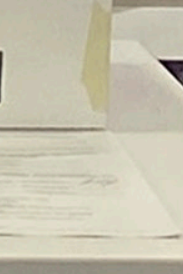
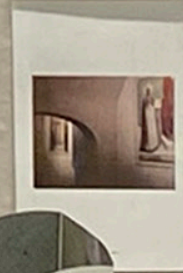
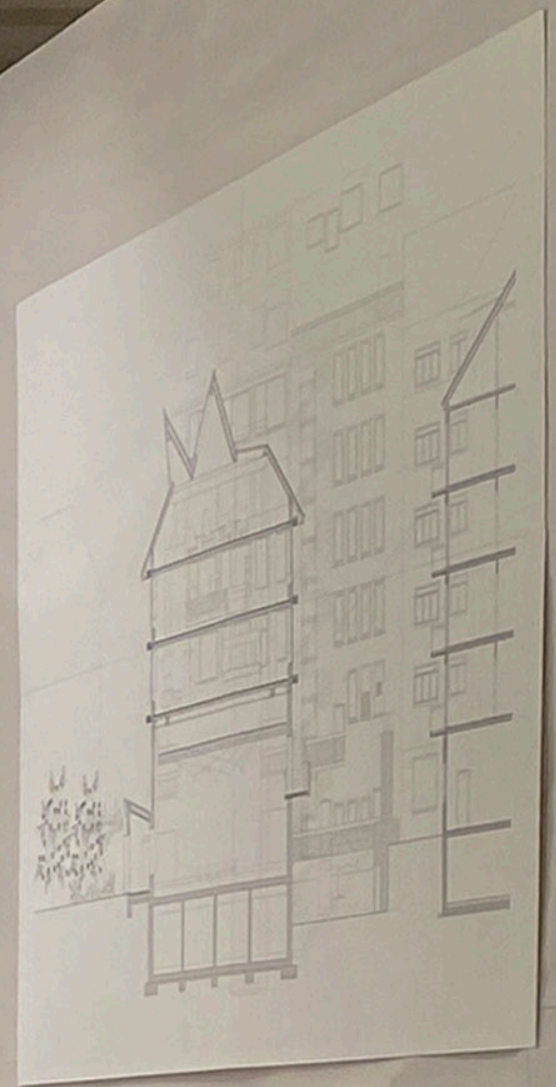
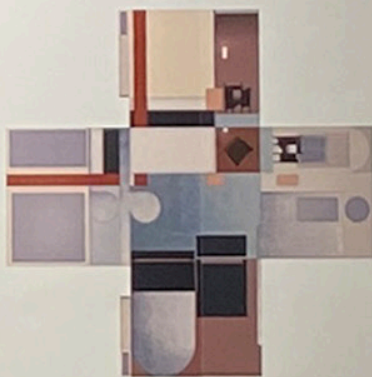
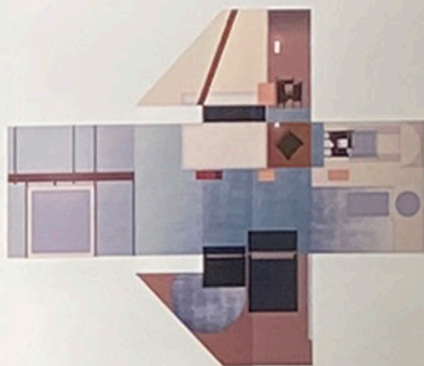
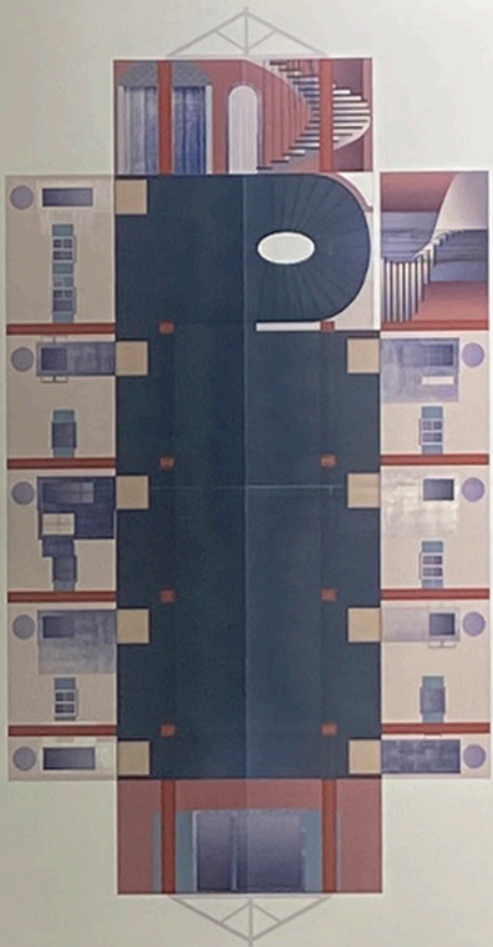


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*" I hate this building.
It is really ugly.
Everyday I think in this way
since I started working."*

Shkodra Ilirjana

Fust Beratung, Zürich



1. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



2. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



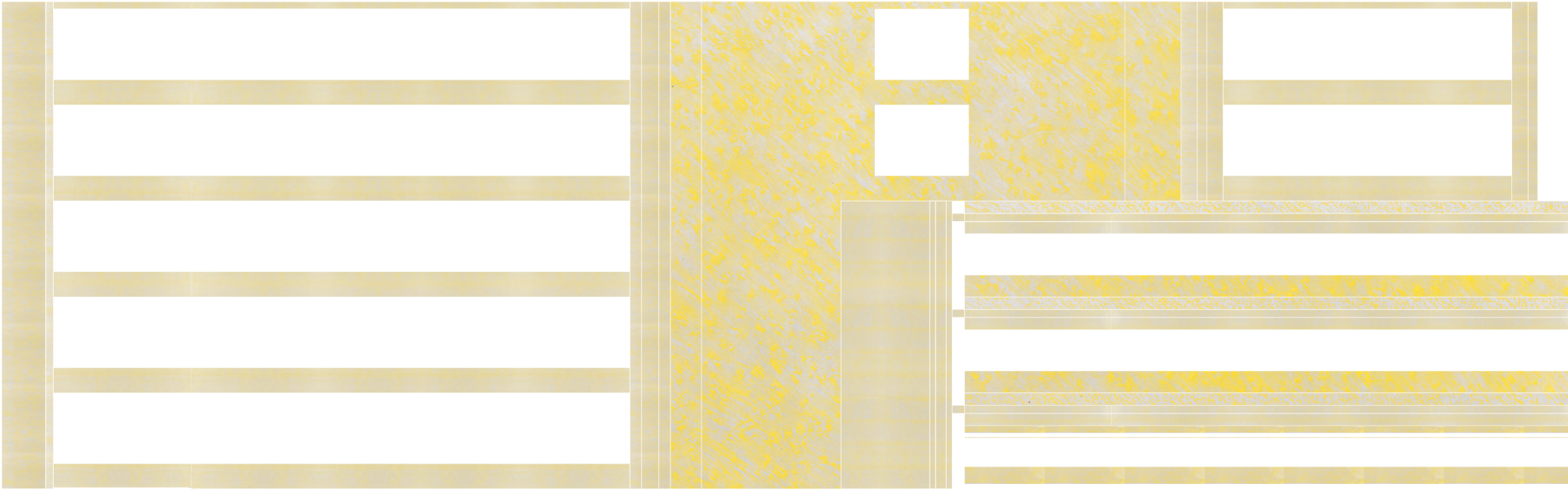
3. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022

