

Refurbishing Modernism

Refurbishing Modernism
Master Thesis FS18, Theme C

Special Thanks to the owner of Restaurant Walensee
Heinz Moravcik

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www.emerson.arch.ethz.ch



*Restaurant
Walensee*



Service station Walensee, dining room, 2017

Prologue

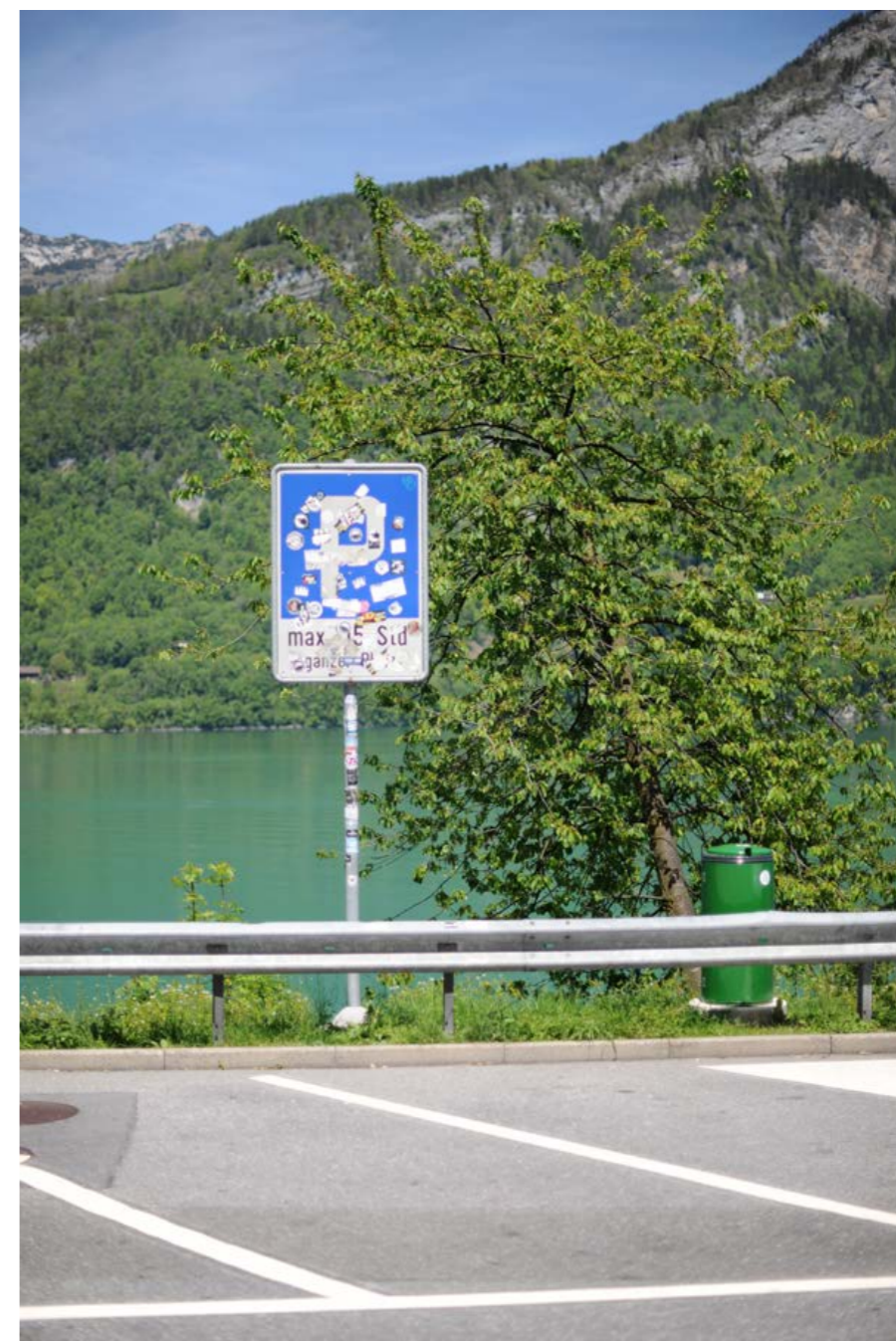
The Restaurant Walensee is a deeply romantic modernist building, nestled into the foot of a mountain on the inside of the motorway for which it was built as a service station in 1968. In reality, the building is stranded, both physically and functionally, having been made redundant as long ago as 1986 by an adjustment to the logic of the motorway. Its concrete piloti support wide slabs that frame the view of the Walensee and the sheer face of the Churfirsten range that rises on the opposite side of the lake. The Restaurant Walensee is a small belvedere framing the modernist dream of the infrastructure harmoniously speeding through eternal nature.

Children, from their backseats wanted to live there as grown-ups. For those grown-ups who in passing, idly (or not) imagined real estate opportunities. Yet for the natural sceptics, demolition is the only reasonable procedure. But travelling at speed through the landscape, such thoughts are as fleeting as the views. Time passes, and now as a 50-year-old, the Restaurant Walensee seems to be doomed as so many much older architectural ruins.





Service station Walensee next to the motorway A3, 2017



Parking and Walensee, 2017



Way to underpass, 2017



Underpass of the motorway A3, 2017



Bauhaus Dessau during Construction, Photo by Sigfried Giedion, June 1926

Refurbishing Modernism

Over the past century or so, building conservation has matured as a discipline, especially with regards to pre-modernist heritage. With shared values and approaches, the professions involved loosely form a kind of consensus, formalised by international conventions, national laws and regulations. These act as a framework for managing and developing our heritage.

One ambition of modernism was to escape the clutches of history, yet the bitter irony was always that everything made in time, becomes history. And so, over the second half of the twentieth century, modern buildings gradually entered the domain of the past and are starting to appear on the horizon of historic building conservation. As a result, canonical works like the Neue Nationalgalerie in Berlin and the Bauhaus in Dessau are well cared for. Such works are listed and protected at regional and national levels. Despite their value, however, many more fail to be saved in time: Alison and Peter Smithson's Robin Hood Gardens is currently being demolished for not fitting the market and falling short of the shiny aspirational images of our time.

Beyond a few special icons, countless ordinary modernist buildings throughout Europe are gradually left to decay, whether occupied or not, facing an uncertain future with demolition the easiest way out. Several generations of progressive, useful, occasionally beautiful architecture are under threat. They are condemned on account of their perceived appearance (compounded by lack of maintenance), poor energy performance, or spatial generos-

ity that the market considers inefficient. Often the flexibility with which so much of the post-war architectural project was conceived has proved remarkably resistant to adaptation. Not yet old enough to be cherished, nor possessing the sheen of the new, the ordinary modern needs a new approach, so that their structures, often robust, spatially rich and potentially adaptable can be made useful, relevant and meaningful once more. We have yet to find an appropriate repertoire for them: to do so we may have to move beyond the opposition between the revolutionary spirit of the moderns and the conservatism of restoration. Perhaps we need the cautionary and caring radicalism that Bruno Latours calls re-design.¹

Perhaps, we could also draw upon the thinking of earlier figures on such matters, such as Alberti, who advises

And one wants to improve what has already been done, not spoil that which one has to do.
Leon Battista Alberti³

The object at hand, the Restaurant Walensee, is dramatic, yet not untypical example of this ordinary modernism, and serves as an emblematic case study for all forgotten treasures.

¹B. Latour, *A Cautious Prometheus*, keynote lecture for the *Networks of Design* meeting of the Design History Society, Sept. 2008

³Tavernor, R, *On Alberti and the Art of Building*, Yale UP, 198, chapter 6 (pp. 59-60) on the Tempio Malatestiano when Alberti is writing to his job architect on site, Matteo de'Pasti on 18 November 1454

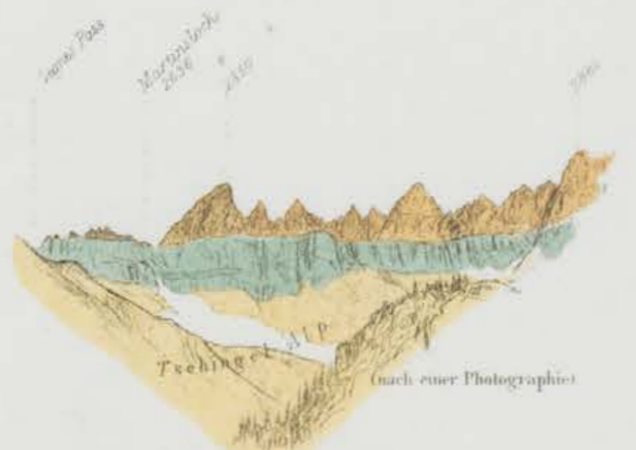
Geologische Karte der Gebirgsfalten zwischen Walensee und Vorder Rhein

nach den Beobachtungen von
Arnold Escher v. d. Linth

ferner von Theobald (Calanda-Flimsenstein), Dr. A. Baltzer (Gferiad) Heim.

Albert Heim, Tödi-Windgällen-Gruppe.

Taf. II.



