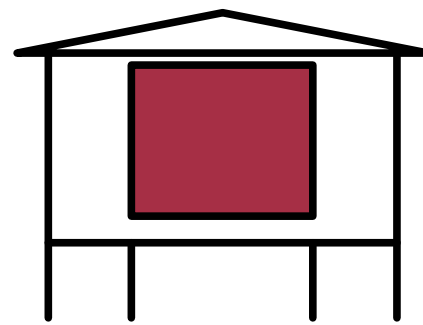




Model Photos
Screening Room

ZYKL P



This project is a proposal to revive a cinema in Oerlikon that has closed in 2020 at the beginning of the Covid Pandemic. The building was constructed in 1950 as the third cinema in the neighbourhood by Werner Stücheli and had a car workshop in the basement as well as a tea room on the ground floor. It was modified into a dance school with a bar in the late 70s and in its final years since 1999 reused as a porn cinema.

A year after the building closed down in 2019, a group of gastronomes from Oerlikon bought it and since have refurbished and reopened the existing Restaurant/Bar by the name of Venus on the Ground floor with great success. With them a caterer and a vegan ice cream maker moved into the basement as tenants, as well as a secret listening bar into the projector room on the back.

The closure of this public cinema in Oerlikon is part of the decline of cinemas since the 60s, that has been cau-

sed by the introduction of the private Tv. But I think watching movies collectively is not only enjoyable but has the potential to bring people together through a shared experience and can fosters a discourse on that basis.

The old screening hall on the first floor has been split in two in the past and is still out of use. I believe if some of its spatial qualities could be reinstated and merged with the skills already present in the building a gastronomical cinema for Oerlikon could be the result. Such would offer food during the screenings and invite to stay for multiple films or elsewhere in the building.

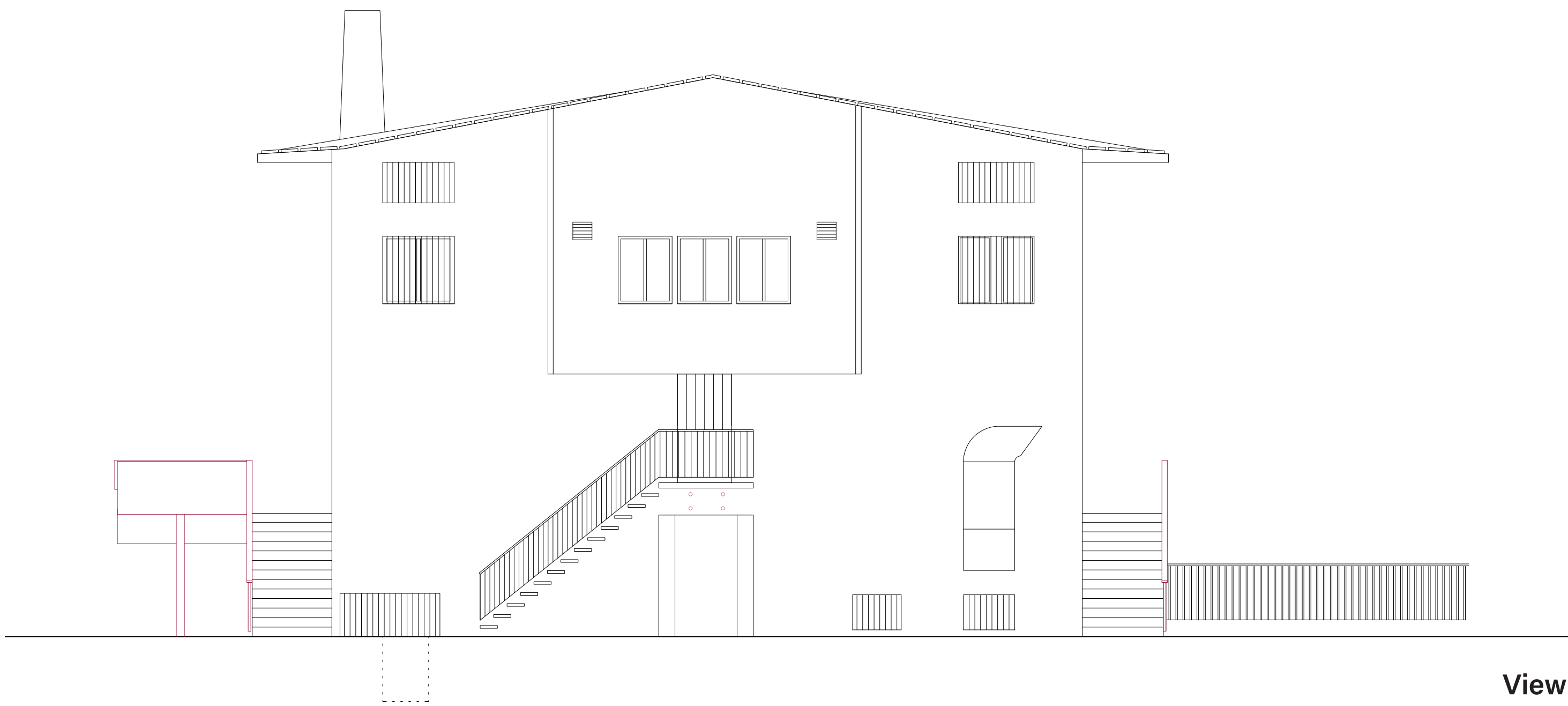
Films shown should be at least a year old to highlight the historic catalogue instead of a constant strive for new productions and the cinema would operate more as a leisurely place to linger at and talk for the neighbourhood. Such conversations could be continued on the ground floor, which has been redesigned with furniture in support

of such exchanges. This floor is split in two by a red carped and is a space for before and after the screenings. In hours of sun the shades are closed to enable screenings, at dusk however they open for a second cinematic sunrise, leaving its mirror image visible on the big window in the façade. Passing by you can watch the movie from outside on the small plaza and sometimes the kebab shop on its side provides the missing sound.

