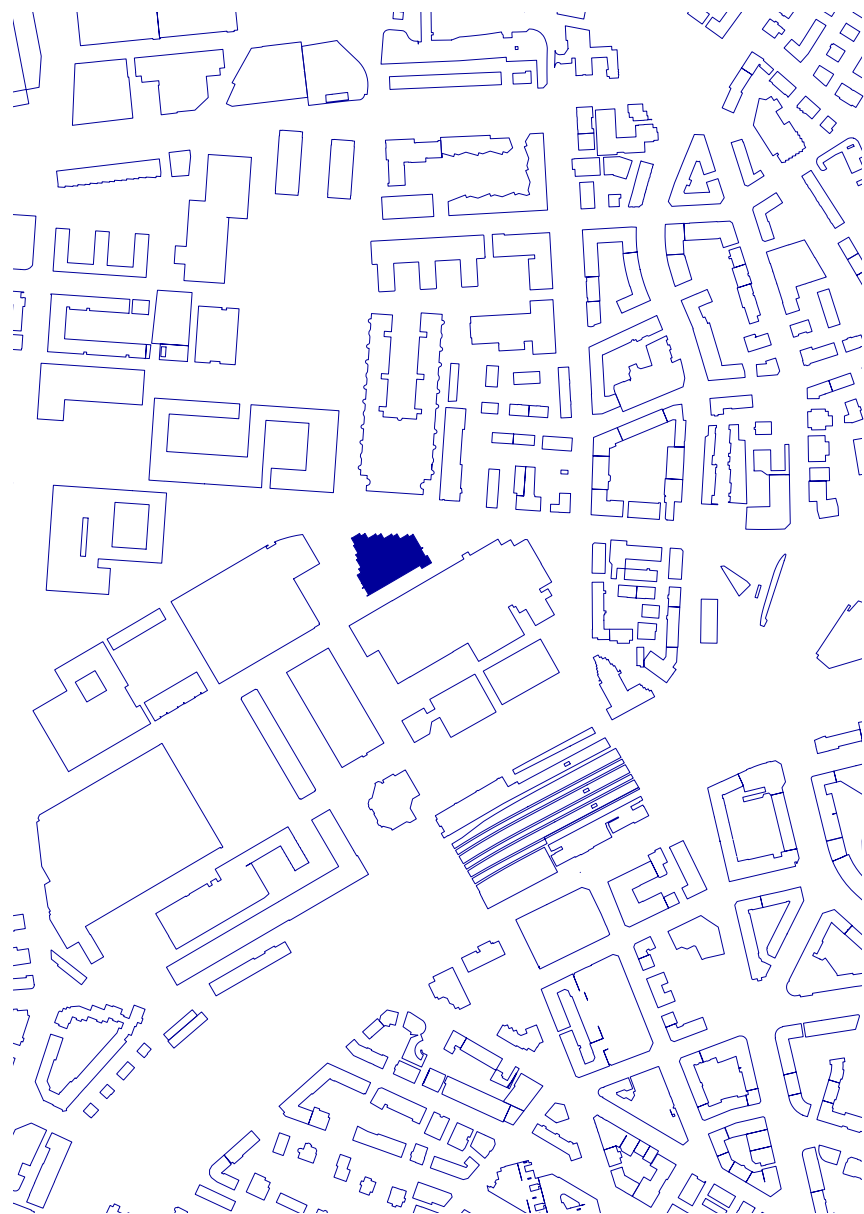


a buidling within a building

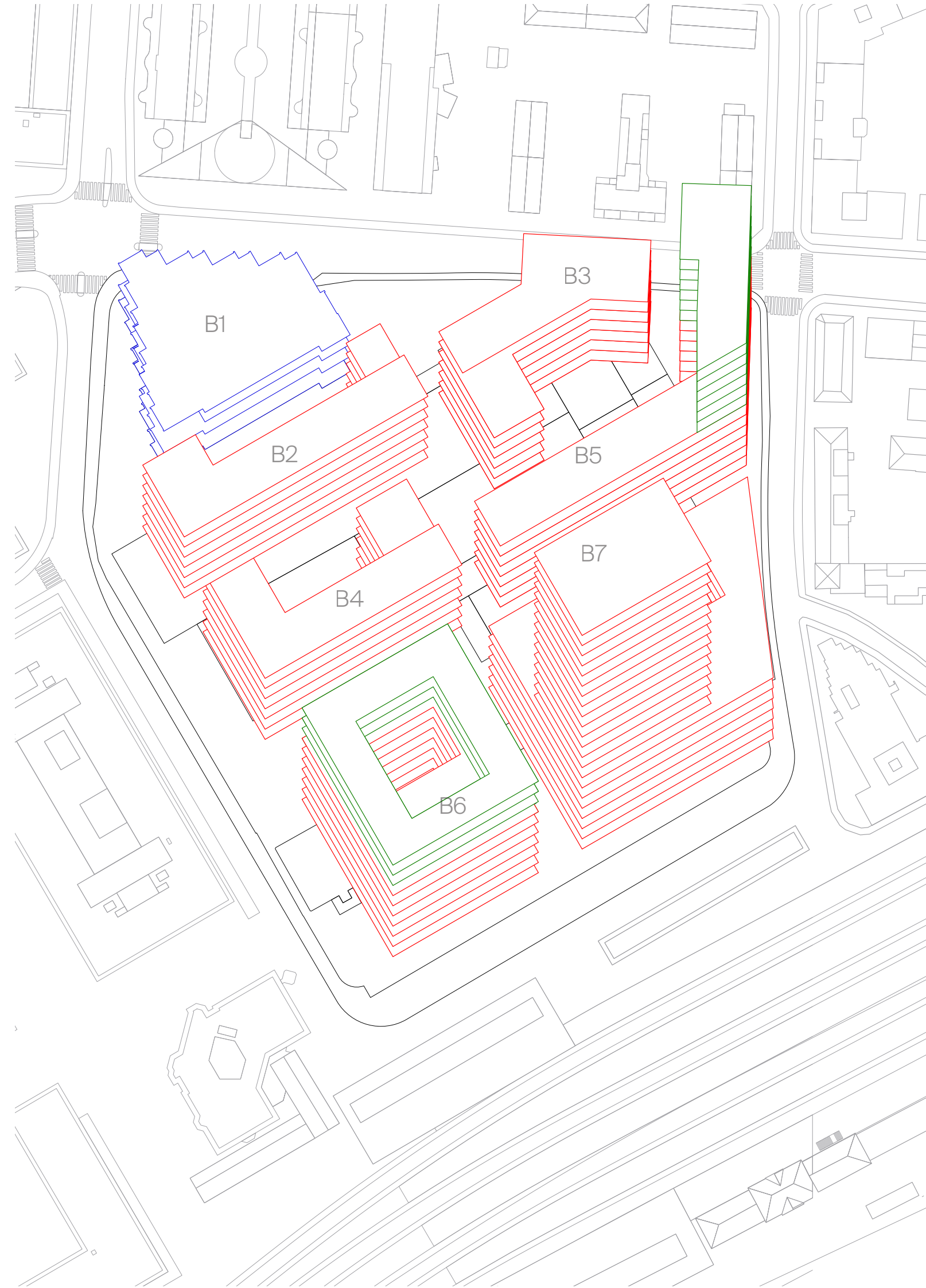
Its meaning long lost, the former Wollfahrthaus Kantine Binzmühle fears now to also lose its expressive built form. Built in the 70s, it stands for a time where fossil fuels were almost free and energy easily affordable. In opposition with the openness of the big windows, its interior aims today at creating climatically a perfect 'inside', resulting in high energy costs. But if one starts regarding the buildings as it stands not as an obsolete structure, incapable of achieving current energy standards, but almost as a building just not yet finished, one can imagine a completely new and energetically working building by means of light intervention. An insertion of a second layer, not destroying its expressive façade, creating an inner and in-between, climatically and spatially, a building within a building..