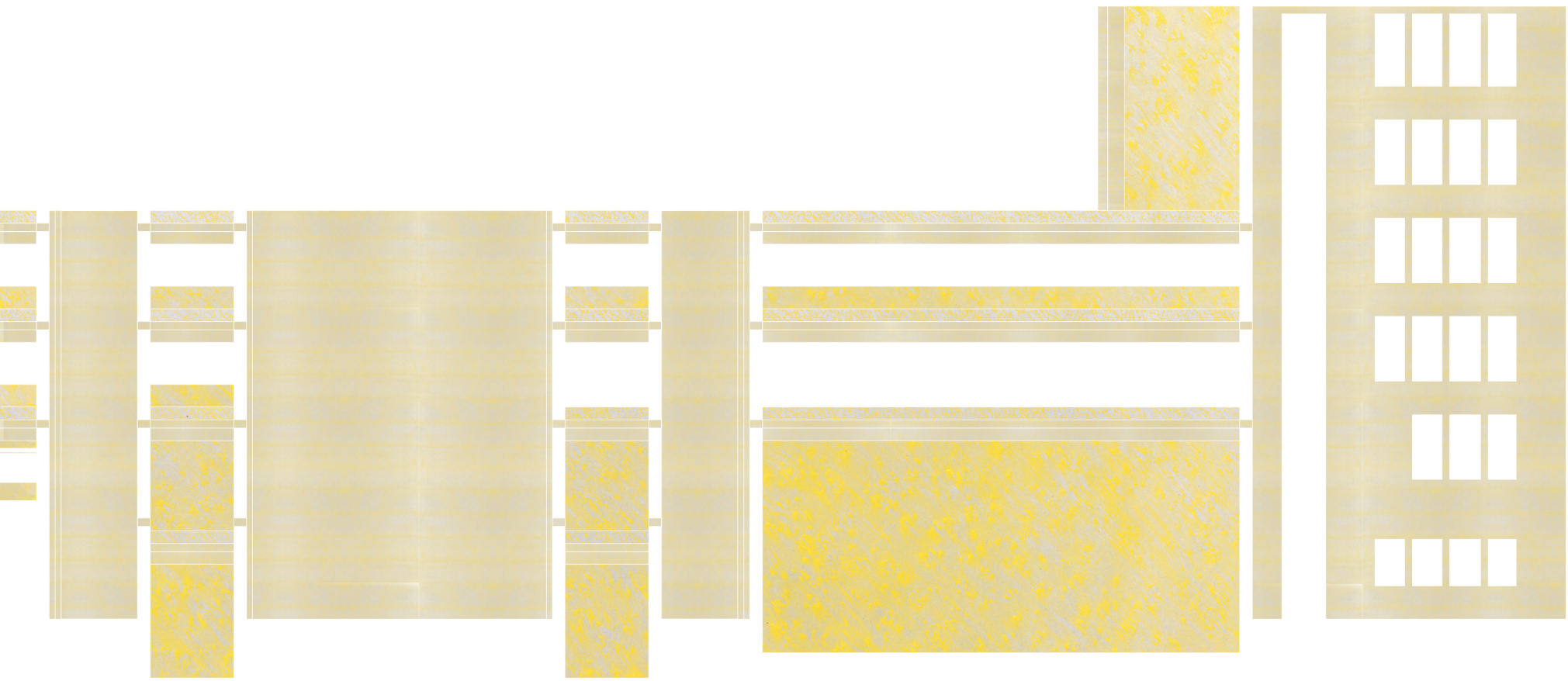


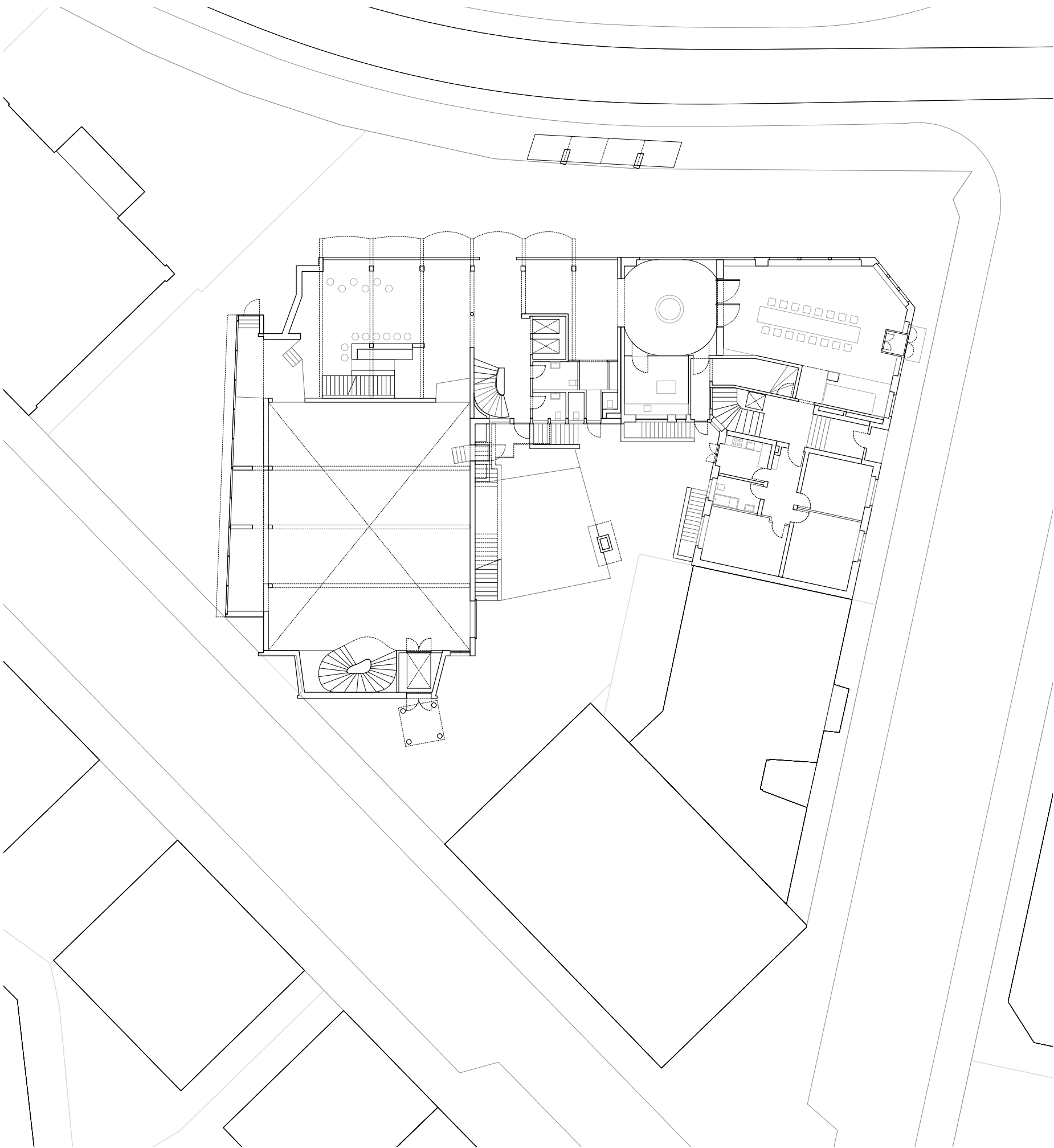
4. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



5. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022











12. Zoom In - Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper, 165.1 × 367.7 cm, early 17th century



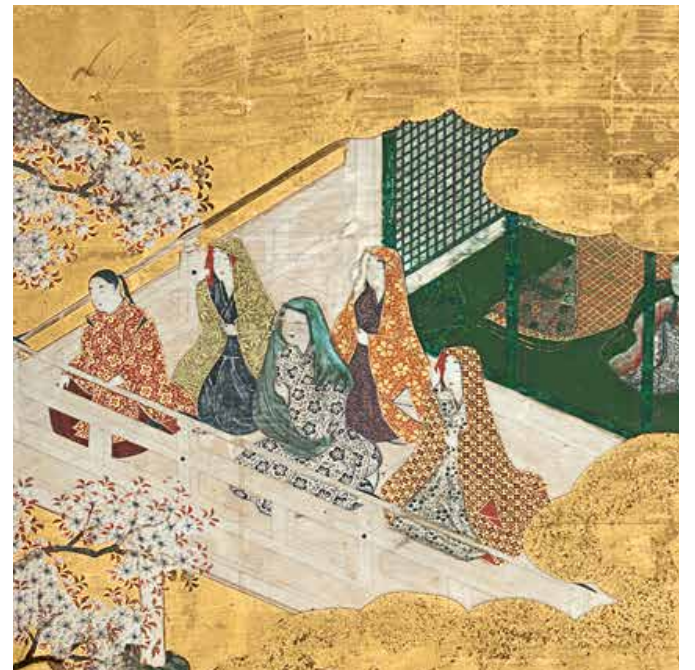
11. Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper



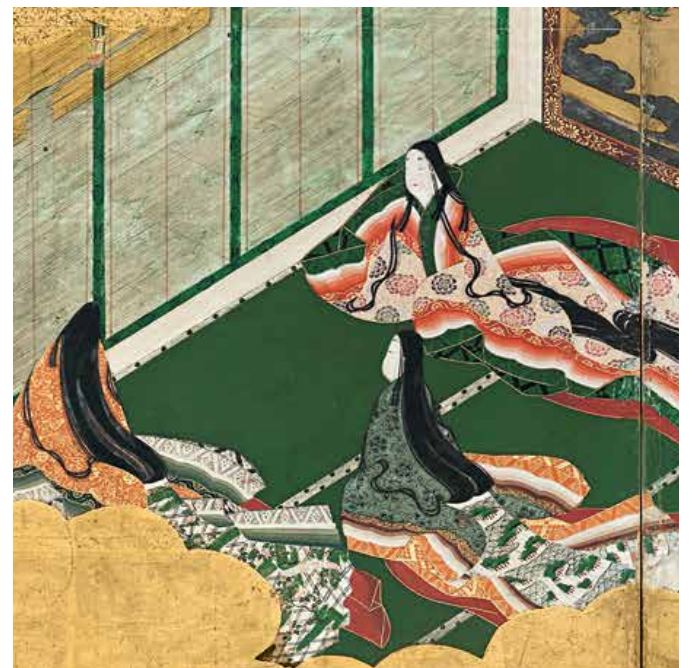
13. Zoom In - Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper, 165.1 × 367.7 cm, early 17th century