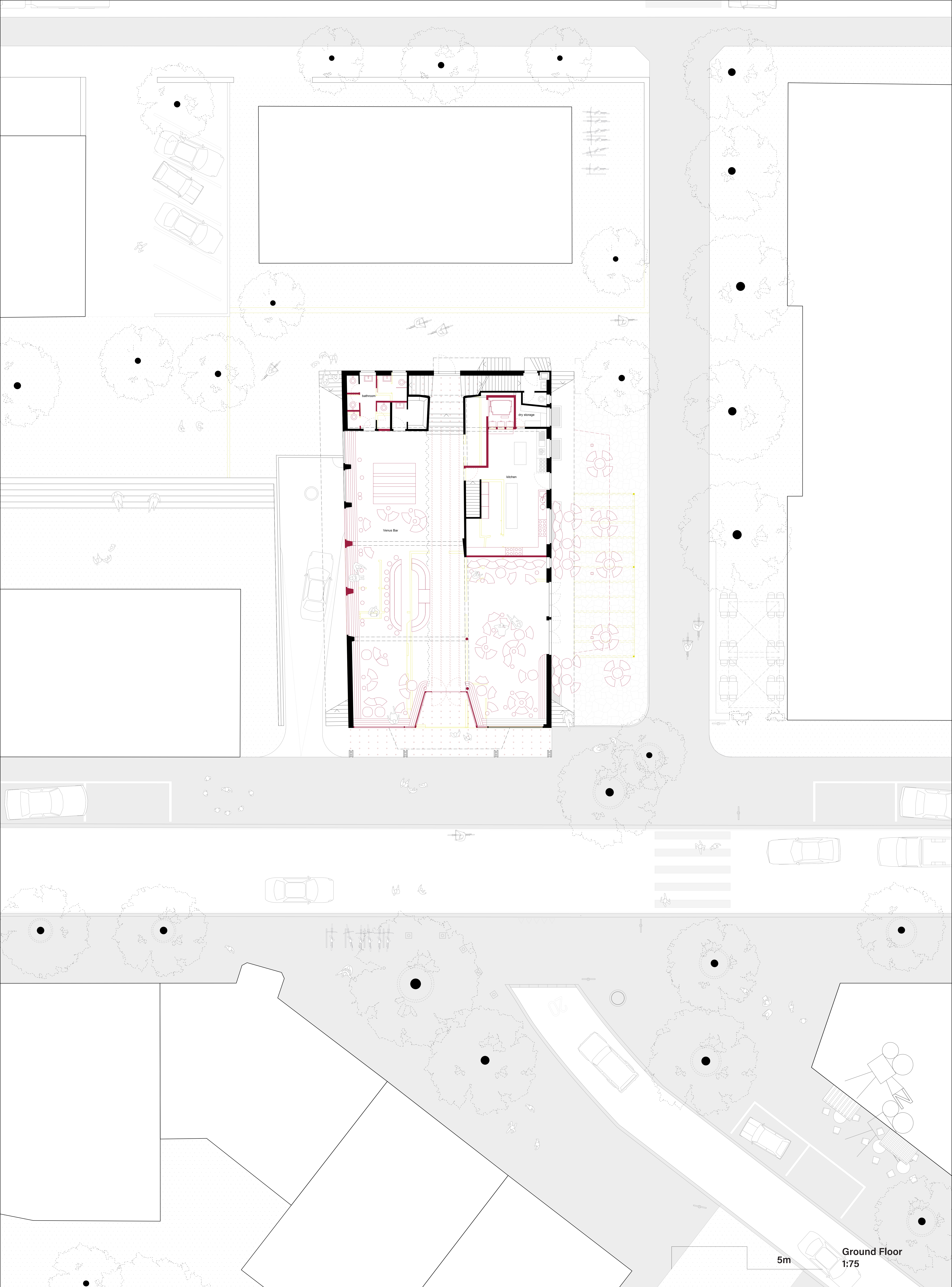
Such an integration opens the building to the neighbourhood and would bring a cultural institution to an underserved part of the centralised city of zürich. The current model of cinemas that are attempting to compete with the home cinema is under pressure, while film as a medium is booming, evolving cinemas into public forums instead of having to leave right away, could be a way forward. The proposed design is an example how this model and could work for other areas that suffer from the loss of public screenings.