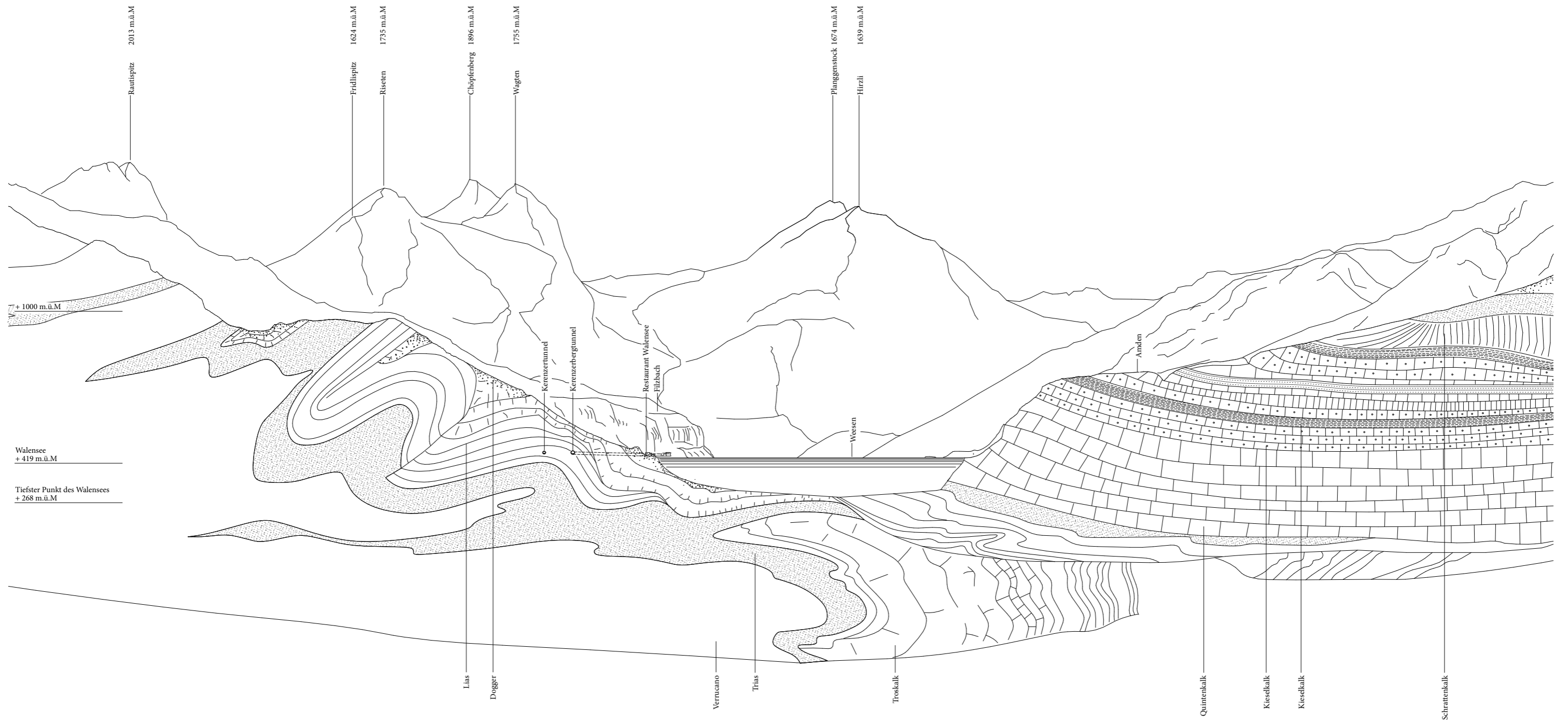
- Quartäre u. recente Bildungen
- Miozän (Molasse)
- Eocen (mit Numuliten)
- Kreide (Haut)
- Oberer Jura (Hochalk)
- Brauner Jura und Lias
- Bündnerschiefer
- Röthkalk mit Quartarschiefer
- Verrucano (Serrafit)
- Lager von Melaphyr- und Diabasmandelstein
- Krystallinische Schiefer etc.

- A----- Südliche Grenze der Überschiebung des Verrucano durch die Nordfalte
 - D----- Nördliche Grenze der Überschiebung des Verrucano durch die Süd-falte.
 - B..... Nördliche Grenze des unter den Verrucano einfallenden Eocen und Jura (Nordfalte)
 - C..... Südliche Grenze des unter den Verrucano einfallenden untern Jura's und Röthkalkes (Süd-falte)
 - C----- Südliche Grenze des unter den Verrucano einfallenden Eocen (Süd-falte)
 - A----- Eschers Ansicht über den Verlauf von A
- Vergleiche A, B, C, D in Profil XIX u. XX Taf. III
- IX u. XVIII Schnittlinien der Profile

Mafsstab 1:250,000.



Wurster Handegger & Co Winterthur.





Motorway A3, South North direction

The Site

The station is located on the north side of Kerenzerberg, on the main south-to-north connection, the A3 motorway. The building faces north, overlooking the Walensee. The area around the lake is defined by its extreme topography, where mountains reaching an altitude over 1000 m high suddenly drop down to the bottom of the lake, 145m deep. The valley is narrow, forming an essential part of the topographic line of defence, and was always one of the narrowest passes for traffic flowing south out of the Zurich region.

The Flumserberg area on the south side of the lake is one of the closest alpine regions to Zurich, reachable by train within an hour. Every weekend in winter there is a direct rapid-transit railway from Zurich to Unterterzen. The lake and its surroundings are popular for hiking and water sports, especially diving. With the high enclosure of the mountains and the relatively small surface area of the narrow lake, the water remains cold all year around. As a result, algae do not bloom very much at all, providing excellent visibility for diving.



○
Restaurant Walensee

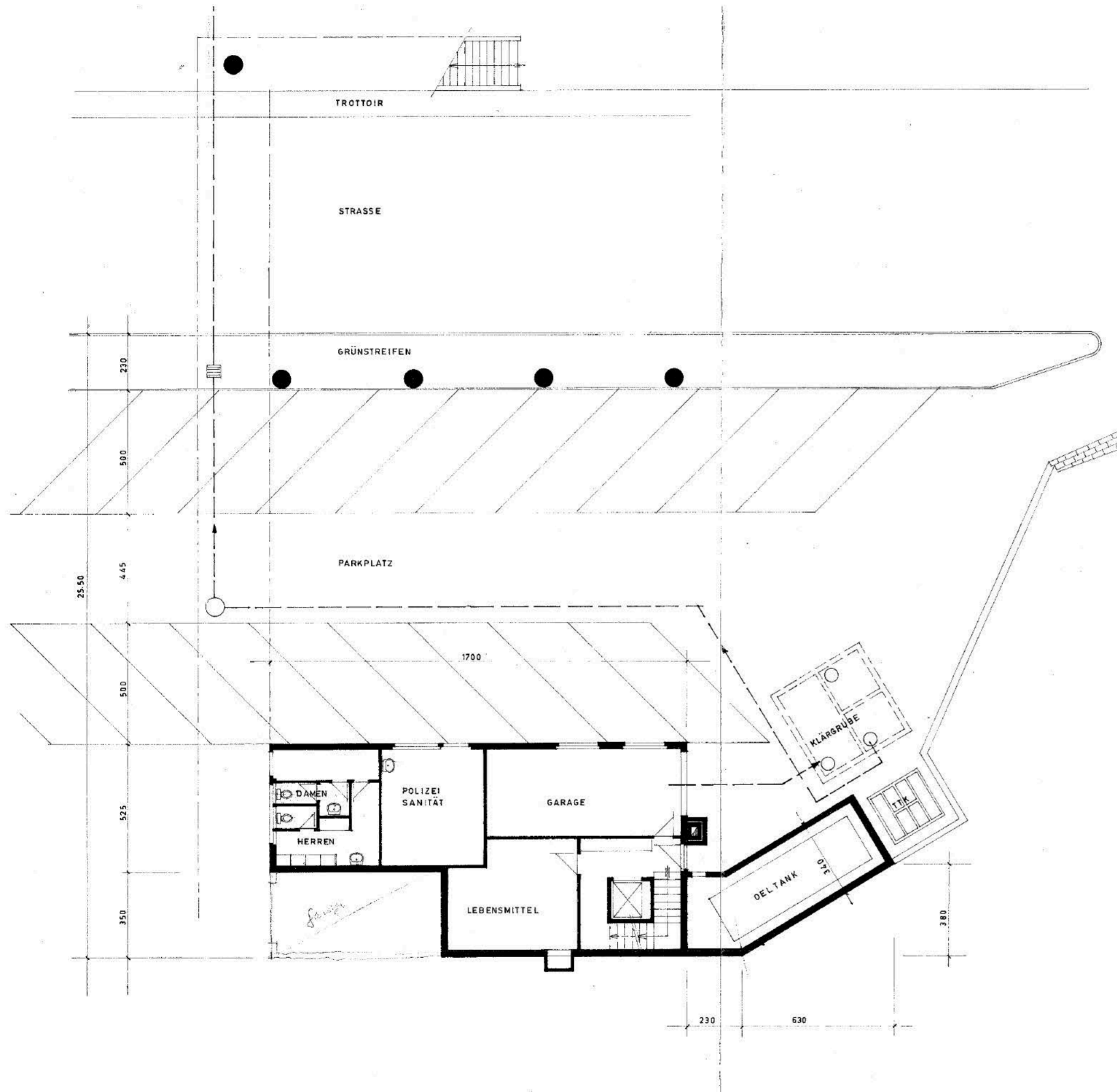


Parking below the restaurant, 2017

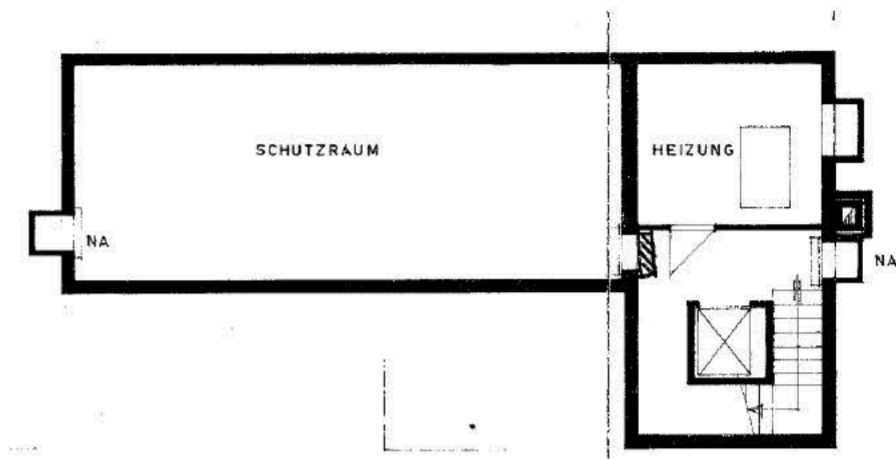
The Building

The building has been uninhabited for the past 14 years and nature is slowly reclaiming its territory. Mainly built of concrete, the massive structure is well preserved. The building envelope is still mostly intact, but in the few places where water has already penetrated one finds disproportionately severe damage. The building is in such a precarious position, there is not much time left to react.