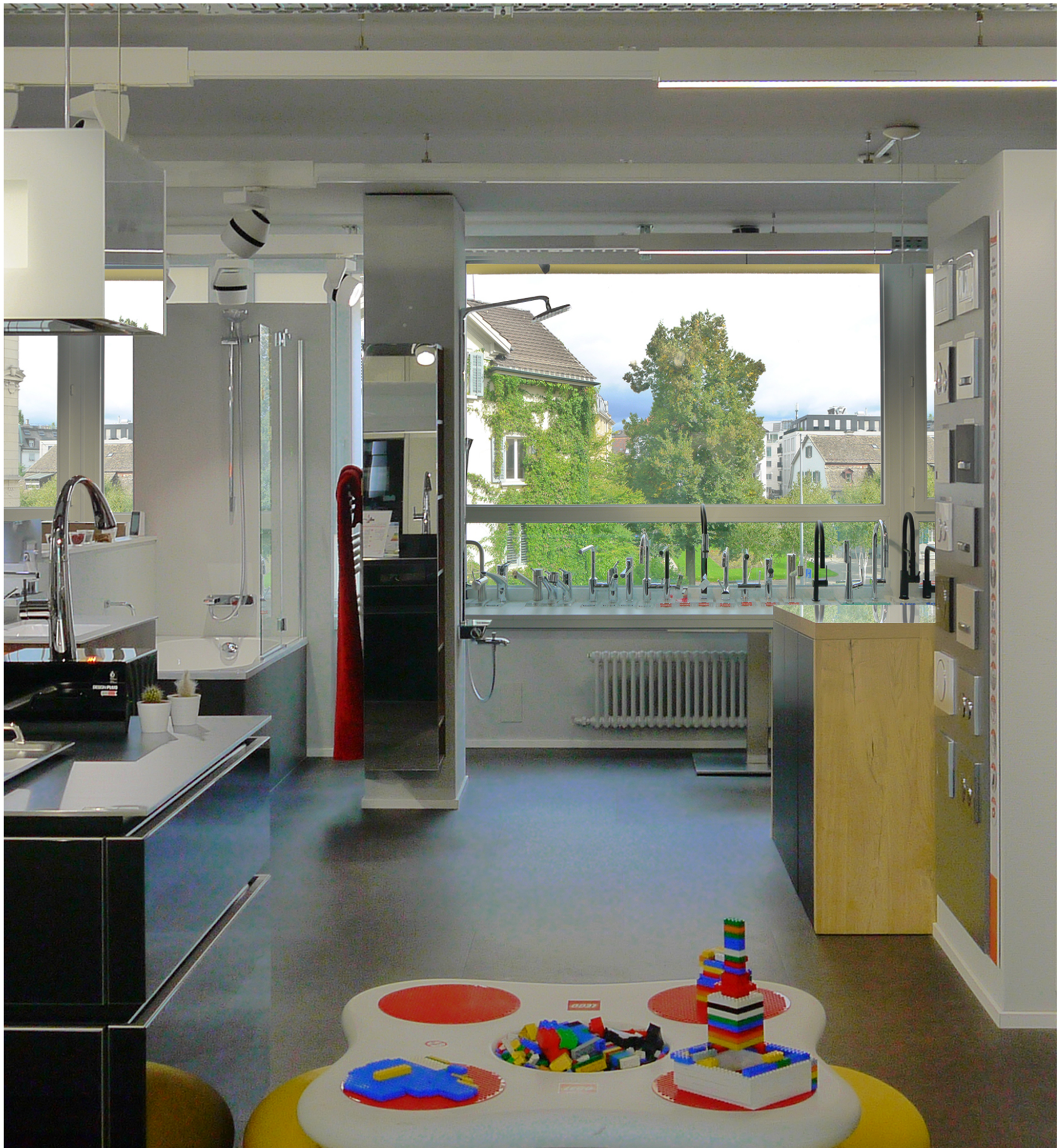
,165.1 × 367.7 cm, early 17th century



14. Zoom In - Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper, 165.1 × 367.7 cm, early 17th century



15. Zoom In - Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper, 165.1 × 367.7 cm, early 17th century

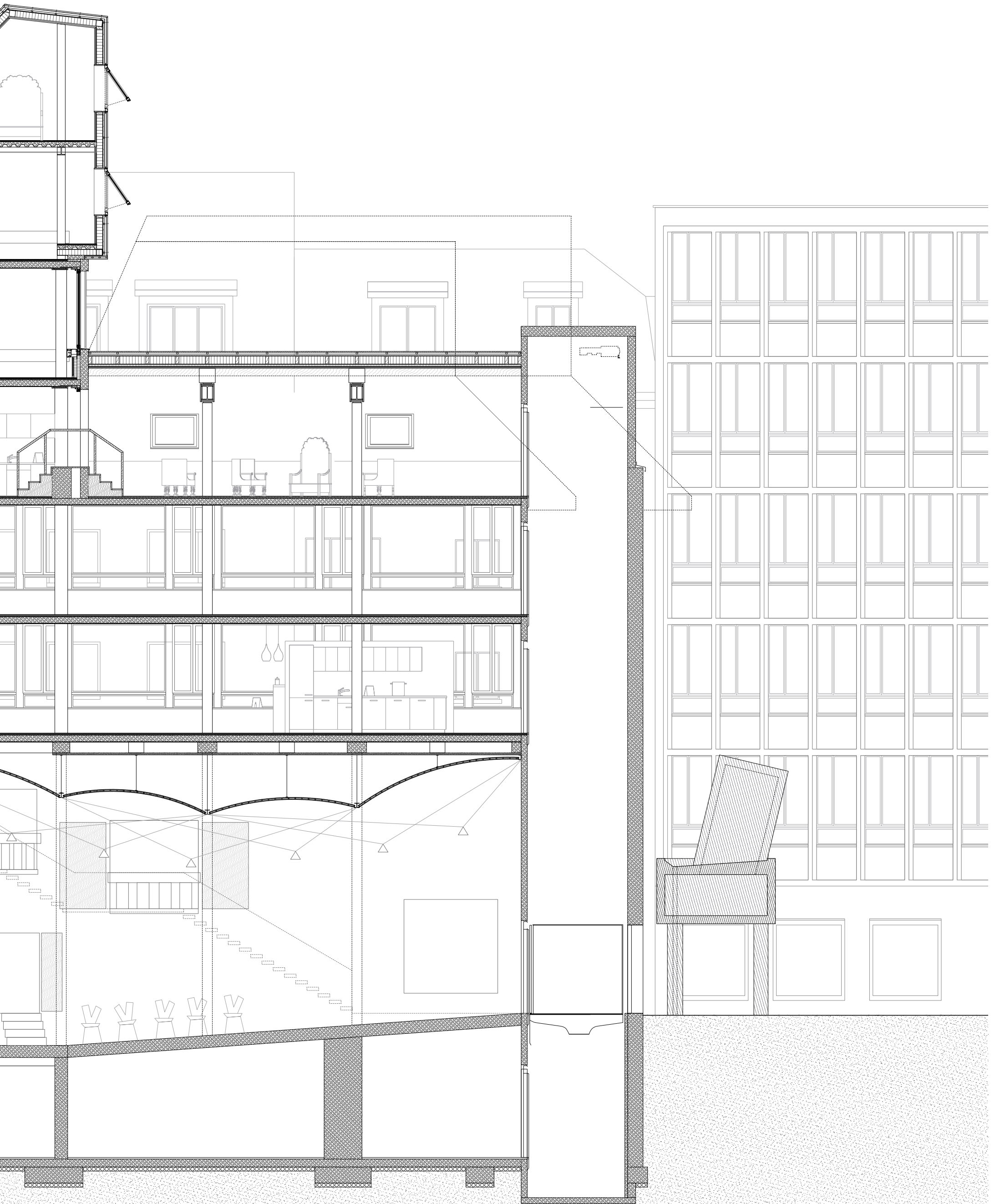


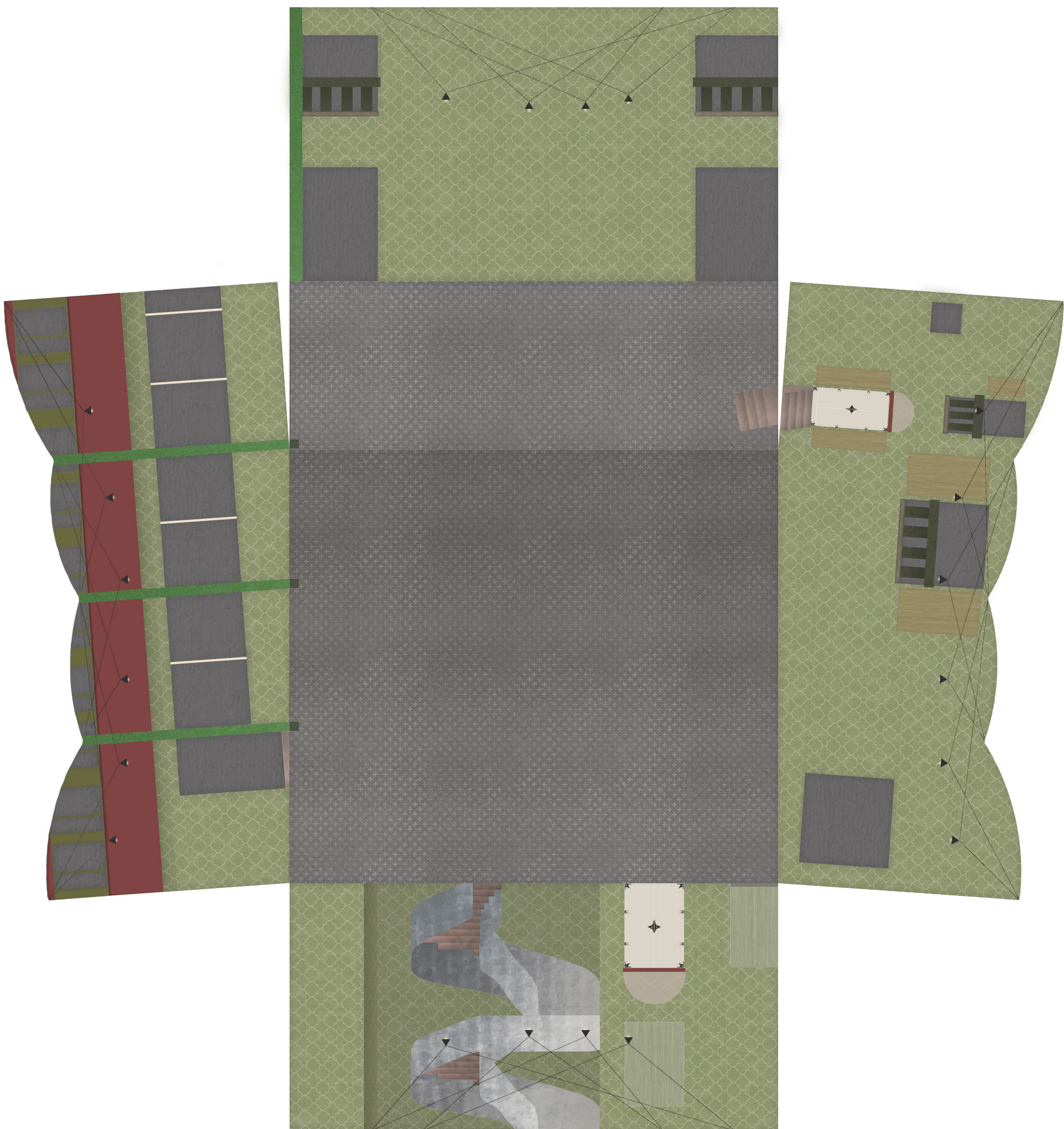
*" Twenty years ago, when I started working at
Eschenmoser Discounthaus,
there were 13 people on this floor.
Now I work alone, though."*

Aus dem Kino «Stauffacher» wird ein Discounthaus

Wenn am 30. Juni abends auf der Leinwand des Kinos Stauffacher «Ende» aufleuchtet, bedeutet dies nicht nur das Ende des Films, sondern auch das Ende des Theaters. Ab 1. Juli werden Keller, Erdgeschoss und erste Etage des Hauses Birmensdorferstrasse 20 nach Plänen von Architekt Max Brand, Zürich, unter Führung der Mobag als Generalunternehmer radikal umgebaut. Eschenmoser, Pionier unter den Discounter, ist im Begriff, aus dem Kino ein Discounthaus zu formen. 16 Jahre, nachdem er das erste Haus dieser Art in der Schweiz eröffnet hat, zieht er von der Birmensdorferstrasse in das grössere Haus am Stauffacher. Die grosszügige Grundfläche eines Filmtheaters ist denkbar ideal für einen zweckmässigen Verkaufsraum, in dem eine ungewohnte Auswahl von Markenartikeln übersichtlich zur Schau gestellt werden soll. Das Sortiment umfasst Radio-, Televisions-, Foto-, Film- und Haushaltapparate aus der ganzen Welt. Nebst der eigentlichen, 400 Quadratmeter grossen Einkaufsfläche sind Vorführ- und Demonstrationsräume sowie Service-Werkstätten, Büros und Kunden-Parkplätze projektiert. Die Zeit für den Umbau ist denkbar knapp bemessen.