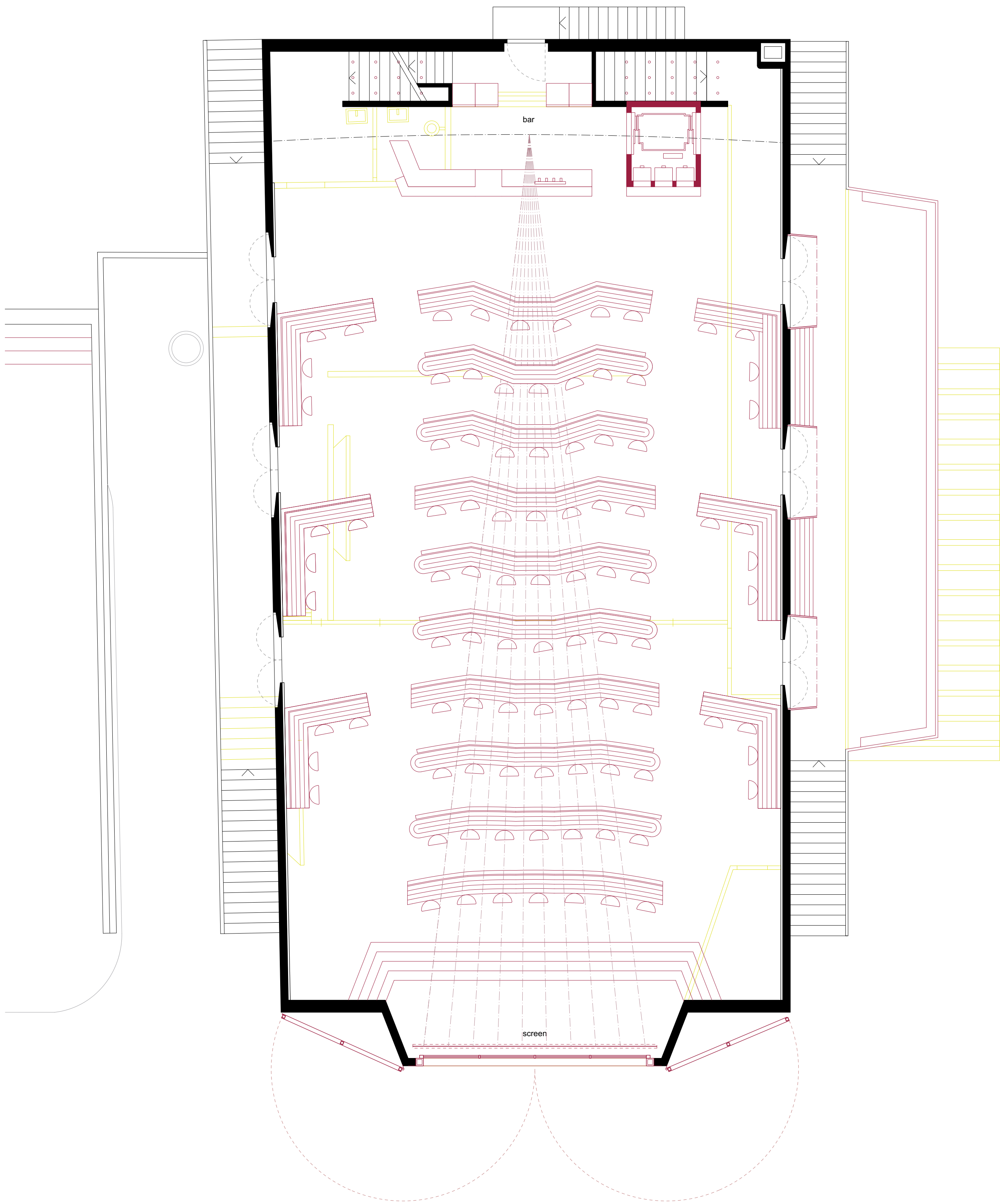
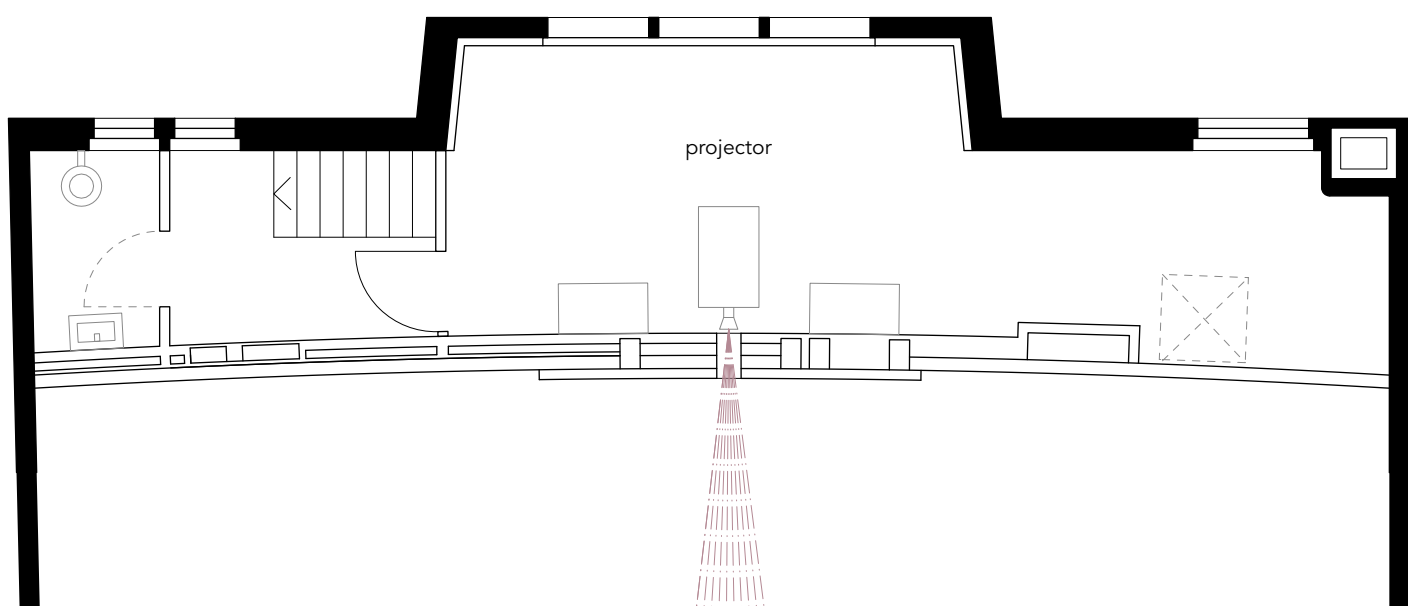
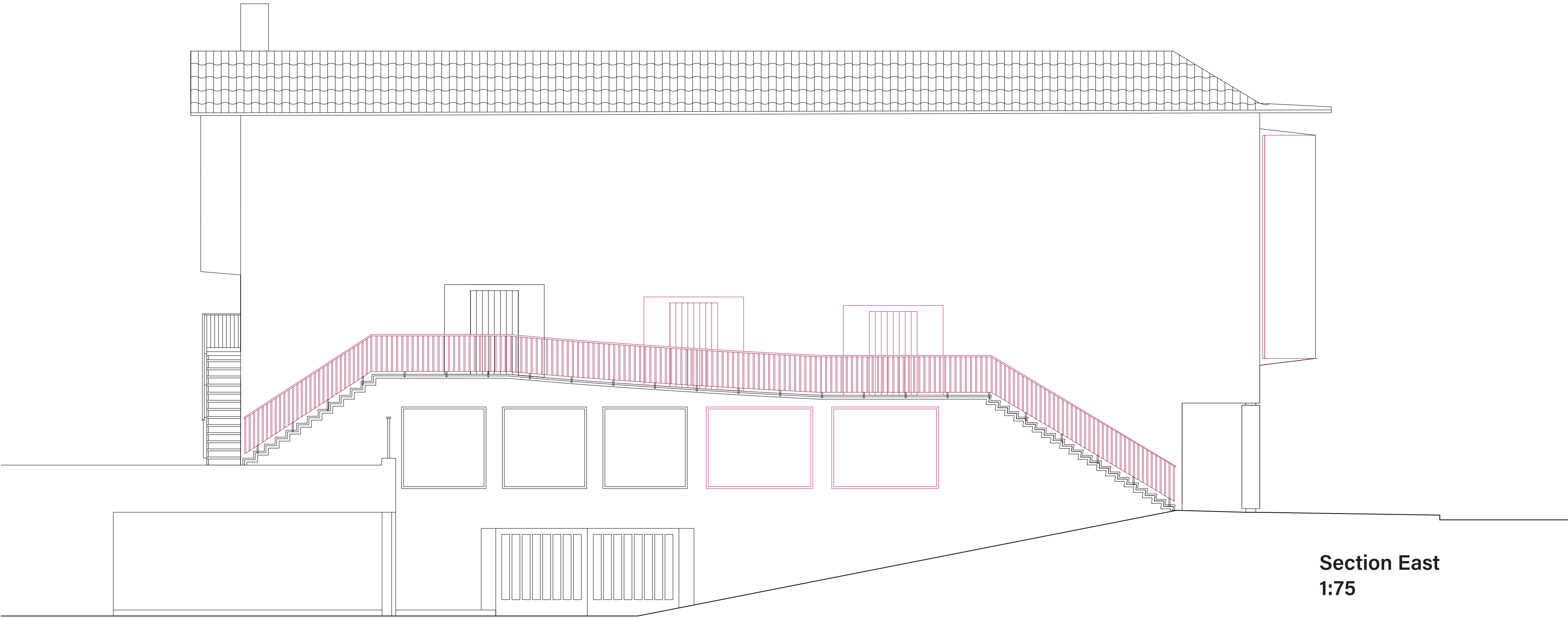


