

*What do you need to know  
about me to understand my  
work?<sup>1</sup>*





STUDIO RESEARCH  
ON ANDREA FRASER  
AND THE BUILDINGS AROUND  
HELVETIAPLATZ -  
THE AMTSHAUS, THE  
KANZLEI AREAL AND THE  
VOLKSHAUS

FABIAN MÜLLER, SIMON MÄDER,  
DELIA MATTHYS, NICK BAUMANN,  
SALIM UMAR, NIKOLA NIKOLIC

REFRAME, REARRANGE,  
REPEAT  
STUDIO CARUSO HS22



# ON ANDREA FRASER

BACKGROUND

RESEARCH

EMBODIMENT

METHODOLOGY

SITE SPECIFICITY

INSTITUTIONAL CRITIQUE

## BACKGROUND

Andrea Fraser has been confronted with issues of equality and racism since childhood<sup>1,2</sup>, which has shaped her artistic work. While her early works<sup>3</sup> addressed issues of social relations and positions of power, the focus today is increasingly on examining group relations and dynamics<sup>4</sup>, both in her artistic work<sup>5</sup> as well as in her teaching at art school<sup>6,7</sup>.

[1] „What do you need to know about me to understand my work?” Fraser asked six of her graduate students. (...) “That I was the youngest in a family of five,” she continued. „It was extremely competitive, and fairness became extremely important to me from that position. I had to defend my little share, right? My little piece of the pie.“<sup>A</sup>



[A] Zoë Lescaze, Have We Finally Caught Up With Andrea Fraser?, New York Times Style Magazine, 2019,

[2] We became hippies very quickly, my mother got involved in the women’s movement, came out as a lesbian and became a psychologist (my parents divorced).<sup>B</sup>

[B] Interview with Andrea Fraser, Yilmaz Dziewior 2003

[3] I accidentally ended up in Craig Owens’s class and he saved me! He provided me with a set of reference points and they were Marxism, feminism, psychoanalysis and post-structuralism. (...) In his class I also began to find people I could share it with: Gregg Bordowitz, Mark Dion, Tom Burr. I did drop out of SVA, but with Craig’s help I was accepted at the Whitney Independent Study Program at the end of that year.<sup>C</sup>

[C] Interview with Andrea Fraser, Yilmaz Dziewior 2003



[4] But I also do believe that unconscious psychological and emotional structures play a central role in the production and reproduction of structural racism. So I turned to psychoanalytic theory and to group relations.<sup>D</sup>

[D] Conversation with Andrea Fraser, Connie Butler, and Ikechuku Onyewue-ni, 2022

[5] Fraser continues this investigation with This meeting is being recorded (...) exploring formations of race, gender, and age in an intergenerational group of seven self-identified white women (...) [who] attempt to apply psychoanalytic group relations methods to the study of unconscious racism and their roles in white supremacy, starting with their own conflicts.<sup>E</sup>

[E] Andrea Fraser in conversation with Sabine Breitwieser, 2016

[6] I started instructing students in group critiques to reflect on and try to articulate what the work was activating in them. Eventually, I became clearer about my own role. I don’t talk about the work





directly at all. I only reflect on what the group is doing and how the group may be enacting the work—that is, enacting what the work activates in the group.<sup>F</sup>

[F] Andrea Fraser and Jamie Stevens, San Francisco, 2018

[7] My goal as a teacher is to help students to understand their own primary values, aspirations, and investments and to develop practices that can lead to further development—for themselves, art, society. My aim is not to produce institutional critics but to spare them practices rooted in conflicted investments that can lead to naive, idealizing, or cynical denial and self-defeating struggle. Such practices can never lead to transformation and development but only to the reproduction of those conflicts.<sup>G</sup>

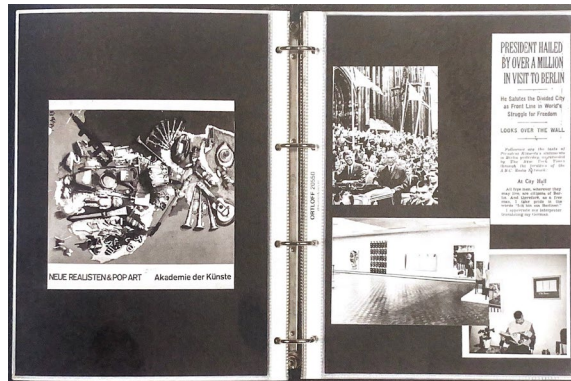
[G] Andrea Fraser in conversation with Sabine Breitwieser, 2016



## RESEARCH

By Processing, transcribing and internalizing, Fraser archives information in a non-rationalized way.<sup>1,4</sup> Her work is not only defined by the presented product in front of an audience, it evolves itself out of extensive research.<sup>2,3,5</sup>

[1] Beyond the basic procedure of research, I do not feel that i have a particular interest to the archive. (...) To me, both definitions (archive as systematic compilation of material with the aim of exhaustiveness, or the systematic collection of material) have always implied a rationalization and fetishisation of information and documentation which i reject as bureaucratic. <sup>A, B</sup>



[A] Interarchive: Archivarische Praktiken und Handlungsräume im zeitgenössischen Kunstfeld, 2002  
 [B] During Art Cologne Gallery Christian Nagel was redesigned by Fraser. Reminding as a stand, which is typical for its institution. But the cologne presentation book, which should provide a bibliography about the artist, was changed by Fraser as something that gives insight about political history of Germany. Starting 1945 with the capitulation and ending with the fall of the walll.

[2] I think of writing and research as part of artistic work. Unfortunately, I think the growing professionalization of both the artist and the intellectual (which has become almost synonymous with 'academic') have created a division between 'writing' or 'thinking' and 'making' that may be quite new. It's led to a situation in which artists who think and write and do research are considered 'academic' even when, like me, they have no academic affiliations or credentials. <sup>C</sup>

[C] Interview Andrea Fraser together with Ylmaz Dziewior, 2003

[3] Museum Highlights: A Gallery Talk (1989) extends the mode of art as critical research developed by artists such as Hans Haacke and Louise Lawler in that it exists as a performance, a videotape, and an extensively researched text constructed of quotations from archival sources and museum publications. Although she appears knowledgeable, Jane's tour effectively negates the didactic function of the institution in that she refuses to convey to the public what it is they want or desire from the museum. <sup>D</sup>

[D] What do I, as an Artist Provide? a conversation, 2002

[4] Teaching has become one of my primary forms of research about art. Before i started teaching, I did archival research, I interviewed people, I did introperspective research - which I understand as a central methodology of feminism, and also of psychoanalysis. (...) It's part of what has led me toward a more psychological approach, engaging with group relations and trying to understand what happens in our encounter with art, both individually and collectively. <sup>E, F</sup>



[E] A talk with Andrea Fraser, by Anne Doran, 2016  
 [F] Services: The Conditions and relations of Service Provision in Contemporary Project-Orientated Artist Practice (1994), the exhibition opening was followed by a two days ongoing discussion. Crossmedial documents about the research formed an installation at the end of the workshop.



[5] I just heard a funny definition of artistic research: you make a bow and arrow, you shoot the arrow in the air, you go find where it lands, and then you draw a target around it. Identify with research-based art as a specific artistic method going back to Hans Haacke, Mary Kelley, Martha Rosler, and a few other. I don't identify with the claim that all art is research and produces knowledge, which one hears in academia sometimes. I think most artists aim to produce value, whether financial or artistic; some, to produce experience; some to produce social change; some, to produce community – although most aren't very clear on what they want to produce, really. <sup>G</sup>

[G] Talk with Andrea Fraser by Anne Doran, 2016

## EMBODIMENT

Fraser embodies herself not as person<sup>1,2</sup> but much more as an object in her work.<sup>3,4</sup> It is about emptiness.<sup>5,6</sup>

[1] I've always tried to avoid the notion of characters, even with Jane Castleton (...). Character always seems to imply fiction. I'm not interested in fiction. I can't make that stuff up! I've always thought, rather, in terms of performing positions: institutional positions, psychological or gender or sexual positions, social positions. <sup>A</sup>

WOMAN I/MADONNA AND CHILD



It was under these circumstances that he began formulating what would slowly become his working methods and from which would emerge his distinctive style. With neither social support or an art market to consider, he, like many other modernists devoted himself to purely aesthetic problems. The experience of art and daily living was at complete risk... At the beginning of 1958 he was already proceeding with a sure step along the path of this conquest, although he was still working with old themes. The past cannot be rejected all at once, especially when the taste of patrons is still anchored in it... At the close of the 1940's he brought incredible creative effort to solving these complex and multifarious pictorial problems. Not that he painted more than usual; he painted more different types of images than ever before, working simultaneously on many different cycles. At the "abstract" end, there were his Color Abstractions of 1945-1950 (Cats. 157-162, 171-173, 178, 179), Black and White Abstractions of 1945-1949 (Cats. 164, 166, 167) and the White with Black Abstractions of 1947-1949 (Cats. 161, 169, 170, 175).

[2] „With this structure May I Help You? introduced a strategy used extensively by the artist in later work: that of laying out a clearly structured set of voices, not only to represent particular social positions also but to map the relations between them.“ <sup>B,C</sup>

[3] With Frasers growing art celebrity status, she herself became idolized as just another commodity for the art institutions to take advantage of. No longer was Fraser a producer of critique but a provider of a service: an increase in cultural capital. <sup>D</sup>

[4] In this sense, Castleton was not an „individual ‚figure‘ with its own features“ for Fraser. (...)

Castleton was neither figure nor individual, but an object, a location determined by a function“, a „place of speaking, constructed within various relationships operating in the museum“. <sup>E</sup>

[5] In her opinion, the art institutions do not only exist in the museum or the gallery, but also within the economic forces which constitute the entire art world. Since an artist's production of art is necessarily to art, she sees herself as the institution. Frasers method of challenging the art institution was to embody rather than negate it.“ <sup>F</sup>

[6] Following her introductory remarks, the artist quickly and imperceptibly shifts roles, mimicking the personae of nine different pairs of artists and their supporters. Her carefully scripted performance, culled from fragments of artist' statements, interviews, critic' essays, and curator' speeches, is at once funny, disruptive, engaging, and, at times, downright discomfiting. <sup>G,H</sup>



[A] On and off the page: Andrea Fraser in Conversation Judith Batalon, 2008

[B] Andrea Fraser Works: 1984-2003, 2003

[C] Woman 1/ Madonna and Child 1506-1967, 1984, Durch das Zusammenschneiden von Fragmenten aus Monographien von Willem de Kooning und Raffael stellt Fraser Text den Bildern gegenüber. Diese beinhalten Überlagerungen verschiedener Lichtbilder von Gemälden der beiden Künstlern.

[D] Institutional critique & the circulation of art as a commodity, Lydia Cekic 2020

[E] Andrea Fraser Works: 1984-2003, 2003

[F] Institutional critique & the circulation of art as a commodity, Lydia Cekic 2020

[G] Andrea Fraser, "What do I, as an artist, provide?", Mildred Lane Kemper Museum, 2007, p. 19

[H] Stills aus Inaugural Speech, 1997



## METHODOLOGY

Lending various positions<sup>1,2</sup> of oneself a voice can have an ambiguous effect on the viewer. It is up to him or her to unwind these ambivalences<sup>3</sup>. The embodiment<sup>4</sup> of various positions veils a complex network of relations.



[1] In the context of a recent video installation entitled *Exhibition* (2002), Fraser has given an aesthetic name to this constructed form of dissonance; she calls it the grotesque. (...)

The effect of the grotesque is produced by „the stark collision of worlds that are irreconcilable.“<sup>A</sup>

[A] Andrea Fraser Works: 1984-2003, 2003  
Gregg Bodrowitz

[2] Mapping... (a) situation necessitates... that a place as defined by the limits of its area can be viewed as separate from the location it is assigned through discourse. (...)

The physical boundaries of an area do not define the boundaries of a location.<sup>B</sup>

[B] Andrea Fraser Works: 1984-2003, 2003, P.

[3] Fraser's performances are marked by tangible traces of anxiety and ambivalence. The performer plays out the drama of the artist as a divided self, a conflict between an extraordinary drive to persist and a terrifying tendency toward self-abnegation.<sup>C</sup>



[C] Andrea Fraser Works: 1984-2003, 2003  
Gregg Bodrowitz

[4] (...) Fraser presents these typical statements in the manner that Bourdieu described as the embodiment of social affiliation. (...) The artist's act of observing himself, an artistic and artful act of self-alienation, prevents the audience from identifying itself completely (...) and establishes an excellent distance from the events. Thus Fraser's acting addresses spectators emotionally.<sup>D</sup>

[D] Andrea Fraser: Texte, Skripte, Transkripte, Barbara Engelbach, p. 244 ff.

## SITE SPECIFICITY

The adaptation of the different sites<sup>6</sup> with site specific performance<sup>3,4,5</sup> are presented in Official Welcome<sup>1,2</sup>. Not the visible elements, but the invisible relations<sup>7</sup> have to be produced in order to achieve a critical reflection of the site.<sup>8,9</sup>

[1] Official Welcome is about the profound ambivalence that's haunted so much twentieth-century art and particularly avant-garde traditions – the kind of love-hate relationship that artists have with art, its institutions, and the people who support them.<sup>A</sup>

[A] Richard Martin, Official Welcome (Hamburg Version), Tate, 2014



[2] Both the content of the speech and the manner in which Fraser performs in the video satirise the conventions of formal art events. The work places particular emphasis on the exaggerated praise often given to an artist's work by critics and curators, and the arrogance or false modesty that may be offered by artists in return.<sup>B</sup>

[B] Richard Martin, Official Welcome (Hamburg Version), Tate, 2014

[3] As a site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning.<sup>C</sup>

[C] Definition Site-Specific, Tate (URL: <https://www.tate.org.uk/art/art-terms/s/site-specific>)

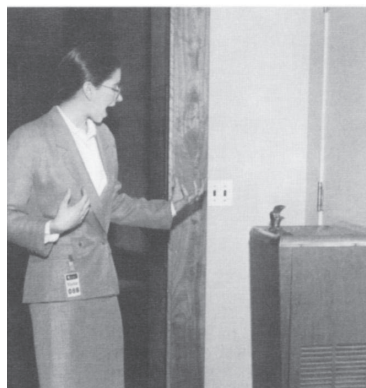
[4] Whether that's art practice or another kind of practice, (site specificity is) the idea that one should essentially start where one is standing.<sup>D</sup>

[D] The desire of museums: Interview for University of California, Berkeley student start, 1992

[5] Site specificity in this sense implies that a critical intervention is only going to function as such, at best, within the very specific conditions of the historical moment, physical place, and social relationships for which it was conceived.<sup>E</sup>

[E] What Do I, As an Artist, Provide?: A Conversation, 2002

[6] Each time Official Welcome is performed, Fraser adapts small elements of her script so that the speech includes specific references to the institution involved in the event.<sup>F</sup>



[F] Richard Martin, Official Welcome (Hamburg Version), Tate, 2014



[7] For the most part...I have understood 'site' not as physical, geographical, or architectural spaces and places, but as relational, discursive, and also temporal. Site specificity can also be understood as a kind of boundary of critical intervention: the limit of its possible efficacy.<sup>G</sup>

[G] What do I, as an Artist Provide?: A conversation, 2002

[8] What defines my practice is less the art field as an object than the practice of examining and intervening on the relations that are dominant in the field of my activity.<sup>H</sup>

[H] Inès Champey and Andrea Fraser, 1997

[9] If you want to transform relations, including relations of power or domination, the only chance you have is to intervene in those relations in their enactment, as they are produced and reproduced. The tricky part is that almost always also means that you yourself participate in them (...) <sup>I</sup>

[I] Is this a site specific interview?  
Andrea Fraser interviewed by Andrew Hunt, 2004

## INSTITUTIONAL CRITIQUE

Play<sup>1</sup> may serve as a tool for institutional critique. It does so, because it requires the protagonist to become active with the field<sup>2,3</sup> of what is being criticized. The ambivalence<sup>4</sup> that might derive from it has to be embraced<sup>5</sup> for the arguments to withhold.



[1] "...if you want to transform relations, including relations of power or domination, the only chance you have is to intervene in those relations in their enactment, as they are produced and reproduced. The tricky part is that this almost always also means that you yourself participate in them, however ambivalently or self-consciously."<sup>A,B</sup>

[2] The museum is to be understood as an institution. "...if you want to transform relations, including relations of power or domination, the only chance you have is to intervene in those relations in their enactment, as they are produced and reproduced. The tricky part is that this almost always also means that you yourself participate in them, however ambivalently or self-consciously."<sup>C</sup>

[3] In recent years, I have taken to describing my particular practice of institutional critique as an ethical one in that I do not work in opposition to the institution so much as within it, interrogating, through strategic interventions, the manner in which cultural producers not only critique but also participate in the reproduction of relations of power.<sup>D</sup>

[4] The dilemma (...) of being part of what she is criticizing, is (...) not the key factor in her thorough analysis (...): „It is not a question of being against the institution. It's a question of being of what kind of institution we are, what kind of values we institutionalize (...). Because the institution of art internalized, embodied and performed by individuals, these are the questions that Institutional Critique demands we ask (...) of ourselves."<sup>E,F</sup>

[5] I don't think of myself as outside these institutions. I'm working in this field and want to understand its complexity and dynamics. I don't want to produce interventions that involve disidentifying or misconstruing an insider position as oppositional and as working against the people you're working with, who are sponsoring you.<sup>G</sup>



[A] Is this A Site-Specific Interview?  
Andrea Fraser Interviewed by Andrew Hunt 2004

[B] Still from Video: „Welcome to the Wadsworth“ (1991)

[C] Is this A Site-Specific Interview?  
Andrea Fraser Interviewed by Andrew Hunt 2004

[D] Andrea Fraser, „Art at the Intersection of Social Fields,“ in *Visual Worlds*, ed. John R. Hall, Blake Stimson, and Lisa Tamiris Becker (London: Routledge, 2005), 72.

[E] Andrea Fraser: *Texte, Skripte, Transkripte*, Barbara Engelbach, p. 244 ff.  
[F] Still from Video: „Welcome to the Wadsworth“ (1991)

[G] Interview with Andrea Fraser, Yilmaz Dzewior 2003





# THREE CASE STUDIES ON SITE SPECIFICITY

SOZIALAMTSHAUS

KANZLEI-AREAL

VOLKSHAUS



# BACK AND FORTH ON THE KANZLEIAREAL

APPROACH<sup>0</sup>

CINEMA XENIX<sup>1</sup>

KANZLEIBAR<sup>2</sup>

SCHOOL BUILDING<sup>3</sup>

OUTSIDE AREA<sup>4</sup>

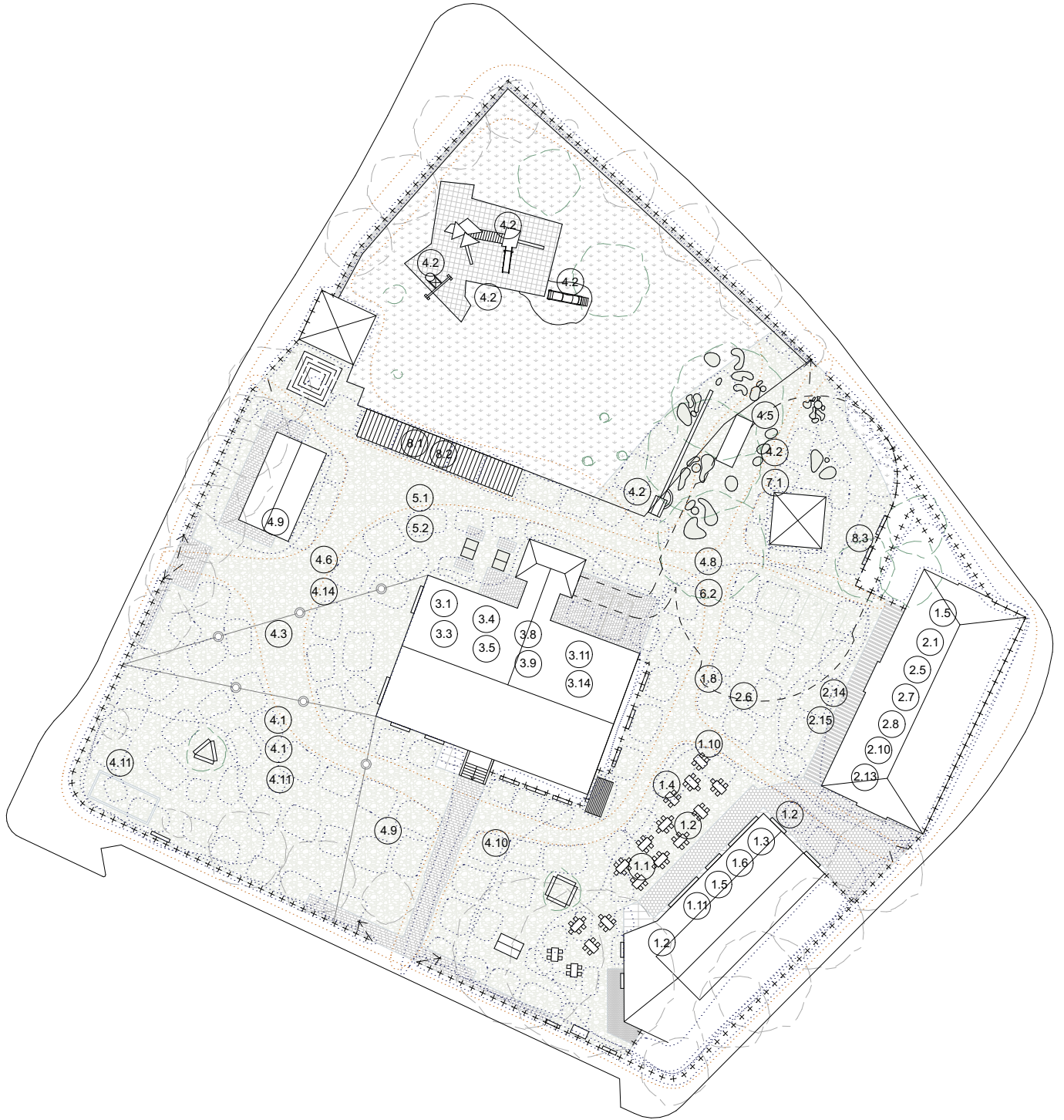
# APPROACH 0















On October 5, 2022, „This Meeting is being recorded“ - one of Andrea Fraser's latest works - was presented as a premiere in Zurich: A group session via zoom with seven white women and the goal of exploring group relations and dynamics on the topic of racism, age and gender. After the screening, the recording of the session was continued with the visitors by transforming the actual interview with Andrea Fraser into a psychoanalytic session.

Everyone was able to actively participate in the discussion and share their experiences or opinions on the topic with the group, thereby representing a very personal perspective. Participation in the event made it clear to us that a story should never be looked at from just one side and that a place like the Kanzleiareal can tell many stories from a wide variety of perspectives. Engaging in this dynamic through discussion can be incredibly enriching and open up new perspectives that were previously invisible. Whether you can identify with a statement and how you deal with it is ultimately up to you.