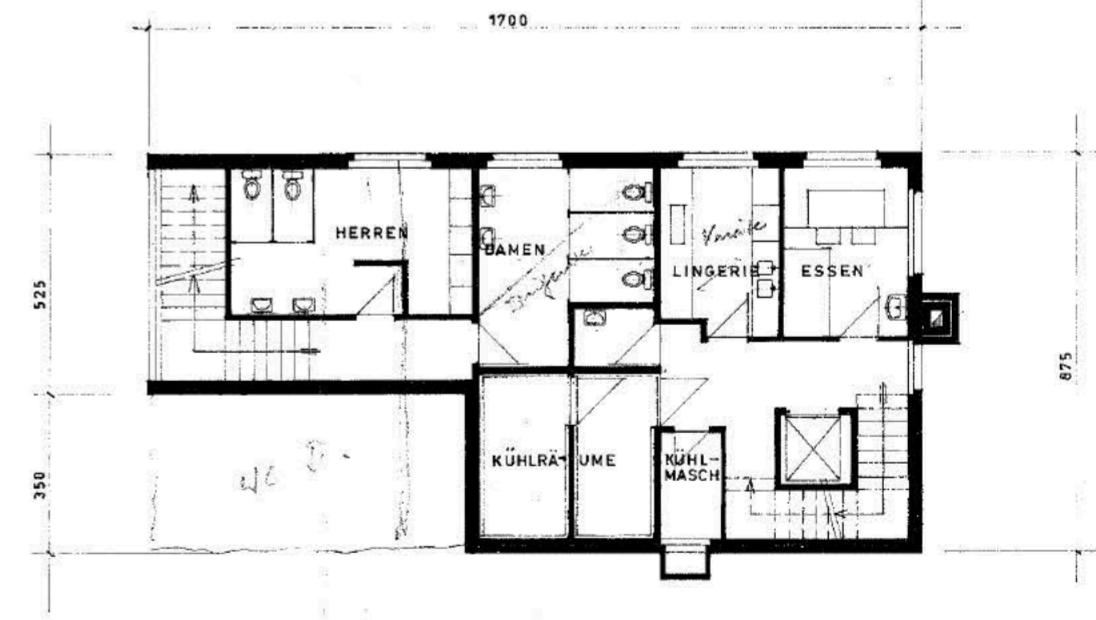
The former police station is located on the ground floor, while the principal spaces of the restaurant and the kitchen are on the 2nd floor which is also connected to the other side, the lakeside via a pedestrian bridge, one of the most memorable parts of the ensemble. On this upper floor, you can also find a private apartment for the owner's family, servants and some guestrooms. All together the gross floor area is roughly around 1000 sqm.