Basement
1:75

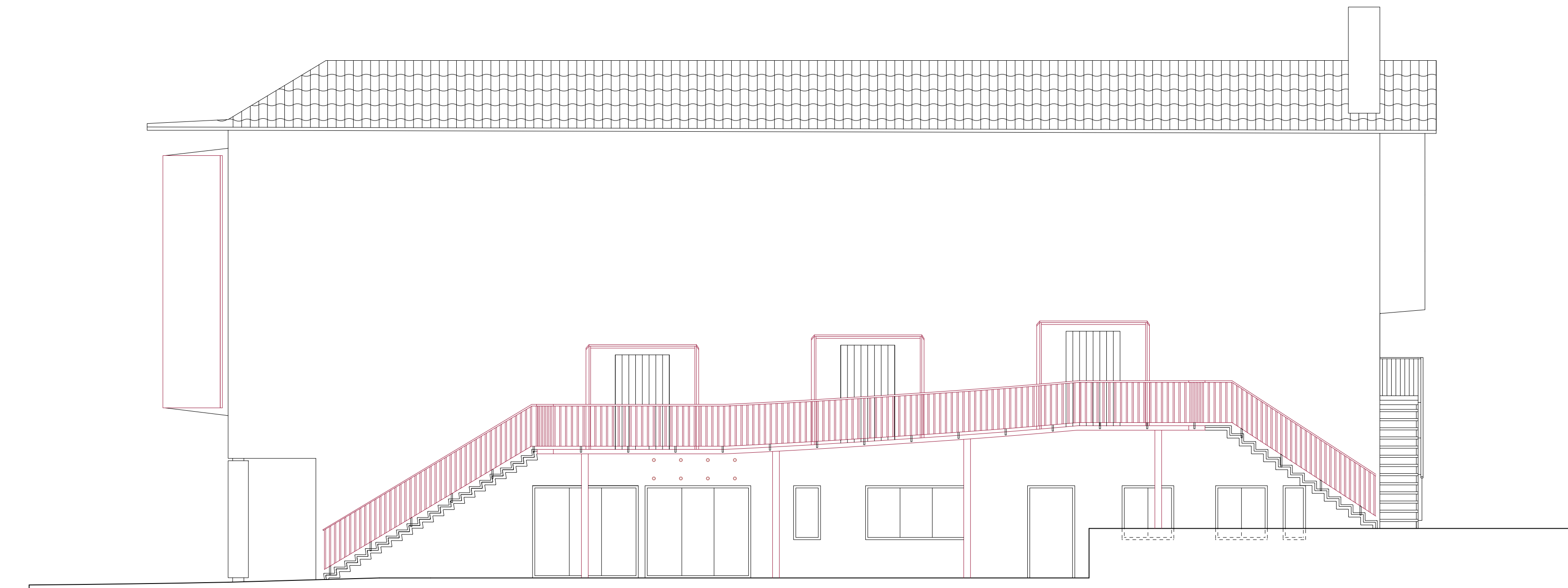


View South
1:75





1. Floor Cinema
1:75

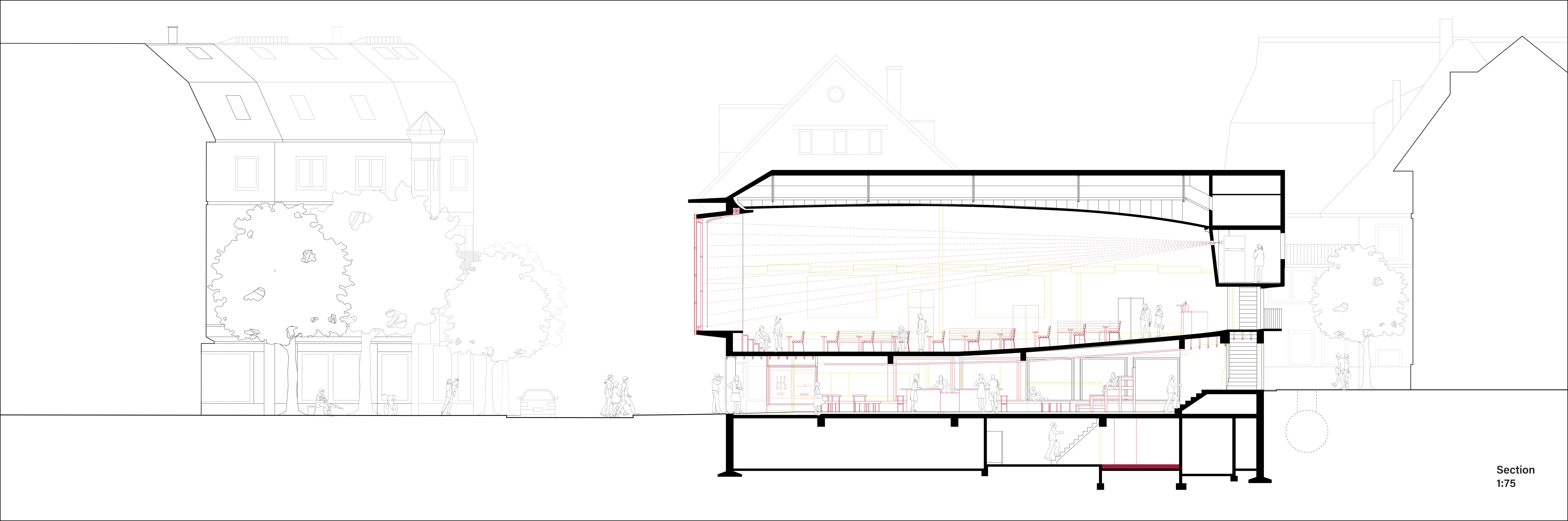




Nightview
Shades open
„Todo sobre mi madre“ by
Pedro Almodóvar
1999

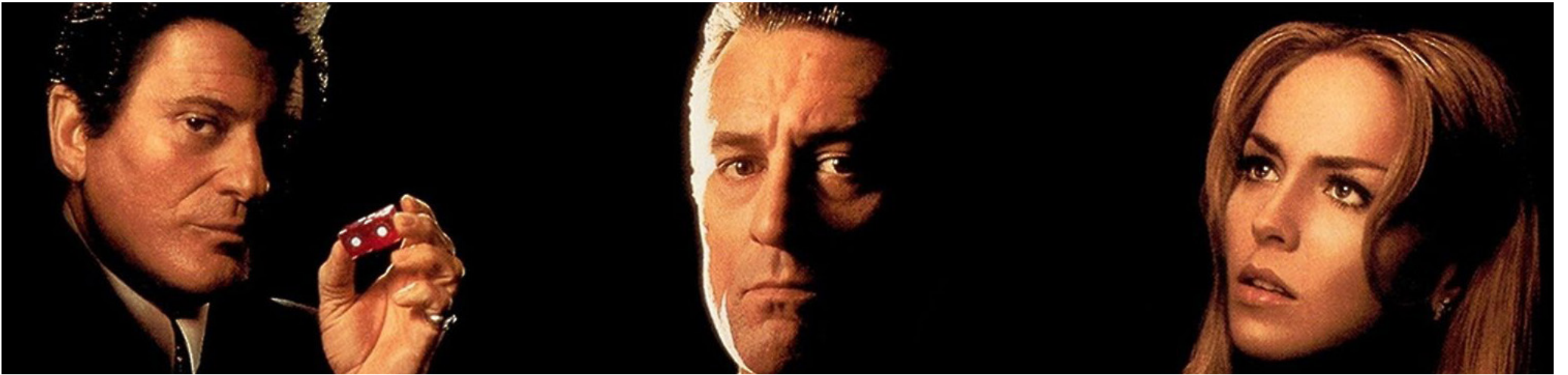
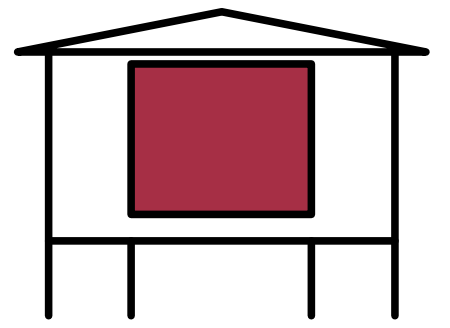


View North
1:75



Section
1:75

Mafia Mai23



Once Upon a Time in America - Internal Affairs - Touchez Pas au Grisbi - The Godfather I.II.III - Goodfellas - Gomorrah - The Mission - Scarface - Election - Eastern Promises - Le Deuxième Souffle - Exelnent - Cadavers - The Traitor - Black Caesar - A Better Tomorrow - The Long Good Friday - The Irishman - Mafia Mamma - Bound - ...

Programm Menue

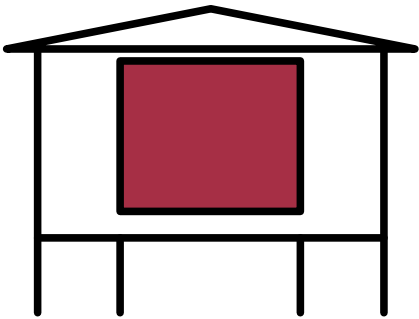
Mo - So

Brunch
Lunch
Coffe & Cake
Dinner
Drinks

Panncakes & Käseplatte
Gran fritto „Orto e Mare“
Cannoli & Wiener Melange
Spagetti Meatballs & Pasta Vendure
Drinks - Negroni Sbagliato & Sidecar

Mafia Mai23

Programm



DAY	TIME							
	Brunch	Lunch	Coffee&	Cake	Dinner	Dinner	Drinks	Drinks