Often, however, there was complete silence for several minutes. Can silence itself be a statement? Fear of being judged for an inappropriate comment, feeling unaffected by the discussion, or just not feeling like speaking. Or does that silence trigger a sense of community or uneasiness? We believe that silence should not be equated with emptiness, but that silence embodies reflection and discovery. To deal with a thought, an idea, a picture or a newspaper article. And this critical reflection of information is the concern that Fraser gave us on the way with this meeting.

The following chapter provides the real history; describing and categorizing the traces of the area's contributors. Sociological, cultural and political aspects shape the numerous meeting places and illustrate the overlaps from private and public. Meticulously documented with citations and historical contexts, the invisible imprints for the site are revealed. Methodology and approach are inspired by the work of Andrea Fraser.



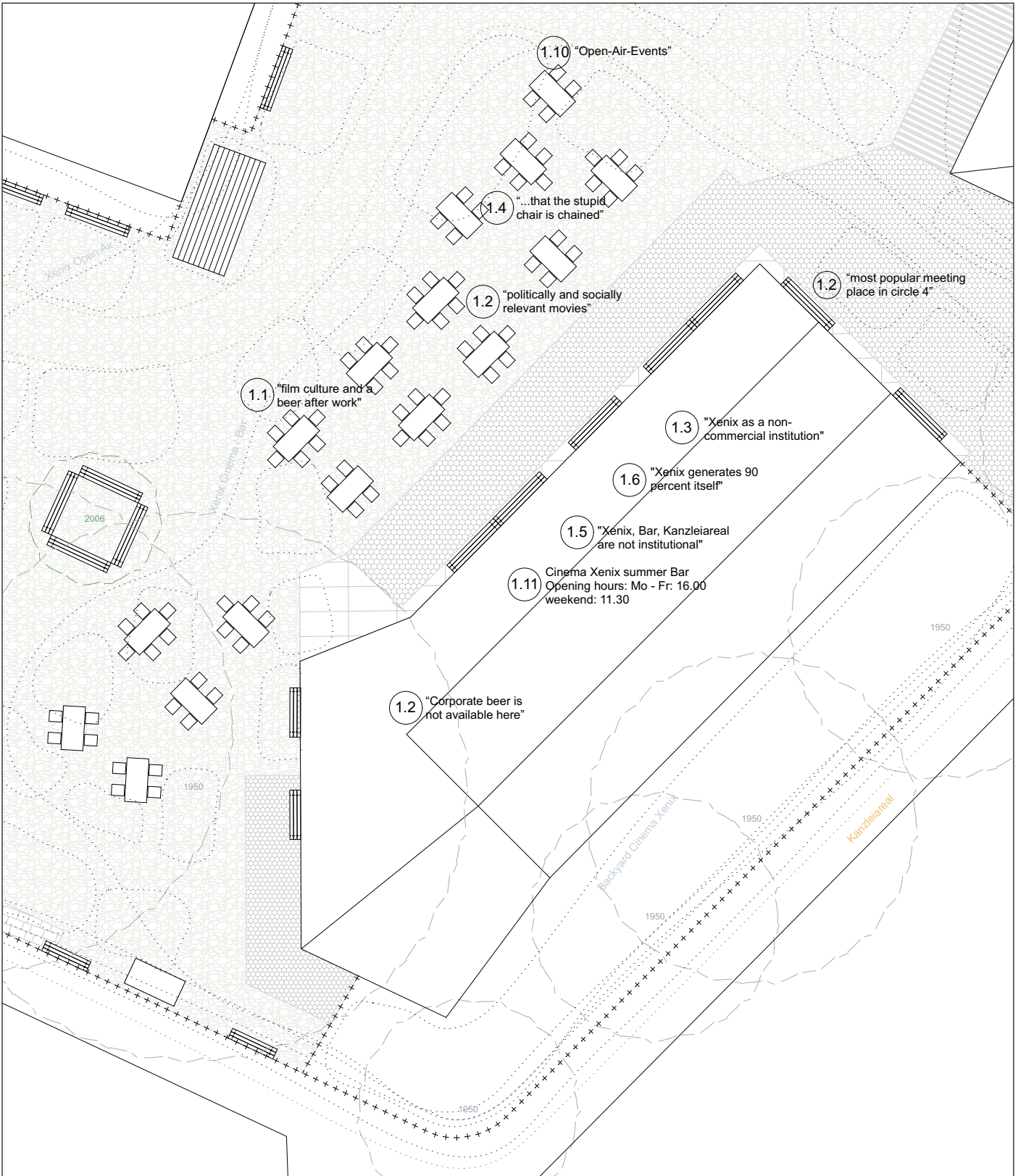
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|--|---|--|---|
|  Park trees                        |  City trees                              |  Public space                             |  Privat space              |
|  Playground flooring <sup>21</sup> |  Grass area <sup>22</sup>                |  straigh paved quarry stone <sup>23</sup> |  Stone slabs <sup>24</sup> |
|  Asphalt <sup>25</sup>             |  curved paved quarry stone <sup>26</sup> |  Wooden slats <sup>27</sup>               |  Gravel <sup>28</sup>      |
|  Steel mesh fencing                |  Hedge                                   |  |   |

# CINEMA XENIX 1

The first rays of sun dry the dew on the blue and red garden tables in the Kanzleiareal, while the pigeons search the gravel for bread crumbs undisturbed. This calm is abruptly disturbed in the midday hours, because people flock to the gravel square from all sides to get a place for their lunch break. And this is exactly where the great danger potential that emanates from this place lurks. Because as a rule, the unaware stranger comes to one of the tables with a beer in hand, meets friends there and naturally wants to sit down with them. However, since all the chairs are occupied, he asks at the next table whether the empty seat there is still free. „Of course,“ say the people at the next table with a mischievous grin. Because when the stranger tries to pull the chair over to his friends' table, he has to realize in the middle of a jerk that the stupid thing is chained up. The garden tables mentioned belong to the bar of the cinema Xenix,<sup>1,4</sup> (...) an oasis in the middle of the hectic Kreis 4. A place of film culture. And a place for an after-work beer.<sup>1,1</sup> Today, the Kanzleiareal with the Xenix is the most popular meeting place in Kreis 4 on summer nights.<sup>1,2</sup>

For 33 years now, the secluded and with chestnut and lime trees lined Kanzleiareal is played by the Kino Xenix (...) and is therefore the only cinema far and wide that holds open-air events (...). (...) The location in the middle of the hippest nightlife area can also be a real challenge.<sup>1,10</sup> Site fences covered with black tarpaulins obscure the connection to the surroundings, which draws attention to the film itself, the noise of the surroundings cannot be suppressed. Sometimes, however, this interplay of place, time and film plot also results in downright magical moments: For example, when one of the protagonists in Quentin Dupieux' wrong cops sits in his car and at the same time a police siren is switched on on the Stauffacherstrasse.<sup>1,10</sup>

The Xenix does receive subsidies<sup>1,7</sup> from the city, but according to Staub [responsible for rental of cinema and technical infrastructure], 90 percent is self-generated.<sup>1,6</sup> “You can make a contribution to Zurich's lively film culture by drinking a beer in our bar, watch a film in our theater or become a member of our club.»<sup>1,1</sup>



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| Steel mesh fencing                | Hedge                                   |  |                           |



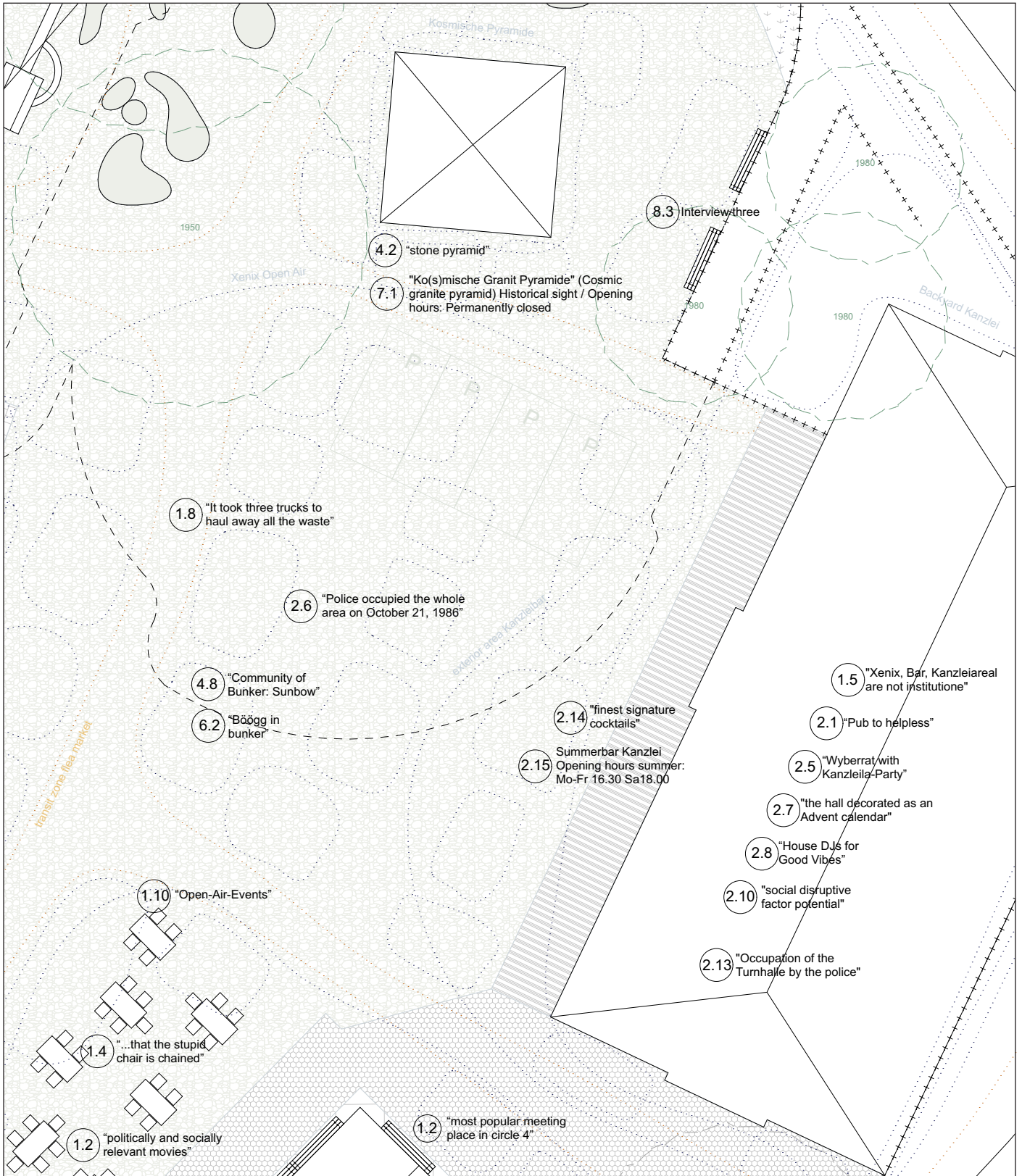
# KANZLEIBAR 2

From time to time the pebbles crunch loudly when a car drives onto the square and parks the car in front of the Kanzleibar terrace. Mostly people from the Musikschule Konservatorium Zürich or the police doing a round.<sup>8.15</sup>

In the afternoon at 4.30 p.m. the bar opens and well-earning people/young people with a regular income enjoy their free time here.<sup>2.14/8.13</sup> Visitors get spoiled with the finest signature cocktails on the creaking wooden terrace in the outdoor area of the Kanzleibar in the middle of Kreis 4.<sup>2.15</sup>

During all the phases in which the gym is open, thursdays from 10 p.m. to 2 a.m. male and female DJs ensure good vibes far away from the mainstream between bebop, synth pop, world music or hip hop.<sup>2.8</sup> The main entrance to the Kanzlei Club is tastefully decorated with fairy lights, an awning and disco balls, which creates a very harmonious atmosphere.

The politically controversial Kanzleihalle was heavily contested. The hall was portrayed as a subversive stronghold with social disruptive potential.<sup>2.10</sup> (...) On October 21, 1986 [followed] the next demonstration of power by the police - they closed the gym again and temporarily occupied the entire office area. (...) At the beginning of December 1986 [supporters of the gym] organized the campaign „Tag der geschlossenen Tür - Kanzlei uf de Gass“, one week later the hall was decorated as an Advent calendar.<sup>2.7/A4</sup>



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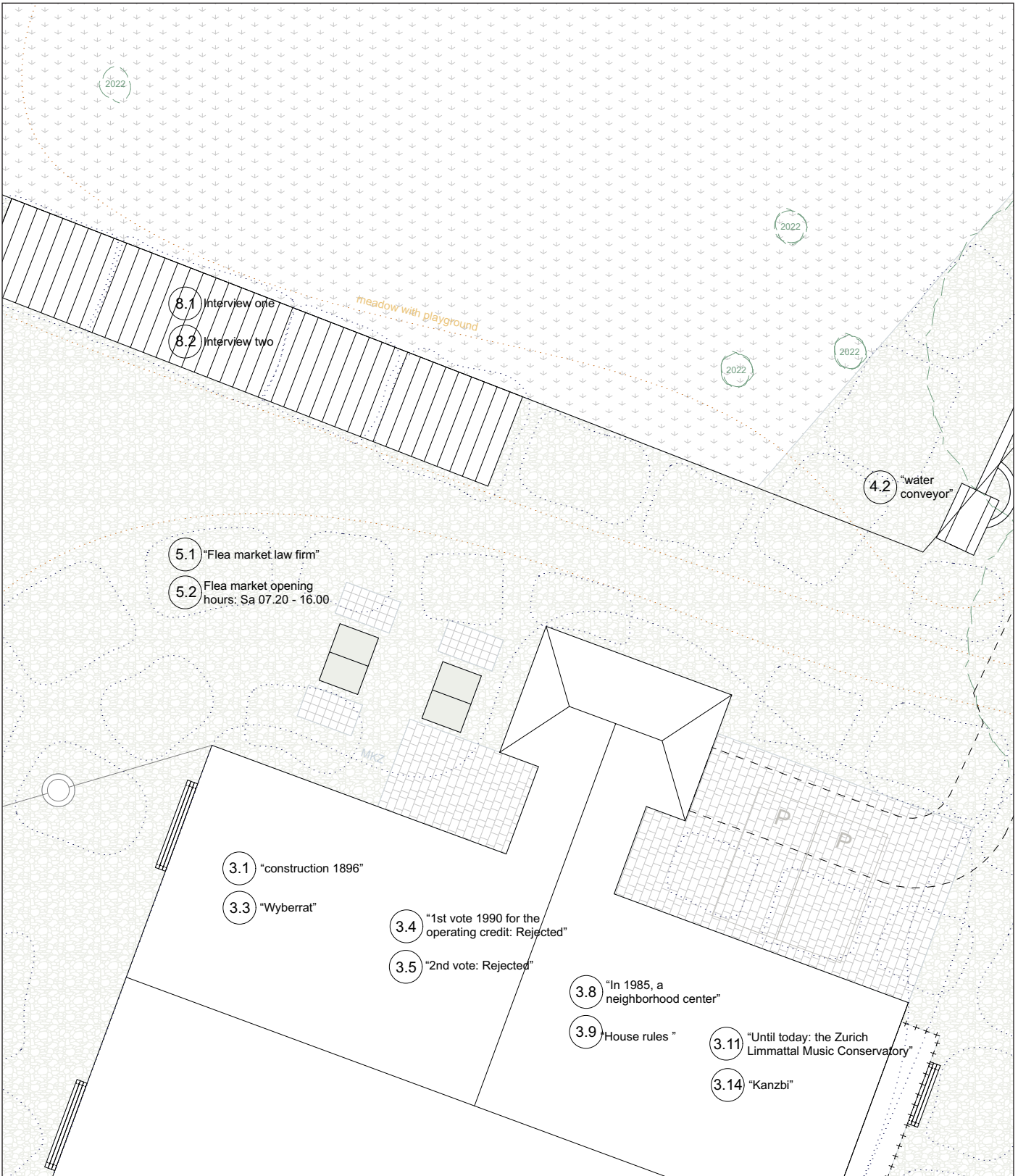
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# SCHOOL BUILDING 3

The original “Zentralschulhaus Aussersihl” is one of the oldest schools in Zurich.<sup>3.1</sup> When building these school buildings, ideas from reform education and the hygiene movement were already taken into account. That means lots of light and air in the classrooms, the first school showers and gyms should strengthen public health.<sup>3.10</sup> In the 1970s the school building served as a vocational school; After the vocational school moved to the new building on Lagerstrasse (1985), under pressure from the local population a Quartierzentrum was set up in the Kanzleischulhaus, the continuation of which was rejected in 1993 in two municipal referendums.<sup>3.8</sup>

Today, the MKZ (Musikschule Konservatorium Zürich) occupies most of the rooms in the Kanzlei school building and fulfills central operational tasks. Because of these developments and events, it was obvious for the MKZ (...) to assume responsibility for running the establishment.<sup>3.11</sup> With the MKZ, new regulations are also coming into force: The house rules for the school premises of the elementary school of the city of Zurich stipulate that the consumption of alcohol, smoking products and other addictive substances as well as the carrying of dogs is prohibited on the entire school premises. Furthermore, the school premises may not be driven on with motor vehicles and may not be entered between 10:00 p.m. and 7:00 a.m..<sup>3.9</sup> Incidents in which these rules are not observed are particularly annoying for the operators. For example, the spontaneous championship celebration on Helvetiaplatz and the neighboring Kanzleiareal lasted all night. The place was littered with party trash. It took three trucks to haul away all the waste.<sup>1.8</sup>

It is becoming apparent that MKZ would like to further expand this location and will require additional rooms for this. In the future, MKZ should only have rooms that are no longer required by current users.<sup>3.12</sup> A possible extension would have been the Kanzbi, for which the department did not see a sufficient basis for continued funding.<sup>3.13</sup> A motion in the municipal council successfully campaigned for the continuation of the financing and prevented this project.<sup>3.14.1</sup>



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| Asphalt <sup>25</sup>             | curved paved quarry stone <sup>26</sup> | Wooden slats <sup>27</sup>               | Gravel <sup>28</sup>      |
| Steel mesh fencing                | Hedge                                   |  |                           |

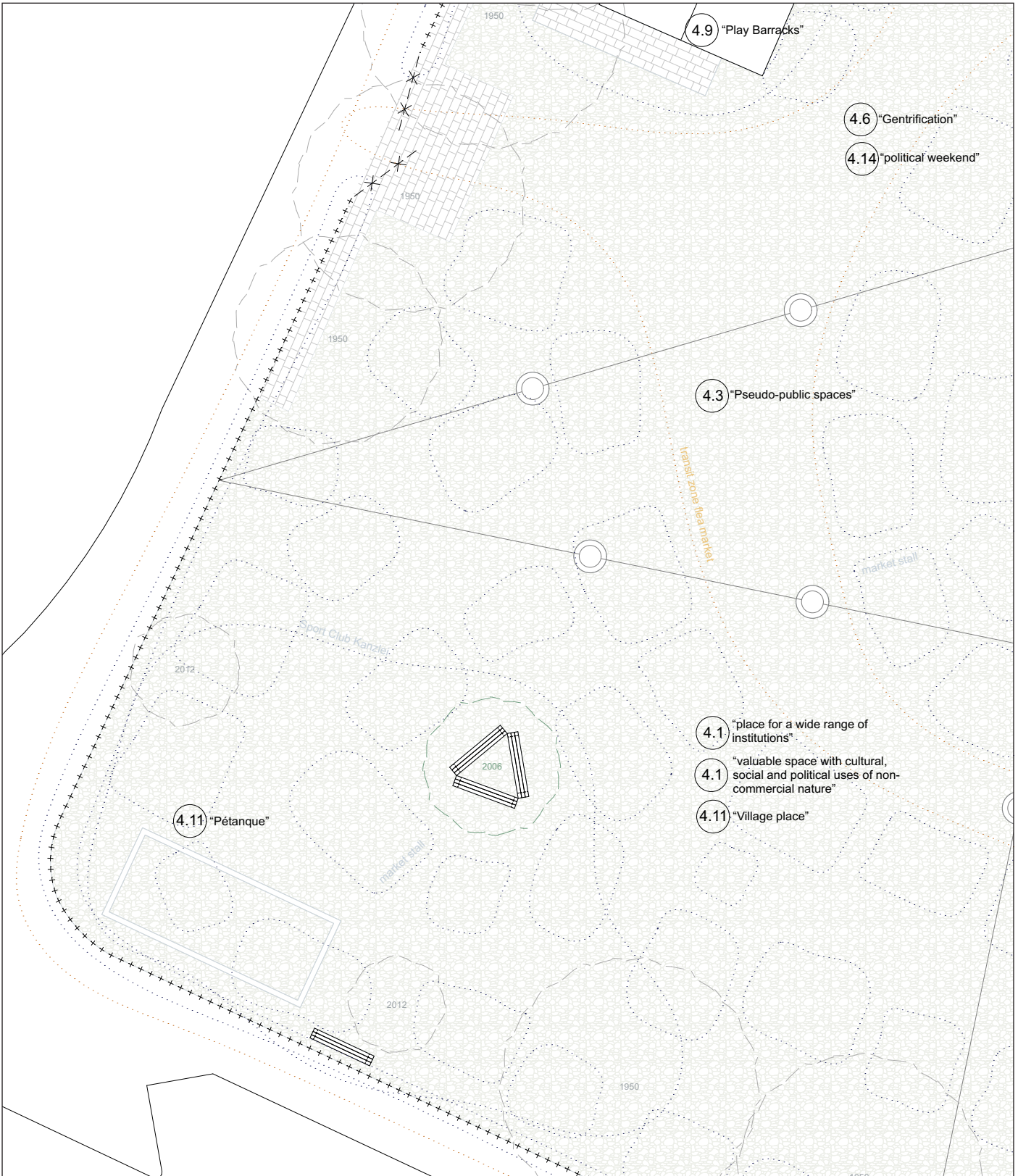
# OUTSIDE AREA 4

From the bare public Helvetiaplatz, over the tram rails onto the pavement and further through one of the four man-high fence entrance gates (which squeaks loudly when opened) the Kanzleiareal is entered. Already after the first steps on the crunching gravel one notices the independent life of the Kanzleiareal, not knowing whether it is because of the fence. Closeness is an issue.<sup>8.11</sup>

Each individual feels drawn to the square in their very own way and looks for the right place. Maybe you can identify with the place because of the cohort effect.<sup>8.11</sup> Another deliberately visits the meadow with the playground or a quiet spot under one of the chestnut trees. The petanque player, in turn, draws his playing field in the gravel and can thus claim a certain area of the court for himself. When the flea market<sup>5.2</sup> buries the whole square like an avalanche on a Saturday, these precisely defined zones seem to blur.

This appropriation is deeply rooted in the history of the square: The film fans of the Xenix group snaffled the kindergarten barracks<sup>1.2</sup>, the so-called „Wyberrat“ caused a feminist stir<sup>3.3</sup> or when the police occupied the whole area on October 21, 1986<sup>2.6,2.7</sup>. The area has been used in a variety of ways for decades, and it should continue to function as a center for socio-cultural activities in the district.<sup>2.6,2.7</sup>

And the school building stands like a foreign body in the middle of the square and expressionlessly observes what is happening all around.