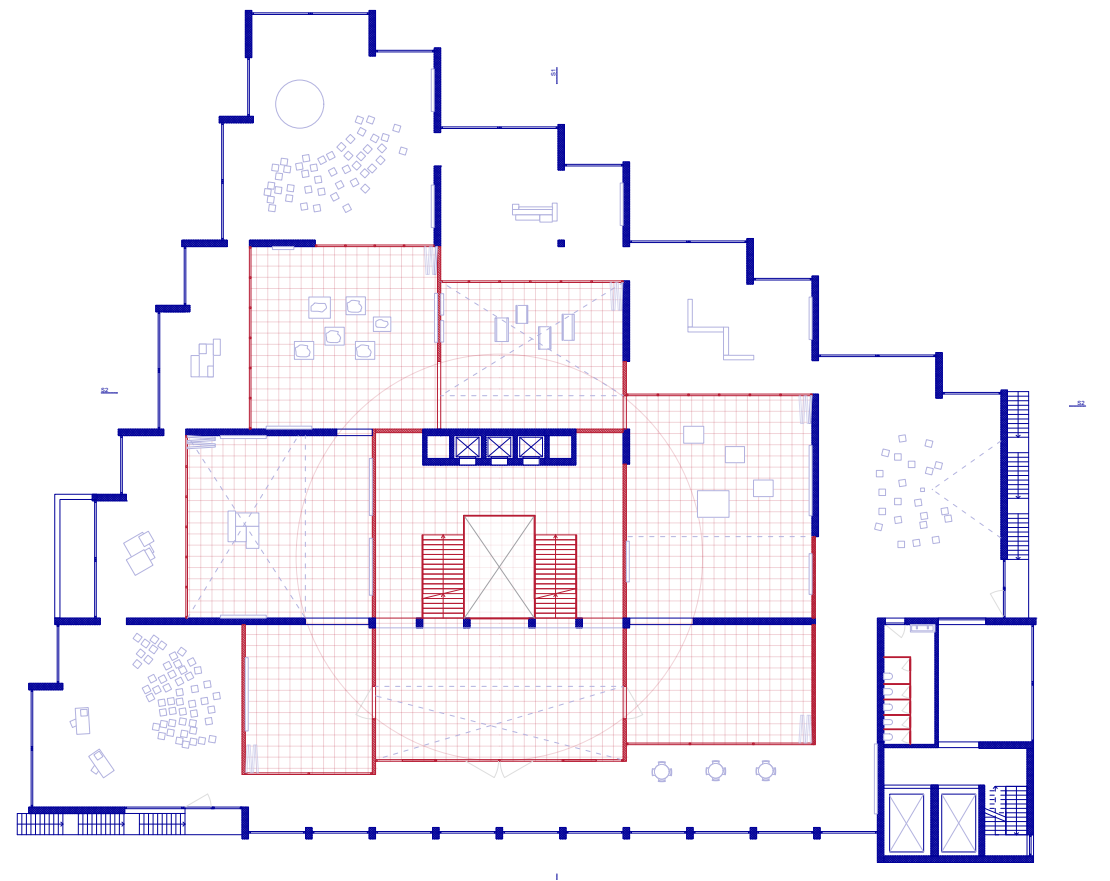
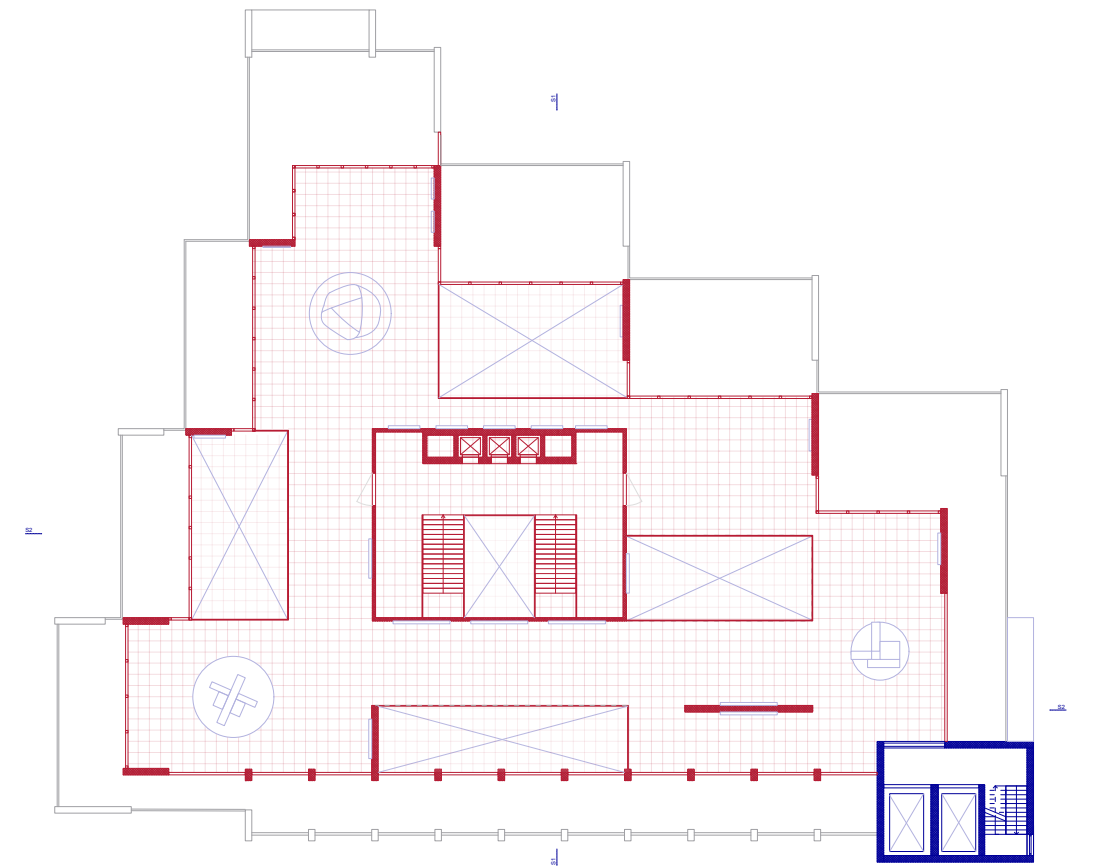
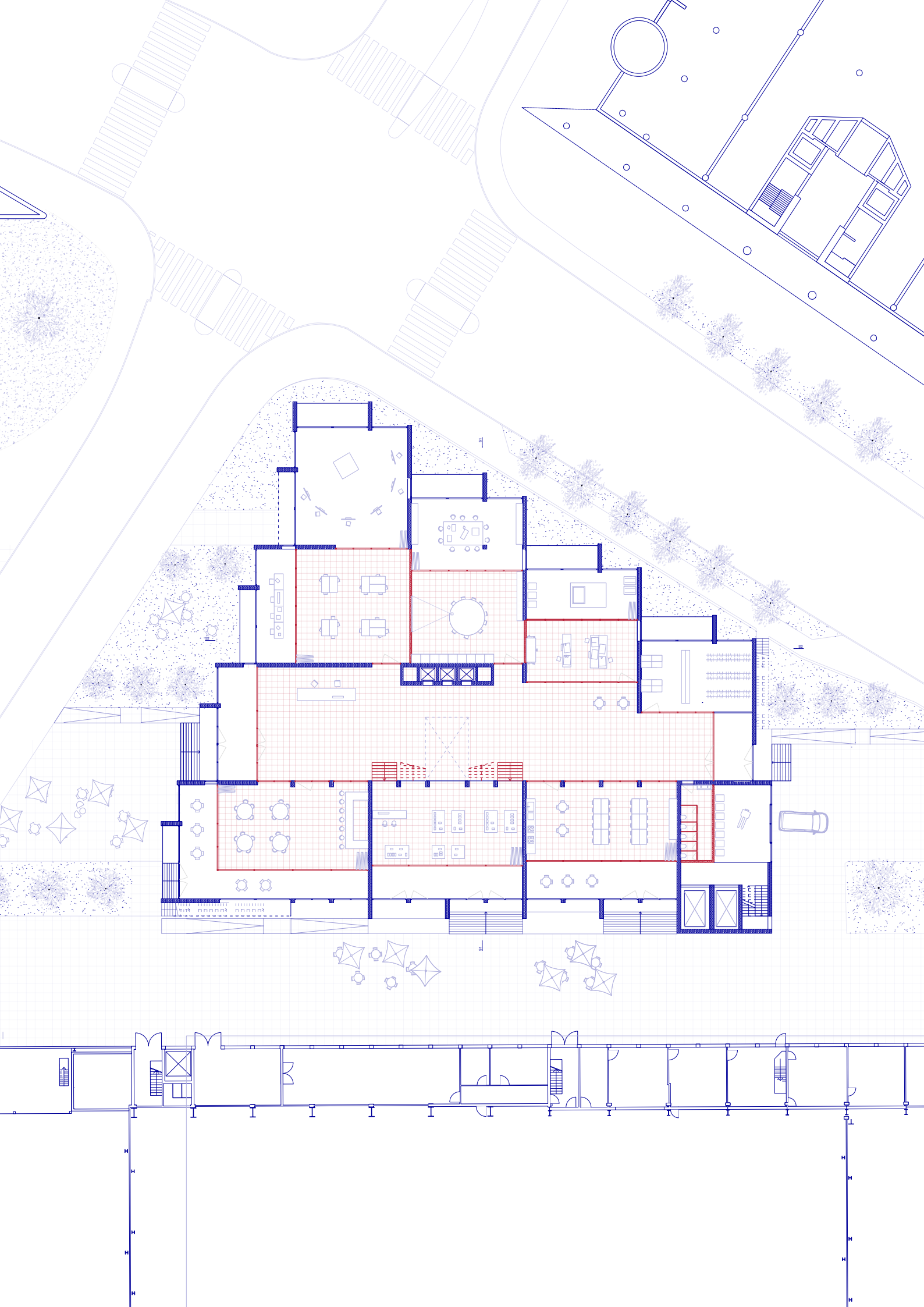
As an antithesis to the current concentration of important public and cultural functions around the inner center of Zurich, and the neglect of more peripheral areas such as Oerlikon, this Masterthesis proposes to insert the Haus Konstruktiv as a case study of a cultural institution into the building and give an alternative to its current replacing into the Löwenbräu-Areal in Kreis 5. The insertion and the existing stand in dialog whit each other. They speak the same language but expresses themselves differently. One is formal one is informal, one is clean one is rough, one is climates the other is less. When walking through and inbetween a play between transparency and opacity, between archaic and fine, between wide and narrow occurs, resulting in a variety of spatial sensations also referencing the art its hosts.