	09:00	12:00	14:00	16:00	18:00	20:00	22:00	00:00
Sa	Once Upon a Time in America	Internal Affairs	Touchez pas au Grisbi	The Godfather	The Godfather II	The Godfather III	Goodfellas	Gomorrah
So	Tokyo Drifter	King of New York	The Mission	Scarface	Election	Eastern Promises	Le Deuxième Souffle	Exelnent Cadavers
Mo		The Traitor	Black Caesar	A Better Tomorrow	The Long Good	Married to the Mob	The Irishman	Year of the Dragon
Di		New World	The Public Enemy	A Bitter-sweet Life	Dead or Alive	Casino	Brother	Bound
Mi		The Funeral	Suburra	Ganster Squad	Gangs of New York	China-town	The Untouch-ables	Lucky Granma
Do		Salvatore Guiliano	Giovanni Falcone	Sexy Beast	Last Man Standing	Grosse Pointe Blank	American Hustle	Mafia Mamma
Fr		A Bronx Tale	Donnie Brasco	The Vala-chi Papers	Analyse this	American Hustle	Mesrine: Killer Instinct	Kill the Irishman

Programm Menue

Brunch	Panncakes & Käseplatte
Lunch	Gran fritto „Orto e Mare“
Coffe & Cake	Cannoli &Wiener Melange
Dinner	Spagetti Meatballs & Pasta
Drinks	Vendure
	Drinks - Negroni Sbagliato & Sidecar