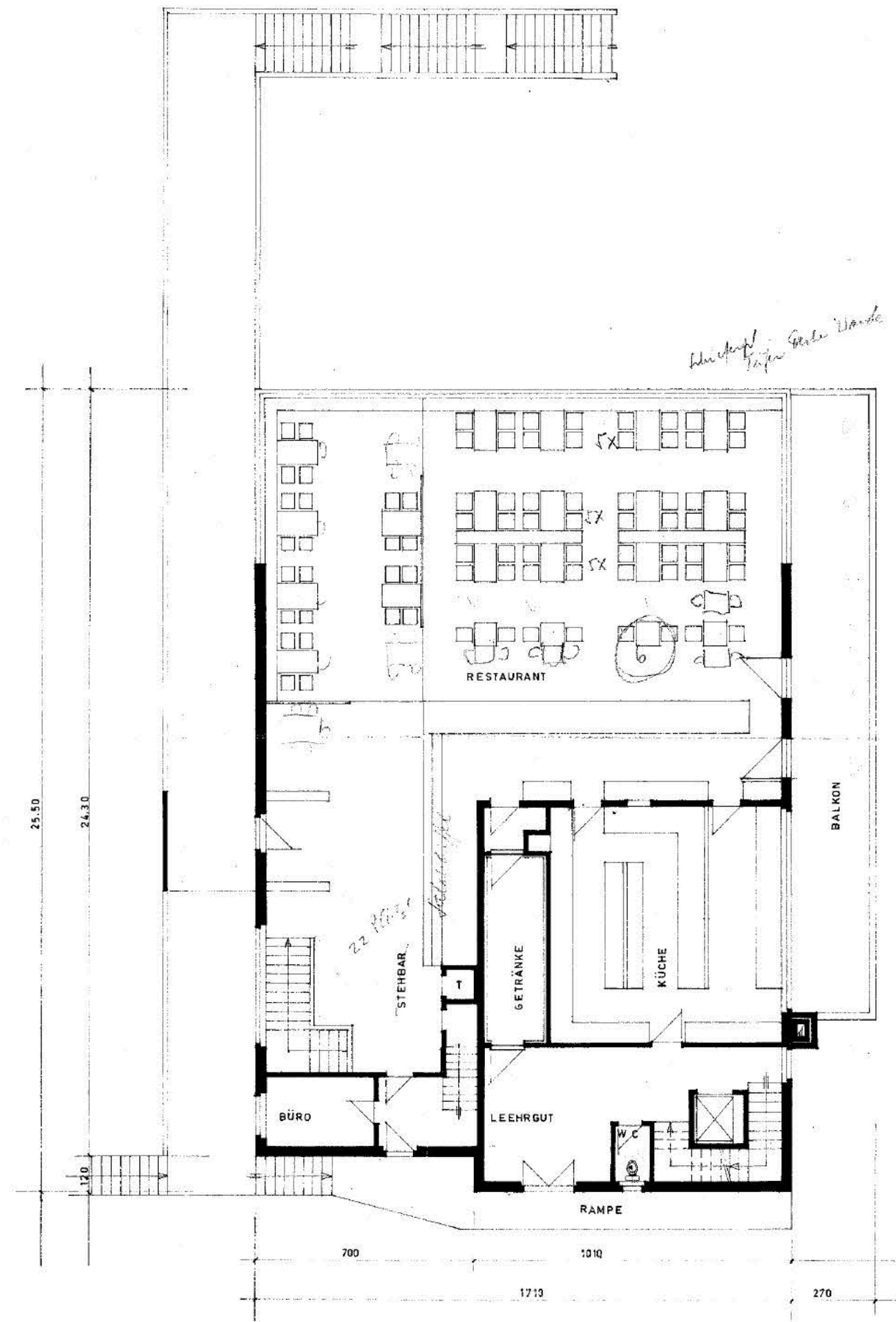
0. Erdgeschoss



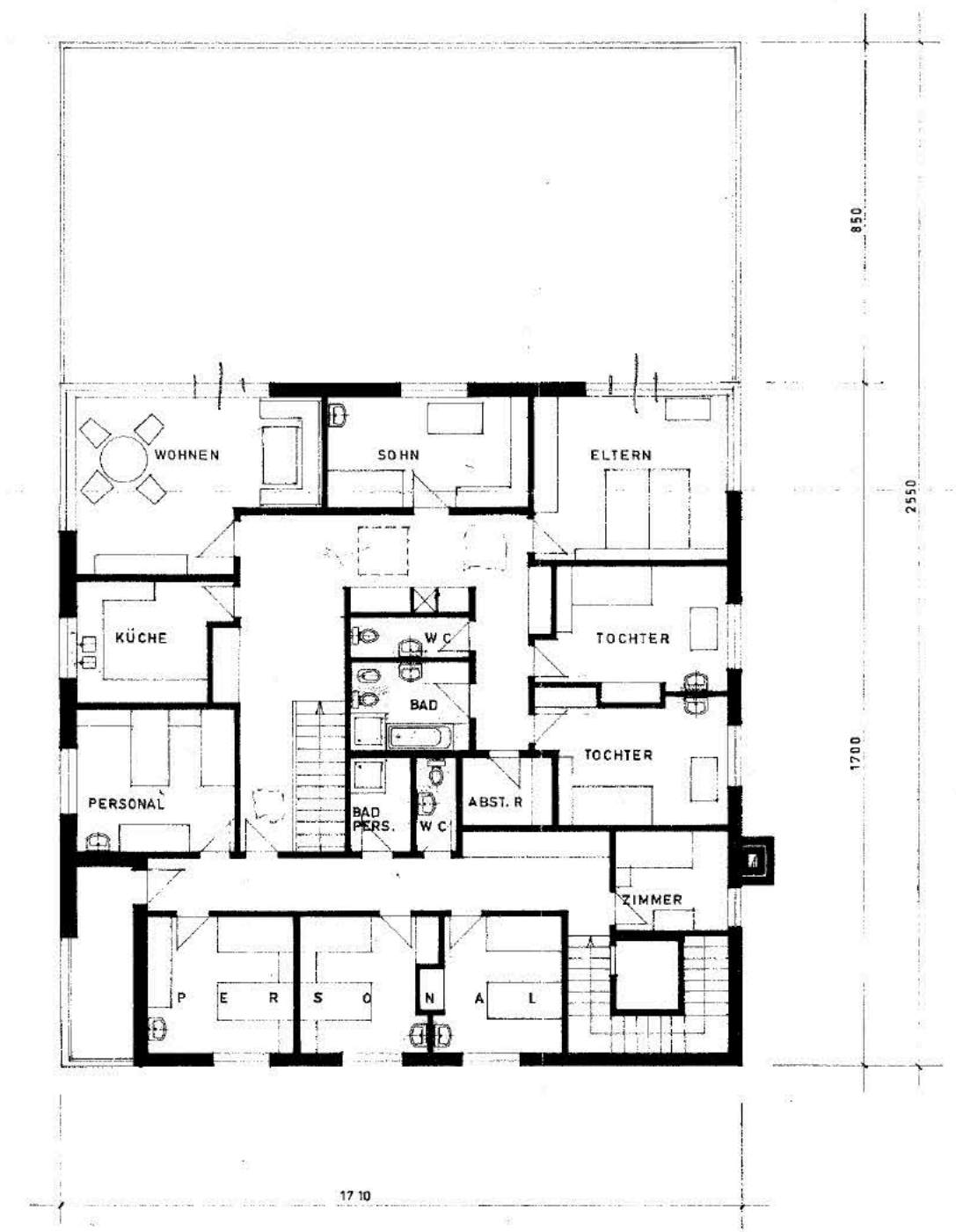
1. Untergeschoss



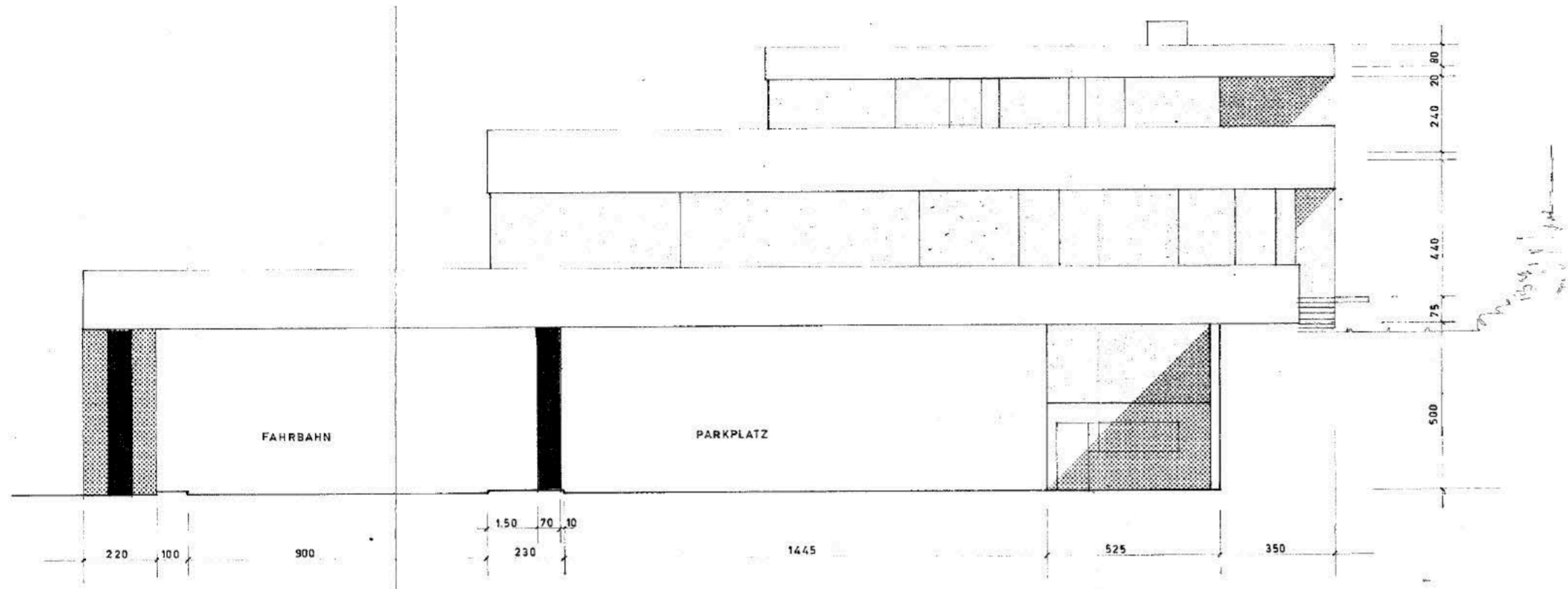
1. Obergeschoss



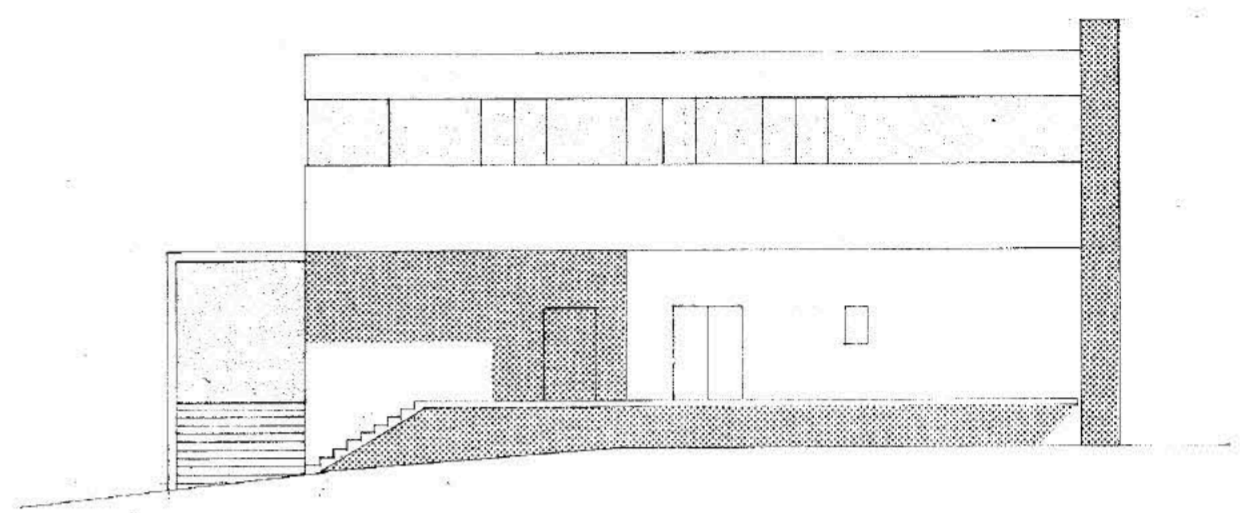
2. Obergeschoss



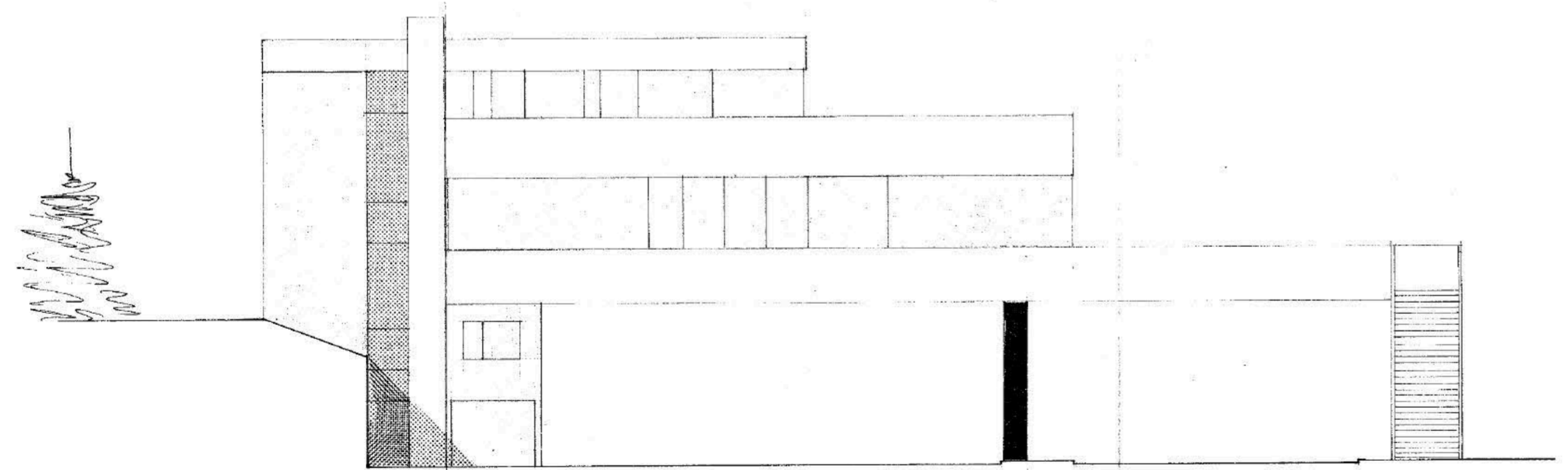
3. Obergeschoss



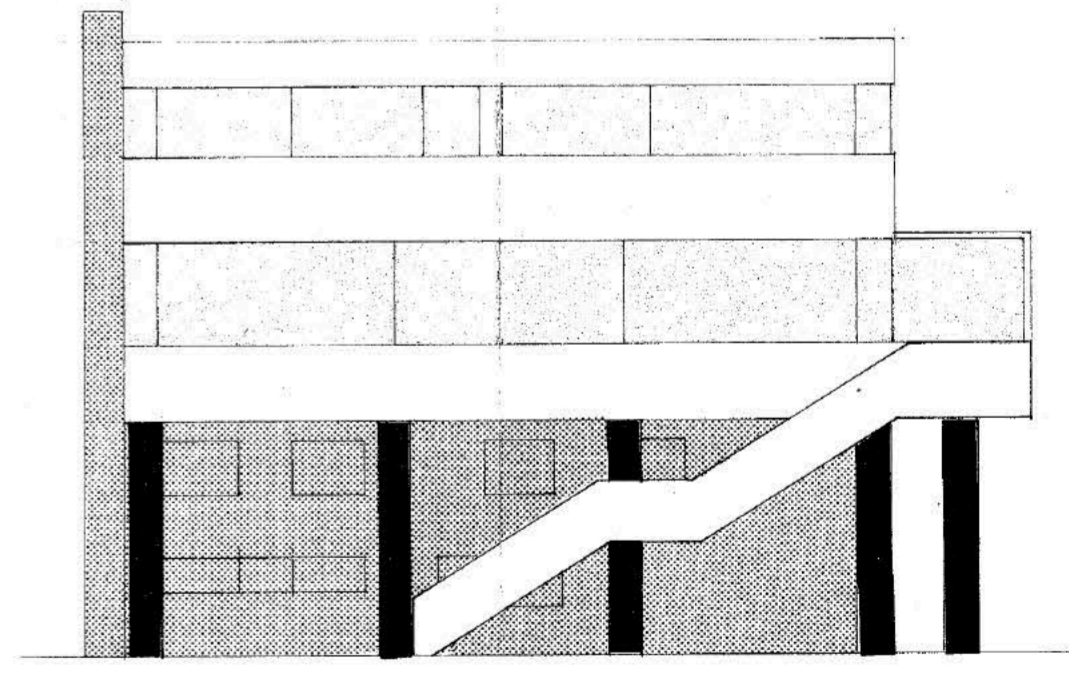