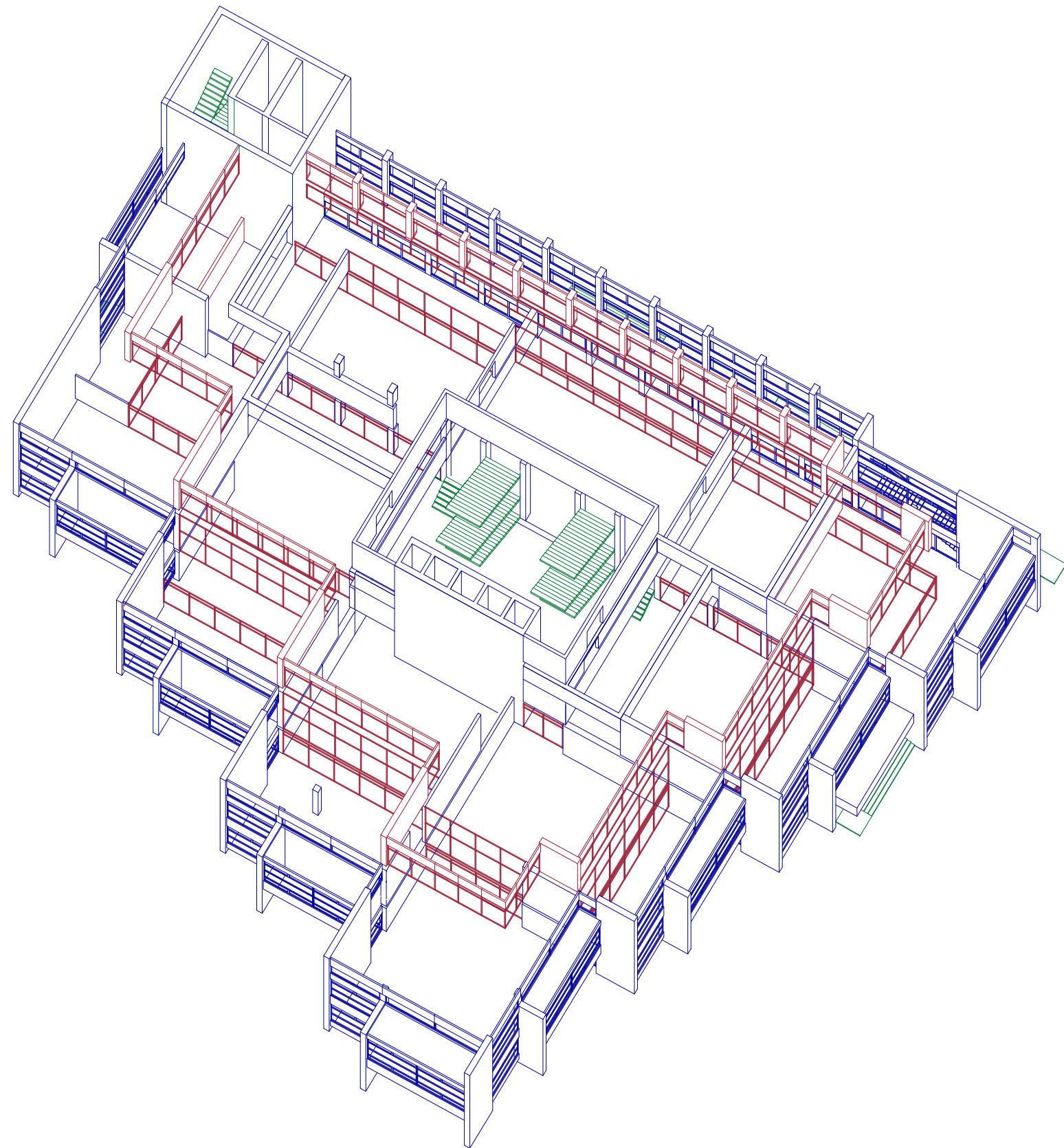
If its endangering Sonderbauvorschriften are read, more as Framework, and not a set masterplan, one find hidden values. A legally possible relocation of the new planned housing on the location, and considering the building as worth of protecting would allow to increase the overall allowed floor area on site and make the building also economically interesting to keep for its owner ABB.