Kino Sternen 1950



Kino Sternen
2023



Tanzschule Läderach
ca. 1978



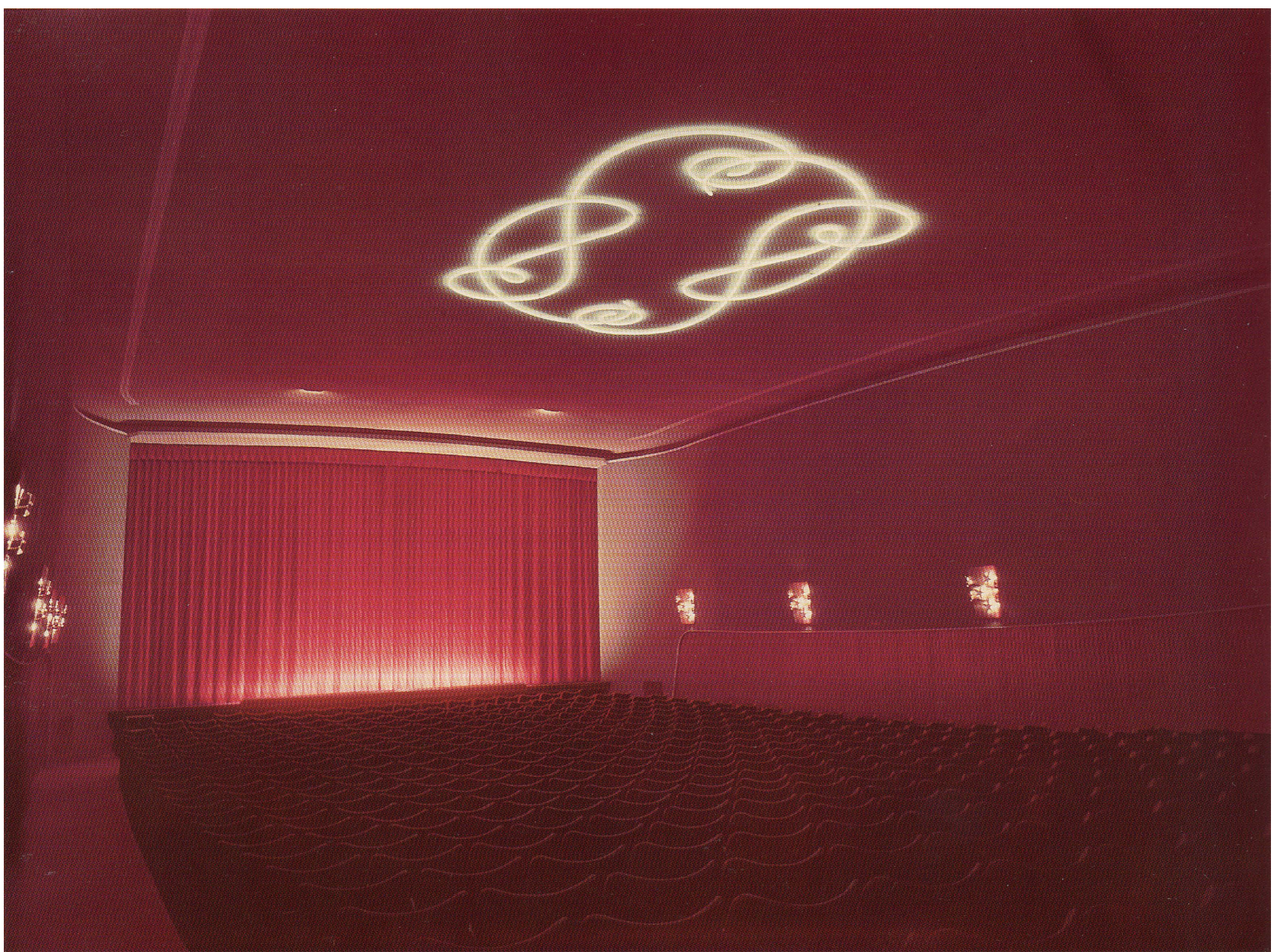
Kino Sternen
2023



Tanzschule Läderach
ca. 1978



Kino Sternen
2023



Kinosaal
ca. 1950



Kinosaal
2023

1. Cinema Visit Kino Arena - Avatar



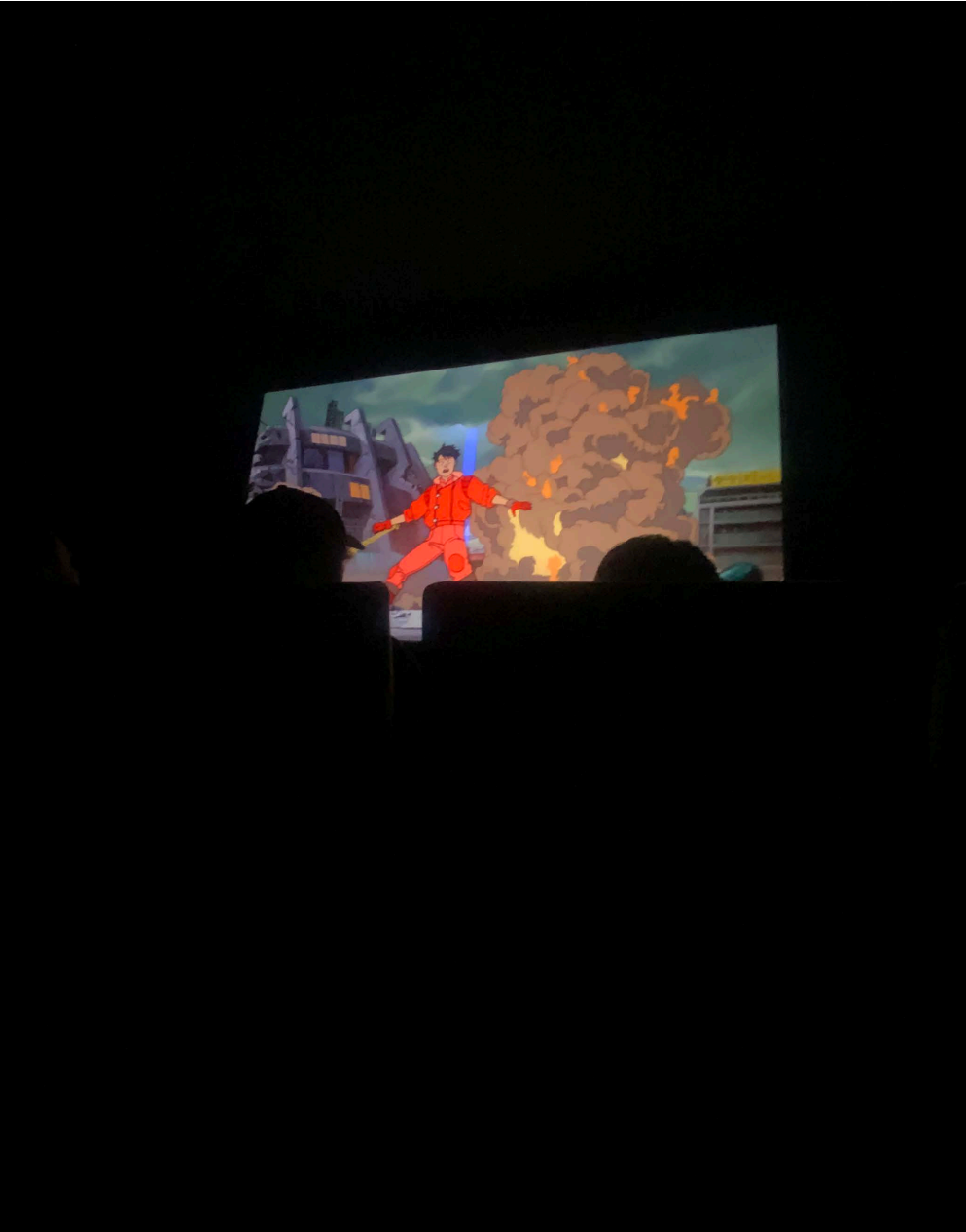
3.Visit Le Paris - Everything Everywhere All at Once