WESTEN



SÜDEN



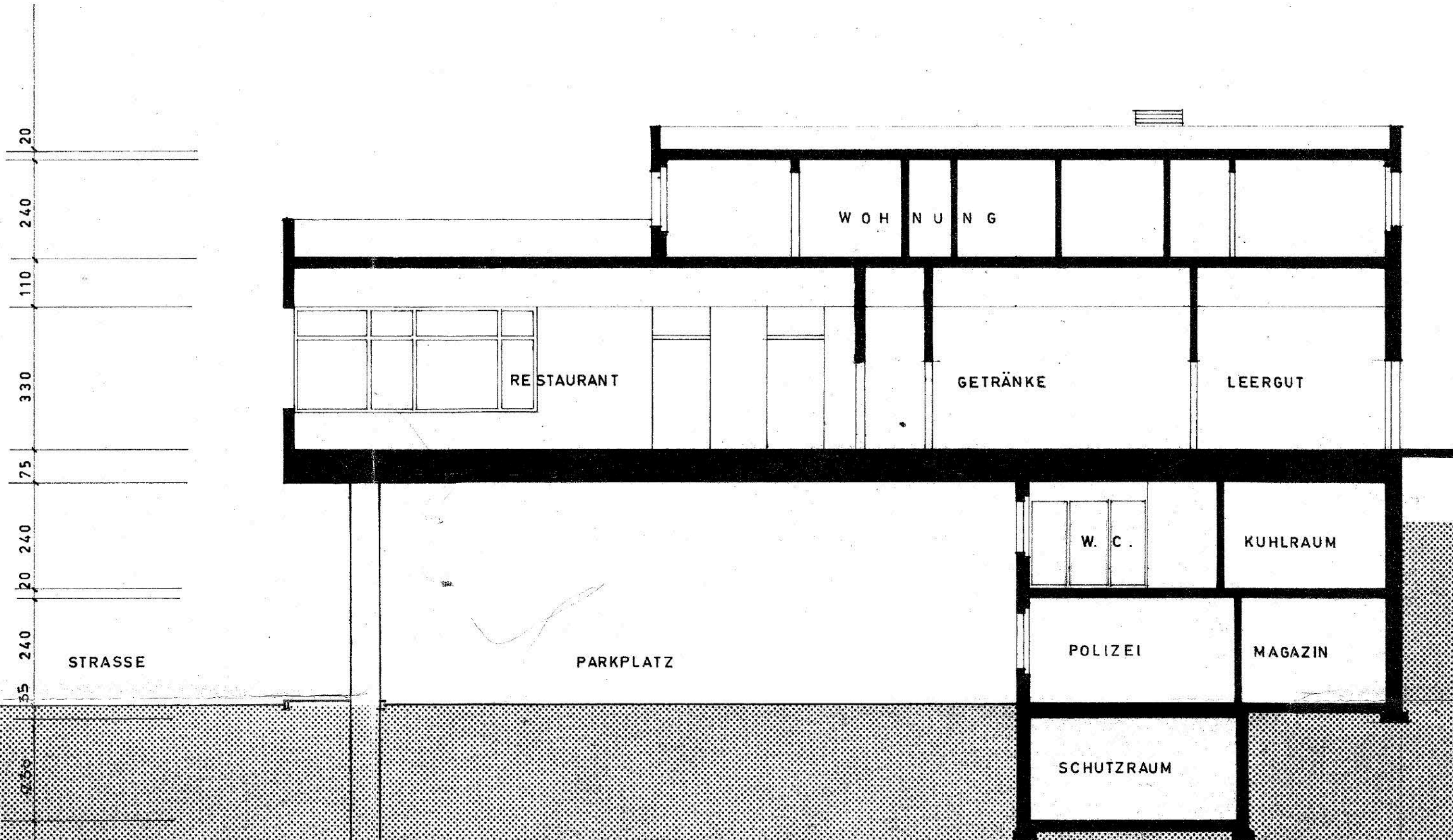
OSTEN

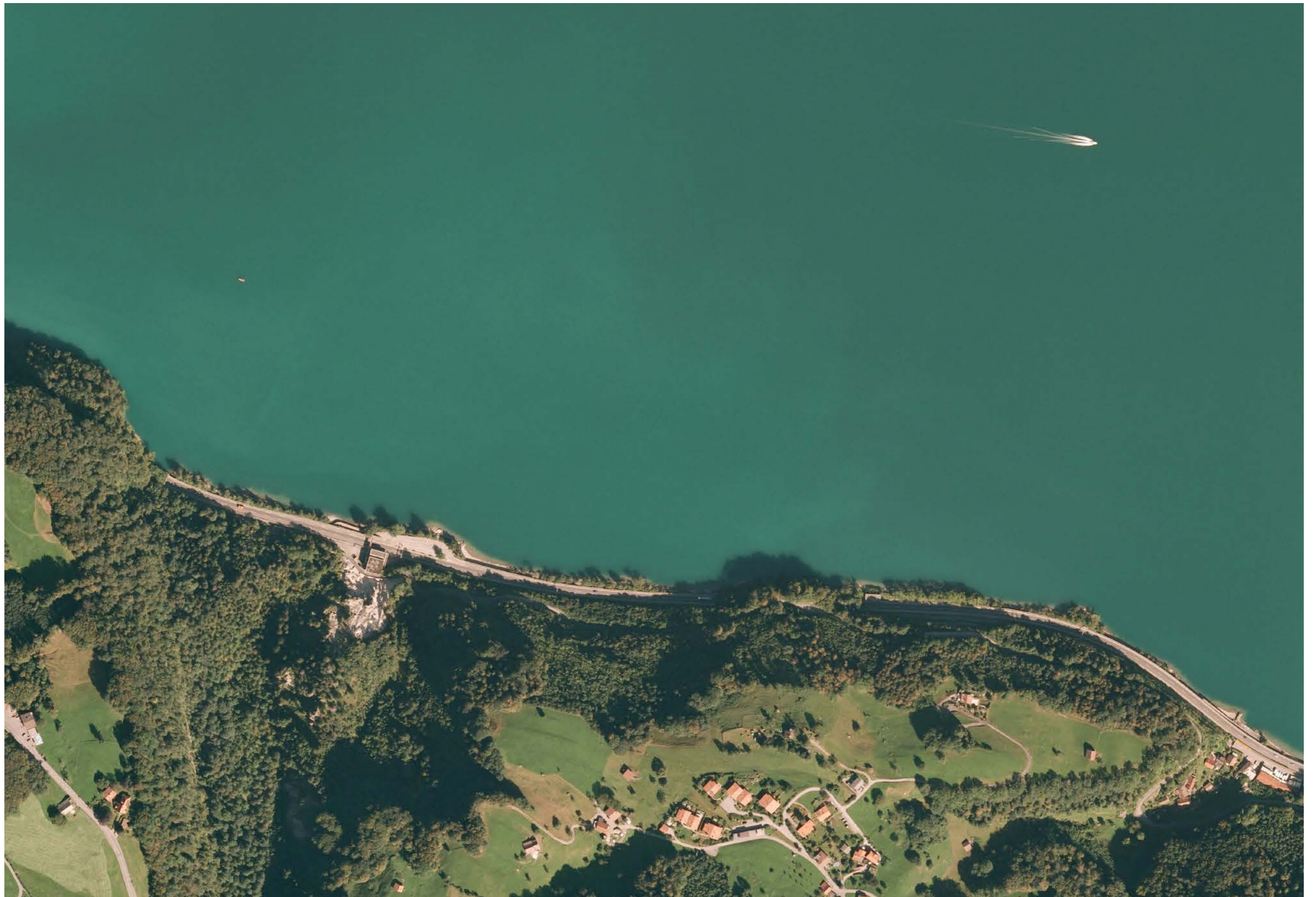


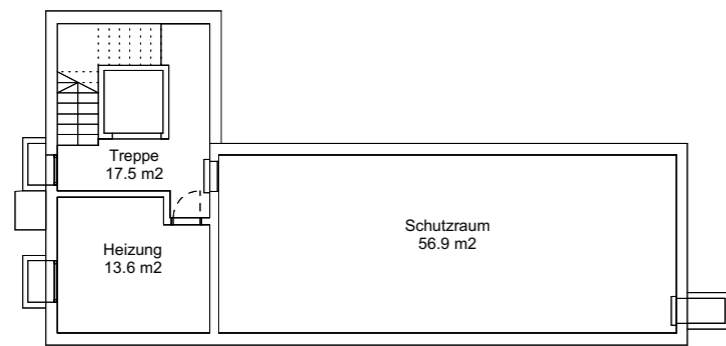
NORDEN

S-H	HERRN W. SCHREPPER	
	RASTSTÄTTE AM WALENSEE	
PROJEKT	NO. 1	1:100
14. 10. 67 rev. 7. 2. 68	GRÖSSE 60 / 40	ADRIK
200 / 1538	SCHEU HAUSER ARCH. BÜRO BBZ WEESEN	