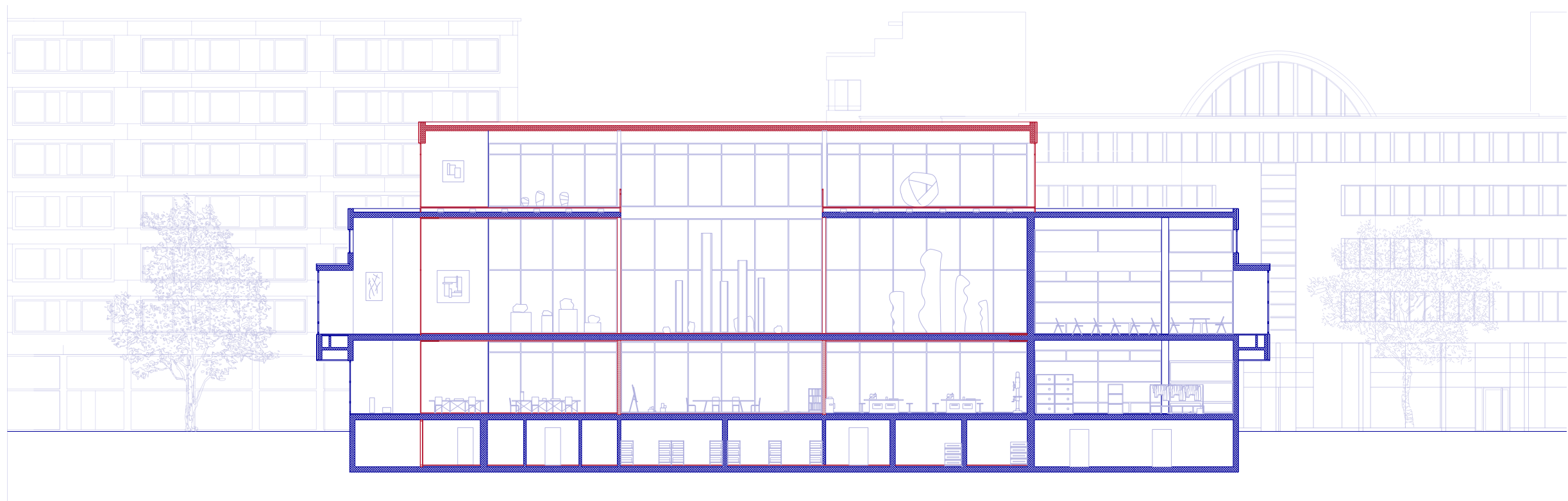
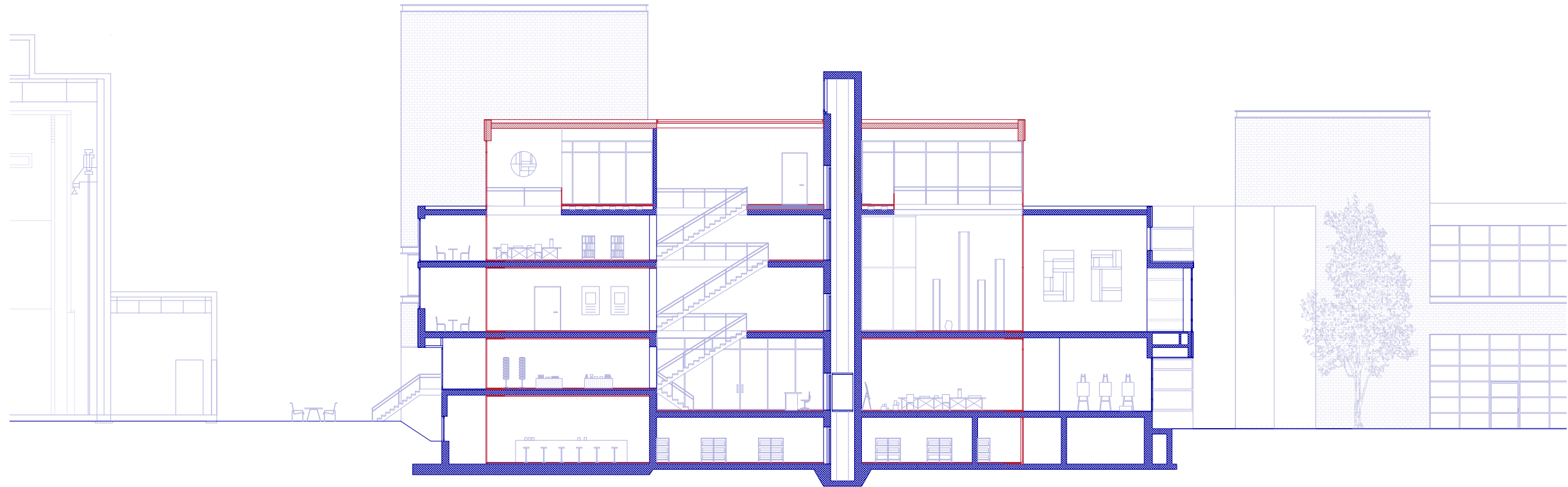