- |                                   |   |  |                           |
|-----------------------------------|---|--|---------------------------|
| Park trees                        | City trees                              | Public space                             | Privat space              |
| Playground flooring <sup>21</sup> | Grass area <sup>22</sup>                | straigh paved quarry stone <sup>23</sup> | Stone slabs <sup>24</sup> |
| Asphalt <sup>25</sup>             | curved paved quarry stone <sup>26</sup> | Wooden slats <sup>27</sup>               | Gravel <sup>28</sup>      |
| Steel mesh fencing                | Hedge                                   |  |                           |

## 1. Cinema Xenix

- 1.1. „Kino Xenix and Xenix Bar are an oasis in the midst of the hectic Kreis 4. A place for film culture. And a spot for a beer after work. You can make a contribution to Zurich's vibrant film culture by drinking a beer in our bar, seeing a movie at our theater, or becoming a member of our club.“
  - 1.1.1. *Kino Xenix Bar, Über uns*, (URL: [https://www.xenix.ch/xenix/ueber\\_uns](https://www.xenix.ch/xenix/ueber_uns))
- 1.2. Die Jugendlichen eroberten sich also ihren Freiraum. Etwa auf dem leerstehenden Kanzlei-Schulhausareal. Die Filmfans der Xenix-Gruppe rissen sich die Kindergarten-Baracke unter den Nagel. Seit 1984 zeigt das Xenix "politisch und sozial relevante Filme". Die politischen Überzeugungen von damals beeinflussen die Film- aber auch die Getränkeauswahl bis heute. "Konzernbier gibt es hier nicht", sagt Geschäftsführer Eric Staub. Heute ist das Kanzleiareal mit dem Xenix in Sommernächten der beliebteste Treffpunkt im Kreis 4.
  - 1.2.1. «Züri brännt», *40 Jahre Zürcher Jugendunruhen*, *Regionaljournal Zürich Schaffhausen*, (URL: <https://www.srf.ch/news/regional/zuerich-schaffhausen/40-jahre-zuercher-jugendunruhen-zueri-braennt>)
- 1.3. Auch das Barackenkino Xenix wird [am 01.09.1984] zum Teil dieser non-kommerziellen Einrichtung, ...
  - 1.3.1. *Thomas Wyss, Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, *Tagesanzeiger*, 2022, S. 4, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes3/15](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes3/15))
- 1.4. Und genau hier lauert das grosse Gefahrenpotenzial, das von diesem Platz ausgeht. Denn in der Regel tritt der unwisende Fremde mit einem Bier in der Hand an einen der Tische, trifft dort Freunde und möchte sich natürlich zu ihnen setzen. Da jedoch alle Stühle besetzt sind, fragt er am Nebentisch, ob die dort leerstehende Sitzgelegenheit noch frei sei. «Logisch», sagen die Menschen am Nebentisch mit einem schelmischen Grinsen. Denn als der Fremde versucht, den Stuhl zum Tisch seiner Freunde herüber zu ziehen, muss er mitten im Gerucke feststellen, dass das blöde Teil festgekettet ist.
  - 1.4.1. *Philippe Amrein & Thomas Wyss, ZÜRI SCHLAFLOS: KANZLEI-AREAL*, (URL: <https://vbzonline.ch/zuri-schlaflos-kanzlei-areal/>)
- 1.5. Das Xenix, die Bar und das Kino auf dem Kanzleiareal im Zürcher Stadtkreis 4, ist eine Institution.<sup>A1/A5</sup>
  - 1.5.1. *Anonymus, Das Xenix hat Schwierigkeiten*. *Tagesanzeiger*, 2017 (URL: <https://www.tagesanzeiger.ch/das-xenix-hat-schwierigkeiten-861645120917>).
  - 1.5.2. Foto: Doris Fanconi. *Kino stabil, Bar problematisch: Die Veränderungen im Langstrassen-Quartier haben zu einem Besucherrückgang geführt*.
  - 1.5.3. Foto: *Movies, Xenix Zürich*, (URL: <https://www.movies.ch/de/kino/xenixzuerich/d/heute/>).
- 1.6. Das Xenix erhält zwar Subventionen von der Stadt, aber 90 Prozent seien gemäss Staub selbst erwirtschaftet.
  - 1.6.1. *Anonymus, Das Xenix hat Schwierigkeiten*. *Tagesanzeiger*, 2017 (URL: <https://www.tagesanzeiger.ch/das-xenix-hat-schwierigkeiten-861645120917>).
- 1.7. Die Stadt Zürich unterstützt den Filmclub Xenix mit einem jährlichen Betriebsbeitrag von Fr. 134 500.– sowie einer jährlichen Mietkostenübernahme von Fr. 81'700.–. Der Gesamtbeitrag der Stadt Zürich beläuft sich auf Fr. 216'200.– (Stand Budget 2019).
  - 1.7.1. *Peter Haerle, Kulturleitbild 2020-2023 der Stadt Zürich*, *Stadt Zürich*, 2019.
- 1.8. Die spontane Meisterfeier auf dem Helvetiaplatz und dem benachbarten Kanzleiareal dauerte die ganze Nacht. Der Platz war übersät mit Partymüll. «Es brauchte drei Lastwagen, um allen Abfall abzutransportieren», sagt Rainer Fröhlich, Sprecher der städtischen Abteilung Musikschule Konservatorium Zürich (MKZ), die für das rund 8000 Quadratmeter grosse Grundstück zuständig ist.<sup>A2</sup>
  - 1.8.1. *Beat Metzler, FCZ-Fans ruinieren Xenix-Kies*, *Tagesanzeiger*, 2022, S.2, (URL: [https://www.tagesanzeiger.ch/fcz-fans-ruinieren-xenix-kies-650283443515?idp=OneLog&new\\_user=no](https://www.tagesanzeiger.ch/fcz-fans-ruinieren-xenix-kies-650283443515?idp=OneLog&new_user=no)).
  - 1.8.2. *So sah es am Morgen danach auf dem Kanzleiareal aus*. Foto: *Peter Reichen*.
- 1.9. Das Kulturzentrum wurde geschlossen. Überlebt haben nur das Kino Xenix in einer Schulhausbaracke aus dem Jahr 1904 und die Disko in der 1882 erbauten Turnhalle.
  - 1.9.1. *Stadt Zürich. Statistiken. Quartierspiegel Langstrasse*, 2022, S.11.
- 1.10. Grossen Einfluss auf die Atmosphäre eines Freiluftkinos haben allerdings auch Ort und Handling der Veranstaltung. Seit mittlerweile 33 Jahren bespielt das Xenix das lauschige, von Kastanien und Linden gesäumte Kanzleiareal im Herzen der Stadt Zürich. Und ist damit der einzige Kinobetrieb weit und breit, der Open-Air-Veranstaltungen – immer auch mit 35-mm-Filmkopien sowie auf Grossleinwand im Normal- beziehungsweise Cinemascope-Format – durchführt (bei garstigem Wetter werden diese in den Kinosaal verlegt). Die Lage mitten in einem der angesagtesten Ausgehviertel kann auch zu einer echten Herausforderung werden. Etwa wenn Hochleistungssportwagen mit geöffneten Drosselklappen die Langstrasse als Dragstrip missbrauchen und von den gehauchten Liebesworten im Film nichts mehr zu verstehen ist. Manchmal ergeben sich aus dem Zusammenspiel von Ort, Zeit und Filmhandlung aber auch geradezu magische Momente: Etwa wenn sich einer der Protagonisten in Quentin Dupieux' *WRONG COPS* in sein Dienstfahrzeug setzt und zeitgleich auf der Stauffacherstrasse eine Polizeisirene eingeschaltet wird.<sup>A3/A4</sup>
  - 1.10.1. *René Moser, Freiluftkino vom Feinsten*, (URL: <https://www.xenix.ch/programm/juli-august-2018/freiluftkino-vom-feinsten>).
  - 1.10.2. Foto: ZVV, *Ticket fürs Xenix-Open-Air-Kino*, (URL: <https://www.zvv.ch/zvv/de/giveaways/danke-xenix-openair-kino.html>).
  - 1.10.3. Foto: *Leila Merkofer, Illustration, Open Air-Kino-Xenix*, (URL: <https://www.leilamerkofer.com/index.php/illustration/open-air-kino-xenix/>).
- 1.11. Öffnungszeiten von Montag bis Freitag von 16.00 Uhr bis 24.00 Uhr und am Wochenende 11.30 Uhr bis 24.00 Uhr.
  - 1.11.1. *Xenix Bar, Nachtleben, Zürich, Schweiz*, (URL: <https://www.zuerich.com/de/besuchen/nightlife/xenix-bar>).

## 2. Kanzleibar / Turnhalle

- 2.1. Mit Gleichgesinnten will er die gastronomische Dürre im Kreis 4 [in 1975] vitalisieren. Als Räumlichkeit für diese Oase mit dem verqueren Namen «Spunte zur hilflosen» peilt man die frei werdende Turnhalle des Kanzleischulhauses an.

- 2.1.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 2, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.2. In dieser ist zu lesen, dass auf Alkoholverkauf verzichtet würde. Dass man «schöne, meist vegetarische und unvergessliche Menues» sowie «Waldheidelbeer-Saft und Ovi» verkaufen wolle. Dass das Klima «weiblich» und die Veranstaltungen «gurufrei» sein sollen ... oder dass man im Garten «Hühner, eine chinesische Hängebauchsau und zahme Ratten» halten möchte.<sup>B1</sup>
- 2.2.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 2f, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.2.2. Die Broschüre für die 1983 lancierte Idee, in der Kanzleiturnhalle einen alkoholfreien und vegetarischen «Spunten zur hilflosen» einzurichten. Foto: Archiv Koni Frei.
- 2.3. Unabhängig davon erhöht Wagners Administration [seit 1982 im Stadtpräsidium] das Budget für alternative und freie Kulturformen im Zeitraum 1982 bis 1990 von 1 auf knapp 11 Millionen Franken. Davon profitieren sollen die Rote Fabrik, die Gessnerallee, der Rock- und Pop-kredit – und das neu entstehende Quartierzentrum Kanzlei.
- 2.3.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 3, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.4. Deshalb [gehörte nicht zu der non-kommerziellen Einrichtung des Quartierzentrums an] räumt und verbarrikadiert die Polizei am 17. Januar 1985 die Turnhalle, in der Freis Gruppe ohne Erlaubnis dennoch einen «Spunten zur hilflosen» eingerichtet hat. Natürlich nehmen die «Rebellen» die Schliessung nicht einfach so hin. Im März verhüllt man die Halle à la Christo und Jeanne-Claude mit Stofftüchern. Drei Monate später, an einer Demo durch die Innenstadt, ist der Protest heftiger und lauter.
- 2.4.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 4, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.5. Im Quartierzentrum sorgt der sogenannte «Wyberrat» für feministischen Wirbel und bringt wichtige Anliegen aufs Tapet. Unter anderem den Wunsch eines Freiraums für Frauen-exklusive Anlässe. Gefunden wird er in der inzwischen wieder zugänglichen Turnhalle, wo am 6. Juli die erste feministische Kanzleila-Party stattfindet.<sup>B2</sup>
- 2.5.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 5, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.5.2. Foto: PD. Der Flyer der ersten «Frauen only» -Kanzleila-Party.
- 2.6. Fotograf Klaus Rózsa, der auch im Quartierzentrum engagiert ist, hält mit der Kamera fest, wie die Polizei am 21. Oktober 1986 das ganze Areal besetzt.<sup>B3</sup>
- 2.6.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 7, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.6.2. Foto: Klaus Rózsa: Zürcher Fotograf im Fadenkreuz (URL: <https://www.srf.ch/kultur/film-serien/klaus-rozsa-zuercher-fotograf-im-fadenkreuz>)
- 2.7. [...] am 21. Oktober 1986 [folgt] die nächste Machtdemonstration der Polizei – sie schliesst die Turnhalle erneut und besetzt dazu vorübergehend das ganze Kanzlei-Areal. [...] Anfang Dezember 1986 organisiert man [Befürworter der Turnhalle] die Aktion «Tag der geschlossenen Tür – Kanzlei uf de Gass», eine Woche später wird die Halle als Adventskalender dekoriert.<sup>B4</sup>
- 2.7.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 8, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.7.2. Foto: Klaus Rózsa / photoscene.ch. Eine Protestaktion zwischen Dadaismus, Esoterik und Politik: Am 9. März 1985 verhüllen dieKanzleiaktivisten die Turnhalle à la Christo und Jeanne-Claude.
- 2.8. In all den Phasen, in denen die Turnhalle offen ist, sorgen am Donnerstag von 22 bis 2 Uhr weibliche und männliche Haus-DJs für Good Vibes fernab des Mainstream zwischen Bebop, Synthie-Pop, Worldmusic oder Hip-Hop.
- 2.8.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 9, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.9. Dieses Kollektiv etabliert auch die durchaus politisch gefärbten «Disco-Revo»-Abende, deren Losung vereinfacht gesagt lautet: «Nur lebensfreudige Leutesind gute Revolutionäre.»
- 2.9.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 9, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.10. (Die Halle wird als) subversive Trutzburg mit gesellschaftlichem Störfaktorpotenzial dargestellt.
- 2.10.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 11, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).
- 2.11. Doch der Erfolg kommt eben gerade deshalb, weil die Seele nicht verkauft wird, weil alle erwünscht sind.<sup>B5</sup>
- 2.11.1. Thomas Wyss, *Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde*, Tagesanzeiger, 2022, S. 14, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).



- 2.12. "Back then [in 1993] we wanted to take over the Kanzleiturmhalle from the city so that anyone who wanted could have a space for events. But it has always been important to us that the city does not intervene with the content of the events. (...) Miracles can be expected where people meet. My goal as a restaurateur is for people to meet and get to know one another. And political actions are also more difficult to organize from the couch. To occupy a house you need trust and proximity, you need meeting points in the real world, not in the metaverse."
- 2.12.1. *Simon Muster, Ein bisschen Frieden, P.S., Die linke Zürcher Zeitung, (URL: <https://www.pszeitung.ch/ein-bisschen-frieden>).*
- 2.13. 1990 lehnte die Stimmbevölkerung die dauerhafte Einrichtung eines Quartierzentrums auf dem Kanzleiareal hauchdünn ab. Die Turnhalle wurde in der Folge immer wieder besetzt, die Stadt gab Unsummen für die Bewachung aus.
- 2.13.1. *Simon Muster, Ein bisschen Frieden, P.S., Die linke Zürcher Zeitung, (URL: <https://www.pszeitung.ch/ein-bisschen-frieden>).*
- 2.14. Auf unserer sonnigen Terrasse mitten im Kreis 4 verwöhnen wir dich mit feinsten Signature Cocktails. Erlebe mitten in Zürich das süsse Gefühl des Sommers und gönne dir zwischen Zitronen- und Olivenbäumen eine Auszeit mit einem Negroni Sbagliato in der Hand und einem Lachen im Gesicht.
- 2.14.1. *Summerbar Kanzlei, (URL: <https://bar.kanzlei.ch/>).*
- 2.15. Öffnungszeiten von Montag bis Freitag 16.30 Uhr und Samstag 18.00 Uhr.
- 2.15.1. *Summerbar Kanzlei, (URL: <https://bar.kanzlei.ch/>).*
- 2.16. Direkt neben dem Helvetiaplatz im Herzen vom Kreis 4 befindet sich der Kanzlei Club. Zentral gelegen mit Anschluss an die ÖV's ist die ehemalige Turnhalle eine attraktive Lokalität um Veranstaltungen durchzuführen.<sup>B6/B7/B8</sup>
- 2.16.1. *Kanzlei Club Zürich, (URL: <https://www.kanzlei.ch/>).*
- ### 3. School Building
- 3.1. The original "Zentralschulhaus Aussersihl" is one of the oldest schools in Zurich. Compact building cube in the late classicist style, the facades are horizontally structured by sole bench and belt frames. Today's appearance is shaped by the construction and reconstruction of 1896. Inside, the terrazzo floors and staircases in the development zones are in their original condition, and the wooden work has largely been preserved. Today an important meeting and cultural centre with gymnasium, cinema "Xenix" and children's playground.<sup>C2/C3/C4/C5</sup>
- 3.1.1. *Karin Dangel, Schulhäuser der Stadt Zürich, Stadt Zürich, 2008.*
- 3.1.2. *Foto: Schulanlage Kanzlei, 1861-1925, (URL: <https://baz.e-pics.ethz.ch/catalog/BAZ>).*
- 3.2. Unabhängig davon erhöht Wagners Administration [seit 1982 im Stadtpräsidium] das Budget für alternative und freie Kulturformen im Zeitraum 1982 bis 1990 von 1 auf knapp 11 Millionen Franken. Davon profitieren sollen die Rote Fabrik, die Gessnerallee, der Rock- und Pop-kredit – und das neu entstehende Quartierzentrum Kanzlei.
- 3.2.1. *Thomas Wyss, Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde, Tagesanzeiger, 2022, S. 3, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).*
- 3.3. Im Quartierzentrum sorgt der sogenannte «Wyberrat» für feministischen Wirbel und bringt wichtige Anliegen aufs Tapet. Unter anderem den Wunsch eines Freiraums für Frauen-exklusive Anlässe. Gefunden wird er in der inzwischen wieder zugänglichen Turnhalle, wo am 6. Juli die erste feministische Kanzleila-Party stattfindet.
- 3.3.1. *Thomas Wyss, Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde, Tagesanzeiger, 2022, S. 5, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).*
- 3.4. Im September 1990 kommt es zur Abstimmung, ob der jährliche Betriebskredit von 980'000 Franken fürs Quartier- und Kulturzentrum Kanzlei weitergeführt werden soll. Das Nein-Lager siegt knapp mit einem Stimmenanteil von 50,8 Prozent.
- 3.4.1. *Thomas Wyss, Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde, Tagesanzeiger, 2022, S. 10, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).*
- 3.5. Bei der zweiten Abstimmung passiert, womit kaum jemand gerechnet hätte: Der Nein-Stimmen-Anteil ist nun markant höher, er beträgt 55,5 Prozent!
- 3.5.1. *Thomas Wyss, Legendäre Zürcher Discos - Wie eine Turnhalle zum politischen Partyhaus wurde, Tagesanzeiger, 2022, S. 12, (URL: [https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new\\_user=yes](https://www.tagesanzeiger.ch/wie-eine-turnhalle-zum-politischen-partyhaus-wurde-535651493201?idp=OneLog&new_user=yes) 3/15).*
- 3.6. Der Eindruck bleibt, dass in einer so reichen und multikulturell geprägten Stadt wie Zürich, die öffentliche Hand offenbar zu wenig Mittel für die Bibliothek zur Verfügung stellt.
- 3.6.1. *Michael Guggenheimer, Buchort. „Kanzbi“ – Interkulturelle Bibliothek, Zürich, 2022 (URL: <https://buchort.ch/page/148/>).*
- 3.7. Das Kanzleischulhaus wurde 1863 als zweites gemeindeeigenes Schulhaus der Gemeinde Aussersihl eingeweiht.<sup>C1</sup>
- 3.7.1. *Anonymus, Kanzleiareal. kreis4unterwegs (URL: <https://kreis4unterwegs.ch/stationen/kanzleiareal/>).*
- 3.7.2. *Foto: Klassenfoto aus dem Jahr 1905 (3. Klasse mit Lehrer Walder) vor dem Eingang zum Schulhaus Kanzlei (Hist. Verein Aussersihl).*
- 3.8. In den 1970-er Jahren diente das Schulhaus als Berufsschule; nach dem Umzug der Berufsschule in den Neubau an der Lagerstrasse (1985) wurde im Kanzleischulhaus auf Druck der Quartierbevölkerung ein Quartierzentrum eingerichtet, dessen Weiterführung 1993 in zwei städtischen Volksabstimmungen abgelehnt wurde.
- 3.8.1. *Anonymus, Kanzleiareal. kreis4unterwegs (URL: <https://kreis4unterwegs.ch/stationen/kanzleiareal/>).*
- 3.9. Diese Hausordnung stellt Verhaltensregeln für die Benützung der Schulanlagen der Volksschule auf und regelt deren Benützung zu schulfremden Zwecken; Die schulische Betriebszeit der Schulanlagen dauert an Werktagen ausserhalb der Schulferien in der Regel von 07.00 Uhr morgens bis 18.00 Uhr abends; Nach den schulischen Betriebszeiten stehen die dafür geeigneten Aussenanlagen den Kindern und Jugendlichen sowie der weiteren Bevölkerung für Aufenthalt und Freizeitaktivitäten bis 22.00 Uhr zur Verfügung.