5. Visit Zoo Palast - Cocain Bear



2. Visit RifRaf - Akira



Protected elements

Exterior:

- The building envelope with all surfaces from the period of construction, such as the facade plaster. The arcade with the free-standing and laterally clad reinforced concrete supports On the ground floor the original window and door openings with the stone walls on all floors
- the window grilles
- the escape balconies and the escape staircases with their respective handrails
- the extruded projecting screen niche with the artificial stone panel cladding
- the extruded projection booth with the original door and stone walling, the emergency staircase with railing and integrated exterior lighting
- the original door in the basement with stone walls, staircase and railing on the rear façade
- the three original doors on the ground floor on the west façade
- the flying roof and its underside as well as the tile roofing
- the glazed entrance to the cinema with the original poster display case at the present entrance to the cinema on the left

A glazing of the six escape doors, additional window openings above the escape doors on the east façade for the illumination of a possible gallery, as well as additional openings in the roof and in the ceiling of the hall are, with careful design and good adaptation in consultation with the preservation of historical monuments possible

Interior:

- the primary construction of reinforced concrete and masonry with all floor ceilings including the auditorium floor and ceiling and the roof structure
- the two-armed main staircase to the auditorium
- the surfaces and elements from the period of construction, such as the original floor surface made of artificial stone in the cinema foyer

The installation of a gallery in the auditorium is possible with careful design and good spatial arrangement in consultation with the monument conservation authorities.

The protected object may not be demolished and its artistic integrity may not be impaired by alterations or maintenance work.

The object must be properly maintained. The protected parts must be preserved in their original state; In the replacement of protected parts, in cases of wear of floors and walls, the materials used shall again be those in their original condition. If materials in their original condition are no longer available at reasonable cost, the best possible replacement will be used.

The construction of additional above-ground and/or underground structures on the property as well as the above- and/or below-ground increase in volume of the building are excluded".

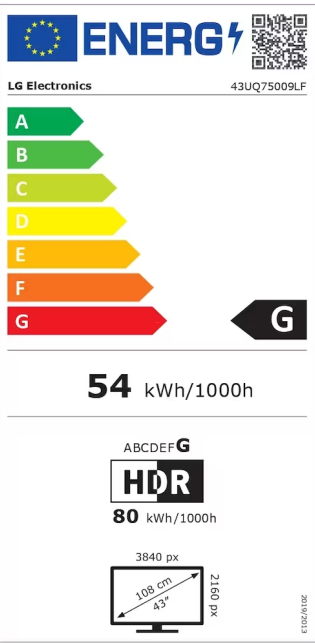
Energy & C02

Cinema vs Home TV

Upon drilling into the broader topic of cinemas I came upon the question what the climatic impact of watching a movie is and set out compare the historic practice of watching it together with the currently very hyped act of streaming it in private.

There has been a lot of reporting in recent years on the impact of steaming and climate change¹. A majority of these texts are focusing mainly on the impact of the streaming infrastructure² and the movie production³, while noting that the majority of energy consumed is at home.

In my attempt to compare the shared and the private movie screening I generally tried to gather 3 parameters to appropriately simplify my efforts. The production of the screening device, the energy consumption of it and the transport/delivery to and from the movie.
The required data is widely available for home products through energy labels and reporting. Although there is a high diversity in the kinds of TVs and their respective energy consumption. Generally an older Tv of the same size needs more energy than a newer one. However this can be changed with higher resolution or greater size of modern Tvs.



In my calculation I am thereby using my own LG TV⁴ screen as an example.

Professional cinema level projectors on the other hand are much harder to estimate in their energy usage. There has been some reporting comparing a home setup with a cinema in 2011⁵, with the conclusion that the later is more efficient with 29 people present, not taking into account the buildings AC. I will attempt to show an updated calculation of the comparison in the following.

The energy used for the projector⁶ can be found, but they operate in a

system with devices decoding and sometimes streaming the movie, a sound system, lighting and more. This made it difficult for me to make a somewhat informed assumption. To avoid this I then tried to get one by calling the Art House Group and the cinema Rifraf, the later was kind enough to give me a interview a summary of which is included after this text. Unfortunately they also do not have a precise estimate, since they operate mixed cinemas with gastronomy and only have the total of the energy used on their bills.
The operating values that I finally used are the most efficient values in the 2011 article from the slate that often took an average of the spread assuming that many cinemas still run on older technology. For my case the interest however lays on the state of the art and cinema rifraf confirmed to me that

newer machines are significantly more efficient. Problematic is that there seems to be no publicly available data on the grey energy of manufacturing movie Projectors. This makes a full comparison impossible especially since it has been shown that the production of electric devices make up a significant share of all live cycle emissions⁷. Because of these surrounding factor I decided to solely compare the operating energy between them.

Average movie =1,75 h

1 Movie projection in a private Cinema

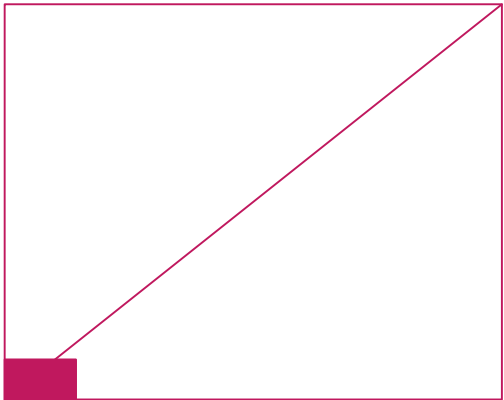
Operating energy	= TV 0,14 kwh
	= 0,018 kgCo2
Grey energy TV	= 1000 kg
	= 0,319 kgCo2
Streaming	= 0,063 kgCo2
Total	= 0,319 kgCo2

1 Movie projection in a public Cinema

Operating energy	= 4,8 kwh
	= 0,6144 kgCo2
Grey Energy	= na.
Transport	= na.
Total	= 0,6144 kgCo2

According to my attempt at calculating and comparing the Co2 produced for operating state of the art projections in private and in public, is the public more efficient from 34 guests on, as long as they did not use any mode of public transport that produces additional Co2. This would put my boundary calculation around the amount of that in 2011 which came up with 29 people. My results seem a bit implausible when taking into account that 12 years have passed end generally since then and I will continue to use the 29 as reference.