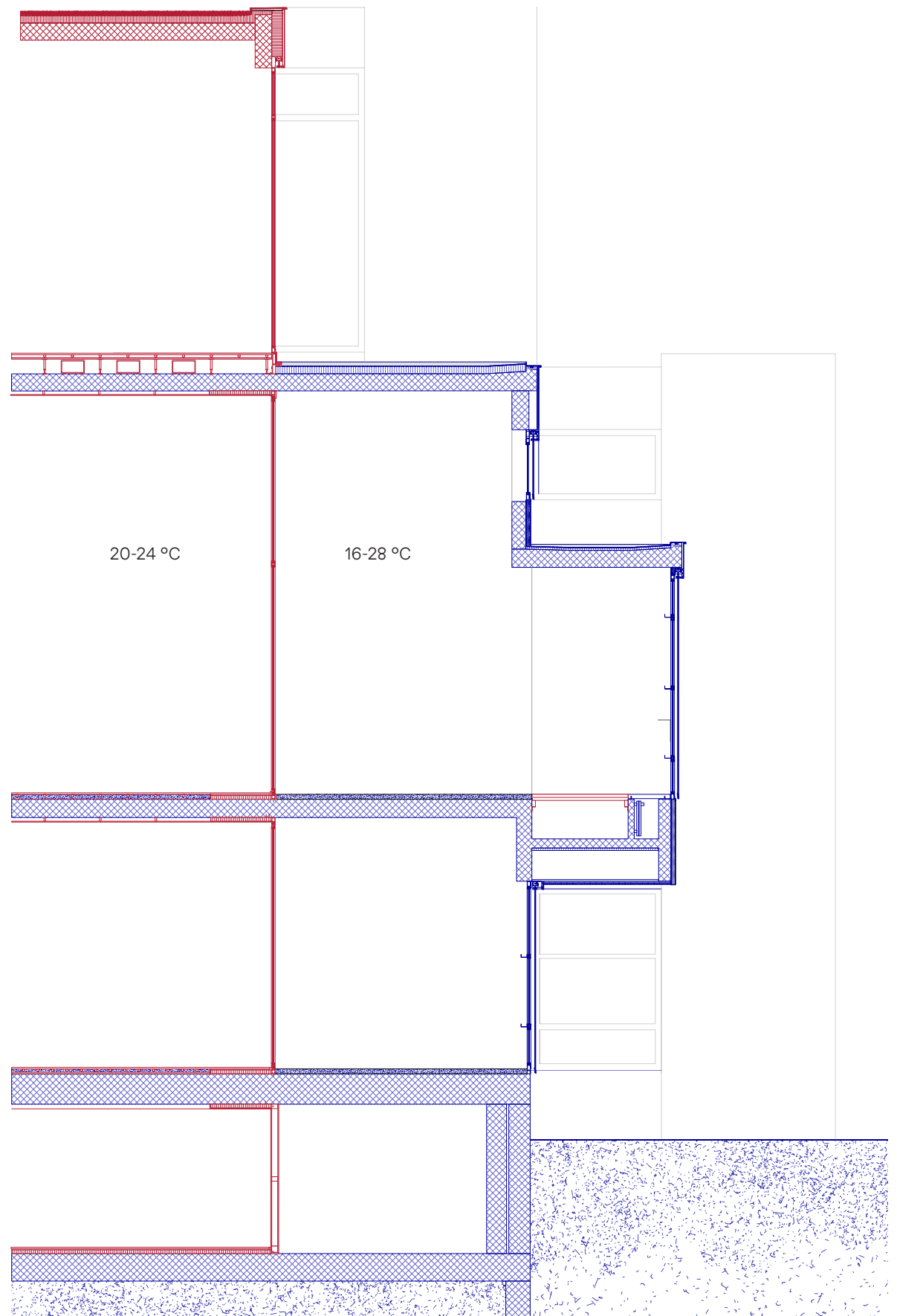


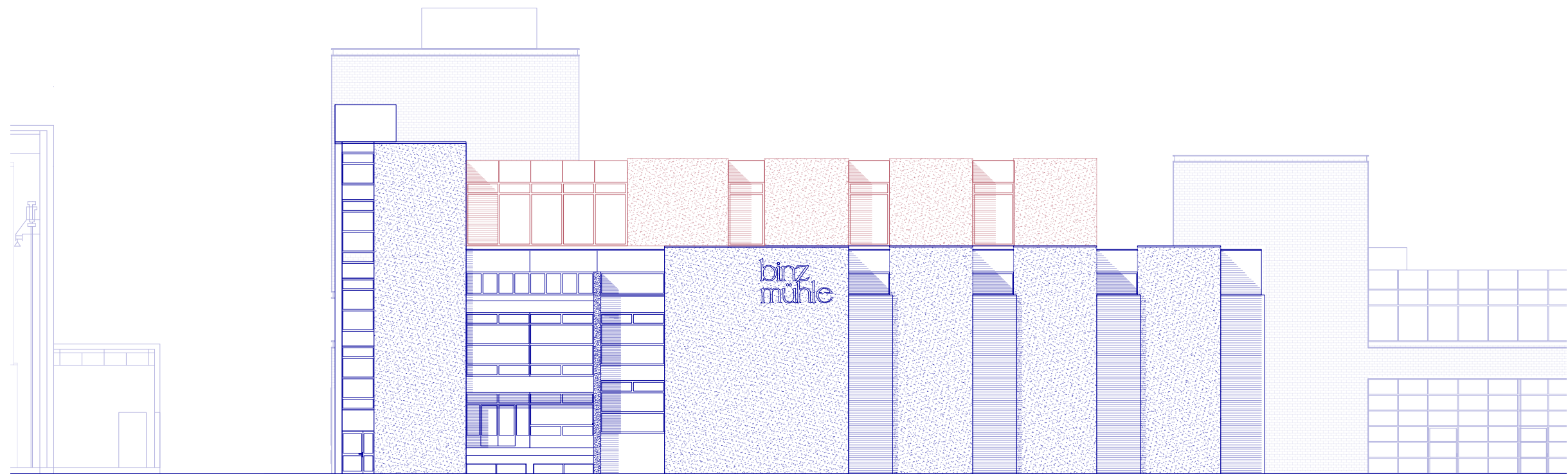
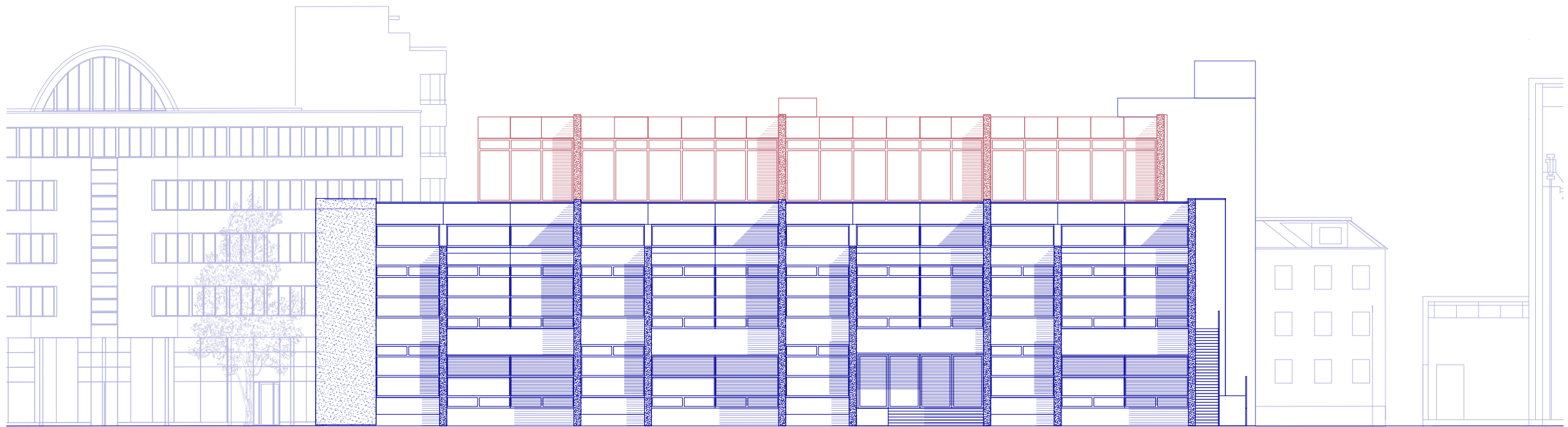
The insertion of a museum also builds up on the buildings history and brings back some of its ethos. The building once a Wohlfahrthaus, in a landscape of production a building concerned about the production of common feeling also had the idea of bringing art to the people and making art exhibition from the workers themselves. In this idea the building should become an museum open to everyone, a part of the everyday urban and social fabric of Oerlikon.