- In den Schulferien und an den Wochenenden beginnt die zulässige ausserschulische Benützung ab 08.00 Uhr; Der Konsum von Alkohol, Raucherwaren, anderen Suchtmitteln sowie E-Zigaretten / E-Shishas ist auf der ganzen Schulanlage verboten.
- Das Laufen lassen und Mitführen von Hunden auf der Schulanlage ist verboten. Ausgenommen davon ist das Mitführen von Hunden an der Leine auf Durchgangswegen; Die Schulanlagen dürfen - ausser für Fahrten aus betrieblichen Gründen - mit Motorfahrzeugen (einschliesslich Motorfahrrädern) nicht befahren werden; Foto-, Film- und Tonaufnahmen auf der Schulanlage bedürfen einer Bewilligung der Schulleitung; Diese Hausordnung gilt sinngemäss auch für die Schulanlagen der gemeindeeigenen Sonderschulen und von Musikschule Konservatorium Zürich (MKZ), sofern sie von den zuständigen Schulkommissionen genehmigt wird und diese keine speziellen Vorschriften aufstellen.
- 3.9.1. *Hausordnung für die Schulanlagen der Volksschule der Stadt Zürich (Hausordnung), Stadt Zürich, 2017.*
- 3.10. Beim Bau dieser Schulhäuser wurden bereits Ideen der Reformpädagogik und der Hygienebewegung berücksichtigt. Das heisst, viel Licht und Luft in den Schulzimmern, erste Schulduschen und Turnhallen sollten die Volksgesundheit stärken.
- 3.10.1. *Carmen Roshard, Tina Fassbind, Yannick Wiget, Wie ein Pavillon Schule machte, Tagesanzeiger, S. 5 (URL: <https://www.tagesanzeiger.ch/wie-ein-pavillon-schule-machte-819249988046>).*
- 3.11. Im Schulhaus Kanzlei unterrichten heute rund 50 Musiklehrpersonen in 27 Zimmern. MKZ belegt damit die meisten Räume im Schulhaus Kanzlei und erfüllt in betrieblicher Hinsicht zentrale Aufgaben. Die Leitung Hausdienst und Technik wird beispielsweise durch MKZ gestellt. Mit der Schulleitung MKZ Limmattal befindet sich eine wichtige Anlaufstelle für den Musikunterricht im Quartier direkt im Schulhaus. Sie arbeitet mit einigen der Nutzenden des Kanzleiareals eng zusammen. So kann MKZ z. B. regelmässig Konzerte im Kanzlei Club veranstalten. Aufgrund dieser Entwicklungen und Begebenheiten drängte es sich auf, dass MKZ als Hauptnutzerin des Schulhauses vor Ort auch die Verantwortung für die Führung des Betriebs übernimmt.
- 3.11.1. *Claudia Cuche-Curti, Stadtrat Stadt Zürich, Auszug aus dem Protokoll des Stadtrats von Zürich vom 10. April 2019, 2019.*
- 3.12. Für eine Weiterfinanzierung sehe das Amt keine ausreichende Grundlage, schrieb es im August vergangenen Jahres. Das Geld, das man der Kanzbi gewährte, sei im eigentlichen Sinne keine Unterstützung, sondern eine Entschädigung.
- 3.12.1. *Corsin Zander, Stadt dreht Kinderbibliothek Geldhahn zu, Tagesanzeiger, Zürich, 2018, (URL: <https://www.tagesanzeiger.ch/stadt-dreht-kinderbibliothek-geldhahn-zu-187518001732>).*
- 3.13. Es zeichnet sich ab, dass MKZ den Standort Kanzlei weiter ausbauen möchte und dafür zusätzliche Räume beanspruchen wird. Dabei wird sichergestellt, dass die bisherigen Nutzenden ihre Raumbelagungen behalten können. MKZ soll auch in Zukunft nur über Räume verfügen, welche durch die heutigen Nutzenden nicht mehr benötigt werden.
- 3.13.1. *Claudia Cuche-Curti, Stadtrat Stadt Zürich, Auszug aus dem Protokoll des Stadtrats von Zürich vom 10. April 2019, 2019.*
- 3.14. In dieser Zeit wurden verschiedene Entwicklungsmöglichkeiten diskutiert, wie eine Zusammenarbeit zwischen Schulamt und Kanzbi über das Vertragsende hinaus weitergeführt werden kann. Dafür bestand jedoch keine ausreichende Grundlage, womit die Finanzierung durch das SSD per Sommer 2018 beendet wurde. Dem Gemeinderat war das Fortbestehen der Kanzbi ein Anliegen.
- 3.14.1. *Corine Mauch, Weisung des Stadtrats von Zürich an den Gemeinderat (GR Nr. 2019/269), Sozialdepartement, Verein Kanzbi – Interkulturelle Bibliothek für Kinder und Jugendliche, Stadt Zürich, 2019.*
- #### 4. Outside Area
- 4.1. „The Kanzleiareal has a special significance for the city of Zurich as well as for district 4. On the one hand, it is a place for a wide range of institutions (Kanzbi, flea market<sup>6</sup>, Kanzleiklub, cinema, bar, etc. ), on the other hand it is also a valuable space where various cultural, social and political uses of non-commercial nature take place.“
- 4.1.1. *Claudia Cuche-Curti, Stadtrat Stadt Zürich, Auszug aus dem Protokoll des Stadtrats von Zürich vom 10. April 2019, 2019.*
- 4.2. “The playground is suitable for children from 0 to 9 years and is equipped with the following play equipment: basket swing, climbing area with slide, water conveyor, slide. The playground is public. The surroundings of the playground have the following to offer: playground and sunbathing area, large gravel area, crooked and inclined playground, stone pyramid.“<sup>D1</sup>
- 4.2.1. *Spielplatzportal, Spielplatz Kanzleiwiese, (URL: <https://www.spielplatz-portal.ch/spielplatz/432-spielplatz-kanzleiwiese>).*
- 4.3. Pseudo-public spaces or ‘Pops’ – large squares, parks and thoroughfares that appear to be public but are actually owned and controlled by developers and their private backers – are on the rise in London and many other cities, as local authorities argue they cannot afford to create or maintain such spaces themselves.
- 4.3.1. *Hubert Klumpner, Urban Design. Chair of architecture and urban design, 2020.*
- 4.4. Der Stadtkreis 4 ist jener Zürcher Stadtkreis, indem seit den beiden letzten Jahrzehnten des 19. Jahrhunderts zahlreiche Ausländer leben. [...] Heute leben hier Menschen aus Ex-Jugoslawien, aus Sri Lanka, aus Lateinamerika, den Filipinen, aus der Türkei und Thailand.
- 4.4.1. *Michael Guggenheimer, Buchort. „Kanzbi“ – Interkulturelle Bibliothek, Zürich, 2022 (URL: <https://buchort.ch/page/148/>).*
- 4.5. Der Verein «Surprise» bietet neu Stadttouren an, bei denen sogenannte Randständige an «ihre» Orte in Zürich führen.
- 4.5.1. *Katja Baigger, Die Experten der Strasse. Neue Zürcher Zeitung, 2014 (URL: <https://www.nzz.ch/zuerich/stadt-zuerich/die-experten-der-strasse-ld.765644>).*
- 4.6. «Wie heisst dieses Wort, das ich nicht mag? ... Gentrifizierung»,
- 4.6.1. *Katja Baigger, Die Experten der Strasse. Neue Zürcher Zeitung, 2014 (URL: <https://www.nzz.ch/zuerich/stadt-zuerich/die-experten-der-strasse-ld.765644>).*
- 4.7. Der Quartieraufwertung steht er skeptisch gegenüber, schliesslich verschwinde damit die Armut nicht. Sie werde nur verdrängt.

- 4.7.1. *Katja Baigger, Die Experten der Strasse. Neue Zürcher Zeitung, 2014 (URL: <https://www.nzz.ch/zuerich/stadt-zuerich/die-experten-der-strasse-ld.765644>).*
- 4.8. Zudem stehen sie [Ewald Furrer und Hans Peter Meier, die Obdachlosen, welche die Stadttouren anbieten] mit den Behörden in Kontakt, um Bewilligungen einzuholen, etwa für die Besichtigung jener Bunker, die unter dem Pausenplatz des Kanzleischulhauses liegen. Unter dem Kiesboden des Kinos Xenix liegt ein Stück Zürcher Geschichte. ... In dem Bunker entstand eine selbstverwaltete Gemeinschaft, die in der Wohn- und Arbeitsgemeinschaft «Suneboge» mündete.
- 4.8.1. *Katja Baigger, Die Experten der Strasse. Neue Zürcher Zeitung, 2014 (URL: <https://www.nzz.ch/zuerich/stadt-zuerich/die-experten-der-strasse-ld.765644>).*
- 4.9. Der Stadtrat anerkennt, dass die verschiedenen Angebote auf der Schulanlage Kanzlei einen wichtigen Beitrag zum Stadtleben leisten. Das Areal wird seit Jahrzehnten vielfältig genutzt, und es soll auch weiterhin eine Zentrumsfunktion für soziokulturelle Aktivitäten im Quartier einnehmen.<sup>D2</sup>
- 4.9.1. *Claudia Cuche-Curti, Stadtrat Stadt Zürich, Auszug aus dem Protokoll des Stadtrats von Zürich vom 10. April 2019, 2019.*
- 4.9.2. *Foto: Stadt Zürich, Sozialdepartement, Spielbaracke Kanzleiareal, (URL: [https://www.stadt-zuerich.ch/sd/de/index/familien\\_kinder\\_jugendliche/Fam-Freizeit/spielbaracke.html](https://www.stadt-zuerich.ch/sd/de/index/familien_kinder_jugendliche/Fam-Freizeit/spielbaracke.html)).*
- 4.10. Das «Kanzlei» ist wegen seiner zentralen Lage und der verschiedenen Möglichkeiten (Kiesplatz, Wiese, Turnhalle, Schulhaus) für Feste geeignet. Hier findet seit 1932 regelmässig das offizielle Quartierfest statt. In den letzten zwei Jahren diente es auch dem 1.-Mai-Fest als Festplatzweiterung zum Helvetiaplatz und neu entstandenen Festen als Festraum. Seit Ende 1984 hat das ehemalige Kanzleischulhaus die Funktion eines Quartiertreffs und Kulturzentrums übernommen. Damit entfällt die Einschränkung, dass dieses Areal nur an schulfreien Tagen für Feste genutzt werden kann.
- 4.10.1. *Thomas Gastberber, Vom Quartierfest zu den Anwohnerfesten in Aussersihl 1986, S. 94, (URL: <https://www.e-periodica.ch/cntnmg?pid=sav-001%3A1986%3A82%3A%3A119>).*
- 4.11. Auf dem Kanzleiareal trifft sich eine abwechslungsreiche Mischung von Leuten. Der Kies ist für Boulespieler perfekt, während der Spielplatz für die Kleinen viel zu bieten hat. Im alten Schulhaus findet sich eine gut ausgestattete Schülerbibliothek, während das Kino Xenix neue und alte Filmtrouvailles zeigt. Nicht umsonst wird das Kanzleiareal von allen nur «Dorfplatz» genannt. Spezialtipp: Jeden Samstag findet der wetter- und winterfeste Kanzlei-Flohmarkt statt. Seit über zwanzig Jahren treffen sich hier schon die Flohmarktbetreiber und -besucher.
- 4.11.1. *Kreislauf, Xenix und Kanzleiareal, (URL: <https://www.kreislauf345.ch/de/wir-haben-offen/xenix-und-kanzleiareal/>).*
- 4.12. Public space has critical importance for the city and society because it forms a sense of community. The debate on the end of public space, which is ongoing as the privatization in the city rises, moves on to a new phase with the Covid-19 outbreak. Since the perception of public spaces will be a determinant factor in the future of the city, the question arises: How the perception and usage of the public, virtual public and pseudo-public spaces (particularly shopping malls) have been affected by the recent Covid-19 pandemic? (...) ith this survey, the change in perceptions and usage of these spaces based on personal, residential and district characteristics were investigated. The findings of the study revealed statistically significant differences between the perceptions and usage of public spaces and pseudo-public spaces before and after the Covid-19 outbreak in terms of personal, residential and district characteristics. According to survey results, there would be a significant decrease in the frequency of possible visits to public places.
- 4.12.1. *Muhammed Ziya Paköz, Cansu Sözer, Ayşen Doğan, Springerlink, Changing perceptions and usage of public and pseudo-public spaces in the post-pandemic city: the case of Istanbul, 2021, (URL: <https://link.springer.com/article/10.1057/s41289-020-00147-1>)*
- 4.13. Public spaces range in form from informal street corners to grand civic set pieces. At a larger scale, formal public spaces have long had an important role as the perceived centres of settlements of all types and as the focus for public life, activities and events. At a smaller scale, they might simply be somewhere to rest, hang out, or play whilst providing a visual pause in the flow of streets through urban areas. They encompass everything from traditional squares, to incidental urban spaces, to a range of new sorts of spaces (e.g. Cho et al. 2016) that challenge our perceptions—physically, socially and in terms of their management—about what public spaces should be.
- 4.13.1. *Matthew Carmona, Principles for public space design, planning to do better, 2018, (URL: <https://dnb.info/1168039371/34>).*
- 4.14. Kommt am 23. und 24. April ab 14h alle ans Polit-Wochenende auf dem Kanzleiareal in Zürich! Es wird Veranstaltungen und Vorträge geben zum Krieg in der Ukraine, zum revolutionären Projekt in Rojava, dem Kampf von Hafenarbeitern gegen den Krieg sowie antifaschistische Arbeit in Genua, zum Erstarben der Rechten in Europa und der Situation in Palästina. Dazu eine Vielzahl von Informations-Zelten zu Themen wie Antifa, Ökologie, feministischen und antirassistischen Kämpfen, Jugend, Selbstverteidigung, dem "Kill Erdogan"-Prozess und vielem mehr! Selbstverständlich mit Essen, Trinken, geselligem Beisammensein und ganz vielen wichtigen Informationen zum diesjährigen 1.Mai in Zürich.
- 4.14.1. *Anonymus, Barrikade, Polit-Wochenende 2022 auf dem Kanzleiareal in Zürich 23. und 24. April, 2022, (URL: <https://barrikade.info/article/5125>).*
5. Flea Market
- 5.1. Der Flohmarkt soll eine für alle offene Begegnungsstätte sein. Am Flohmarkt Kanzlei können alle teilnehmen, die Rasse, Religion und Geschlecht der andern respektieren, keine Gewalt ausüben und sich sozial und ökologisch verantwortungsbewusst verhalten.<sup>E3</sup>
- 5.1.1. *Leitbild Flohmarkt Kanzlei, (URL: [https://www.flohmarkt-kanzlei.ch/fileadmin/user\\_upload/Leitbild\\_02.98.pdf](https://www.flohmarkt-kanzlei.ch/fileadmin/user_upload/Leitbild_02.98.pdf))*
- 5.2. Der Flohmarkt ist jeden Samstag von 07.20 Uhr bis 16.00 Uhr für Besuchende geöffnet. Verkaufende dürfen das Areal zwecks Entladen und Abtransport von 06.40 Uhr bis 07.40 Uhr und zwischen 16.00 Uhr und 17.00 Uhr mit dem Auto befahren.<sup>E1/E2</sup>

5.2.1. *Marktordnung Flohmarkt Kanzlei*, (URL: [https://www.flohmarktkanzlei.ch/fileadmin/user\\_upload/Marktordnung\\_Novemer\\_2018\\_definitiv.pdf](https://www.flohmarktkanzlei.ch/fileadmin/user_upload/Marktordnung_Novemer_2018_definitiv.pdf)).

## 6. Bunker Kanzleiareal

6.1. Doch auch in dieser für das Quartier schwierigen Zeit blieb das Nachtleben der Langstrasse treu - nicht nur in den wenigen verbleibenden Traditionslokalen, sondern in den 70er-Jahren auch illegal im Bunker unter dem Kanzleiareal und in den 90er-Jahren in den vielen Kellerbars, die sich in der Nähe der Langstrasse ansiedelten.

6.1.1. *Alexander Bücheli, An der Langstrasse bleibt Zürich wach*, (URL: <https://www.hellozurich.ch/de/aktuell/kolumne-nachtleben-langstrasse.html>).

6.2. Als 2006 der Böögg entführt wurde, lag er im Bunker des Kanzleischulhauses, bis ihn die Kantonspolizei fand. Für solche Dinge bin ich immer zu haben.<sup>F1</sup>

6.2.1. *Simon Muster, Ein bisschen Frieden, P.S., Die linke Zürcher Zeitung*, (URL: <https://www.pszeitung.ch/ein-bisschen-frieden>).

6.2.2. *Foto: Luftschutz-Übungsbunker, 1944*, (URL: <https://baz.e-pics.ethz.ch/catalog/BAZ>).

## 7. Kosmische Pyramide

7.1. Für die Phänomene 1984 baute der Bildhauer Paul Sieber eine Granit Pyramide vor dem Museum Bellerive am Zürichsee. Die Pyramide ist in den Proportion 4 m Höhe und 6.25 m Basislänge über quadratischem Grundriss mit 51° Seitenwinkel und in der Nord-Süd-Achse ausgerichtet. Das Material, Recycling-Gotthardgranit von der Langstrasse-Unterführung in Zürich, suchte eine neue Bestimmung. Die Brücke über der Langstrasse wurde erneuert, daher wurde das Widerlager, Granitblöcke von 1,5 x 1,5 x 0,8 Meter Grösse, überflüssig. Die Möglichkeit für die Phänomene-Ausstellung, diese Pyramide nachzubauen, war eine enorme Herausforderung, zumal die Besucher die umstrittenen Kosmischen-Weisheiten im Innenraum erforschen konnten. Die Pyramide steht nun auf dem Kanzleiareal am Helvetiaplatz in dem Quartier von wo das Rohmaterial her kommt.<sup>G1/G2</sup>

7.1.1. *Paul Sieber, Kosmische Pyramide*, (URL: <http://www.paulsieber.ch/kurs/eisprung.html>)

7.1.2. *Google Rezessionen*, (URL: [https://www.google.com/search?q=kosmische+pyramide+kanzlei&sxsrf=ALiCzsZKA1GfWnu3hw12UV-K-2b59WelpA%3A1665300856454&ei=eHICY66sG\\_SExc8Po0ys2As&ved=0ahUKEwiuyPiP0dL6AhV0QvEDH-SIGC7sQ4dUDCA4&uact=5&oq=kosmische+pyramide+kanzlei&gs\\_lcp=Cgdnd3Mtd2l6EAM6BwgjELA-DECdKBAhBGAFKBAhGGABQhxxYhxxglSJo-AnAAeACAAYlAWy-SAQMwLjGYAQCgAQHIAQLAAQE&sclient=gws-wiz](https://www.google.com/search?q=kosmische+pyramide+kanzlei&sxsrf=ALiCzsZKA1GfWnu3hw12UV-K-2b59WelpA%3A1665300856454&ei=eHICY66sG_SExc8Po0ys2As&ved=0ahUKEwiuyPiP0dL6AhV0QvEDH-SIGC7sQ4dUDCA4&uact=5&oq=kosmische+pyramide+kanzlei&gs_lcp=Cgdnd3Mtd2l6EAM6BwgjELA-DECdKBAhBGAFKBAhGGABQhxxYhxxglSJo-AnAAeACAAYlAWy-SAQMwLjGYAQCgAQHIAQLAAQE&sclient=gws-wiz)).

(Kanzleiareal) ist multikulturell, das ist super. Ich finde für jung und alt."

8.1.1. *In Konversation mit weiblicher Person an die 70 Jahre alt, auf dem Kanzleiareal in Zürich, 07.10.2022, 15:00 Uhr.*

8.2. "Ich bin eigentlich nie hier, das ist ein riesiger Zufall. Ich komme auch nicht von Zürich. Ich weiss nur, dass am Samstag ein Flohmarkt auf dem Platz stattfindet."

8.2.1. *In Konversation mit männlicher Person an die 70 Jahre alt, auf dem Kanzleiareal in Zürich, 07.10.2022, 15:55 Uhr.*

8.3. "Ich habe noch nie gehört, dass man hier (zeigt auf das Schulgebäude) hinein darf, obschon ich schon sehr lange hier lebe. Ich möchte würde gerne ein paar Sachen hier (MKZ) belegen, aber ich weiss nicht genau wie, wo, was. Das Kanzleiareal hat ein Eigenleben, weiss nicht, ob es wegen dem Zaun ist. Geschlossenheit ist ein Thema. Womöglich bin ich auf den Platz gestossen, da ich aufgrund des Kohorte-Effekts mich mit diesem identifizieren konnte. Das Haus bildet fast eine Grenze zwischen den verschiedenen Zonen. In den Kanzlei-Club kommen eher gut verdienende Menschen/Jugendliche mit regelmässigem Einkommen. Es kommen immer wieder die gleichen Leute hier hin. Viele Leute kennen sich und begrüßen sich. Es gibt auch immer ganz viel Polizei. Die Polizei fährt auf den Platz, dreht eine Runde (um das Schulhaus) und fährt wieder raus."

8.3.1. *In Konversation mit männlicher Person an die 45 Jahre alt, auf dem Kanzleiareal in Zürich, 07.10.2022, 16:05 Uhr.*

## 8. Interviews

8.1. "Als der Flohmarkt fertig war, haben wir aufgeräumt, aus Naturschutzgründen. Der Kanzleiareal-Platz ist so wie früher. Die Stadt ändert sich jedoch schon (negative Mimik/Gestik). Diese riesigen Bauten. Als die Corona-Zeit vor zwei Jahren gekommen ist, haben die Menschen von der Umgebung spontan Lebensmittelsäcke an den Zaun gehängt. Das fand ich super! Mit meinen Enkelkindern bin ich hier oft gewesen. Es ist abgegrenzt (zeigt auf die Umfriedung um den Platz), sodass keine Drögel, Alkis und psychisch erkrankte Menschen hier sind. Es ist ein Ort zum Erholen. Ob ich mich hier schon einmal unsicher gefühlt habe? Ich und unsicher? Es



A1.jpg



A2.jpg



A3.jpg



A4.jpg



A5.jpg



B1.jpg



B2.jpg



B3.jpg



B4.jpg



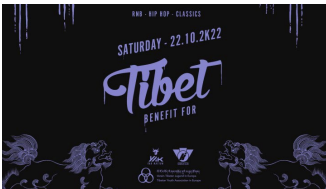
B5.jpeg



B6.jpg



B7.jpg



B8.jpg



C1.jpg



C2.tif



C3.jpg



C4.tif



C5.tif



D1.jpg



D2.jpg



E1.jpg



E2.jpg



E3.jpg



F1.tif



G1.jpg



G2.PNG



Z1.jpg



Z2 (1).jpg



Z2 (2).jpg



Z2 (3).jpg



Z3 (1).jpg



Z3 (2).jpg



Z3 (3).jpg



Z4.jpg



Z5 (1).jpg



Z5 (2).jpg



Z6 (1).jpg



Z6 (2).jpg



Z7.jpg



Z8 (1).jpg



Z8 (2).jpg



Z8 (3).jpg



Z8 (4).jpg



# DOES AMTSHAUS MAKE YOU CRY?

MAP

STILLS

APPENDIX





03:12



00:52



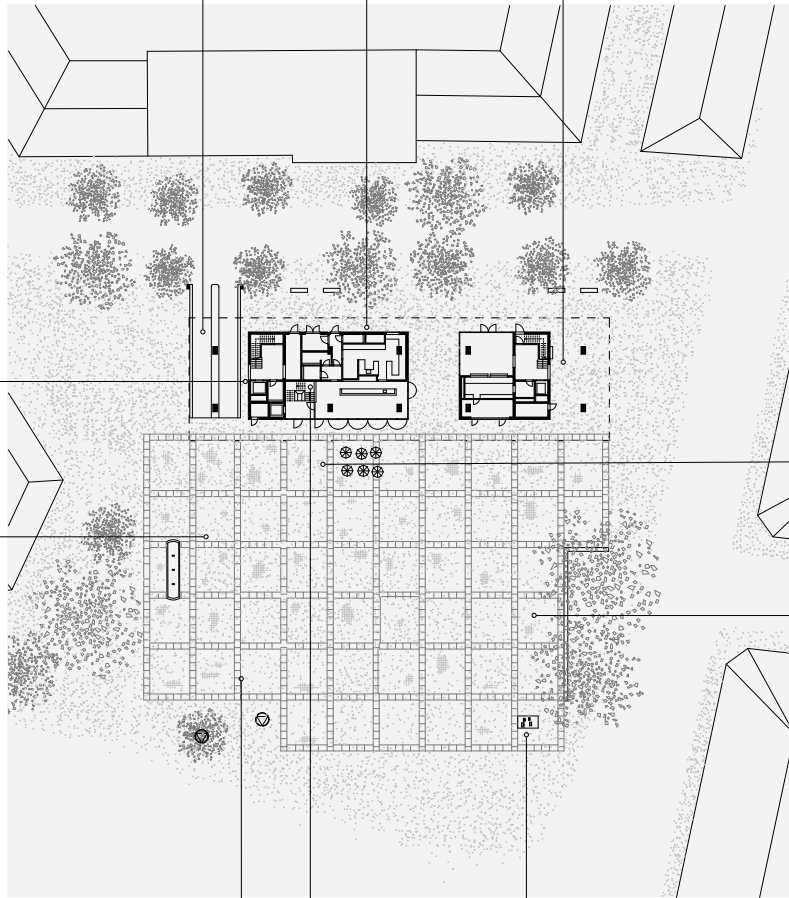
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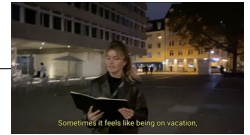
02:36



00:25



04:57



06:49



01:59



05:24



06:28

The newly renovated<sup>89</sup> **parking garage** Helvetiaplatz is located in the middle of Zurich's vibrant nightlife neighborhood. Trendy restaurants, clubs and cultural institutions are in the close vicinity.<sup>1</sup>



00:25

for an exceptional high quality standard and service quality.