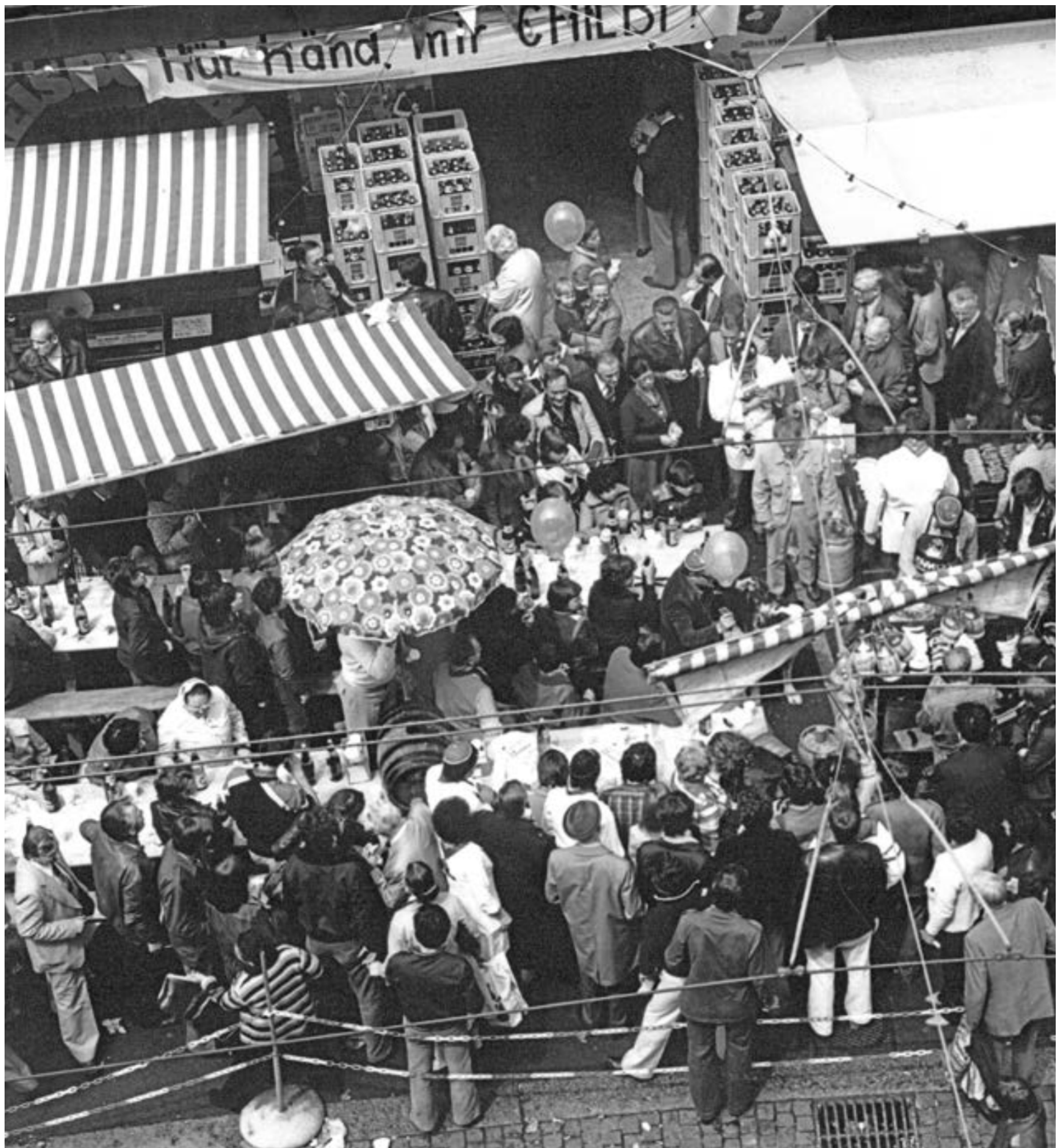


*" It was a very fine and beautiful building.
Since it was originally a cinema hall,
the ceiling on the first floor is made of wood.
If you go down to the basement floor, there are
small stairs with special tiles on the wall
that used to go to the toilet from the hall."*

Fabian Heinimann
Fust Verkaufberater, Zürich



Curzon Camden, London
Takero Shimazaki Architects



"Demonstration against Veit Harlan film

The only time I did not report on a demonstration but organized one myself was in 1962. The Staufacher cinema (no longer in existence today) screened the film The Third Sex by German film director Veit Harlan. For me, this was the reason to call for a demonstration in "People's Law". It was by no means about the film The Third Sex, which is incidentally a weak and corny film against homosexuality. Its director Veit Harlan, who with his film Jud Süß, shot in 1940, had earned himself the reputation of being the most heavily incriminated Nazi director and was, to a certain extent, regarded as the spiritual pioneer of the Auschwitz and Buchenwald extermination camps, caused offense. This film was the worst hodgepodge that Minister of Propaganda Goebels staged and commissioned Veit Harlan to do. This was intended to prepare the German people for the fact that the Jewish people were to be exterminated and destroyed. Veit Harlan had thus become a visible exponent of National Socialist crimes against humanity in Nazi Germany.

I asked myself: should and can we accept without question that a film he created is shown here in Switzerland as if nothing had happened. I submitted an interpellation to the municipal council and asked the city council: "Doesn't the city council also agree that no film by Nazi director Veit Harlan, who made the infamous film Jud Süß, should be shown in the city of Zurich?" When the film was shown in the Staufacher cinema, I called for a demonstration in front of the cinema for the first time. That Wednesday, April 11, 1962, there were maybe fifty demonstrators with various banners, who lined up in front of the cinema entrance. It all went quietly. The following day, when the film was not cancelled, many more people gathered in front of the cinema. Above all, the Jewish youth associations had called for protests. The sound got louder. It didn't help that I used the megaphone to call for calm and prudence. People who wanted to see the film were also prevented from entering the cinema with physical violence. I called on the youth demonstrators who sat down in front of the cinema to leave a corridor free for visitors to enter the cinema. I couldn't prevent the promotional photos for the film from being torn down by the youngsters."