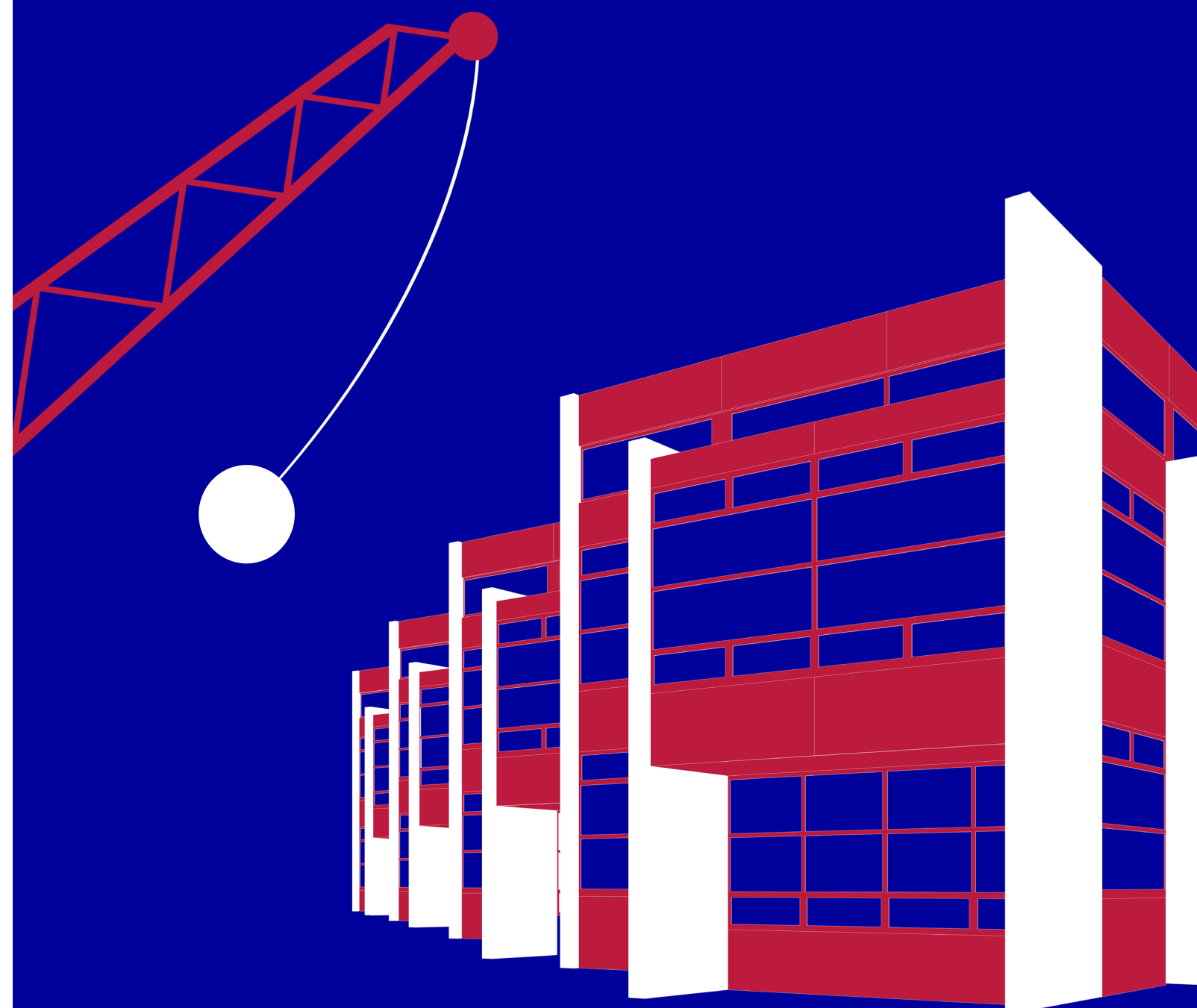




a shared act of activism

Besides the individual design for an alternative future of the building, Oliver Zbinden and me, both dealing with the Kantine within the framework of our master theses, set up the cause to also save the building in reality. We realized early on that to preserve the Kantine, we needed to join forces with the involved actors and act as mediators between them. The Heritage Protection of Zurich showed bigger interest and after receiving our research, they discuss internally a possible listing of the building. But the Sonderbauvorschriften currently in place, seem to restricting them to really consider our request as in these regulations, the building is not stated as worth of protecting. Reaching out the city and Liegenschaften Stadt Zurich, which is the main driver of the development of the area north the train station led to a offered talk about the development to a later point, after they gather information about the current plans of the owners. To put more pressure on the city and the owner, we realized that we had to involved the bigger public within our cause and started a series of poster. Hanged in the area around the building, we wanted in a first step to inform about the buildings history and its planned demolition. A QR code lead to the newly created wikipedia page with more information about the buildings meaning and its architecture. In a second series of poster we position ourselves critical against the demolition and called to join the Instagram group “Interessensgemeinschaft Kantine Binzmühle”, which we set up and currently has 125 followers. Over instagram we share information about the building, the current development and discuss with people the cause to save the building. In addition to social media, we were able to write an article in the local News-paper Zueri Nord about the building, and were so able to reach out to people living in the area.

Wieder geht ein Zeitzeuge verloren. Wir sind dagegen!



KANTINE BINZMÜHLE



- Hauptseite
- Themenportale
- Zufälliger Artikel
- Mitmachen
- Artikel verbessern
- Neuen Artikel anlegen
- Autorenportal
- Hilfe
- Letzte Änderungen
- Kontakt
- Spenden

- Werkzeuge
- Links auf diese Seite
- Änderungen an verlinkten Seiten
- Spezialseiten
- Permanenter Link
- Seiteninformationen
- Artikel zitieren
- Wikidata-Datenobjekt
- Drucken/exportieren
- Als PDF herunterladen
- Druckversion

- Sprachen
- Links hinzufügen

Artikel Diskussion Lesen Bearbeiten Weitere Wikipedia durchsu

Koordinaten: 47° 24′ 49,5″ N, 8° 32′ 30,8″ O; CH1903: 683260 / 2520221

Personalrestaurant Binzmühle

Das ehemalige **Personalrestaurant Binzmühle** ist ein von **Ernst Messerer** entworfenes Gebäude im **Zürcher** Quartier **Oerlikon**, das zwischen 1969 und 1971 im Auftrag von **Brown, Boveri & Cie.** erbaut wurde. Es diente den Angestellten dieses Unternehmens, damals das grösste der Schweiz, als **Kantine** und gab bis zu 2400 Mahlzeiten pro Stunde aus.

- Inhaltsverzeichnis** [\[Verbergen\]](#)
- 1 Gebäude
 - 2 Kantine
 - 3 Geschichte
 - 4 Einzelnachweise

Gebäude [\[Bearbeiten \]](#)

[Quelltext bearbeiten](#)]

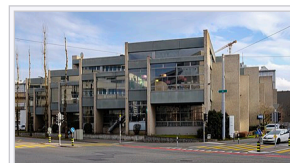
Auf einer Restparzelle in Oerlikon wurde das **Personalrestaurant** der Brown, Boveri & Cie. (BBC) errichtet.

Das Gebäude verfügt über zwei Vollgeschosse und ein kleines Dachgeschoss. In der ursprünglichen Einrichtung befanden sich die Eingangshalle und die Cafeteria mit 550 Plätzen im Erdgeschoss, die Küche und der grosse Essaal mit 900 Sitzplätzen im ersten Obergeschoss. Dazu kam das kleine Restaurant für die Direktionsgäste im Dachgeschoss.^[1]

Das dreieckige Grundstück führte zu einem präzise gestalteten, gestaffeltem Gebäudevolumen. Die Struktur des Gebäudes besteht aus Wandscheiben, die mit grobem Kellenwurf verputzt sind. Sie sind rechtwinklig zur Metallfassade angeordnet und greifen tief in die Haupträume ein. Somit wurden die



Das Personalrestaurant Binzmühle um 1971. Wegen ihrer ursprünglich roten Fassade wurde die Binzmühle unter den Arbeitenden auch der „Rote Ochse“ genannt.



Ansicht vom Max Bill-Platz aus (2023)

The public presence led to a contact with the Quartierverein Oerlikon which invited us to present our research at their committee meeting. They offered to organize a dialogue forum with the city, ABB, and the political counselors of Oerlikon and they wider public. The organization of this event is still in planning and its date and form not yet defined, but we hope through that medium we are able to create public discussion about the building and its possible future. We encourage everyone to join the instagram group