***For an exceptionally high quality standard and service quality, the European Gold Standard Parking Award is additionally awarded.***<sup>109</sup> We are very proud to have received the following awards for our parking garages and to be the only parking provider in Switzerland to operate 3 parking garages with the EPA Gold Award.<sup>2</sup> At the same time, Helvetiaplatz and its surroundings are to be activated: Parking spaces in Molkenstrasse were

to be replaced by public parking spaces in the underground garage.<sup>3</sup> A dream of a parking garage! Wide pitches and brightly lit!<sup>4, 88</sup> Just as much has changed structurally in the two-story underground parking garage: Large circular openings were cut into the central concrete walls to increase safety and orientation and to ensure ventilation and smoke extraction.<sup>5</sup> More, much more, on level -1, because there usually park better citizens, which doesn't mean at all that they are better people (as you are).<sup>6, 94</sup> Yes, 40 Chf<sup>87</sup> for a whole day is a steep price, but that puts Helvetiaplatz in good company.<sup>7</sup> Besides, there are 55 XXL parking spaces,<sup>8, 92</sup> so one can park its big range rover too.<sup>9</sup>

The **construction costs** amount to a good 50 million francs - „a precision landing,“ said Councillor Odermatt.<sup>10, 91</sup> No matter in the municipal council the 50.93 million francs for the renovation of the more than 50-year-old office building.<sup>11</sup> However, the large chunk of the costs was approved by the city council because it is committed expenditure for maintenance.<sup>12</sup> Around one fifth of the construction sum is for the repair and publicization of the underground parking garage and for the expansion of the previously open ground floor with café bar, underground parking garage access and foyer reception of



00:52

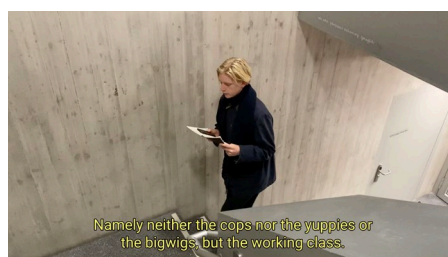
This sum includes a coffee bar for 2 million francs as well as 3 million francs

the social center.<sup>13</sup> ***This sum includes almost 2 million Swiss francs each for the café bar and further conversions, as well as around 3 million Swiss francs to make the existing underground parking garage accessible to the public.***<sup>14, 96</sup> Against the will of the city council, a majority of the parliament decided not to abolish the public toilets on the square. This will save 234,000 francs. Just under this amount - 230,000 francs - is for the installation of automatic blinds in the office building, as a majority decided.<sup>15</sup>

The electric blinds found a majority together with the SVP against the GLP.<sup>16</sup> Especially the installation of the electric blinds delights me because I could give the impulse for this request.<sup>17</sup> Because the cars are getting bigger and bigger, the promised 66 parking spaces in the underground garage under Helvetiaplatz could not be created.<sup>93</sup>

It was only enough for about 40 parking spaces. Therefore, a request was made to increase the credit approved by the voters, so that the missing spaces could be created in the 2nd basement of the underground parking garage. (...) So all in all a very successful last session for me. And the small celebration with a drink together with my group colleagues in the Karl der Grosse rounded off the evening perfectly. <sup>18</sup>

Activists of the Women's Strike Collective Zurich renamed Helvetiaplatz in Zurich „Ni-una-Menos-Platz“ on August 21.<sup>19</sup> By **adapting** Ni-Una-Menos-Platz with the slogan „und Geld stinkt doch“, <sup>95</sup> we marked who owns the neighborhood. *Namely neither the cops, nor the yuppies, nor the bigwigs, but the working class!*<sup>20</sup> If you don't work in the social center or have an appointment there, you should not only drink a coffee at Café Campo, but also take enough time on the toilet. (...) Three years ago the social center was scribbled all over legally. <sup>97, 98</sup>(...) The author of these works is not an unknown vandal, but the winner of the Kunst am Bau competition of the city of Zurich, Nedko Solakov.<sup>21</sup> The conversion of the Amtshaus on Zurich's Helvetiaplatz as an art and cultural production center contributes significantly to the promotion of contemporary art, to the activation of the creative industries, as well as to the sustainable stabilization of the Langstrasse neighborhood and thus to Zurich's attractiveness. (...) The Amtshaus Kreis 4 on Helvetiaplatz, a monolith on stilts, with its smallscale office spaces and open meeting zones in the core, offers the ideal conditions for setting up studios and workrooms.<sup>22</sup> In the morning, I have to force homeless people away, they are sleeping in the open space between the columns. I have to clean the walls from the graffiti.<sup>23, 99, 100, 101</sup> Schöns Züri removes graffiti and cleans your facades on a one-off or subscription basis. We are your partner with over 10 years of experience.<sup>24</sup>



01:59

Contact one of our **social centers** for free consultation. We are here for you! <sup>25</sup> You are welcomed at the back of the office building on the ground floor, the person behind the safety screen is responsible for the vertical distribution<sup>103, 104</sup> of the people in need of help in the building.<sup>26</sup> The fight against poverty is an important sociopolitical challenge of our time. But what is meant by poverty? It is often associated with the idea of a defined poverty limit that allows a distinction to be made between „poor“ and „not poor.“<sup>27</sup> Demand-related social benefits come into play when the preceding measures of basic care or social insurances are not sufficient or have been exhausted.<sup>28</sup> A neighborhood team is assigned to each floor, and the roof terrace,<sup>106</sup> which is not accessible, is located on the top floor. You are welcome to look around. However, I think architecturally

02:36



the house is not very interesting, *everything repeats itself*.<sup>29</sup> People like to receive their money. For them, the Amtshaus is a happy place. They can also go and buy a coffee if they want.<sup>30</sup> The syringe machine<sup>102</sup> at Helvetiaplatz is certainly still there. Under the office building, side Kanonengasse,<sup>31</sup> anonymous and inexpensive access to sterile injection material is available.<sup>32</sup>

It stands on columns, has parapet edges of beton-brut, and was occasionally remarkable for its slatted blinds hanging crooked.<sup>33</sup> In 2008, voters<sup>112</sup> said yes to a proposal entitled „Parking and upgrading of the Helvetiaplatz area“.<sup>34,109</sup> No topic in the municipal council on Wednesday were the 50.93 million francs for the **renovation** of the over 50-year-old Amtshaus.<sup>35</sup> A central issue in the course of the renovation of the Amtshaus was energy consumption: through various improvements, such as the installation of solar control windows, and the use of ecological materials, it was possible to achieve the Minergie-Eco standard.<sup>36</sup> The brand is sustained by the economy, the cantons and the state and is protected from abuse. *Those who*



03:12

*used to stand under the house on pylons at events when it rained should now go to the café and spend some money.* Perhaps an umbrella would also be an idea... But seriously: You can still stand underneath, you just have to squeeze together a bit.<sup>37</sup> Helvetiaplatz deserves a ground floor usage.<sup>38,108</sup> The desire of the operators for a low-threshold integration of the office into the neighborhood is fulfilled by the enlargement of the reception

area of the Social Welfare Office on the ground floor, and the addition of a public café-bar in May of this year. This integration is a necessary condition for adequate communication between the office and the applicants.<sup>39</sup> In a slightly more modest league, the scaffolders operate.<sup>107</sup> They, too, are now working with the alienation effect: unfinished buildings and houses in need of renovation like to be mysteriously enveloped. It is to be regretted, however, when the then unwrapped, pale facades replace the temporary play for effects.<sup>40</sup> Since the renovation 3 years ago, the building performs great. There is no need to change something. Each floor is responsible for its own neighborhood. Since the renovation, the roof terrace is no longer public, and in case of riots, the police can overlook Helvetiaplatz and the crowd from above, you have complete control, everything works.<sup>41</sup>

*Kreis 4 and 5 are, by tradition, an allocation point and collecting pond for people and population groups that were not tolerated in the city core.*<sup>42</sup> In the course of industrialization, the area became an immigration zone for thousands of people looking for work from Switzerland and foreign countries. Thus, the formerly rural area developed into the traditional small business and industrial district of the city of Zurich.<sup>43</sup>



03:59

The area between Stauffacherstrasse and Limmatplatz in particular suffered from a massification of the sex industry as well as from the flourishing drug trade.<sup>44</sup> Some of the most important institutions of the neighborhood are grouped around Helvetiaplatz: the Volkshaus, the Amtshaus Helvetiaplatz, the Kanzleischulhaus with cinema and gymnasium, and the Bezirksgericht.<sup>45</sup> Politically influential are not only parties, but also labor unions, with their headquarters in Kreis 4. Foreign groups draw attention to themselves in Kreis 4, for example, the Colonia libera italiana was founded against fascist influences during the Second World War. Lenin and Mussolini - when he was still a socialist - made their appearances in Kreis 4.<sup>46</sup> „The most important square of the district is Helvetiaplatz.<sup>47, 108</sup> The positive of Kreis 4 lies in the contradictions of its vitality. The negative of circle 4 lies in the bureaucracy of the superior city administration in dealing with these contradictions.<sup>48</sup> The city of Zurich has two main stabilization strategies: First, the social mixing policy, which is intended to eliminate the socio-spatial concentration of disadvantaged and financially underprivileged population groups. Second, an image production, that is, the marketing of the precarious, the urban rawness of today's drug and red-light district.<sup>49</sup> The only constant in Kreis 4 is change.<sup>50</sup>

In the second half of the 19th century, when Aussersihl was rapidly urbanizing, **Helvetiaplatz** was nothing more than a spacious intersection.<sup>111</sup> In its center, surrounded by three streets, stood a fire station of the fire department, all around there was a lot of open space.<sup>51</sup> In 2008, the voters<sup>112</sup> had said yes to a proposal with the title „Parking and upgrading of the surroundings of Helvetiaplatz“.<sup>52, 116</sup> In 1958, the city council organized a competition to unify the new square with the Kanzleiareal into an ensemble.(...) The intention was to create a kind of „city for the workers“; the Kanzleischulhaus and the gymnasium were to be replaced by offices, stores and a high-rise building.<sup>53</sup> The voters understood that investments in Kreis 4 were worthwhile.<sup>54</sup> In the Seegfrörni winter of 1963, the attention of a broad public was drawn to Pastor Sieber when he set up a shelter for the homeless in the old bunker in Zurich underneath Helvetiaplatz.<sup>55, 110</sup> One feels at home here in the „Chreis Cheib“.<sup>56</sup> It is Zurich's most beautiful square, it is well sunlit, and has overall a positive vitality.<sup>57</sup> Helvetiaplatz is a tiny

04:57



Sometimes it feels like being on vacation,

urban desert. Some people accelerate as they cross it.<sup>58</sup> *Sometimes it feels like being on vacation.* But what is certainly typically Swiss is the quality of the products and the competent advice of the market vendors. (...) No other market<sup>115</sup> brings together as many different nationalities as Helvetiaplatz in Kreis 4.<sup>59</sup> And regarding the topic of consumption: Of course, there should also be seating around the square for those who do not want to consume anything.<sup>60</sup>

When market vendors set up their market stalls on Tuesday and Friday mornings, when used bicycles are sold on Saturdays, when Kurds demonstrate, free church members sing, and Kosovars celebrate their independence, then the square blossoms. As soon as the events end, it falls back into its coma.<sup>61, 113</sup> Having a view of the vastness of the square, which - when there is no market or no weekly demonstration - is so wonderfully empty.<sup>62</sup> The Helvetiaplatz with the market and the coffee works well, there is no need to change something.<sup>63</sup> On August 21, Helvetiaplatz in Zurich was renamed „Ni-unamenos Platz“ by activists of the Women’s Strike Collective Zurich.<sup>64</sup>

The **Amtshaus** on Zurich’s Helvetiaplatz, built in 1963, is the only realized building in an overall plan by Jaques Schader<sup>118</sup> designed in the late 1950s for the large-scale redevelopment of the square in the heart of Kreis 4.<sup>65</sup> Even in recent times, Zurich’s administration has needed new space. How could it be otherwise at a time when the state is assigned new tasks every day and the army of civil servants takes up an increasing percentage of all working people?<sup>66</sup> While Basel, for example, has been fortunate to successively house its administration in the old civic buildings, *Zurich has*

*always had architectural efforts for the representation of its government.*<sup>67</sup> Technically, the Amtshaus built in 1963, was ahead of its time; the architects Walder, Doebeli+ Hoch planned with prefabricated elements, prestressed beams, aluminum windows.<sup>68</sup> ·<sup>114</sup> The free ground floor,<sup>119</sup> the accessible roof terrace and the use of untreated concrete are a reference to the architect Le Corbusier.<sup>69</sup> In the end, however, its creators put „tra-

05:24



architectural efforts for the representation of its government.

ditional content in an avant-garde dress.“ Such contradictions seem to have been almost symptomatic of the 1960s, when Switzerland was in the midst of the rise of the consumer society and on its way to the „second“ or „reflexive modernity. The much quoted malaise, the increasing questioning of old certainties and interpretative patterns as well as the search for new certainties was, however, also part of the orientation crisis that increasingly gripped Swiss society in the mid-1960s and put traditional models under pressure.<sup>70, 117</sup>

The city of Zurich placed its unpleasant things outside, usually in the area of the former municipality of Aussersihl. (...) The infirmary and the later Pfrundhaus, the gallows mound and the place of execution were located in Aussersihl, the sewage and the garbage were disposed of in Aussersihl. (...) The uncontrolled immigration of workers from all directions took place for the most part in Aussersihl.<sup>71</sup> The City Council of Zurich organizes a competition among sculptors of Swiss nationality to obtain designs for the sculptural design of the idea of work, as a tribute to the unknown Swiss workers who serve the country and the people.<sup>72</sup> On May 1, 1964, Elio Capodaglioder, General Secretary of the Italian Federation of Builders and Woodworkers, took the floor as keynote speaker. On the same day that Capodaglioder made his plea for Italian guest workers in Switzerland, the „Monument to Labor“ created by Karl Geiser was unveiled on Helvetiaplatz.<sup>73</sup> The unions of labour rather like a heroic statue. another artist worked on a muscle men, that the unions later donated to the city.<sup>74</sup> Since 1890, the **worker's movement** has had its own day of action and celebration, the First of May.<sup>75</sup> *The working class became more and more enthusiastic about socialist ideals and declared war on exploitation by the propertied classes.*(...) From the very beginning, Aussersihl is one story of how people have dealt with discrimination.<sup>76</sup>



and declared war on exploitation by the propertied class.

06:28

The many market stalls filled with flowers, vegetables, cheese or other fresh produce spread the Italianità that the square, located in the middle of the former workers' quarter, already had in the past.<sup>77</sup> Located prominently in the basement of the concrete block at Helvetiaplatz, which will be renovated in 2019, the square will be enlivened at this position with the **Campo**.<sup>78</sup> The former passageway of the Amtshaus has been closed and turned into a restaurant.<sup>79</sup> *The passageway is not going to be eliminated; it will simply not be as wide as it is today. The café-bar occupies only part of the ground floor area.*<sup>80, 108</sup> Raumzuerich GmbH is the tenant, known for places such as the „Stanza,“ the „Silosilo,“ the „Hotel Rivington & Sons,“ and the recently opened „Bar45. And now the „Campo“.<sup>81</sup> Every detail of the interior is Instagrammable.<sup>82</sup> And here is also not spared with references and reverences (not the same): The website refers to Le Corbusier, to Charlotte Perriand and Pierre Jeanneret, to Brazil (without names) and to the (rather unknown, but important) Swedish architect and designer Axel Einar Hjorth. Wow.<sup>83</sup> When the sun is shining, it is so bright that some wear sunglasses even inside. You sit on sea-grass chairs from the Dordogne - or rather their modification into stools - between concrete columns, glass walls and a monumental counter.



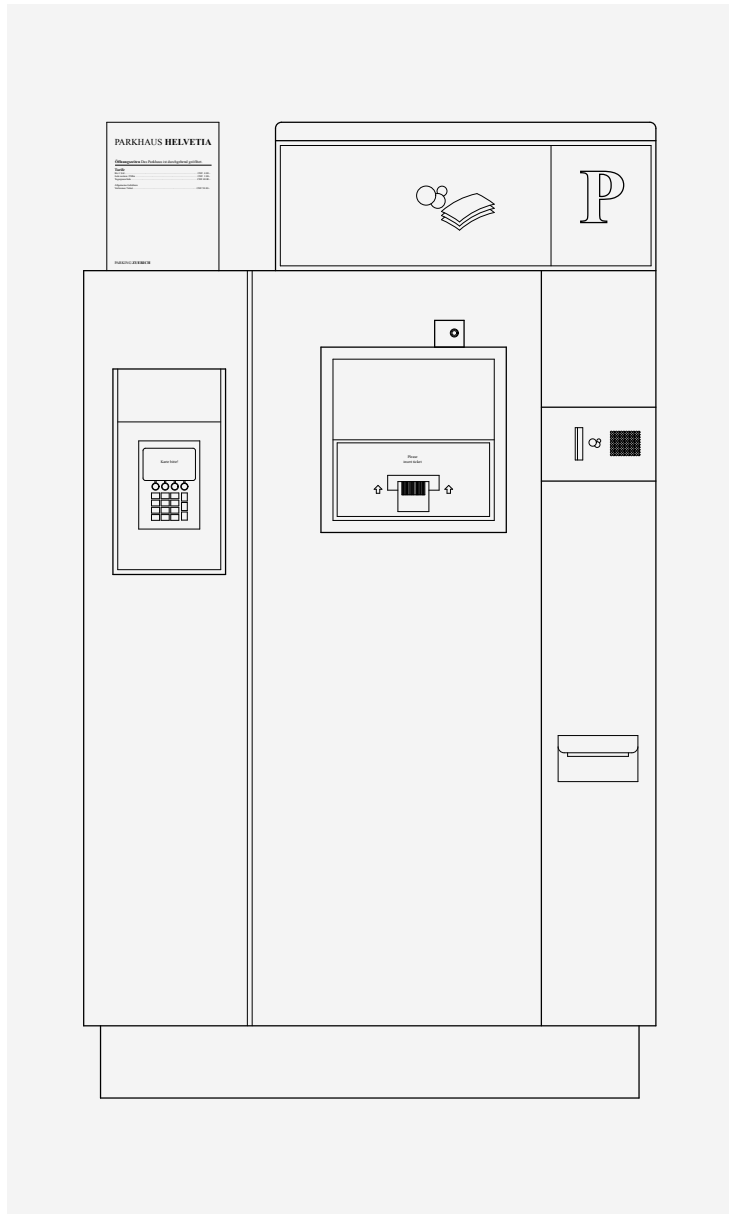
The passage is not going to be eliminated.

06:49



(...) Over the years, this rubber plant may have gone through a similar popularity curve as the postwar modernist buildings.<sup>84</sup> What was long considered musty is now hip.(...) The owners have brought in the Italian Massimo Ceresi, who comes from a butcher's family near Bologna, as their chef cook. (...) Which again leads back to the Italianita.<sup>85</sup> And regarding the topic of consumption: Of course, there should also be seating around the square for those who do not want to consume anything. Such are currently still missing, apart from the little wall along Ankerstrasse, which can serve as a makeshift seat.<sup>86</sup>





**Parkhaus Helvetiaplatz** Write a review  
 Molkenstrasse 5/9, Zürich

3.6 ★★★★★ 34 reviews

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**Valerio Canuso**  
 Local Guide · 80 reviews · 303 photos  
 ★★★★★ 6 months ago

Gar nicht zu empfehlen. Wurde garantiert nicht von Autofahrern geplant und gebaut.. Ein und Ausfahrt eng und vom Winkel her setzt man fast mit jedem 0815 Auto auf.. ganze Parkhaus eng und teuer! Wenn dir dein Auto etwas Wert ist, so melde dieses Parkhaus.

(Translated by Google)  
 Not recommended at all. It was guaranteed not to have been planned and built by motorists. Entry and exit narrow and from the angle you land with almost every 0815 car.. Whole multi-storey car parks are cramped and expensive! If you value your car, avoid this parking garage.

6

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**D. Betz**  
 Local Guide · 30 reviews · 10 photos  
 ★★★★★ 2 days ago **NEW**

Ein Traum von einem Parkhaus! Breite Stellplätze und hell beleuchtet! Warum sind nicht alle Parkhäuser so? Ja, 40 CHF (2022) für einen ganzen Tag sind ein happiger Preis, aber damit befindet sich der Helvetiaplatz in guter Gesellschaft mit anderen Parkhäusern in Zürich.

(Translated by Google)  
 A dream of a parking garage! Wide pitches and brightly lit! Why aren't all car parks like this? Yes, 40 CHF (2022) for a whole day is a steep price, but that puts Helvetiaplatz in good company with other car parks in Zurich.