Alfred Messerli-Kessler

Journalist, Zurich







Birmensdorferstrasse 20 Zurich
4.OG



Birmensdorferstrasse 20 Zurich
4.OG





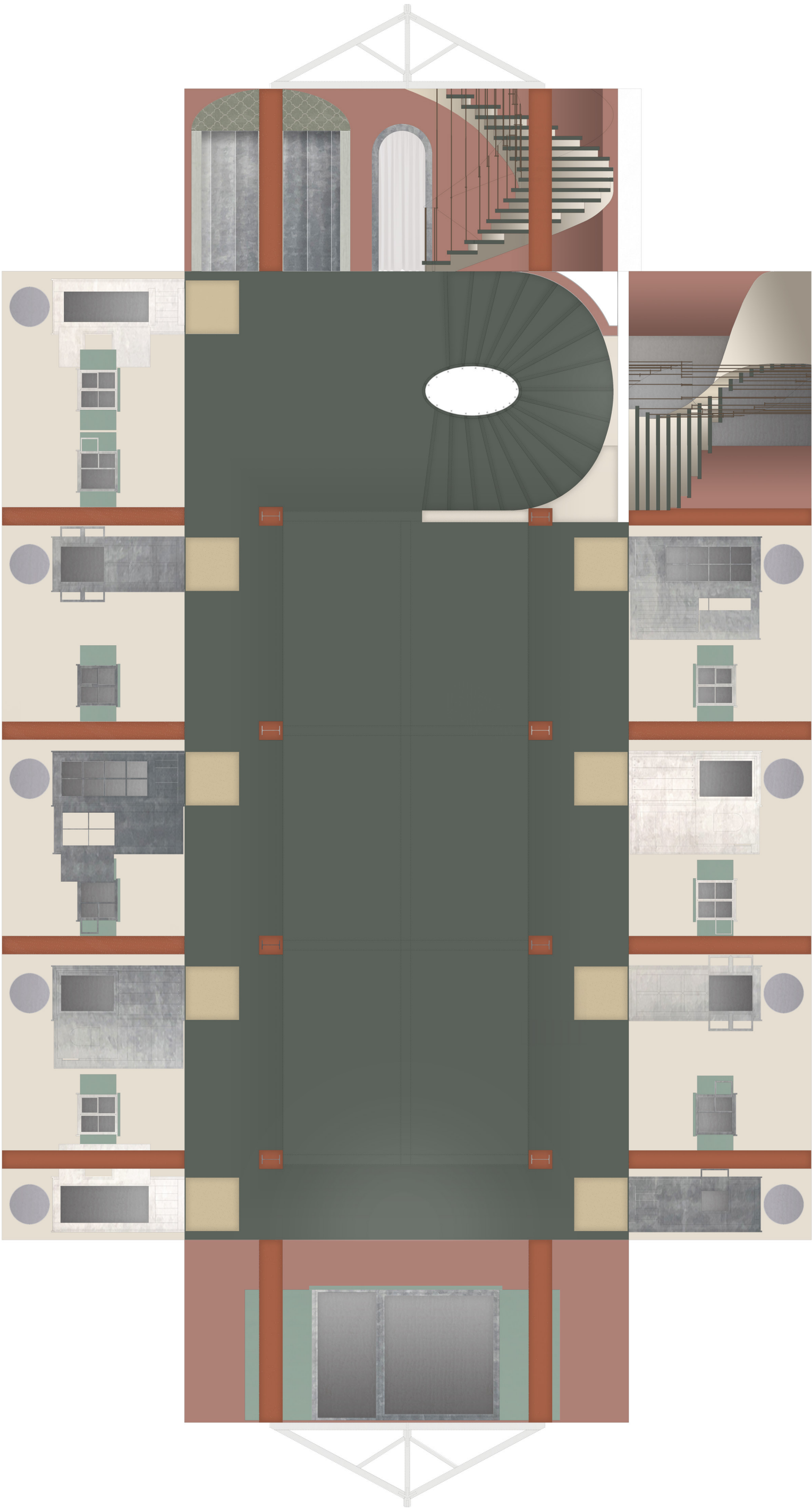
Convent of San Marco
Florence

*" ... they would be both isolated from and in
contact with one another, in idiorrhhythmic
cluster. "*

*" ... the individual houses were not fully
independent but were completed by more
collective programmes. "*

Pier Vittorio Aureli

Less ist enough 2013





*" Monasticism... allowed
the monks to live together but apart,
with each being able to preserve,
as he put it, their own idiorrhymy. "*

Pier Vittorio Aureli
Less ist enough 2013



Convent of San Marco
Florence



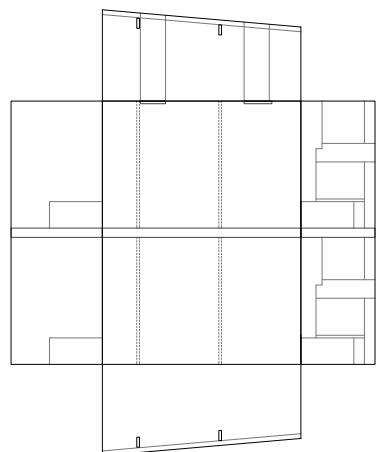
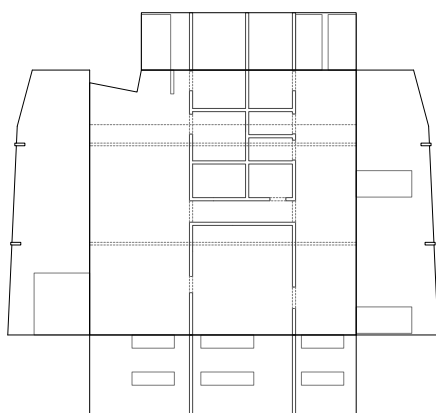
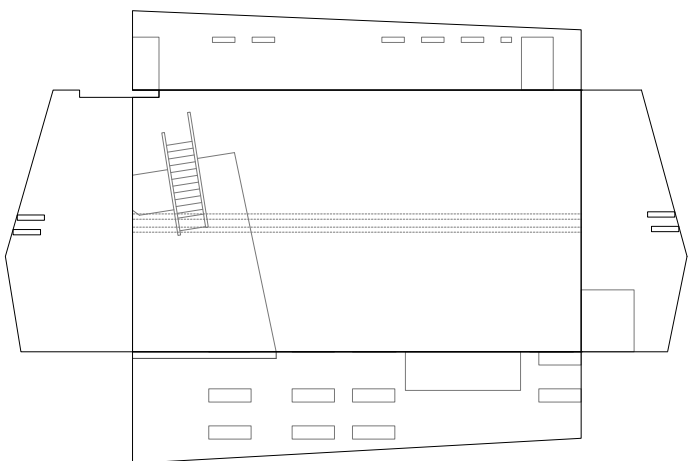
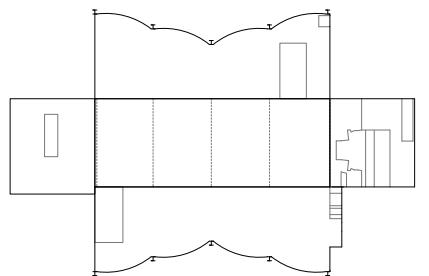
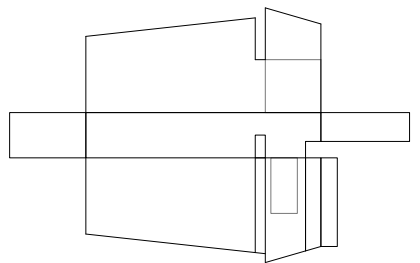
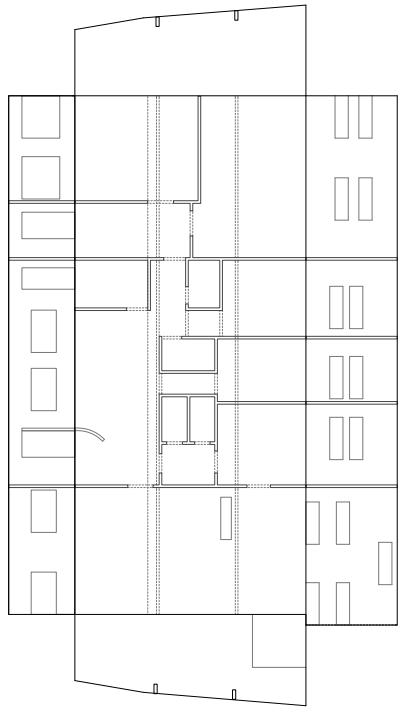
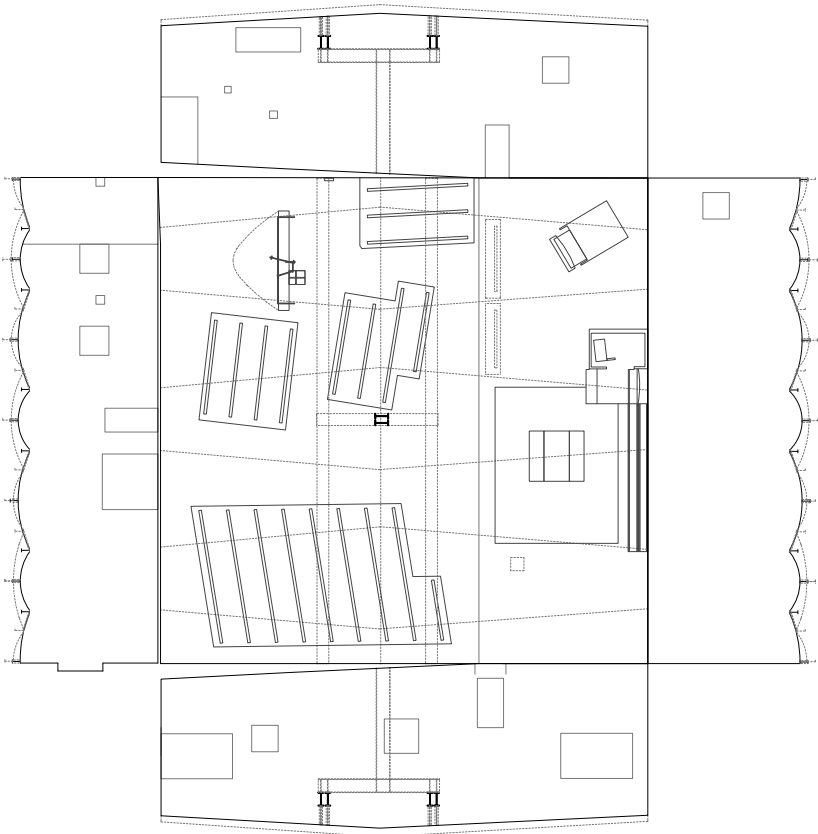
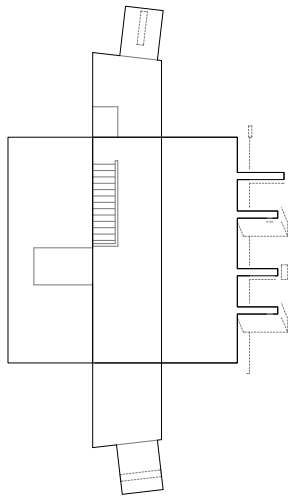
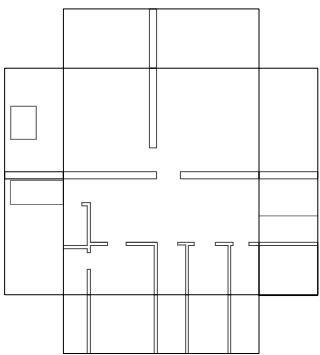
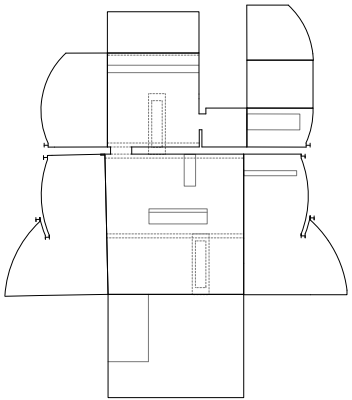
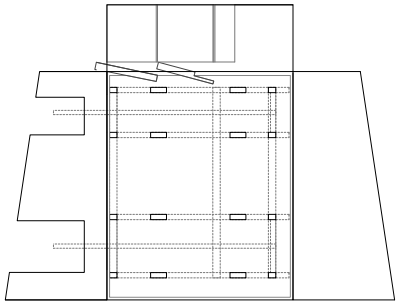
Kloster Fahr Refectory Outside
Kanton Zürich