However this comparison is assuming that no transport to the cinema is occurring. The more people above the efficiency border are at the cinema the more transport could be afforded.



Sternen Oerlikon Screen compared to the LG Tv in question, it is 7x bigger.

Interview

About running a Cinema with RIFRAF - A summary

I called cinema Rifraf on a quest to find out more about the energy used in cinemas to calculate the Co2 produced in its operation. Beside kindly trying to answer this question we soon talked about operating a cinema more generally which lead me to include a summary here.

After asking about the energy consumed by a single screening room I was quickly informed that such a distinction is impossible to make since all of their cinemas are mixed use with gastronomy. He was however certain that the projectors are consuming most of the energy followed by the cooling of the rooms. Further complicating such a calculation is that the projectors are not by themselves but rather accompanied by a range of other devices namely decoders, buffers, a sound system of varying sizes as well as serve as servers and more. However he was able to share his energy bills with me for one representative cinema, which in summer is consuming around 10 000 kWh and in winter, with more screenings between 11 000 – 12 000 kWh. To my assumption that mixed use were simply a strategy to cover losses from the cinema he answered that to the contrary they are much more profitable, when full, but that the guests do not accept a cinema by its self anymore. He called this development part of the “eventisation of everything” “You need movies, theatre and a fashion show all together” to attract people he said. Curiously even lunch screenings can be worth it as for the economics you do not take into account the fixed cost. As long as

the energy for the projector and the salary of an operator are covered do they run a profit. One of the reasons for why they are screening in multiple smaller rooms is that a lot of guest do not know what they want to see but rather come and chose on the spot, giving the cinema a better chance to be chosen if they have a wider range on offer. Small cinemas naturally struggle with this but beyond that the distributors make it difficult to operate such a business, by asking for a “perspective” in how long a movie has to be played, usually for around six weeks. If you have only one screening room this further limits the amount of variety they can play further diminishing their competitiveness. Movies are generally rented by the cinemas for a cut of 50 to 30 % with new titles and around 30% for historic pieces, if they happen to have rights available. Frequently however rights are unavailable, in theses cases a film can no longer be shown, unlike with books who become publicly owned after a while

Prices in Movie Theaters vs Streaming

Cinemas in Zurich cost between 21 and 18 franks per ticket for adults while reduced prices are between 3 to 5 CHF below. Kids prices vary between 16 and 9 CHF. The section club summarises all loyalty prices and should be seen with caution as the conditions for these vary strongly.

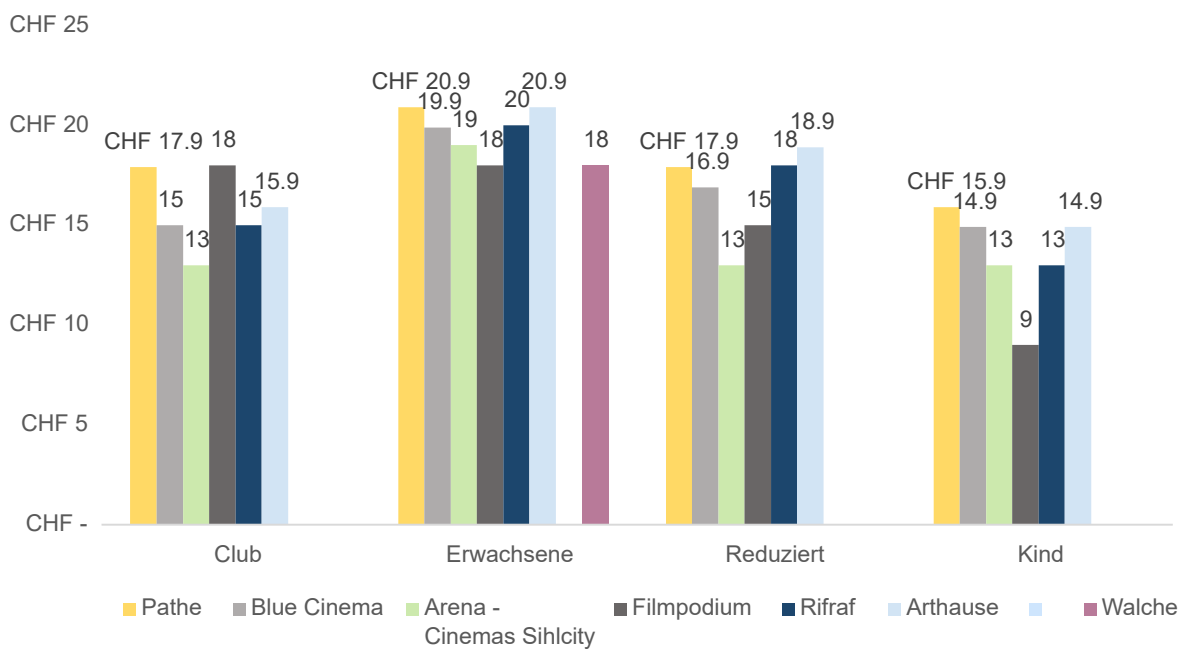
Even with the expected increases in prices in the future, this shows that in price alone cinemas can not compete with streaming services. This comparisson is however leaving asside that cinemas offer a substantially bigger screen and better sound systems as well as a communal experience.

The remaining porn cinema of the city the Walche is among the cheaper cinemas that i could find and is only comparable with the Filmpodium that is funded by the city of Zurich. The later was also the only one of-fering a flat rate price (at 33.3 chf/Month) comparable to the streaming services.

Singular cinemas do rarely exist in todays market, as indicated by my survey, all but the Filmpodium that is goverment funded, are part of chains. The international and national companies genreally focus on bigger productions while the smaler ones present arthouse films.

Streaming prices are generally well below those of cinemas, at least 4 CHF and range between 8 CHF and 16 CHF. Pornhub as the most popular sex streaming service is among the more expensive.

Cinema ticket prices in Zürich



Streaming Prices Switzerland