Like

88



89

Grundmengen nach SIA 416 (2003) SN 504 416		Amtshaus	Tiefgarage
Grundstücksfläche	m <sup>2</sup>	3 440	3 440
Gebäudegrundfläche	m <sup>2</sup>	528	144
Umgebungsfläche	m <sup>2</sup>	2 912	-
Bearbeitete Umgebungsfläche	m <sup>2</sup>	840	-
Funktionale Einheiten	FE1	176	89
Gebäudevolumen	m <sup>3</sup>	21 632	14 588
Geschossfläche	m <sup>2</sup>	7 161	4 350
Hauptnutzfläche	m <sup>2</sup>	3 580	-

#### Erstellungskosten BKP 1-9 inkl. MwSt.

1 Vorbereitungsarbeiten	CHF	1 450 000	400 000
2 Gebäude	CHF	27 550 000	6 510 000
3 Betriebseinrichtungen	CHF	975 000	450 000
4 Umgebung	CHF	750 000	-
5 Nebenkosten	CHF	3 400 000	665 000
9 Ausstattung inkl. Kunst und Bau	CHF	1 000 000	-
<b>Erstellungskosten BKP 1-9</b>	<b>CHF</b>	<b>35 125 000</b>	<b>8 025 000</b>

(ohne Provisorien und Altlasten)

0 Grundstück/Altlast	CHF	760 000	130 000
1 Provisorien	CHF	185 000	175 000
<b>Erstellungskosten BKP 0-9</b>	<b>CHF</b>	<b>36 070 000</b>	<b>8 330 000</b>

(inkl. Provisorien und Altlasten)

#### Gebäudekosten BKP 2 inkl. MwSt.

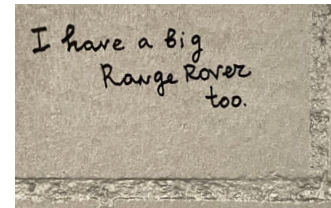
20 Baugrube	CHF	-	560 000
21 Rohbau 1	CHF	5 050 000	1 430 000
22 Rohbau 2	CHF	1 225 000	990 000
23 Elektroanlagen	CHF	3 580 000	1 190 000
24 Wärmeerzeugung	CHF	170 000	-
Wärmeverteilung (inkl. Dämmung)	CHF	1 650 000	-
Lüftungsanlage	CHF	1 350 000	385 000
25 Sanitäranlagen	CHF	795 000	295 000
Kücheneinrichtungen	CHF	55 000	-
26 Transportanlagen	CHF	220 000	45 000
27 Ausbau 1	CHF	4 150 000	230 000
28 Ausbau 2	CHF	2 930 000	295 000
29 Honorare	CHF	6 375 000	1 090 000
<b>Gebäudekosten</b>	<b>CHF</b>	<b>27 550 000</b>	<b>6 510 000</b>

#### Kostenkennwerte inkl. MwSt.

BKP 1-9			
Erstellungskosten/Gebäudevolumen	CHF / m <sup>3</sup>	1 624	550
Erstellungskosten/Geschossfläche	CHF / m <sup>2</sup>	4 905	1 845
Erstellungskosten/Hauptnutzfläche	CHF / m <sup>2</sup>	9 811	-
Erstellungskosten / FE 1	CHF	199 574	90 169
BKP 2			
Gebäudekosten/Gebäudevolumen	CHF / m <sup>3</sup>	1 274	446
Gebäudekosten/Geschossfläche	CHF / m <sup>2</sup>	3 847	1 497
Gebäudekosten/Hauptnutzfläche	CHF / m <sup>2</sup>	7 696	-
Gebäudekosten/FE 1	CHF	156 534	73 146

#### Energiekennwerte nach SIA 380 / 1 SN 520380 / 1

Energiebezugsfläche	m <sup>2</sup>	5 328.3
Gebäudehüllzahl		0.95
Spezifischer Heizwärmebedarf	kWh/m <sup>2</sup> a	55.2
Spezifischer Wärmebedarf Warmwasser	kWh/m <sup>2</sup> a	6.7
Spezifischer Elektrizitätsbedarf Beleuchtung	kWh/m <sup>2</sup> a	6.7
Gewichtete Energiekennzahl Minergie	kWh/m <sup>2</sup> a	50.8
Wärmeerzeugung	Grundwasserwärmepumpe	
Photovoltaikanlage	Aufdachanlage	
Durchschnittlicher Jahresertrag PVA	kWh	11 200



90

91

Freie Parkplätze

## Helvetiaplatz

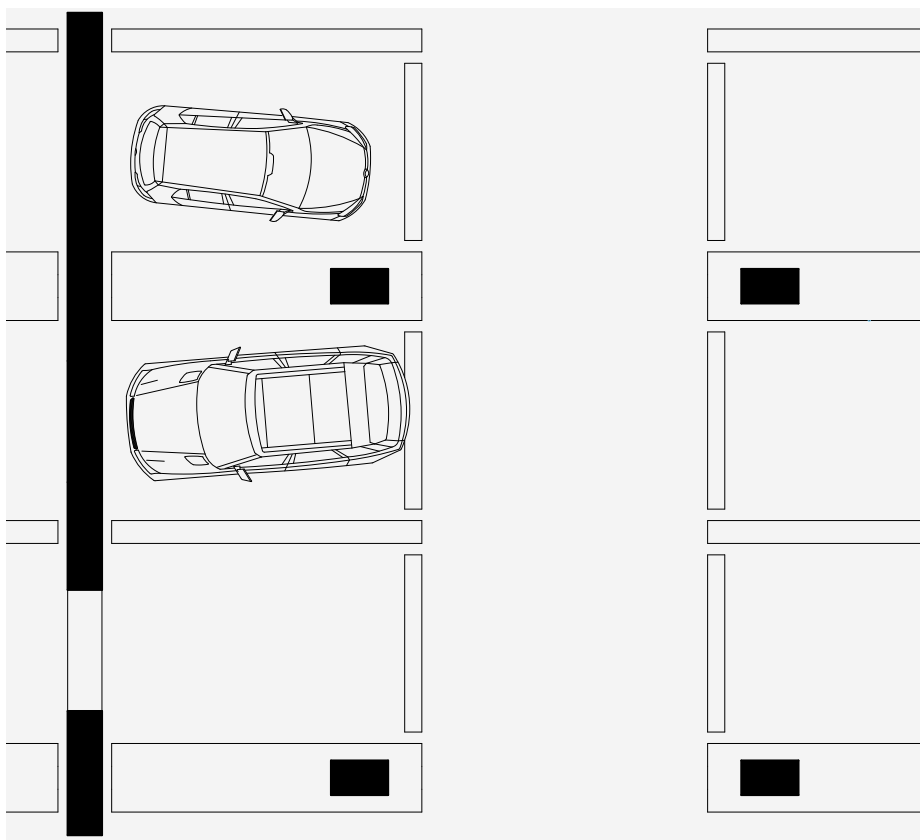
15

Molkenstrasse 5, 8004 Zürich

**Parkplätze Total**

11 Parkplätze &  
55 XXL Parkplätze

92



more, much more, on level-1, because  
these usually pass  
little citizens,  
which doesn't  
mean at all  
that they  
are better people (as you say)



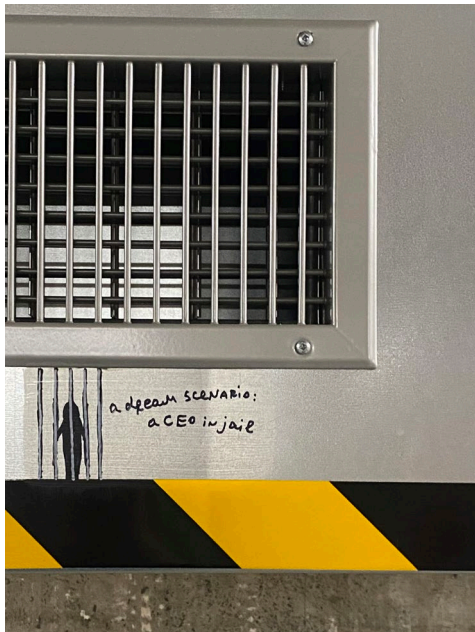
### 8.3 Café-Bar

Vorbereitungsarbeiten	1 000
Gebäude	1 350 000
Betriebseinrichtungen	214 000
Baunebenkosten	109 000
Ausstattung	56 000
<b>Erstellungskosten (Zielkosten)</b>	<b>1 730 000</b>
Zuschlag Bauherrschaft für die Ungenauigkeit der Berechnungsgrundlagen (etwa 5 %)	87 000
Zuschlag Unvorhergesehenes (etwa 10 %)	173 000
<b>Kredit</b>	<b>1 990 000</b>

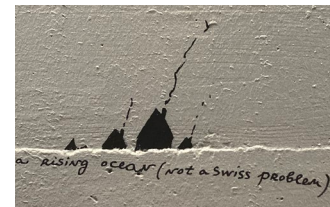
### 8.4 Gesamtübersicht

	Gebundene Ausgaben	neue Ausgaben	Total
Vorbereitungsarbeiten	3 486 000	123 000	3 609 000
Gebäude	34 654 000	3 529 000	38 183 000
Betriebseinrichtungen	8 000	900 000	908 000
Umgebung	379 000	10 000	389 000
Baunebenkosten	3 484 000	250 000	3 734 000
Ausstattung	2 279 000	248 000	2 527 000
<b>Erstellungskosten (Zielkosten)</b>	<b>44 290 000</b>	<b>5 060 000</b>	<b>49 350 000</b>
Zuschlag Bauherrschaft für die Ungenauigkeit der Berechnungsgrundlagen (etwa 5 %)	2 213 000	254 000	2 467 000
Zuschlag Unvorhergesehenes (etwa 10 %)	4 427 000	506 000	4 933 000
<b>Zwischentotal</b>	<b>50 930 000</b>	<b>5 820 000</b>	<b>56 750 000</b>
abzüglich Teil-Objektkredit Tiefgarage (Volksabstimmung 28. September 2008)		-1 920 000	-1 920 000
<b>Total Kredit</b>	<b>50 930 000</b>	<b>3 900 000</b>	<b>54 830 000</b>

96



98



97





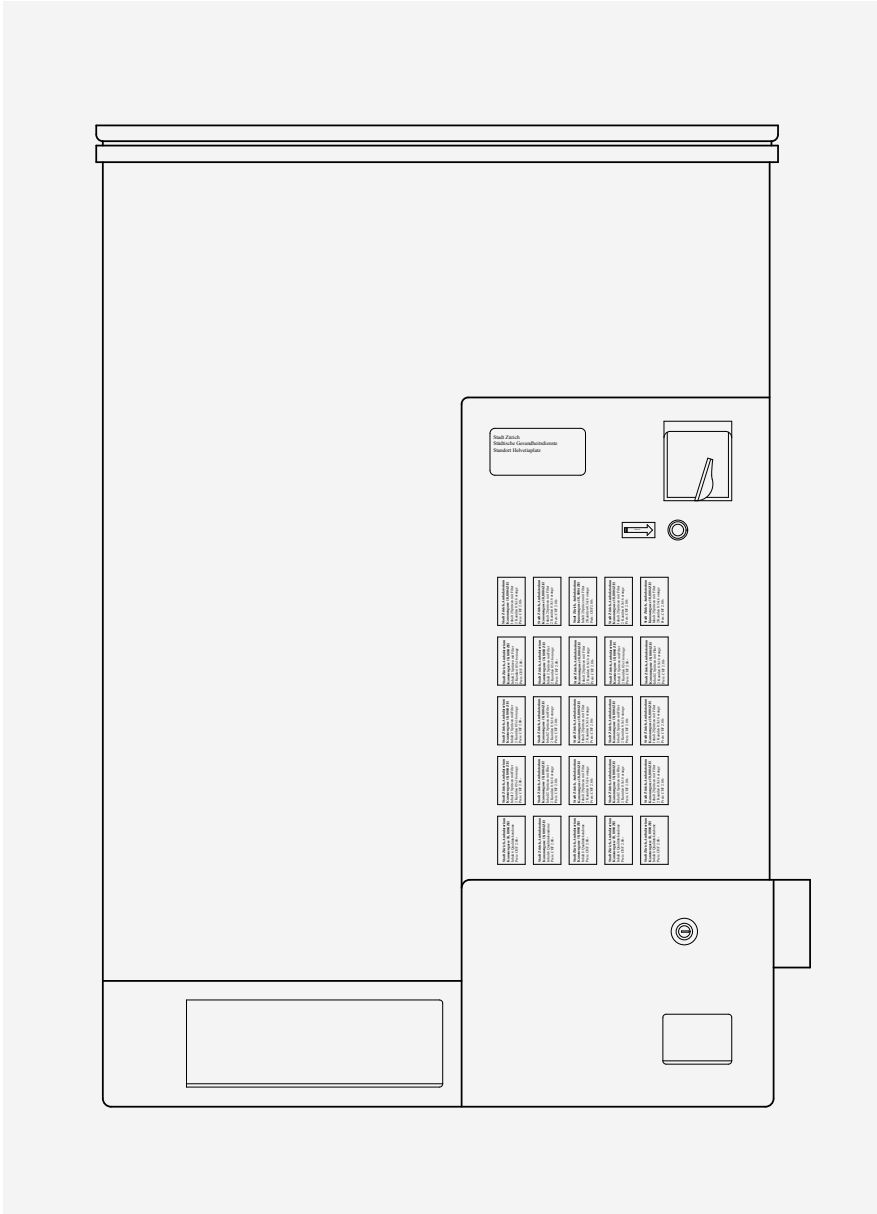
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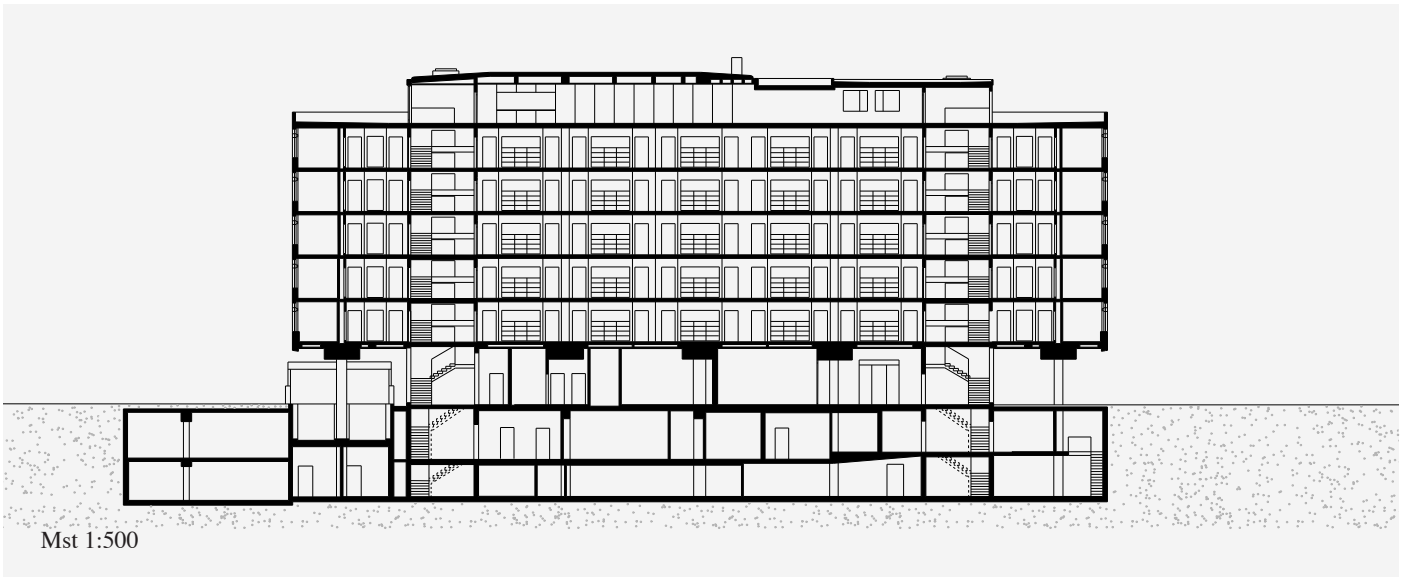


100



101





- 6 Soziale Dienste ††
  - Schreibdienst
  - Veranstaltungsraum
- 5 Quartierteam Langstrasse/Werd
  - Zentrumsleitung
  - Soziale Dienste
  - Fachstab Soziales Stadtleben
- 4 Quartierteam Industrie
  - Soziale Dienste
  - Mütter- und Vaterberatung
- 3 Quartierteam Sihlfeld
  - Soziale Dienste
  - Mütter- und Vaterberatung
- 2 Quartierteam Hard
  - Soziale Dienste
  - Soziokultur Kreis 3, 4, 5 und mobil
- 1 Intake / Information / &†††
  - Infothek
  - PC-Arbeitsplatz für Klientinnen, Drucker/Kopierer
  - SECO-Terminal
  - Soziale Dienste
  - Büro für Sozialraum & Stadtleben
- 0 Empfang

104

### Sozialzentrum Helvetiaplatz

Molkenstrasse 5/9, Zürich

[Write a review](#)

3.3 ★★★★★ 13 reviews

Sort by

Most relevant
Newest
Highest
Lowest

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M.

13 reviews · 1 photo

★★★★★ 2 months ago

Menschenverachtende Sozialarbeiter diese sind echt der grösste Aufwand unseres Sozialwesens, nicht diejenigen die Hilfe benötigen sondern diejenige die im Sozialdienst Ihren sogenannten sozialen Dienst nicht wahrnehmen und meinen noch die Hilfsbedürftige wie der letzte Dreck zu behandeln und dies in einer der renommiertesten Stadt der Welt als Zürcher finde ich es eine echte Schande mitten unserer schönen Stadt. Kein Verlass in unserem Sozialwesen!

(Translated by Google)

Inhuman social workers, these are really the greatest expense of our social system, not those who need help but those who do not perceive their so-called social service in social services and still think they treat those in need of help like shit and find this in one of the most renowned cities in the world as a Zurich resident I find it a real shame in the middle of our beautiful city. No trust in our social system!

👍 14

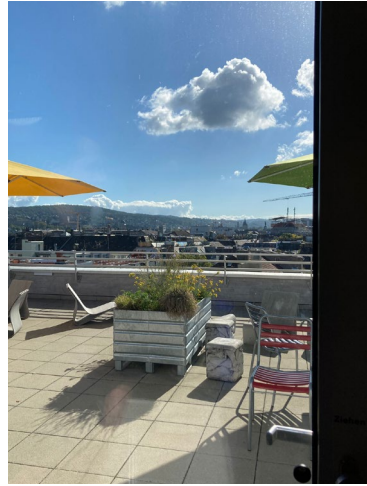
**Response from the owner** 2 months ago

Wir danken Ihnen für die Bewertung. Hätten Sie Interesse an einem Gespräch, um uns Ihre Gründe für diese Bewertung zu erläutern? Wir freuen uns über Ihre persönliche Kontaktaufnahme, damit wir Ihre Rückmeldung als Chance für Verbesserungen nutzen können. Kontaktieren Sie uns unter 044 412 85 00. Freundliche Grüsse

(Translated by Google)

Thank you for your review. Would you be interested in an interview to explain your reasons for this rating? We look forward to hearing from you personally so that we can use your feedback as an opportunity for improvements. Contact us on 044 412 85 00. Best regards

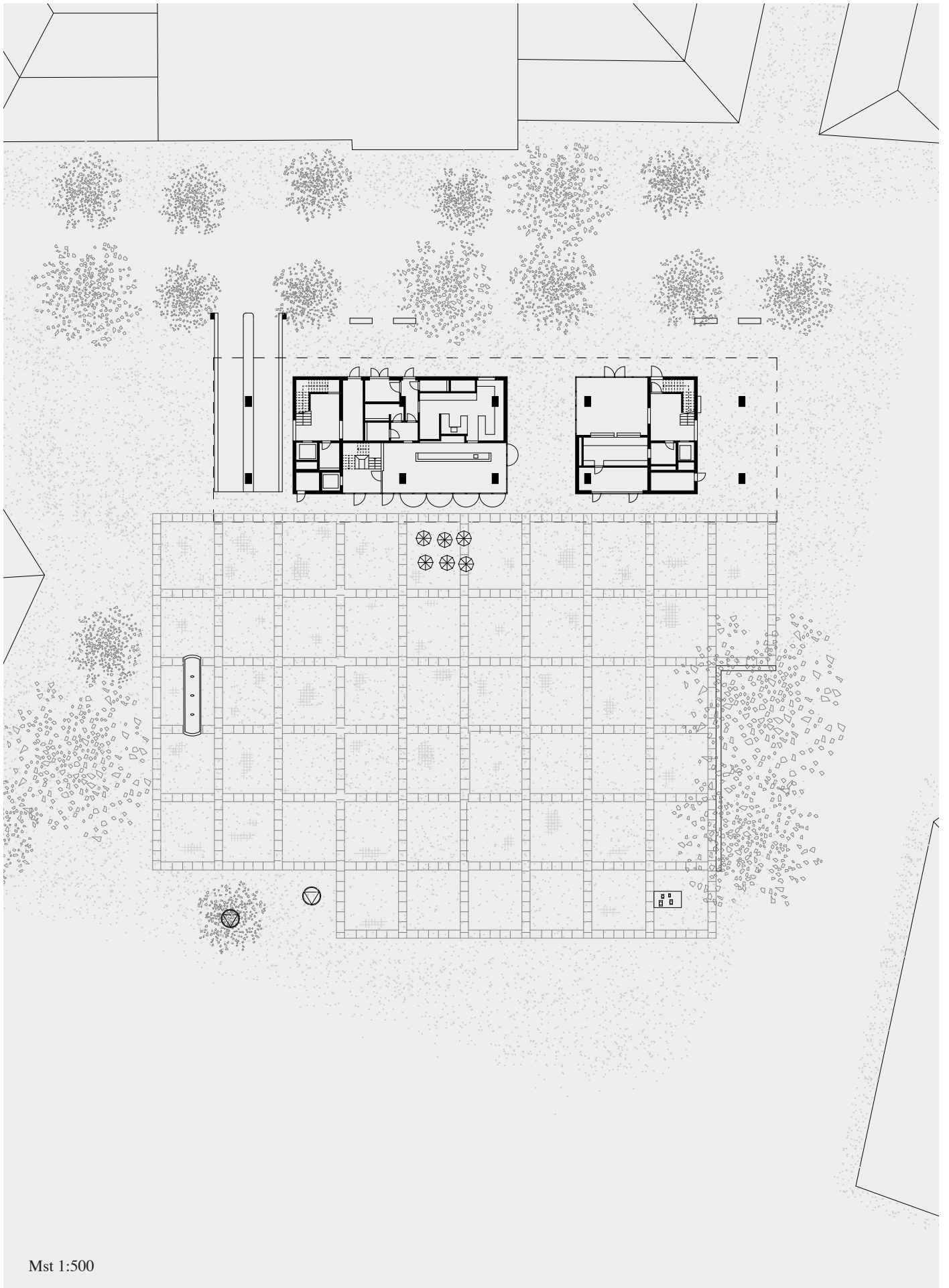
105



106



107



Mst 1:500





101



111

Gemeindeabstimmung Stadt Zürich

28. September 2008: 2. Parkierung und Aufwertung der Umgebung Helvetiaplatz, Objektkredit von 4 975 000 Franken

Protokoll Die Resultate: Vorlage angenommen

	Wahlkreis 1+2	Wahlkreis 3	Wahlkreis 4+5	Wahlkreis 6	Wahlkreis 7+8	Wahlkreis 9	Wahlkreis 10	Wahlkreis 11	Wahlkreis 12	Total
Stimmberechtigte	22'401	25'810	20'683	17'955	31'361	27'301	23'203	33'464	14'312	216'490
JA - Stimmen	4'922	5'629	4'656	4'636	8'039	4'986	5'361	5'874	2'039	46'142
NEIN - Stimmen	3'779	3'363	2'358	2'734	5'596	4'380	3'793	4'695	1'878	32'576
LEERE	244	214	145	215	378	212	224	232	101	1'965
UNGÜLTIGE	187	144	158	143	307	209	189	254	79	1'670
TOTAL	9'132	9'350	7'317	7'728	14'320	9'787	9'567	11'055	4'097	82'353
% - Stimmbeteiligung	40.8	36.2	35.4	43.0	45.7	35.8	41.2	33.0	28.6	38.0
% - JA Stimmen	56.6	62.6	66.4	62.9	59.0	53.2	58.6	55.6	52.1	58.6
% - NEIN Stimmen	43.4	37.4	33.6	37.1	41.0	46.8	41.4	44.4	47.9	41.4

Sämtliche Angaben ohne Gewähr!