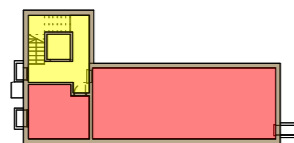
BAUHERR: *H. M. M. M.*
 ARCHITEKT: SCHEU HAUSER
 WEESEN





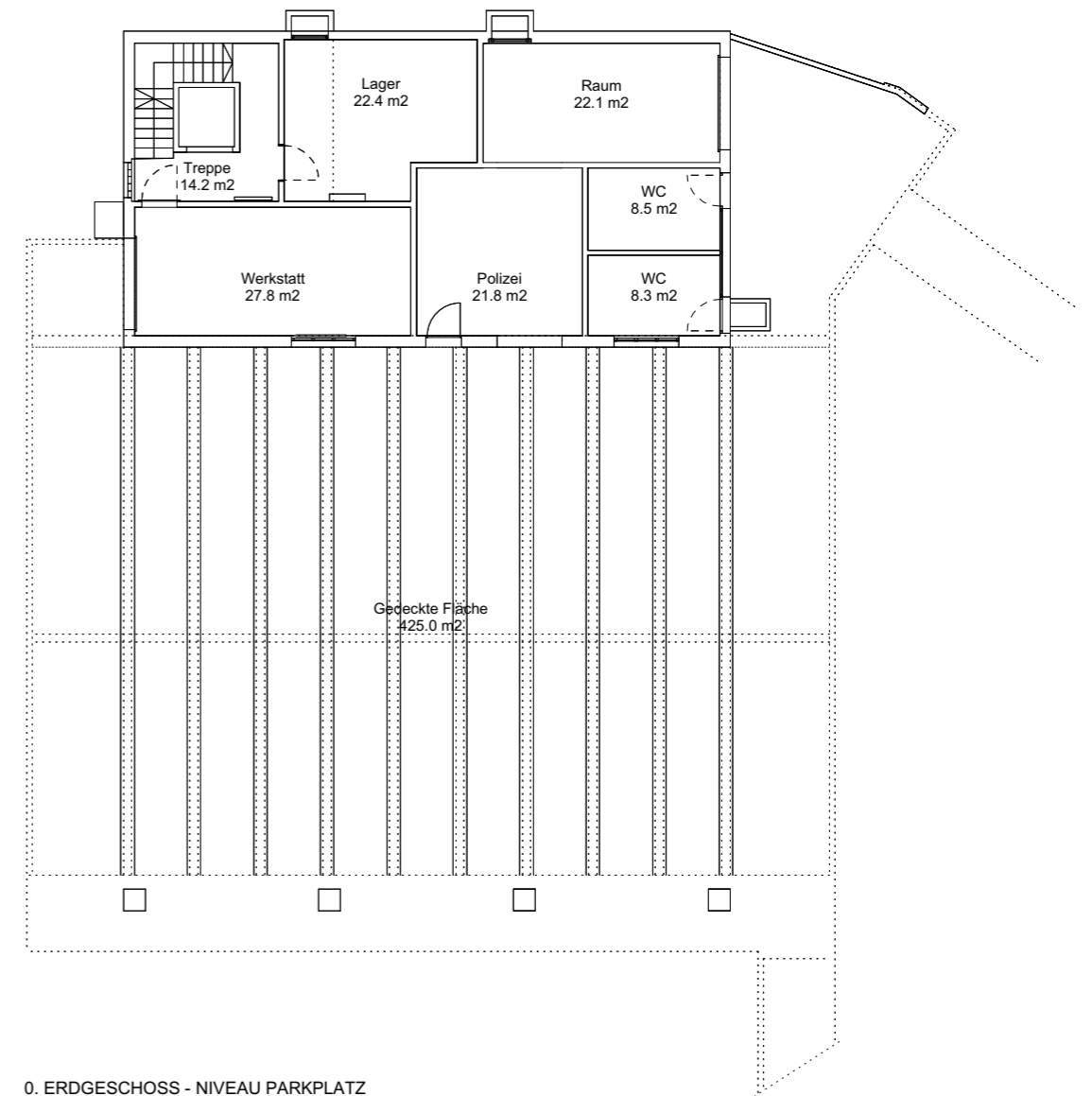


-1. UNTERGESCHOSS

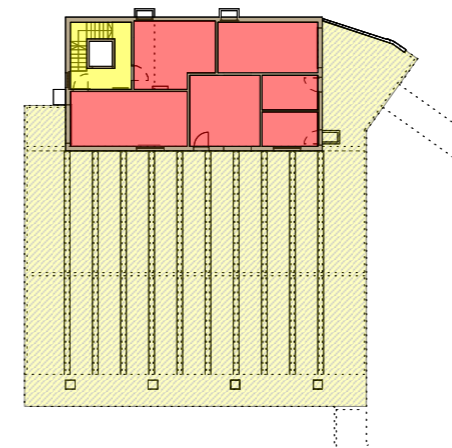


1. UG

NF	28.5
VF	17.5
KF	17.8
Total	63.7

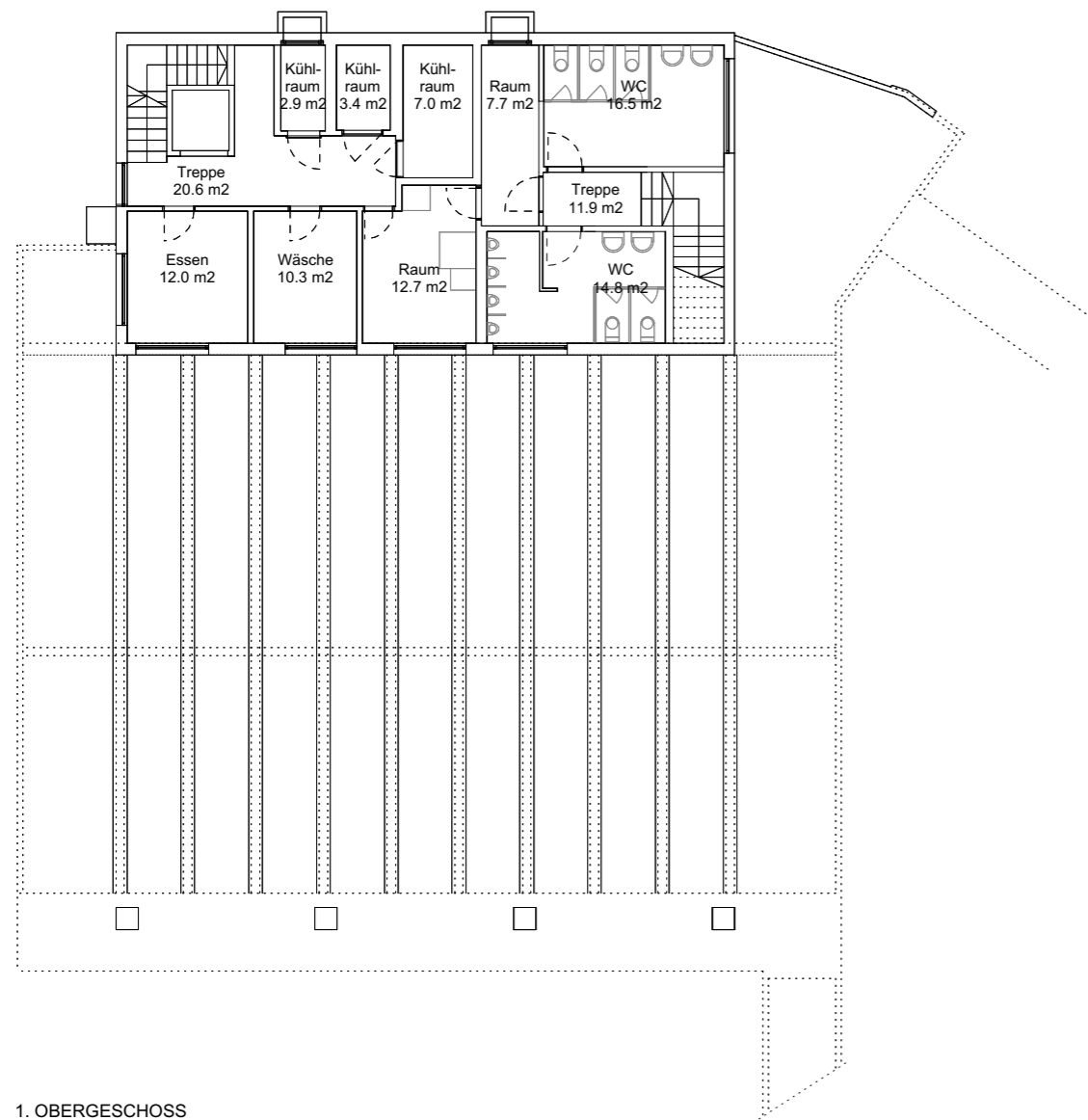


0. ERDGESCHOSS - NIVEAU PARKPLATZ

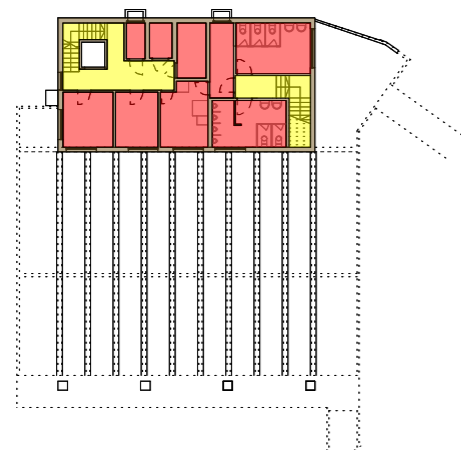


0. EG

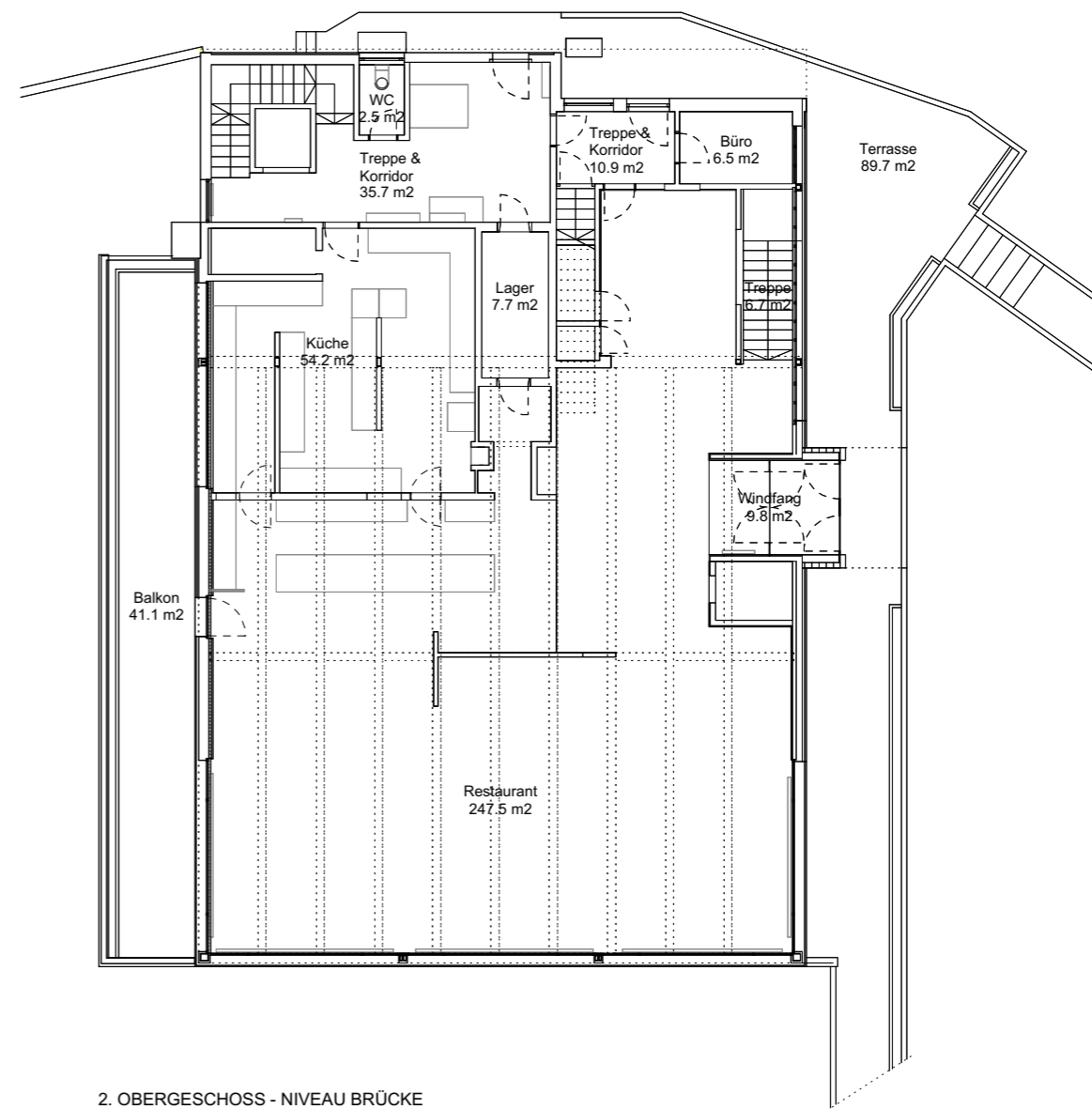
NF	110.9
VF	14.2
KF	22.5
Total	147.5



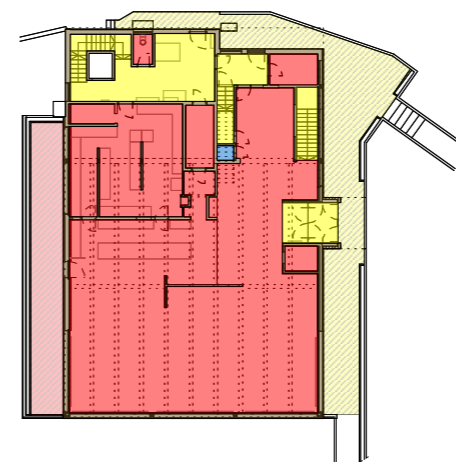
1. OBERGESCHOSS



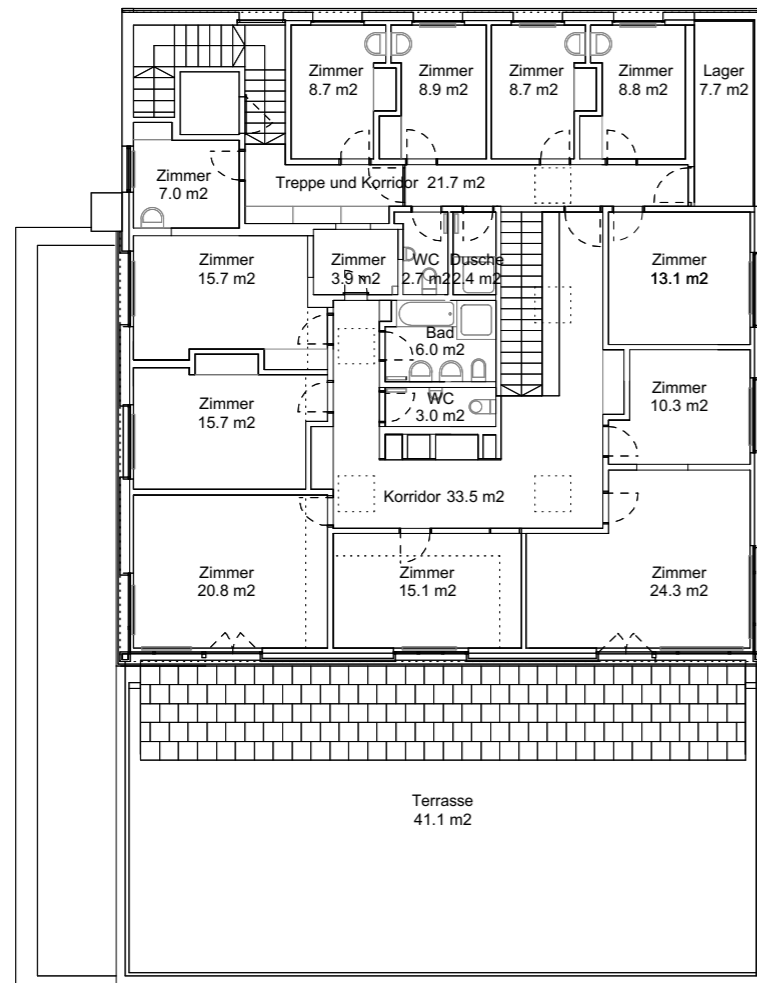
1. OG	
NF	87.4
VF	32.5
KF	27.6
Total	147.4



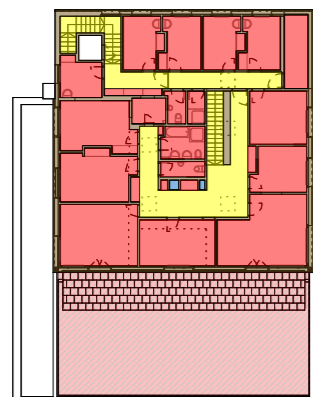
2. OBERGESCHOSS - NIVEAU BRÜCKE



2. OG	
NF	318.5
VF	63.2
KF	47.5
FF	1.0
Total	430.2



3. OBERGESCHOSS



3. OG	
NF	187.6
VF	55.1
KF	47.5
FF	0.6
Total	290.8

Inventory

1.UG	
Nutzfläche NF	28.5
Verkehrsfläche VF	17.5
Konstruktionsfläche KF	17.8
TOTAL	63.8

0.EG	
Nutzfläche NF	110.9
Verkehrsfläche VF	14.2
Konstruktionsfläche KF	22.5
TOTAL	147.6

1.OG	
Nutzfläche NF	87.4
Verkehrsfläche VF	32.5
Konstruktionsfläche KF	27.6
TOTAL	147.5

2.OG	
Nutzfläche NF	318.5
Verkehrsfläche VF	63.2
Konstruktionsfläche KF	47.5
Funktionsfläche FF	1.0
TOTAL	430.2

3.OG	
Nutzfläche NF	187.6
Verkehrsfläche VF	55.1
Konstruktionsfläche KF	47.5
Funktionsfläche FF	0.6
TOTAL	290.8

GESAMTES GEBÄUDE	
Nutzfläche NF	732.8
Verkehrsfläche VF	182.4
Konstruktionsfläche KF	162.9
Funktionsfläche FF	1.6
TOTAL	1079.7



Construction Site



Third floor, bedroom, 2017

The Programme

The task is to find an appropriate and feasible way to reuse the existing building. The programme and approach are open. Imagine it as your own project but one which should be relevant to a wider architectural, cultural and political discourse about re-use, restoration, conservation and about the future of building.