*" The concentration of collective facilities
allowed the individual houses
to be minimal spaces for living. "*

Pier Vittorio Aureli

Less ist enough 2013







Copying my own Memory

homogeneous,
nevertheless individual

In Renaissance Raphael's drawing, it continues simultaneously with 1. the development of each partial detail and 2. the overall compositional correction in cutting and pasting and collaging them.

In the Rococo, it developed into a painterly imitation because the fine-tuning of harmonization between different elements is easier than with real materials. Stimmen was one of the most important things. Stimmen can be achieved through repeated correction.

Lewerentz's Klippan is not readable clearly like Rococo. So we read the detail in corners or patterns on the floor at first. Continuous reading as zoom-in creates a certain emotional state.

I discovered that Lewerentz drew an unfolding plan and used it spatially like a paper model. It was a key secret in Klippan consisting of several spacial constellations in a single building.

This is similar to the method of designing some detailed ornaments during the Renaissance and Baroque eras. when architecture, drawing and sculpture were not separated, architects could check if the design worked spatially, by making a paper model with an unfolding drawing.

Moments well stimulated through repeated corrections in this way stir emotions and create our own memories.

My building was built in the 1950s as Stauffacher Kino, then 10 years later, it was renovated as the first discount house in Switzerland run by Alphone Eschenmoser.

The various materials in the façade are painted in yellow and we can read facade as one, but at the same time, the original texture of the material can be read when we approached it closely. The yellow color is reminiscent of the eschenmoser advertisement, and this building wanted to be memorized.

Like in the medieval Ages, books had to have a visually well-organized layout and be memorized, because they could not be read repeatedly. Books had to associate with one's own memory banks.

Städtebau situation is quite special. The building never could be read as a whole, this building is always read in parts. So we can see many different façade with seven different windows.

In my diplom thesis I wanted to create many memories with my research attitude.

All new intervention begin from the language of an existing building. This care work sometimes creates ambiguity or irony.

I wanted to keep Fust as part of the building. Their laziness is compressed and then turns to be symbiotic with new program.

Each space could achieve a better spacial quality through adding careful correction.

The Two Roofs clears distractions , reinforce existing vocabulary, and cleans up through one fracture (bruch). This would do städtebauliche correction even.

On the ground floor, which encourages many crosses in multiple directions, double entrances and double facilities are created to help allow for double happenings, and the space is finely tuned to several spatial constellations so that a natural sequence can perform. Its experience goals double intimacy.

Where the space left by the compaction of Fust promotes double program like symbiosis of affordable housing, which is possible to work and live together.

The questions continue.....

Is it still meaningful to discover the beauty of existing architectural elements and drive to make starting points of new transformation?

Do we have the courage to create not unified architecture like artist Celia Pym or artist Artist El Anatsui?

Nevertheless is it possible that Fra Angelico's color palette in San Marco can weave together the spaces that make this monastic and affordable living and working together inside of my building in the center of Zurich?

Is it possible to be together but could be alone?

Could Brunnen and the Refectory in groundfloor bring Verein's communal life, Fust's workers, and the surrounding neighborhoods together and support this type of affordable housing?

Does this discovery and beauty create a endless story that will never end and will continue, like drawing of the Tale of Genji ?

Could we bring back certain memories and emotions through fined tuned spacial quality in my very humble building?

Could we achive again eschenmoser`s dream as begegnungsort in Birmensdorferstrasse 20?

The cohabitation of a enough number of people, this situation supports the lower rent pressure of Fust, the working conditions are no longer dependent on how much they sell the products monthly.

The double program can infuse more vitality into Fust, which is suffering from existing economic difficulties, by forming a place for people to gather.

Can we open up more possibilities of space using through mixing of compressed space and empty, free, and flexible space together?

A caring attitude to achieve these memory-creating spaces could be still more meaningful than making architectural decisions focusing only on generating less CO2 in our environment issue?



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Jaehee Shin