v2

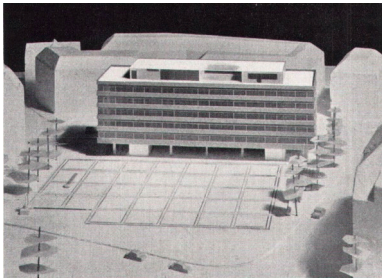
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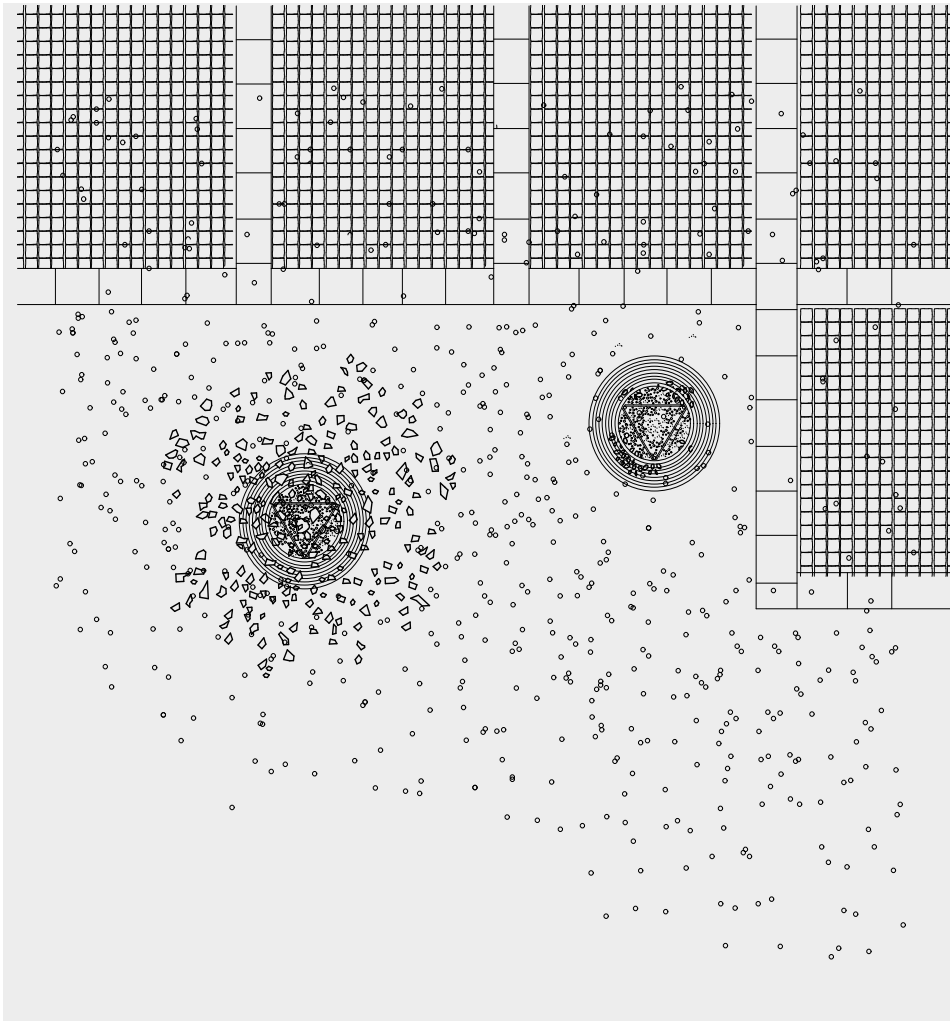
113



114

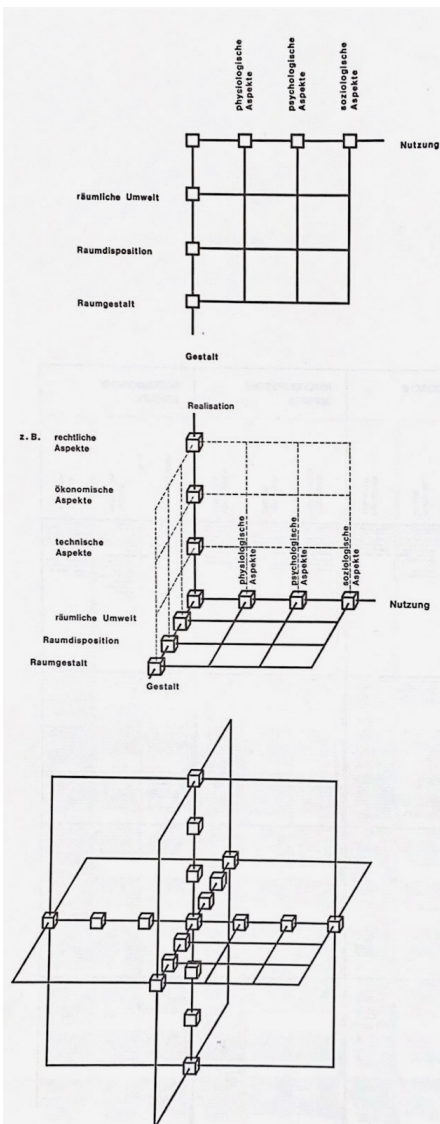


115





117



118



119



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2. European Gold Standard Parking Award description, Website Parking Zürich
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4. Google review of D.Betz, 2022
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9. Quote of Nedko Solakov, Arbeitsdoodles, Kunst am Bau, 2019
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31. Comments on eve & rave, swiss drug forum
32. Map vending machines for needles and condoms, swiss addiction prevention
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87. Drawing of Parkingmeter, October 2022
88. Screenshot of Google Review on Parking Helvetiaplatz, 1 Star and 3 Stars, 2022
89. Poster with writing „Noch weniger Parkplätze am Helvetiaplatz?“, 2008
90. Doodle Nedko Solakov with writing „I have a big range rover too“, 2019
91. Extract of Amtshaus Helvetiaplatz, Amt für Hochbauten, Stadt Zürich, 2021
92. Screenshot of Amount of free parking lot, Website of Parking Zurich, 2022
93. Drawing of XXL parking lot, with a RangeRover, October 2022
94. Doodle Nedko Solakov with writing „more, much more on level -1, because there usually park better citizens, which doesn't mean at all that they are better people (as you are)“, 2019
95. Adaption of Helvetiaplatz, with the writing „und Geld stinkt doch“
96. Abstract of costs Renovation Amtshaus Helvetiaplatz, Stadt Zürich
97. Doodle Nedko Solakov with writing „a rising ocean (not a swiss problem)“, 2019
98. Doodle Nedko Solakov with writing „a dream scenario: a CEO in jail“, 2019
99. Amtshaus with graffities, view on free ground floor, Schweizerisches Sozialarchiv, Fries Michel, 1981
100. Amtshaus with graffities on entrance, schweizerisches Sozialarchiv, Fries Michel, 1981
101. Amtshaus with graffities on walls, schweizerisches Sozialarchiv, Fries Michel, 1981
102. Drawing of syringe machine which is located between the pillars of the Amtshaus
103. Section of the Amtshaus, one can see the vertical repetition of the program
104. Distribution of the different social services on the different floors, by region
105. Screenshot of Google Review on Socialcenter Helvetiaplatz, 1 Star, 2022
106. View on the private roofterrace, only accessible with keys, 2022
107. Amtshaus wrapped in scaffolding work, „The dark side of the building“, Tec 21, Schweizerische Bauzeitung, 2021
108. Groundfloorplan with connection to Helvetiaplatz, 2022
109. Drawing of the label European Gold Standard Parking Award, 2021
110. Pfarrer Sieber, Bunker underneath Helvetiaplatz transformed into a place for homeless people to sleep, 1963
111. Helvetiaplatz without the Amtshaus, 1955 underneath the Amtshaus on the open groundfloor
112. Votingresultz „Parkierung und Aufwertung der Umgebung Helvetiaplatz, 2008
113. Rally on Helvetiaplatz, „Volksfäscht“, People standing underneath the Amtshaus on the open groundfloor
114. Model of the planned Amtshaus, 1960
115. Market on Helvetiaplatz, makes the square alive
116. Drawing of the trees that were planted after the voting of 2008, one of two is left
117. Expo 64, Architecture seeking for new certainties
118. Jacques Schader's Designdiagram, Proposal for the development of an interdisziplinäry instrument
119. The Amtshaus before it 's renovation, free groundfloor, parking spaces on the ground floor



# A SOCIETY OF TASTE

TRANSCRIPT

FOOTNOTES

APPENDIX



## What's a Volkshaus?

*It is the main lobby in the Volkshaus Zürich, on a Saturday or Sunday in October 2022. At one o'clock, a student<sup>1</sup> enters the lobby. He's a volunteer for the annual Open House Zurich, an event that grants everyone interested an insight into old and new buildings across the city. He comes to a stop near a sign with the Open House logo and begins to address the visitors.<sup>2</sup>*

*(chatter)*

Well hi everyone, I'm happy that some of you came today, I'm sure there's tons of stuff to see around the city this weekend, no? Is it your first tour today? Third! Well this is the third tour I'm giving today. Nice.

As you probably know, Open House is somewhat of an architecture guide and the tour is called "What's a Volkshaus?" - so we'll be focussing on the initiators of it and look into why this thing was built in the first place.

*(checks notes)*

Well, the Volkshaus... ou can hear me well, right? Ok. The Volkshaus on Helvetiaplatz is the oldest continuously operating Volkshaus in Zurich. Its completion in 1907 predated an expected boom of such people's palaces, one that chose not to become reality.<sup>3</sup>

Every Volkshaus represents something very particular in the community in which it exists. Every Volkshaus defines culture and its purpose as an institution according to its own history and according to the interests of its founders<sup>4</sup>, its trustees, and patrons.

Take the Volkshaus by Tessenow in Dresden<sup>5</sup> an expression of how he returned to the basis of strict type formation of craftsmanship, as an expression of unease with war and industry, but also with the over-emphasis on „the industrial,“ by which the Deutscher Werkbund is meant.

What is the case for Zurich? I'll try to keep myself short. So the founding of the Volkshaus was, I think, above all else, a patriotic<sup>6</sup> gesture and an investment in the culture and history of Zurich and of the region.<sup>7</sup>

The Volkshaus Zürich was and remains, I think, typical of its typology in Switzerland and in many ways. Most of these late-nine-

teenth-century civic castles were founded on the believe of ‚popular education‘ (Volkserziehung)<sup>8</sup>. The one on Helvetiaplatz is not much different, with ideas tracing back to Auguste Forel<sup>9</sup>, one of its prominent initiators.

Forel was also a prominent figure in the temperance movement, which, as we will see, was a crucial figure for the founding of the Volkshaus. Like minded figures were amongst the women of the zfv, a union of middle class women who stood for the temperance movement. Often hailing from old, important, influential and rich industrialist families, these women of the zfv knew the dangers that alcohol posed to the reliability and effectiveness of the workforce. One of them was Susanna Orelli.

Auguste Forel and Susanna Orelli met in the Burghölzli, where Orelli’s sister was recovering from surgery and Forel was acting director.

They shared the same passion for the betterment of the human race, and helping those who didn’t know as well as they did, learn how to behave...

...proper philanthropes! As some would say.

They perceived alcohol as an illness of society, mainly of the workers class, which could only be cured through abstinence. At the time, potatoes became available more widely, also because of the rapid development of the railway. They didn’t only constitute a staple food but also a source for cheap potato brandy.

Alcohol was a threat to society. Together with the uncontrolled growth of a new neighborhood of the city, where men and women felt freer to have intimate contact and crime was high, alcohol acted as a fuel to the raging fire of delinquency<sup>10</sup>.

And was it not! Was it not an illness of the people who simply didn’t know better?

While social democrats<sup>11</sup> read alcoholism as an aftereffect of poverty, Forel framed it the opposite way: Poverty as a byproduct due to alcoholism.

With Forel in the front, the commons initiated the idea of the Volkshausverein, for an alcohol-free Volkshaus. They made sure that society would learn of their plans, by publishing adverts and pamphlets over the years in the newspaper the NZZ (Neue Zürcher Zeitung)<sup>12</sup>.

The case was set quite early on: If the Volkshaus was to be built, it



Still, Video, 13 minutes, „What’s a Volkshaus?“, 2022

had to be alcohol-free.

Simultaneously the Pestalozzigesellschaft<sup>13</sup> was founded and quickly became engaged in the initiative for the Volkshaus. It was founded on the idea of raising the popular welfare. The figures behind it were mostly bourgeois and coined by social reformers such as Priest Meili<sup>14</sup>, colonel Ulrich Meister<sup>15</sup> or democrat Herman Greulich<sup>16</sup>. It became a platform to discuss what the Volkshaus should look like. Was it going to be a people's palace, like Priest Meili envisioned it or one of possibly many Volkshäuser in the spirit of Priest Bion's<sup>15</sup> vision? Well, the latter officially, but like... do you see any of it? No right?

I don't get this part either, really. So let's just move on.

What made the venture all the more fruitful was the efficient level of interconnection between the different institutions. People on the board of the Pestalozzigesellschaft, like the priest Meili for example, were also part of the Volkshaus Committee, or for example Hedwig Bleuler-Waser<sup>17</sup>, whose husband Eugen Bleuler was a close student of Auguste Forel.

All these institutions came together to act on this grave socio-economic problem. In ideological companionship with the restaurant, the Pestalozzigesellschaft would demonstrate that reading and taking part in lectures could be an effective measure in adapting the habits and customs of the population in those parts of the city.

Education at the Volkshaus is education for all.<sup>18</sup>

The members of the board, of course all people from the more cultivated social echelons of society, were perfectly suited for the task of teaching the common citizen. Ah right, and the municipal councilor at the time was Hans Konrad Pestalozzi, so the interests of the upper middle class were backed in this process.

There was a slight change of temper when the initiative for the new museum Kunsthaus was rejected in 1899. So the plans for a Kunsthaus developed at the same as for the Volkshaus and was for obvious reasons a concern of the middle class. They were aware of the fact that they would need the workers' parties on their side to achieve the vote. However the Kunsthaus had a way more convenient initial position, because the councilor Landolt allocates the property at the Heimplatz



to the city of Zurich for a bargain.

The vote in 1899 marks sort of a turning point because both parties, the working class and the upper middle class changed their position on the Volkshaus. The working class gained confidence when they realized that their vote was a crucial factor for the dumping of the Kunsthaus in that year. They started to identify with the Volkshaus, while the middle class began to fear the image of an actual Volkshaus, which was claimed by the workers. The trade unions and the Workers' Union moved into the Volkshaus as soon as it was completed.

So anyway this thing had to be built at some point, right?

*(laughs)*

The two had to be voted on as a double in 1906 and were eventually accepted.

The architects Schindler&Streiff were commissioned to build the workers' people house. They chose to underline the ideological roots of the project by choosing to build in the schweizer heimatstil, which was criticized as not being representative of the proletariat.

For its external composition, the Volkshaus is as magnificent as its high purpose demands. Its halls and saloons are patterns of solidity and elegance! Every painting that decorates its wall is a beautiful work of art!

And then there is I mean... the tower... A landmark of the manifold charitable efforts! The stronghold of socialism! Sorry, this part gets me all excited - but just look at it: The lower part of the building could as well be a school somewhere in the countryside, while the roof part could be the one of a farm house and then the cylindrical tower, with its sharp geometry, looks somewhat like the french revolutionary style, no?

And I mean... the project the eventually came out wasn't a Volkshaus in the true sense of the word, for the working people, in which someone can dwell, be it civic association, Catholic journeyman's clubs, Zionists, Baptists et cetera. And also, the Volkshaus used to and still is under the care of the municipal authorities. The association statutes ask for three people on the board to be representatives of the



municipality.

So yeah, the quality of hygiene increased immensely through the public baths in the 1920s and then there was the extension in 1924, the theater hall. The theater is to this day the main source of revenue for the Volkshaus and also the retraction of the alcohol ban in 1979 added to its further success, the take-over of the restaurant by the brewery Hürlimann ensured criticism. Plumbing units became standard in housing, so they were replaced with a Hamam, the Pestalozzi library moved out, so did the one of the syndicates but there is one remaining reminding us of the past, which I mean... not sure if it was better, right?

*(laughs)*

People should be able to enjoy and relax in the Volkshaus. Initiatives that cultivate the good and the beautiful and aim to create a pleasant atmosphere in the Volkshaus are encouraged. Corresponding offers remain affordable: recreation and enjoyment are not privileges for the few in the Volkshaus.

The offer of the Volkshaus has tradition. Hall rental and restaurant were created in the era of contemporary demands for public health and education.

It attracts a broad spectrum of individuals and social groups. People on the fringes of prevailing norms also like to stay here, and those who are strangers in Zurich find a home in the Volkshaus.

Through the Volkshaus politics are brought into the public realm.

The Volkshaus provides space. And it is here for the people.

Anyone who is a stranger in Zurich finds a home in the Volkshaus.

It contains an intimate diary of the life in Zurich over the decades: its heritage, its evolution, and its hope.

...okay, I think you had enough, yeah? Good.

Then I think we're ready to go inside, we can have a look at the theater hall, the saloons... you can also look in to the hamam if you wish or there is also the emblem of Lenin, which is nice and yeah, then I'll meet you guys inside.



1. []
2. SCAN EDITED phrase from
  - 2.1. FRASER, Andrea: „Welcome to the Wadsworth“ from: Reframe, Rearrange, Repeat, S.195, Hrsg. in Museum Highlights: The Writings of Andrea Fraser, Cambridge, Massachusetts: The MIT Press, 2005, pp. 123-140.
    - 2.1.1. Appendix 001
3. SCAN EDITED phrase from
  - 3.1. FRASER, Andrea: „Welcome to the Wadsworth“ from: Reframe, Rearrange, Repeat, S.195, Hrsg. in Museum Highlights: The Writings of Andrea Fraser, Cambridge, Massachusetts: The MIT Press, 2005, pp. 123-140.
    - 3.1.1. Appendix 001
4. SCAN EDITED phrase from
  - 4.1. FRASER, Andrea: „Welcome to the Wadsworth“ from: Reframe, Rearrange, Repeat, S.195, Hrsg. in Museum Highlights: The Writings of Andrea Fraser, Cambridge, Massachusetts: The MIT Press, 2005, pp. 123-140.
    - 4.1.1. Appendix 001
5. Festspielhaus H. Tessenow
  - 5.1. The Volkshaus in Dresden by Heinrich Tessenow is characterized by its puristic and strong neoclassical appearance. Its design was meant to take a stance for society to find a way back to handicraft, and against large scale industrialisation and the war industry.
6. Portrait Grütliverein
  - 6.1. The Grütliverein was a workers association, in the first instance occupied with the welfare and education of the population but further also increasingly engaged in politics. They were the first workers association to have their own spaces. They pushed their motto “Durch Bildung zur Freiheit”, meaning “education as the key to freedom”, resulting in various smaller associations, i.e. for sports and music, while at the same time trying to not be identified with anything reactionary. The Grütliverein was however not undisputed. Their acquisition of multiple properties was also criticized as potentially capitalistic. Their “club house” called Schwanen was therefore as well visited as avoided. In 1901 the Grütliverein joined forces with the young but politically successful party of the social democrats.
    - 9.1.1. A Auguste Forel – Eugenik und Erinnerungskultur
    - 9.1.2. B <https://hls-dhs-dss.ch/de/articles/014365/2005-12-08/>
    - 9.1.3. C [https://de.wikipedia.org/wiki/Auguste\\_Forel](https://de.wikipedia.org/wiki/Auguste_Forel)
    - 9.1.4. D “Alkoholfrage“ und Eugenik: Auguste Forel und der eugenischer
7. SCAN EDITED phrase from
  - 7.1. FRASER, Andrea: „Welcome to the Wadsworth“ from: Reframe, Rearrange, Repeat, S.195, Hrsg. in Museum Highlights: The Writings of Andrea Fraser, Cambridge, Massachusetts: The MIT Press, 2005, pp. 123-140.
    - 7.1.1. Appendix 002
8. SCAN EDITED phrase from
  - 8.1. FRASER, Andrea: „Welcome to the Wadsworth“ from: Reframe, Rearrange, Repeat, S.195, Hrsg. in Museum Highlights: The Writings of Andrea Fraser, Cambridge, Massachusetts: The MIT Press, 2005, pp. 123-140.
    - 8.1.1. Appendix 002
9. Portrait Auguste Forel
  - 9.1. Auguste Forel was a psychiatrist, social reformer and advocate of the temperance movement. The latter relates to his beliefs as a eugenicist. His theories on racial hygiene influenced people like Ernst Rüdin, who had a crucial role in legitimizing the health and science policy of the nazis. Forel is often referred to as the father of swiss psychiatry. From 1879 until 1898 he was both a professor at the university of zürich and the director of the Burghölzli, a psychiatric institution. He was featured on the 1000CHF note and has received numerous prizes. B Apart from his work he was a dedicated Ant researcher. After a chance encounter with Jakob Bosshard, a member of the „Blaues Kreuz“ he became abstinent. His legacy however is highly enigmatic; he was the first person in Europe to carry out castrations and sterilisations of mentally ill patients. C His theoretical work, activism and position functioned as the basis for not only racial hygiene theories as mentioned above, but also laws in switzerland that would make these methods legally binding for mentally ill and alcoholic patients. D These were the kind of sentiments prevalent in the societal circles that Forel circulated in. It was in his office that the first plans of a Volkshaus were drawn up. Together with Volkshaus initiators like Susanna Orelli and Pfarrer Meili, the social problem of alcohol was twisted into a scientific one, legitimizing a campaign against the lower classes. This compulsion to regulate the individual is a clear indication for the desire of social control and power. D
10. Portrait Aussersihl
  - 10.1. The neighborhood in which the Volkshaus was planned and built is called Aussersihl. After the second half of the 19th century, zürich was well on its way to becoming a booming hub for industry and trade. This was in part due to the new railroad developments which tended to attract industrialists and their factories. This brought on a huge wave of immigration into the city centers. Aussersihl, which was still an autonomous commune at the time became a hotspot for immigrants - often from the countryside. Between 1884 and 1894, over 80% of growth in Aussersihl can be attributed to immigration. Aussersihl can be seen as a result of the desolation of the „estate“ or „manor“ way of life - maids and servants fled the social control of the small scale town, and moved to the city. In 1893 the commune of Aussersihl and others were integrated into the commune/city of zürich, which catapulted the population from 28099 to 121057 - with Aussersihl making up almost 40%. This led to a large number of new social paradigms; housing was often in the form of Mietshäuser, very cramped basic rooms rented out to whole families, the spreading of prostitution, and new forms of entertainment venues called Tingel Tangel bars (a derogatory term for dancing bars of the lower

social classes. Together with the advent of cheaper non-regulated alcohol, the bourgeois ruling classes feared a loss of social control, and an unreliable workforce. These reasons are the driving facts in why the bourgeoisie class of Zürich, especially the initiators of the Volkshaus started implementing their reform, abstinence and betterment programs. Aussersihl would continue to be the stage for many violent events and political turmoil. A

10.1.1.A Die Pestalozzigesellschaft in Zürich : eine Institution im Dienste der Volksbildung - 1896 gegründet

## 11. Sozialdemokraten

11.1. In the 1860s the prominent democrat Hermann Greulich writes the first proposal for a party platform for the social democratic party. It wasn't until 1878 that they eventually decided to act as an official and individual party and as a parliamentary group of the democrats. It is important to understand that this party was completely new at the time and held for reactionary. At the time of the Volkshaus discussions the city was divided in the middle class, consisting of the liberals, conservatives and democrats, while the working class was represented by the leftists and social democrats. The social democrats gained significantly more followers in the 1890s and the 1900s. They even outnumbered the other parties in certain years. The working class gradually started to divert from the democrats and identified with social democrats. A

11.1.1.A EIGENHEER, Susanne: "Bäder Bildung Bolschewismus", Chronos Verlag (1993)

## 12. The influence of the NZZ and other media

12.1. As interest in the Volkshaus project grew (as previously mentioned mainly in upper-class circles) a clear tendency could be observed. During the campaigning years almost all of the articles or commentaries made in newspapers were published in the NZZ, the newspaper catering to the bourgeois-intellectual community in German speaking Switzerland. This fact adds and strengthens the thesis that the project of the Volkshaus originated from a community other than the one projected to use it. Further attesting to this is the fact that Robert Seidel, a member of both the Pestalozzigesellschaft's board and the Volkshausstiftung was a founding member of the Volksrecht Zeitung (an influential newspaper for the working class) and the manager of the publishing house of the Grütliverein.