The task may be modest but the subject will occupy an enormous part of the next generation of architectural production.

The building is the subject but you should work with all scales to allow the project oscillate between the detail, the construction and the territory, the landscape and water front to which it belongs.

Possible interventions: Cafe/Station, Bar/Station, Hotel, Restaurant, exhibition space, youth hostel, spa, sports centre, house...

Requirements:

You are to develop your own architectural and technical agenda including programme, spatial, material, constructional strategies and solutions. Project must respond to current and imminent building regulations, especially in terms of conservation of energy. If current regulations are not fit for purpose, you may critical propose progressive alternatives. However this is not an invitation for self-indulgent design outside of regulation, it is an opportunity to test architectural solutions which may be used in other similar conditions. The

technical resolution should be central to the thesis and should balance appropriate care for the heritage in your custody with building physics, environmental performance and economics.

Representation:

Your thesis should also include a presentation that communicates the ideas, spirit, values of the project as well as a comprehensive description of the technical means to achieve it.

The final presentation should include both internal and external treatments.

Architectural drawing spanning 1:5 to 1:500 at least, should demonstrate a holistic understanding of the technical, material and human qualities of the project.

Models should be used intelligently to engage physical and spatial dimensions.

In short, while the subject is very specific, the thesis you are invited to consider is open from its conception to its communication.



Pedestrian overpass, 2017



Facade, rooftop, 2017



Third floor, corridor and staircase, 2017



Third floor, bathroom, 2017



Pedestrian overpass, 2017



Staircase leading to the restaurant at the 2nd floor, 2017

Given Information

The following material can be downloaded from our server at www.emerson.arch.ethz.ch/resources (please click on 'FS18 - Master Thesis - Refurbishing Modernism under 'Documents')

Master Thesis brief (PDF)

3D - Computermodel of surrounding landscape (3dm)

Plans of existing building (DWG, DXF)

Aerial Photos and Videos (JPG, M4V)

Maps of the site, geo.gl.ch (PDF)

Various Archive Material including SRF Radio Interview with current Owner

One 3d printed 1:25.000 landscape model will be provided by the Chair. It can be visited in our Office HIL E 62.1 every Tuesday and Wednesday

Key Dates

Monday, 19.02.2018

9:00 HIL E4 - Presentation of Master Thesis Themes

Tuesday, 20.02.2018

14:40 Meeting at Mühlehorn train station for Site Visit

We recommend the following train connection

13:43 Zurich HB - 14:34 Mühlehorn

The visit will begin with a 40-minute hike beside the Walensee, followed by approx. one hour at the Restaurant Walensee
N.B. The building itself is a ruin, so bring appropriate shoes and warm clothing.

17:24 Train from Mühlehorn to Zurich HB

Friday, 23.02.2018

Choice of Theme

Thursday, 03.05.2018

6:30pm ETH HIL - Submission of project



Supplementary Subjects

Students may choose supplementary subjects ('Begleitfächer') from the following:

Construction
BUK Dozentur Mettler / Studer

History of Art and Architecture
Prof. Dr. Philip Ursprung

Art
Prof. Karin Sander

Konstruktion

BUK Dozentur Mettler / Studer

Zielvorstellung des Begleitfaches Konstruktion ist es, auf die Komplexität der Baurealität - soweit in der Schule möglich und in für das Projekt wichtigen Teilbereichen - bewusst und nachvollziehbar einzugehen, z.B. durch die Anwendung des im Studium und im Praktikum erarbeiteten Grundlagenwissens (wie Konstruktion, Materialkenntnisse, Tragstruktur, Bauphysik, Haustechnik, Ökologie, Ökonomie usw.)

im Arbeitsprozess zu berücksichtigen sind z.B.:

- eine bewusste Analyse
- das Denken in Varianten
- ein Umgang mit erhöhter Komplexität
- das konstruktive Entwickeln als Teil des Entwurfes
- das Gestalten mit realen Materialien,
- ein bewusster, auch gestalterischer Umgang mit dem *konstruktiven Ort* *: Sockel, Wand, Öffnung, Dach
- das Einbeziehen heutiger Auflagen wie Dämmvorschriften, Schallschutz, Raumakustik, Feuerpolizei

die konstruktive Bearbeitung soll nachvollziehbar sein, z.B.:

- Projektpläne, Perspektiven, Modelle, etc.
- Konstruktions-Pläne, -Modelle, -Skizzen, etc. (die auch die Gestaltung präzisieren)
- Ein Bericht, der den Arbeitsprozess dokumentiert

Die konkreten Anforderungen werden im Laufe der Projektbearbeitung, anlässlich einer Konstruktions-Zwischenkritik mit BUK und/oder nach der 2. Entwurfs-Zwischenkritik festgelegt.

* *Der konstruktive Ort* ist sowohl ein Lehrkonzept als auch ein Forschungsschwerpunkt. Mit diesem neuen Verfahren in der Konstruktionslehre am D-ARCH steht BUK in einer Tradition von Konstruktionslehrern der ETHZ, welche das architektonische Denken um die Dimension der technisch konstruktiven Grundlagen bereicherten.

Kunst- und Architekturgeschichte

Prof. Dr. Philip Ursprung

Zielsetzung

Es ist unser Anliegen, dass die Studierenden nicht nur das gegebene Programm erfüllen, sondern sich auch Gedanken machen über die Geschichte des Ortes und die Veränderung, die ihr Projekt bewirken wird. Wir erwarten, dass sie in der Lage sind, ihr Tun in einem politischen, sozialen, ökonomischen, kulturellen und ästhetischen Kontext zu situieren und über die Autonomie der Architektur zu reflektieren. Wir interessieren uns für ihre Haltung ihrem Gegenstand gegenüber und fordern Sie zu einer eigenständigen Positionierung in Form eines Manifests auf. Spezielles Gewicht legen wir auf die Frage, wie die Darstellung mit dem Entwurfskonzept zusammenhängt und wie das Projekt sprachlich und visuell in Form von Texten, Collagen, Zeichnungen, Renderings und einer schlüssigen Gesamtpräsentation vermittelt wird. Wir begrüßen es, wenn die Studierenden für ihr Projekt einen Namen wählen.

Die Betreuung der Studierenden findet in Form einer einführenden Vorlesung, zweier gemeinsamer Seminar- und Manifestationssitzungen, sowie auf Wunsch individuellen Kurzbesprechungen vor der Abgabe statt. Wir beurteilen das fertige Projekt. Es wird kein separates Produkt verlangt.

Termine:

TBC

Teilnahmebedingungen:

Sämtliche Masterstudierenden können das Begleitfach belegen.

Kunst

Prof. Karin Sander

Dozentur Zilla Leutenegger/Achim Mohné

Zielsetzung

Die Kunst ist der Bereich, in dem Wahrnehmungs- und Begriffsrealitäten immer neu erzeugt werden. Diese Form des Wissens, welche die Kunst hervorbringt, kommt im Begleitfach zur Anwendung. Der Entwurfstätigkeit werden künstlerisches Denken und Arbeiten zur Seite gestellt. Im Dialog der Methoden von Architektur und Kunst soll insbesondere das jeweilige konzeptuelle Vorgehen präzisiert werden. Zudem wird Wert darauf gelegt, dem Entwurfsergebnis durch künstlerische Mittel Ausdruck zu verleihen.

Leistungen

Diese methodischen Reflexionen fließen integriert in den Entwurf ein. Eine zusätzliche Abgabe wird nicht verlangt. Jedem einzelnen Schritt des Entwurfs, von der Ideenfindung über die Detaillierung bis zur Darstellung, soll jedoch ein selbstbewusst gestalteter und nachvollziehbarer Arbeitsprozess zu Grunde liegen. Dazu gehört auch die produktive Nutzung intensiver Arbeitsgespräche und Kritiken. Ein konsequent durchdachter Arbeitsprozess ist die Bedingung für eine eigenständige Abgabe, auf die das Begleitfach Architektur und Kunst mit Bedacht einwirkt.

Teilnahmebedingungen : Sämtliche Diplomanden können das Begleitfach belegen.

Termine

Eingangsbesprechung am Donnerstag, 22.02.2018, 11uhr, HIL F 47.

Die Arbeitsgespräche sowie die Teilnahme an den Kritiken erfolgen in Absprache mit den Diplomanden und den jeweiligen Professuren.
Zilla Leutenegger, mail@zilla.ch