12.1.1. Die Pestalozzigesellschaft in Zürich : eine Institution im Dienste der Volksbildung - 1896 gegründet

12.1.2. [https://de.wikipedia.org/wiki/Robert\\_Seidel\\_\(P%C3%A4dagog\)](https://de.wikipedia.org/wiki/Robert_Seidel_(P%C3%A4dagog))

## 13. Portrait Pestalozzigesellschaft

13.1. On 12.01.1896 many members of upper and middle class society met to commemorate the 150th birthday of Heinrich Pestalozzi, where they founded the Pestalozzigesellschaft. The goal of this institution was to offer a wider range of infrastructure in the education sector. Present at the meeting were almost solely

members of the middle and upper classes of society, many of whom were also in some way related to the Volkshaus project. Members of the board included Pfarrer Meili (Volkshaus Initiator) and Hedwig Bleuler-Waser (Wife of Eugen Bleuler, who was a close friend and student of Auguste Forel). This indicates that although an institution like the Pestalozzigesellschaft has done many good things for society at large it was still instrumentalized in the bourgeois led class war, and that the medium of Volksbildung was misused to steer the will of the proletariat.

13.1.1.A Die Pestalozzigesellschaft in Zürich : eine Institution im Dienste der Volksbildung - 1896 gegründet

13.1.2. B Hundert Jahre Volkshaus Zürich

## 14. Portrait Pfarrer Bion and Pfarrer Meili

14.1. Around 1895 under the guidance of the priest Friedrich Meili the Volkshaus project was taken up again and further fleshed out. Friedrich Meili was one of the first of the initiators to propose a concrete building plan, but failed against priest Walter Bion. The proposal of Bion, who also had proposed a concrete building plan, was more befitting of the needs of the initiators as he more explicitly mentioned the ban of alcohol.

14.1.1. Die Pestalozzigesellschaft in Zürich : eine Institution im Dienste der Volksbildung - 1896 gegründet

## 15. Portrait Ulrich Meister

15.1. Ulrich Meister was a founding member of the FDP, the liberal party in Switzerland. He was also engaged in providing insurance for workers and employees. From 1873 on he was a board member in the NZZ and backed the interests of the middle class in the discussions around the Volkshaus

## 16. Portrait Herman Greulich

16.1. Hermann Greulich was the founder of the first social democratic party of Switzerland. During the planning and voting stage, Greulich was the „workers secretary“, which meant it was his job to offer counseling advice for the unions and organizations of workers. He was a proponent of the Volkshaus, and seeing as during this stage the only main opponents of the proposition were the workers unions, one can imagine that he played an instrumental role in securing their interests.

## 17. Portrait Familie Bleuler

17.1. Hedwig Bleuler was a crucial figure in the women's temperance movement. From 1918 on, she initiated women's education courses in Zurich, which were occupied with topics concerning mainly women at the time. In 1901 she met Auguste Forel, who used to work closely together with her husband, Eugen Bleuler. Eugen was Forel's assistant during the time they shared in the psychiatry Burghölzli. As a follower of Forel, he too was a eugenicist and had strong interests in



“healing” and purifying the population. He held close connections to the Pestalozzige-sellschaft.

## 18. Leitbild Volkshaus Zürich (2013)

18.1. Appendix 003

19. ;)

## 20. Portrait Landolt

20.1. In his testament, Heinrich Landolt authorizes his wife for the decision making over how the property was going to be used. Since he used to be president of the former artist association, she was very much in favor of selling the plot for little money to the city in order to realize the Kunsthaus.

## 21. Location Heimplatz Zürich

21.1. The Heimplatz, well known today for being the home of the Schauspielhaus and the Kunsthaus, has an interesting connection to the formation of the Volkshaus. Parallel to the initiation of the Volkshaus, the art scene in Zürich was planning a Kunsthaus. Stadtrat Heinrich Landolt made the plot of land where the Kunsthaus is still located today available to the city for a very low price in his testament. When the Kunsthaus project came to the phase where a parliamentary vote was necessary, the project was blocked by the voters backing the Volkshaus, as they had not yet acquired permission. This moment had great political importance, as it marked the first time lower classes became aware of the political power they possessed in parliament. The referendum was adjusted to incorporate the Volkshaus, and was passed. Both projects were emblematic of the societal circles they represented; the Kunsthaus was to be built on land practically given for free and the necessary financial means were raised per donations very quickly - whereas the Volkshaus was built on land that had to be bought, and by no means were able to finance their project completely, and the state had to intervene.

## 22. Portrait Streiff & Schindler

22.1. Gottfried Schindler and Johann Rudolf Streiff were the prominent Swiss architects that designed the Volkshaus. A They had collected a lot of experience, but not in building things we'd expect. They were known for building mostly villas and large estate houses all across the German speaking part of Switzerland. C The architects had a friendly relationship to Susanna Orelli, who was then able to give them the Volkshaus commission. B

22.1.1. A Hundert Jahre Volkshaus Zürich

22.1.2. B Schweizerische Bauzeitung, Band 68/1950

22.1.3. C Architekturen, Streiff&Schindler

## 23. How social reformer describe the building at the time

23.1. EIGENHEER, Susanne: “Bäder Bildung Bolschewismus”, Chronos Verlag (1993), S.148

24. Voice of the newspaper Schweizerische Baukunst around 1910

25. Voice of the newspaper Volksrecht around 1910

26. Arbeiterpartei III: Protocol of the “Vertrauensmännerversammlung” 13.03.1906

27. Portrait Zürcher Frauenverein (zfv)

27.1. The ZFV (Zürcher Frauenverein) was founded in 1894 under the name Frauenverein für Mässigkeit und Volkswohl. The members were all mostly from upper middle or bourgeois families from Zürich, and the organization was founded to offer warmed spaces to be in or read for the lower class population. They sold affordable meals and their cafes or restaurants were all alcohol free, remaining alcohol free until 2001. The ZFV is now a successful business, operating 161 restaurants, cafes, bakeries, hotels etc., in Switzerland. During a meeting in the office of Auguste Forel<sup>4</sup>, as the members of upper class society developed the idea of the Volkshaus, work was split up between the male and female attendees. The men would gather support through press releases and presentations, whereas the women would organize a bazaar. This allowed the creation of a female committee who then, against the advice of the men, went through with the event. Susanna Orelli was a founding initiator who played an instrumental role in starting the Volkshaus. They used the profits to start a first cafe, as not enough financial funds could be raised for the Volkshaus and public support dwindled. This successful first venture of the zfv led to the opening a secondary location. Two years after the first cafe opened, the project Volkshaus started to gain in popularity again. B The restaurant and cafe of the Volkshaus was leased out to the zfv till 1979, when the Volkshaus abolished the alcohol ban.

27.1.1. Prominent names include: Susanna Orelli - Rinderknecht, Marie Hirzel, Anna Klawa Morf

27.1.2. <https://zfv.ch/de/unternehmen/ueber-uns/geschichte>

27.1.3. Hundert Jahre Volkshaus Zürich

27.1.4. [https://de.wikipedia.org/wiki/Auguste\\_Forel](https://de.wikipedia.org/wiki/Auguste_Forel) (01.10.2022)

28. Forel must have turned over in his grave!

29. Reasonable...

30. SCAN EDITED phrase from

30.1. FRASER, Andrea: „Welcome to the Wadsworth“ from: Reframe, Rearrange, Repeat, S.195, Hrsg. in Museum Highlights: The Writings of Andrea Fraser, Cambridge, Massachusetts: The MIT Press, 2005, pp. 123-140.

31. Portrait unions

31.1. The unions still situated in the Volkshaus played an important role in its history. An organization called the Arbeiterunion, one of the first unions in Zürich, was an important political factor in the formation of the Volkshaus - but for a different reason than expected. The first plans of the Volkshaus didn't have enough space offices for the union, and as the idea generally came from cir-

cles outside of theirs, one could imagine the skepticism surrounding the project. The first votes concerning the Kantonsrat were blocked by the Arbeiterunion, precisely those for whom it was meant to be built. After renegotiations considering the office space, agreements could be reached and the volkshaus built. The unions still have an important role today, most of the offices are still rented out by unions.

#### 31.1.1.Hundert Jahre Volkshaus Zürich

### 32. Portrait „Kein Opernhaus ohne Volkshaus“, other political challenges, and the appropriation by the Volk

32.1. A further political case concerning the volkshaus's formation was the political strife that ensued when the state was on track to grant planning rights and financial grants to the building of the Kunsthaus in zürich. The kunsthaus, which obviously catered to the higher classes was blocked in parlement. this was the first time the lower classes and the unions, aswell as the political oppositions, realised the voting power they had. They blocked the granting of the permission of building until a permit and clearance for the volkshaus was made. There were multiple reasons that complicated things further, for example the financing of the kunsthaus was achieved quickly through private donations whereas the volkshaus had a very tumultous financing stage, leading to a lot more money coming from the canton then planned. Albeit this one-time grant came with the guarantee that three of the seats on the board of the Volkshausstiftung were to be reserved for members of the stadtrat.

#### 32.1.1.Hundert Jahre Volkshaus Zürich

### 33. Heimatstil and Volkshaus typology

33.1.The Volkshaus is seen as one of the foremost examples of the Heimatstil in switzerland. Its Architects supposedly chose. The Volkshaus in zürich was programmatically modelled on the typology gaining in prominence across europe, with the most important reference being the peoples palace in london. Placed in the midst of one of the poorest neighborhoods in london, the peoples palace was a complex with everything from a large theater hall, a library, a large wintergarden, a sports centre, a swimming pool and a technical university. A One can assume that the intentions behind the peoples palace were similar to those behind the volkshaus; on the one hand the ruling classes were beginning to realise the extent of the misery of the lower classes, but on the other hand they were also losing their tight controlling grip. Typologies like these that feigned the attentative caring attitude of the

initiators and donors, were used instruments of social control.

#### 33.1.1.Volkshäuser und Reformarchitektur

#### 33.1.2.Hundert Jahre Volkshaus Zürich

Appendix 001

<sup>in front of</sup> <sup>Waltham Parish</sup>  
 It is the ~~main lobby~~ <sup>in the Wadsworth Building of the Wadsworth</sup>  
~~Athenium~~ <sup>on a Saturday or Sunday in April 1991</sup>. At one o'clock,  
<sup>Statement</sup> ~~Andrea Fraser enters the lobby from the A. Everett Austin Gallery in~~  
<sup>arrives</sup> ~~the James Lippencott Goodwin Building. She comes to a stop near a~~  
~~sign announcing museum tours by the artist Andrea Fraser, organized~~  
~~by the museum's Matrix program, and begins to address the visitors~~  
~~milling around the lobby.~~

Excuse me, uh, excuse me... are any of you waiting for Andrea Fraser's museum tour, "Welcome to the Wadsworth"?

You are? Well, good.

Good afternoon. I'm Andrea Fraser and, uh, welcome to the Wadsworth.

I'm an artist. I live in New York. I've been invited here today by the Matrix program to give you a tour of your museum.

I'm glad to be here.

The ~~Wadsworth Athenium~~ <sup>Waltham Parish</sup> is the oldest continuously  
 operating ~~public art museum~~ <sup>Waltham Parish</sup> in the ~~United States~~ <sup>Parish</sup>. Its founding  
 in 1842 <sup>1907</sup> ~~predated by more than thirty years the first art museum~~ <sup>completion</sup>  
~~building boom in the United States, when the Metropolitan~~ <sup>such as</sup>  
~~Museum of Art, the Philadelphia Museum of Art, and half a~~  
~~dozen other encyclopedic civic museums were founded.~~

<sup>Many of</sup> The ~~Wadsworth~~ <sup>Waltham Parish</sup> was and remains, I think, ~~atypical~~ <sup>atypical</sup> of  
~~major art museums in the United States in many ways. While~~  
~~these late nineteenth-century civic museums~~ <sup>buildings</sup> were founded  
~~on European models largely with collections of European~~  
~~painting, the Athenium's collection during the first seventy-~~  
~~five years of its existence consisted almost entirely of~~  
~~American art—even contemporary New England art.~~

Every ~~museum~~ <sup>Waltham Parish</sup> represents something very particular in  
 the community in which it exists. Every ~~museum~~ <sup>Waltham Parish</sup> defines  
 culture and its purpose as an institution according to its own  
 history and according to the interests of its founders, its  
 trustees, and patrons.

## Appendix 002

Andrea Fraser

The founding of the <sup>Volkshaus Zürich</sup> ~~Atheneum~~ was, I think, above all else, a patriotic gesture and an investment in the culture and history of the <sup>United States</sup> ~~United States~~ and of the region.

Hartford was one of the earliest European settlements in New England, and downtown Hartford is filled with historical markers. If you'll follow me...

*She leads the group out of the front entrance to the Atheneum, speaking as she walks.*

The first time I came to Hartford to visit the Atheneum, one of the first things I noticed was the number of memorials, monuments, named spaces, and commemorative plaques between Union Station and the Atheneum.

*She stops on the front steps of the Atheneum and gestures out over downtown Hartford with its parks, historic buildings, insurance offices, and, directly in front of the Atheneum, a large bus shelter normally crowded with young and elderly city residents.*

If you just look out here, across the street you'll see Bushnell Plaza, and behind that is Bushnell Park. Both are named after Hartford's nineteenth-century clergyman and reformer, Horace Bushnell. A few blocks to the left of Bushnell Park is Bushnell Memorial auditorium. It was dedicated by his daughter to "perpetuate in the community the spiritual, cultural and civic influence of a great man."<sup>1</sup>

Let's see... directly to the left of the Atheneum is Burr Mall. It was dedicated by Ella Burr McManus to her father, the long-time publisher and editor of the *Hartford Times*. Down Gold Street here is Trumbull Street, named after Connecticut's Revolutionary-era governor, Jonathan Trumbull. Up Trumbull Street is Goodwin Square. Across the intersection here is Center Church and Ancient Burying Ground. And up Main Street, of course, is the Old State House with its statue of Thomas Hooker, who founded Hartford in 1636.

And this is just to name a few.

**Das Volkshaus ist ein Ort der Begegnung und der politischen und sozialen Bewegungen** – seit seiner Eröffnung im Jahr 1910. Das Volkshaus ist ein offenes Haus mit offener Haltung: gegenüber den Menschen, die hier ein- und ausgehen, und gegenüber gesellschaftlichen Entwicklungen. Offenheit ist die Bedingung für Begegnung und Bewegung.

**Das Volkshaus ist fürs Volk da.** Es zieht ein breites Spektrum von Individuen und sozialen Gruppen an. Auch Menschen an den Rändern herrschender Normen halten sich hier gerne auf, und wer in Zürich fremd ist, findet im Volkshaus eine Heimat. Das Volkshaus pulsiert dank seiner unterschiedlichsten Gäste. Man begegnet sich hier mit Toleranz und Respekt.

**Das Volkshaus gibt Raum.** Es vermietet Sitzungszimmer, vier Säle mit Kapazitäten zwischen 50 und 360 Personen und einen Theatersaal mit bis zu 1600 Plätzen zu möglichst günstigen Konditionen. Zur Unterstützung von Anlässen aller Art steht zu fairen Preisen eine gut ausgebaute Infrastruktur bereit: Sie reicht von der professionellen Bühnentechnik für Konzerte bis zur Flipchart für Vereinsversammlungen. Das Saalteam

unterstützt die Veranstalterinnen und Veranstalter bei Wahl und Betrieb der technischen Geräte.

Das Volkshaus ermöglicht den Betrieb eines Restaurants, einer Buchhandlung und eines Bades. Es vermietet Büros an gewerkschaftliche und soziale Organisationen sowie Wohnungen an Privatpersonen.

Mit seinen Räumlichkeiten eröffnet das Volkshaus Freiräume, Denkräume und Experimentierräume.

**Das Angebot des Volkshauses hat Tradition.** Mit der Gründung der Volkshausstiftung 1907 wurden Saalvermietung und Restaurantbetrieb in der Stiftungsurkunde verankert. Auch öffentliche Bäder und Bibliotheken waren von Anfang an Bestandteil der neuen Institution. Sie entstanden im Zeichen zeitgenössischer Forderungen nach Volksgesundheit und Volksbildung. Gewerkschaften und Arbeiterunion bezogen das Volkshaus, kaum war es fertig erstellt.

Das Volkshaus ist diesen Traditionen verpflichtet, aber nicht verhaftet: Es definiert und gestaltet seine Angebote immer wieder neu.

**Politik, Kultur, Bildung und Genuss werden im Volkshaus durch alle Einrichtungen und Angebote hindurch getragen und gefördert:**

Im Volkshaus werden politische Ideen formuliert, diskutiert und umgesetzt. Es ist ein Ort, an dem gesellschaftliche Realitäten auf ihre Möglichkeiten und Mängel befragt wie auch radikal in Frage gestellt werden. Im Sinne eines grossen Debattierraums lädt das Volkshaus auch über parteipolitische und ideologische Grenzen hinweg zum Disput ein: **Aus dem Volkshaus wird Politik in die Öffentlichkeit getragen.**

Das Volkshaus ermöglicht die Präsentation von und die Beschäftigung mit Kunst und Kultur unterschiedlicher Sparten und Szenen. Es ist offen für Populäres wie für Subversives, für Angesagtes und Anachronistisches, für den Mainstream wie für das künstlerische Wagnis. Besonders stolz ist das Volkshaus auf seine Bekanntheit und Beliebtheit als Veranstaltungsort für Konzerte. **Kultur im Volkshaus ist allgemein zugänglich und grenzt nicht aus.**

Das Volkshaus ist ein Forum für den Austausch von Wissen. Es bietet eine grosse und abwechslungsreiche Auswahl an Lesungen, Tagungen und Kursen. Das Angebot wird von internen und externen Veranstaltern organisiert und richtet sich an unterschiedliche Zielgruppen und weite Bevölkerungskreise: **Bildung im Volkshaus ist Bildung für alle.**

Im Volkshaus soll man geniessen und sich erholen können. Initiativen, die das Gute und das Schöne pflegen und darauf abzielen, im Volkshaus eine angenehme Atmosphäre zu schaffen, werden gefördert. Entsprechende Angebote bleiben erschwinglich: **Erholung und Genuss sind im Volkshaus keine Privilegien für wenige.**

**Die Volkshausstiftung ist verschiedenen Anspruchsgruppen verpflichtet.** Den Besucherinnen und Besuchern sowie den Mieterinnen und Mietern des Volkshauses schafft sie mit Freundlichkeit und Aufmerksamkeit optimale Voraussetzungen für ihre Aufenthalte. Ihren Mitarbeitenden bietet die Stiftung zeitgemässe und wenn möglich überdurchschnittliche Arbeitsbedingungen. Zu den Anwohnerinnen und Anwohnern pflegt sie gute nachbarschaftliche Beziehungen. Sie

ist sich der unterschiedlichen Lebensentwürfe in ihrem Umfeld bewusst. Kommt es zu Spannungen zwischen verschiedenen Ansprüchen, bemüht sich die Volkshausstiftung rasch um konstruktive Lösungen.

#### **Die Volkshausstiftung übt keine Zensur.**

Grundsätzlich ist es den Mieterinnen und Mietern überlassen, wie sie die Räume im Volkshaus nutzen. Bei Veranstaltungen, die gegen die Grundprinzipien der Toleranz und des Respekts verstossen oder die in krassem Widerspruch stehen zur Tradition des Hauses, behält sich die Volkshausstiftung im Einzelfall eine begründete Absage vor.

#### **Im Volkshaus wird nachhaltig gewirtschaftet.**

Die Stiftung verwaltet ihre Mittel umsichtig und sorgt mit kontinuierlichen Investitionen für den Unterhalt der Bausubstanz. Wirtschaftliche Stabilität ist die Voraussetzung dafür, dass das Volkshaus eigenständig bleiben kann.

Im Volkshaus haben auch Angebote Platz, die in einer reinen Marktlogik kaum bestehen könnten oder sich ihr entziehen wollen.

«Gewinn» hat im Volkshaus nicht nur eine ökonomische Dimension, sondern auch eine ideelle und eine emotionale.

#### **Das Volkshaus leistet seinen Beitrag zum Umweltschutz und zur 2000-Watt-Gesellschaft.**

Bestehende Einrichtungen und Abläufe werden auf ihre Umweltverträglichkeit und ihre Energieeffizienz überprüft und laufend verbessert. Projekte in den Bereichen Wärmedämmung, Wärmrückgewinnung und erneuerbare Energien wurden bereits umgesetzt. Ökologisches Verhalten ist im Volkshaus aber nicht nur eine Frage der Technik, sondern auch der Achtsamkeit und der Kreativität. Zwischen ökologischen Ansprüchen, betriebswirtschaftlicher Machbarkeit und sozialer Verantwortung strebt die Volkshausstiftung ein Gleichgewicht an.

#### **Das Volkshaus ist breit abgestützt.**

Der Stiftungsrat besteht aus 15 Stiftungsrätinnen und -räten, von denen 12 durch den Volkshausverein mit Sitz in Zürich und drei durch den Stadtrat von Zürich gewählt werden. Der Stiftungsrat bestellt die dreiköpfige Betriebskommission, welche der Geschäftsführung des Volkshauses vorsteht. Die Lei-

tungsorgane geben die Richtlinien für den operativen Betrieb vor, die Geschäftsführung leitet diesen zusammen mit der Verwaltung professionell und zielgerichtet. Zugleich ermöglicht die Geschäftsführung, dass die Leitungsorgane ihre Aufsichts- und Lenkungsfunktionen wahrnehmen können.

Die für die Volkshausstiftung tätigen Personen setzen sich mit dem Volkshaus auseinander und stehen für das Volkshaus ein. Sie tragen mit ihrem Engagement dazu bei, dass die Institution auch in Zukunft in Bewegung bleibt.

Das Volkshaus ist ein Ort der Begegnung und der politischen und sozialen Bewegungen.

Das Volkshaus ist fürs Volk da.

Das Volkshaus gibt Raum.

Das Angebot des Volkshauses hat Tradition.

Politik, Kultur, Bildung und Genuss werden im Volkshaus durch alle Einrichtungen und Angebote hindurch getragen und gefördert:

Aus dem Volkshaus wird Politik in die Öffentlichkeit getragen.

Kultur im Volkshaus ist all-gemein zugänglich und grenzt nicht aus.

Bildung im Volkshaus ist Bildung für alle.

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Die Volkshausstiftung ist verschiedenen Anspruchsgruppen verpflichtet.

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Im Volkshaus wird nachhaltig gewirtschaftet.

Das Volkshaus leistet seinen Beitrag zum Umweltschutz und zur 2000-Watt-Gesellschaft.

Das Volkshaus ist breit abgestützt.









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